

JERWOOD ARTS

LIVE WORK FUND EVALUATION



Top image: Figs in Wigs
Bottom image: Ray Young

Produced by
Dr Samina Zahir and Pam
Jarvis
May 2022



CONTENTS

1. Executive Summary	3
2. Live Work Fund Evaluation: aims and purpose	7
3. Artists' response to the application process	8
4. Artists' motivations to apply to LWF	8
5. The difference made by the Live Work Fund	9
6. Suggested adjustments to the LWF	16

APPENDICES

Appendix 1	Arts Form Breakdown – Live Work Fund	
Appendix 2	Live Work Fund Questionnaire	

1. Executive Summary

Introduction and context for the evaluation of the Live Work Fund

“It's been the best thing that's ever happened to me in my career, and I have so much gratitude to Jerwood for everything that they are doing for artists. This has been the best and most life changing award I've been involved in - thank you so much.”

Live Work Fund participant

Jerwood Arts wants to find and nurture outstanding artists at points in their practise when their support can make the greatest difference to their career trajectories. Jerwood Arts seeks to provide transformative opportunities for artists, their impact on people's lives through socially engaged projects and work that speaks to audiences.

This evaluation considers one of Jerwood Arts' programmes, the Live Work Fund. This was a new fund launched in 2020, worth £660k, supporting 33 exceptional individuals over 12 months with awards of £20,000 to adapt their approach to making and sharing live work. The awarded artists, creatives and producers have no more than ten years' experience, are based across the UK, and their practices pre-Covid-19 focused and relied on live performance. The 33 awardees have artistic practices based in music, theatre, opera, circus, dance, live art and performance as well as those who work in the gaps between these disciplines.

The Live Work Fund reflected Jerwood Arts' optimism and commitment to making positive change and an inclusive sustainable future for the arts in the UK. It sought to identify ways to retain talented practitioners in the creative sector - at a time when many are considering alternative options and have an uncertain future.

Jerwood Arts recognised that alongside Covid-19, major disrupters including Brexit and the Black Lives Matter movement had impacted upon the arts and creative sectors, highlighting long-ingrained social injustices and systemic racism.

As a funder, Jerwood Arts are willing and able to take risks that some funders and some arts organisations might not be willing to take.

About this evaluation: scope and methodology

The Live Work Fund represented a new model for funding and support for freelance artists. As such, Jerwood Arts wanted to use this evaluation to better understand the value, implications, and the impact of the Live Work Fund.

The evaluation comes at a moment when the organisation is approaching the end of its current strategic plan (2019–2022) and is reviewing the ways in which it delivers its mission and purpose, looking at different options for direction and investment. Jerwood Arts intends to use this evaluation as a proactive resource for organisational development to inform future approaches to planning investment programmes.

This evaluation identifies how helpful the support Jerwood Arts has provided to artists has been; where should the organisation lean-in - and where should they step-back? Currently, the degree to which they nurture talent is relatively 'light touch': is this the right balance particularly when reflecting upon engagement with Jerwood Arts alumni?

The evaluation tests the impacts of the Live Work Fund to inform decisions about future funding options and considers the following key questions alongside the outcomes determined for each funding stream:

- What are the strengths and weaknesses of directly funding artists?
- Any unexpected outcomes? Any unexpected challenges?
- What can be learnt to shape future funding programmes to support artists?
- Is this programme addressing sector needs - are there any gaps in the process?
- Has there been any sectoral impact – is there evidence of any 'green shoots' of change that can be attributed to the programmes?
- How valuable has the investment been to Jerwood Arts and its stakeholders?
- How do these models affect Jerwood Arts' relationships with artists?
- How have these programmes impacted on perceptions of the Jerwood Arts brand recognition and reputation?

A logic model and evaluation framework were produced from the outset, which shaped all questionnaires, whether surveys or one to one conversations. The evaluation gathered information via questionnaires and interviews, as well as a smaller number of more in depth case studies (see Appendices).

28 responses were gathered from Live Work Fund Awarded artists, five of which were interviews, partly due to access needs and partly for deepening conversations.

The artists came from a broad range of art form backgrounds, however, the number of artists surveyed from each art form are insufficient to identify any art form specific learning – particularly adding in the experience and diversity of individual artists.

The one common theme was the precarity of emerging artists who are dependent on live performance. This includes the financial challenges of establishing a practice within the arts sector, lack of access to networks, opportunities, lack of mentoring and access to potential commissioners.

The experience of unsuccessful LWF artists

Given the impacts of the pandemic on live performance, Jerwood Arts felt the available funding would be more productively used if directed toward making a significant impact on a few individuals rather than spread thinly across a much wider group.

However, Jerwood Arts wanted to understand what the impact had been on those who were unsuccessful in receiving funding. During the application stage the Jerwood Arts Team felt it was important to provide feedback to those applicants whose applications were

unsuccessful to find out about their experience of applying for the fund: this was at a time when many artists were struggling as a result of disruption caused by the pandemic.

Key Findings

CONTEXT

- Coping with Covid: LWF funding made the ‘make or break’ difference to artists creative survival during the disruption of the pandemic – it was a lifeline when all ‘live work’ ceased, enabling artists to maintain their practice.

JERWOOD ARTS

- Jerwood Arts’ support was a key contributor to project success: the empathy, wisdom and responsiveness of the advice and support given by the Jerwood Arts team was an aspect particularly valued by the LWF Artists - as was the team’s willingness to open doors to mentors, organisations and specialists.
- Liberating: the LWF’s open, non-prescriptive model is hugely welcomed by early-career artists because it allows them freedom and flexibility to find their own way, rather than meeting the set criteria of many funds.
- Jerwood Arts’ flexibility and adaptability was appreciated by awardees who felt that Jerwood Arts was in tune with their needs. Artists felt Jerwood Arts trusted them to use the Award wisely. There was no pressure as budgets and timelines were self-determined.
- LWF mentoring gave useful tools to reflect on practice and identity, ignited new ideas and led to great contacts.
- The simple, accessible application process was welcomed.

