Incubate-Propagate

Facilitating greater socio-economic diversity within artist development structures in theatre and performance

Project Team

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Introduction

The *Incubate Propagate* project took the form of a research network funded by the Arts and Humanities Research Council (AHRC). It was launched in September 2018 following a consultation phase that took place during 2017:

https://incubate-propagate.com/summer-2017-workshops/

Three workshops were convened to facilitate dialogue between arts funders and policy makers, theatre and cultural policy academics, theatre-makers and independent and building-based theatre producers. Central to these dialogues was the primary research question of the project: how might we collectively overcome challenges and identify opportunities that might facilitate greater socio-economic diversity within artist development structures in the fields of theatre and performance?

These research workshops were hosted by the University of Leeds (21 September 2018), Central School of Speech and Drama (8 February 2018) and the University of Glasgow (19-20 June 2019).

The project team was led by Liz Tomlin (University of Glasgow) and consisted of Alison Gagen (Arts Council England), Joslin McKinney (University of Leeds), Jessica Bowles (Central School of Speech and Drama) and Paul Geary (University of East Anglia).

The Project Team were joined by two independent producers, Paul Warwick (China Plate) and Verity Leigh (Magnetic North) to form an Advisory Committee, which attended each of the workshops and oversaw the development of the project over its 18-month duration.

In addition to these core members of the network, each workshop was attended by around 15 guests drawn from the constituencies detailed above. In the final workshop international guests were invited from Ireland, France and the Netherlands to offer a broader European perspective. A full list of all those attending is available in the appendix.

'How might we collectively overcome challenges and identify opportunities that might facilitate greater socio-economic diversity within artist development structures in the fields of theatre and performance?'

Context

Each workshop began with a panel of short provocations from three invited speakers, followed by smaller group discussion and debate. This report aims to focus the attention of those working in cultural and academic institutions on some of the key challenges and recommendations that the project team compiled from transcripts and recordings of the discussions.

We hope that the report may influence attitudes, strategies and practice in ways that might provide some concrete and material responses to the research question we posed, to diversify the field of theatre-making artists both emerging and still to come. Throughout the *Incubate Propagate* project, questions of socio-economic discrimination intersected with broader concerns around unequitable privilege and differential access to professions in the arts that continue to disadvantage, in particular, people of colour and those with disabilities. Nonetheless, this report reflects the project's aims in focusing explicitly on socio-economic class origin as a marker of privilege and exclusion. Appendix 2 contains reports that the project has drawn on, evidencing the worsening class divide in the creative and cultural industries, and theatre in particular.

The project team have also produced a special issue journal, *Artist Development: Class, Diversity and Exclusion,* that interrogates definitions of class and processes of cultural taste-making as well as offering in-depth case studies of organisations that are currently addressing the issues outlined in this report. Information on how to access articles from this issue will be available on the project website from September 2020.

https://incubate-propagate.com/

Sections 2 - 4 in this report present reflections and recommendations that might be particularly relevant, respectively, to independent producers, theatre institutions and universities. In sections 1 and 5 we identify

'questions of socio-economic discrimination intersected with broader concerns around unequitable privilege and differential access to professions in the arts'

particular concerns that run through all these constituencies and may also be of interest to theatre artists, arts funders and cultural leaders and policy makers.

Section 1, 'From Participation to Professional Artist' recommends how access and outreach programmes might be understood as the first step towards diversification of professional artists. Section 5, 'Cultural Hierarchies and Classifications' addresses all those who might be described as cultural leaders or taste-makers, and shares the project's insights into the importance of self-critical reflection on the narratives about theatre that are propagated by those with high levels of cultural capital.

This report was completed 18 months after the project began, and just before the outbreak of Covid 19. We were glad to see that, up to that point, there had been a marked shift of policy direction in Arts Council England's plan - 'Let's Create' – with diversity

in its broadest sense prioritised for the coming decade.

https://www.artscouncil.org.uk/letscreate

Where relevant, we have also highlighted examples of long-existing, and ongoing cases of good practice in this report.

There is no doubt that the creative industries will remain pre-occupied with the Covid 19 pandemic and its consequences for some time to come. The resurgence of the Black Lives Matter movement in June 2020 offers a potentially more hopeful indication of change, signalling the critical importance for the creative sector to step up its attempts to address discrimination against artists of colour – many of whom are also from backgrounds of socio-economic disadvantage – as the sector re-establishes itself in the wake of the pandemic.

