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| **Making** **your own work** | Examples | Benefits | Costs | Links |
| *Grants* | Arts Council Bursaries  Local Authority Bursaries  Travel Grants  Commission Grants  Special Project Grants  Stipends (residencies) | Funded opportunity for your practice to grow and develop  Very strong possibility you will create work that interests you and you can stand over  Psychological and creative boost to your practice  Adds to your ‘reputational currency’ – how you and your writing practice are seen by the world at large  Lets you say No to jobs that aren’t your own work  Reduces financial stress: though low relative to other salaries, money can make a big difference in terms of basic living costs  More likely you will be awarded other grants in future | No such thing as ‘free money’ – application process can be onerous and time-consuming  Requires an understanding of often very bureaucratic language  Very competitive  Risk of rejection – can be painful creatively and personally  Risk you will not make the work that you proposed to make  Time costs associated with some residencies  Initial outlay required for some travel grants  Finance: even bursaries will not fund you for more than a year, and even the maximum bursary is only subsistence-level (€15000 per annum). | ’Writers need time: Here’s how to beg, borrow or steal’ by Mia Gallagher, originally published online in the Irish Times, <http://wordsireland.ie/writing-lives-writers-need-time-heres-how-to-beg-borrow-or-steal-it/>  <Insert Paul Perry’s Guidance Sheet on Bursary Applications>  A comprehensive list of bursary and funding links is located [here](https://irishwriterscentre.ie/collections/writing-opportunities/products/bursaries-and-funding).  Arts Council Literary Bursary Award: http://www.artscouncil.ie/Funds/Literature-bursary-award/ |
| *Commissions* | Playwriting commissions (usually through theatre companies and/or Arts Council)  Local Authority commissions  Some Writers-in Schools projects  Percent for Art Schemes  Essays & other non-fiction (journals/newspapers/ anthologies)  Fiction (anthologies/journals) | Opportunity to grow and develop through your own work  Strong to very strong possibility you will create work that interests you and you can stand over  Financial and reputational acknowledgment of your value, skills and experience as a writer  Could lead to further collaborations with client/editor/commissioning body | Application process for state or community funded commissions can be onerous/bureaucratic  Money often not very high relative to your labour/time  Risk your finished work will not meet client’s/editor’s expectations  Risk you may encounter artistic or personal differences with client, editor or commissioning body  With community projects, risk of difficulty in managing diverse groups with differing expectations | Follow local authority Arts Offices, arts centres, literary and print journals online for updates on opportunities.  Subscribe to newsletters from [Words Ireland](http://www.wordsireland.ie.), [Poetry Ireland](http://www.poetryireland.ie), the [Irish Writers Centre](http://www.writerscentre.ie), [Writing.ie](http://www.writing.ie), for additional opportunities. |
| *Retreat-style residencies* | Tyrone Guthrie Centre  Cill Rialaig  Centre Culturel Irlandais  Yaddo (US)  Blue Mountain Centre (US)  MacDowell Colony (US) | Dedicated time/place to make your own work  Surrounded by other artists who can inform your practice creatively  Direct acknowledgement of your writing practice  Often prestigious – boost to your reputational currency  Time away from usual work & domestic concerns  Finance: Some pay you a stipend to work | Sometimes direct financial cost – e.g., bed/board/travel  Usually indirect financial cost – e.g., mortgage or domestic bills at home while you are away  Highly competitive  Can be tough if you’re in a ‘stuck’ or ‘blocked’ space  Risk you may not get on with the other artists | [Click here](https://irishwriterscentre.ie/collections/residencies-retreats) for a good place to begin your research on residencies and retreats |
| *Writer-in-Residence roles* | University fellowships or writing residencies (UL, UCC, TCD, Maynooth)  State/heritage venues (e.g., Farmleigh)  Libraries  Local Councils | Often prestigious – boost to your reputational currency  Fee usually allows some time for you to develop your own work  Can bring you in contact with new readers/audience  Often beautiful places to work in  Opportunity to meet academics, other writers, other arts professionals who can stimulate and inspire you  Engagement with communities can be very rewarding and enjoyable  Even work that isn’t your own writing usually has a creative element | Fees vary widely  Usually these roles incorporate other work besides writing – e.g., teaching, curating, moderating, event management  Often require careful time management to ensure your writing needs are met  Can involve you working outside comfort zone  Sometimes require you to learn new skills  Often require negotiation skills and careful boundary management with other stakeholders (e.g., students, residency body) | Keep an eye on the social media feeds of [Words Ireland](https://twitter.com/WordsIreland) and the seven organisations that make up the collective for updates on residencies. |
