

JERWOOD ARTS

Equality, Diversity and Inclusion Policy

This policy is part of our Strategic Plan 2019-2022 and is delivered across all areas of our work: from managing the gallery at Jerwood Space, to selecting funding beneficiaries, to our communications.

We choose to start with artists' needs. We are committed to improving conditions for artists, artistic groups and arts organisations from all backgrounds across the UK to develop and make new work with integrity. Recent research shows that the challenges facing early-career artists specifically, and the arts sector as a whole, are concentrated around barriers to accessing opportunities, including funding; a lack of diversity, especially in leadership positions; pay and working conditions, and environmental sustainability.

As a funder with limited resources, we recognise that we have a specific sphere of influence within which we can try to address some of the needs and challenges facing early-career artists, curators and producers, and the wider sector. In particular, we want to reduce the barriers some individuals face in accessing our funding. We want to invest in their capacity, capability and confidence to apply not only to us, but to other sources of support too, thereby supporting their long term success. The following sets out the principles underpinning our approach and key actions we are taking:

Fair pay

Jerwood Arts is a Living Wage Foundation Employer. We are committed to ensuring that wherever possible, artists are appropriately paid for their time, contribution and expertise, whether directly by us or via our funded projects. Our minimum expectation for is that all artists benefiting from our funding will be paid the [Living Wage Foundation](#) prevailing UK rates. In many cases, we would aim to recompense artists at above this rate in recognition of their skill, expertise and training. Where we offer an opportunity, we will say how much time is required from the artists and how the pay will meet at least our minimum standards.

Access and inclusion

We are committed to improving access and inclusion across the arts through our funding. Research shows that diversity is vital to artistic vibrancy and vision, but change has been slow. Since 2010, we have been particularly focused on improving opportunities for individuals from lower socio-economic backgrounds to get into the arts through the [Weston Jerwood Creative Bursaries](#) programme.

To achieve our aims, we are working to be kinder with application processes, more generous and thoughtful with advice and feedback, and more welcoming to everyone who approaches us, whether on the phone, by email or in person. We commit to deepening our understanding of the barriers early-career artists of all kinds face to fulfilling their potential, and finding ways to make our processes more inclusive.

We recognise that we are on a journey and are learning all the time. We are in a new phase of collecting and analysing our data and evaluations and will be working out how we can make the most of this through 2019. We will publish where we get to at the end of the year.

OUTCOMES OVER 2019-2022:

Equality Outcome 1: Our funding support more accurately reflects the diversity of contemporary UK

This commitment speaks directly to our core values of responsibility, imagination and independence. We want our funding to be more equitably available to the artists, artistic groups and arts organisations with the greatest potential for artistic excellence, no matter what their background. We will:

- Revise our funding programmes and selection processes to ensure that we deliver a funding approach that is fair, transparent and enabling
- Ensure our funding processes are clear and accessible
- Offer clear support and advice to applicants with access needs and/or facing barriers to apply based on protected characteristics and/or socio-economic background
- Make our equality aims clear in our funding programmes and include measures of assessment against these aims, where relevant to funding criteria
- Provide equality, diversity and inclusion training to all staff
- Improve monitoring, data collection and analysis of our applicants and grantees to identify gaps and opportunities for targeting our marketing and reach
- Identify equality gaps or development areas in the wider arts sector that we may be best placed to support
- Ensure our funding supports programmes and projects that are fully inclusive. This means physical access, attitudinal and intellectual access
- Review our funding decisions at key moments to ensure we are continuing to make progress against our equality, diversity and inclusion aims
- Ensure our approach to artist development supports, sustains and profiles a diverse range of artists and artforms by funding things properly, paying particular attention to artists' fees
- Work closely with partners and other stakeholders to share our equality, diversity and inclusion aims and share learning and best practice

Equality Outcome 2: Support and advocate for employment patterns for early-career artists, curators and producers in the arts to better represent the diversity of the UK

This commitment means we recognise our power to influence through speaking openly and encouragingly about issues of equality, diversity and inclusion, and using our status to advocate and leverage change through our work. We will

- Continue to work closely with partners and other stakeholders to deliver this outcome
- Expect all of our funded organisations to be good employers and to have open, accountable and transparent employment practices. A diverse workforce brings huge benefits and improves decision making and operations.
- Continue to develop programmes that specifically address lack of diversity of socio-economic background in the arts, building on experience and learning from delivering Weston Jerwood Creative Bursaries since 2010

