Weston Jerwood Creative Bursaries 2020-2022 FAQs

Q: Why do we refer to individuals as being from a low socio-economic background? Why not talk about working class?

A: Class can be a loaded term. We talk about ‘socio-economic background’ instead of class because it helps us to be more specific and join up our work more easily with other social justice organisations outside of the arts.

For example, in academic research about social mobility, socio-economic background or socio-economic origins is often the preferred term.

The term refers to the particular set of social and economic circumstances that an individual has grown up in. Individuals from a low socio-economic background will most likely have been to state school, might have received free school meals as a child, and had a low household income when they were growing up.

They might have grown up in the care system or been the first in their family to go to university. Other terms people from a lower socio-economic background might identify themselves with are working-class or benefits-class.
Individuals from a lower socio-economic background are more likely to face intersecting barriers in society, experiencing racism, ableism and other forms of discrimination. The programme has been thinking carefully about language since it started in 2010.

You can find out more about socio-economic diversity and inclusion, and the actions we are advocating for, in this Toolkit.

Q: What do we mean by intersectionality?

A: Intersectionality refers to the interconnected nature of characteristics such as race, class, and gender as they apply to a given individual or group. These are regarded as creating overlapping and interdependent systems of discrimination or disadvantage.

The programme actively recognises the intersections of socio-economic background with protected characteristics, such as gender, disability and race.
Q: What art forms and practices does the programme support?

A: The programme supports roles in museums, galleries, theatres, outdoor arts and studio settings, amongst others.

The wide range of different jobs includes but is not limited to: Resident Artists, Composers, Producers, Curatorial Assistants, Writers-in-Residence, Directors, Facilitators, and Resident Designers.

You can find a full list of the jobs and organisations here.

Q: Why is the programme focused on supporting artistic and creative Fellowships?

A: The programme is focused on supporting the next generation of outstanding artists, producers, curators and creatives from low socio-economic backgrounds to progress their careers in the arts. Each Fellowship has been designed to be meaningfully connected to the organisation’s artistic or cultural leadership.

This programme’s focus on artistic and creative roles is based on a range of considerations. Financially, these posts have become increasingly hard for organisations to make the case for. In the wake of standstill funding and cuts across the sector for the past decade, artistic roles have seen significant reductions and changes across the sector.
These include curatorial posts being cut, creative roles being moved into freelance ‘associate’ roles, and the loss of literary manager positions in theatres.

We also believe greater socio-economic diversity at early-career level among artistic and creative roles will have the strongest potential long-term impact on the sector in terms of diversifying the voices and leadership within it.

Finally, Jerwood Arts’ expertise is around support for early-career artists, and the focus on artistic and creative roles will allow us to provide the highest level of support, advice and guidance based on our experience to date.

**Q: Only a few of the Fellowships are open for recruitment right now. When will the others open?**

**A:** We announced the first round of Fellowships on Tuesday 20 October. The remaining job opportunities will open for recruitment between now and April 2021. To keep updated about new opportunities going live, we recommend checking this page regularly, where all the opportunities are listed.

Please note that Jerwood Arts is not accepting applications to these jobs directly, and you will need to apply for each job via the Host organisation you would like to work with as part of their recruitment process.
Q: Can I apply to more than one of the Fellowships?

A: Yes. You are welcome to apply to more than one of the opportunities. You will need to apply for each job via the Host organisation you would like to work with according to their recruitment process, and you will need to produce a new application each time. Please do not send your application to Jerwood Arts.

Q: Why are there no freelance roles? Will all Fellows be on payroll?

A: All Fellows will be put on the payroll of the organisation employing them, which means they will receive a regular salary. This is to ensure that each Fellow has financial security throughout the programme and the knowledge that their hours or pay won’t be cut half-way through.

Q: Is the salary the same for all jobs on the programme?

A: We have set Fellows’ salary at £19,500 (£22,425 in London, weighted +15% in line with Living Wage Foundation differentiation). The programme funds up to 90% of Fellow’s salaries, and Host organisations match that contribution with the remaining amount.

The salary is benchmarked against early-career roles nationally for individuals with between 2-5 years’ experience since leaving school, and above Living Wage
Foundation minimum levels. Some Host organisations have chosen to increase the salary where this is required to maintain their own salary bands.

Q: How did you decide on this salary level?

A: Last time we ran this programme, we set Fellows’ salaries according to Living Wage Foundation minimum wage salaries nationally, with a London weighting.

