

WESTON
JERWOOD
**CREATIVE
BURSARIES**



**THE WESTON JERWOOD
CREATIVE BURSARIES
EVALUATION REPORT
2017-19**

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We are proud to present this Evaluation Report of the Weston Jerwood Creative Bursaries 2017-19.

Our thanks goes to Annabel Jackson, who came on board for this third edition of the programme and masterminded a thorough evaluation process across the two and a half years, working with us every step of the way to implement learning as we went along.

This edition built on two Evaluation Reports ([DCMS Jerwood Creative Bursaries 2010-12](#) and [Weston Jerwood Creative Bursaries 2014-16](#)), enabling us to take ambitious steps to increase the impact of the programme for our Fellows, for our Hosts and for the arts sector as a whole. A new partnership with the British Council allowed us to introduce an international element for the first time, with 14 placements for Fellows across wider Europe and a training event at Avignon Festival for all 40 Fellows.

We would also like to thank our 39 host organisations and 40 Fellows for taking part so generously in the evaluation processes and enabling us to learn so much from their feedback. Please see the Appendix for a list of all our Hosts and Fellows.

Their detailed responses have also contributed to our guide, [Socio-economic Diversity and Inclusion in the Arts: A Toolkit for Employers](#) published by Jerwood Arts and the Bridge Group in July 2019. The Toolkit pulls together our learning from three editions of the programme and provides arts organisations with practical tips for diverse recruitment and talent development.

Our funders have been incredibly supportive of the programme, with Garfield Weston Foundation generously funding it for the second time, and new funding from Arts Council England's Ambition for Excellence programme, CHK Charities Ltd and PRS Foundation, alongside the British Council. Our heartfelt thanks to them all.

We would also like to add a special thank you to Shonagh Manson (Director, Jerwood Charitable Foundation 2009-17) who was a driving force behind the programme from the start.

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SUMMARY

ORIGIN OF THE PROGRAMME

In January 2010, Jerwood Arts (then Jerwood Charitable Foundation) was asked by the then Minister for Culture and Tourism, Margaret Hodge, to set up a new pilot scheme to tackle the issue of fair access into the arts professions for new graduates.

“The overarching vision for the proposal is to make entry into arts professions more accessible to people who cannot afford to undertake unpaid work placements, and thus open up arts careers to a wider group of people. Bursaries will present graduates from less affluent backgrounds with a real opportunity to kick start their career in the arts, and will also result in a wider talent pool to be drawn on by employers.” DCMS, Nov 2009

Jerwood Arts, in collaboration with the scheme’s funders, the Department for Culture, Media and Sport (DCMS) and Arts Council England (ACE), were tasked with creating and managing a pilot programme to create paid placements with real responsibilities of up to 12 months for talented recent graduates as an alternative entry point into careers in the arts.

This pilot ran from 2010-2012: 44 new work placements were created within 43 arts organisations across England. Talented recent graduates were recruited by selected Host organisations according to a set of financial eligibility criteria. We know that less affluent new graduates are the most likely to be lost to the sector if they are unable to find paid work in the arts the first year or two after graduating as they have fewer options for gaining valuable work experience. The scheme aimed to give this demographic a specific route into the arts and in the process to broaden the arts workforce beyond those who could afford to undertake extended periods of unpaid work.

A second edition of the programme was delivered between 2014-2016 along similar lines with the support of Garfield Weston Foundation, Andrew Lloyd Webber Foundation and J Paul Getty Jr Charitable Trust, alongside Jerwood Arts. 40 placements were created with 40 arts organisations, this time from across the UK.

This third edition of the programme was delivered between 2017-2019 in partnership with the British Council and included 40 placements at 39 arts organisations across the UK. It was funded once again by Garfield Weston Foundation and Jerwood Arts, with new funding from ACE’s Ambition for Excellence Fund, CHK Charities and PRS Foundation.

WJCB EDITION 3: PROGRAMME OBJECTIVES

- “Create 40 new year-long job placements in 40 UK Host organisations across art forms - giving talented graduates from low socio-economic backgrounds a critical first job with the UK’s finest organisations.
- Award at least 80% of opportunities outside London - ensuring that young people and organisations outside the nation’s capital have the opportunity to thrive.
- Deliver a nationwide training programme for all Fellows - grounding their placements in valuable training on leadership, diversity and international working, and encouraging the group to function as a strong peer network.
- Develop an international strand including residencies abroad for 12 placements and international training for all 40 - giving Fellowss a unique early-career insight and accelerating their employability.
- Increase the organisational development impact of the programme - strengthening organisations’ progress against the Creative Case and seeding new national and international relationships to enhance their future artistic and financial plans.
- Conduct evaluation evidencing the long term impact of the programme - strengthening its future potential to support artistic practice across the UK.
- Use the outcomes of the evaluation to influence arts policy and practice nationally and internationally - encouraging change beyond the core beneficiaries of the programme, particularly within Higher Education widening participation.
- Enhance the sustainability of the programme, working with at least five new partners and funders - ensuring long-term change can be achieved past the end of Ambition for Excellence funding.”
- The programme focused on graduates because this was a gap left by other programmes and because evidence was that: “socio-economic disadvantage continues to be the most significant driver of inequality in terms of access to and outcomes from higher education.” Universities UK: [Enabling Social Mobility in Higher Education Report 2016](#)

DESCRIPTION OF THE PROGRAMME

The programme consisted of:

- 40 placements across the UK at: Battersea Arts Centre, Berwick Film & Media Arts Festival, Cambridge Junction, Capsule, Cardboard Citizens, Cockpit Arts, The Place, Bradford Literature Festival, Curve Theatre, Dance4, Duckie Ltd, Dundee Rep & Scottish Dance, Farnham Maltings, Fevered Sleep, Glasgow International, In Between Time, Literature Wales, Liverpool Biennial, Manchester Camerata, Marlborough Productions, Metal, National Theatre of Scotland, New Wolsey Theatre, Oh Yeah Music Centre, Open School East, Peckham Platform, Poet in the City, Prime Cut Productions, Royal Lyceum Theatre, Sage Gateshead (North Music Trust), Sheffield Theatres, Sherman Theatre, Site Gallery, British Ceramics Biennial, Theatre Royal Plymouth, Touchstones Rochdale, Turner Contemporary, Whitstable Biennale, and Yorkshire Dance. Please see Appendix One for a full list of the roles.

- A package of wraparound support from the programme including Mentoring, training days and independent projects (Ideasfund).
- A visit to the Avignon Festival in France for all and 14 international placements to ten Host organisations: Akademie der Kunste der Welt Cologne, Germany; Fondazione Romaeuropa, Rome, Italy; Venice Biennale; Zetski Dom Cetinje, Montenegro; Montenegrin National Theater, Podgorica, Montenegro; Ujadowski Castle/CCA Warsaw, Poland; National Dance Centre of Bucharest, Bucharest, Romania; DOT, Istanbul, Turkey; and Tanpinar Literature Festival/ITEF, Istanbul, Turkey; Dovzhenko Centre Kiev, Ukraine.

THE EVALUATION BRIEF

The evaluation brief was to:

- Review existing evaluation systems to strengthen their validity and usefulness.
- Capture and feed in practical insights about the process so that challenges could be addressed early on.
- Create resources that could be used in the future and by other organisations.
- Strengthen benchmarking and dissemination so as to support advocacy and policy change.
- Connect to action research about the context for the programme.
- Support and integrate with the work of the core team, while also reducing the work for them to do.

METHODOLOGY

The methodology was:

- Applicant questionnaire.
- Support with academics' seminar.
- Baseline survey of Fellows.
- Baseline survey of Hosts.
- Training feedback forms for Fellows and Hosts.
- Observation of training and induction events.
- Interim survey of Fellows.
- Interim survey of Hosts.

- Survey of international placement: Fellows.
- Survey of international placement: international Hosts.
- Survey of international placement: UK Hosts.
- Survey of international placement: British Council offices.
- Programme end survey of Fellows.
- Programme end survey of Hosts.
- Follow up survey of alumni.
- Survey of Mentors.
- Internal learning seminar.

KEY FINDINGS

THE CONCEPT

The concept behind the Weston Jerwood Creative Bursaries is exceptionally strong and important in terms of:

- **Focus on socio-economic disadvantage**, which is less-often explored compared to ethnicity or disability defined elements of Arts Council England's Creative Case for Diversity.
- **Objective criteria.** The programme is unusual in applying means testing; defining eligibility as 'receipt of a full maintenance grant at university'.
- **Inclusion of roles in artistic programming.** This deep approach is compatible with the advice in my book on new audience development <https://www.phf.org.uk/publications/imagining-arts-organizations-for-new-audiences/>.
- **Scale.** The programme encompasses 40 placements of up to a year in length, which is a substantial engagement. 80% of the Hosts were located outside London.
- **Sector setting.** The programme interacts with academics and funders in a process aimed at deepening understanding of the practical and systemic implications of the Creative Case for Diversity.

This evaluation relates to the third cohort of the programme, which benefitted from Jerwood Arts' learning about how to deliver effective placements, but also introduced four new elements: an international visit, international placements, an Ideas Fund of self-directed projects for Fellows, and more detailed evaluation including process evaluation.

RECRUITMENT

Jerwood Arts already had strong knowledge about how to frame recruitment to support Arts Council England's Creative Case for Diversity, which was communicated to Host organisations in an initial briefing and in supporting documentation. Data suggests that the programme was successful in reaching its target group of people from lower socio-economic groups: 58% of Fellows had not previously had a paid job in the arts. Only 20% of Fellows had had unpaid internships, presumably because they could not afford to do so. 88% of Fellows had never worked abroad. 18% of Fellows have a BAME background. Although the programme was targeted at socio-economic diversity, reaching people with different ethnicities and backgrounds was important because of intersectionality: the way different elements of disadvantage act together to create a negative multiplier effect.

"The recruitment process has made a real impact on our own recruitment process and these insights will be of real benefit to the industry." Host

95% of the Fellows thought the recruitment criteria were clear. 95% of Fellows said the Hosts' recruitment process seemed well organised. All Hosts were satisfied with the quality of the applicants they received. 75% of Hosts were planning to give the Fellow more support than other entry level recruits.

33% of Fellows relocated for their job. This might be an area for greater support in the future.

A key challenge for recruitment, indeed for the programme as a whole, was how to communicate the targeting. Some Fellows were uncomfortable with being labelled in terms of their background because this seemed disempowering or patronising. Others felt proud of overcoming disadvantage and felt that the whole subject of socio-economic background needed to be discussed.

"The aim of the placement is to make working in the arts "a level playing field" which it cannot be if you are constantly defined by your financial history instead of your present contribution." Fellow

PLACEMENTS

The placements were generally well structured and supported. At project end: 85% of Fellows said that the placement made good use of their skills. 75% said they had the support they needed. 75% said they felt their views were respected. 70% of Fellows said they got enough direction from their line manager. 85% felt proud to be part of the programme. 88% said the programme was well organised. 98% said they were able to contact Jerwood Arts staff when they needed to.

“My placement has been absolutely fantastic. Upon reading the job description when I first applied, I would never have imagined that I would learn so much information, have fantastic networking opportunities (almost weekly!) and be welcomed into such a warm office. I work to a close work schedule, and I’m guided and fully supported from both my line manager and the rest of the team. Fantastic six months in the placement - I couldn’t ask for a better job.”
Fellow

All Hosts said they had a good relationship with their Fellow. All Hosts except one said the Fellow was working well in the organisation. All Hosts except one indicated gains for the organisation. Only one Host mentioned negative effects from the programme: this being the amount of time supporting the Fellow. No respondent said the Fellow had increased the department’s workload overall. Comments were that the programme was initially time consuming but part the way through allowed the organisation to do more, especially in small teams, where an additional person was a significant increase in capacity. At the programme end, 92% of Hosts said the Fellow made the best of the programme opportunities.

One area of potential improvement is in defining and communicating the Fellow’s role from the beginning. In the programme end evaluation, 68% of Fellows said the job was what they expected. 28% said their role was unclear. 28% said they had insufficient direction from their line manager. 25% were affected by staff changes. 8% felt they didn’t fit into the Host organisation. Specific challenges were around Fellows being expected to work from home or from a satellite office, or having periods without a line manager because of staff changes.

TRAINING

The programme organised three sessions of training for Fellows:

- At the beginning of the programme (in London). Sessions covered: Fellows’ hopes and fears, funders’ objectives, evaluation, alumni stories, videos or postcards to MPs.
- In the middle (in Leicester). Sessions covered: fund raising, freelancing, branding, CV writing, and Open Space.
- At the end (in Cardiff). Sessions covered: pitching/selling yourself, alumni stories and what Fellows had to offer and gain from collaboration.

Training is inherently a challenging activity for large groups of people because of the variation in individual interests and learning styles. Particularly popular were the networking exercises, which included Open Space, and Fellows telling others about what they had to offer and what they would need from others for collaboration. Feedback is that Fellows would have liked more practical training, perhaps organised geographically, but it is difficult to see how this would work given the different artforms and interests of the group.

“The Jerwood team behind the project are amazing - very approachable, perceptive and helpful. It’s good how the training events and the programme has been flexible and responded to feedback/evaluation throughout the year.” Fellow

INTERNATIONAL VISIT

44 people, including Jerwood Arts trustees, attended an international visit at the Avignon Festival in France from 9th to 11th July 2018. Sessions included: theatres, shows and presentations from the Festival Director, Director of Administration, Director of Production, Fundraising and Partnership Manager, and artists from the shows.

The international visit was time consuming to organise, although Jerwood Arts developed systems that would reduce the work in the future. More challenging is to see how the different expectations of, and pressures on, the visit could be reconciled. The British Council wanted to deepen its relationship with the Avignon Festival, and this was achieved. However, visiting a festival during its busiest operating period meant that key aspects of the programme were outside the Jerwood team's control. The talks delivered locally had weaknesses in terms of content, relevance and presentation. Delivering factual information about the scale and structure of different departments is arguably more suited to an email or report format than an expensive visit. Developing the partnership with the British Council was an important benefit of the visit, which should have been made more explicit to Fellows, so that they understood the compromises that were implied by this objective. The location had great logistical strengths and some thematic weaknesses, in particular the weak relationship with British practice – although some Fellows helpfully saw this as an opportunity. If the aim was to increase confidence in working internationally, then some of the talks or exercises should have directly addressed this subject, both factually and emotionally, instead of, in some cases, reducing confidence because of the challenges of language and understanding.

INTERNATIONAL PLACEMENTS

The international placement had some of the challenges of the international visit. The locations of the placements were dictated by the strategic objectives of the international partner, the British Council. However, some Fellows and Hosts expected international placements to be relevant to each Fellow, and/or tailored closely to the specific needs of the Host (in terms of timing and content) and the Fellow (in terms of artform, ethnicity, and sexuality): a challenging and contradictory set of requirements. Fellows were also uncomfortable with the competitive nature of international placements - that they had to apply for places and not everyone would succeed.

Those who attended international placements generally found them useful, even transformative and, as mentioned earlier, previous experience of working internationally was limited. So this is a potentially valuable part of the programme, which needs to be reviewed in terms of objectives, structure, timing and communication.

MENTORING

Not all Fellows took up the offer of finding a Mentor. Those who did have a Mentor found the experience useful. 83% of Fellows said they had a good relationship with their Mentor. Finding a Mentor took time as Fellows were not initially clear about their needs or preferred future direction. The Mentoring element could be conceptualised as part of a progression process rather than embedded in the placement itself.

RETENTION

Three Fellows left before the end of the programme: one because of a new job, one because of the health of a family member and one for full time study. The gap from the first was filled by a three month freelance contract.

OUTCOMES

The programme had strong effects on the Fellows. 90% of Fellows said the programme raised their aspirations. 90% of Fellows said the programme increased their confidence. 92% of Fellows said the programme increased their communication skills. 78% of Fellows said the programme increased their commitment to working in the arts sector.

By the programme end, 78% of Fellows had a job or freelance practice to go to. 88% of Fellows said the programme helped equip them to find a job. 10% didn't know yet. 95% said they intended to work in the arts sector. 68% of Fellows said this work wouldn't have happened without the programme.

“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.” Fellow

The programme had strong effects on Host organisations. 87% of Hosts said the Fellow contributed new ideas/ perspectives to the organisation. 71% said the programme led to them thinking differently about recruitment and interviewing processes. 42% of Hosts said the programme led to them having a discussion about diversity at board level. 95% of Hosts said they met their objectives (3% didn't know). 21 Hosts extended the placement and three made it permanent. Other Hosts mentioned that they were working with the Fellow on a freelance basis. 94% of Hosts said their organisation would be willing to take part in the programme again. 5% didn't know. All Hosts would recommend the programme to other arts organisations.

“This programme is special because it is unashamed in its interrogation of systemic discrimination based on class and we applaud this. The bursaries programme gave the staff team an opportunity to listen to the voice of a young person for an extended period who brought a fresh perspective to the company's work and discussions.” Host

A follow up survey with alumni showed that impacts are sustained (taking into account that the response is likely to be biased towards those with positive stories to tell). Two thirds of respondents were still in contact with other Fellows from the programme, mainly as friends. 93% of respondents were still in contact with staff from their Host organisation. Ten respondents worked for the Host organisation (part time or full time, continually since the programme or returning after working elsewhere). Only one respondent was currently unemployed. Only three respondents were not working in the arts. Only two respondents said their current/most recent situation was not linked to the programme. 95% of respondents said that the programme helped them progress in their career, most stating this strongly. A small number of comments said that they still had problems after the programme, either in terms of confidence or work opportunities. 74% of respondents described the programme as an important influence on them.

LEARNING

STAFF RECRUITMENT

The programme provides lessons for arts organisations on how to remove barriers to people from lower socio-economic groups in staff recruitment:

| POSSIBLE CHANGES IN RECRUITMENT | EXAMPLES |
|----------------------------------|--|
| Broaden publicity | Distribute posters in local community cafes, centres, libraries, job centres Publicise the post through BAME publications like the Voice Publicise the post through universities Add the post to non-arts listings Use social media |
| Time recruitment carefully | Recruit in the Summer if you are targeting recent graduates Recruit when the organisation has capacity to offer support |
| Simplify the recruitment process | Ask for a covering letter and CV rather than using an application form Allow applicants to apply using a video Offer Skype interviews |
| Support the recruitment process | Describe the job more vividly e.g. a day in the life of the job, blog by previous job holder Give background on the organisation e.g. 'about us' document with photos and quotes from staff Include a letter of introduction Give detailed guidance notes to applicants Allow telephone support to check eligibility Create a job pack with less jargon Have welcome sessions for applicants to ask questions Invite applicants to see a show/exhibition before the interview |
| Shorten recruitment criteria | Review the job description to test for assumptions and hidden barriers Remove the requirement for paid or voluntary experience in the sector Ask applicants to refer to life experience as well as work experience Ask applicants to create content to illustrate their passion for the arts Base selection on attitude and ideas rather than experience Specify that applicants don't need previous experience |

| | |
|----------------------------------|--|
| Reduce subjectivity in selection | Use a scoring matrix devised from the job description's main criteria Have people not on the interview panel assess the applications Include a young person from a diverse background on the interview panel Have different people meet or interview the candidates to give different views Get feedback on the advert |
| Reduce formality in interviews | Give option of phone or Skype to reduce cost of travelling Send over questions in advance Interview in a café Design questions to be more relaxed, discursive and friendly Have fewer panel members at once Create practical exercises for candidates to demonstrate their skills e.g. creative assessment day |
| Make the process helpful | Give applicants feedback on their applications Give strong applicants Mentoring |

Hosts were asked about the most successful place to advertise for Weston Jerwood Creative Bursaries. Answers were:

- Arts Jobs
- Arts organisations' websites
- University graduate portals
- Direct contact with relevant course tutors
- Facebook
- Jerwood website
- Youth arts organisations

INDUCTION AND SUPPORT

The programme provides lessons about how to ensure new recruits from lower socio-economic backgrounds receive the support they need:

| POSSIBLE CHANGES IN INDUCTION | EXAMPLES |
|-------------------------------|--|
| Ensure support | Offer help with relocation Have more than one line manager Offer Mentoring Include work shadowing Invite to networking events Offer training on IT systems |
| Ensure feedback | Schedule weekly informal catch ups Assess through observation |
| Ensure relevance | Give experience in different departments Let work plan evolve organically, but do have a work plan Let them develop a project of their own Customise training to the individual |

INCLUSION

Linked to this, the programme provides lessons about how to ensure people from lower socio-economic backgrounds are not just recruited but also able to contribute on an equal basis with those from more privileged backgrounds:

| POSSIBLE ELEMENTS | EXAMPLES |
|---|--|
| Ensure people know where to go for help | |
| Explain the value of different parts of the job | Explain how the administration tasks fit into the rest of the job Explain where the job is going over the time period |
| Give background | Explain or give experience of the wider programme or context Programme time for the person to go to exhibitions or shows in the area |
| Check on practicalities | Ask about any personal challenges around hours or work or cost of travelling |
| Explain assumptions | Encourage the person to ask questions about the process Don't take knowledge of the process for granted – explain the organisation's approach |

RECOMMENDATIONS

Jerwood Arts should seek to continue the programme, retaining all the good practice elements that have developed over these three cohorts.

Jerwood Arts should tighten up the process of selecting Hosts to ensure that the placement offered is clearly framed and appropriately supported. For example, the Host application form should include a question asking where the Fellow will be working.

Jerwood Arts should consider ways to increase the organisational impact on the Hosts in the programme.

Jerwood Arts should review its partnership with the British Council to see if its own objectives can be better reflected in international work.

Jerwood Arts should extend and more deeply embed the dissemination strand of its work, for example through holding regional workshops during the programme to share good practice between and beyond Host organisations.

Jerwood Arts should consider the scope to change elements of the timing of the programme to increase effectiveness, for example coordinating recruitment with university terms.

Jerwood Arts should consider exit arrangements for Fellows e.g. support from Mentors.

THE STRUCTURE OF THE REPORT

The rest of the report gives a summary of the data on which these findings and conclusions are based.

CONCEPTUALISATION

INTRODUCTION

Evaluation is composed of four interlinked strands:

- **Thinking.** Framing, focusing, conceptualising, interpreting, synthesising.
- **People.** Motivating, training, involving, reassuring, listening, informing, influencing.
- **Systems.** Planning, gathering data, entering data on a computer, analysing data, disseminating information.
- **Action.** Making recommendations, implementing recommendations.

It is common for arts organisations and others to equate evaluation with Systems (methods) and not plan for the other crucial elements of the system.

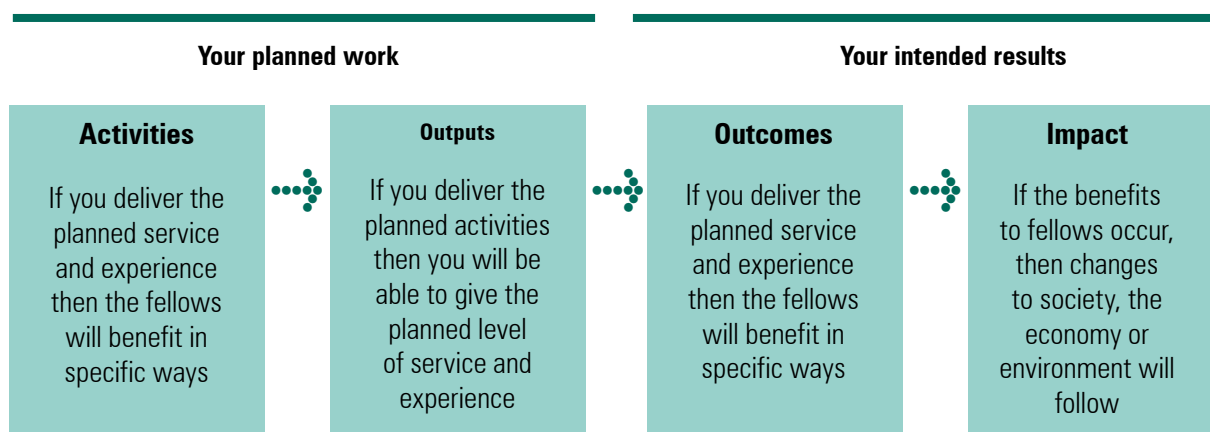
Evaluative thinking has these benefits:

- **Ensuring a clear direction.** The process of creating a logic model helps to generate a group consensus about the intended outcomes.
- **Creating a lean evaluation system.** Being precise about intended outcomes and critical success factors helps evaluation to focus on key questions.
- **Bringing the different elements of the evaluation system together.** Articulating the theory of change helps test the implied connection between actions and expected outcomes, and results in a balanced evaluation system that covers both.
- **Testing the logic behind the project.** The logic model session helps check that the ideas behind the project are sound and so can reveal potential hurdles in its delivery. Clear thinking strengthens not just the evaluation but also the implementation of a programme.
- **Ensuring expectations are realistic.** The logic model shows the chain of logic and therefore graphically illustrates the time lag between short terms outcomes, long term outcomes and impact.
- **Customising the evaluation.** The logic model helps ensure that the evaluation captures what is special about the organisation.

- **Summarising the project.** The logic model gives a concise description of the project in a form that shows its rationale.
- **Providing a structure to capture organisational learning.** Comparing what happens with what was expected or planned leads naturally to questions about organisational lessons.

EXPLANATION OF LOGIC MODELS

A logic model is a visual depiction of a programme or project. Logic models were originally developed and popularised by The Kellogg Foundation in the United States. By plotting the different stages in a programme – the actions and assumed consequences (outcomes) - logic models provide a simple but powerful way of interrogating the causality assumed by a programme. Logic models are read from left to right:



LANGUAGE

This is our definition of the terms used in a logic model:

- **Resources** are financial and non-financial inputs for a project.
- **Activities** are the actions taken by the project.
- **Outputs** are measures of effort to show that the project took place, and can be defined from the supply side (number of events), or the demand side (number of Fellows).
- **Outcomes** are changes in the attitudes, behaviour, skills, knowledge, motivation, feelings, or aspirations of Fellows; or the culture, structures, systems, or processes of organisations.
- **Impacts** are the direct and indirect effects for the sector, society, the economy and the environment.

LOGIC MODEL

This was the initial logic model:

| ACTIVITIES | OUTPUTS | OUTCOMES | IMPACT |
|--|--|---|---|
| Placement Bursary Mentor Collaborative training programme European visit Ideas fund International placement (cultural and language training, pastoral supporter, preparatory session, Skype Mentoring with the Host organisations, placement, UK line manager introduction in country) Dissemination | Number of Fellows who stay until the end of the programme (target 40) Number of international placements (target 12) Number of Host organisations and partners (target 40, 80% outside London) Number of training events (target 4) Toolkit Contribution to academic research | Fellows learn about the range of career opportunities in the arts, develop their skills, increase their confidence, strengthen their networks, increase their interest in working in the arts and find employment in the arts Host organisations increase their capacity to deliver artistic programmes and strategic activity (e.g. in digital skills), change their systems and processes to attract and retain people from low income backgrounds (targets 60% extend placements, 20% make role permanent), in some cases develop international relationships, and take leadership and act together to advocate for change towards diversity in recruitment and talent planning. Jerwood Arts strengthens its partnerships (nationally and internationally), and deepens its learning about the critical success factors for diversification of the workforce. | Arts organisations have more diverse staff, leaders, and boards Contribution towards ACE's Creative Case for Diversity |

Assumptions:

That targeting can only be precise if it is means tested.

That there is a gap in the ladder of opportunity for people from low socio-economic backgrounds at graduate level entering the arts; apprenticeship funding caters for non-graduates, and many other sectors have recognised graduate development programmes

That allowing Hosts the freedom to create placements that meet their organisational needs will increase the chance that they will retain and benefit from newly created roles.

That providing training centrally as well as on the job and locally will strengthen Fellows' skills and connections.

I detected these assumptions about the programme from the researchers' seminar:

1. People from low socio-economic groups apply for placements, which is affected by:

- Validity of definition of socio-economic group
- Applicants' confidence to apply, which is affected by:
 - Parents' background e.g. experience of working in the arts
 - Own experience of working in the arts
 - Wording of the application
 - Reach of the application system, which is affected by partnerships e.g. with HE

2. Application process is able to identify the candidates who will most benefit from the placement, which is affected by:

- Willingness of arts organisation to take a risk on someone different
- Priority for and ability to detect passion for the arts rather than relying on institutional factors like grades, which might be affected by low socio-economic status
- Ability of Host to change recruitment practices to remove direct and indirect discriminators and widen reach

3. Fellow stays in, and thrives in, the arts, which is affected by:

- Fellows' feeling of belonging in the arts organisation, which is affected by blind points like accent and subjects of discussion e.g. type of holidays taken
- Fellows' ability to manage on the salary, when salaries are often low in the arts
- Arts organisation keeping the Fellows' role
- Arts organisation changing HR systems to offer bespoke support
- Arts organisation changing HR systems to remove barriers to promotion e.g. loaded appraisal systems, which is affected by strength of the business case for socio economic diversity e.g. bringing in new skills and perspectives and availability of practical tools to help see past blind points

4. Arts organisation increases its ability to reach new audiences from low socio-economic backgrounds, which is affected by:

- Arts organisations' ability to take an organisational approach to new audience development e.g. awareness of impact of artistic programming and board composition
- Demand, which is affected by school syllabus and parental attitudes
- Capacity, which is affected by funding structure including priority to socio economic case for diversity and operation of this priority
- Health of wider society and economy

5. Sectoral impact, which depends on:

- Reach and vividness of dissemination
- Willingness of arts organisations to act as ambassadors for socio-economic diversity
- Interest from wider sector in seeing arts organisations as role models

BASELINE SURVEYS

BASELINE SURVEY OF FELLOWS

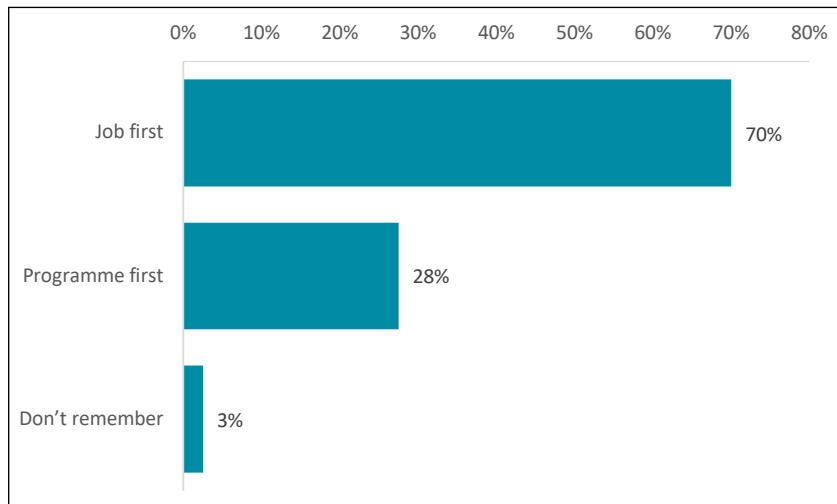
INTRODUCTION

All 40 Fellows replied within the first two weeks of starting their placements.

RECRUITMENT

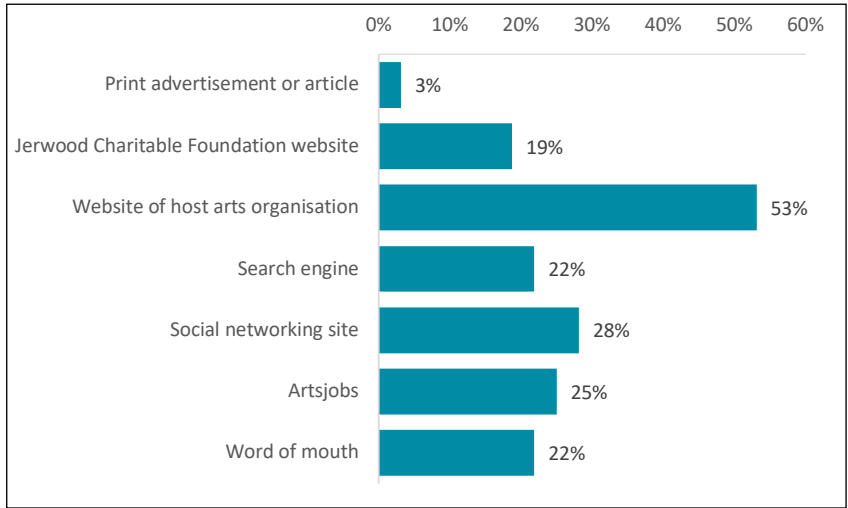
Fellows tended to hear about the job before the programme. Reading about the programme then deepened their interest.

FIGURE 1:
WHICH DID YOU HEAR ABOUT FIRST: THE JOB OR THE WESTON JERWOOD CREATIVE BURSARIES PROGRAMME?



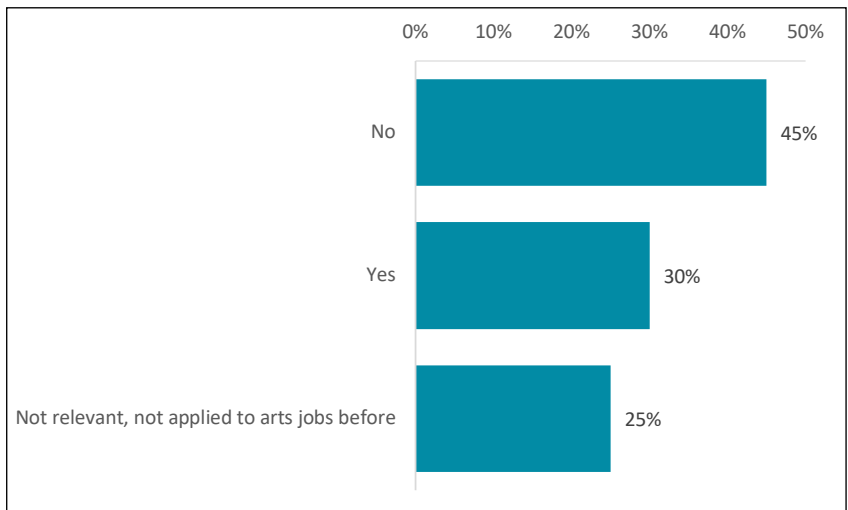
Fellows tended to hear about the job from the Host organisation’s website.