Equality Outcome 3: Our staff have a genuine understanding of, and commitment to, equalities

This commitment means that we recognise that to make a meaningful impact on equality, diversity and inclusion, we will need to change and make improvements in ourselves. We will

- Provide training for all staff to ensure they remain up to date with current context for equality, diversity and inclusion in the arts and ensures it is foremost in decision making, planning and delivery
- Have dedicated staff members as champions to progress and advocate for specific areas of our equality, diversity and inclusion work across the organisation and our work
- Supporting the team to further improve their understanding of the dynamics and take a consistency of approach to equality, diversity and inclusion, specifically around intersectionality and needs of people facing multiple barriers compounded by low income backgrounds
- Make equality, diversity and inclusion a central theme and be sure that the momentum, drive and enthusiasm is always present and guides and informs our decisions

Dynamic Equality Impact Assessments

We are not a public funder, but we recognise that part of the way we can demonstrate our commitment to equality, diversity and inclusion is to undertake equality impact assessments as part of our planning processes.

Dynamic equality impact assessment for us, means going through a detailed process during the planning stages for our funding programmes to ensure that key decisions and changes to policies, processes and procedures do not have any unwitting discrimination or unconscious bias within them by anticipating, based on the evidence we have, what the likely impact will be on equality. Where we do not have enough evidence to anticipate in advance, we ensure suggested actions are incorporated into work plans and timelines to update and review our thinking on equality, diversity and inclusion issues as they arise.

This is important for us in two ways. Firstly, it supports our decision making to be backed up by equality based evidence, research, data, and surveys wherever available, and the monitoring data we gather on applicants as a funder across our work forms part of that. The second reason is that undertaking

equality impact assessments provides a context for us to ask ourselves fundamental questions and to clarify our thinking and check why and what we are doing and for whom.

2019 ACTION PLAN:

RECOMMENDED ACTION	STATUS – updated May 2020
Produce new, clearer guidance to help potential applicants decide whether to apply	<ul style="list-style-type: none"> • Done
Remove application fees to all our opportunities, removing a financial barrier to accessing our funding	<ul style="list-style-type: none"> • Done. No Jerwood opportunity offered by us or a DPF partner now requires an entry fee.
Develop and act on best practice where relevant	<ul style="list-style-type: none"> • Ongoing
Request monitoring information in line with best practice, including around socio-economic background, to deepen our understanding of who our funding opportunities are reaching and to inform our future strategy	<ul style="list-style-type: none"> • Done – for Jerwood Bursaries 2019 round 1, new updated forms and data practices piloted • Updated forms and data questions in response to feedback throughout 2019/20 • Ongoing – full implementation for Exhibitions and Events programme
Provide potential applicants with information and support to help them decide whether to apply to us, and where they do, support to develop and make an application	<ul style="list-style-type: none"> • Done and ongoing
Provide time frames for decision making processes and publish these up front, to increase openness and clarity of our offer	<ul style="list-style-type: none"> • Done for all opportunities since Jan 2019
Not ask for CVs as part of our applications	<ul style="list-style-type: none"> • Done for all opportunities since Jan 2019
Use Artist Advisers to broaden our taste, national reach and art form expertise	<ul style="list-style-type: none"> • Ongoing – 72 Artist Advisers appointed since March 2019 and supported assessment and selection of Jerwood Bursaries 2 rounds, Jerwood New Work Fund, Development Programme Fund, Collaborate! so far.
Offer feedback on request to unsuccessful applications	<ul style="list-style-type: none"> • Done – with approximately 40% of all applicants asking for feedback in 2019
Increase our access support for enabling people to apply to us	<ul style="list-style-type: none"> • In progress –produced guidance in accessible formats and welcomed conversations about reduced barriers to entry for individuals. Offer to pay for access support workers now available for all opportunities. Audio recording of application guidance and FAQ made available for J/FVU Awards 2022.

