

# APPENDIX F: CASE STUDIES

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

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

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

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

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

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

## CASE STUDY 2: Cambridge Junction

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

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

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

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

## CASE STUDY 3: DANCE4, Nottingham

### **Rachel Emmett, Executive Director**

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

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

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

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

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

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

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

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

#### **Selection Process**

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

#### **Marketing Campaign**

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

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

## **CASE STUDY 5: In Between Time, Bristol**

### **Natalie Skidmore, General Manager**

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

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

We advertised through the Job Centre for the first time.

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

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

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

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

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

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

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

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

## **CASE STUDY 6: LITERATURE WALES, Cardiff**

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

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

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

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

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

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

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

### **Della Hill, Development and Communications Officer**

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

## **CASE STUDY 7: Manchester International Festival** **Jennifer Cleary, Creative Engagement Director (Job Share)**

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

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

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

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

## **CASE STUDY 8: Peckham Platform, London** **Emily Druiff, Artistic Director**

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

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

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

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

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

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

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

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

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

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

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

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

## **CASE STUDY 10: Yorkshire Dance, Leeds**

### **Wieke Eringa, Artistic Director**

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

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

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

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

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

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

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

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

**Julie Lomax, CEO**

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

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

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

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

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

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

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

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

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