FIGURE 2:
HOW DID YOU HEAR ABOUT THE JOB/PROGRAMME? PLEASE TICK ALL THAT APPLY



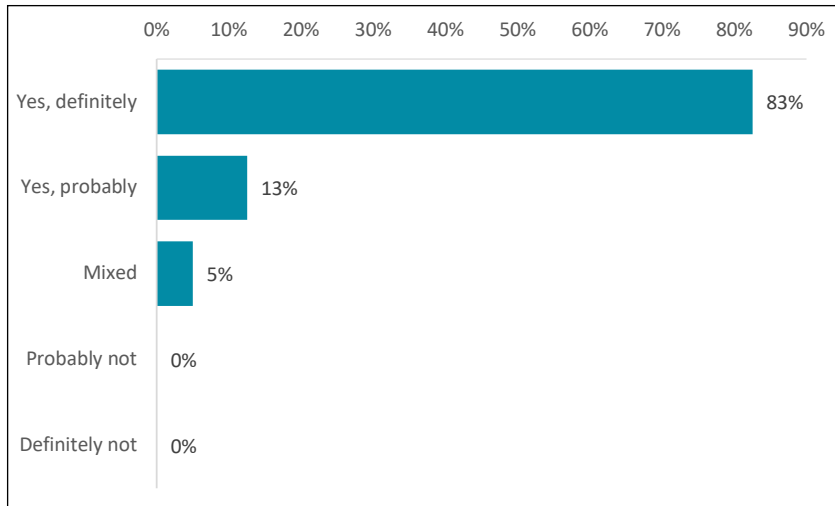
Only 30% of respondents experienced the recruitment process as different from other arts applications, although this is partly because 25% hadn’t previously applied to jobs in the arts. The differences mentioned were: greater informality, questions rather than a CV, ability to apply through a video, practical workshop format, a meet and greet, interview questions told in advance, but also that the interview was more involved than previous situations.

FIGURE 3:
DID THE RECRUITMENT PROCESS DIFFER FROM OTHER ARTS JOBS YOU HAVE APPLIED FOR?



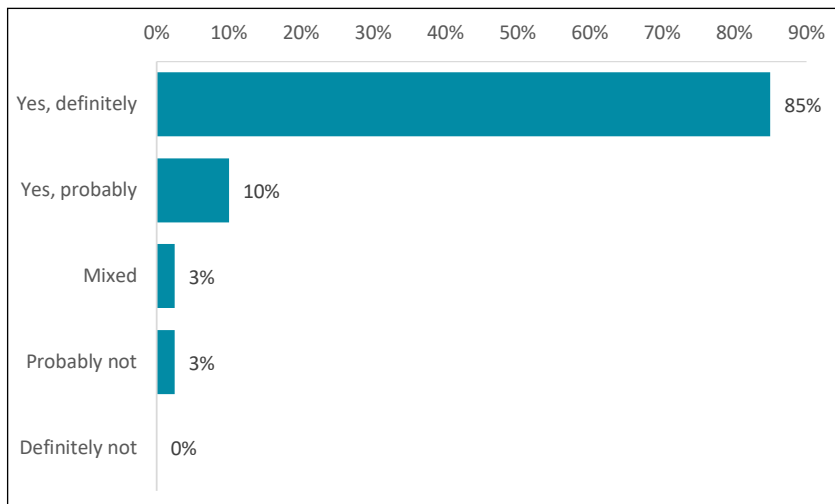
95% of the Fellows thought the recruitment criteria were clear. The areas of vagueness were about the exact nature of the job, and whether the applicant was excluded because they had studied for an MA.

FIGURE 4:
WERE THE RECRUITMENT CRITERIA CLEAR?



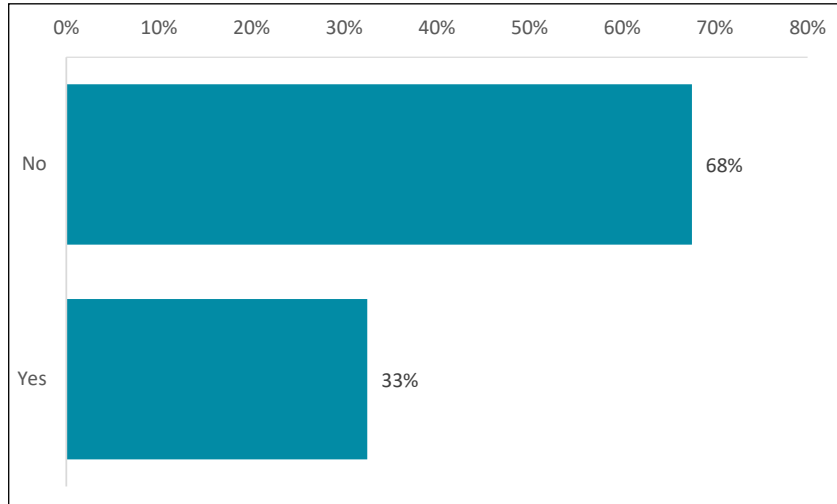
95% of Fellows said the recruitment process seemed well organised. The two negatives were that one interview had vague questions and one Host didn't tell the Fellow that the project funding had not yet been raised.

FIGURE 5:
DID THE RECRUITMENT PROCESS AT YOUR HOST SEEM WELL ORGANISED?



33% of Fellows relocated for their job.

FIGURE 6:
DID YOU RELOCATE FOR YOUR JOB?



EXPECTATIONS

Fellows were asked what skills/knowledge they are most keen to develop in the job. I classified and quantified answers. Only one Fellow mentioned leadership. More common were interests about the detailed processes of the Host organisation, in many cases to inform a planned freelance creative process.

| | NUMBER OF MENTIONS |
|---|--------------------|
| How an arts organisation works | 18 |
| Creative/artform | 6 |
| Events management | 6 |
| Audience development/marketing | 6 |
| Networking | 5 |
| Arts education/engagement | 5 |
| Fund raising | 5 |
| Business/finance | 4 |
| Administration | 4 |
| Curation | 3 |
| Health and safety | 2 |
| Communication | 2 |
| Team working | 2 |
| Technical skills | 2 |
| Understanding of trends in the art sector | 2 |

| | |
|-----------------|---|
| Producing | 1 |
| Directing | 1 |
| Archiving | 1 |
| Leadership | 1 |
| Decision making | 1 |
| BSL | 1 |
| Time management | 1 |
| Research | 1 |

Fellows were asked about the most challenging aspect of the job. Responses suggested different elements of inclusion: knowing your role, understanding processes, feeling confident contributing, and learning new terminology.

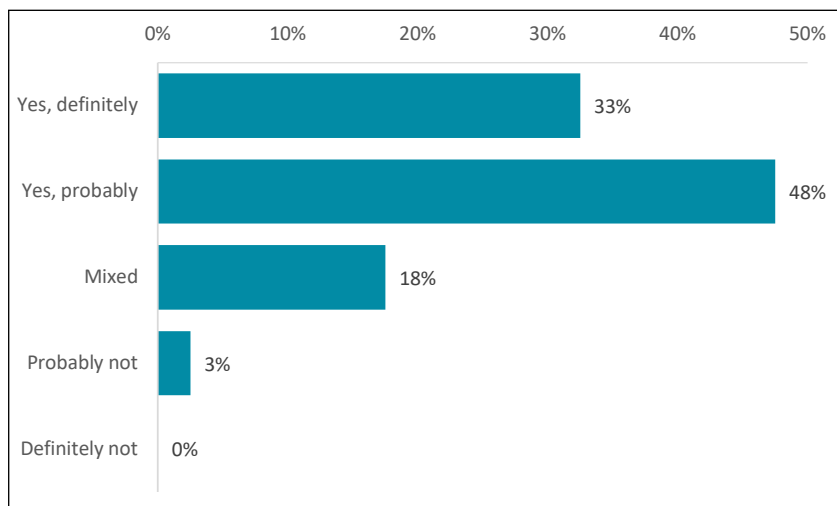
| | NUMBER OF MENTIONS |
|--|--------------------|
| Familiarising myself with how the organisation does things | 14 |
| Need for more direction/finding my role | 5 |
| Learning new terminology | 4 |
| None/too early to say | 4 |
| Feeling confident working independently | 3 |
| Time management | 3 |
| Wanting to do more | 2 |
| New IT systems/problems with IT | 2 |
| Too much admin | 2 |
| Commuting | 1 |
| Asking questions without looking slow | 1 |
| Researching | 1 |
| Having a clear plan for progression | 1 |

Fellows were asked what they thought they could contribute to the Host organisation. Fellows mentioned enthusiasm and organisational skills but not leadership skills.

| | NUMBER OF MENTIONS |
|---|--------------------|
| Energy/passion/enthusiasm | 16 |
| Fresh approach/unconventional ideas | 10 |
| Organisational skills | 9 |
| Eagerness to learn/help | 8 |
| Creative skills | 7 |
| Understanding of social media | 5 |
| Ability to reach new audiences | 5 |
| Artform knowledge e.g. grassroots, commercial | 4 |
| Adding capacity | 4 |
| People skills | 3 |
| Research skills | 3 |
| Connections e.g. with student unions | 1 |
| Local knowledge | 1 |
| Adaptability | 1 |
| Technical skills | 1 |

81% of Fellows said they saw themselves as ambassadors for the programme.

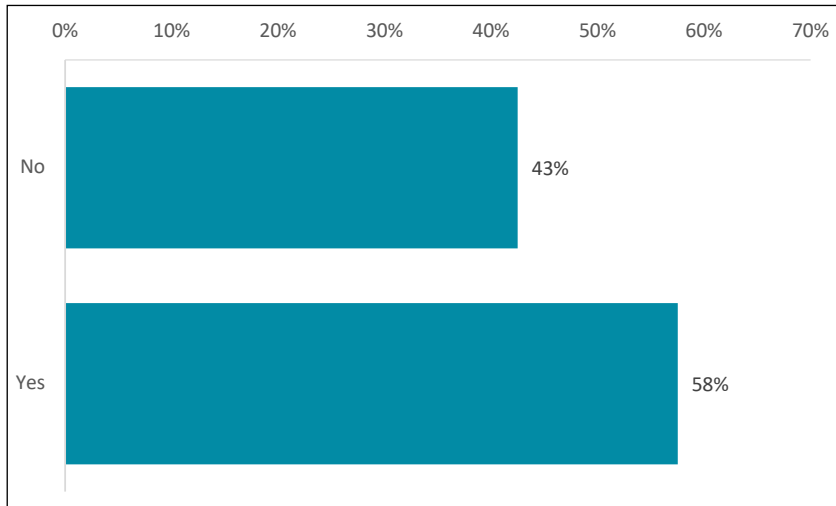
FIGURE 7:
DO YOU SEE YOURSELF AS AN AMBASSADOR FOR WESTON JERWOOD CREATIVE BURSARIES?



BACKGROUND

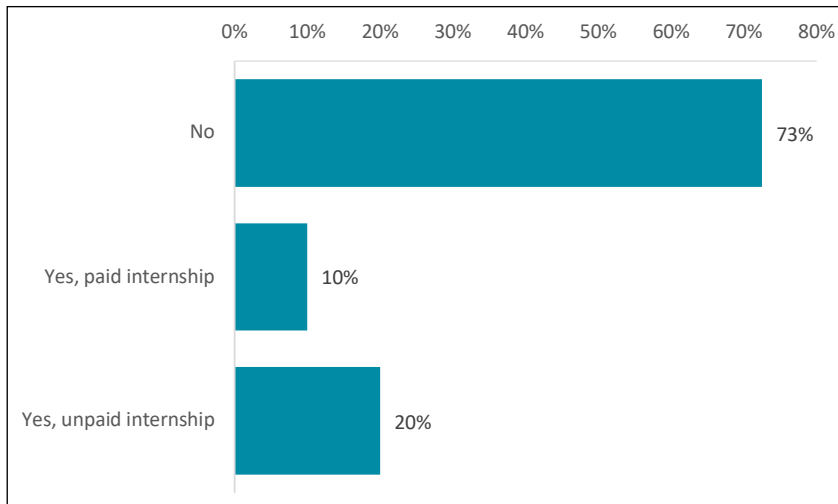
58% of Fellows had not previously had a paid job in the arts. Six mentioned freelancing.

FIGURE 8:
IS THIS YOUR FIRST PAID JOB IN THE ARTS?



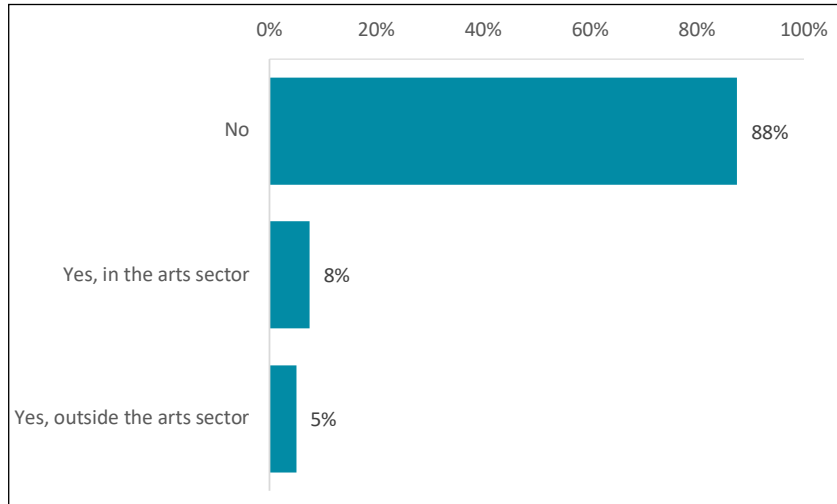
Only 20% of Fellows had had unpaid internships.

FIGURE 9:
HAVE YOU HAD AN INTERNSHIP IN THE ARTS?



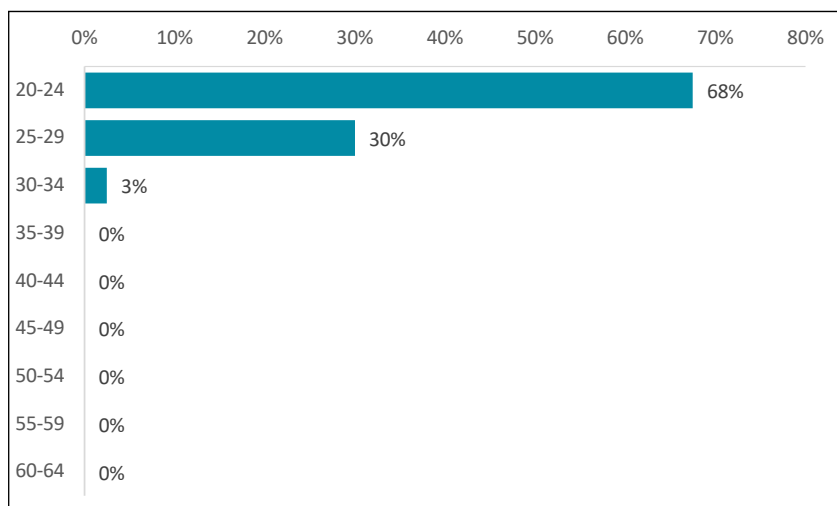
88% of Fellows had never worked abroad.

FIGURE 10:
HAVE YOU EVER WORKED ABROAD?



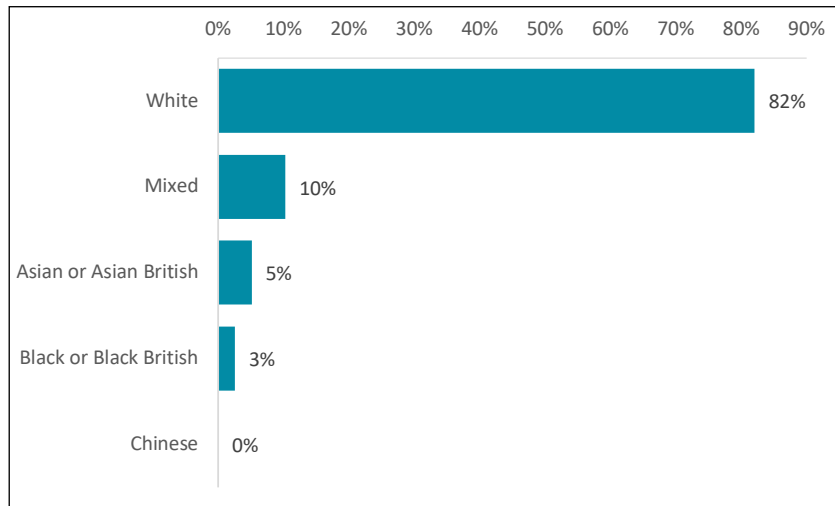
All the Fellows were under 35.

FIGURE 11:
WHAT IS YOUR AGE?



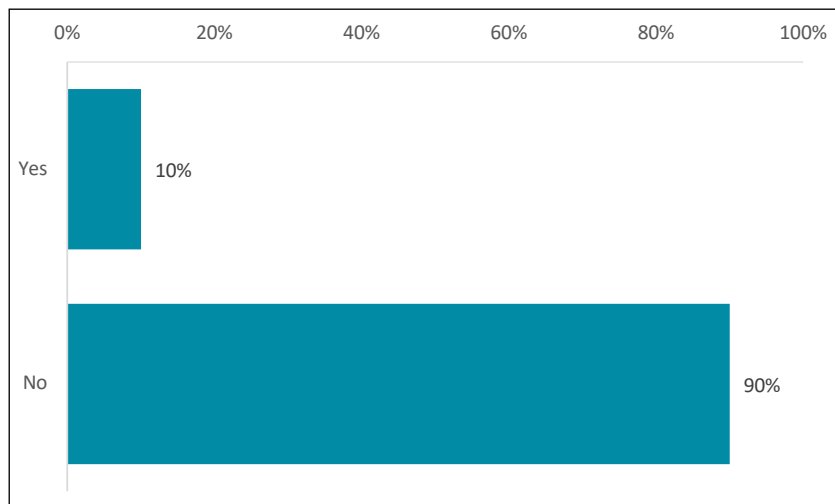
18% of Fellows were from ethnic minority backgrounds. This compares to 13.5% of employed 16-64 year olds (2015/16 Annual Population Survey/Labour Force Survey) and 19% of paid staff at ACE NPOs.

FIGURE 12:
WHAT IS YOUR ETHNICITY?



10% of Fellows had a disability. This compared to 13.4% of 16-64 year olds in employment who have a work limiting disability (2015/16 Annual Population Survey/Labour Force Survey), and 3 % of ACE NPO staff.

FIGURE 13:
DO YOU CONSIDER YOURSELF TO HAVE A DISABILITY?



BASELINE SURVEY OF HOSTS

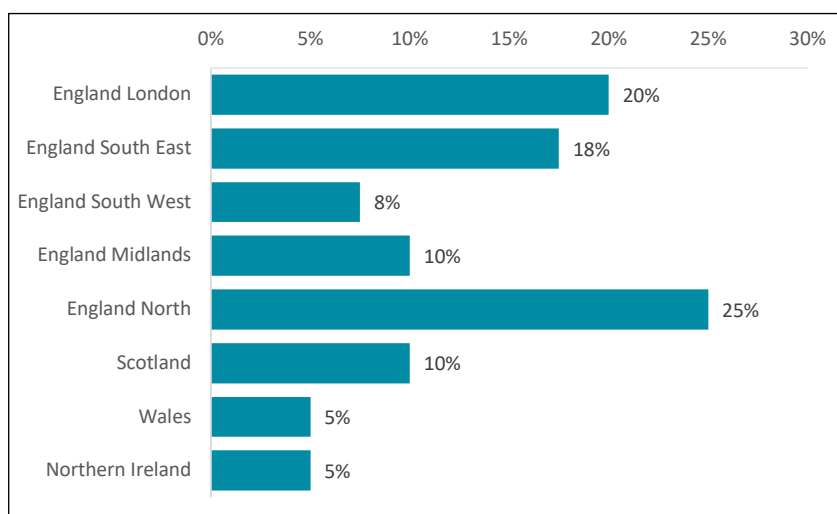
INTRODUCTION

We received responses from all 40 Hosts, within two weeks of the start of the placement.

BACKGROUND

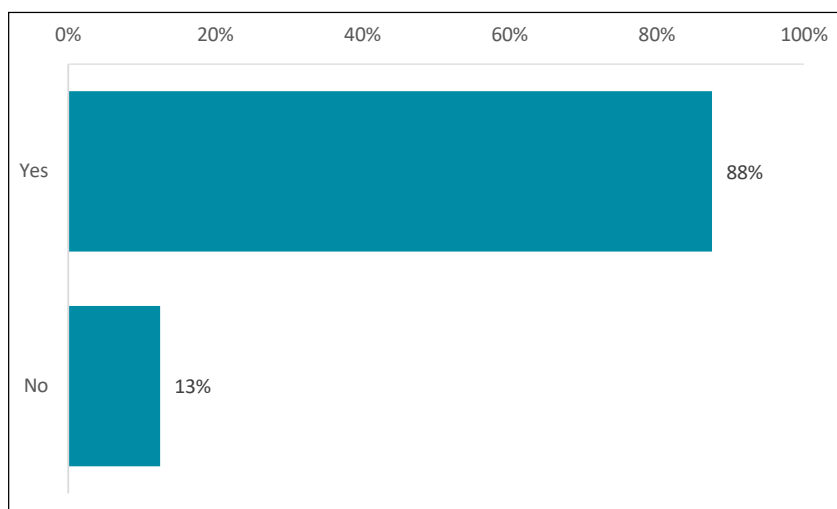
Hosts came from each of the regions. 80% were outside London.

FIGURE 14:
REGION



13% of Hosts had acted as a Host for the programme before: five organisations had each had one Fellow before.

FIGURE 15:
IS THIS YOUR ORGANISATION'S FIRST TIME AS A HOST IN THE
WESTON JERWOOD CREATIVE BURSARIES PROGRAMME?



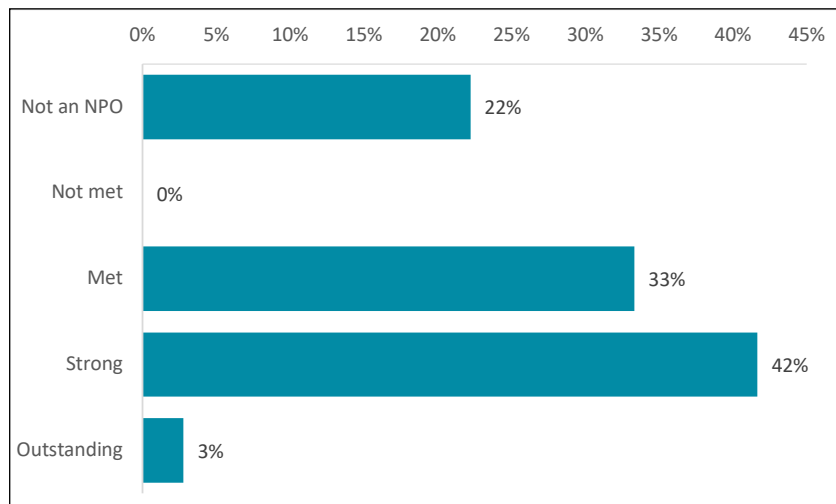
70% or more of Hosts were seeking to increase commitment to diversity in the organisation, gain capacity, diversify the team, gain new ideas/perspectives and strengthen the organisation’s ability to deliver its artistic programme.

FIGURE 16:
WHAT ARE YOUR ORGANISATION’S OBJECTIVES FOR JOINING THE WESTON JERWOOD CREATIVE BURSARIES PROGRAMME?



Hosts were met, strong or outstanding in terms of their NPO diversity rating.

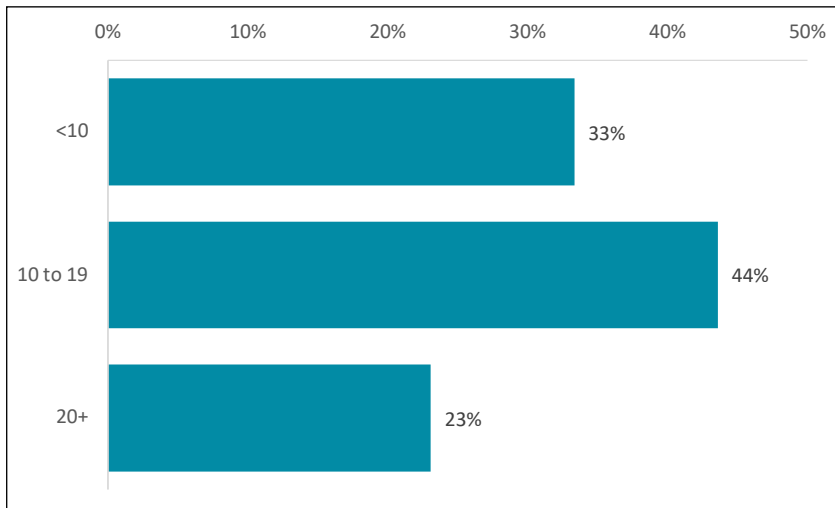
FIGURE 17:
WHAT IS THE NPO DIVERSITY RATING OF YOUR ORGANISATION, IF YOU HAVE ONE?



RECRUITMENT

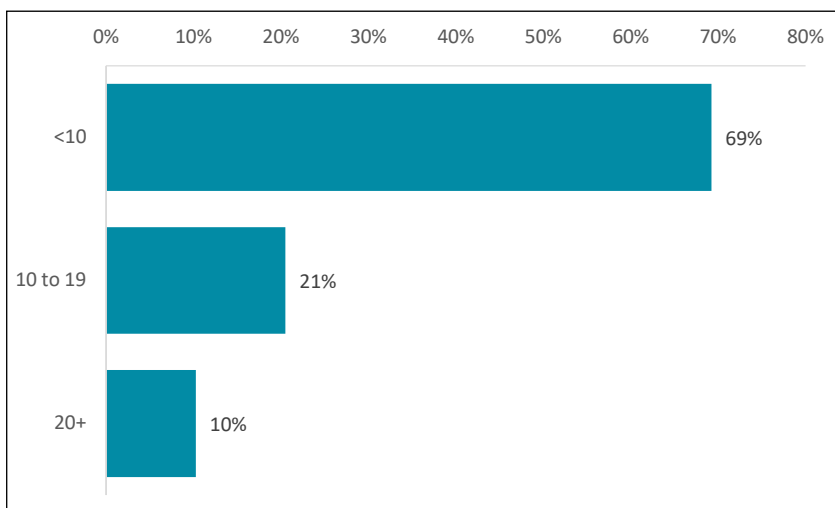
The average number of eligible applicants was 13.

FIGURE 18:
HOW MANY ELIGIBLE APPLICANTS FOR THE WESTON JERWOOD CREATIVE BURSARIES DID YOUR ORGANISATION RECEIVE?



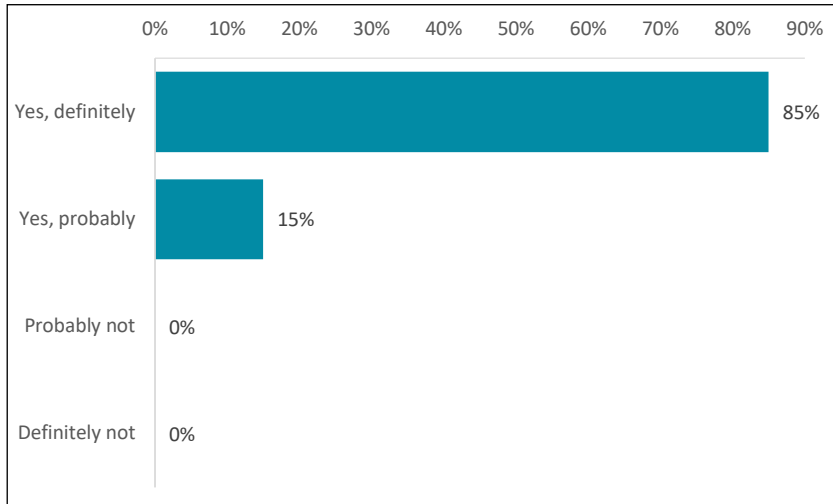
The average number of ineligible applicants was nine.

FIGURE 19:
HOW MANY INELIGIBLE APPLICANTS FOR THE WESTON JERWOOD CREATIVE BURSARIES DID YOUR ORGANISATION RECEIVE?



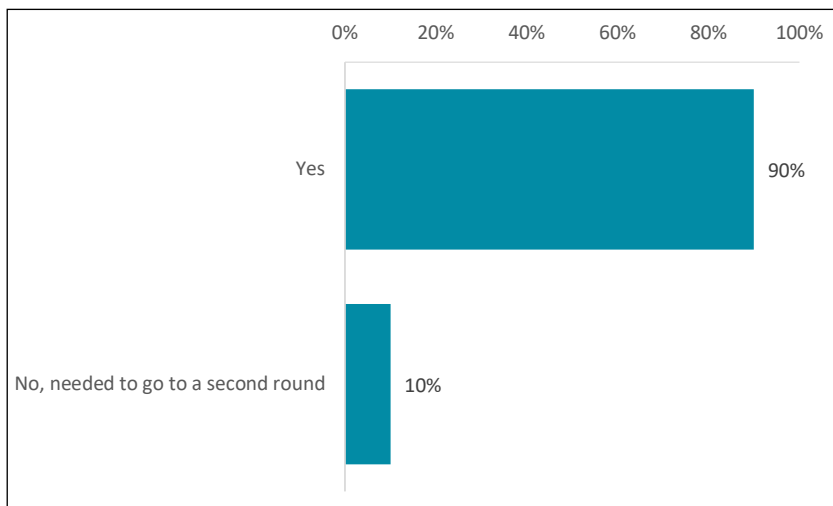
All Hosts were satisfied with the quality of the applicants they received. Comments varied from feeling that the person they appointed was outstanding, to feeling that they could have appointed any of those they interviewed.

FIGURE 20:
WERE YOU SATISFIED WITH THE QUALITY OF THE APPLICANTS YOU RECEIVED?



90% said they appointed someone from the first round of recruitment.

FIGURE 21:
DID YOU APPOINT SOMEONE FROM THE FIRST ROUND OF RECRUITMENT?



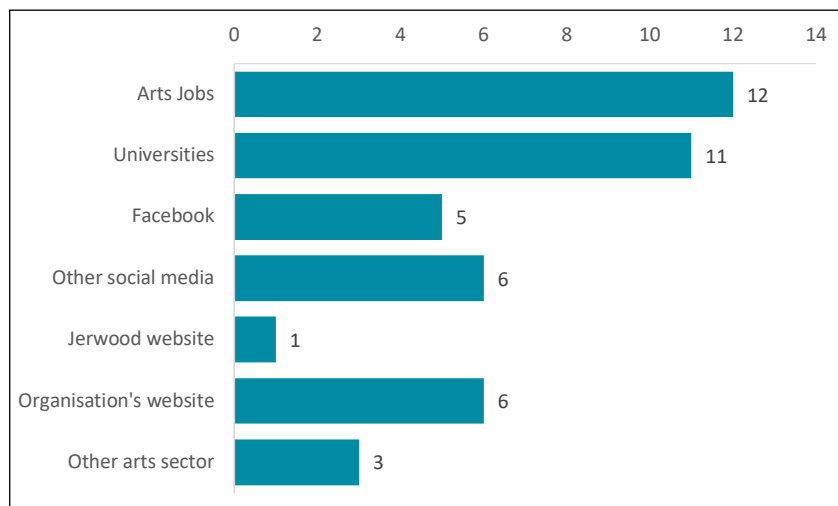
Hosts were asked how they changed their recruitment, and I have classified the answers. This should be seen as a series of prompts for future questions not as a full quantification.

FIGURE 22:
IN RECRUITING FOR THIS ROLE, IN WHAT WAYS DID YOU GO BEYOND YOUR USUAL RECRUITMENT PRACTICES FOR ENTRY LEVEL ROLES?

| ELEMENT | NUMBER |
|--|--------|
| Widened publicity e.g. through posters, university networks, social media, The Voice, across the UK | 28 |
| Simplified the application e.g. not requiring CV, simplifying the language and order, getting feedback on the advert | 9 |
| Asked for or allowed creative application e.g. video, content | 6 |
| Gave more information on the process e.g. job information pack, welcome day, personal letter of introduction, interview questions given in advance, invited to a performance, a day in the life, blog from previous Fellow, helpline | 11 |
| Widened criteria e.g. focusing on ideas and personal attributes rather than experience | 1 |
| Interviewed all eligible applicants | 1 |
| Offered Skype interviews | 1 |
| Made interviews more informal/discursive or thorough e.g. including creative assessment day, in a coffee shop | 7 |
| Specified that applicants didn't need previous experience | 1 |
| Reduced interviewer bias e.g. used a scoring matrix, including a diverse interviewer, having many/few people interview the applicants, having non interviewers assess the applications | 3 |
| Gave interviewees feedback or the second choice Mentoring | 3 |

Respondents were asked the most successful place to advertise, and I have again classified the answers.

FIGURE 23:
WHAT WAS THE MOST SUCCESSFUL PLACE TO ADVERTISE FOR WESTON JERWOOD CREATIVE BURSARIES?

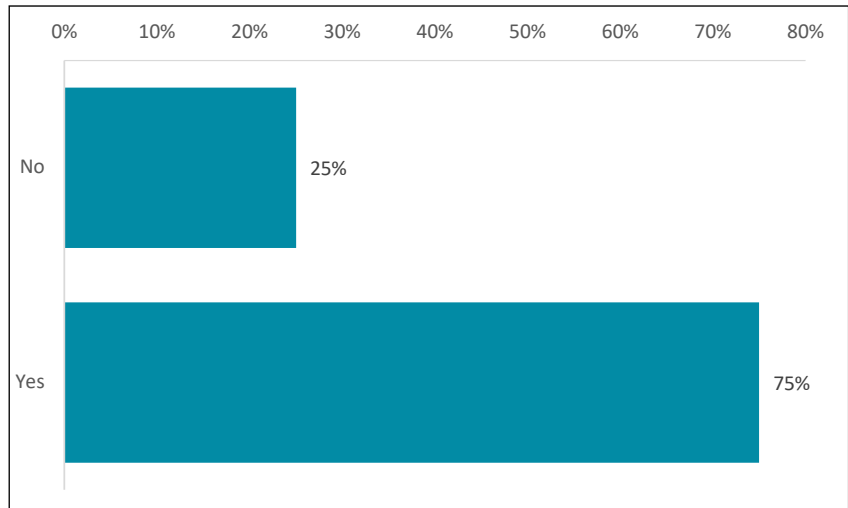


Hosts were asked if, in retrospect, there is anything they would change about your organisation’s recruitment for Weston Jerwood Creative Bursaries. Answers matched the approaches above: make interviews even more informal; have a longer or later process e.g. summer/autumn; give more information on the international placements in the application; give the eligibility criteria on the initial adverts; and contact university tutors directly.