Addressing the inequities of opportunity, as noted in this report, will only become more urgent in the inevitably difficult times ahead.

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1.

From Participation to Professional Artist

1.1

Routes to Cultural Leadership

Participation, often designed to welcome those from lower socio-economic backgrounds, occurs in amateur performance, in community/applied theatre projects, and in professionally-driven participatory projects. But how do we ensure that there is potential for participants to move from participation to artistic development and leadership?

Indicative Projects:

Weston Jerwood Creative Bursaries
www.jerwoodarts.org

Acta Community Theatre Foundation Worker programme
www.acta.bristol.com

Participants in our workshops regularly expressed the need for funding initiatives that directly focused on professional development opportunities for artists from lower socio-economic backgrounds. Initiatives such as Arts Council England's Change Makers was often invoked as a strong model to adapt for this purpose.

Indicative Projects:

Change Makers
https://www.artscouncil.org.uk/funding/changemakers

A New Direction
https://www.anewdirection.org.uk

Creative Junction
http://www.creativejunction.org.uk

Emergency Arts
https://arts-emergency.org

1.2

From Access to Agency

It was felt that agency and authorship should be at the heart of participatory and engagement projects.

Caution was expressed concerning professional projects in which community participants were engaged to benefit audience, rather than artist, development, or utilised to mostly benefit professional practice as unpaid performers, without sufficient attention being afforded to their own development or creative vision.

'agency and authorship should be at the heart of participatory and engagement projects'

Arts producers and organisations should not require artists from less advantaged backgrounds to merely reflect their class identity, or social background, or primarily to engage audiences specifically from the same background, in their work.

Artists from lower socio-economic backgrounds should not only be harnessed to arts organisations as a means to facilitate outreach objectives, but to make the work they wish to make for the audiences for whom they wish to make it.

1.3

Participatory Project Design

The success of each project should be evaluated within the context, impact and specific aims of the work. It remains difficult to get funders to support the long-term developmental work/training that is needed to translate community participation into professional development. Insistence on short-term outcomes must be resisted if socio-

economic diversity is to be achieved.

Expectations of progression, network mentoring and resources to support participants' progression should be incorporated into participation and engagement projects.

Expectations of 'progression routes' and the necessary structural support should be central to participatory practice funding applications.

Indicative Companies:

Graeae
www.graeae.org

Extant
www.extant.org,uk

Mind the Gap
www.mind-the-gap.org.uk

Cardboard Citizens
www.cardboardcitizens.org.uk

1.4

Taking Risks

Programmers and producers should be prepared to 'take risks' on artists and artistic practice that emerges from socio-economic backgrounds that are different to their own.

'Expectations of progression, network mentoring and resources to support participants' progression should be incorporated into participation and engagement projects'

Concern was expressed among the project's participants that 'too risky' was often disguised as an economic barrier to producing work, where it might in fact be disguising unspoken value systems that decide which work, and which artists, to take risks on – given that all artistic practice is a risk.

Producers should consider ways in which tastes can be expanded and new forms experienced by emerging artists and audiences, in particular, but not exclusively, from lower socio-economic backgrounds. This will enable all emerging artists and potential audiences to access and welcome wider cultural vocabularies and help to mitigate the perception of economic risk that might attach itself to unfamiliar practice.

1.5

Diversifying Producers

Embed / Grow producers at the heart of communities of socio-economic under-privilege.

This will allow for new perspectives and cultural expertise in producers. It may also build longer-lasting and non-instrumentalist relationships between producers and artists/communities. In this way artists may be cultivated and helped from the very early stages of theatre making, rather than having to find their way to the gatekeepers with an already-formed practice.

Indicative Projects:

Derby Can, Producing Hub
https://www.derbytheatre.co.uk/derby-can

Bradford Producing Hub
http://bdproducinghub.co.uk/

The practice of Coventry City of Culture was also noted as promising model where arts producers are being placed directly into a diverse range of contexts such as the Probation Service, Social Services etc.

'too risky' was often disguised as an economic barrier to producing work, where it might in fact be disguising unspoken value systems that decide which work, and which artists, to take risks on'

2.

Independent Producers

2.1

Supporting Socio-Economic Diversification

In the UK independent producers are often the first point of contact and support for emerging artists and through the *Incubate Propagate* project they were seen to play a key role in the development of artists from diverse backgrounds. However, the work that independent producers do in this area is undervalued.