| **Promoting your own work** |  |  |  |  |
| *Public readings* | Your launch  Book festivals  Special events (e.g., Irish Writers Centre, local arts centre)  Launches of anthologies you are in | Opportunity to bring work to current and new readers  Can be a creative experience in its own right  Other than book launches, there should be a fee  Opportunity to mix with other writers  Opportunity for book sales  Many festivals are open to being approached by writers who want to read or take part  A good publisher or agent will pitch you and your work to festivals | Appearing publicly is stressful even for experienced public readers  Usually require preparation: selecting & practising your reading  Greater exposure means you can feel more vulnerable to criticism or lack of acknowledgement  Fees vary hugely  Audience levels can be low  Sales can be low – demoralising  Extremely competitive – tons of festivals and events within festivals compete for readers’ attention  Usually no fee for your own launches  Risk of spending time chasing festivals for public appearances without being given a slot  Events designed to promote your work often require a lot of promotion themselves | For a list of some of the literary festivals around Ireland, click [here](http://wordsireland.ie/writing-festivals-in-ireland/). |
| *Articles in journals/other media* | National Newspapers, regional newspapers, literary journals, international literary supplements and reviews (TLS, LRB), specialist media (Cara Magazine, Image Magazine), paying online literary websites (lithub.com) | Opportunity to reach wider audiences  Opportunity for audiences to get a sense of person behind the work  If dovetail with publication of your work, can boost audiences and sales | Increasingly very low to no fees  Time-consuming  Pressure to write might come at a time when you may be exhausted from finishing a major work  Can be personally exposing  Promoting these on social media etc. can take up time | Every author should hold a copy of the [*Writers & Artists Yearbook*](https://www.writersandartists.co.uk/) which will give you a comprehensive list of publications throughout Britain and Ireland, and articles on best approaches for getting into various areas of publication. |
| *Moderating events* | Book festivals  Special events (e.g., Irish Writers Centre, local arts centres) | Opportunity to reach wider audiences  Opportunity to engage with other writers as colleagues  Recognition of status  Opportunity to read work you may not have read before  Opportunity to have conversations with writers you admire but would never otherwise meet  Stimulating creatively and intellectually  Can boost your own reputation by association  Festivals open to being approached by writers who want to moderate | Events generally not about your writing but about other writers  Very time-consuming: requires reading, research, prep of questions and intro  Requires a lot of concentration, sensitivity & ability to improvise during event  Fees can vary  Chance you might not get on with the people you are moderating  Risk of spending a lot of time chasing festivals without being hired  Often require promotion from you, sometimes written into the contract | Link here??- same as festivals one? |
| **Writing for other people** |  |  |  |  |
| *Journalism* | Any journal, broadsheet, magazine or blog | Possibility of interesting & varied subject matter; might feed your own work  Some rates excellent  Brings you as a writer to a wider audience  Can bring a lot of recognition (household name)  Great discipline - writing to deadlines and to wordcount  Can hone your skills as an editor  Can result in you creating a fine piece of writing in its own right | Rates & work security in this sector are falling dramatically  Can be time-consuming if you’re not a trained/experienced journalist  Deadlines tight and sometimes last-minute  Might be challenging to balance dual roles as journalist and writer of your own work  Can become tedious/predictable | See the [*Writers & Artists Yearbook*](https://www.writersandartists.co.uk/) |
| *Reviews* | See list of journals and publishers [here](http://wordsireland.ie/journal-submissions/). | May bring you as a writer to a wider audience  Good discipline (deadlines/ wordcount)  Can hone your skills as an editor  Some recognition of status  Opportunity to read work you may not have read before  Stimulating creatively and intellectually  Can result in you creating a fine piece of writing in its own right | Time-consuming: rates do not reflect hours you put in reading or thinking about what you’re going to review  Challenging if you are faced with work you are unsure about  Possibly challenging to disentangle roles of being a writer and reviewing other writers  Challenging if asked to review someone you know | See list of journals and publishers [here](http://wordsireland.ie/journal-submissions/). |