PROCESS

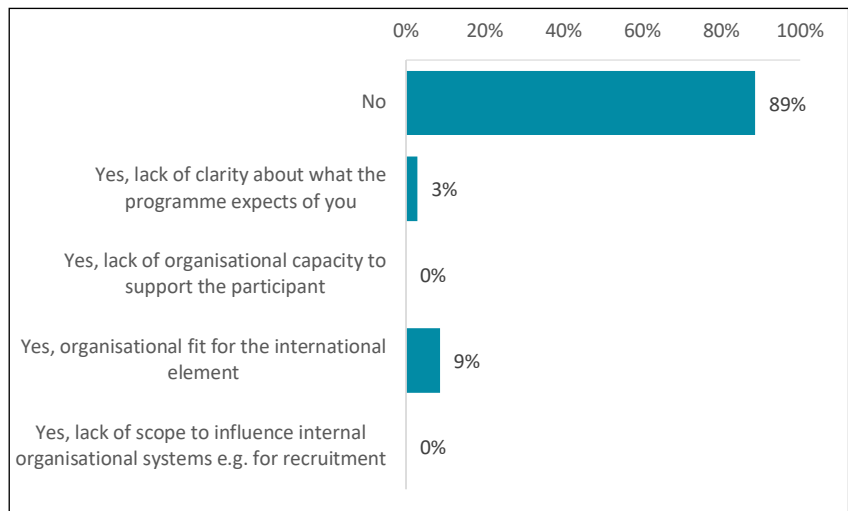
75% of Hosts were planning to give the Fellow more support than other entry level recruits. This included: more feedback; more time in other departments to give organisational context; more training e.g. in event management; and buddying.

FIGURE 24:
ARE YOU PLANNING ON GIVING THE FELLOW MORE SUPPORT THAN OTHER ENTRY LEVEL RECRUITS?



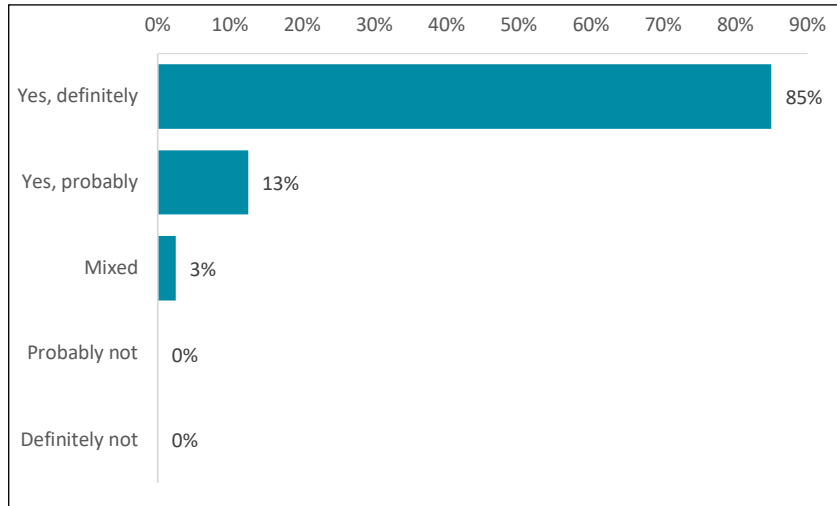
Hosts tended not to have concerns about the programme. Comments were mainly about administration.

FIGURE 25:
DO YOU HAVE ANY CONCERNS ABOUT THE WESTON JERWOOD CREATIVE BURSARIES PROGRAMME?



Almost all Hosts saw themselves as ambassadors for the programme.

FIGURE 26:
DO YOU SEE YOURSELF AS AN AMBASSADOR FOR WESTON JERWOOD CREATIVE BURSARIES?



APPLICANT SURVEY

KEY POINTS

Jerwood Arts carried out a survey of 1,302 applicants, which found that:

- 28% of applicants found out about the job through the Host organisation's website; 23% through social media.
- 88% of applicants received a full maintenance grant. Only 8% received no financial support.
- 24% of applicants had worked on an unpaid internship, and 11% on a paid internship.
- 30% had worked part time in the arts; 14% full time.
- 75% were age 20-24.
- 66% are female.
- 84% are White.
- 7% consider themselves to be disabled.

These figures show how the selection process increased the targeting, for example 84% White to 82% White.

CONCLUSION

At the baseline, Hosts had a highly positive impression of the programme. Fellows were less certain. While the programme was exceptional in terms of diversity, Fellows were struggling with issues that could be broadly described as relating to inclusion. When Fellows were asked about the most challenging aspect of the job, responses included: knowing your role, understanding processes, feeling confident about contributing, and learning new terminology.

ANALYSIS OF FEEDBACK FROM TRAINING

ANALYSIS OF INDUCTION SESSION FEEDBACK

INTRODUCTION

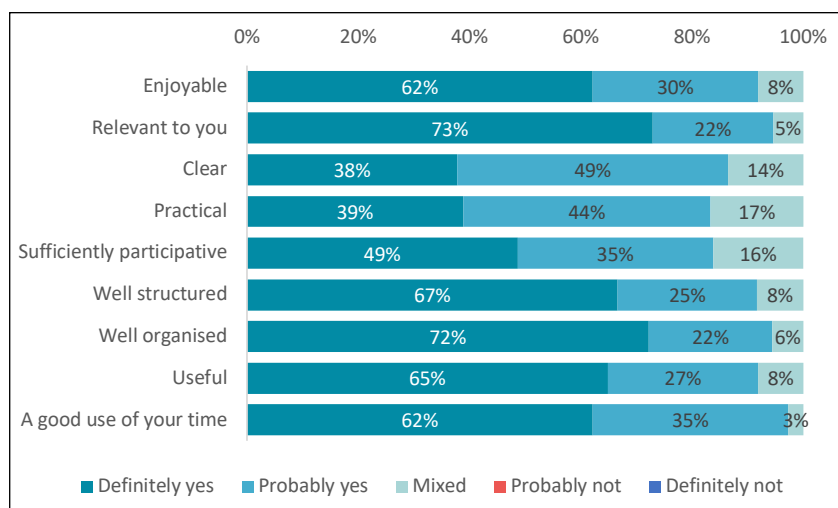
39 Fellows came to an induction at the Place in London in February 2018. Fellows had been in post for up to three months. Sessions covered: Fellows' hopes and fears, funders' objectives, evaluation, alumni stories, videos or postcards to MPs.

We received 37 replies, which gave a detailed picture.

ORGANISATION

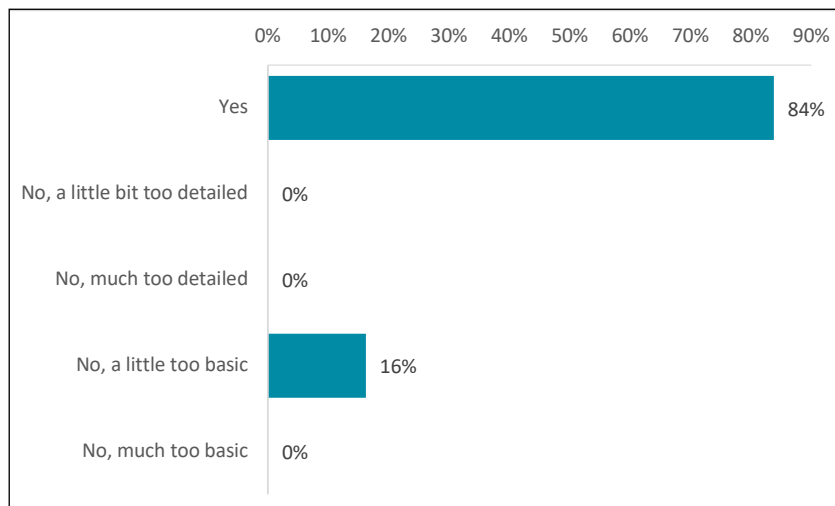
Respondents said the event was relevant, well organised, well structured, useful, enjoyable, a good use of their time, sufficiently participative, and mainly clear and practical.

FIGURE 27
VIEWS ON THE EVENT



Comments were that: the event was well organised; the event was refreshing and affirming; the launch could have had more representative speakers; meeting other Fellows was enjoyable and useful; the event was a great networking opportunity; information on the international placements was incomplete; the structure could have been more participative e.g. a whole group icebreaker exercise, more time for reflection, speed dating; the postcard exercise felt forced/uncomfortable because it was too early and not optional; and Fellows felt encouraged to be bold and to make the most of the opportunity.

FIGURE 28:
WAS THE EVENT AT THE RIGHT LEVEL?

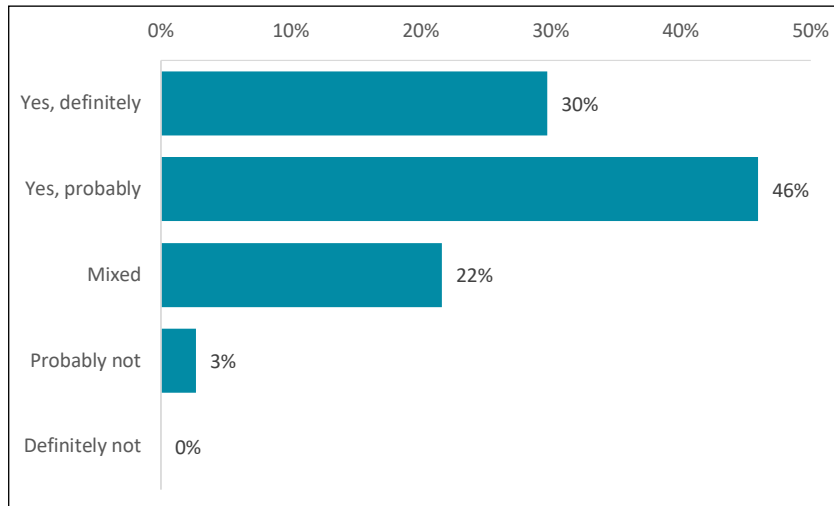


Most people thought the event was at the right level. Comments were that some people, who had read the material sent out, found it a bit repetitive.

OUTCOMES

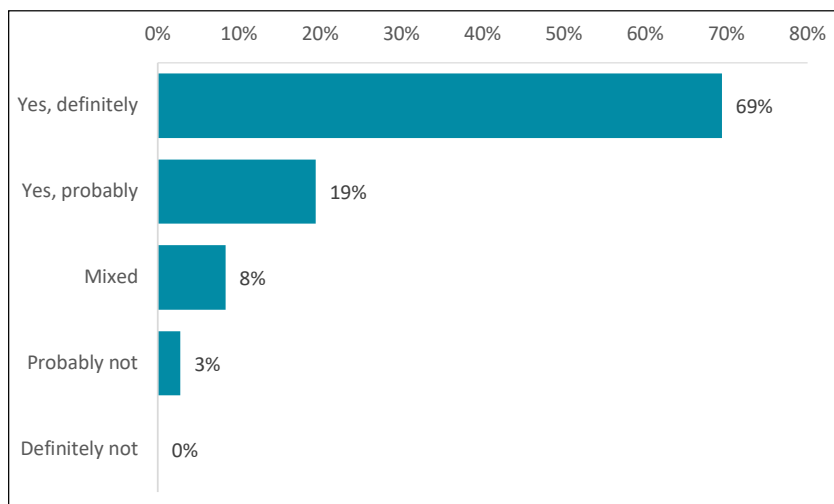
76% of Fellows came away with a clear understanding of what they need to do. Some Fellows wanted more practical guidance about how their role in the Host organisation would develop.

FIGURE 29:
DID YOU COME AWAY FROM THE SESSION WITH A CLEAR UNDERSTANDING OF WHAT YOU NEED TO DO IN THE WESTON JERWOOD CREATIVE BURSARIES PROGRAMME?



88% of Fellows said the event was useful in building relationships between Fellows. Comments were, as above, that the event could have had more informal time for Fellows to interact.

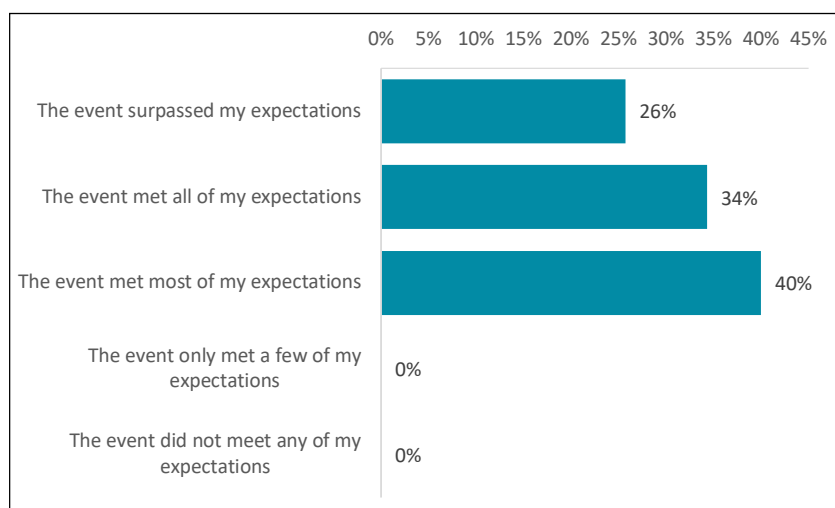
FIGURE 30:
WAS THE TRAINING EVENT USEFUL IN BUILDING RELATIONSHIPS BETWEEN FELLOWS?



OVERALL VIEWS

60% of Fellows said the event surpassed or met all of their expectations.

FIGURE 31:
OVERALL, DID THE EVENT MEET YOUR EXPECTATIONS?



CONCLUSION

I attended all of the sessions except the postcard exercise. My observations were:

- The event was extremely well organised.
- The venue was friendly and convenient.
- I thought the hopes and fears section was too vague. It generated glib comments that were not useful. In the group I facilitated, I changed the questions slightly to “what is the one thing you would most like to do on this programme?”, and “what are the challenges of the programme?” and we had a more detailed discussion about the role of the Host, which highlighted common concerns that needed to be addressed.

ANALYSIS OF LEICESTER DEVELOPMENT DAYS FEEDBACK

INTRODUCTION

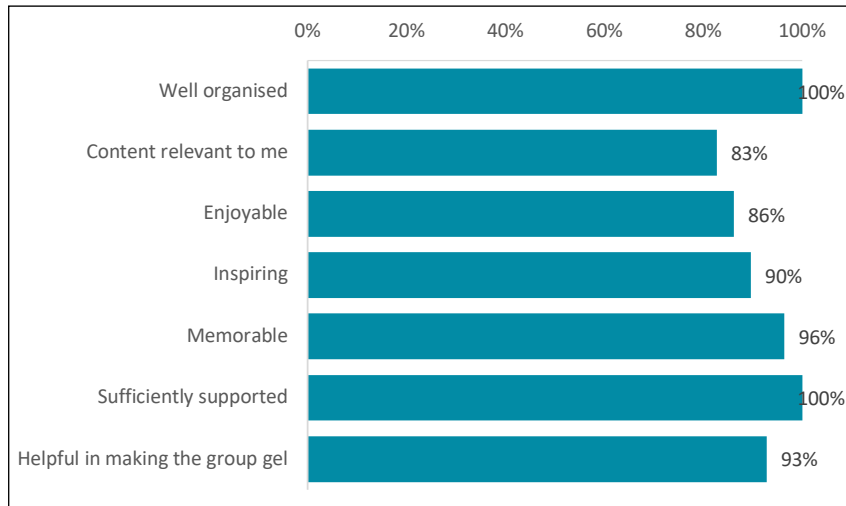
The second training event took place at the Curve on 29-30th November 2018. 34 Fellows attended. Sessions covered: fund raising, freelancing, branding, CV writing, and Open Space.

We received 29 responses.

PROCESS

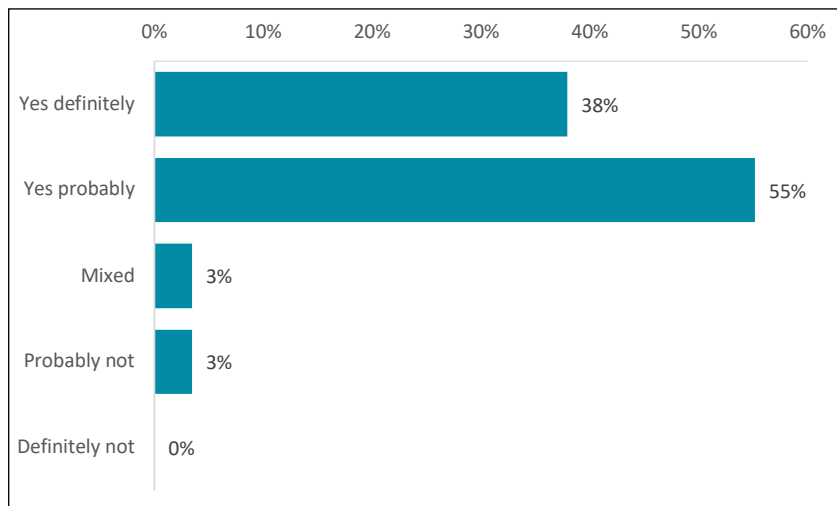
Views of the process were very positive.

FIGURE 32:
VIEWS OF THE DEVELOPMENT DAYS (AGGREGATION OF 'YES DEFINITELY' AND 'YES PROBABLY')



93% of respondents said the days were at the right level.

FIGURE 33:
WERE THE DAYS AT THE RIGHT LEVEL?



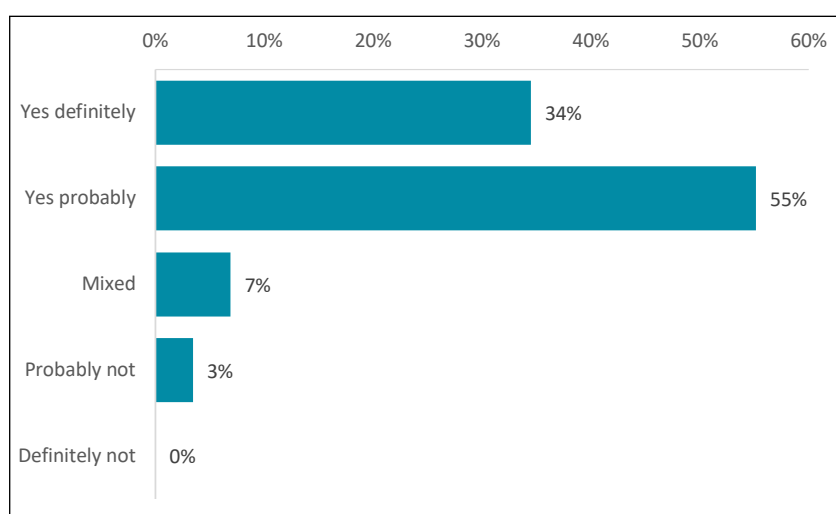
Fellows were asked about the highpoint of the Development Days. 11 said the Open Space. The freelance and branding panels were also mentioned several times.

Fellows were asked what was the least relevant to you. Different aspects were mentioned: the fund raising session, CVs, branding, and freelancing. No one said Open Space.

OUTCOMES

89% of Fellows said the Development Days increased their confidence in working in the sector.

FIGURE 34:
DID THE DEVELOPMENT DAYS INCREASE YOUR CONFIDENCE IN WORKING IN THE SECTOR BE THAT AS A FREELANCER OR AS A MEMBER OF STAFF?



Respondents were asked, if Jerwood Arts runs these events again, what should be kept the same. 13 said the Open Space. Five mentioned having facilitators.

Respondents were asked, if Jerwood Arts runs these events again, what should be changed. Answers were: more small group conversations, relevance across the artforms, relevance across the UK, greater punctuality, fewer panels, more time for questions, more breaks and perhaps a chance to see the city.

ANALYSIS OF CARDIFF DEVELOPMENT DAYS FEEDBACK

INTRODUCTION

Development days were held 11th - 13th March 2019 at Chapter Arts in Cardiff. This time the training had two elements:

- For Fellows. Sessions covered: pitching/selling yourself, alumni stories and what Fellows had to offer and gain from collaboration. 32 Fellows attended.
- For Hosts. Sessions covered: presentations on inclusion, Open Space, a discussion of the toolkit, and time for networking. 32 Hosts attended.

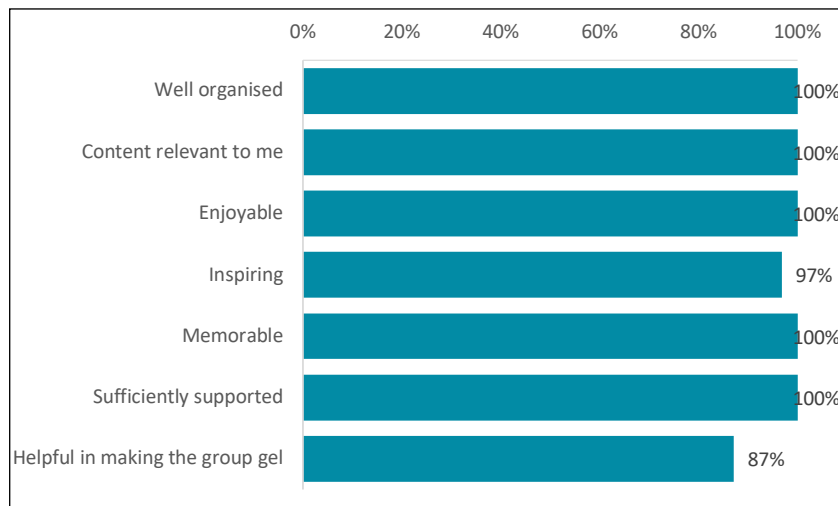
SURVEY OF FELLOWS

INTRODUCTION

We received 31 responses.

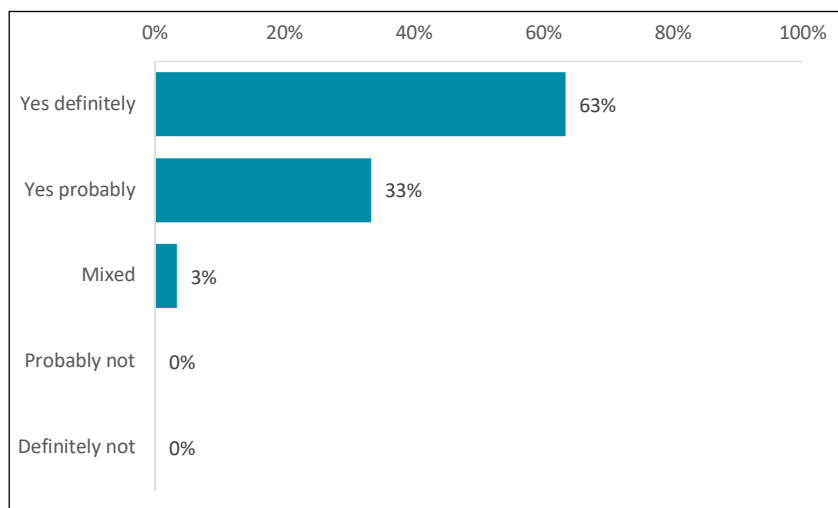
PROCESS

FIGURE 35:
VIEWS OF THE DEVELOPMENT DAYS (AGGREGATION OF 'YES DEFINITELY' AND 'YES PROBABLY')



97% of Fellows said the Development Day was at the right level.

FIGURE 36:
WAS THE DEVELOPMENT DAY AT THE RIGHT LEVEL?



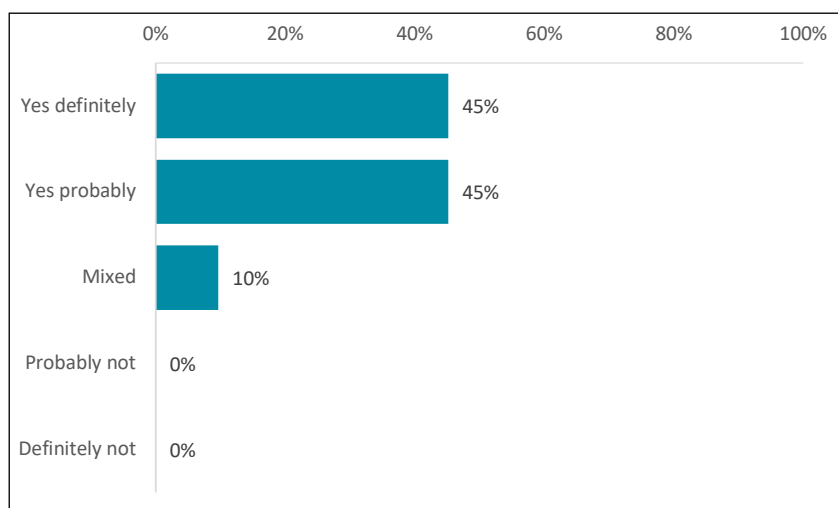
Respondents were asked about the highpoint of the Development Days. The most frequently mentioned aspects were the networking and panel of previous Fellows from this and other programmes.

Some Fellows mentioned that some sessions were not relevant to them if they were focused on other artforms, or on going freelance.

OUTCOMES

90% of the Fellows said the development days increased their confidence in talking about the programme.

FIGURE 37:
DID THE DEVELOPMENT DAYS INCREASE YOUR CONFIDENCE IN TELLING OTHER ARTS ORGANISATIONS ABOUT THE WESTON JERWOOD CREATIVE BURSARIES?



Fellows said they learnt how to continue developing their skills, see the potential in themselves and others, how career paths work, how to network, how to manage life, how to support the rest of the cohort, about their strengths and weaknesses, how to promote themselves, and how to direct conversations.

SURVEY OF HOSTS

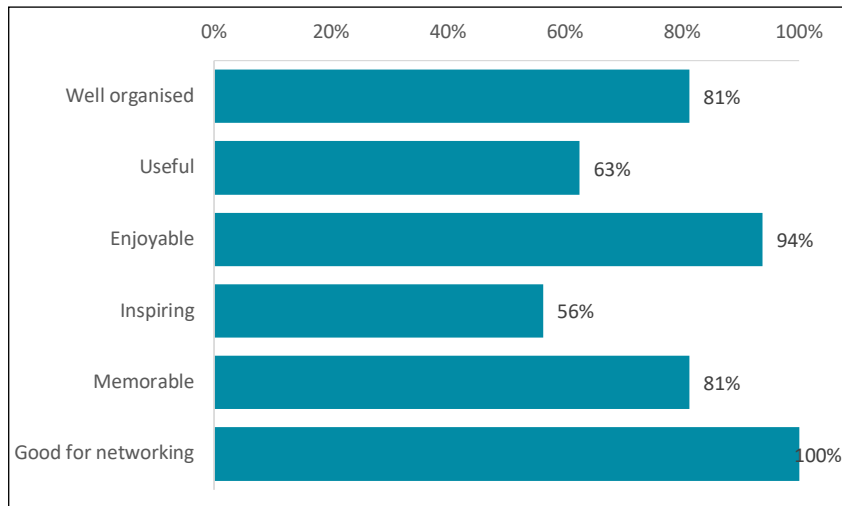
INTRODUCTION

We received 16 responses.

PROCESS

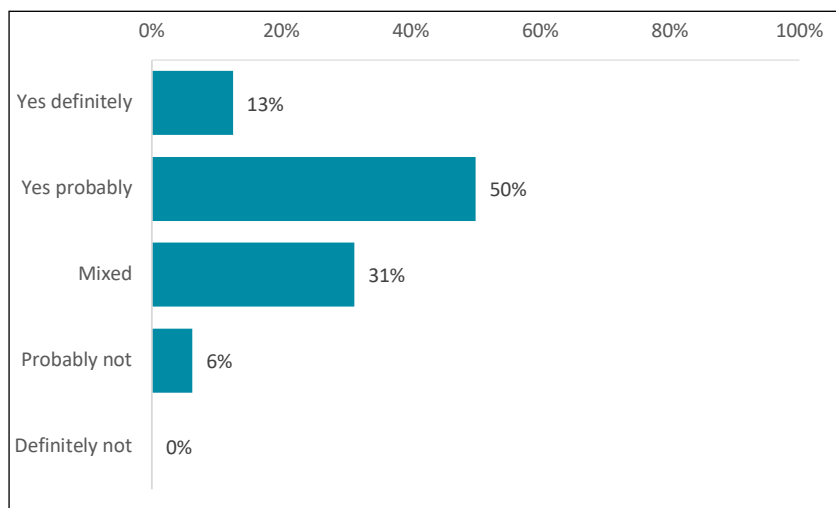
The development day was generally judged to be good for networking, enjoyable, well organised, memorable and useful.

FIGURE 38:
VIEWS ON THE DEVELOPMENT DAY (AGGREGATION OF 'YES DEFINITELY' AND 'YES PROBABLY' RESPONSES)



Most respondents said the development day was at the right level. A couple of respondents commented that in one of the sessions the facilitator was too dominant.

FIGURE 39:
WAS THE DEVELOPMENT DAY AT THE RIGHT LEVEL?



Respondents were asked about the highpoint of the Development Day. The answers were networking and sharing experiences, as well as the meal, visit and feeling part of a big initiative.

Respondents were asked what was less relevant to them. Answers were that the discussions could have been more detailed and solution focused.

OUTCOMES

The Development Day increased respondents' confidence in telling other arts organisations about the Weston Jerwood Creative Bursaries.

"We are already spreading the word far and wide and feel so inspired by the experience of having been part of it."

Comments suggested that respondents gained some practical insights as well as a sense of a shared journey and positive intent.

"It was fascinating (and worrying) to think about recruitment processes and unconscious bias, and to think through and interrogate our own data collection processes and analysis more deeply. Wonderful and helpful to take away some best practice case studies to inspire our own programming, talent development and workforce plans."

INTERIM SURVEYS

INTERIM SURVEY OF FELLOWS

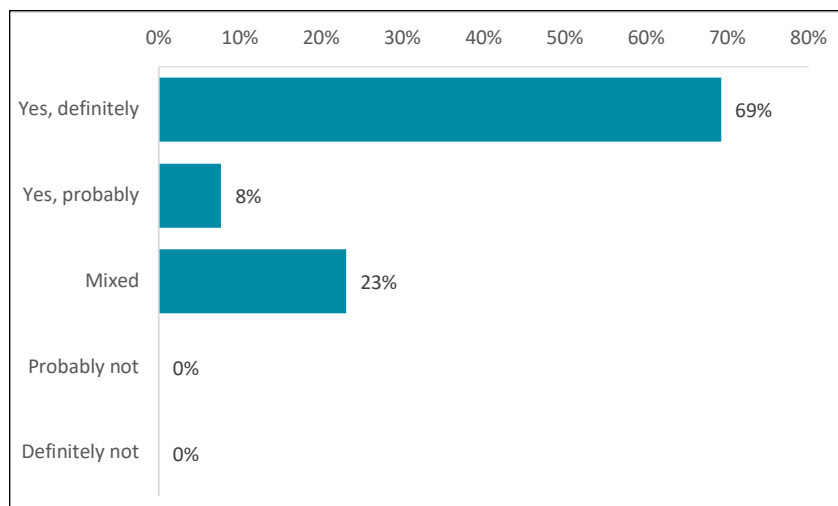
INTRODUCTION

We received 39 responses as one placement was on hold. The Jerwood Arts team had access to the individual responses and could link comments to specific organisations, should action be needed.

EXPERIENCE

77% of Fellows said they were enjoying the placement. Comments were: that the Fellow was learning a lot; that the role took some time to define; that the role changed because the line manager left and so work became mainly administrative; that the job was enjoyable but the organisation has issues; and that the job had far exceeded expectations.

FIGURE 40:
HAVE YOU ENJOYED THE PLACEMENT SO FAR?



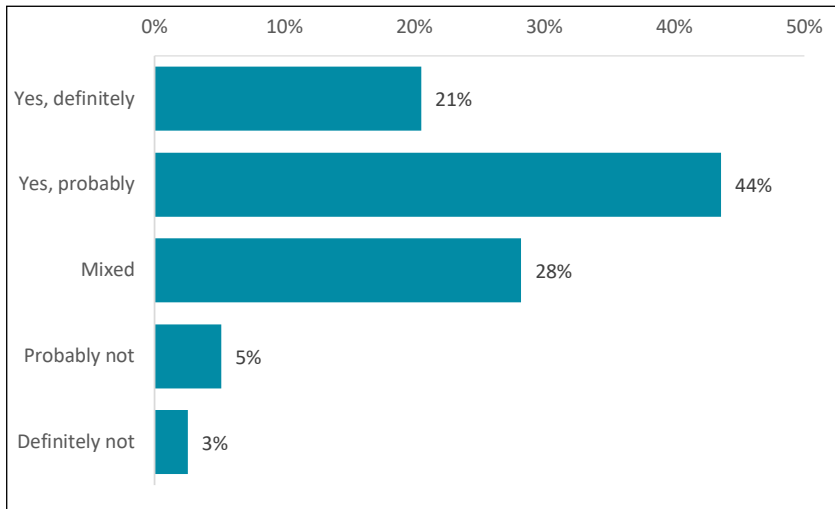
“My placement has been absolutely fantastic. Upon reading the job description when I first applied, I would never have imagined that I would learn so much information, have fantastic networking opportunities (almost weekly!) and be welcomed into such a warm office. I work to a close work schedule, and I’m guided and fully supported from both my line manager and the rest of the team. Fantastic six months in the placement - I couldn’t ask for a better job.”

“The Host team are really supportive and lovely. The projects we’re working on are exciting and important and it’s been interesting to be part of. My opinion is valued and I’m given a say in things that aren’t necessarily part of my role, which is nice, and there is a strong team atmosphere. Having said that, I feel like there’s been a mismatch between what I was told the role would be and what it has been to date. However, this is mostly due to the fact that the current projects have been in their research phase during the majority of my placement. Because of that my role has been more limited to the research and marketing strategy responsibilities of my role and much less of the making, producing and editing side - which ultimately is why I applied for the role.”

65% of Fellows said the job was what they expected. Comments were: they didn’t know what to expect; that the job evolved because it was a new role; that they thought the job was permanent and it wasn’t; that the job was slightly less structured than they expected; that the work programme had been less planned than they expected and they had times with nothing to do; that the job was good but didn’t match the title; that the job exceeded their expectations; and that they had more responsibility than they could have hoped for.

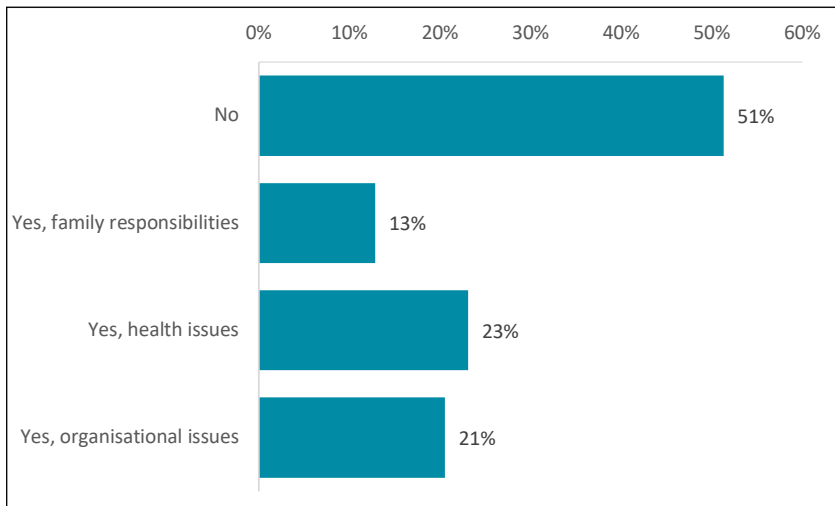
“I think the programme overall could benefit from clarifying for both Hosts and Fellows whether this role is more about the Host getting what they want out of the Fellow or if it is more about the Fellow getting the right kind of professional development that they feel will best benefit them in the long-term. For example, the opportunity I have recently been offered to shadow the artistic director and producer of a festival for a few odd days between now and November was met with some resistance when I announced this to my line manager.”