Feedback from Fellows suggested the salary was challenging, particularly for the third who relocated to take up a role, and there were wide variations in the level of responsibility offered to Fellows by their Hosts on the same salary.

Hosts fed back that the salary was not always reflective of the level of responsibility they wanted to offer.

The programme has always been about elevating standards of pay, rather than benchmarking against poor pay practice. In response therefore, the salary level has been significantly increased for 2020-2022.

In focusing on artistic and creative roles, we want to make sure that the salary level sends a clear message that these Fellowships are not traineeships and should not
be paid at the same level as other training or apprenticeship rates. They are intended to be early-career, rather than entry-level, roles.

We researched industry minimum rates for artistic and creative roles from a variety of sources to inform a new salary rate. This research reinforced that the Fellowships should provide fair recognition for artistic and creative training and skill, equivalent or greater to administrative roles.

Recent research into arts and creative industries shows how precarious artistic and creative roles remain, a situation which has only been intensified by the impact of Covid-19.

The opportunity to enjoy the stability of a salaried position can be hugely significant, even where overall ambitions are to forge a freelance, portfolio career path.

The programme recognises that this is particularly acute for those from low socio-economic backgrounds, who are unlikely to have the collateral, cultural capital, resources and financial safety net that others from higher socio-economic backgrounds can access more readily.
Q: How did Host organisations get involved with the programme?

A: In December 2019, we publicised our plans for the programme widely and invited any arts and cultural organisation based in the UK to send us an application to take part.

We made it clear to organisations that there were two main things we would be asking them to do:

To be open, honest and fully committed to creating long-term change in their organisation and inspiring the arts and cultural sector to increase its socio-economic diversity.

To offer outstanding artistic and career development support to the next generation of artists, curators, producers and creatives at a critical moment early in their career, with a view to discovering and sustaining new artistic voices.

We received 267 applications and selected 50 organisations. The Host organisations we chose to work with on the programme were able to demonstrate the most commitment to the above two ambitions.

At the selection stage we also tried to make sure the jobs represented a good range of art forms and were based as far and wide across the UK as possible.
Q: Host organisations are recruiting a new creative role for one year. How else do they engage with the programme?

A: Host organisations will take part in an 18 month Organisational Development programme to support them as they embark upon a period of development relating to inclusion and diversity.

The training they receive will be tailored to the needs and objectives of the organisations taking part, with a strong focus on co-design and peer learning. This element of the programme is led by our partners people make it work.

All Hosts have had a 1-1 phone conversation with the Jerwood team to find out more about what they hope to gain from the programme and what challenges they want to overcome.

In advance of their recruitment, Host organisations have also participated in eight hours of online workshops and been connected with one another in Slack. The workshops will continue periodically throughout the Fellowship year.

Three individuals from each organisation take part in the workshops, including one Trustee or member of the governing body or local authority leader (depending on the structure of the organisation), one member of the Executive, and the Line Manager of the Fellow. One of these participants will be a senior artistic or cultural lead.
There will be a strong focus on building a peer network of support throughout the programme, with digital tools to support shared learning throughout.

**Q: Who do we mean by ‘one Trustee or member of the governing body, one member of the Executive and the Line Manager of the Fellow? Why have we asked them to take part in the programme?’**

**A: We have asked all Hosts to commit a Trustee or member of their governing body or local authority leader (depending on the structure of their organisation), a member of the Executive and the Fellow’s Line Manager to taking an active part in the programme.**

Either the Executive or the Line Manager will be a senior artistic or cultural lead and have a core role in developing and delivering the artistic or cultural programme of the organisation.

Together, these three will work to support their Fellow, be responsible for ensuring that change happens at an Executive and governance level and enable all staff across the organisation to benefit from learning through the programme.

Based on available research and our own experience, these three roles are the most critical ones to ensuring that the Fellow is provided with appropriate support to thrive and the organisation is provided with the senior buy-in and support to make change possible.
Q: Who is funding this programme?

A: We have more funders involved in this edition than ever before which is testament to the growing impact the programme is having and the wide-spread commitment to addressing the lack of socio-economic diversity in the arts / cultural sector.

The programme is funded by three out of four of the nations’ arts councils – Arts Council England’s Transforming Leaders Programme, Arts Council of Wales and Creative Scotland.

It is also funded by our long-time funder and partner the Garfield Weston Foundation; our new museums and galleries funder and partner, Art Fund and for a second time by our music funder and partner, the PRS Foundation.

We are also working with our new training partners, people make it work and for a second time with the British Council.