ARTISTS

- Artists valued having the time to pause and reflect on their practice, this provided them with a significant opportunity to rethink their aspirations for their artistic practise. It supported their critical thinking and in turn allowed them to experiment with new artistic directions.
- They felt validated and legitimised by the Award as the Jerwood Arts name and reputation offered a seal of approval and of quality, as well as access to a support network.
- A third of awardees used their funding to experiment, consolidate and build on existing practice, they challenged themselves artistically leading, in some cases, to a complete change in practice, and working across new disciplines.

Artists scaled up projects, tested ideas, expanded networks and connected to new work opportunities. 60% of artists stated that their Award opened up new opportunities for work and income. This was partly facilitated through the mentoring, which was paid for in addition to the beneficiaries’ grant and allowed them to access specialist knowledge to help them realise their goals.

- Professional growth: in spite of Covid-19 restrictions, artists developed new hard and soft skills in communication, project management, technical understanding and implementing aspects of best practice.

Live Work Fund (LWF): aims and purpose

The Live Work Fund programme aimed to help mitigate the negative impacts of the pandemic on artists and creatives reliant on income from live performance.

Jerwood Arts joined with three funders, the Wolfson Foundation, Esmée Fairbairn Foundation and The Linbury Trust, to allocate £710k in total to the fund. £660k was allocated directly to 33 artists and companies with each awarded funding of £20,000 and a mentoring fund of £600. The remainder went to Artist Advisers, administration and evaluation.

Jerwood Arts directly funded individuals in a substantial way without fixed expectations of how recipients used their Awards and without seeking specific project proposals for what artists would deliver.

Jerwood Arts recognised this funding could be a *'life-changing gift'*: it required them to trust the artists and accept there may be failures in some instances.

Awardees also benefited from access to expert support from Jerwood Arts who maintained relatively close contact with the funded artists. To increase this interaction would have implications on capacity.

Artists submitted short applications responding to the criteria and guidance, with workshops and filmed sessions available to potential awardees.

Response to the application process

The LWF received 1,283 applications, considerably more than anticipated.

The application process was praised for being easy and user-friendly

Of the successful artists, 76% said the application process was 'Excellent', 24% (6) said it was 'Very good'. Feedback included: *'thorough'* and *'impeccable'*.

Disabled artists felt the application process was truly accessible and *'pushed the boundaries of how disabled people can access funding.'*

Artist's motivations to apply to LWF

LWF gave artists a unique opportunity to develop their practice

Although 60% of awardees said they needed the money on offer, for 80% money was not the prime deciding factor in applying. 76% saw an opportunity to develop their practice in new, exciting and unknown ways, with some financial security that allowed them to take risks.

What factors influenced artists decisions to apply to the LWF?

Just under 50% of awardees were already connected to Jerwood Arts, through direct or associated funding.

Artists heard about the Live Work Fund from these sources: from a friend, fellow artist, personal recommendation from others and word of mouth (13); social media (6); Jerwood newsletter, website, Jerwood social media (3); from another organisation i.e. Sage Gateshead (2); from other professional online sites: i.e. email from Dank Arts (2).

Jerwood Arts' reputation was a strong reason for applying to this fund. To be acknowledged and recognised as a Jerwood Arts supported artist mattered to 44%, and for 32% the fact the programme was led by Jerwood Arts was important.

40% saw this as the way to raise their profile and to develop new contacts and networks for their practice (36%).

A lifeline in the pandemic

As artists faced disruption to many established sources of funding and earned income as a result of the pandemic, 84% of awardees saw the award as a welcome opportunity to sustain their practice.

52% had faced difficulty in securing support for their development as an artist by any other means.

The difference made by the Live Work Fund

LWF addresses issues that held back artistic practice

On receiving the Award, 56% of Live Work Fund artists were 'Clear' on what they wanted to achieve: 14% were 'Very clear', 28% 'Quite clear' and 16% 'Neutral'.

Artists commented on factors that held back their artistic practice, that Jerwood Arts hoped to mitigate through LWF. These included a lack of time to develop their artistic identity and practice; having to take a range of jobs to survive financially; struggling with funding applications that require academic language and do not consider the artistic process; limited opportunities for career development; restricted networks and a lack of access to larger artistic communities; lack of profile and in some cases formal arts education (entering the sector through non-mainstream routes); risk averse funders who avoid non-conventional or unfamiliar artistic practice.

LWF created a rare opportunity by awarding funding without expectation of outputs

The Live Work Fund is rare in giving awards without any expectation of outputs. Awardees found this liberating, giving them freedom to be creative on their own terms, to decide how best to use the support without being prescriptive. Feeling trusted by Jerwood Arts to use the money wisely was a validation of their work and direction – although some artists found this daunting too.

The funding model demonstrates Jerwood Arts' understanding of artistic processes and that this is as important as the final product. Artists could experiment and try out new ideas. Importantly, this created space to succeed *and* fail.

It is harder to determine success if the aim of the fund is to support innovation and test ideas with Grantees new to working in this way. Innovation is a complex field and could be something for Jerwood Arts to define further. The evaluation data suggests that the emphasis for some Artists during the pandemic was on survival, rather than innovation.

The Award stimulated changes in artistic practices and shifts in artistic direction

Without expectations, did the award lead to greater artistic innovation or further pivots that might not otherwise have been ideated?

Having capacity to review and reflect has been a core benefit of LWF and led artists to reframe their sense of direction.

Artists valued time to pause, reflect and review direction. 76% of artists most valued that the Award gave them time to focus on artistic direction.