FIGURE 41:
SO FAR, IS THE JOB WHAT YOU EXPECTED?



Half the Fellows had had challenges that have stopped them giving their best. Comments were: being treated as junior by members of the team; lacking a line manager; the organisation being preoccupied with other issues such as losing funding or being restructured; feeling their voice wasn't being heard; going through a divorce; family members being diagnosed with cancer; having a panic attack in the office; working long hours; feeling anxious and unconfident; studying full time alongside the placement; and adjusting to moving (including leaving a partner behind).

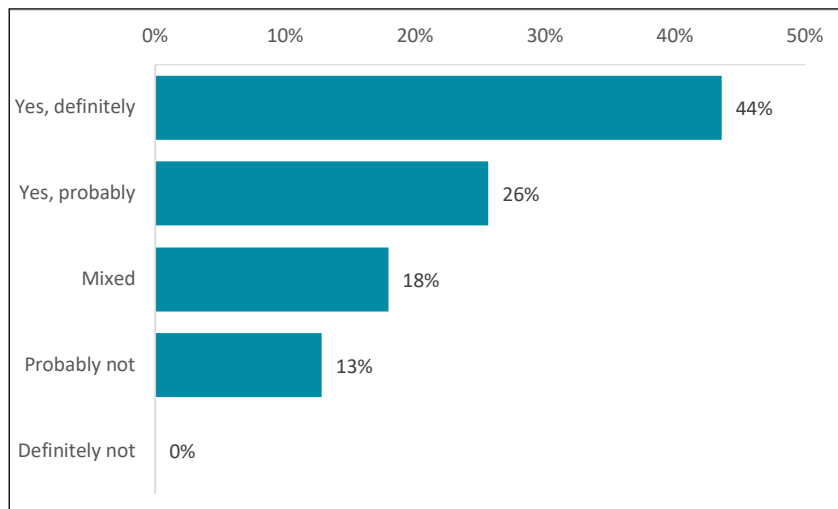
FIGURE 42:
HAVE YOU HAD ANY CHALLENGES THAT HAVE STOPPED YOU GIVING YOUR BEST?



“There have been times when the lack of organisation of other members of staff have made my job much more difficult. I think this is the result of a team that’s far too small to manage the ambitious projects that the Host takes on.”

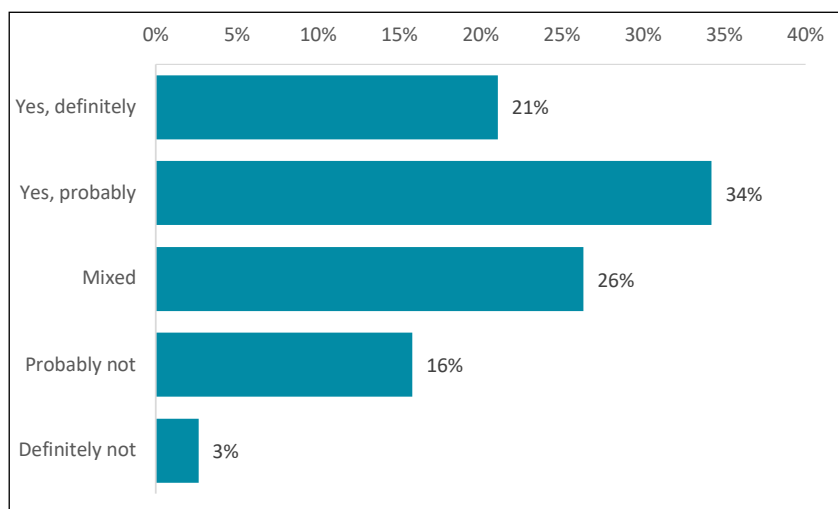
70% of Fellows said they got enough direction from their line manager. Comments - which suggested different experiences - were: that the line manager was incredibly supportive; that the line manager was a great role model; that there was a good balance between freedom and direction; that the line manager was difficult to get hold of and cancelled meetings; and that there was too much direction and micro managing.

FIGURE 43:
DO YOU GET ENOUGH DIRECTION FROM YOUR LINE MANAGER?



55% of Fellows said they were managing on the salary. Comments were: they took a pay cut to join the programme; travelling and accommodation were expensive; the salary wasn't really commensurate with the level of responsibility; they had managed to pay back some debt incurred during university; and the salary didn't cover the cost of seeing shows or exhibitions.

FIGURE 44:
ARE YOU MANAGING ON THE SALARY?

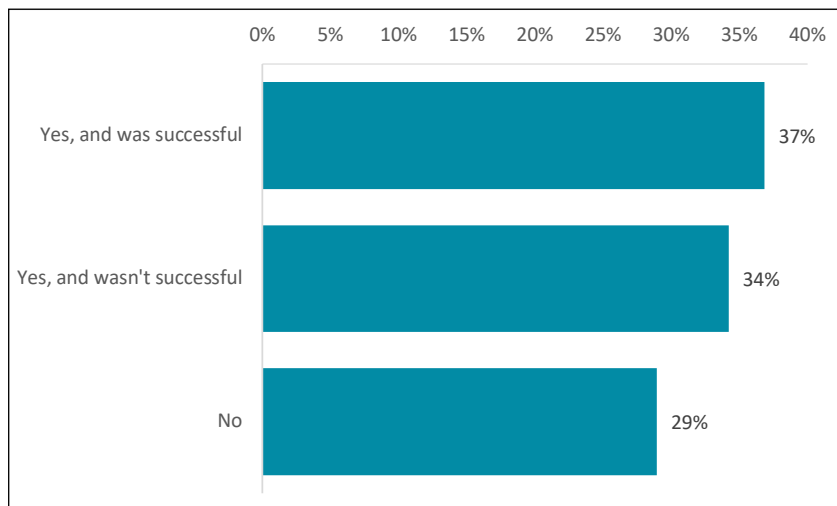


INTERNATIONAL PLACEMENTS

Comments on the international placement from those who didn't apply or succeed were: that they felt excluded because the options couldn't demonstrate strategic benefit to their Host or weren't tied to their skills or sector; they didn't apply because they knew other Fellows were uncomfortable with the international placements; the Host said they couldn't apply because the timing clashed; the time to apply was too short; the instructions weren't clear (that there was a character limit; that second preferences were ignored); the process was a waste of time if the international Host wasn't interested in their organisation: this could be tested in advance before the trouble of applying; and the Host had already applied, which worked well.

Comments on the international placement from those who applied and were successful were: it was a life-changing opportunity; initial communication was strong and then the Fellow felt on their own; and that they haven't been yet but are looking forward to it.

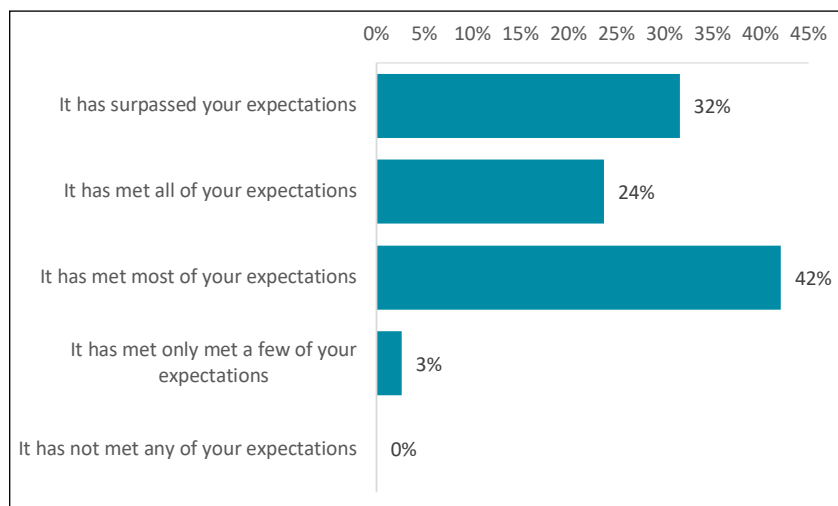
FIGURE 45:
DID YOU APPLY FOR AN INTERNATIONAL PLACEMENT?



OVERALL VIEWS OF THE PROGRAMME

56% of Fellows said the programme had surpassed or met all their expectations.

FIGURE 46:
SO FAR HAS THE PROGRAMME MET YOUR EXPECTATIONS?



POSSIBLE CHANGES

Fellows were asked if there was anything they would change about the programme at this point. Answers had these themes: higher salary; clarifying their role; more peer learning; more training; streamlined process for the Ideas Fund; support with arts attendance; fairer international placements; longer placement; more ambitious work; and more contact with Jerwood Arts.

Respondents were asked if there was anything that needed to be changed for Fellows on future editions of the programme. Responses had these themes: wider artform balance; more international placements; less focus on background; variety in length of placements; support with relocating; support with travelling; less London focus; more peer contact; another strand for non-graduates; a process to clarify role; more background on the Host organisation; international visit more customised; review of diversity; and more involvement of Jerwood Arts in recruitment.

INTERIM SURVEY OF HOSTS

INTRODUCTION

We received 39 responses as one placement was on hold.

EXPERIENCE

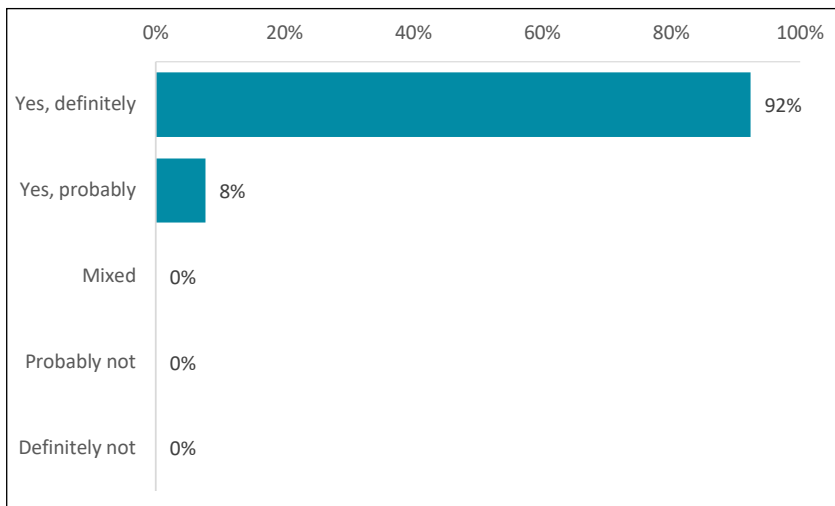
Most Hosts reported no problems with the placement. Comments emphasised that challenges such as the time-consuming nature of line-management were either overcome or should be seen positively as evidence of the deep impact of the programme.

FIGURE 47:
HAVE YOU HAD PROBLEMS WITH ANY OF THESE:



All Hosts said they had a good relationship with the Fellow. Terms used to describe the Fellow include: a joy to have around, professional, an asset to the team, a truly outstanding member of the team, and a great team player.

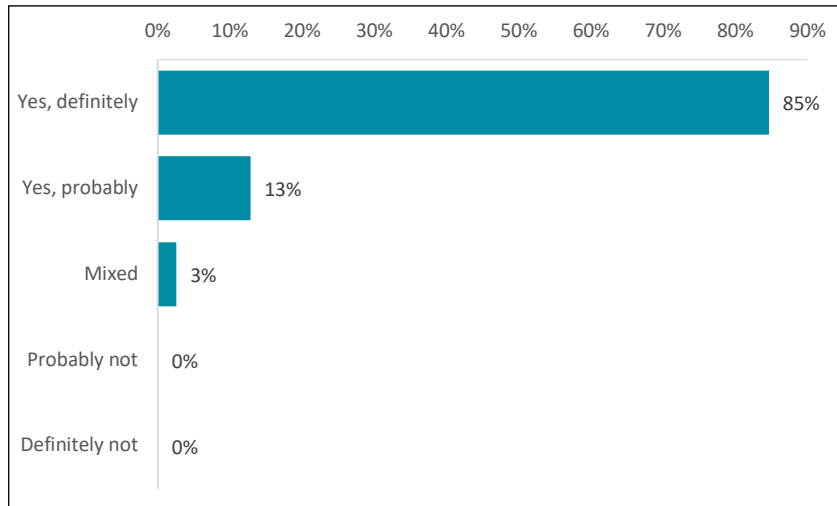
FIGURE 48:
DO YOU HAVE A GOOD RELATIONSHIP WITH YOUR FELLOW?



OUTCOMES

All Hosts except one said the Fellow was working well in the organisation. Descriptions included: cheery, capable, keen to learn, naturally confident and personable, hardworking, and able to work unsupervised.

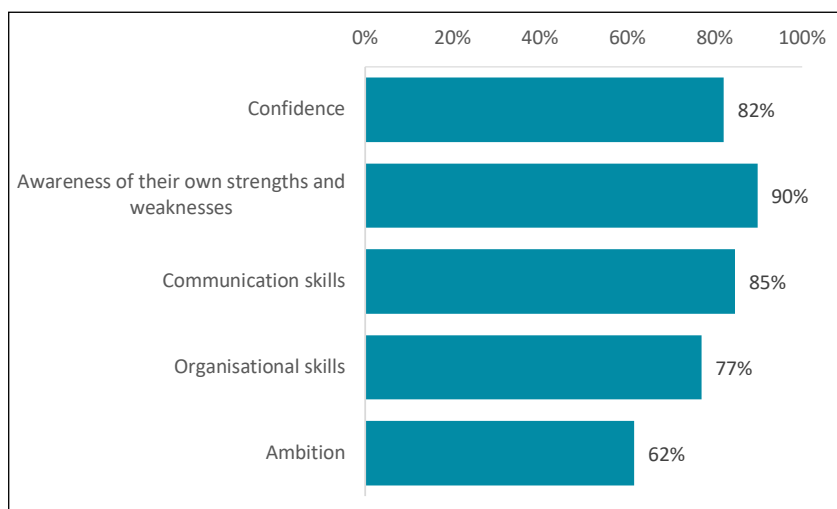
FIGURE 49:
IS THE FELLOW WORKING WELL IN THE ORGANISATION?



“It’s like he’s been here for ages. He has excelled at everything he has been asked to do and formed strong working relationships.”

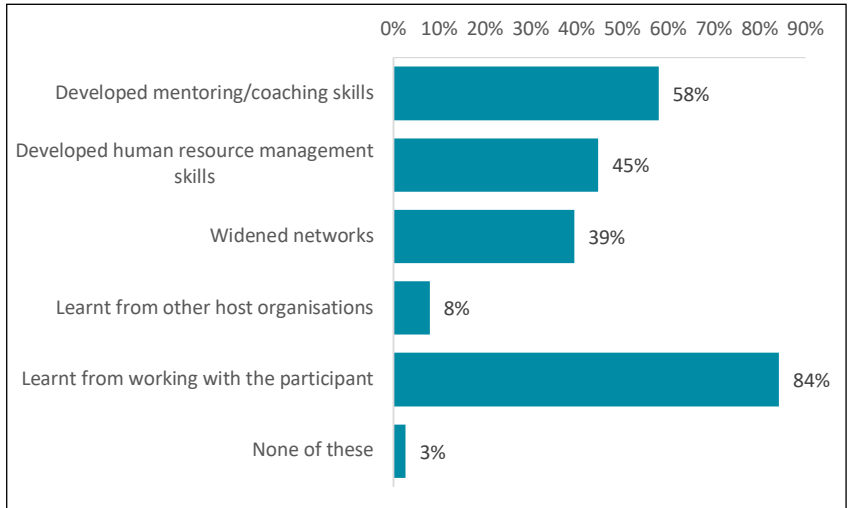
Fellows were judged to have developed on all indicators. Most non-responses were that the Fellow was already strong when they arrived. Comments were that behaviour varied: for example, Fellows could be more sensitive to the mood in the room.

FIGURE 50:
HOW HAS THE PROGRAMME AFFECTED THE FELLOW SO FAR? HAS IT AFFECTED THEIR (AGGREGATION OF “YES DEFINITELY” AND “YES PROBABLY” RESPONSES):



All Hosts except one indicated gains for the organisation. The lowest response was for learning from other Host organisations, and this was mentioned as something Hosts would have liked more of.

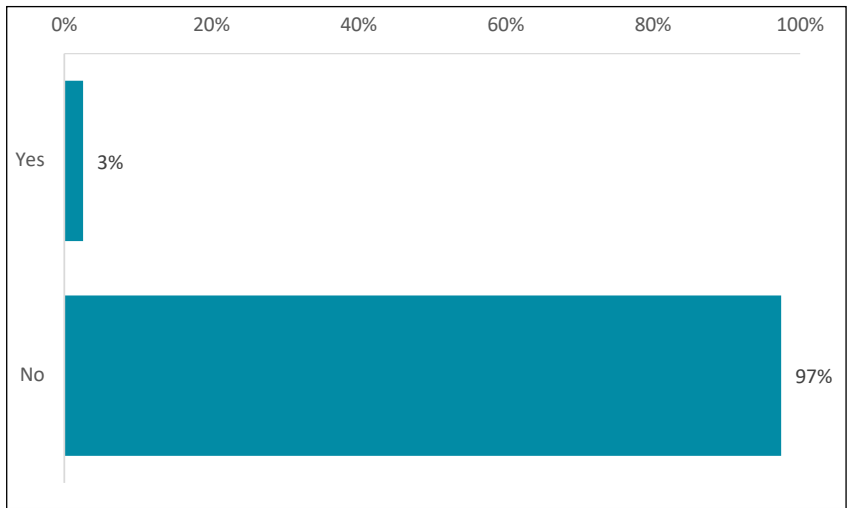
FIGURE 51:
WHAT HAVE YOU GAINED FROM THE PROGRAMME SO FAR? PLEASE TICK ANY THAT APPLY



“It is grand to have somebody around who is so enthusiastic and passionate about everything we do and who brings such a unique perspective to the work we do.”

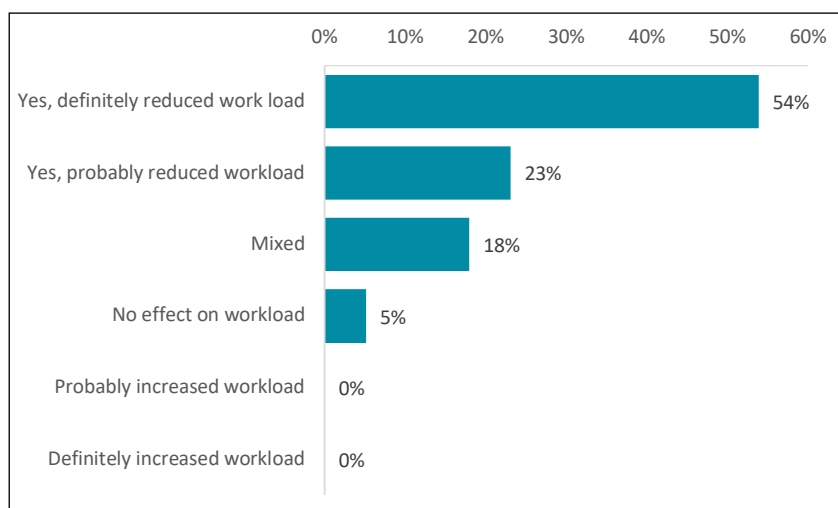
Only one Host mentioned negative effects from the programme so far: this being the amount of time supporting the Fellow, which was mentioned above.

FIGURE 52:
HAVE THERE BEEN ANY NEGATIVE EFFECTS FROM THE PROGRAMME ON YOUR WORK SO FAR?



No respondent said the Fellow had overall increased the department's workload. Comments were that the programme was initially time consuming but over time allowed the organisation to do more, especially in small teams, where an additional person was a significant increase in capacity.

FIGURE 53:
OVERALL, HAS THE FELLOW REDUCED YOUR/YOUR DEPARTMENT'S WORKLOAD?



"I think that our placement member of staff has certainly enhanced and, at times, increased our work capacity but I don't know that this is the same to either increasing or decreasing work load because the nature of the placement staff is that such that most jobs need explaining in their entirety which initially takes time."

OVERALL VIEWS

Hosts were asked if they thought the Weston Jerwood Creative Bursaries programme had lessons for other cultural organisations. Responses were:

- The talent out there.

"The only way cultural organisations will have access to this wider marketplace and be able to recruit the most talented people into their organisation is by fully committing to exploring more diverse recruitment practices and paying living wage. It might also be worth thinking about what development opportunities organisations can offer to interns to attract the most interesting, pro-active candidates who will also be prepared to put a lot into the role."

- The importance of support early on.

“Valuable lessons to share about the impact of empowering individuals at the start of their careers and offering them a valuable opportunity with incentives to enable them to thrive.”

- Customisation of support.

“I think that a programme that supports individuals to enter this profession is excellent, particularly if it is tailored to an individual’s needs.” “I think it’s important to recognise that those involved are young people, but also that they bring talents and skills that of great value. I should imagine it is different for each individual. It’s the bespoke nature that is helpful.”

- The value of an overall package of support.

“The provision of a paid internship position at this stage in anyone’s career is invaluable, especially in the context of funding cuts that has resulted in limiting these opportunities. The ongoing opportunities for the Fellows are also second to none. The model works - beautifully.”

- The need to change recruitment.

“I genuinely believe the changes we made to the recruitment process in line with the programme really allowed us to see the candidates as they actually are and gave them a good chance to perform strongly. I think in the arts, where there are lots of creative brain people the kind of recruitment process we undertook will really help both candidates and organisations.”

- The value of a programme across organisations.

“Sharing experiences gathered from participating organisations is important and useful.”

- The value of new perspectives.

“It has given us access to someone who may not have normally applied for a new position in our organisation. This opportunity has brought a new set of skills and experiences that have positively affected the organisation’s planning and strategy. The Fellow’s different work experience and age have brought rigorous questioning to the way we work.”

- The importance of staff development.

“Maybe it’s about encouraging organisations (big and small) to factor in talent development opportunities (where feasible), alongside organisational development.”

- The need for payment.

“We shouldn’t expect people to work for free in the arts.”

POSSIBLE CHANGES

Hosts were asked if there was anything that needed to be changed for the rest of this placement. Most people couldn't think of anything. The responses were: bringing Hosts together; discussing future funding; more information on the Ideas Fund; more contact between Fellows; and advance information on meetings.

Hosts were asked if there was anything that needed to be changed in future iterations of the Weston Jerwood Creative Bursaries programme. Responses were: continued support; review of international placements; artform streamed support; increased salaries; support for IT; more peer learning; more time; timing to fit university terms; streamlined communication; another stream for non-graduates; longer placements; and a wider range of international placements.

CONCLUSIONS

The Hosts' experience at the interim stage was generally positive. A group of the Fellows has had a less complete experience mainly because of challenges in the Host organisation. Both Hosts and Fellows made many detailed comments on the strengths and weaknesses of the programme, only a sample of which are reproduced here.

The main proposals for change were to:

- Clarify Fellows' roles and status.
- Provide advice to Hosts on good practice on line management, job planning, Mentoring and feedback.
- If possible, review the salary relative to the level of responsibility, and expenses for relocation, IT and travelling.
- Review the process of the international placements to make it more inclusive.
- Review the international visit to make it better value for money.
- Support further networking between Fellows.
- Review framing of the programme to ensure it is not patronising and is as diverse as possible.
- Provide training session to review future career planning (as was planned).
- Review whether the Ideas Fund could take proposals from individuals or local groups.
- Provide more opportunities for Hosts to come together and share best practice.

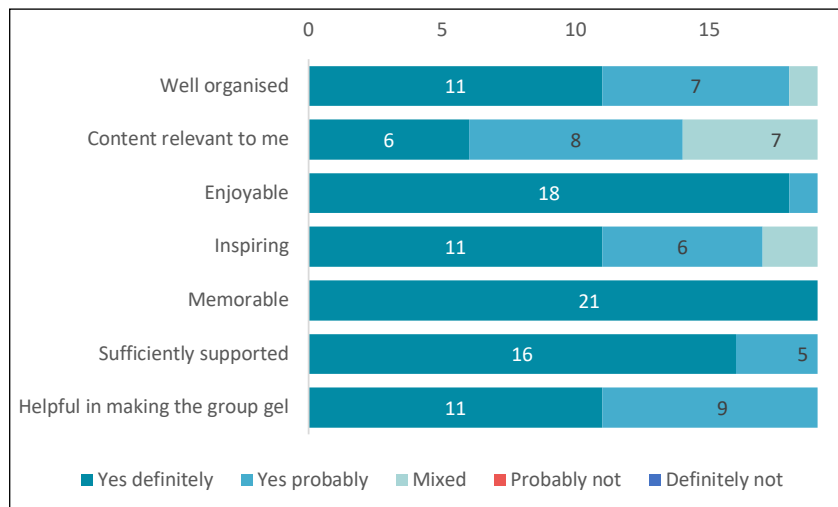
AVIGNON VISIT EVALUATION REPORT

INTRODUCTION

We received 24 responses from Fellows and three from the Jerwood Arts team. The charts below only relate to the Fellows.

92% of Fellows said the trip was enjoyable. 96% said it was memorable. 88% said it was sufficiently supported. 83% said it was helpful in making the group gel. 75% said it was well organised. 71% said it was inspiring. And 58% said the content was relevant to them.

FIGURE 54:
VIEWS OF THE AVIGNON VISIT



HIGHPOINT

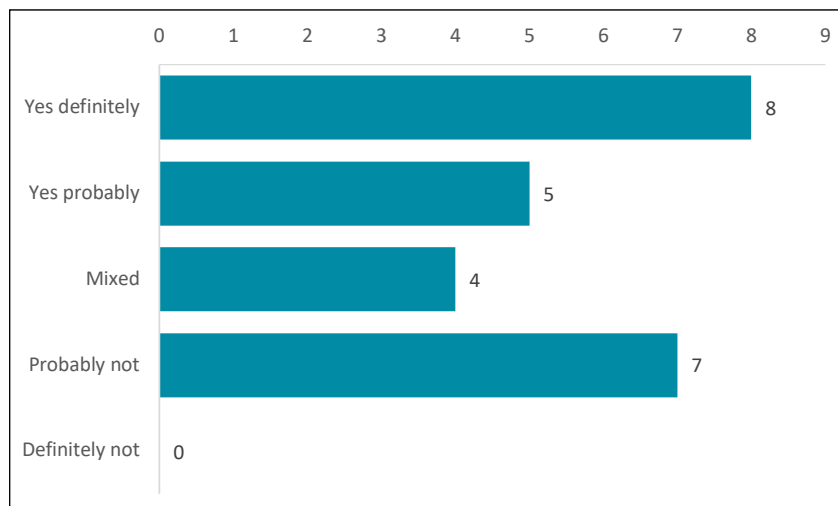
Respondents described the highpoints of the visits as: getting the feeling of the festival, being in the group, and specific shows.

PROBLEMS

Respondents described these problems: lack of clarity over purpose, difficulty understanding some shows because of not being a French speaker, lack of relevance of some talks, lack of vegan food, and some details of logistics.

OUTCOMES

FIGURE 55:
DID THE AVIGNON VISIT INCREASE YOUR CONFIDENCE IN WORKING INTERNATIONALLY?



54% of Fellows said that the visit increased their confidence in working internationally. Some respondents said the visit reduced their confidence about working internationally because they realised the limitations of not speaking the language, and also because some of the speakers expressed a low opinion of British performing arts.

LEARNING

Learning tended to be highly individual. For example, some Fellows learned about theatre presentation or festival organisation, others about the difference between English and French arts sectors, how to organise visits, the value of cultural exchange, how to operate internationally, the value of travelling for reflection, and how to socialise in a big group.

OVERALL VIEWS

Respondents were asked what should be kept the same in any future international visits. Responses were: the careful organisation, relationship with Jerwood Arts, interviews with festival professionals, travelling together, and choice about what show to see.

Respondents were asked what should be changed in any future international visits. Responses were: a longer visit, a stronger rationale for talks and shows, more flexibility so Fellows could customise their programme according to their interests, a later start, earlier networking activities, and closer accommodation.

CONCLUSION

Training, of which an international visit is a specific example, is a challenging activity to organise. Learning is a personal and individual experience, so bringing people together to learn collectively inevitably involves compromises – as well as enrichment through social contact. International working adds additional stress in terms of logistics; and additional complexity in terms of meeting the needs of partners. I say this as background to evaluation findings that show on the one hand an enormous amount of effort that went into the Avignon trip; and on the other hand, mixed experiences and quite a lot of negative comment.

My own interpretation of the comments is that key issues were:

- The objectives were somewhat muddled. If the aim was to increase confidence in working internationally, then some of the talks or exercises should have directly addressed this subject, both its factual and emotional elements.
- Developing the partnership with the British Council was an important benefit of the visit, which should have been made more explicit to Fellows, so that they felt some responsibility to contribute to its success.
- The location had great logistical strengths and some thematic weaknesses, in particular the weak relationship with British theatre – although some Fellows helpfully saw this as an opportunity.
- Visiting a festival, during its busy operating time, meant that key aspects of the programme were outside the team's control. The talks had weaknesses in terms of content, relevance and presentation. To be precise, delivering factual information about the scale and structure of different departments is more suited to an email or report format than an expensive visit. I also noted that Fellows could have benefitted from help in framing clear and meaningful questions.
- The value for money was questionable. The costs were short term and immediate. The benefits are diffuse and long term. The availability of funding made the international visit possible. In future, if this funding were not available, Jerwood Arts should consider other formats that address objectives separately and in a focused way.

INTERNATIONAL PLACEMENTS EVALUATION

INTRODUCTION

There were 14 international placements:

FIGURE 56:
INTERNATIONAL PLACEMENTS

| NAME | ROLE | UK ORGANISATION | INTERNATIONAL ORGANISATION | LENGTH OF VISIT |
|-----------------|--|----------------------|---|-------------------------------|
| Clare Ferris | Projects and Promotions Assistant | Oh Yeah Music Centre | Akademie der Kunste der Welt Cologne, Germany | 27 Sept - 19 Oct: 3 weeks |
| Callum Berridge | Programme Assistant | Site Gallery | Fondazione Romaeuropa Rome, Italy | 6-21 Oct: 2.5 weeks |
| Laurèl Hadleigh | Learning Assistant | Peckham Platform | Venice Fellowship Venice, Italy | 23 Aug– 23 Sept: 4 weeks |
| Bryan Beresford | Curatorial and Community Engagement Assistant | Touchstones Rochdale | Venice Fellowship Venice, Italy | 23 Aug– 23 Sept: 4 weeks |
| Maddie Sinclair | Public Programme Assistant | Sage Gateshead | Venice Fellowship Venice, Italy | 23 Sept – 24 Oct: 4 weeks |
| Gina Donnelly | Production Manager | Prime Cut | Zetski Dom Cetinje, Montenegro | 5 Oct- 8 Nov: 4.5 weeks |
| Chris Lloyd | Social Media Assistant | Sherman Theatre | Zetski Dom Cetinje, Montenegro | 5 Aug - 2 Sept: 4 weeks |
| Jacqui Barnes | Camerata in the Community: Assistant Music Producer | Manchester Camerata | Montenegrin National Theater Podgorica, Montenegro | 9th Sept-10th Oct: 4 weeks |
| Jonny Goode | Audience Development Assistant: Turner Prize | Turner Contemporary | Ujazdowski Castle/CCA Warsaw, Poland | 20 Aug-17 Sept: 4 weeks |

| | | | | |
|-----------------|--|------------------------------------|---|--------------------------|
| Della Hill | Development and Communications Assistant | Literature Wales | Ujadowski Castle/CCA Warsaw, Poland | 20 Aug-17 Sept: 4 weeks |
| Reece McMahon | Assistant Producer | The Place | National Dance Centre of Bucharest Bucharest, Romania | 23 Sept - 6 Oct: 2 weeks |
| Tom Kitching | Production Assistant | Lyceum Theatre | DOT Istanbul, Turkey | 23 Sept - 7 Oct: 2 weeks |
| Priyanka Mistry | Marketing Executive | Bradford Literature Festival | Tanpinar Literature Festival/ITEF Istanbul, Turkey | 3 - 29 Sept: 3 weeks |
| Hamish Young | Programme Assistant | Berwick Film & Media Arts Festival | Dovzhenko Centre Kiev, Ukraine | 14- 28 Oct: 2 weeks |

We have surveys from the Fellows, UK Hosts, international Hosts and British Council.

FELLOWS

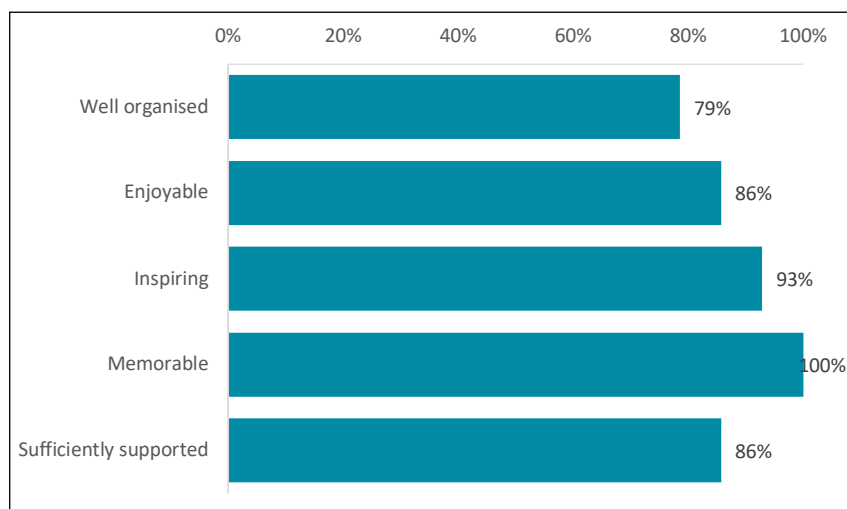
INTRODUCTION

We received 14 responses. Placements were two weeks to a month long.