When independent producers design mechanisms to support artists from diverse socio-economic backgrounds, it was noted that this can enrich and extend the producer's own practice as well as diversifying the sector.

However, it was repeatedly stressed that for independent producers to support artists from backgrounds of disadvantage requires significant levels of additional financial resource, but also emotional labour.

For producers to diversify the range of artists they work with, they need to expand their development structures not only to create, for example, additional support for artists with physical disabilities, but also less visible and quantifiable mentoring processes.

These might include confidence building, support to navigate unfamiliar structures, management of expectations, brokering of relationships and networking skills when such skills don't come as part of the artist's existing cultural context.

Budgets for projects engaging/supporting artists from less advantaged backgrounds must reflect the additional costs that might be required for the wellbeing of the artists and producers, including the increased need for pastoral care and informal mentoring.

Such costs must become recognised as core costs by arts funders and contracting institutions.

2.2

Role and renumeration

The independent producer's role needs

'for independent producers to support artists from backgrounds of disadvantage requires significant levels of additional financial resource, but also emotional labour'

to be better quantified and valued, given its relatively recent emergence. Producers should work together to unionise, and push for ITC-recognized rates and an improved understanding of the different remits that this role can encompass.

2.3

Informal Networks of Support

There is a need for producers to build and share good practice baselines with other producers, theatres and arts funders. Pro-active sharing of realistic resource requests among the community will give less established artists/producers the confidence to ask for what is actually required when working with artists from less socially-advantaged backgrounds, and consistent practice will establish the understanding within funding systems that such support is legitimate and necessary.

2.4

Supporting Geographical Distribution

Support was expressed for further consideration of geographical distribution of arts funding via strategic location of independent producers

What seems to be needed is a coherent national network of producers that local audiences and artists can engage with wherever they live.

Indicative Projects:

Creative People and Places
www.creativepeopleplaces.org.uk

Creative Civic Change
https://localtrust.org.uk/other-programmes/creative-civic-change/about-creative-civic-change/

Creative Communities: Artists in Residence Project, Glasgow Life
https://www.glasgowlife.org.uk/news/glasgow-announces-23-artists-beginning-residencies-across-the-city

'Producers should work together to unionise, and push for ITC-recognized rates and an improved understanding of the different remits that this role can encompass'

3.
Theatre
Institutions

3.1

Monitoring Diversity

Arts Council England's 2018-19 report 'Equality, Diversity and the Creative Case' enabled ACE to specifically assess and rate National Portfolio Organisations (NPOs) based on the diversity of their staff, audiences and reach of artistic programmes. Its pledge to take the diversity ratings and progress of NPOs into account in future funding rounds should encourage NPOs to ensure diversity of ethnicity, gender, disability and sexual orientation.

Socio-economic diversity is not currently highlighted in this report. New moves by ACE to include the mapping of socio-economic diversity through the annual surveys in future years is welcome news.

It would be particularly instructive to examine, as is currently the case with the 4 existing categories, how different roles are aligned to different socio-economic origins. In our network it was evident, within larger institutions, that the most common role for those who identified their origins as working class was in outreach and education posts.

For this reason, pathways of progression to leadership positions, as well as the demographic make-up of those positions, should also be scrutinised.

3.2

Outreach and Access

It was also welcomed that importance is increasingly being given to the geographical reach and socio-economic demographics of audiences and participants in the ACE report.

It was noted, however, that ACE should be cautious that larger NPOs are not effectively being funded to colonise lower socio-economic cultural areas where smaller grass-roots organisations had previously been funded for their engagement with local artists and audiences.

However, there was also hope expressed that as ACE is beginning to prioritise such developments,

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new targeted funding may not always go to flagship arts organisations without significant records of engagement but rather benefit those organisations who have been committed to doing this work for significant lengths of time.

Requiring large theatre institutions to partner with, and commit resources to, organisations who are already engaged in this practice would be one productive way forward.

Indicative Models:

National Theatre Scotland
https://www.nationaltheatrescotland.com/

National Theatre Wales
https://www.nationaltheatrewales.org/

3.3

Towards a truly Public Theatre

It was often expressed (especially in the London context) that producers with proven commitments to inclusion and diversity should sit at the apex of large theatre institutions (as opposed to artistic directors who are appointed

predominantly for their personal artistic aims and achievements).

Indicative Models:

National Theatre Scotland
https://www.nationaltheatrescotland.com/

Battersea Arts Centre
https://www.bac.org.uk/

Public engagement and opportunity for professional progression should be placed at the heart of all theatre activity, rather than outsourcing to outreach/education departments.

