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| **Making** **your own work** | Examples | Benefits | Costs | Links |
| *Grants* | Arts Council BursariesLocal Authority BursariesTravel GrantsCommission GrantsSpecial Project GrantsStipends (residencies) | Funded opportunity for your practice to grow and developVery strong possibility you will create work that interests you and you can stand overPsychological and creative boost to your practiceAdds to your ‘reputational currency’ – how you and your writing practice are seen by the world at largeLets you say No to jobs that aren’t your own workReduces financial stress: though low relative to other salaries, money can make a big difference in terms of basic living costsMore 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 competitiveRisk of rejection – can be painful creatively and personallyRisk you will not make the work that you proposed to makeTime costs associated with some residenciesInitial outlay required for some travel grantsFinance: 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 commissionsSome Writers-in Schools projectsPercent for Art SchemesEssays & other non-fiction (journals/newspapers/ anthologies)Fiction (anthologies/journals) | Opportunity to grow and develop through your own workStrong to very strong possibility you will create work that interests you and you can stand overFinancial and reputational acknowledgment of your value, skills and experience as a writerCould lead to further collaborations with client/editor/commissioning body | Application process for state or community funded commissions can be onerous/bureaucraticMoney often not very high relative to your labour/time Risk your finished work will not meet client’s/editor’s expectationsRisk you may encounter artistic or personal differences with client, editor or commissioning bodyWith 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 CentreCill RialaigCentre Culturel IrlandaisYaddo (US)Blue Mountain Centre (US)MacDowell Colony (US) | Dedicated time/place to make your own workSurrounded by other artists who can inform your practice creativelyDirect acknowledgement of your writing practiceOften prestigious – boost to your reputational currencyTime away from usual work & domestic concernsFinance: Some pay you a stipend to work | Sometimes direct financial cost – e.g., bed/board/travelUsually indirect financial cost – e.g., mortgage or domestic bills at home while you are awayHighly competitiveCan be tough if you’re in a ‘stuck’ or ‘blocked’ spaceRisk 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)LibrariesLocal Councils | Often prestigious – boost to your reputational currencyFee usually allows some time for you to develop your own workCan bring you in contact with new readers/audienceOften beautiful places to work inOpportunity to meet academics, other writers, other arts professionals who can stimulate and inspire youEngagement with communities can be very rewarding and enjoyableEven work that isn’t your own writing usually has a creative element | Fees vary widelyUsually these roles incorporate other work besides writing – e.g., teaching, curating, moderating, event managementOften require careful time management to ensure your writing needs are metCan involve you working outside comfort zoneSometimes require you to learn new skillsOften 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 launchBook festivalsSpecial events (e.g., Irish Writers Centre, local arts centre)Launches of anthologies you are in | Opportunity to bring work to current and new readersCan be a creative experience in its own rightOther than book launches, there should be a feeOpportunity to mix with other writersOpportunity for book salesMany festivals are open to being approached by writers who want to read or take partA 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 readingGreater exposure means you can feel more vulnerable to criticism or lack of acknowledgement Fees vary hugelyAudience levels can be lowSales can be low – demoralisingExtremely competitive – tons of festivals and events within festivals compete for readers’ attentionUsually no fee for your own launchesRisk of spending time chasing festivals for public appearances without being given a slotEvents 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 audiencesOpportunity for audiences to get a sense of person behind the workIf dovetail with publication of your work, can boost audiences and sales | Increasingly very low to no fees Time-consumingPressure to write might come at a time when you may be exhausted from finishing a major workCan be personally exposingPromoting 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 festivalsSpecial events (e.g., Irish Writers Centre, local arts centres) | Opportunity to reach wider audiencesOpportunity to engage with other writers as colleaguesRecognition of status Opportunity to read work you may not have read beforeOpportunity to have conversations with writers you admire but would never otherwise meetStimulating creatively and intellectuallyCan boost your own reputation by associationFestivals open to being approached by writers who want to moderate | Events generally not about your writing but about other writersVery time-consuming: requires reading, research, prep of questions and introRequires a lot of concentration, sensitivity & ability to improvise during eventFees can varyChance you might not get on with the people you are moderatingRisk of spending a lot of time chasing festivals without being hiredOften 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 workSome rates excellentBrings you as a writer to a wider audienceCan bring a lot of recognition (household name)Great discipline - writing to deadlines and to wordcountCan hone your skills as an editorCan result in you creating a fine piece of writing in its own right | Rates & work security in this sector are falling dramaticallyCan be time-consuming if you’re not a trained/experienced journalistDeadlines tight and sometimes last-minuteMight be challenging to balance dual roles as journalist and writer of your own workCan 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 audienceGood discipline (deadlines/ wordcount)Can hone your skills as an editorSome recognition of status Opportunity to read work you may not have read beforeStimulating creatively and intellectuallyCan 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 reviewChallenging if you are faced with work you are unsure aboutPossibly challenging to disentangle roles of being a writer and reviewing other writersChallenging if asked to review someone you know | See list of journals and publishers [here](http://wordsireland.ie/journal-submissions/). |