Types of outcomes from providing artists with this space to reflect include:

- Thinking bigger & bolder – new artistic directions and broader scale of ambitions.
- Trialling and testing different artforms led to innovation and new creative offerings
- Exploring different ways of working to build business
- Opening doors to mentors, organisations and specialist contacts - being a Jerwood Arts funded artist created leverage to access other organisations

Helping artists to meet the particular challenges of the pandemic's disruption

96% of artists said that the LWF award helped them to sustain their practice during the pandemic. Awardees particularly welcomed these aspects:

- Provided some stability and security
- No time limit relieves pressure to deliver in Covid-19
- Building artistic practice through training and personal development
- Enabled access to new resources
- Producing new work adapting and planning
- Survival and self-care

Affirmation and confidence to move forward: several artists felt LWF gave them a sense of legitimacy, platforming their work to their contemporaries, offering a seal of approval. The confidence and energy they gained through the award has affirmed their intention to develop as a practising artist.

LWF encouraged them to deliberate about differentiating themselves from others, how to achieve their mission in a lean and creative way.

Validation of where next? LWF broadened awardees' horizons and clarified career directions, encouraging artists to be *'ambitious, experimental and keep dreaming.'*

Artists looked to **find more inclusive and sustainable ways of collaborating** and considering what is needed to make the best work possible.

LWF led to future work opportunities for 60% of artists

LWF led to greater connectivity which supports a more inclusive sector

28% said that they had nurtured real relationships with collaborators around their artistic practice; extensively grown their networks; accessed freelance opportunities and generated new collaborations.

Whilst digital networks had grown, artists felt that meeting the LWF cohort in-person could have greatly multiplied the value of the programme in terms of network building.

Insights learnt, experienced, or discovered through the Live Work Fund

Almost all responses focused upon personal identity, development, and wellbeing – this opportunity had led to a period of personal growth.

Value, self-worth and identity: the LWF process led artists to refine their values and the kind of artist they want to be, including valuing their worth - for some, to feel valued is a new experience. Feeling listened to through this programme has increased artists' sense of confidence in their work.

The experience of feeling trusted as an artist to do what they want/need to do with the money was more conducive to creativity and wellbeing than other funding streams that artists had received.

Anything is possible – affirmation: artists wanted visual arts and performance to be more daring. A shift in risk taking was welcomed by them, spurring new collaborations.

New mindsets: realising that small changes in practice, learning new skills, gaining new perspectives, and developing new ideas outside comfort zones are in themselves great outcomes

Awardees felt they had enhanced personal attributes, including pacing their artistic practice and with time to develop in new ways without pressure and judgment. Their wellbeing increased through not being on the edge financially.

Self-care is vital: looking after their creative self; their welfare as artists.

More funders should be like this - funders need to take chances on undiscovered talent

Most memorable elements for artists

Awardees defined what had been the memorable moment in their LWF experience, the many, this was receiving the phone call from Jerwood Arts. Adjusting one's working life, to be fully involved in one's practice, mentoring support, peer group affirmation, building new connections and professional satisfaction.

Interaction between artists and audiences

Few (six) artists briefly mentioned audiences in their feedback online or in one-to-ones, and mostly referred to engagement with existing audiences. One reason for the lack of reflection on how to engage audiences is the limitation placed on live performance by the pandemic.

For some artists the pandemic created new opportunities to engage audiences virtually.

Adjustments

Support and flexibility in the application process

- More specific support to help artist groups, collectives and unincorporated companies to apply to LWF
- Continue to accept applications by video or phone
- Programme description: greater clarity in the guidance on what or who it was looking to support, for instance scale of collective/company and career stage of artists, and align these descriptions with sector definitions.
- Feedback to all applicants was welcomed and should continue.

Increasing the diversity of applicants, artforms and interdisciplinary arts

- Encourage applications from diverse artists across all of the UK, not just in London.
- Support risk and innovation for artists working in art forms less supported by ACE and other funders.
- More socially aware focus: *'use expertise and privilege to support those in our society who have the least; to rebalance social injustices in society through our work.'*
- *'Be open to older emerging artists and to interdisciplinary arts.'*

Accountability

- Greater clarity on what the 'best use' of the LWF grants might be
- Transparency on who is assessing applications on behalf of Jerwood Arts. *'Whilst I admire the artist and industry led approach of having different assessors it can feel exposing and create nervousness that our peers will be assessing applications.'* Is there a way to alleviate these concerns for applicants?
- Ensure assessors come from a wide range of backgrounds and experience.

Review structure and framework for practice and experiment

- Some artists may benefit from some structure and engagement from the funders to help them align their intentions and develop their work.
- Regular check-ins should continue: *'showed me that they care about the artist.'*
- Overall, the loose programme structure *'using models that are not rigid and require fewer outcomes'* was welcomed by artists. *'Giving time and space with fewer specific/rigid outcomes is amazing.'*
- Responding flexibly to local needs when creating work was seen as something to be encouraged
- The value of the LWF funding, especially for marginalised artists, is recognised as *'essential to encourage those who could not otherwise take time to develop work to apply.'* This could be promoted as a key USP of the programme.

Specialist advisers and further support and engagement with Jerwood Arts

- Specialist advice could support programme development/artistic focus particularly when experimenting with new, less known art forms and processes.
- Successful applicants would welcome regular communications and meetings with Jerwood Arts staff: *'...more opportunities to connect and converse with Jerwood Arts.'*
- support and resources for artists, especially marginalised artists who may not know what is available or what to ask for.

Increase opportunities for peer connectivity

- Expand opportunities to connect awardees, provide opportunities to showcase or brainstorm work in progress and share work.