This would strengthen the sense of NPO institutions as Public or Civic Theatres. Budgets for such projects should be prioritised accordingly.

Indicative Models:

Ovalhouse
https://www.ovalhouse.com/

Roundhouse
https://www.roundhouse.org.uk/

Theatres should ensure that different roles in the building are equally engaged in setting cultural and artistic policy. Neither

'Producers with proven commitments to inclusion and diversity should sit at the apex of large theatre institutions'

management nor finance should be cut off from the aims of artistic activities and outreach.

Budgets might be studied more closely as a means of assessing the priorities within NPOs. How democratic are the structures of decision-making, especially around financial allocation of budgets and resources?

3.4

Democratising Programming

Yamin Choudury, Executive Producer of Hackney Empire, spoke about the importance of empowering local participants to programme artists and events. This not only gives people from a wide range of socio-economic backgrounds access to
the arts but agency within them.

All theatres should consider how programming and funding decisions might be outsourced to members of the diverse communities who are served by the arts institution, especially with an eye to

communities of socio - economic disadvantage. This will bring a more socio-economically diverse body of people into the process, expand the tastes, principles, values and priorities of the decision-makers and, as an off-shoot, have the potential to cultivate wider engagement and more diverse audiences.

Indicative Models:

Hackney Empire
https://hackneyempire.co.uk/

Contact Theatre
https://contactmcr.com/

'the importance of empowering local participants to programme artists and events. This not only gives people from a wide range of socio-economic backgrounds access to the arts but agency within them'

4.
Universities

4.1

Partnerships

Many industry professionals attending the workshops recognised that universities were the primary incubators of new work and innovation, but felt that the knowledge developed through that work could be more effectively and equitably shared.

This section highlights possible ways in which academics and researchers engaged in theatre, culture and the arts might better support the socio-economic diversity of the UK theatre ecology and cultural landscape.

Academics could begin by considering how current university priorities, such as recruitment, wider participation, civic engagement, impact and knowledge exchange, decolonising the curriculum and employability might be harnessed to support diversification initiatives and partnerships in arts and cultural sectors.

4.2

Equitable Access to Resources

University resources could be made more transparently available to theatre-makers. These resources might be space for development projects, research insights, or visiting artist opportunities.

Outward-facing mechanisms, such as well-designed websites and/or cultural institutes with named contacts, would enable those from outside to see clearly what the resources on offer might be and who the point of contact for enquiries is.

Transparent and equitable processes of invitation should be adopted. This would avoid restricting partnerships and opportunities to alumni and artists already known to staff but extend the offer to those beyond the existing circles already enjoying those networks.

Academics might also prioritise familiarising themselves with a broader cross-section

'avoid restricting partnerships and opportunities to alumni and artists already known to staff but extend the offer to those beyond the existing circles already enjoying those networks'

of – particularly local and more emergent – theatre-makers in order to further diversify their own networks.

4.3

Payment

Universities should always budget to pay the appropriate, ITC or equivalent, wage to practitioners, and those directly responsible for contracting artists should be on top of the finance systems of their institution to ensure payment is as prompt as possible, and that systems are explained to artists in advance of contracting.

4.4

Access to Research

Researchers in theatre/cultural industry subject areas might consider taking a more explicit role in supporting artists to navigate the university to access other partnerships that might be beneficial. These might include directing artists to academics working on research in other fields that might be of interest both to the artists and, given the impact agenda, the researchers themselves.

4.5

Partnerships in Research

In addition to responding productively to funding council themes, academics should also work directly with artists and producers to highlight the questions about the industry that those working within it feel are most urgent, and which artists and producers themselves may feel too precarious to ask.

Researchers might think creatively about how their research could be made accessible to producers and artists and where to locate that information for greatest dissemination. While major impact case studies are seen as central to the university's main business, this can restrict impact to an instrumentalising agenda and detract from the importance of all research and knowledge generated being shared with communities who might benefit from insights in ways that aren't easy – or necessary – to evidence or quantify.

'academics should also work directly with artists and producers to highlight the questions about the industry that those working within it feel are most urgent'

4.6

Access to Teaching Resources

Academics should encourage their institutions to think about wider social impact in relation to teaching materials as well as research.

Open source materials around the business of art, processes of funding, networks, platforms and support etc, could be made available to emerging artists/participatory projects in the city or wider region as part of the university's civic role.