| *Specialist writing* | Technical writing  Speech writing  Pitch-writing  Copy-writing  Educational content writing  Corporate content writing  TV/broadcast scriptwriting | Depending on context, hourly/daily rates can be excellent  Can be useful in honing editing & communication skills  Useful for developing fee/contract/negotiation skills  Can be opportunity to work in interesting field  Research might inform your own work  Opportunity to work as part of a team & learn for others | May involve a lot of energy-consuming negotiation around time & money  You may need to tender, which involves estimating the time you’ll spend & budgeting accordingly  Requires skill around estimating your time  Content area might be uninteresting  Team dynamics might be challenging  Generally you will have very limited status and influence and will need to accept terms of client/hiring body at all times |  |
| **Facilitating** **other people’s writing** |  |  |  |  |
| *Teaching* | Universities (e.g., UCD, TCD, UL, UCC, Maynooth, Griffith College, American College, IADT)   * Undergrad * MA level * MFA level   PLC’s (e.g., ETB, some DITs)  Irish Writers Centre  Big Smoke Writing Factory  One-off’s: libraries, writers groups, festivals  Non-traditional outlets: community centres, prisons, resource centres  Writers-in-Schools (Poetry Ireland/JCSP Libraries) | Opportunity to learn a lot about craft and challenges of writing  Opportunity to see issues in your own work refracted through students’ issues  Contact hourly rates generally decent  Can be stimulating and inspiring  Recognition of your skills and experience  Can offer a degree of security and stability either short- or long-term | Time-consuming  Fees vary  Prep essential but can eat up time and is unpaid  Can be interpersonally challenging  Requires understanding of group dynamics & ability to manage groups  Requires understanding and management of students’ expectations  Workshop (critique) classes require strong direction  Students often want/need extra on top of contact hours – requires boundary management  Grading can be challenging –highly subjective area  More senior roles usually involve a lot of administration – requires skills & time  Increasingly competitive field  Some roles require postgraduate qualifications (MA, MFA, PhD)  If you’re doing more teaching than writing, it can become frustrating in the long-term | Insert Yvonne Cullen’s article here  The Irish Writers Centre’s open call for course facilitators is a good guide to determining if you’re at the stage to begin teaching: <https://irishwriterscentre.ie/pages/become-a-facilitator>  Strong public profile, teaching experience, an original idea are all desireable. For other organisations like community centres, the bar might be lower.  For a guide to the Liz Lerman critical response process, click [here](https://lizlerman.com/critical-response-process/).  Work with Big Smoke: <http://bigsmokewritingfactory.com/work-with-us/> |
| *Mentoring* | Irish Writers Centre  Stinging Fly  Local Authority schemes  Arts Council schemes  Freelance | Opportunity to learn a lot about craft and challenges of writing  Opportunity to see issues in your own work refracted through a client’s issues  If through other body, contact hourly rates generally decent  If freelance you can set and adjust your own rates  Usually very stimulating and inspiring  Recognition of your skills and experience  Often opportunity to work on sophisticated material with a view to bringing a project to completion  One-to-one much easier to manage than a group | Unpredictable income  Requires clarity re: cost to client vis a vis what you deliver  Setting your own rates can be challenging  Cost to client can be hard to estimate when you’re starting off  Working through a panel can take trial and error to identify trade-off: what you can do for the money being paid you  Requires excellent time management  Requires a high level of expertise & experience  Requires empathy and passion  Risk of client dissatisfaction – worst case scenario client blacklisting/ badmouthing you  (Freelance) Risk of client not paying / delaying payment  Risk you won’t ‘get’ a client’s work  Crucial to have a tried and tested feedback/critiquing model  If you’re doing more mentoring than writing, can become frustrating | Words Ireland is interested in adding to its panel of mentors. Minimum requirements are three books published and teaching / mentoring experience. <http://wordsireland.ie/mentoring-scheme-2017/>  Join the Irish Writers Centre as a professional member to be added to their [list of mentors](https://irishwriterscentre.ie/products/one-to-one-mentoring).  Writers also offer mentoring services through [The Inkwell Group](http://www.inkwellwriters.ie/services/mentoring/).  For Playwrights: [http://fishamble.com/fishamble-supports/](http://fishamble.com/fishamble-supports/" \t "_blank)  Mia Gallagher, author of this document is available for mentoring and can be contact via Words Ireland |