THE PROCESS

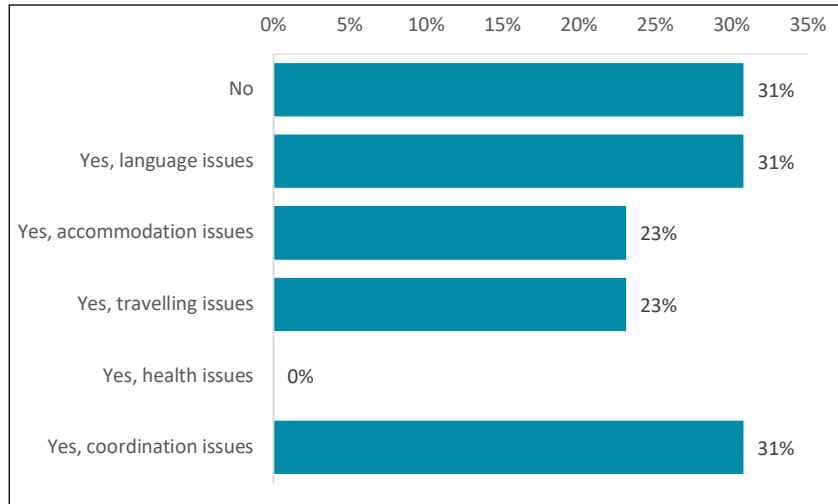
Views on the process were mainly very positive. Comments sometimes distinguished between the strength of the British Council's support and a weaker level of organisation at the international Host.

FIGURE 57:
VIEWS ON THE INTERNATIONAL PLACEMENT (AGGREGATION OF 'YES DEFINITELY' AND 'YES PROBABLY' RESPONSES)



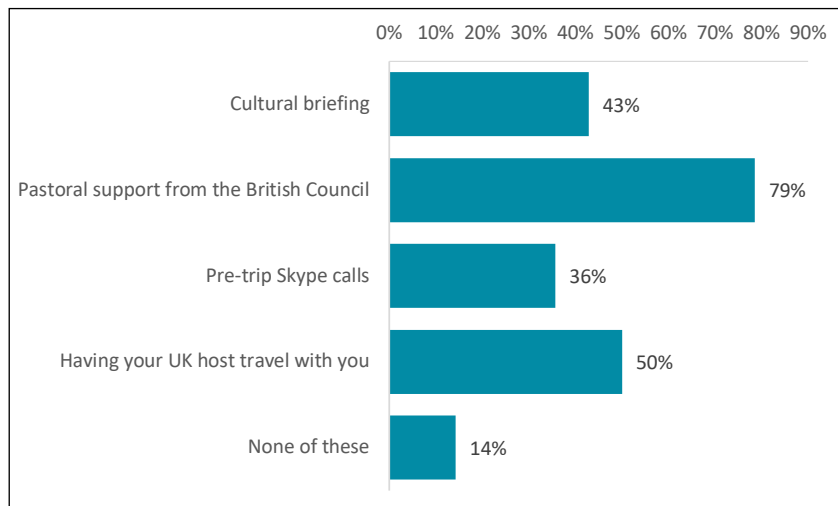
Nine Fellows had problems with the placement.

FIGURE 58:
DID YOU HAVE ANY PROBLEMS WITH THE INTERNATIONAL PLACEMENT?



The most useful support was the pastoral care from the British Council.

FIGURE 59:
WHICH ASPECTS OF THE PLANNING WERE USEFUL TO YOU? PLEASE TICK ALL THAT APPLY



OUTCOMES

The international placements increased Fellows' general interest in, understanding of, and confidence in working internationally. For half the Fellows, the placements also led to specific future projects or collaborations.

FIGURE 60:
WHAT WAS THE EFFECT OF THE INTERNATIONAL PLACEMENT ON YOU? DID IT: PLEASE TICK ANY THAT APPLY



OVERALL VIEWS

Fellows were asked about the overall strengths of the international placement. Answers were: the choice of Host organisation; the support from the British Council; the special access to individuals, archives or experiences; the new relationships, contact and potential future collaboration; the relationship between the UK and international Host organisations; the time for intensive work; the chance to be relatively independent; well-thought-through accommodation and transfers; the free time to explore the place; and the perspective of working in the UK.

Fellows were asked about the weaknesses of the international placement. Answers were: tension among the cohort created by the application process; lack of clarity over their role; lack of clarity or preparation over work programme; lack of capacity in the international Host organisation; complexity of travel arrangements e.g. having to change twice instead of taking direct flights; the late information on financial arrangements e.g. per diems; language affecting the value of what the Fellow could do e.g. with marketing; the lack of depth in some of the work, which was sometimes limited to observation, or mundane tasks; difficulty adjusting to different cultures e.g. where there is no fixed nine to five work day; loneliness of being in a placement on your own; and bad timing of the placement, when the organisation was either too busy or too quiet.

UK HOSTS

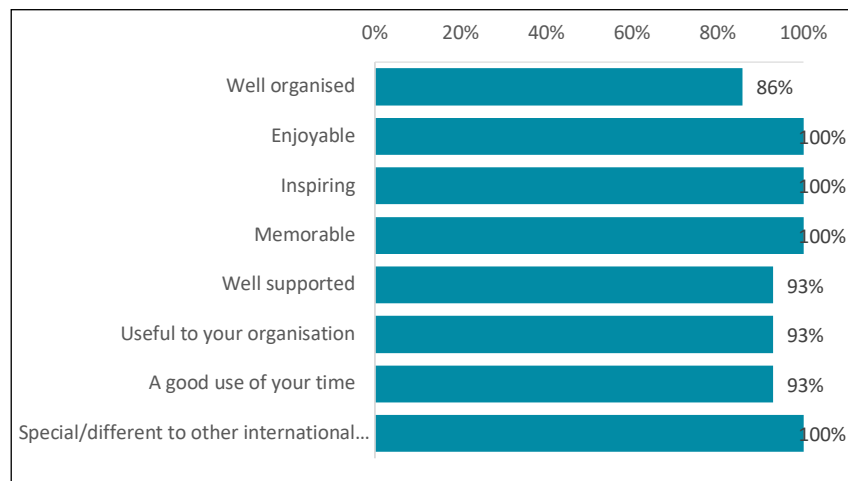
INTRODUCTION

We received 14 responses, all of whom accompanied the Fellow at some stage.

PROCESS

UK Hosts said the international placement was enjoyable, memorable, inspiring but not always well organised.

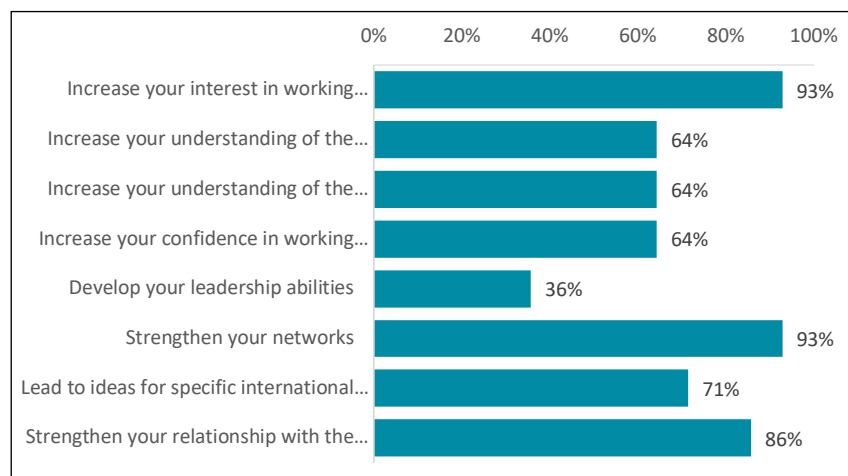
FIGURE 61:
WAS YOUR EXPERIENCE OF THE INTERNATIONAL PLACEMENT (AGGREGATION OF 'YES DEFINITELY' AND 'YES PROBABLY' RESPONSES):



OUTCOME

The placement increased general interest in and understanding of working internationally, and also strengthened the UK Hosts' networks, and relationships with the British Council.

FIGURE 62:
WHAT WAS THE EFFECT OF THE INTERNATIONAL PLACEMENT ON YOU/YOUR ORGANISATION? DID IT:



UK Hosts mentioned the following problems: lack of clarity and relevance in meetings fixed by the British Council; problems with travel arrangements; and timing of the placement for the international Host.

UK Hosts said that the overall strengths of the international placement were: development of a relationship with the international Host organisation; development of skills and experiences for the Fellow; learning from the international Host organisation; quality of preparation and organisation; enjoyment; increased understanding of the Fellow from seeing them work in a different environment; and insights from seeing another funding climate.

INTERNATIONAL HOSTS

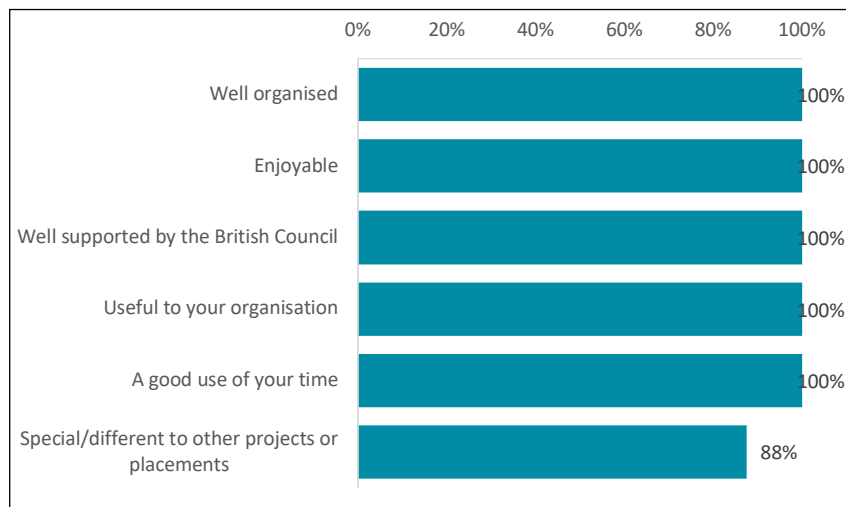
INTRODUCTION

We received nine responses.

PROCESS

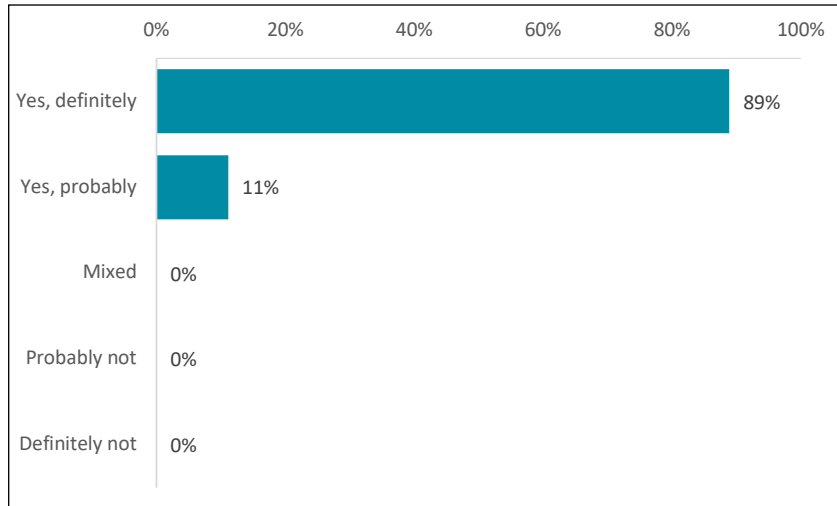
Judgements on the process were almost entirely positive.

FIGURE 63:
WHAT WAS YOUR EXPERIENCE OF THE INTERNATIONAL PLACEMENT? (AGGREGATION OF 'YES DEFINITELY' AND 'YES PROBABLY' RESPONSES)



International Hosts were all happy with the choice of Fellow.

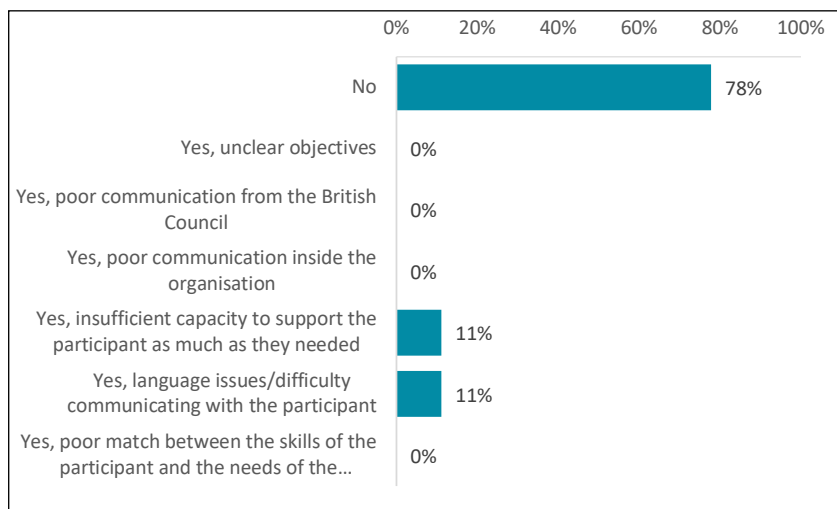
FIGURE 64:
WERE YOU HAPPY WITH THE CHOICE OF FELLOW?



International Hosts were asked about the highpoint of the international placement. Comments mainly make general statements about the value of sharing experiences and an external view, and the potential for future collaboration.

International Hosts tended not to experience any problems with the placement. The problems around timing and capacity mirrored those mentioned in other surveys.

FIGURE 65:
DID YOU HAVE ANY PROBLEMS WITH THE INTERNATIONAL PLACEMENT?

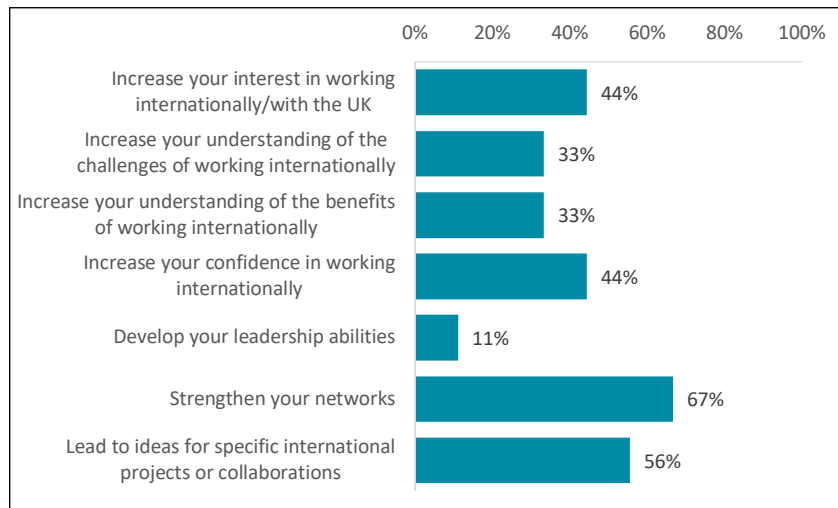


OUTCOMES

International Hosts strengthened their networks, general interest in, and understanding of, working internationally. The percentage of respondents saying there were specific plans for collaboration was the same as mentioned by Fellows, about half.

FIGURE 66:

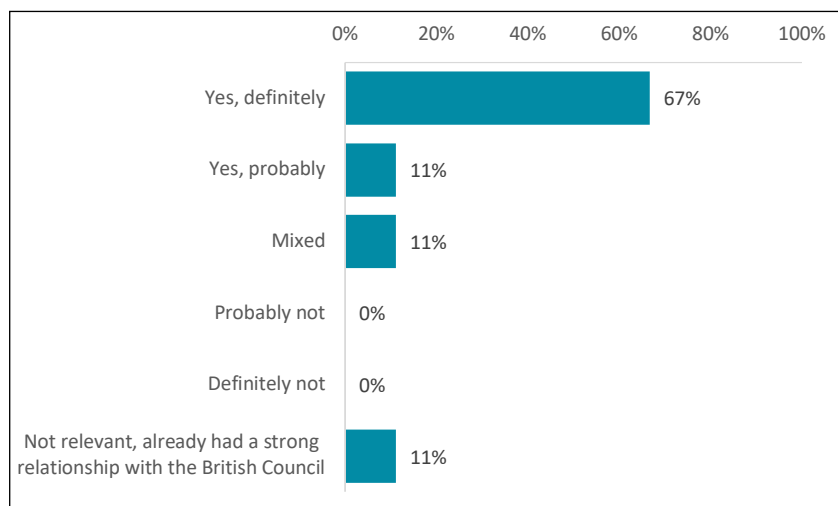
WHAT WAS THE EFFECT OF THE INTERNATIONAL PLACEMENT ON YOU/YOUR ORGANISATION? DID IT:



International Hosts generally strengthened their relationship with the British Council.

FIGURE 67:

DID THE INTERNATIONAL PLACEMENT STRENGTHEN YOUR RELATIONSHIP WITH THE BRITISH COUNCIL?



OVERALL VIEWS

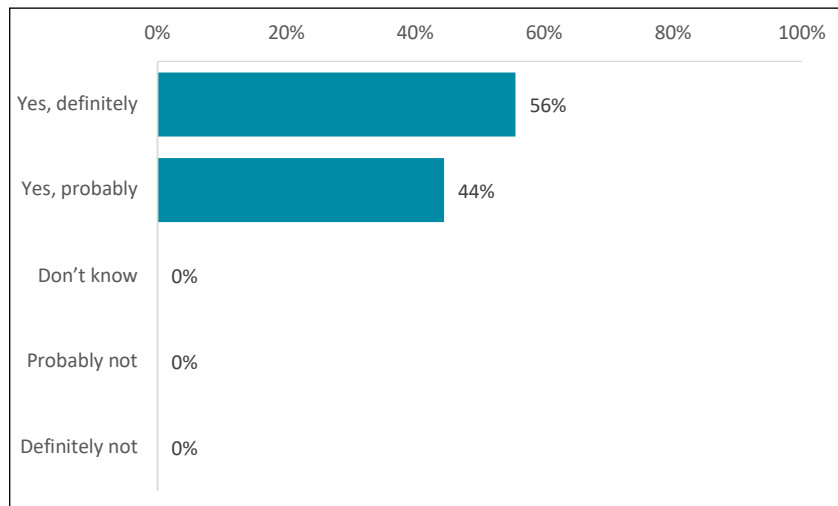
The strengths of the international placement were described as: communication; creation of new international relationships; depth of work carried out by the Fellow; and consistency with the visit objectives.

The weaknesses of the international placement were described as: short length of the visit; lack of financial support for the Host organisation; lack of thought about the language barriers; and lack of involvement in the selection process.

All international Hosts would be willing to Host other placements.

FIGURE 68:

WOULD YOU/YOUR ORGANISATION BE WILLING TO BE A HOST FOR THE WESTON JERWOOD CREATIVE BURSARIES INTERNATIONAL PLACEMENTS IN THE FUTURE?



INTERNATIONAL PLACEMENT FEEDBACK FROM BRITISH COUNCIL STAFF

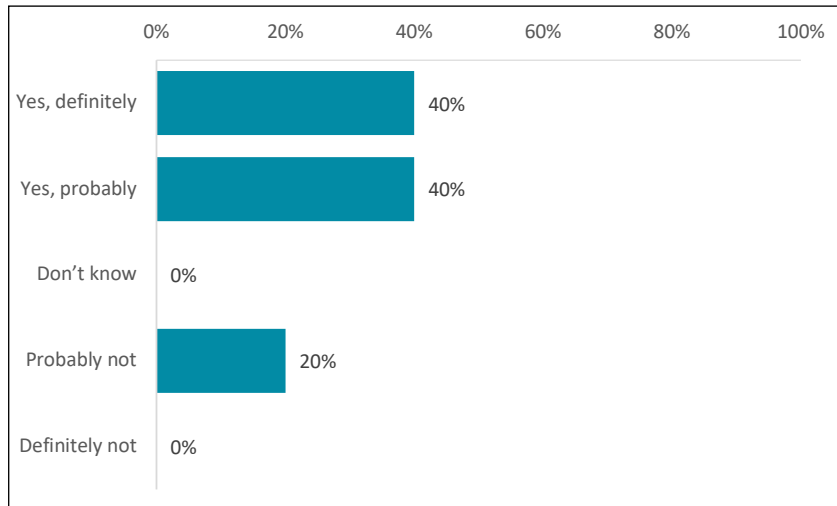
INTRODUCTION

We received 14 replies. In addition, three British Council staff filled in the wrong questionnaire and I have included some of their comments here.

PROCESS

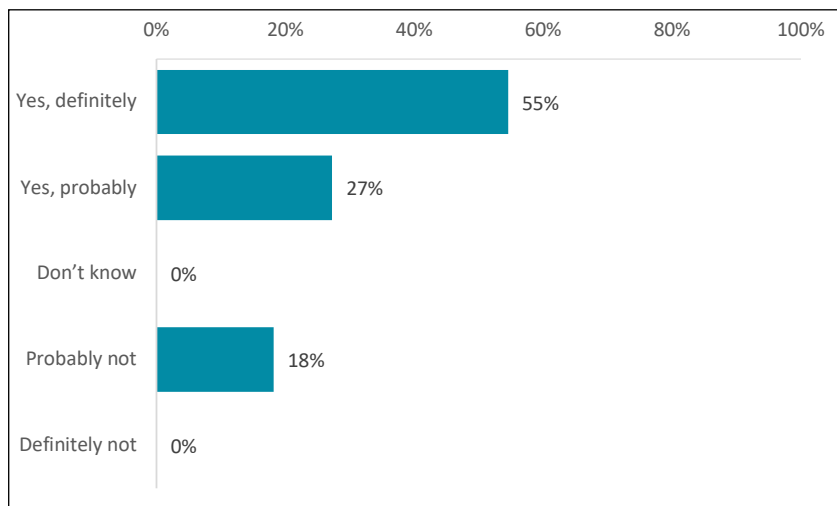
Objectives were mainly clear.

FIGURE 69:
WERE THE OBJECTIVES OF THE INTERNATIONAL PLACEMENT CLEAR?



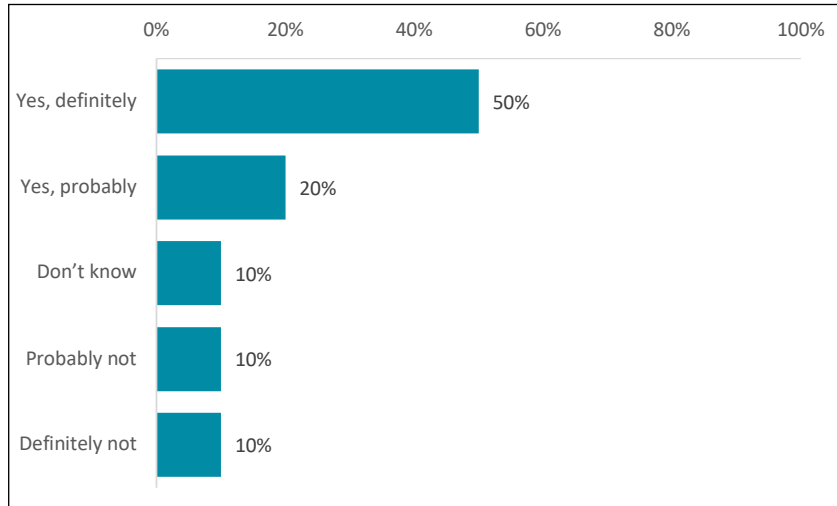
Most British Council respondents had enough information on the placement.

FIGURE 70:
WERE YOU GIVEN ENOUGH INFORMATION ON THE INTERNATIONAL PLACEMENT PROGRAMME?



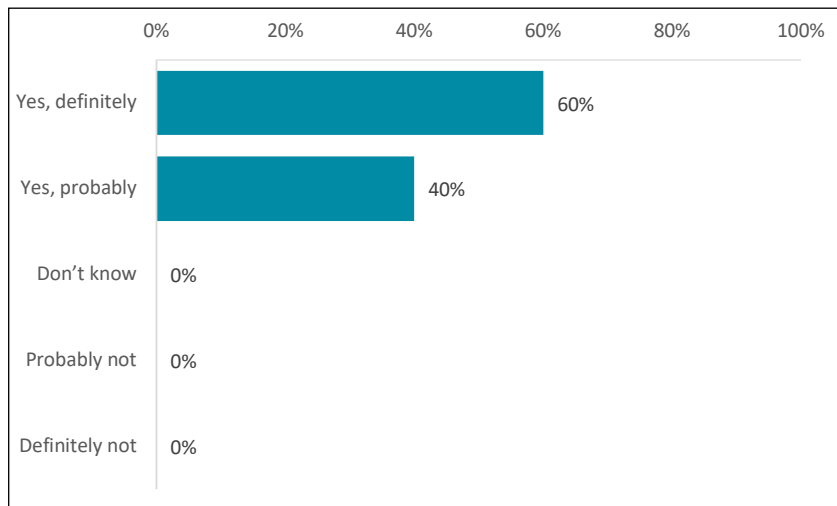
British Council respondents thought international Hosts varied in the quality of their organisation for the visits.

FIGURE 71:
DID THE HOST ORGANISE THE PLACEMENT WELL?



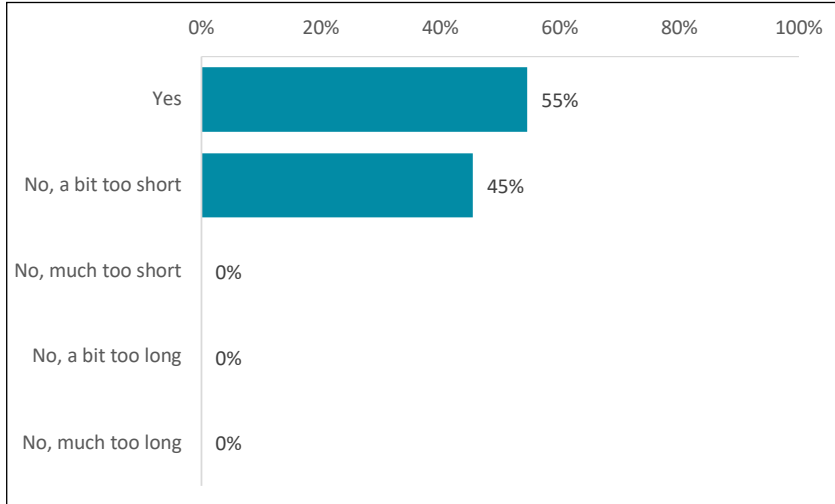
All the British Council respondents said the Fellows made the best of the opportunities.

FIGURE 72:
DID THE FELLOW MAKE THE BEST OF THE OPPORTUNITIES OF THE INTERNATIONAL PLACEMENT?



British Council respondents either thought the placement was the right length or slightly too short.

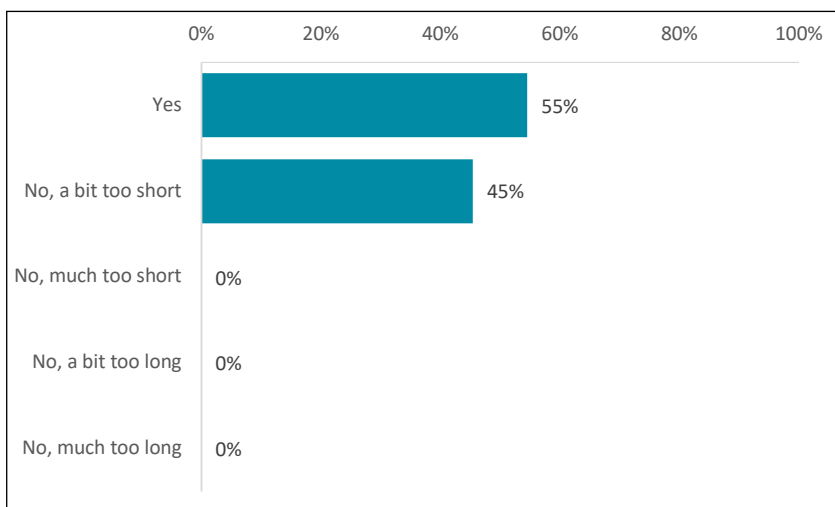
FIGURE 73:
WAS THE LENGTH OF THE PLACEMENT APPROPRIATE?



"I joined the British Council team in 2017 and this was one of the most interesting projects I have been conducting so far. Despite a short project duration, results achieved are impressive and I think that they go beyond initially defined targets."

All British Council respondents said the placement was special.

FIGURE 74:
WAS THE INTERNATIONAL PLACEMENT PROGRAMME SPECIAL/DIFFERENT FROM OTHER BRITISH COUNCIL PROGRAMMES?



Respondents were asked about the high point of the international placement. Examples were: materials (videos, presentations, photographs, social media) to reach new audiences; involvement in specific shows; and a discussion about the role of the arts in social inclusion and mental health.

“The ability to introduce a brand new area around arts for social inclusion and mental health issues and demonstrate UK leaderships in Equality Diversity and Inclusion. This programme opened a public dialogue which is new and met with lots of enthusiasm by all.”

OVERALL VIEWS

The overall strengths of the international placement were described as: the professionalism and hard work of the Fellow; the relationship between the UK and international Hosts; the exchange of learning; the local learning on new audience development; the plans for future collaboration; the proactive support from the British Council office; and the time for the Fellow to reflect.

The overall weaknesses of the international placement were described as: timing of the placement, when the British Council office or international Host were too busy; lack of preparation – and low priority - from the international Host; and lack of clarity about the role of the Fellow.

I asked if there were any lessons for the British Council in how to Host placements for people from disadvantaged backgrounds. Responses were that the background of the Fellow was less visible or important than the challenge of any young person working internationally for the first time, and the need to understand the specific skills and capabilities of the individual.

CONCLUSION

Feedback on the placements was mainly positive. There were no serious problems and many examples of individual and organisational gains. The overall package of support, especially the pastoral care from the British Council, ensured Fellows felt safe and cared for.

- The evaluation suggests this overall list of challenges for organising international placements:
- Timing being fixed by the programme rather than careful choice of the most appropriate time in the international Host’s calendar.
- International Hosts not being involved in the selection.
- International Hosts not being funded.
- Lack of explanation about the broader long term aims of the programme, so that the short term effort supporting the placement seems disproportionate given the immediate benefit.

- The person who agrees the placement in the international Host being different from the person who guides the Fellow day to day, and some loss of understanding during this process.
- Imperfect match between the international Host and the UK Host, limiting scope for future collaboration.
- Translation not being organised so that the Fellow cannot communicate with all staff or read all documentation.
- Being given a desk on a different floor from the other members of staff.
- Being paid for fewer days than working and also missing out on income from part-time work in the UK.
- Accommodation being cancelled last minute, and replacements were expensive.
- Flight arrangements being organised last minute and being overly complicated.

FOLLOW UP SURVEY OF ALUMNI

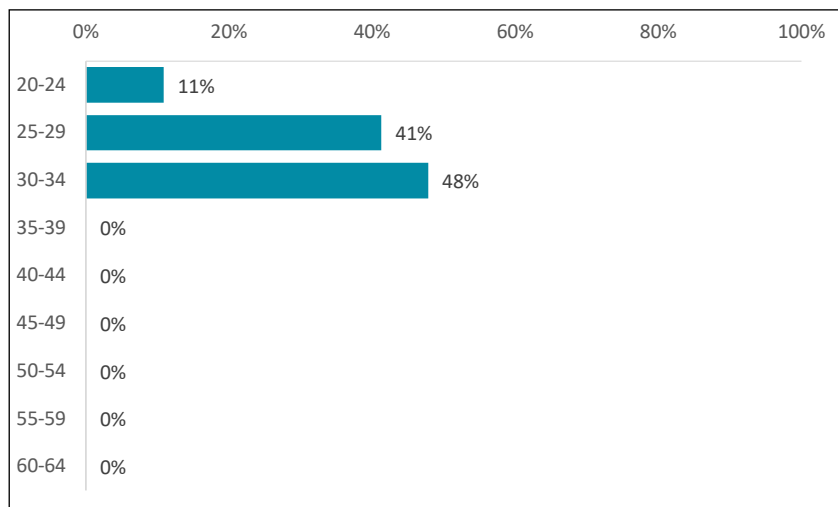
INTRODUCTION

The survey was sent to 81 alumni from the previous two editions of the programme. We had 46 respondents.

BACKGROUND

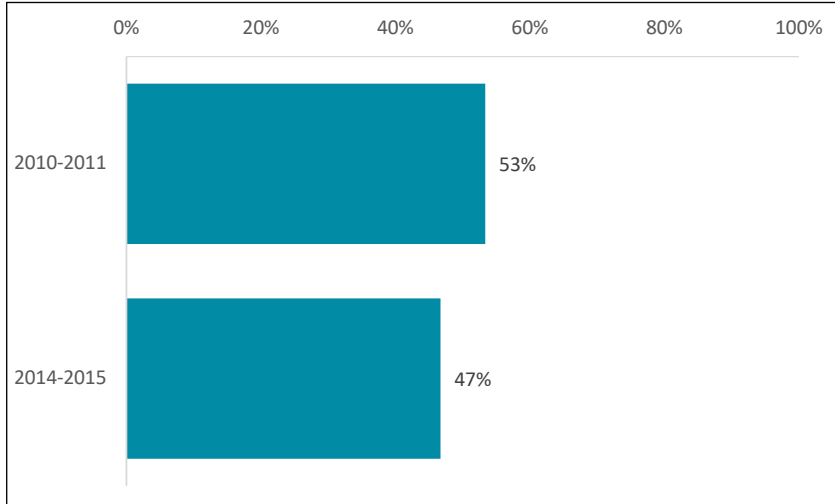
Former Fellows were mainly in their mid-20s to 30s.

FIGURE 75:
AGE



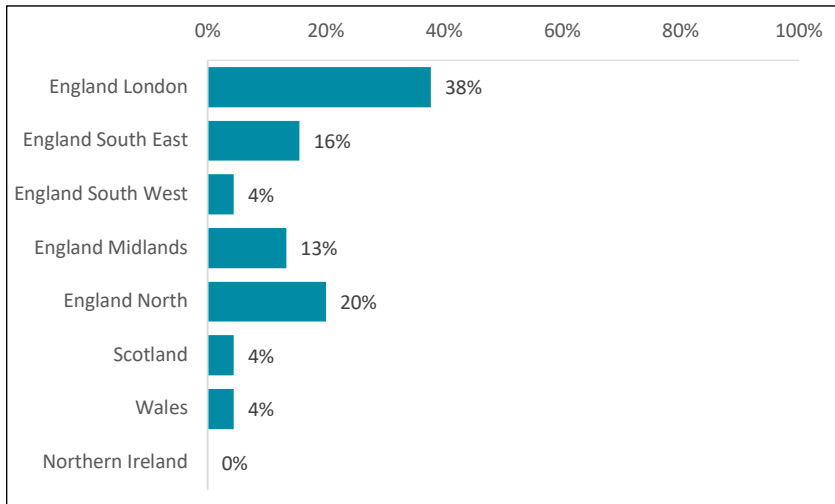
Respondents were reasonably well balanced between the two cohorts.

FIGURE 76:
YEAR STARTED THE WESTON JERWOOD CREATIVE BURSARIES PROGRAMME



54% of respondents lived in London or the South East.