4.7

Teaching in Partnership

Theatre departments could work in collaboration with producers in designing courses and projects for students that embed social practice. This could combine initiatives to extend the curriculum, employability, recruitment and widening participation as well as embedding the ideal of participatory and socially diverse practice into the artists of the future.

It was noted that developing partnerships with schools and working with charities might help ensure that projects, and thus social impact, can be sustained long term.

It was noted that building networks with smaller organisations as well as the 'high profile' ones favoured by university senior managements will also support greater diversity in the sector

'Associate producer' and 'producer in residence' opportunities could be developed to support initiatives like the above, as well as supporting wider university priorities of knowledge exchange and civic engagement.

4.8

Support for Academics

It was noted that in order to work towards the objectives proposed in this report academics needed to push for recognition of outward facing activities in terms of workload and promotion.

'Open source materials around the business of art, processes of funding, networks, platforms and support etc, could be made available to emerging artists/participatory projects in the city or wider region as part of the university's civic role'

5.

Cultural Leaders: Hierarchies and Classifications

5.1

Teaching the Taste-Makers

Incubate Propagate established that the role played by all cultural leaders, in training or teaching environments, in the construction of hierarchies of taste could not be underestimated.

For cultural leaders of all kinds who wish to support a greater socio-economic diversity of theatre makers there is no more direct way they can influence this than through their teaching and mentoring of those who will go on to be the taste-makers, producers and arts funders of the future.

In the current moves to decolonise the curriculum academics might further consider the practices they teach and the artists they invite in terms of socio-economic diversity and diversity of form. Here they might seek to extend their knowledge beyond their own circles and inherited assumptions of what the 'key' texts and practices might be within the contemporary as well as the canonic field.

5.2

Hierarchies of Naming

Cultural leaders in all roles should consider how they are framing different models and modes of theatre. Are they implicitly assuming 'theatre' to be the mainstream/ experimental/ professional practice that enjoys critical recognition and funding? Are they locating applied / community / amateur theatre as inferior, or as socially commendable, rather than aesthetically exciting and ambitious?

Cultural leaders should be prepared to challenge the class orientation that often occurs when students/emerging artists from less privileged backgrounds locate themselves in the applied direction of theatre while students/emerging artists from more privileged backgrounds are more comfortable to pursue 'purer' forms of experimentation.

Cultural leaders should consider, within

'the role played by all cultural leaders, in training or teaching environments, in the construction of hierarchies of taste could not be underestimated'

historical and contemporary paradigms, whether they are side-lining popular forms of theatre, or studying/presenting them only from a sociological perspective rather than as practices and forms that are aesthetically rich and worthy of study and participation in their own right.

Popular forms are likely to be the first encounter with the arts for many (potential) students and emerging artists from non-university backgrounds and could be used more effectively to introduce other theatrical forms and/or to culturally legitimise this sphere of practice.

5.3

Aesthetic Ambition

Cultural leaders should ensure that their own approach to applied/community/ socially-engaged theatre practice is not restricted to instrumental ideas of education, self-improvement or community activism.

While community-based work that speaks directly to issues and identities of the particular communities to which it is targeted has its benefits, cultural leaders should also familiarise students/emerging artists with examples of work with communities that brings in more radical, abstract or sublime modes of creation or aesthetics.

Cultural leaders should encourage the thought that there is a place for difficult, complex and captivating 'community' work that sparks the imagination in both content and form. This will encourage students/emerging artists to see the experimental possibilities of this kind of work, as well as helping to neutralise the bias that tends to locate it as socially worthy but artistically inferior to other 'professional' modes of practice. It will also inspire students who may not have thought of extending their artistic vision in partnership with different and diverse audiences to do so.

5.4

Critical thinking and careful narratives

Cultural leaders should take care to explicitly foster and generate

'to explicitly foster and generate discourses that challenge hierarchies of taste and encourage critical questioning of how (and by whom) cultural value is assigned to different practices and constituencies of making'

discourses that challenge hierarchies of taste and encourage critical questioning of how (and by whom) cultural value is assigned to different practices and constituencies of making.

All those engaged with arts and education should reflect upon their language when they talk about those from different, especially more marginalised, backgrounds.

There will be students, for example, who come from communities that are often discursively framed as 'other' to the assumed university 'we'. Cultural leaders must consider how they might be critically rigorous and inclusive in their conversations without eliding difference.