- Invite professionals to sessions, to expand awardees' artistic networks and develop work.
- Strategy sessions would enable artists to get to know each other, to review and support artists aligning their work-in-progress and skills-based workshops.

Longitudinal Evaluation to assess legacy

- A longitudinal evaluation to assess the longer-term impact of the funding on artistic practice and retention within Creative/Arts Sector.
- Follow-up support to face the anxiety of *'back to reality'* post-programme. A transitioning and gradual easing-off, or possibly to continue to check-in with the team and help artists access organisations.
- Exposure through Jerwood Arts social media: posts about the artists and open-up Jerwood's digital spaces (YouTube channel/IG live) for awardees to share their work.

Summary of key success factors

CONTEXT

- **Coping with Covid:** LWF funding made the 'make or break' difference to Artists creative survival during the disruption of the pandemic – it was a lifeline when all 'live work' ceased, enabling artists to maintain their practice.

For JERWOOD ARTS

- Jerwood Arts' **support** was a key contributor to project success: the empathy, wisdom and responsivity of the advice and support given by the Jerwood Arts team was an aspect particularly valued by the LWF Artists - as was the team's **willingness to open doors** to mentors, organisations, and specialists.
- Liberating: the LWF's open, **non-prescriptive model** is hugely welcomed by early-career artists because it allows them freedom and flexibility to find their own way, rather than meeting the set criteria of many funds
- Jerwood Arts' **flexibility and adaptability** was appreciated by awardees who felt that Jerwood Arts was in tune with their needs. Artists felt Jerwood Arts trusted them to use the Award wisely. There was no pressure as budgets and timelines were self-determined.
- LWF **mentors** gave useful tools to reflect on practice and identity, ignited new ideas and led to great contacts.
- The **simple, accessible application process** was welcomed by artists.

For LWF ARTISTS

- Artists valued having the **time to pause and reflect on their practice**, this provided them with a significant opportunity to rethink their aspirations for their artistic practise. It supported their critical thinking and in turn allowed them to experiment with new artistic directions.

- They felt **validated and legitimised** by the Award as the Jerwood Arts name and reputation offered a seal of approval and of quality, as well as access to a support network.
- A third of awardees **used their funding to experiment, consolidate and build** on existing practice, they challenged themselves artistically leading, in some cases, to a complete change in practice, and working across new disciplines.
- Artists scaled up projects, tested ideas, expanded networks and connected to new work opportunities. 60% of artists stated that their Award opened up new opportunities for work and income. This was partly facilitated through the mentoring.
- Professional growth: in spite of Covid-19 restrictions, artists developed new hard and soft skills in communication, project management, technical understanding, and implementing best practice.

'It feels like after 10 years of battling, finally someone gets it/me. I really needed that.'

Summary – Key Adjustments

For JERWOOD ARTS

- Jerwood Arts had committed themselves to providing feedback to unsuccessful applicants, this proved to be a Herculean task and it may be worth reviewing whether this is the best use of Jerwood Arts' resources.

For LWF ARTISTS

- The looseness of the funding meant that there were no requirements on the artists to use the Grant towards artistic innovation – or re-framing their practice. Although the funding is described as liberating, artists might benefit from some, albeit loose, structures.
- A greater focus on reframing how artists make live work could have elicited more pivots/ shifts and therefore encouraged the dynamism in practice that Jerwood Arts sought.
- Specialist advice could support programme development/artistic focus particularly when experimenting with new, less known, art forms and processes.
- Increase opportunities for peer connectivity, where Covid guidelines allow, provide opportunities to show case or brainstorm work in progress and share work.
- Provide strategy sessions that enable artists to get to know each other, to review and support artists aligning their work-in-progress and skills-based workshops.

- Jerwood Arts should continue to challenge the 'usual suspects' in terms of applications, continuing to broaden who hears, who applies and who is successful – encouraging applications from diverse artists across all of the UK.

2. Live Work Fund Evaluation: aims and purpose

The Live Work Fund programme aimed to help mitigate the negative impacts of the pandemic on artists and creatives reliant on income from live performance and to allow artists to *'adapt their approach to making and sharing live work, in navigating the challenging impact of Covid.'*

The dual aim of the Live Work Fund was reflected in the play on the word 'live' in the title – to support the needs of daily living during the pandemic, and to help artist to reframe the meaning of creating live work during and post the pandemic.

Jerwood Arts joined with three funders, the Wolfson Foundation, Esmée Fairbairn Foundation and The Linbury Trust, to allocate £710k in total to the fund. £660k was allocated directly to 33 artists and organisations with each awarded funding of £20,000 and a mentoring fund of £600. The remainder went to administration, Artist Advisers and evaluation.

In contrast to many funding streams, Jerwood Arts directly funded individuals in a substantial way without fixed expectations of how recipients used their Awards and without seeking specific project proposals for what artists would deliver. This freed artists to set their own agenda, develop challenging ideas, new strategies for the future, experimenting, building networks, connections and collaborations, and developing new skills - ultimately to have *'a connective, restorative, surprising and creatively rewarding period, that will set them up to navigate our uncertain future with confidence.'*

Jerwood Arts recognised this funding could be a *'life-changing gift'*: it required them to trust the artists and accept there may be failures in some instances, but that working in a high trust way delivers the best relationships and outcomes.

Awardees benefited from access to expert support from Jerwood Arts who maintained relatively close contact with LWF artists. To increase this interaction would have implications on capacity.

Artists were asked to submit short applications responding to the criteria and guidance, with workshops and filmed sessions available to potential awardees. Jerwood Arts drew upon their established system of working with Artist Advisers to assess applications, providing a resource pack for those working on selection. The values of diversity, equality and inclusion were prioritised in the selection process. Jerwood Arts was keen to support work that reconceptualised attitudes towards engaging with audiences.