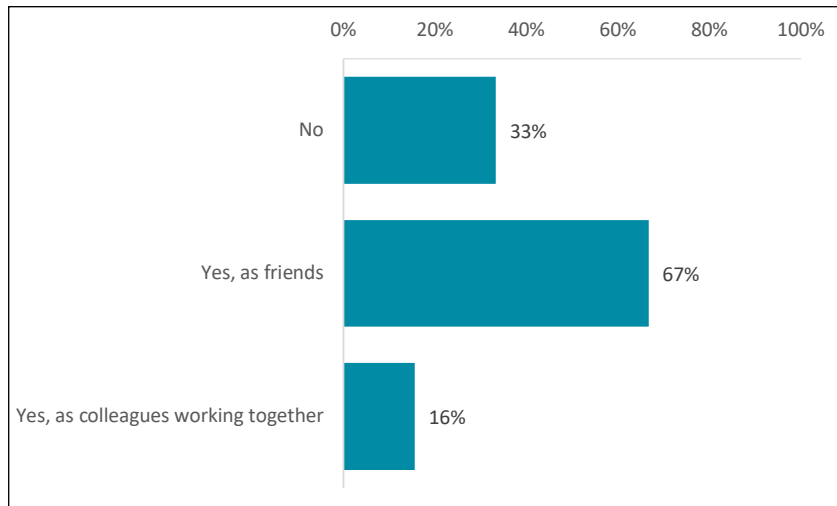
FIGURE 77:
REGION WHERE YOU LIVE



CONTACT

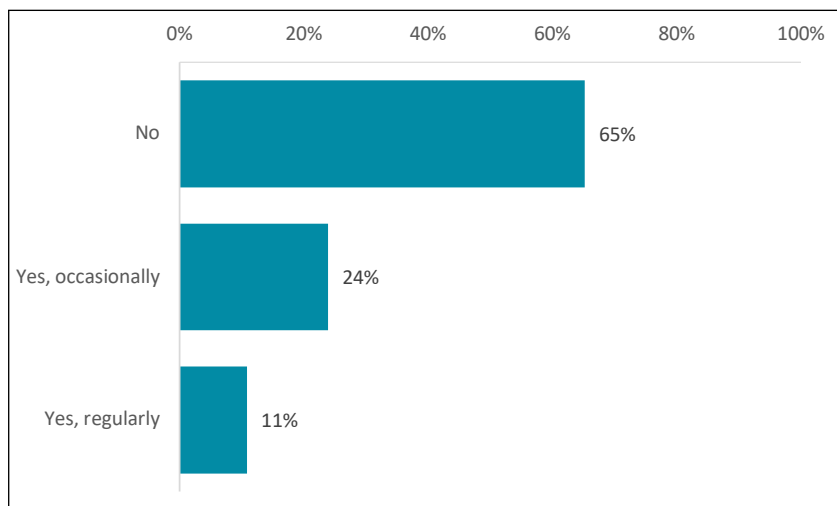
Two thirds of respondents were still in contact with other Fellows from the programme, mainly as friends.

FIGURE 78:
ARE YOU STILL IN CONTACT WITH OTHER FELLOWS FROM THE WESTON JERWOOD CREATIVE BURSARIES PROGRAMME?



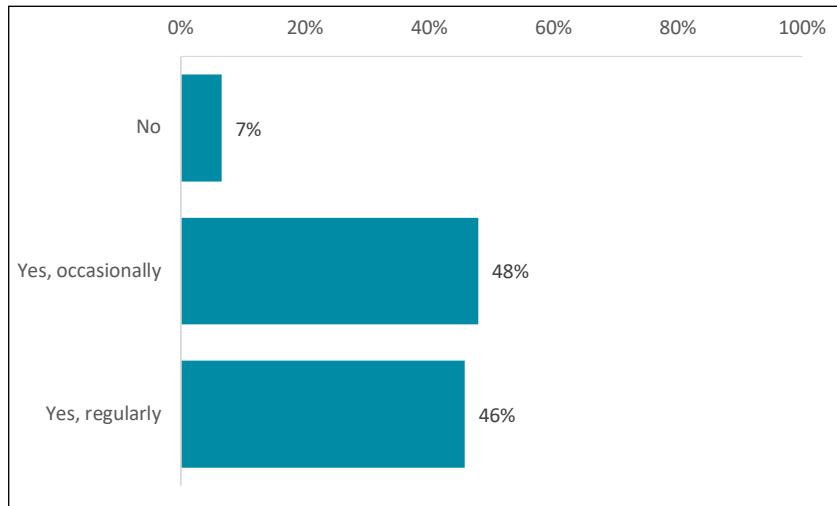
Only a third of respondents were still in contact with their Mentor. Several commented that they would make contact if they needed support.

FIGURE 79:
ARE YOU STILL IN CONTACT WITH YOUR MENTOR WHO WAS FUNDED AS PART OF THE WESTON JERWOOD CREATIVE BURSARIES PROGRAMME?



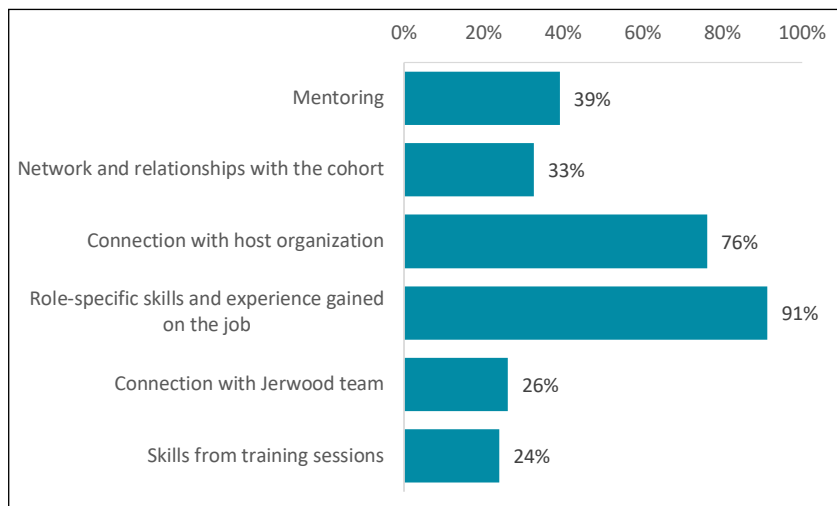
93% of respondents were still in contact with staff from their Host organisation. Ten respondents worked for the Host organisation (part time or full time, continually since the programme or returning after working elsewhere).

FIGURE 80:
ARE YOU STILL IN CONTACT WITH ANY STAFF FROM YOUR HOST ORGANISATION?



The most useful part of the programme was described as the role-specific skills and experience, but all aspects of the programme were described as most important by at least 20% of the respondents. Comments emphasised how much further they progressed in their career due to the skills, confidence and connections gained from the programme.

FIGURE 81:
WHICH ELEMENTS OF THE PROGRAMME HAVE PROVED TO BE MOST VALUABLE LONG TERM?



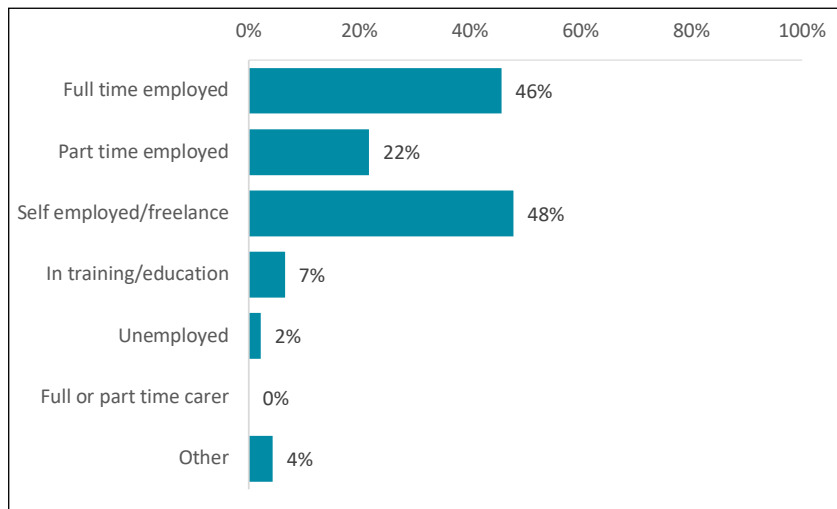
“It was my springboard into the industry. If it wasn’t for this I would have been stuck in volunteer work, or casual based roles. It helped me move into arts administration in a considered way.”

“Receiving a Jerwood Bursary opened the door for me. I don’t think I’d be working in the arts today had I not received it.”

CURRENT SITUATION

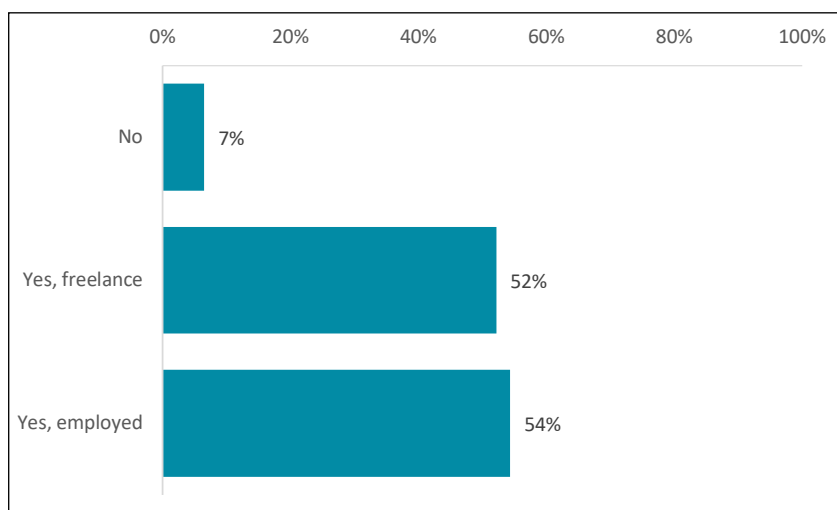
Only one respondent was currently unemployed.

FIGURE 82:
WHAT IS YOUR CURRENT ECONOMIC SITUATION? PLEASE TICK ANY THAT APPLY



Only three respondents were not working in the arts.

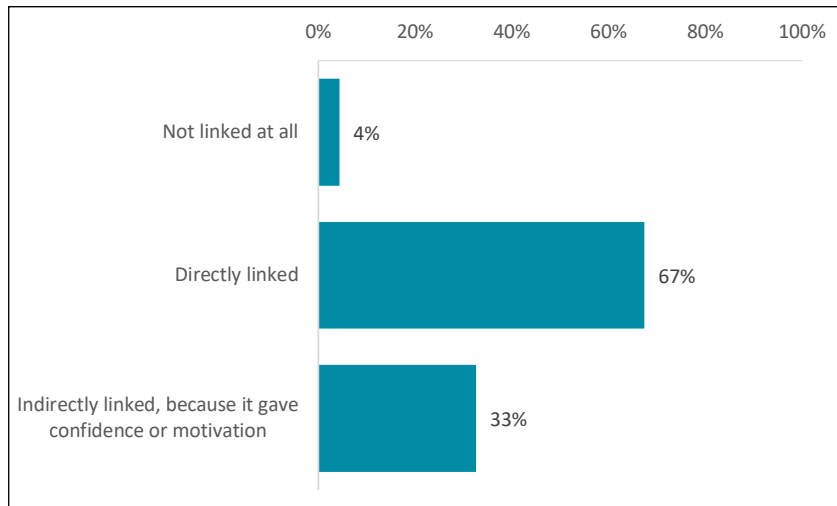
FIGURE 83:
ARE YOU WORKING IN THE ARTS?



Only two respondents said their current/most recent situation was not linked to the programme.

FIGURE 84:

TO WHAT EXTENT WAS THIS CURRENT JOB/SITUATION, OR YOUR MOST RECENT JOB/SITUATION THE RESULT OF YOUR BEING PART OF THE WESTON JERWOOD CREATIVE BURSARIES PROGRAMME?



“The programme provided the foundation for most of what I know and do now. Fundamental is developing a career in the arts.”

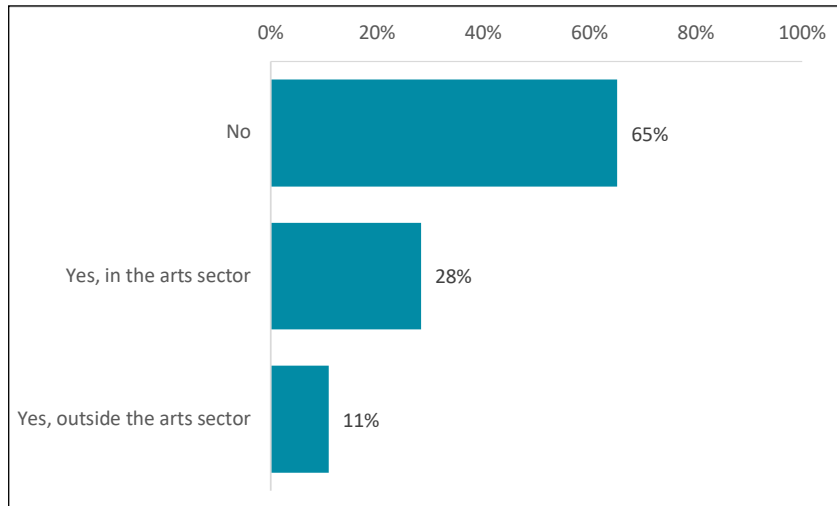
“I don’t think I would have the experience needed to do my current job without my prior experience as a Jerwood Bursaries recipient, I certainly wouldn’t have had the confidence to apply for it without it.”

“I am still working for my Host organisation, my role has now been made permanent.”

We asked about what respondents earned. 36 replied, sometimes giving a range, and the average was £21,716.

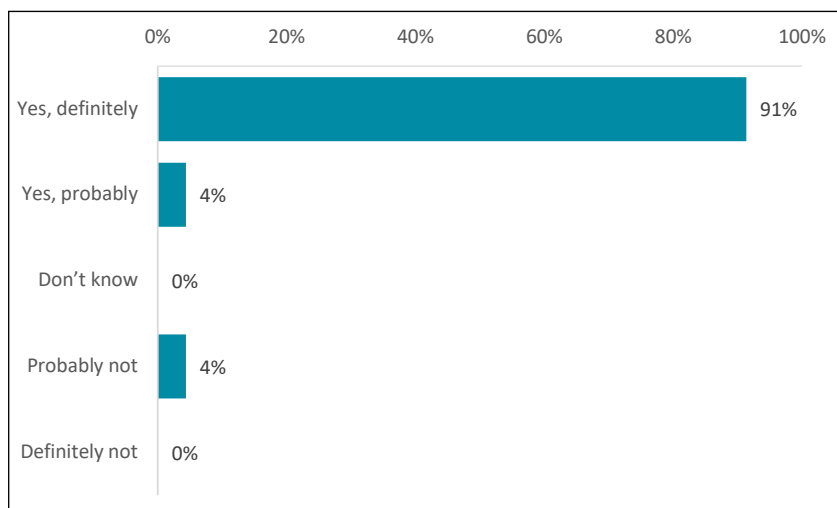
28% of respondents had worked internationally in the arts. It will be useful to compare this figure with future follow up results from the present cohort to see if the international bursary has had an effect.

FIGURE 85:
SINCE YOU ATTENDED THE WESTON JERWOOD CREATIVE BURSARIES, HAVE YOU WORKED OUTSIDE THE UK?



95% of respondents said that the programme helped them progress in their career, most stating this strongly. A small number of comments said that they still had problems after the programme, either in terms of confidence or work opportunities.

FIGURE 86:
OVERALL, DO YOU THINK THE WESTON JERWOOD CREATIVE BURSARIES PROGRAMME HELPED YOU PROGRESS IN YOUR CAREER?



“Although the initial placement was hugely beneficial to my development, it has not led to any full time employment.”

“My experience within the programme wasn’t entirely positive. The experience as a whole affected my confidence moving forward. I’ve had to gain confidence in different types of roles on my own in order to progress in my career.”

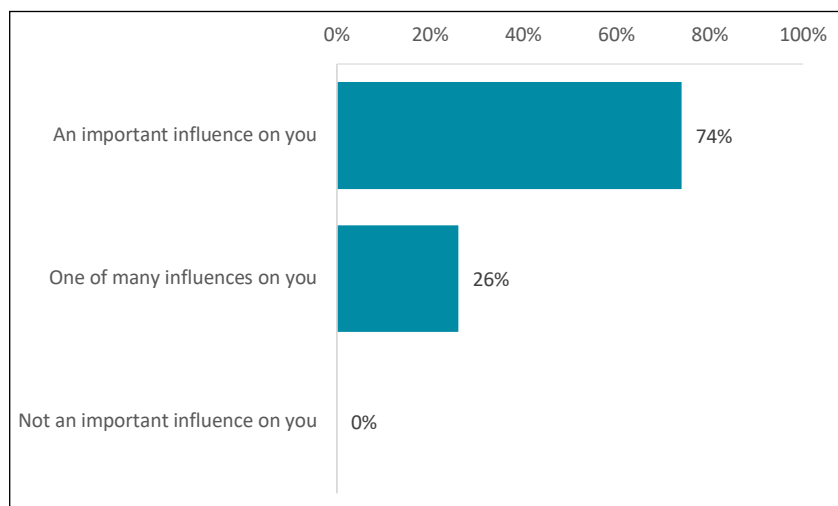
“In interviews so far, I always end up talking about my WJCB placement, and it always features on my applications. I am optimistic it will help me secure a position within the arts soon.”

“Absolutely. WJCB has changed my life! It enabled me to get a job in a world-class organisation which quite honestly I don’t think I would have stood a chance at getting otherwise.”

“Undoubtedly, it essentially re-trained me and gave me a whole different career path.”

74% of respondents described the programme as an important influence on them.

FIGURE 87:
WAS THE WESTON JERWOOD CREATIVE BURSARIES PROGRAMME AN IMPORTANT INFLUENCE ON YOU AND YOUR CAREER PATH?



Respondents were asked how they would describe the value of the Weston Jerwood Creative Bursaries programme. Answers were: the complete package, the depth of experience, enjoyment, the range of opportunities, new jobs, discussion of diversity, peer support, and the impact on the Fellow in terms of identification with the arts sector, confidence, insight into the arts sector, skill development and contacts.

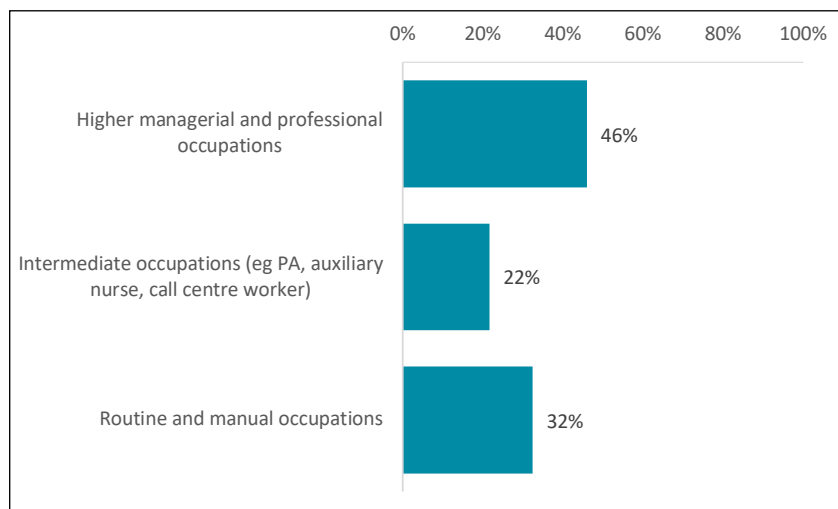
TARGETING

Respondents were asked their views on the best way Jerwood Arts could target the Weston Jerwood Creative Bursaries to those most in need. Answers are long and articulate and Jerwood Arts has access to the full text. I thought it would be helpful to give the overall structure rather than repeat the comments here:

| | STRENGTHS | WEAKNESSES/ CONTINGENCIES |
|--------------------------------|--|---|
| UNIVERSITY FINANCE | Gives rigour and fairness in targeting. Captures the inability to work on free internships. | Maintenance grant has been scrapped. Students sometimes deliberately live with the lower income parent after divorce to benefit from the grant. |
| PARENTAL FINANCE | | Some young people are estranged from their parents and receive little or no financial support from them. Income fluctuates over time. |
| PARENTAL OCCUPATION | Captures the sense of not having contacts in the arts. | Doesn't take into account the financial status of a single parent family where the single parent is in a white collar job. Income can be lower than it looks if the parents have many children or dependents. Wealthy people will find a way around the system. |
| TYPE OF SCHOOL | Captures the sense of not having role models in the arts. | Deserving candidates might attend private school on a scholarship. |
| INDIVIDUAL CIRCUMSTANCES | Could target long-term unemployment, disability, BAME, LGBTQ+ and homelessness. Could target looked after children. | |
| GEOGRAPHICAL LOCATION | Opportunities are concentrated in London. | |
| FAMILY'S UNIVERSITY ATTENDANCE | | |
| INCLUDE NON GRADUATES | Fewer people from low income backgrounds can go to university. | |

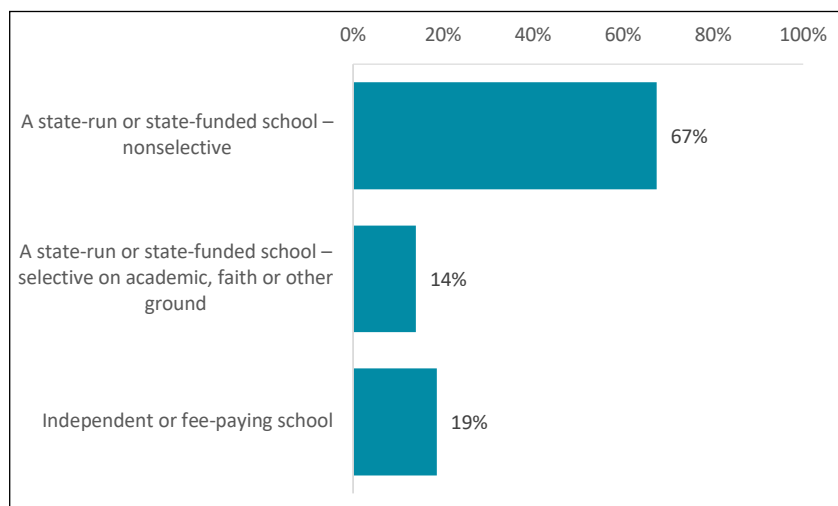
Respondents supported the current financial criteria. However, overall respondents thought decisions should use multiple criteria and take account of individual circumstances. Main earners' occupation didn't give a picture of disadvantage in respondents.

FIGURE 88:
THINKING BACK TO WHEN YOU WERE AGED ABOUT 14, WHICH BEST DESCRIBES THE SORT OF WORK THE MAIN/
HIGHEST INCOME EARNER IN YOUR HOUSEHOLD DID IN THEIR MAIN JOB?



Not all Fellows would have been selected had the criteria been around secondary school attended.

FIGURE 89:
WHAT TYPE OF SECONDARY SCHOOL DID YOU MAINLY ATTEND?



CONCLUSION

The follow-up survey suggests that the programme has had a strong influence in helping Fellows to progress in the arts. However, it is likely that responses were biased towards those with more positive outcomes.

PROJECT END SURVEYS

PROJECT END SURVEY OF FELLOWS

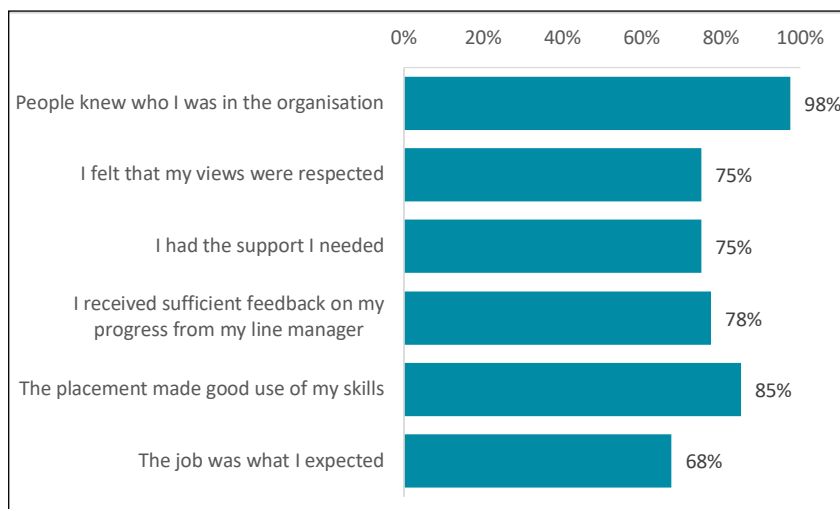
INTRODUCTION

We received responses from all 40 Fellows.

QUALITY OF EXPERIENCE

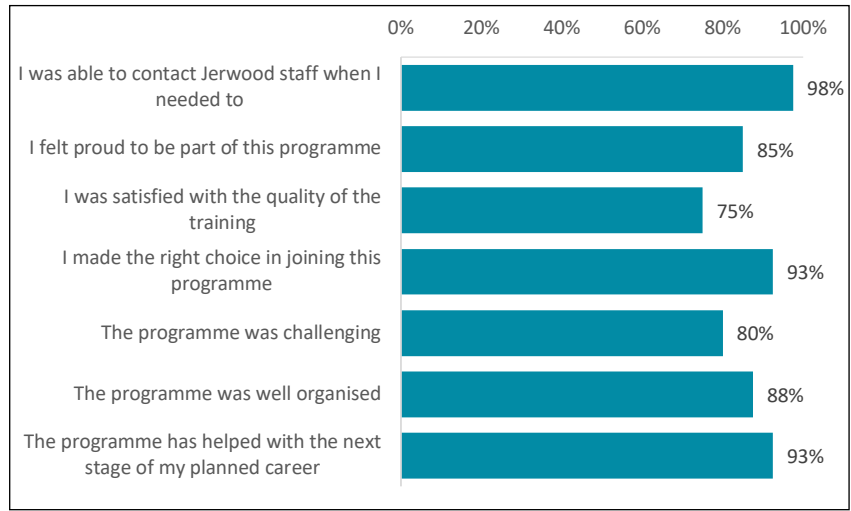
Fellows said that people knew who they were in the Host organisation and felt their skills were well used. They generally felt their views were respected, they had the support they needed, and they received sufficient feedback. The job was not always what they expected.

FIGURE 90:
WHAT WAS YOUR EXPERIENCE OF THE PLACEMENT? DO YOU AGREE OR DISAGREE WITH THESE STATEMENTS?



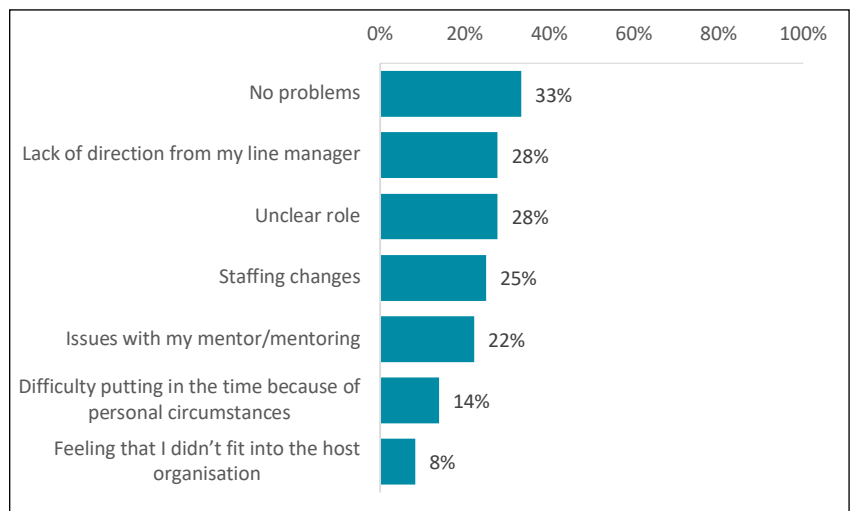
Fellows had very positive views of the programme overall. They were able to contact Jerwood Arts staff when they needed to, felt they made the right choice in joining the programme, were helped in their career, were proud to have taken part, felt the programme was well organised and challenging. The score for quality of training was slightly lower, with more 'mixed' replies.

FIGURE 91:
WHAT WAS YOUR EXPERIENCE OF THE WESTON JERWOOD CREATIVE BURSARIES PROGRAMME OVERALL? DO YOU AGREE OR DISAGREE WITH THESE STATEMENTS?



Two thirds of Fellows had some kind of problem, mainly around the clarity of role and line management. Comments emphasised the time pressures especially for Fellows who were also studying for an MA at the same time, or had personal commitments.

FIGURE 92:
DID YOU EXPERIENCE ANY PROBLEMS ON THE PLACEMENT?

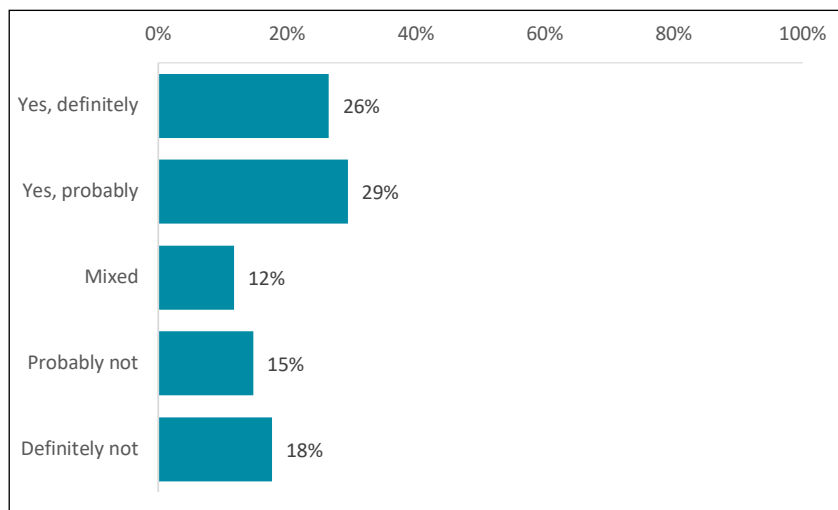


MENTORING

At the time of the survey, ten Fellows still hadn't chosen a Mentor.

55% of Fellows said they had had enough time with their Mentors. Finding a Mentor took time as Fellows were not initially clear about their needs or preferred future direction. Some Fellows felt that three sessions would not be enough and were looking forward to maintaining contact after the programme.

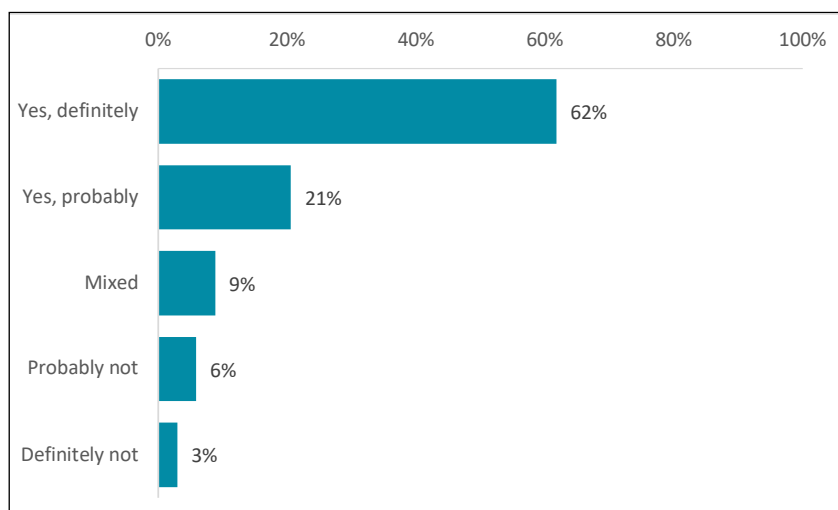
FIGURE 93:
HAVE YOU HAD ENOUGH TIME WITH YOUR MENTOR?



Where the fit was right, the Mentoring had been very useful.

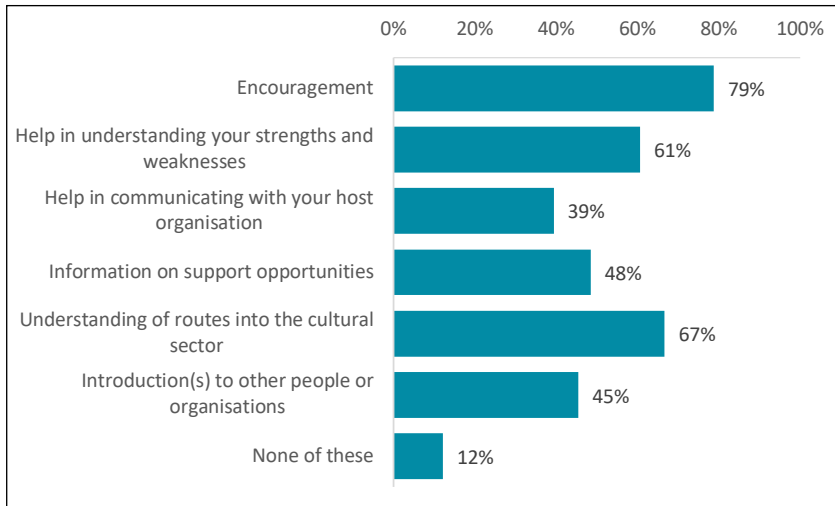
83% of Fellows said they had a good relationship with their Mentor. Comments were that the Mentor was approachable, helpful, willing to share their knowledge, supportive, friendly, inspiring and generous.

FIGURE 94:
DO YOU HAVE A GOOD RELATIONSHIP WITH YOUR MENTOR?



Fellows particularly gained encouragement, understanding of their strengths and weaknesses, understanding of routes into the cultural sector, and information on support opportunities.

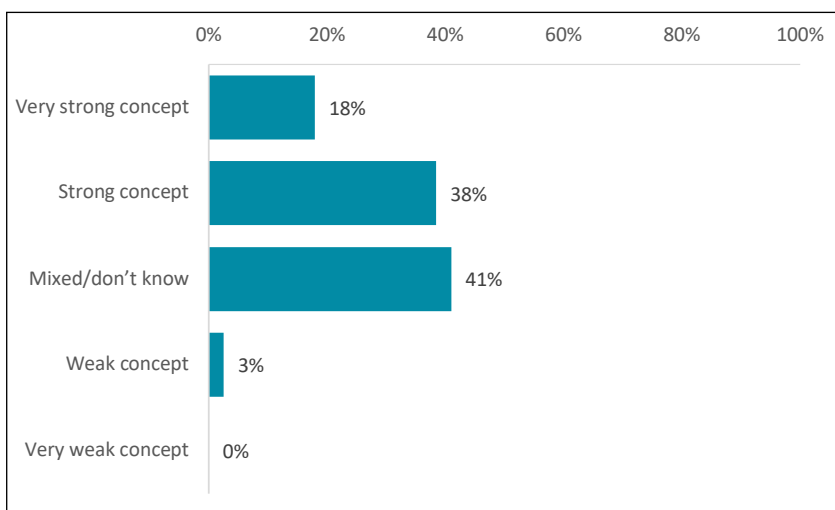
FIGURE 95:
WHAT DID YOU GAIN FROM YOUR MENTOR?