Cultural leaders should consider how debates might best be fostered that will encourage greater socio-economic diversity without falling into narratives of the generosity of the privileged.

How can the sense be avoided that those holding cultural power are graciously 'empowering' those who are implicitly located as being without? Can issues of inequality and exclusion be addressed through narratives of political reparation and solidarity, rather than patronage?

5.5

Looking Ahead

It is for the cultural leaders of today to open the doors for the cultural leaders of tomorrow, and to help shape a landscape that reflects the full diversity of all UK citizens.

We hope that this report will offer some constructive proposals that individuals and organisations are able to put into play over the coming years.

There is a real sense that urgent questions are now being addressed in theatres, universities and policy-making bodies, and that this might be an auspicious time to be bold in challenging long-standing inequities and injustices in theatre and performance professions. Courage to do so has never seemed more vital.

'Cultural leaders should consider how debates might best be fostered that will encourage greater socio-economic diversity without falling into narratives of the generosity of the privileged'

APPENDICES

APPENDIX 1: PARTICIPANTS

Project Team, attending all workshops:

Jessica Bowles (Central School of Speech and Drama)

Alison Gagen (Arts Council England)

Paul Geary (University of East Anglia)

Verity Leigh (Magnetic North)

Joslin McKinney (University of Leeds)

Liz Tomlin (University of Glasgow)

Paul Warwick (China Plate)

University of Leeds, September, 2018:

Javaad Alipoor (Independent Director/Producer)

Adam Alston (University of Surrey)

Hannah Bentley (Arts Council England)

Colette Conroy (University of Hull)

Matt Fenton (Contact Theatre)

Jamal Gerald (Independent Artist, Future Radicals)

Jen Harvie (Queen Mary's, University of London)

Gabrielle Ivison (Manchester Metropolitan University)

Leila Jancovich (University of Leeds)

Dave O'Brien (University of Edinburgh)

Stella Odunlami (Independent Director/Producer)

Samran Rathore (Tribe Arts)

Tajpal Rathore (Tribe Arts)

Emma McDowell (University of Leeds)

Central School of Speech and Drama, February, 2019:

Georgina Bednar (independent Producer)

Jodi-Alissa-Bickerton (Graeae)

Yamin Choudhury (Hackney Empire)

Rebecca Hillman (University of Exeter)

Jenny Hughes (University of Manchester)

Nike Jonah (Visiting Fellow RCSSD, Consultant and Producer)

Catherine Nicholson (BAC)

Helen Nicholson (Royal Holloway)

Claire Saddleton (ACE)

Anamik Saha (Goldsmiths)

Ian Wainwright (RSC)

Gareth White (RCSSD)

Will Young (ACE)

Hannah Quigley (Extant)

University of Glasgow, 19-20 June 2019:

Vanessa Boyd (Creative Scotland)

Simon Coates (National Theatre Wales)

Helen Cole (Artistic Director, In Between Time)

Graham Eatough (University of Glasgow)

Pippa Frith (Producer)

Stephen Greer (University of Glasgow)

Bérénice Hamidi-Kim (Université Lyon)

Miriam Haughton (NUI Galway)

Anna Hodgart (National Theatre of Scotland)

Morag Iles (University of Glasgow/Producer)

Kayza Rose (Changemaker)

Séverine Ruset – Penketh (Université Grenoble Alpes)

Roisin Stack (Producer)

Linda Taylor (Northumbria University)

Gwenoële Trapman (Producer)

Molly Ziegler (University of Glasgow)

APPENDIX 2:

SELECTED REPORTS

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https://warwick.ac.uk/research/warwickcommission/futureculture/finalreport/

ADDITIONAL SELECTED ORGANISATIONS

[Please also see those cited throughout the report]

COMMON

COMMON is a UK arts company that engages in research into class and accessibility and holds creative partnerships with a range of UK theatre companies. The company provides artist development and organisational consultancy initiatives across the UK.
https://commontheatre.co.uk

Working Class Artists Collective
Working Class Artists is a collective of 33 working class artists across the UK. It offers an online space for debating issues around class, poverty and British theatre industries.
https://twitter.com/wcartistgroup?lang=en

SELECTED CHARITABLE TRUSTS

Paul Hamlyn Foundation

www.phf.org.uk

Joseph Rowntree Foundation

www.jrf.org.uk

Esmée Fairbairn Foundation

www.esmeefairbairn.org.uk

Clore Leaderships

www.cloreleaderships.org