For the LWF funding partners, investing in individual artists was a new venture and they looked to Jerwood Arts' expertise and skill in supporting the development of individual artists' practice.

'The money is important – but more so is the gift of time to pause and think, time the award makes possible.'

3. Artists' response to the application process

The LWF received 1,238 applications, considerably more than Jerwood Arts had anticipated.

The application process was praised for being easy and user-friendly.

Of successful applicants, 76% said the application process was 'Excellent', 24% (6) said it was 'Very good'. Feedback included: *'thorough'* and *'impeccable'*.

'The most straight-forward application I've ever done, considering the high level of funding.'

Disabled artists felt the application process was truly accessible and *'pushed the boundaries of how disabled people can access funding.'*

'I get anxious about applications, I'm dyslexic. Applications take a lot out of me, hard for my mental health. I felt for the first time that the application was for me. I did it quickly over a weekend, with help from my partner. Very spur of the moment thing. They'd done a Zoom on YouTube that was make or break, I watched that first - that really helped. First time felt like they understood an artist and what they needed.'

[Note: Jerwood Arts also surveyed all applicants post-application on their experience of applying and has applied learning from that to future application processes.]

4. Artists' motivations to apply to LWF

LWF gave artists a unique opportunity to develop their practice

Although 60% of awardees said they needed the money on offer, for 80% money was not the prime deciding factor in applying. 76% saw an opportunity to develop their practice in new, exciting and unknown ways, with some financial security that allowed them to take risks.

'Opportunity to develop my practice is the main thing -the stage was my main thing and that was shut down. So longing for something new.'

'To take risks with practice when change is necessary but no financial space for failure.'

Did messaging about LWF lead to increasing the diversity of awardees?

Jerwood Arts sought to engage a diverse range of distinctive voices and to learn how effective the messaging had been in increasing the diversity of applicants. We explored the reasons behind artists applying to the programme and how they heard about it.

Just under 50% of awardees were already connected to Jerwood Arts, through direct or associated funding.

Artists heard about the Live Work Fund from these sources: from a friend, fellow artist, personal recommendation from others and word of mouth (13); social media (6); Jerwood newsletter, website, Jerwood social media (3); from another organisation i.e. Sage Gateshead (2); from other professional online sites: i.e. email from Dank Arts (2).

Jerwood Arts' reputation was a strong reason for applying to this fund. To be acknowledged and recognised as a Jerwood Arts supported artist mattered to 44%, and for 32% the fact the programme was led by Jerwood Arts was important.

40% saw this as the way to raise their profile and to develop new contacts and networks for their practice.

LWF was a lifeline in the pandemic

Jerwood Arts was swift to respond to the impacts of the pandemic on those who relied on live performance for their livelihood at a time when almost all opportunities for live performance the rapidly disappeared.

As artists faced disruption to many established sources of funding and earned income as a result of the pandemic, 84% of awardees saw the award as a welcome opportunity to sustain their practice.

52% had faced difficulty in securing support for their development as an artist by any other means.

5. The difference made by the Live Work Fund

LWF addresses issues that hold back artistic practice

On receiving the Award, 56% of Live Work Fund artists were 'Clear' on what they wanted to achieve: 14% were 'Very clear', 28% 'Quite clear' and 16% 'Neutral'.

Artists commented on factors that held back their artistic practice, that Jerwood Arts hoped to mitigate through LWF:

- **Lack of time** to develop artistic identity and essential aspects of their practice; to balance portfolio work with making money; time spent on administration and generating income.
- **Financial survival**: taking jobs to survive that did not contribute to artistic development; great effort with little return in applying for small pots of funding. It requires specific skills in writing, budget sheets, risk assessment – which artists may not yet have.
- **Applications that do not consider the artistic process** and require academic funding language.
- **Limited opportunity for career development**: lack of resources for courses and workshops to build skills, it is hard to justify expanding creative skills as a reason for funding.
- **Restricted networks**: lack of access to larger artistic communities and expanding contacts outside of local scenes, a limit to the people/ organisations artists could interact with.

- **Lack of profile and lack of traditional artistic background** or formal arts education (entering the sector through non mainstream routes).
- **Risk averse funders** who avoid non-conventional or unfamiliar artistic practice, insufficiently commercial ideas leads to lack of opportunities.

'A lot of disadvantages being a black, independent artist during a pandemic. I felt very worn-out by the industry and emotionally drained by current politics and the financial strain Covid added. This fund allows me to really pursue my dreams with some breathing space.'

LWF created a rare opportunity by awarding funding without expectation of outputs

'Complete and utter freedom - which is unheard of.'

The Live Work Fund is rare in giving awards without any expectation of outputs. Most funding comes with expectations rooted in meeting the strategic aims of funders. A major strength of the LWF lay in not placing expectations of finished products. Many awardees found this liberating, giving them freedom to be creative on their own terms, to feel safe to take their time to work on their development without constrictions and the autonomy to decide how best to use the support without being prescriptive.

Feeling trusted by Jerwood Arts to use the money wisely was a validation of their work and direction; to feel their work was believed in. Some artists felt it strange not to be held accountable.

'Daunting, as this approach doesn't happen often, and you wonder if you're allowed to do this and be in the space because of the world we live in.'

LWF meant that artists could *'set my own pace and create time, space and opportunities to engage in the work in the ways I wanted, without needing to make it adhere to someone else's frameworks that didn't really support where I was at.'*

The funding model demonstrates Jerwood Arts' understanding of artistic processes and that this is as important as the final product. Artists could experiment and try out new ideas. Importantly, this created space to succeed *and* fail, to move outside comfort zones, to get back up and experiment again.

'To be spontaneous and do whatever I want to in any moment because there is no fear and nothing holding me back.'

'Psychologically having no expectations of outputs takes your brain/thinking and dreaming to another level, you unlock creativity that would be suppressed.'