THE IDEAS FUND

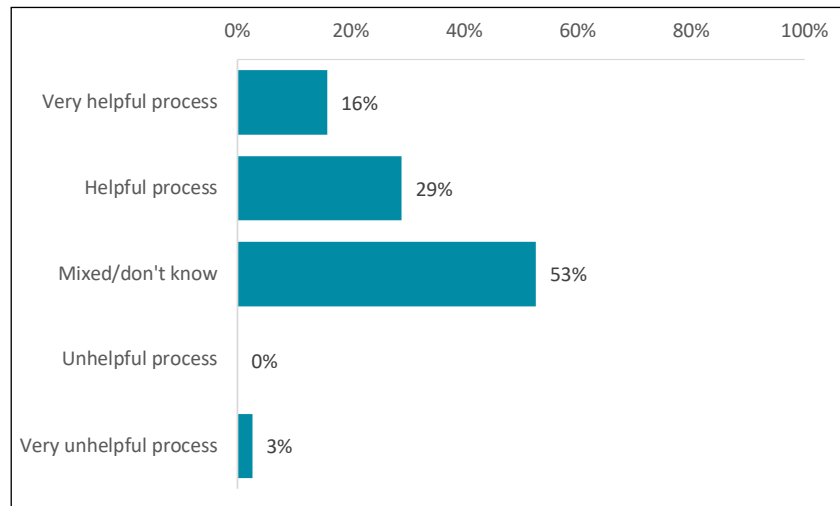
16 Fellows applied to the Ideas Fund and were successful. Three applied and were unsuccessful. Where Fellows expressed a view, they generally thought the concept was strong. Comments were that they appreciated the chance to apply for funding, carry out research and manage a budget but the timing was problematic because they were so busy and/or they didn't know enough about the specialisms of other Fellows.

FIGURE 96:
WHAT DID YOU THINK ABOUT THE CONCEPT OF THE IDEAS FUND?



Fellows who expressed an opinion were also mainly positive about the process. Some people were uncomfortable with the competitive nature of the process, but those who were not successful appreciated the feedback.

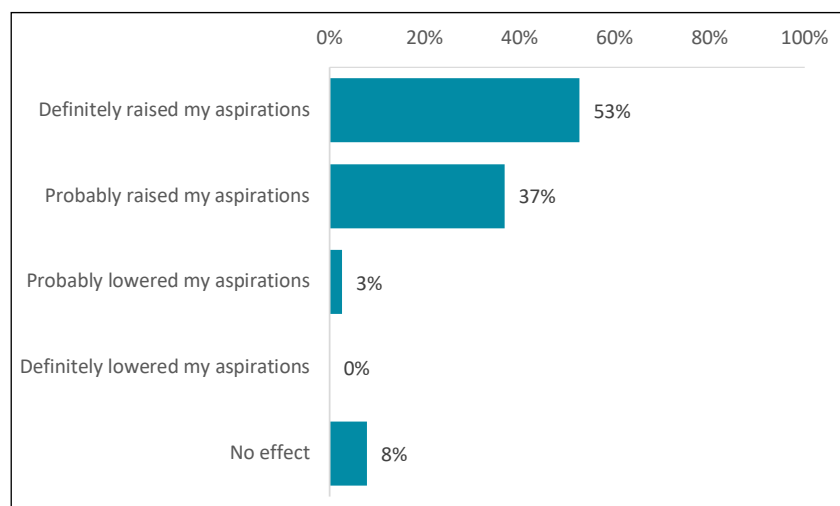
FIGURE 97:
WHAT DID YOU THINK ABOUT THE PROCESS OF THE IDEAS FUND?



OUTCOMES

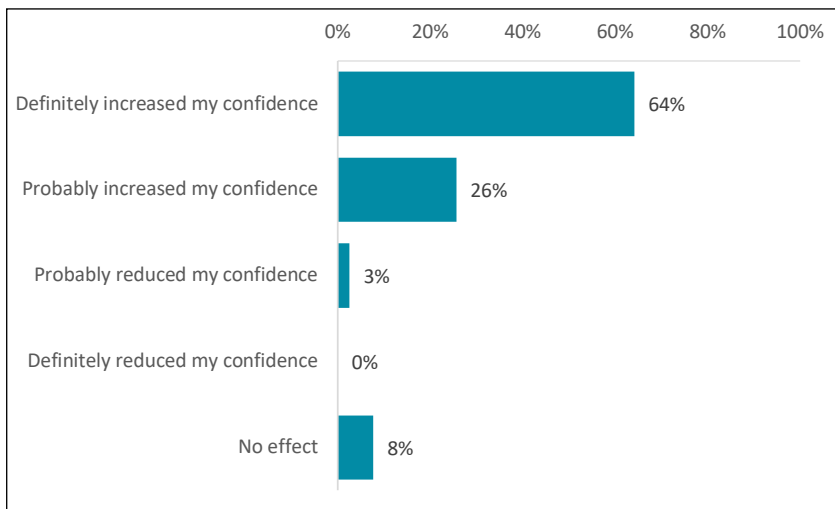
90% of Fellows said the programme raised their aspirations. Comments were that Fellows became more confident and clear about their intended direction, but also more aware of the challenges.

FIGURE 98:
DID THE PROGRAMME AFFECT YOUR ASPIRATIONS FOR YOUR CAREER?



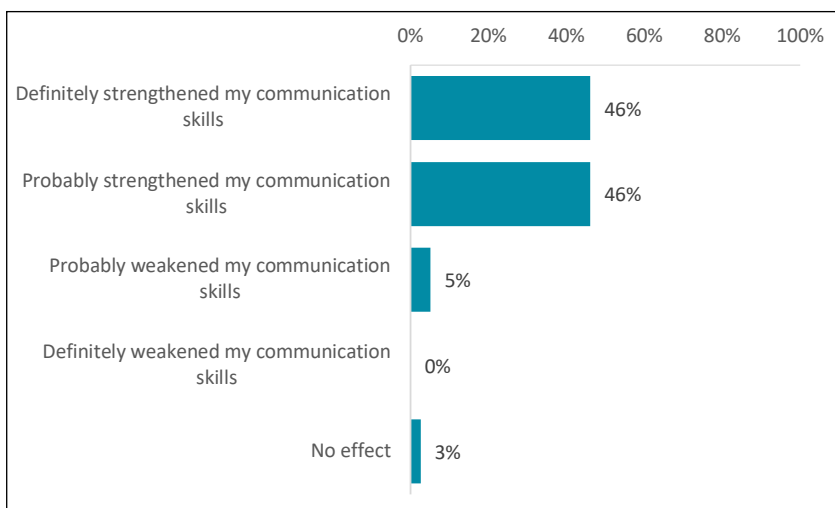
90% of Fellows said the programme increased their confidence. One said it probably reduced their confidence. The programme increased Fellows’ confidence because of their gain in knowledge and ability to overcome problems where these did arise. However, specific aspects of their work were challenging and Fellows often had a sense of imposter syndrome.

FIGURE 99:
DID THE PROGRAMME AFFECT YOUR CONFIDENCE?



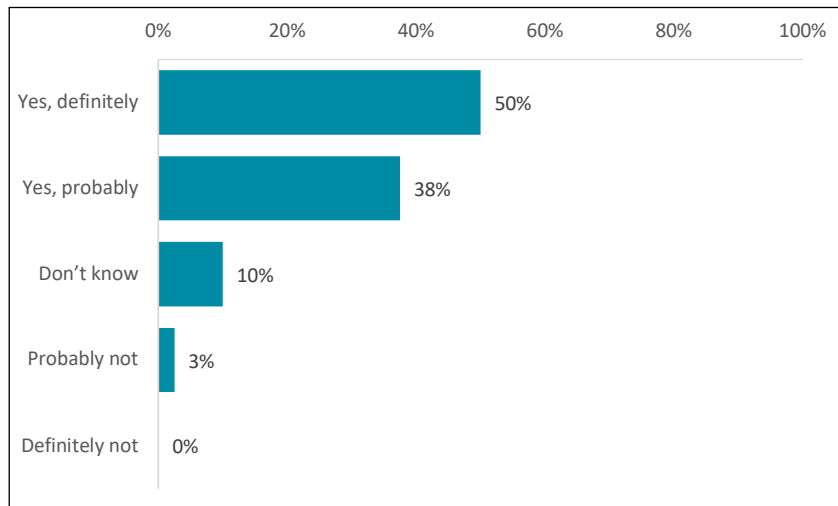
92% of Fellows said the programme increased their communication skills.

FIGURE 100:
DID THE PROGRAMME AFFECT YOUR COMMUNICATION SKILLS?



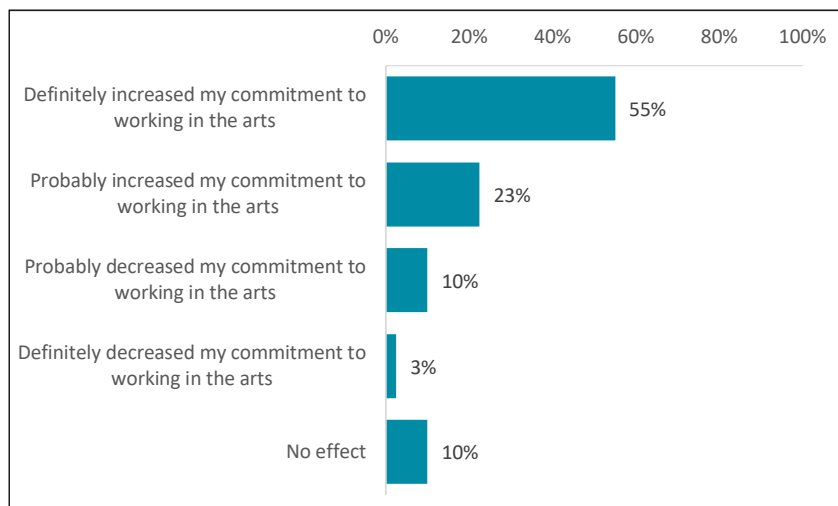
88% of Fellows said the programme helped equip them to find a job. 10% didn't know yet.

FIGURE 101:
DID THE PROGRAMME HELP EQUIP YOU TO FIND A JOB?



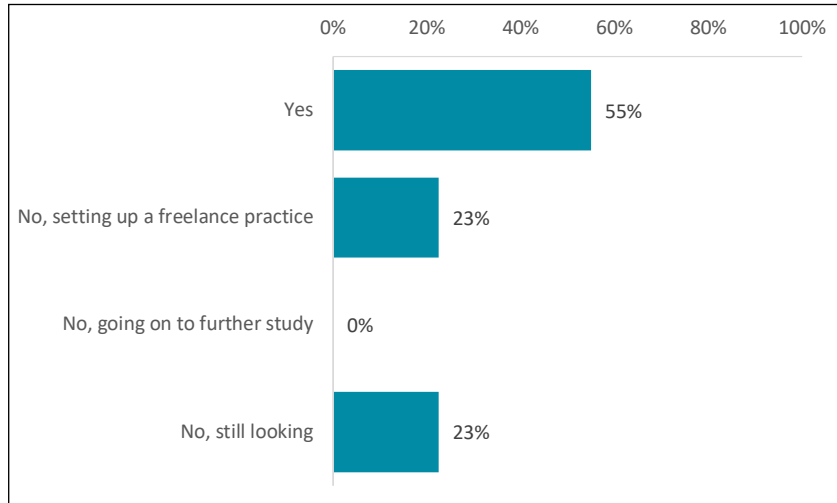
78% of Fellows said the programme increased their commitment to working in the arts sector.

FIGURE 102:
OVERALL, DID THE PROGRAMME CHANGE YOUR COMMITMENT TO WORKING IN THE ARTS SECTOR?



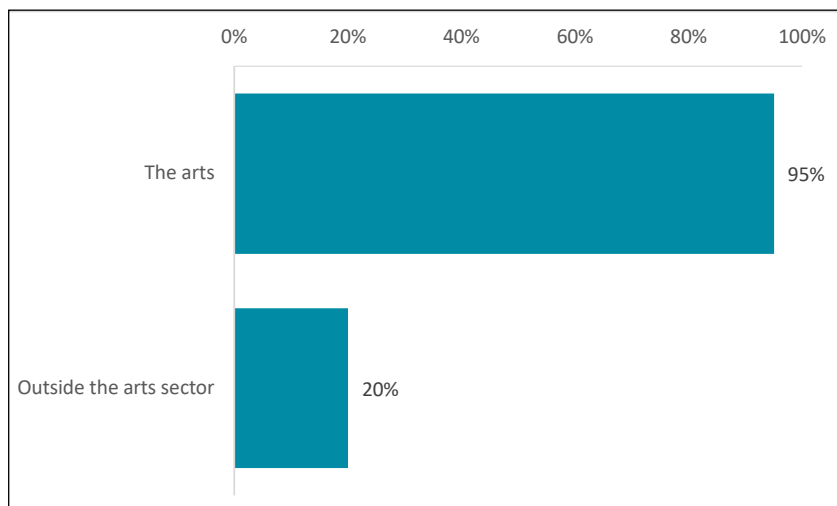
78% of Fellows had a job or freelance practice to go to.

FIGURE 103:
HAVE YOU GOT A JOB FOR WHEN YOU LEAVE THE PROGRAMME?



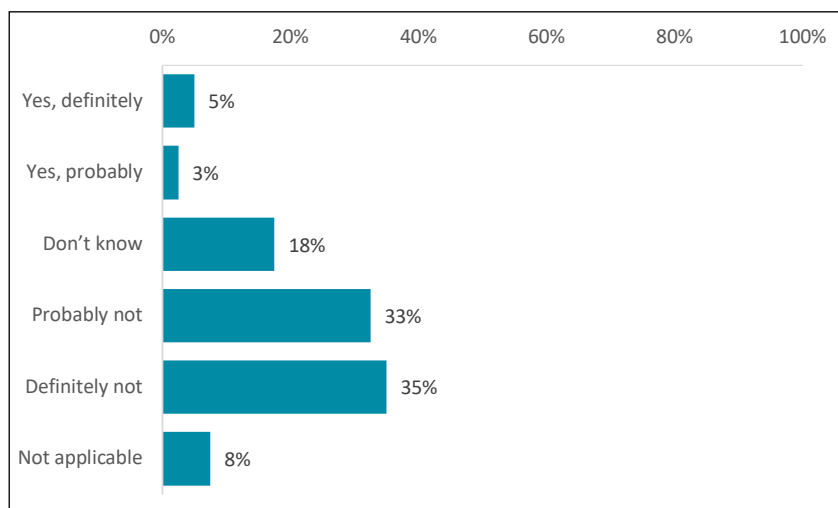
95% will be working in the arts sector.

FIGURE 104:
IN WHICH SECTOR IS THE JOB/FREELANCE PRACTICE?



68% of Fellows said this work wouldn't have happened without the programme.

FIGURE 105:
DO YOU THINK YOU WOULD HAVE GOT THIS JOB/STARTED THIS FREELANCE PRACTICE WITHOUT THE WESTON JERWOOD CREATIVE BURSARIES PROGRAMME?



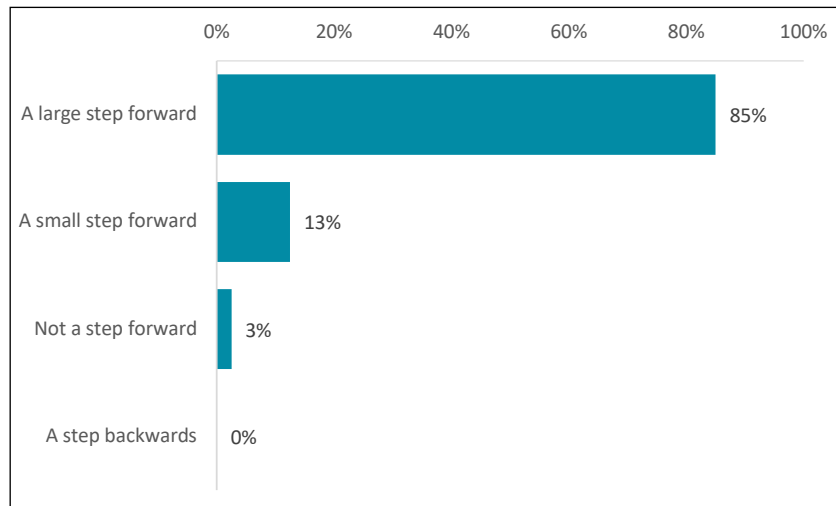
OVERALL VIEWS

Fellows were asked about the overall strengths of the programme. Responses were about the quality of organisation, the concept, the status of the programme, the range of support (Jerwood Arts, Host, Mentor, peers), the range of activities (placement, international placement, training, Mentoring, Ideas Fund), timing at a critical career point, the details of the placement (length, living wage) and using evaluation to get and respond to feedback.

Fellows were asked about the weaknesses of the programme. Answers were that some of the placements were too short, some of the Hosts did not define the role appropriately or clearly, international placements did not feel accessible to all, Fellows didn't have a clear route to connect with each other (especially if they were in rarer artforms), some Fellows were uncomfortable with the international placements and Ideas Fund being competitive, some had difficulty communicating the programme without sounding like a victim or charity case, the training was not practical enough, and the Mentoring process wasn't clear enough.

85% of Fellows said that the programme was a large step forward in their overall professional development.

FIGURE 106:
IN YOUR OVERALL PROFESSIONAL DEVELOPMENT WAS THE WESTON JERWOOD CREATIVE BURSARIES PROGRAMME:



PROGRAMME END SURVEY OF HOSTS

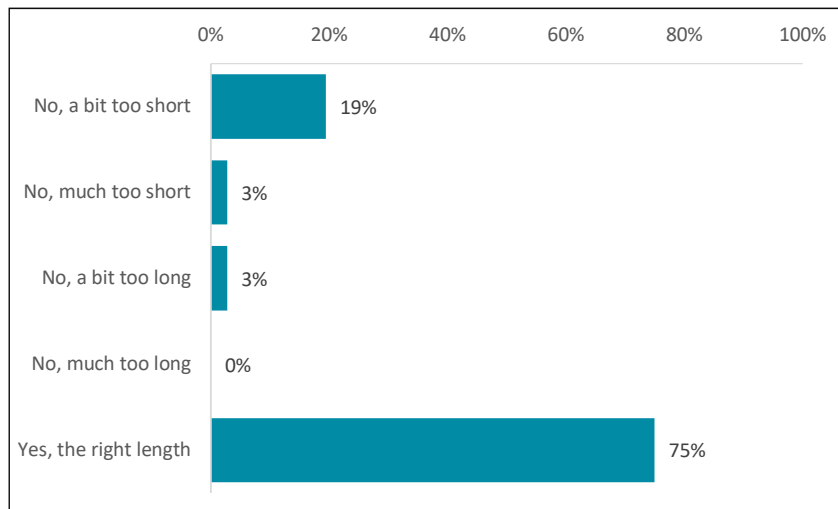
INTRODUCTION

We received replies from 38 Hosts, excluding one who held the placement open for their Fellow who then didn't complete due to family ill health.

PROCESS

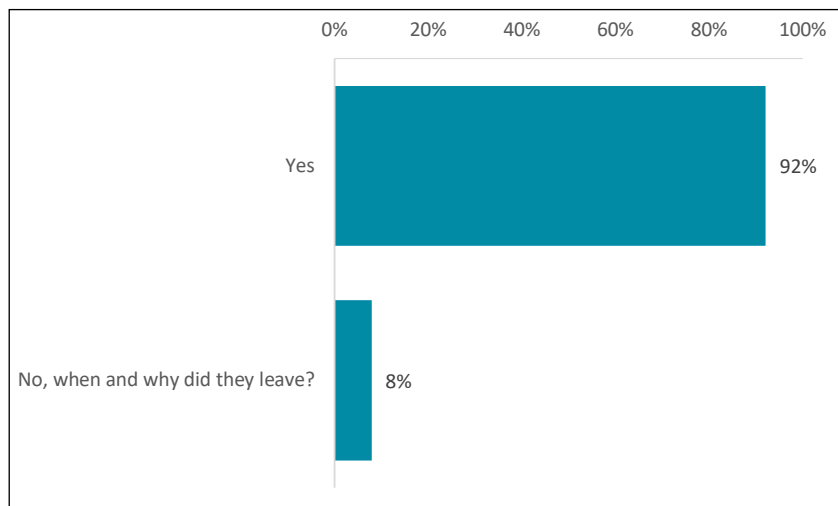
75% of Hosts thought the placement was the right length because this gave time for an early adjustment stage and also gave experience of an annual cycle. 22% thought it was too short, and thought 18 months would have given greater benefit to the Host and Fellow, and allowed a transition for the role to be retained. Comments were that the length was right but the timing should have been customised especially for seasonal organisations like festivals.

FIGURE 107:
WAS THE PLACEMENT THE RIGHT LENGTH?



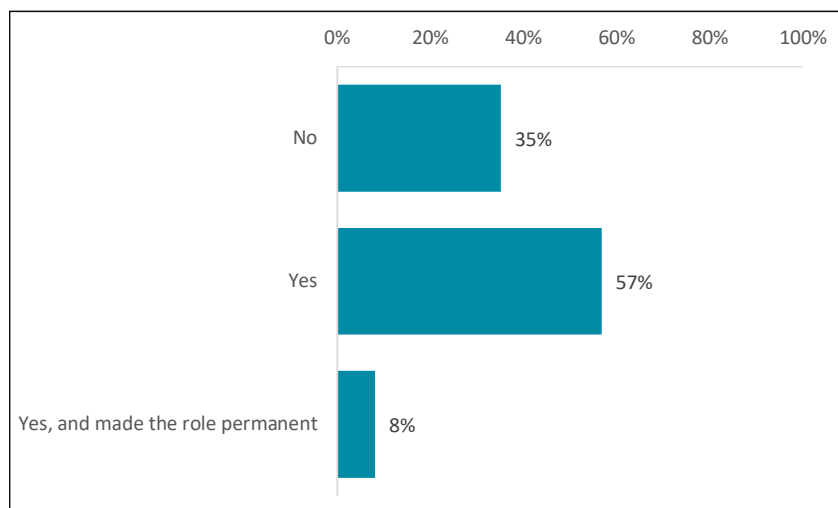
Three Fellows left before the end: one because of a new job, one for health of a family member and one for full time study. The one who left after nine months was replaced by someone who was taken on for a three-month freelance role.

FIGURE 108:
DID THE FELLOW STAY UNTIL THE END?



21 Hosts extended the placement and three made it permanent. Other Hosts mentioned that they were working with the Fellow on a freelance basis.

FIGURE 109:
DID YOUR ORGANISATION EXTEND THE PLACEMENT BEYOND THE YEAR?



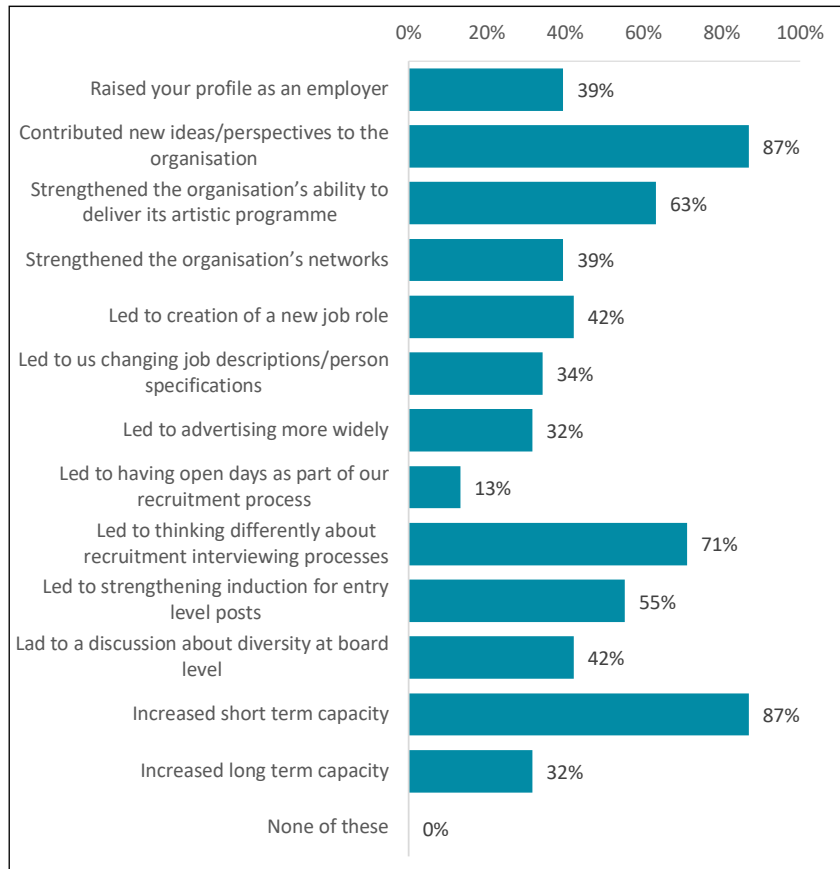
Hosts were asked about their views of the arrangements for the international placements. Comments were that the opportunity was potentially valuable but needed to match the Host's and Fellow's objectives and background (including timing, artform, ethnicity and sexuality) to justify shortening the placement in this way. Also that communication with the international Host, and with unsuccessful Fellows as well, needed to be improved. Placements that did go ahead seem to have been very well supported by the British Council.

OUTCOMES

Hosts were asked what the Fellow contributed to their organisation. Answers were: energy, enthusiasm, new ideas, new projects, additional capacity, engagement with new audiences, additional skills in supporting the pastoral care of new staff members, and increased social media presence.

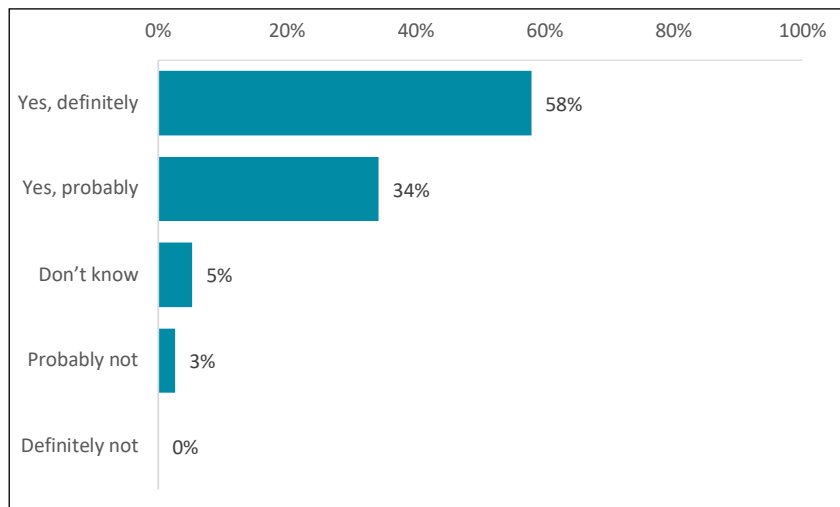
The placement particularly contributed new ideas/perspectives, increased short term capacity, led to the organisation thinking differently about recruitment and strengthened the organisation's ability to deliver its artistic programme. In 16 organisations (42%), the programme led to a discussion about diversity at board level, a positive result.

FIGURE 110:
DID THE PROGRAMME HAVE ANY OF THESE EFFECTS ON YOUR ORGANISATION? PLEASE TICK ANY THAT APPLY



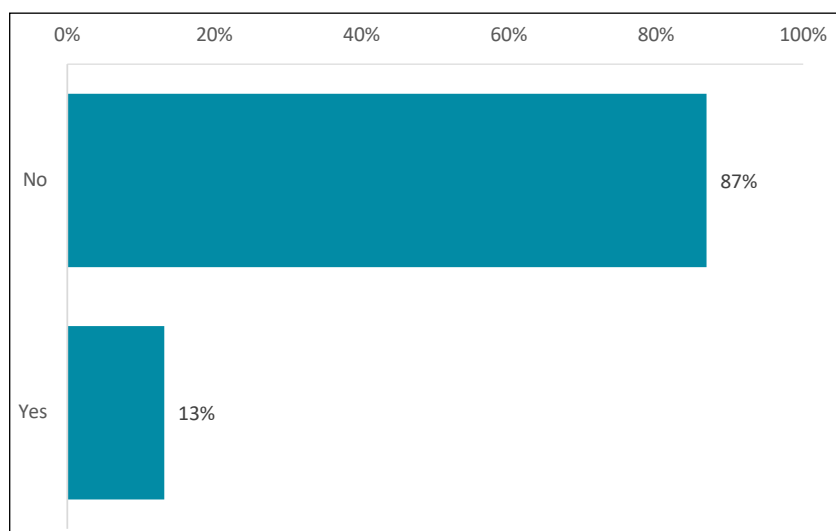
92% of Hosts said the Fellow made the best of the programme opportunities.

FIGURE 111:
DID THE FELLOW MAKE THE BEST OF THE OPPORTUNITIES OF THE PROGRAMME?



Five Hosts raised additional funding.

FIGURE 112:
DID YOUR ORGANISATION MANAGE TO LEVERAGE ANY ADDITIONAL FUNDING FROM THE WESTON JERWOOD CREATIVE BURSARIES PROGRAMME FUNDING?



OVERALL VIEWS

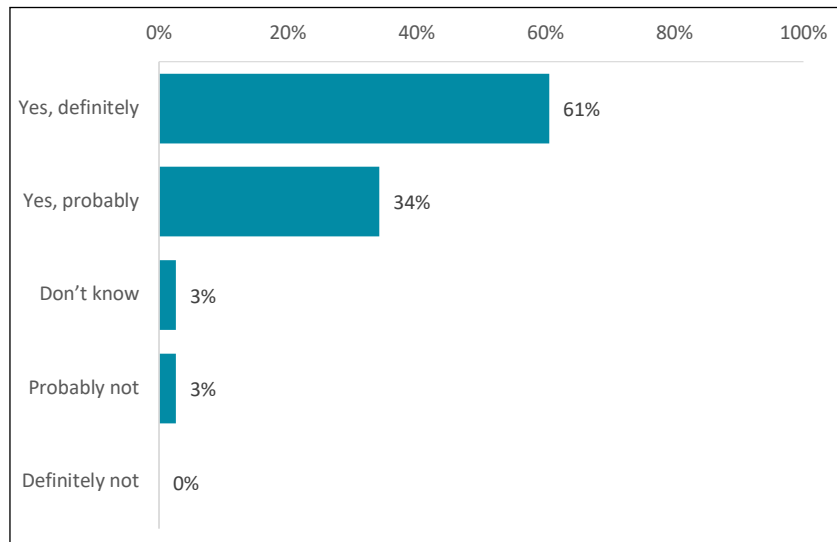
Hosts were asked what is special about the Weston Jerwood Creative Bursaries programme. Answers mentioned: the balance of organisational development, personal development for the Fellows, and sectoral development; the concept of supporting people from low income backgrounds; the holistic approach towards developing learning of value to a wider cohort of organisations and applicants; the success in reaching the target group; the quality of organisation and attention to detail; the holistic package of support to Fellows which ensures an impact; and the scale and geographical reach of the programme.

Hosts were asked about the overall strengths of the Weston Jerwood Creative Bursaries programme. Comments repeated responses about what is special about the programme. Additional points were: the expertise around recruitment, the commitment of Jerwood Arts, the integrated evaluation, the length of the placement, the strength of the Fellows, the Mentoring, the international placement, and the stimulus to organisational development.

Hosts were asked about the overall weaknesses of the programme. Comments were: planning of the expected role of the Fellow and the expected organisational impact, limit to one year, limited networking between Hosts, focus on graduates and exclusion of international applicants, imbalanced artform mix, burden on small organisations, labelling, lack of funding to support unsuccessful candidates, geographical balance, and the framing of the international placements.

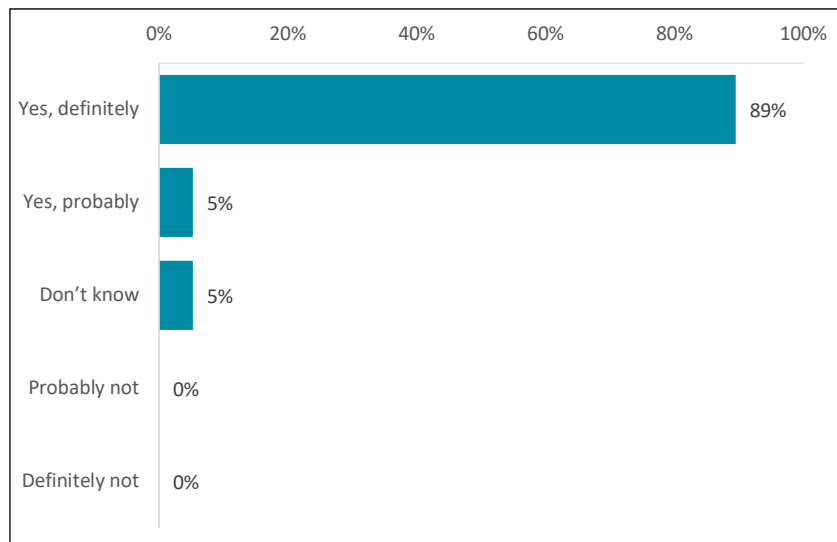
95% of Hosts said they met their objectives.

FIGURE 113:
DID YOUR ORGANISATION MEET ITS OBJECTIVES FOR THE WESTON JERWOOD CREATIVE BURSARIES PROGRAMME?



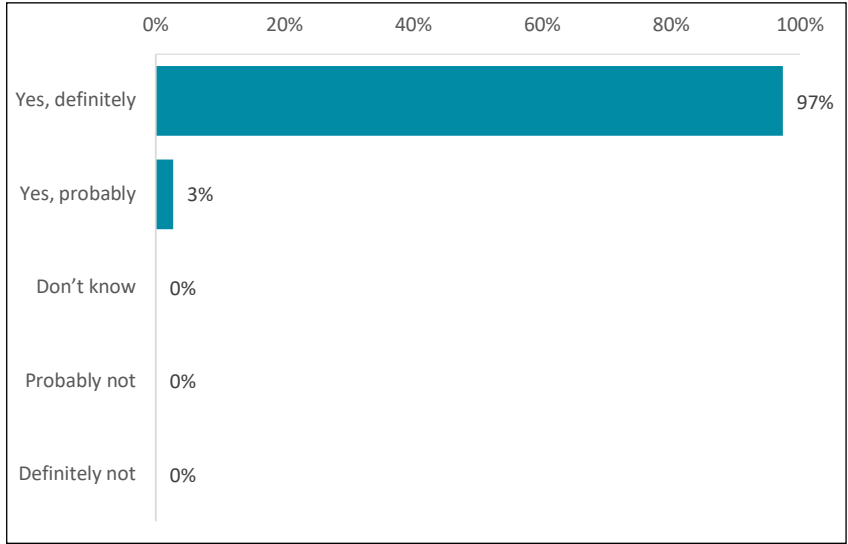
No Host said they wouldn't want to take part in the programme again.