| *Editing* | Through publishers  Freelance  Structural editing  Copy-editing  Proofing  Guest-editing a journal | Opportunity to learn a lot about craft and challenges of writing  Opportunity to see issues in your own work refracted through a client’s issues  If freelance you can set your own rates  Usually very stimulating and inspiring  Recognition of your skills and experience  Often opportunity to work on sophisticated material with a view to bringing a project to completion  If editing a journal/anthology, it’s a creative process in its own right  One-to-one easier to manage than a group  Can be exceptionally satisfying | Unpredictable income  If hired through an organisation, hourly rates can be low  Requires clarity re: cost to writer/publisher/journal vis a vis what you deliver  Requires clarity around what sort of editing you are offering  (Freelance) Setting your own rates can be challenging  (Freelance) Cost to writer can be hard to estimate when you’re starting off  Requires good time management  If working with a journal/ publisher requires clarity around the limits of your role  Requires strong interpersonal skills – negotiation, boundaries, trouble-shooting  Requires a high level of expertise & experience  Risk of writer/journal/publisher dissatisfaction  Risk of writer or organisation blacklisting/ badmouthing you  Risk of writer or organisation not paying you or delaying payment  Requires technical and creative understanding of how to question a writer on issues in their work and/or suggest fixes  If you’re doing more editing than writing, it can become frustrating in the long-term | [www.afepi.ie](http://www.afepi.ie) |
| *Programming / Curating* | Festivals  One-offs for organisations (e.g., Local authorities, Irish Writers Centre, other writing organisations)  Part of ‘In-Residence’ residencies | Exciting, satisfying and stimulating work  Opportunity to create beautiful & meaningful events  Opportunity to meet and work with artists you admire, sometimes from many different disciplines  Opportunity for you as writer to become known to wider audience/readership  Fees can be decent  High-profile – can increase your reputational currency  Can increase your visibility/status with funding bodies  May lead to other roles curating/programming  Very rewarding engagement with diverse communities | Time-consuming – often to the point where the rate doesn’t directly reflect the time spent  Requires strong budgeting & financial management skills  Requires ability to haggle/negotiate  Requires people management & general admin skills  Time & boundary management essential  Risk you may not have enough of a team working with you – overload  Requires a lot of promotion  Event/programme usually about other people, not your work  Stressful: things always Go Wrong  Risk you will lose a lot of money if you get the programme wrong  Risk you will have little or no audiences  Risk of artist dissatisfaction  Risk of audience dissatisfaction  Risk of funder dissatisfaction  Strong risk of exhaustion  (If you do a lot of this) Risk of you being seen as curator rather than writer – can be very frustrating in long-term |  |
| *Judging* | Awards  Competitions  Interview panels – e.g., writers-in-residence, curators, etc. | Often prestigious, recognition of your reputation and professional status  Opportunity to gain more insight into your own aesthetic preferences  Opportunity to read excellent work by others  Opportunity to work collegially with academics / other writers you respect  Opportunity to debate critically/aesthetically  Very useful to see how the ‘other side’ works & learn how you or your work might appear to an interview/judging panel | Can be time-consuming to read work or applications  Can be challenging to make decision – especially if faced with writers/applicants in strong competition  Challenging if you know people being interviewed/submitting  Risk of making ‘wrong’ choice  Risk of alienating somebody who you don’t select  Fees vary: some panels don’t pay anything |  |
| *Externing* | Universities  Some PLC’s | Opportunity to learn about craft  Opportunity to learn about the teaching & learning of creative writing  Opportunity to see issues in your own teaching practice refracted through students’ work, teachers’ assignments and grades  Contact hourly rates good  Can be very interesting  Recognition of your skills and experience  Can offer a degree of security & stability in the short-term  Opportunity to engage in a collegial way with other writers and tutors and university bodies  May lead to other externing/tutoring work | Assessing grading practices can be challenging  Can take time to get used to a teacher’s marking style & choices  Requires understanding of where teachers are coming from & your own prejudices & preconceptions around ‘good’ writing  Requires high concentration, usually over a short period of time – can be tiring in the short-term  Requires excellent reporting and analysis skills  Very unpredictable/occasional income stream |  |
| *Moderating* | [see ‘moderating’ under Promote heading] |  |  |  |