Provide training for all staff	<ul style="list-style-type: none"> • Two bespoke diversity training days undertaken in Dec 2018 and March 2019: <ul style="list-style-type: none"> - understanding intersectionality and current diversity discourse in the arts, and working on our monitoring data - on unconscious bias and how we could use an understanding of it to improve our assessment and selection processes
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RESEARCH

Below is a small selection of the research and data we engaged with to develop JTLP, alongside a large number of artists' blogs, press articles and trust and foundation funder evaluations. We are committed to continuing to ensure we are up to date with latest research and enquiries into health of the arts sector, the needs of early-career artists of all backgrounds and the challenges facing them.

- In the 2018 report [Panic! Social Class, Taste and Inequalities in the Creative Industries](#), analysis of the Office for National Statistics' Labour Force Survey (LFS) was used to understand class origins of creative occupations, and found people of working class origin to be underrepresented in specific cultural and creative jobs – fewer than 13% in both publishing and the film and TV industries, and only marginally better in the arts, at 18%. This is in stark contrast to the 35% of people of working class origins in the workforce overall, according to LFS data.
- Freedlands Foundation: How Can We Support Emerging Artists: <https://freelandsfoundation.co.uk/research/report-03/how-can-we-support-emerging-artists>
- Artist Development Report 2014: <https://www.cptheatre.co.uk/wp-content/uploads/2015/10/Artist-Development-Report-for-publication.pdf>
- Tackling class discrimination: a robust approach to understanding social class make-up of the workforce can address entrenched inequalities in the arts sector: <https://www.artsprofessional.co.uk/magazine/article/tackling-class-discrimination>
- Cabinet Office Report: Evaluation of measures of socio-economic background: https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/713739/Annex_A-Evaluation_of_measures_of_Socio-economic_background.pdf
- AHRC: A Question of Class: <https://ahrc-blog.com/2018/10/26/a-question-of-class-how-do-social-inequality-metrics-work-in-cultural-organisations/>
- Esmee Fairbairn: Recruiting for Diversity
- <https://esmeefairbairn.org.uk/recruiting-for-diversity>
- Changing cultures: transforming leadership in the arts, museums and libraries published by Kings College London and Arts Council England, 2018
- https://issuu.com/kcl95/docs/kcacereport_a4_2018_forweb
- ArtsPay Annual Survey 2018
- <https://www.artsprofessional.co.uk/news/class-influences-career-entry-not-career-progression-research-finds>

- Stage Directors UK Research 2018
- <https://www.thestage.co.uk/news/2019/theatre-directors-overwhelmingly-white-middle-class-report/>
- British Film Institute: Diversity Standards
- <https://www.bfi.org.uk/supporting-uk-film/diversity-inclusion/bfi-diversity-standards>
- All Parliamentary Group Enquiry into 'Class Ceiling' in the Arts, Dec 2018
- <https://www.equity.org.uk/media/2289/appg-inquiry-on-social-mobility-inquiry-outline.pdf>
- ACE Culture Change Toolkit: <https://www.artscouncil.org.uk/advice-and-guidance/culture-change-toolkit> (pub 2017)
- ACE & CCS A Best Practice Guide to Apprenticeships, Internships and Volunteering: https://www.artscouncil.org.uk/sites/default/files/download-file/Apprenticeships_Best_Practice_Guide.PDF
- ACE, MA etc Character Matters: Attitudes, behaviours and skills in the UK Museum Workforce: https://www.artscouncil.org.uk/sites/default/files/download-file/Character_Matters_UK_Museum_Workforce_full_report.pdf
- Darren Henley blog 14 Feb 2019: <https://www.artscouncil.org.uk/blog/changing-our-recruitment>
- ACE Equality, Diversity & the Creative Case Annual update: <https://www.artscouncil.org.uk/publication/equality-diversity-and-creative-case-data-report-2017-2018>
- Living Wage Foundation: <https://www.livingwage.org.uk/>
- Paying Artists Campaign led by A-N: <http://www.payingartists.org.uk/wp-content/uploads/2018/12/Paying-Artists-Case-Studies-Implementing-Exhibition-Payment.pdf>
- The 21st Century Curator (Art Fund): <https://www.artfund.org/assets/supporting-museums/curators/art-fund-21st-century-curator.pdf>
- Understanding Diversity in the Arts in Scotland: https://www.creativescotland.com/_data/assets/pdf_file/0017/42920/Arts-and-Diversity-Survey-Summary.pdf