This openness, however, also makes it difficult to identify impact. Each Grantee used the money as best fitted their needs, resulting in 33 different uses and therefore different outcomes. If the aim of the Fund is to support Grantees who are already working in a way that Jerwood Arts wishes to see in the sector, then the Fund has met its aims, by supporting their survival within the sector.

If the aim of the fund is to support innovation and test ideas with Grantees who do not yet have this approach within their practice, impact and success become harder to determine. The subtleties and nuances of how innovation is perceived and understood, including its definition, is something for on-going consideration and reflection.

The data from our surveys suggests that the emphasis during the pandemic was on survival, rather than innovation. Although, for some artists and organisations, it was also a spur to do things differently – for example moving their practice into the digital sphere.

The Award stimulated changes in artistic practices and shifts in artistic direction

Without expectations, did the award lead to greater artistic innovation or further pivots that might not otherwise have been ideated?

Artists valued time to pause, reflect and review direction. 76% of artists most valued that the Award gave them time to focus on artistic direction: respite from the day-to-day pressure of income generation allowed them to develop their practise in an unpressurised way. Some did courses and workshops that they would not otherwise have been able to justify in terms of cost.

'Welfare – physical and mental welfare, as a freelancer you are on constant go and in constant cortisol environment, when you have ten jobs.'

Types of outcomes from providing artists with this space to reflect include:

Thinking bigger & bolder – new artistic directions and broader scale of ambitions

The opportunity to think critically about their practise from new perspectives led artists to expand their artistic ideas and look further for collaborations and ways to connect to new ways of working.

'I'm now thinking about new ways to live out my practice and thinking differently about what opportunities I can go for to grow my practice.'

Trialling and testing different artforms led to innovation

Time for artistic experimentation led artists to new arts forms and means of production; for example, focusing on neurodivergent performance, using fannish practices, and new digital programmes. Some artists upscaled their work to a complete step change in practice; expanding the number of people and sizes of venues worked with; funding residencies and purchasing new equipment and software not previously affordable.

New creative offerings – such as concerts, digital productions, book productions, new cross-artform collaborations – widened scope, scale and ambition. For some artists this raised their standing in their community and amongst wider audiences.

Ways of working to build business

Time to step-back facilitated new ideas, for example how to build their organisation in an organic way; to plan strategically to consolidate their company, to test new forms of working outside traditional models; to rethink personal boundaries, and how to ask for the time

needed to deliver projects. Time allowed some artists to implement best practice in financial management, budgeting and recruiting staff.

'who I want to be as someone who hires people to work with. Putting this into practice has shown it is possible and enabled me to set a precedent for future work.'

Opening doors

Artists felt the Jerwood Arts team had been incredibly helpful in connecting artists with mentors. Introducing artists to new organisations, individuals, and specialist contacts, the team opened previously closed doors such as TV opportunities, further funding, *'demonstrating that it is possible to achieve even as an independent, dyslexic artist'*, appointments that led to a publishing deal. One artist set-up LOYALTY (a Black collective in Wales).

Being a Jerwood Arts Funded artist created leverage to access other organisations, enabling the development of new initiatives or the start of conversations (a mentor enabled one artist to talk about practice in working in communities *'...opened those doors. It just needed that link.'*). One artist used the fund as match funding for their first successful ACE application.

Helping artists to meet the particular challenges of the pandemic's disruption

96% of artists said that the LWF award helped them to sustain their practice during the pandemic, when work was hard to come by and daily living disrupted. Awardees welcomed these aspects:

- **Provided some stability and security:** enabling artists to pay rent, maintain studios, buy materials, collaborate with other artists (nationally and internationally) and carry out R&D during lockdown. *'It has kept me with a roof over my head and food in my belly.'*
- **No time limit relieves pressure to deliver in Covid-19:** flexibility was invaluable at a time of anxiety.
- **Building artistic practice through training and personal development:** enabling artists to invest in themselves and their skills through online workshops and classes or reading/research for which they otherwise did not have time. *'Not being able to physically practice with others has been hard, so signing-up to a few in-person and online programs has been great to sustain my practice.'*
- **Enabled access to new resources:** equipment they couldn't otherwise afford, or rent for premises.
- **Producing new work adapting and planning:** space to adapt work within pandemic restrictions. Some used the funding to successfully support applications for making new work. *'It enabled us to produce two remote performances and to spend time on R&D with artists.'*
- **Survival and self-care:** integrating self-care into budgets to enable more effective working. One artist who experienced a health trauma would have been unable to survive 2021; *'it has been an absolute miracle to be able to support myself... get back to work and gain my practice again to develop new ways of creating opera in our current climate.'*

LWF shaped ideas about future direction

Having capacity to review and reflect has been a core benefit of LWF and led artists to make changes, reframing their sense of direction. For some artists, having time and space to explore future options without pressure led them to recognise that some paths are not for them.

Affirmation and confidence to move forward: several artists felt LWF gave them a sense of legitimacy, platforming their work to their contemporaries, offering a seal of approval and an invaluable support network in direct and indirect ways over the last year. The confidence and energy they gained through the award has affirmed their intention to develop as a practising artist.

'To meet and work with amazing artists that have pushed my craft.'

'identified what is my individual practice and how that reflects what is needed – also what my USP is. This is where I would like my practice to sit. It's more clarified rather than distilled.'