FIGURE 114:
WOULD YOU/YOUR ORGANISATION BE WILLING TO BE A HOST FOR THE WESTON JERWOOD CREATIVE BURSARIES PROGRAMME IN THE FUTURE?



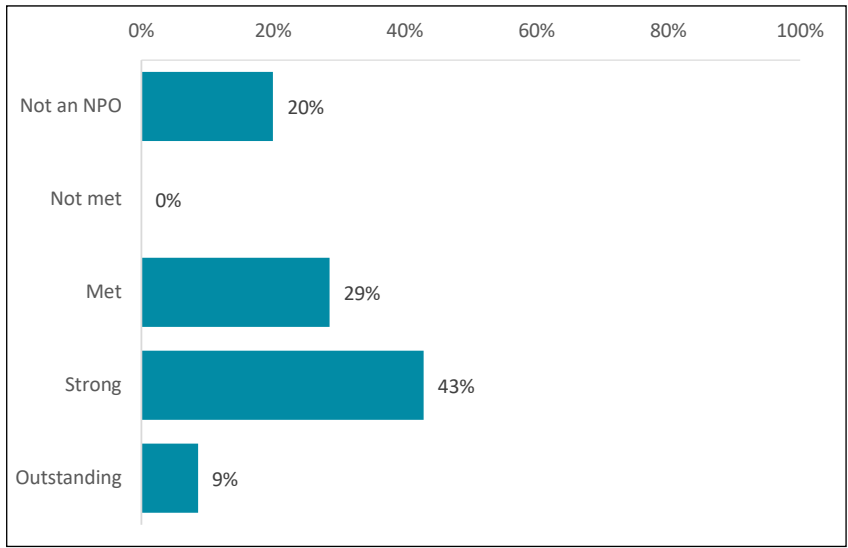
All Hosts would recommend the programme to other arts organisations.

FIGURE 115:
WOULD YOU RECOMMEND THE WESTON JERWOOD CREATIVE BURSARIES PROGRAMME TO OTHER ARTS ORGANISATIONS?



The percentage of Hosts with an Outstanding NPO rating from Arts Council England has increased from 3% to 9%.

FIGURE 116:
WHAT IS THE NPO DIVERSITY RATING OF YOUR ORGANISATION, IF YOU HAVE ONE?



SURVEY OF MENTORS

INTRODUCTION

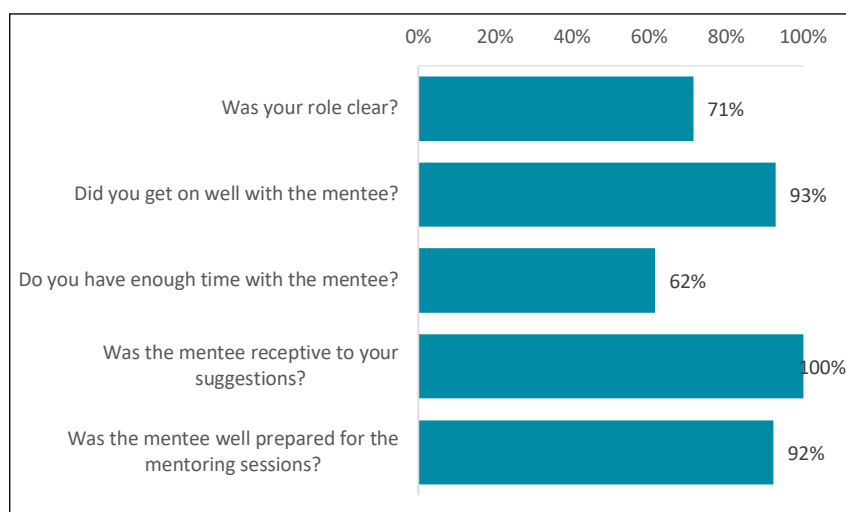
We received responses from 14 Mentors.

PROCESS

13 had acted as a Mentor before. Most got involved because of personal contacts or relationships. The average number of sessions was 3.2, including phone and face to face meetings.

More than half the respondents haven't had enough time with the Fellow, but in many cases the process is not complete.

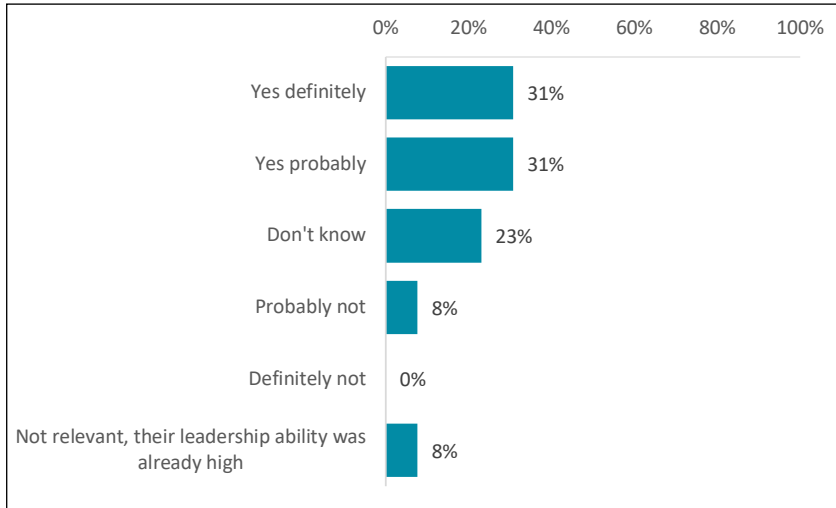
FIGURE 117:
WHAT DID YOU THINK ABOUT THE PROCESS OF BEING A MENTOR?



OUTCOMES

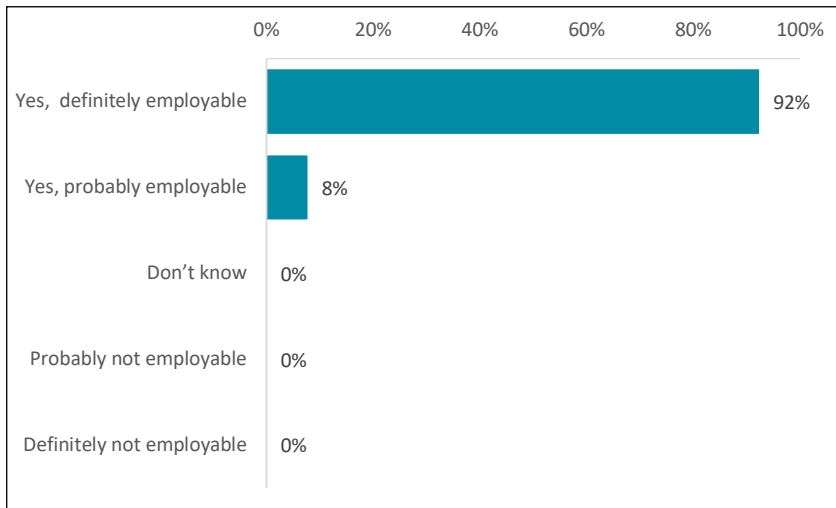
62% of Mentors think that the programme has increased Fellows’ leadership ability.

FIGURE 118:
HAS THE WESTON JERWOOD CREATIVE BURSARIES PROGRAMME INCREASED YOUR MENTEE’S LEADERSHIP ABILITY?



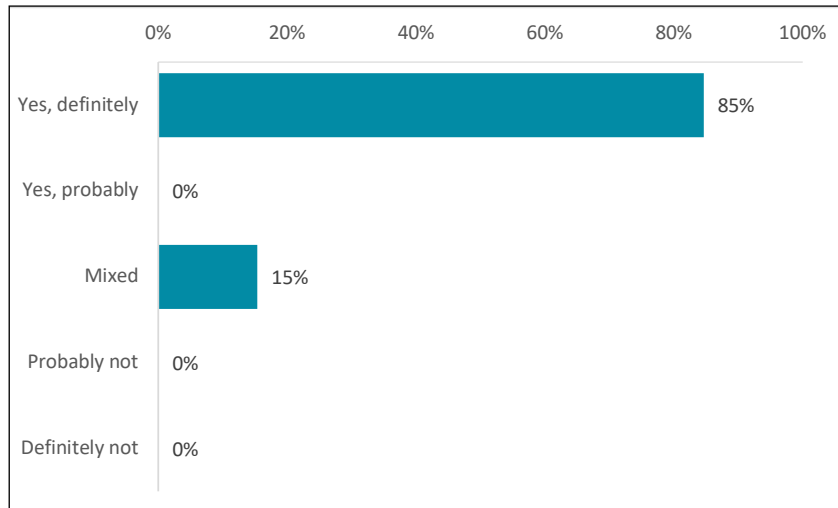
All respondents think their mentee is employable in the arts sector.

FIGURE 119:
IN YOUR OPINION IS YOUR MENTEE EMPLOYABLE IN THE ARTS SECTOR?



Mentors generally found the role personally satisfying. One commented that the limits of expectations were not clear and they had an uncomfortable exchange explaining that they could not continue to work for free after the agreed sessions.

FIGURE 120:
HAVE YOU FOUND BEING A MENTOR PERSONALLY SATISFYING?



Mentors were asked if there was anything they would change about the Mentoring process to make it more effective. Comments were: more briefing about their purpose from Jerwood Arts; different timing – one Mentor mentioned earlier and one later.

APPENDIX ONE: LIST OF HOSTS AND FELLOWS

| ORGANISATION | FELLOW | PLACEMENT | CITY |
|--|--------------------|--|--------------------|
| Battersea Arts Centre | Amy Sutters | Producing Assistant (Cook Up & BAC Moving Museum) | London |
| Berwick Film & Media Arts Festival | Hamish Young | Programme Assistant | Berwick upon Tweed |
| Cambridge Junction - PRS HOST | Callum Sayer | Assistant Music Producer | Cambridge |
| Capsule | Alice Tomlinson | Audience Development Assistant | Birmingham |
| Cardboard Citizens | Vicky Moran | Assistant Director/ Facilitator | London |
| Cockpit Arts | Maxine Clark | Special Projects Coordinator | London |
| Contemporary Dance Trust (The Place) | Reece McMahon | Assistant Producer | London |
| Culture Squared CIC/ Bradford Literature Festival | Priyanka Mistry | Marketing Executive | Bradford |
| Curve | Mandeep Glover | Resident Assistant Director | Leicester |
| Dance4 | Bakani Pick-Up | Graduate Dance Artist | Nottingham |
| Duckie Ltd | Athenoula Bartley | Junior Producer | London |
| Dundee Rep & Scottish Dance | Georgia Green | Audience Development Assistant | Dundee |
| Farnham Maltings | Jennifer Murphy | Theatre Administrator | Farnham |
| Fevered Sleep | Christina Poku | Digital Content Producer | London |
| Glasgow International | Freya Monk-McGowan | Assistant Curator | Glasgow |
| In Between Time | Georgia Bate | Engagement Officer | Bristol |

| | | | |
|---|------------------|--|-----------------|
| Literature Wales | Della Hill | Development and Communications Officer | Cardiff |
| Liverpool Biennial | Kayt Hughes | Education Assistant | Liverpool |
| Manchester Camerata - PRS HOST | Jacqui Barnes | Camerata in the Community: Assistant Music Producer | Manchester |
| Marlborough Productions CIC | Ellie Stanton | Programme Assistant | Brighton |
| Metal - PRS HOST | Naomi Scott | Assistant Music Producer | Liverpool |
| National Theatre of Scotland | Ross Dickinson | Trainee Digital Associate | Glasgow |
| New Wolsey Theatre | Simon Panayi | Assistant Director | Ipswich |
| Oh Yeah Music Centre | Clare Ferris | Projects and Promotions Assistant | Belfast |
| Open School East | Louis Palfrey | Programme Assistant | Margate |
| Peckham Platform | Laurèl Hadleigh | Learning Assistant | London |
| Poet in the City | Lara Costello | Creative Marketing Coordinator | London |
| Prime Cut Productions | Gina Donnelly | Production Manager | Belfast, Antrim |
| Royal Lyceum Theatre | Tom Kitching | Production Assistant | Edinburgh |
| Sage Gateshead (North Music Trust) | Maddie Sinclair | Public Programme Assistant (Great Exhibition of the North) | Gateshead Quays |
| Sheffield Theatres | James Ashfield | Membership Officer | Sheffield |
| Sherman Theatre | Chris Lloyd | Social Media Assistant | Cardiff |
| Site Gallery | Callum Berridge | Programme Assistant | Sheffield |
| The Clay Foundation CIO / British Ceramics Biennial | Sianna DeCoteau | Programmes Coordinator | Stoke-on-Trent |
| The Clay Foundation CIO / British Ceramics Biennial | Joanna Hejmej | Growing Cultures Project Coordinator | Stoke-on-Trent |
| Theatre Royal Plymouth | Lauren Walsh | Production Assistant | Plymouth |
| Theatre Royal Plymouth | Emma Baskeyfield | Engagement Officer | Plymouth |
| Touchstones Rochdale/ Link4Life | Bryan Beresford | Curatorial & Community Engagement Assistant | Rochdale |
| Turner Contemporary | Jonathan Goode | Audience Development Assistant: Turner Prize | Margate |
| Whitstable Biennale | Paige Lyons | Programme Assistant | Canterbury |
| Yorkshire Dance | Megan Hamber | Creative Projects Assistant (Producing) | Leeds |

APPENDIX TWO: WESTON JERWOOD CREATIVE BURSARIES, 2017-19 TRAINING PROGRAMME

During the placements which ran between February 2018 and March 2019, Fellows and hosts took part in a full wraparound training programme. This included a number of networking and development sessions around the UK, and an international trip to Festival D'Avignon with the British Council.

In February 2018 we met the Fellows for the first time at a Launch Event held at Jerwood Space in London. They were each joined by a representative from their host organisation, which provided an opportunity to network with one another and gain a deeper understanding of the context of the programme from a number of speakers. After the formal launch we held a dinner at Jerwood Space to ensure that all the Fellows and Jerwood Arts team could meet properly for the first time.

Speakers included:

Simon Dancey, Director of Cultural Skills, British Council

Brenda Emmanus, broadcaster and journalist

Alice Parsons, Creative Producer, National Science & Media Museum (WJCB alum)

FIRST TRAINING EVENT, THE PLACE, LONDON

28 FEBRUARY 2018

The day after the Launch, we held our first Training Event at The Place, London. We invited a number of Weston Jerwood Creative Bursaries alumni to share advice and learnings from their experience of the programme in previous years. The Fellows were introduced to the advocacy potential of the programme by our Communications Consultant, Jon Flinn, and given the opportunity to write campaign postcards to MPs advocating for further action to be taken to reduce the socio-economic barriers to working in the arts. A number of funders of the programme shared their own thoughts about what the programme has to offer, and how it has evolved over the last eight years.

We also introduced the recent recruits to representatives from the British Council and detailed the process of applying for an international placement.

Speakers included:

Philippa Charles, Director, Garfield Weston Foundation

Gemma Connell, Artistic Director, The Artifact (WJCB alum)

Jon Flinn, Communications consultant

Chantal Harrison-Lee, Cultural Skills, British Council

Andrew Hughes, Producer, English Touring Theatre (WJCB alum)

Annabel Jackson, Evaluator, AJA Ltd

Shonagh Manson, Culture and Creative Industries, Mayor of London, GLA

Simon Mellor, Deputy Chief Executive, Arts Council England

Gregory Nash, Director of Arts, British Council

Kyle Percy, Co-founder of Boss Night (WJCB alum)

Jack Thompson, Dancer and artist (WJCB alum)

Salome Wagaine, Producer (WJCB alum)

FESTIVAL D'AVIGNON, AVIGNON, FRANCE

8 – 11 JULY 2018

As part of our collaboration in this third edition with the British Council, 37 of the Fellows joined us on an international visit to Festival D'Avignon in July 2018. They experienced the festival's eclectic programme, and attended talks with artists and leaders working internationally. This included an audience with Olivier Pye, Artistic Director of Festival D'Avignon, Emma Cameron of No Fit State Circus, and artists from the Ildi/Eldi Collective. Some highlights from the artistic programme were performances of Romances Inciertos by Chaignaud and Laisné, and Kreatur by Sasha Waltz.

Fellows also found this a key moment to get to know one another, exploring the festival's programme while sharing details of their own creative practices and experiences of working in their organisations.



James Ashfield wrote a blog about his experience of the festival, which can be read [here](#).

British Council made a short film with the Fellows, which is available [here](#).

DEVELOPMENT EVENT, CURVE THEATRE, LEICESTER 29-30 NOVEMBER 2018

Our third event took place at Curve Theatre in Leicester. In response to feedback from our Fellows, this event was focused on career options beyond the end of the Weston Jerwood Creative Bursaries programme. This included developing skills in pitching with confidence, as well as navigating freelance working, sustaining an artistic practice, and advancing a career within an arts organisation.

For this event we worked with external facilitators Helga Henry and Lara Ratnaraja, who provided invaluable support in researching relevant speakers and giving the Jerwood Arts team more time with the Fellows.

Speakers included:

Rishi Dastidar, Poet and Brand Consultant

Mandy Fowler, Cultural consultant, curator and producer

Tobi Kyeremateng, Cultural Producer

Nadia Latif, Theatre maker and film director

Rob MacPherson, Director of Marketing & Development, Birmingham Hippodrome

Fidelis Navas, Founder of Gamma Talent

Jaivant Patel, Dance artist and cultural leader, Artistic Director, Jaivant Patel Dance

Seva Phillips, Head of Arts & Culture Finance, Nesta

Daniel Pitt, Executive Producer, Chisenhale Dance (WJCB alum)

The White Pube [Gabrielle de la Puente and Zarina Muhammad], Art critics

Holly Willats, Independent curator & writer, Director of Art Licks

DEVELOPMENT EVENT, CHAPTER ARTS, CARDIFF

11-13 MARCH 2019

For our final event in March 2019, we were joined by the Fellows and senior leadership from their host organisations. The Fellows spent time sharing stories and insights from the last year, as well as their intentions for their careers beyond the programme.

The Fellows were joined on the second day by representatives from their host organisations for a networking lunch. The hosts then stayed for a series of workshops where they shared their experiences of how their recruitment and support for their Fellow has impacted on their organisations. We shared dinner in Cardiff with representatives from Welsh arts organisations including Wales Millennium Centre and Ballet Cymru. The following morning we visited the Survey exhibition at g39, before a final series of workshops with representatives from the Bridge Group.

Jerwood Arts are now working on producing a Tool Kit on recruitment strategies and selection processes to attract a truly reflective range of employees, freelancers and artists. It will contain practical suggestions on how to support the progression of diverse talent. This will be published, along with the final evaluation report, in the summer.

Speakers included:

Vicki Amedume, Artistic Director, Upswing

Marianne Blattès, Senior Researcher, the Bridge Group

Della Hill, Development and Communications Officer, Literature Wales (Fellow)

Alix Manning-Jones, Cultural Education Producer, Derby Theatres (WJCB alum)

Andrew Miller, UK Government Disability Champion, Arts & Culture

Mags Patten, Executive Director Public Policy and Communication, Arts Council England

Rachel Spooner, Creative Director, Peak

Helen Wareham, Research Officer, the Bridge Group

Aaron Wright, Artistic Director, Fierce Festival (WJCB alum)

DISSEMINATION

Between the core Jerwood Arts team of Kate Danielson, Programme Director; Lilli Geissendorfer, Director, Jerwood Arts; Jon Opie, Deputy Director and Sarah Gibbon, Projects Officer, we have attended a number of conferences over the course of this edition.

Key moments of dissemination have included the past two **Creative and Cultural Skills** conferences. In Salford in March 2018, Kate Danielson led two breakout sessions as part of the day's programme and in Cardiff in March 2019 she was invited to speak on the opening industry panel.

We were offered tickets to the **In focus: Panic! It's an Arts Emergency** event at the Barbican Centre in June 2018. We extended this invitation to the Fellows and five attended on our behalf, feeding back their observations to us and the other Fellows.

Kate Danielson was asked to recommend a speaker for the **Edinburgh International Culture Summit** in August 2018. Alumni Gemma Connell spoke on the youth participation element of their Culture and Wellbeing panel.

In February 2019 Kate Danielson presented WJCB as case study at the **Out of Joint/Common Theatre: Routes In Conference**, on a panel exploring strategies to help people access work in the theatre industry irrespective of their economic background.

OTHER EVENTS INCLUDE:

| | |
|---------|---|
| Mar-17 | Creative & Cultural Skills Conference, Building a Creative Nation: Diversity and Fair Access Shonagh Manson took part in a breakout session |
| May-17 | Bridge Group Social Mobility Conference Attended by Kate Danielson |
| Oct-17 | TheatreCraft Sarah Gibbon ran a stall at the TheatreCraft event promoting the WJCB opportunities that were open at the time and advocating for the programme. |
| Dec-17 | Power Through Diversity: Artistic Leaders of the Future, Contact Theatre Kate Danielson attended |
| Feb-18 | CIF-HEFE Working Group Jon Opie attended |
| Apr-18 | Is there a class-shaped hole in the diversity debate? Camden People's Theatre Sarah Gibbon attended |
| May-18 | Bridge Group Social Mobility Conference Kate Danielson attended |
| May-18 | Universities UK Working Group Kate Danielson attended |
| June-18 | UK Theatres Conference/ Theatre and Touring Symposium, The Brewery, London Jon Opie attended |

| | |
|--------|---|
| Oct-18 | Keynote Seminar: Arts and culture in England: funding, participation and priorities for ACE's new strategy, Westminster Media Forum Kate Danielson attended |
| Nov-18 | Beyond, the R&D conference for the Creative Industries. Creative Economy Programme Lilli Geissendorfer attended |
| Nov-18 | Creative Industries Federation, Skills Working Group Lilli Geissendorfer attended |
| Feb-19 | Culture club: Barriers to entry in London's cultural industries, Centre for London Lilli Geissendorfer attended |
| Feb-19 | Creative Careers Academy Event, Somerset House Sarah Gibbon attended |
| Mar-19 | Driving Change in our Sector & Society, The Roundhouse Lilli Geissendorfer and Sarah Gibbon attended |
| Mar-19 | The Stage: Launch of Get Into Theatre, a new theatre careers website Lilli Geissendorfer attended |
| Apr-19 | Creative & Cultural Skills National Conference, Cardiff Kate Danielson spoke on the Industry Panel You can read more about the event here. |

INTERNATIONAL PLACEMENTS

Between August-October 2018, fourteen Fellows embarked on an international placement. Each placement lasted between two and four weeks, and the participants were joined by members of staff from their UK host organisation over the initial days. They were supported by British Council to forge lasting relationships and communication between the organisations, at the same time as providing the Fellow with valuable experience of international working.

| Name | Role | UK Organisation | International Organisation |
|-----------------|--|----------------------|--------------------------------------|
| Callum Berridge | Programme Assistant | Site Gallery | Fondazione Romaeuropa Rome, Italy |
| Laurèl Hadleigh | Learning Assistant | Peckham Platform | Venice Fellowship Venice, Italy |
| Bryan Beresford | Curatorial and Community Engagement Assistant: Contemporary Forward | Touchstones Rochdale | Venice Fellowship Venice, Italy |

| | | | |
|-----------------|---|---------------------------------------|---|
| Maddie Sinclair | Public Programme Assistant (Great Exhibition of the North) | Sage Gateshead | Venice Fellowship Venice, Italy |
| Gina Donnelly | Production Manager | Prime Cut | Zetski Dom Cetinje, Montenegro |
| Chris Lloyd | Social Media Assistant | Sherman Theatre | Zetski Dom Cetinje, Montenegro |
| Jacqui Barnes | Camerata in the Community: Assistant Music Producer | Manchester Camerata | Montenegrin National Theater Podgorica, Montenegro |
| Jonny Goode | Audience Development Assistant: Turner Prize | Turner Contemporary | Ujazdowski Castle/CCA Warsaw, Poland |
| Della Hill | Development and Communications Assistant | Literature Wales | Ujazdowski Castle/CCA Warsaw, Poland |
| Reece McMahon | Assistant Producer | The Place | National Dance Centre of Bucharest Bucharest, Romania |
| Tom Kitching | Production Assistant | Lyceum Theatre | DOT Istanbul, Turkey |
| Priyanka Mistry | Marketing Executive | Bradford Literature Festival | Tanpinar Literature Festival/ ITEF Istanbul, Turkey |
| Clare Ferris | Projects and Promotions Assistant | Oh Yeah Music Centre | Akademie der Kunste der Welt Cologne, Germany |
| Hamish Young | Programme Assistant | Berwick Film & Media Arts Festival | Dovzhenko Centre Kiev, Ukraine |

You can read more about the individual outcomes and impacts of the international placements in these online blogs:

[Priyanka Mistry, Marketing Executive, Bradford Literature Festival](#)

[Chris Lloyd, Social Media Assistant, Sherman Theatre](#)

IDEAS FUND

We introduced a new progression element for this edition to support self-directed professional development and creative projects from the cohort of current Fellows.

We received 15 applications and funded a total of 12. Every applicant received comprehensive feedback on their application, compiled by Jerwood Arts staff and the selection panel (Toni Lewis, Independent Producer and WJCB alum; Gemma Connell, Artistic Director/CEO, The Artifact Dance Company and WJCB alum; and Jon Opie, Deputy Director, Jerwood Arts).

Many of the funded projects are new collaborations between Fellows and provide opportunities to develop their creative practice, undertake training and mentoring, and support new ideas to continue beyond the end of their placements.

THE LIST OF FUNDED APPLICATIONS IS AS FOLLOWS:

Alice Tomlinson (Audience Development Assistant, Capsule, Birmingham) & Lauren Walsh (Production Assistant, Theatre Royal Plymouth) – Alto Comedy

Alice and Lauren have received support to establish a new quarterly comedy night in Birmingham, designed to promote and celebrate female-identifying comedic artists. This project will allow Alice to deepen the local networks she's developed through her work with Capsule, and support Lauren's ambitions to become a Production Manager for theatre and public events. It also provides them with an opportunity to establish a new producing collaboration. The first event took place in March 2019. They have now scheduled a second event for June 2019.

Website: <https://www.alto-comedy.com/>

Alice has since been offered a new job as Events Officer at the Royal Shakespeare Company.

Lauren continues to work for Theatre Royal Plymouth on a freelance basis.

Bryan Beresford (Curatorial & Community Engagement Assistant, Touchstones Rochdale) & Laurèl Hadleigh (Learning Assistant, Peckham Platform)

Bryan and Laurèl got to know each other during their international placements at Venice Biennale.

Together they would like to develop a skill-sharing platform that connects communities in the north and south of England, analysing preconceived socio-political identities determined by regionalism. The Ideas Fund will support a phase of research and development to effectively establish regional networks. This research is inspired by their work with activist housing group, Assembly for Social Housing Venice (ASC). Bryan will expand on his own experience of socially-engaged practice with

communities in Rochdale through Touchstones' Contemporary Forward programme, while Laurèl will research grassroots organisations in London.

Bryan's contract with Touchstones Rochdale has been extended.

Laurèl will take up a new role at Peckham Platform on a part-time basis as Youth Platform Co-ordinator.

Callum Berridge (Programme Assistant, Site Gallery)

Callum has received funding for a series of mentoring sessions with playwright Chris Thorpe. Alongside his placement as Programme Assistant at Site Gallery, Callum has spent the last year developing his live art performance practice. He was offered a place on the Third Angel Mentoring Programme and the Bridge the Gap Producer Training Programme, and has recently been invited to share his work at Sheffield Theatres and LCB Depot. Callum intends to use his mentoring sessions to build his confidence with incorporating text into his work, and to potentially enter a submission to the Bruntwood Playwriting Prize in June 2019.

Callum is now working on a fixed-term contract as Alternative Realities Programme Coordinator for Sheffield Doc Fest.

James Ashfield (Membership Officer, Sheffield Theatres)

James applied to the Ideas Fund to cover a year's ITC membership, and to undertake focused training courses in fundraising and producing. Alongside his placement with Sheffield Theatres, James produced work for The Backpack Ensemble, a New Diorama Emerging Graduate Theatre Company for 2018-19. The grant will also cover a period of professional mentoring to help him identify his next career steps.

James was offered a pay increase and a promotion from Fundraising Assistant to Membership Officer during his placement with Sheffield Theatres. He is currently seeking other opportunities and hopes the development potential offered by the Ideas Fund will increase his skills and profile.

Jennifer Murphy (Administrator, Farnham Maltings)

Having relocated from Farnham to the North West, Jennifer applied for a 'go-see fund' to help her develop her own practice as a theatre-maker and director over the next six months. She will also participate in a series of workshops with theatre companies such as Little Bulb and Art with Heart, as well as the Lowry Studio.

Jennifer has since started a new administrative role with Bamboozle Theatre Company in Leicester.

Kayt Hughes (Education Assistant, Liverpool Biennial), Priyanka Mistry (Festival Assistant) & Maddie Sinclair (Public Programme Assistant: Great Exhibition of the North, Sage Gateshead) – Artful Publication

Kayt, Priyanka and Maddie will collaborate to create the first issue of 'Artful Publication', a cross-disciplinary nomadic book exploring obstacles faced by people seeking access to the arts. The collective are currently inviting submissions from Fellows, alumni from previous editions, and members of the public. The publication encourages submissions that use text or images, and propose possible creative solutions to issues surrounding access and inclusion in the arts. The fund will pay for their own time on the project, publication fees, research into accessible publication formats, and fees for contributors.

Kayt has recently been awarded an A-N bursary to support her visual arts practice.

Priyanka has relocated to London to take up a position as Marketing Officer at the Southbank Centre.

Maddie continues to work for Sage Gateshead on a part-time basis, and has been granted further support by New Writing North to develop her interest in zine-making with young people in the North East.

Lara Costello (Creative Marketing Coordinator, Poet in the City)

Lara will take part in a week-long residential storytelling course in rural Worcestershire in May 2019. The course is led by Ben Haggarty, who founded the Crick Crack Club, and will explore different genres of international traditional narrative, differentiate the nature of orality from the nature of literacy, and introduce rasa theory, an ancient and highly effective compositional tool. After a year of developing skills in event production and marketing, Lara made a strong case to dedicate some time to reinvigorating her own freelance performance practice.

Lara continues to work for Poet in the City on a part-time basis and pursue independent creative projects.

Lou Bartley (Junior Producer, Duckie), Megan Hamber (Creative Projects Assistant (Producing), & Vicky Moran (Assistant Director/Facilitator, Cardboard Citizens)

Lou, Megan and Vicky will develop a regular Queer live art and club night in York. The Ideas Fund will support an initial research and outreach programme, to ensure the events have a strong foundation to responsibly platform local artists and support audiences effectively. They will meet with queer live art performance companies such as Pxssy Palace and DRYHUMP, attend Transform Festival in Leeds, and run a series of workshops aiming to connect LGBTQIA performers based in Yorkshire. They are intending to pursue collaborations with local artist collective SLAP and run workshops with student societies in York.

Lou's contract as Duckie's Junior Producer has been extended.

Megan will continue working for Yorkshire Dance with the new title of Assistant Creative Producer. Vicky is pursuing freelance directing opportunities, and continues to make her own work. A verbatim performance piece she created was recently shortlisted for The Charlie Hartill Fund at The Pleasance.

Louis Palfrey (Programme Assistant, Open School East) – Naïve Noise

Louis has received funding to produce and facilitate 'Naïve Noise', a one-day experimental music workshop run in collaboration with Netherlands-based musician and instrument-builder Yuri Landman. The pair met in 2018 when Louis attended Zomeracademie, a week-long workshop in experimental instrument building and composition techniques, which was co-facilitated by Yuri. This was funded by the Weston Jerwood Creative Bursaries programme as an alternative to Festival D'Avignon. The workshop will take place at Radio Margate in April 2019, and will culminate in a public performance on the same day.

Website: <https://radiomargate.co.uk/events/2019/4/25/naive-noise-experimental-music-workshop-led-by-yuri-landman-and-louis-palfrey>

<https://mouthless.bandcamp.com/track/assist-louis-palfrey-bram-van-weverberg-chadwick-rolfs>

Louis continues to work for Open School East on a part-time basis as an Administrative Assistant. He is also a composer, producer and sound artist, and releases music under the alias Mouthless.

Maddie Sinclair (Public Programme Assistant: Great Exhibition of the North, Sage Gateshead)

Maddie successfully applied to the Ideas Fund to publish the first edition of a multi-authored zine for young writers and artists based in the North of England. The theme of the edition is 'Loneliness in the age of connectivity', and will explore how the condition of loneliness intersects with regionalism, nationhood and austerity. The project aims to platform young voices in the North East, develop her understanding of the practicalities of publishing a physical edition, and challenge the exclusionary structures of the London-centric publishing industry. Maddie will seek ongoing mentoring and support from Northern Fiction Alliance and New Writing North. Given the potentially sensitive subject area of the zine, Maddie will also work with mental health charity Mind to ensure that all applicants are directed to the appropriate support where necessary.

Maddie continues to work for Sage Gateshead on a part-time basis and to develop micro-publishing projects in the North East

Maxine Clark (Special Projects Coordinator, Cockpit Arts)

Maxine will undertake a five-day Silver Jewellery Intensive course at the London Jewellery School. Maxine hopes this will develop her confidence and skills as a craftsperson, and provide a strong foundation for her to produce her first jewellery collection.

Website: <https://www.instagram.com/maxineclarkarts/>

Maxine's role as Projects Coordinator with Cockpit Arts has been extended until June 2020.

Megan Hamber (Creative Projects Assistant: Producing, Yorkshire Dance) & Bakani Pick-Up (Graduate Dance Artist, Dance4)

Megan and Bakani will use the funding to explore a new collaboration, with the intention of creating a new immersive dance-theatre company for children. They will both attend a Performance Practice Workshop with Punchdrunk in London, and visit Imagine Festival in Edinburgh. After a period of research, they will spend three days in a studio at Yorkshire Dance, reflecting on their recent learnings, sharing elements of their previous practice and exploring new methodologies.

Megan will continue working for Yorkshire Dance with the new title of Assistant Creative Producer. Bakani is exploring new opportunities as an independent dance artist. His work with Bakani Pick-Up Company was recently programmed at Resolution 2019 at The Place.

WESTON JERWOOD **CREATIVE BURSARIES**

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

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.

jerwoodarts.org

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