LWF encouraged them to deliberate about differentiating themselves from others, how to achieve their mission in a lean and creative way, without defaulting into conventional modes of organising. *'We have a lot to learn and figure out still, but we are capable of doing it.'*

Validation of where next? LWF broadened awardees' horizons and clarified career directions, encouraging artists to be *'ambitious, experimental and keep dreaming.'* Some artists saw their experience as the catalyst to finding a sustainable income and a healthy way of living as they *'cannot go back to how life was before this award.'* The programme allowed artists to take the initiative with *'the confidence to continue on the path I have chosen, while introducing me to new people and organisations which have further defined that path.'*

Adopting new ways of working: artists frequently acknowledged a preference for working with others, rather than working solo and they endeavoured to increase this working style, looking to find more inclusive and sustainable ways of collaborating and considering what is needed to make the best work possible. Some also recognised the importance of placing self-care higher on the agenda and reflecting this in budgets since good health was essential to sustaining ones practice.

LWF led to future work opportunities for 60% of artists: examples included creating nightlife events which generated income; exhibitions, for example, an audio-visual work for Expo Dubai; residencies at MTS Radio; Sky Arts broadcast of 'Celebration of Live' project; Meet My Ancestors to collaborate with CTN touring network to tour a production regionally; transfer of a production to BAC; ongoing relationships with institutions that are now planning for future performances.

LWF led to greater connectivity which supports a more inclusive sector

Sharing new ideas, models of working and learning leads to increased connectivity and networks. 28% of LWF awardees said that they had nurtured real relationships with collaborators around their artistic practice; extensively grown their networks; accessed

freelance opportunities and generated new collaborations. A further 20% said that they had achieved this 'quite a lot', 40% were neutral (neither had nor hadn't). These responses need to be considered in the context of the pandemic.

Artists have grown their digital networks but felt that meeting the LWF cohort in-person could have greatly multiplied the value of the programme in terms of network building. A small number of artists felt that Jerwood Arts could better support networking through increased cohesion with fellow awardees, for example, opportunities to collaborate, showcase or have virtual meet-ups with other artists to talk about projects and even potential collaborations.

Insights learnt, experienced, or discovered through the Live Work Fund

Artists reflected on what they had learned, experienced or discovered through the LWF. Almost all responses focused upon personal identity, development, and wellbeing – this opportunity had led to a period of personal growth.

Value, self-worth and identity: the LWF process led artists to refine their values and the kind of artist they want to be, including valuing their worth. For some, to feel valued is a new experience, *'before this award, I was almost giving-up on my artistic career, so many rejections and just generally the world didn't want artists. The Award made me feel valued and trusted as an artist. Affirmation. Energising, feels like a pat on the back. [It's] nice to belong somewhere.'*

Feeling listened to through this programme has increased artists' sense of confidence in their work, *'that when we invest in our artists, they take an inch and give a mile. They are creative and resourceful.'*

The experience of feeling trusted as an artist to do what they want/need to do with the money was more conducive to creativity and wellbeing than other funding streams that artists had received.

Anything is possible – affirmation: artists wanted visual arts and performance to be more daring. A shift in risk taking was welcomed by them, spurring new collaborations. One artist referred to a lack of trust held by artists of colour in Wales.

Another artist had struggled with their practice, *'I felt things were put on me - older, blind - the feeling to challenge being registered blind and of a certain age - it's widened my horizons and made me think that I can.'*

New mindsets: developing different perspectives on positive outcomes and realising that small changes in practice, learning new skills, gaining new perspectives, and developing new ideas outside comfort zones are in themselves great outcomes without physical products; these will likely impact on future creative product.

Awardees felt they had enhanced personal attributes, including pacing their artistic practice and with time to develop in new ways without pressure and judgment, *'a scenario was new to me. Having moments of nothing so that your brain can recharge.'*

Their wellbeing increased through not being on the edge financially. Many artists now feel more confident to take risks, change directions, explore other possibilities without financial pressure:

'The spirituality and wellbeing element allowed me to rebalance my energy, I was working seven days a week for the last couple of years, a massive burnout. It gave me time to recuperate and focus on my practice. That is a massive fundamental shift for me, especially during the pandemic. That has been amazing and fundamental - as an artist of colour, neurodivergent that would have never happened.'

Self-care is vital: looking after their creative self; their welfare as artists. The Live Work Fund session on Imposter Syndrome that looked at the guilt attached to receiving an award was appreciated. *'Such a difficult time to be an artist - you feel like, yes you need it and part of you deserve it - but so too do others.'*

More funders should be like this - funders need to take chances on undiscovered talent: this level and kind of support needs to be more readily available to artists. *'Great to have Jerwood there. Feels connected. Almost effortless for them. What that name represents.'*

Most memorable elements for artists

Awardees defined what had been the memorable moment in their LWF experience:

- **That phone call from Jerwood Arts** was transformative for many. *'Receiving the phone call on a dark winter's eve during lockdown and feeling like my hard work had been recognised.'*
- **Mentoring:** the opportunity to work with a favourite artist.
- **Changing working life:** getting a studio enabled growth in one's practice and collaboration. Time to be in one's practice in-depth, to be alone and supported when needed, *'that balance of hiding away and then being ready to talk to someone.'*
- **Peer group affirmation**
'Specifically, realising that I was in a room full of people where it felt really safe to get things wrong and try again and not having to pretend to be an expert.'
- **Connecting: building relationships** has been a new experience for freelance producers who have not previously had support from an existing organisation. *'The trust and openness to ideas and new ways of thinking has been incredible.'*
- **Professional satisfaction:** moments of satisfaction including:
'The moment I saw posters up in a gallery for TAKE SPACE at the hat factory in Luton and the moment I opened my first show at BAC.'
'Yi-Hsuan's Tangram Voices concert (on our YouTube channel) which was the first time I felt like we had a team creating a production and I didn't have to micro-manage every element. There was an emergent effect resulting from all of the artists' talent and hard work.'

Interaction between artists and audiences

Jerwood Arts hoped that awardees would also use their award to reconceptualise attitudes towards engaging with audiences. Few (six) artists briefly mentioned audiences in their feedback online or in one-to-ones, and mostly referred to engagement with existing

audiences; two spoke of how they might *'connect to new audiences'* or having *'an evolving sense of our audience – less the classical crowd we began with and more creative millennials of colour.'*

One reason for the lack of reflection on how to engage audiences is the limitation placed on live performance by the pandemic, as audiences had little access to experience live work. For some artists the pandemic created new opportunities to engage audiences virtually.

6. Suggested adjustments to the LWF

Support and flexibility in the application process

- Continue to accept applications by video or phone as well as written submissions.
- Programme description: greater clarity on what Jerwood Arts' LWF is about and what they're looking to support i.e. the scale of organisations, career stages of artists etc. aligned with sector definitions.
- Feedback to all applicants was welcomed and applicants and Grantees felt that it should continue.

Increasing the diversity of applicants, artforms and interdisciplinary arts

- Encourage applications from diverse artists across all of the UK, not just in London.
- Support risk and innovation for artists working in art forms less supported by ACE and other funders.
- More socially engaged focus: *'use expertise and privilege to support those in our society who have the least; to rebalance social injustices in society through our work.'*
- *'Be open to older emerging artists and to interdisciplinary arts.'*

Accountability

- To what extent does Jerwood Arts need to trust that the artists will make 'best use' of the funding and what does 'best use' look like?
- Transparency on who is assessing applications on behalf of Jerwood Arts. *'Whilst I admire the artist and industry led approach of having different assessors it can feel exposing and create nervousness that our peers will be assessing applications.'* Is there a way to alleviate these concerns for applicants?
- Ensure assessors come from a wide range of backgrounds and experience.

Review structure and framework for practice and experiment

- Some artists may benefit from some structure and engagement from the funders to help them align their intentions and develop their work.
- The looseness of the funding meant that there were no requirements on the artists to use the Grant towards artistic innovation – or re-framing their practice. Although the funding is described as liberating, artists might benefit from some, albeit loose, structures.
- Regular check-ins should continue: *'showed me that they care about the artist.'*
- Overall, the loose programme structure *'using models that are not rigid and require fewer outcomes'* was welcomed by artists. *'Giving time and space with fewer specific/rigid outcomes is amazing.'* However, a greater focus on reframing how artists make live work

could have elicited more pivots/ shifts and therefore encouraged the dynamism in practice that Jerwood Arts sought.

- Responding flexibly to local needs when creating work was seen as something to be encouraged.
- The value of the LWF funding, especially for marginalised artists, is recognised as '*essential to encourage those who could not otherwise take time to develop work to apply.*' This could be promoted as a key USP of the programme.

Specialist advisors and further support and engagement with Jerwood Arts

- Specialist advice could support programme development/artistic focus particularly when experimenting with new, less known art forms and processes.
- Successful applicants would welcome regular communications and meetings with Jerwood Arts staff: '*...more opportunities to connect and converse with Jerwood Arts.*'
- What resources could Jerwood Arts share with artists, especially for marginalised artists who may not know what is available - or what to ask for?

Increase opportunities for peer connectivity

- Expand opportunities to connect awardees, provide opportunities to showcase or brainstorm work in progress and share work.
- Invite professionals to sessions, to expand awardees artistic networks and develop work.
- Strategy sessions would enable artists to get to know each other, to review and support artists aligning their work-in-progress and skills-based workshops.

Longitudinal Evaluation to assess legacy

- A longitudinal evaluation to assess the longer-term impact of the funding on artistic practice and retention within Creative/Arts Sector.
- Follow-up support to face the anxiety of '*back to reality*' post-programme. A transitioning and gradual easing-off, or possibly to continue to check-in with the team and help artists access organisations.
- Exposure through Jerwood Arts social media: posts about the artists and open-up Jerwood's digital spaces (YouTube channel/IG live) for awardees to share their work.

APPENDICES

Appendix 1 - Arts Form Breakdown – Live Work Fund

33 Artists selected:

- Dance: 4
- Live art: 4
- Music: 12
- Opera: 1
- Circus: 1
- Theatre: 9
- Multi-disciplinary: 2

Appendix 2 - Live Work Fund Questionnaire

JERWOOD ARTS, LIVE WORK FUND

QUESTIONS FOR ARTISTS

Name

Organisation (if applicable)

1. How did you hear about the Live Work Fund?
2. Had you previously heard about Jerwood Arts?
3. What did you hope to achieve by applying for the Live Work Programme?
4. To what extent was your decision to apply based on the following? Please select as many as are relevant
 - The programme was led by Jerwood Arts
 - To be a Jerwood Arts supported artist
 - It was a unique opportunity
 - It gave me time to think - without the pressure of income generation
 - The opportunity to work with a particular host organisation/ MPM / NPO
 - The opportunity to develop your practice in new, exciting, unknown ways
 - The difficulty of securing support for artist development by any other means
 - To develop new contacts and networks for my practice
 - Other – please state
5. The Award was given without any expectation of outputs, what did this approach mean to you as an artist?
6. Were you clear on what you wanted to achieve from first receiving the Award?
(Slider/ score – very clear/ not at all clear)?
7. How did you use the funding to develop, or shift, your artistic practice?

8. What has this Award enabled you to do that you couldn't otherwise have done?
9. Have you significantly increased your networks as a result of the Award?
(Out of 100)
10. How has the Award shaped ideas about your future direction?
11. Is the Award helping to sustain your practice during Covid restrictions?
12. Has the Award changed your perception of Jerwood Arts. If Yes, in what way?
13. Is there anything more Jerwood Arts could have done to support you during this period?
14. Is there one piece of advice you'd give to Jerwood when reflecting on future programmes?
15. Do you have any other comments or suggestions?
16. If you would be willing to have a short follow on one to one conversation, please let us have your number and email address here.