| *Specialist writing*  | Technical writingSpeech writingPitch-writingCopy-writingEducational content writingCorporate content writingTV/broadcast scriptwriting | Depending on context, hourly/daily rates can be excellentCan be useful in honing editing & communication skillsUseful for developing fee/contract/negotiation skillsCan be opportunity to work in interesting fieldResearch might inform your own workOpportunity to work as part of a team & learn for others | May involve a lot of energy-consuming negotiation around time & moneyYou may need to tender, which involves estimating the time you’ll spend & budgeting accordinglyRequires skill around estimating your timeContent area might be uninterestingTeam dynamics might be challengingGenerally 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 CentreBig Smoke Writing FactoryOne-off’s: libraries, writers groups, festivalsNon-traditional outlets: community centres, prisons, resource centresWriters-in-Schools (Poetry Ireland/JCSP Libraries) | Opportunity to learn a lot about craft and challenges of writingOpportunity to see issues in your own work refracted through students’ issuesContact hourly rates generally decentCan be stimulating and inspiringRecognition of your skills and experienceCan offer a degree of security and stability either short- or long-term | Time-consumingFees varyPrep essential but can eat up time and is unpaidCan be interpersonally challengingRequires understanding of group dynamics & ability to manage groupsRequires understanding and management of students’ expectationsWorkshop (critique) classes require strong directionStudents often want/need extra on top of contact hours – requires boundary managementGrading can be challenging –highly subjective areaMore senior roles usually involve a lot of administration – requires skills & timeIncreasingly competitive fieldSome 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 hereThe 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 CentreStinging FlyLocal Authority schemesArts Council schemesFreelance | Opportunity to learn a lot about craft and challenges of writingOpportunity to see issues in your own work refracted through a client’s issuesIf through other body, contact hourly rates generally decentIf freelance you can set and adjust your own ratesUsually very stimulating and inspiringRecognition of your skills and experienceOften opportunity to work on sophisticated material with a view to bringing a project to completionOne-to-one much easier to manage than a group | Unpredictable incomeRequires clarity re: cost to client vis a vis what you deliverSetting your own rates can be challengingCost to client can be hard to estimate when you’re starting offWorking through a panel can take trial and error to identify trade-off: what you can do for the money being paid youRequires excellent time managementRequires a high level of expertise & experienceRequires empathy and passionRisk of client dissatisfaction – worst case scenario client blacklisting/ badmouthing you(Freelance) Risk of client not paying / delaying paymentRisk you won’t ‘get’ a client’s workCrucial 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/%22%20%5Ct%20%22_blank)Mia Gallagher, author of this document is available for mentoring and can be contact via Words Ireland |
| *Editing* | Through publishersFreelanceStructural editingCopy-editingProofingGuest-editing a journal | Opportunity to learn a lot about craft and challenges of writingOpportunity to see issues in your own work refracted through a client’s issuesIf freelance you can set your own ratesUsually very stimulating and inspiringRecognition of your skills and experienceOften opportunity to work on sophisticated material with a view to bringing a project to completionIf editing a journal/anthology, it’s a creative process in its own rightOne-to-one easier to manage than a groupCan be exceptionally satisfying | Unpredictable incomeIf hired through an organisation, hourly rates can be lowRequires clarity re: cost to writer/publisher/journal vis a vis what you deliverRequires 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 offRequires good time managementIf working with a journal/ publisher requires clarity around the limits of your roleRequires strong interpersonal skills – negotiation, boundaries, trouble-shootingRequires a high level of expertise & experienceRisk of writer/journal/publisher dissatisfactionRisk of writer or organisation blacklisting/ badmouthing youRisk of writer or organisation not paying you or delaying paymentRequires technical and creative understanding of how to question a writer on issues in their work and/or suggest fixesIf you’re doing more editing than writing, it can become frustrating in the long-term | [www.afepi.ie](http://www.afepi.ie)  |
| *Programming / Curating* | FestivalsOne-offs for organisations (e.g., Local authorities, Irish Writers Centre, other writing organisations)Part of ‘In-Residence’ residencies | Exciting, satisfying and stimulating workOpportunity to create beautiful & meaningful eventsOpportunity to meet and work with artists you admire, sometimes from many different disciplinesOpportunity for you as writer to become known to wider audience/readershipFees can be decentHigh-profile – can increase your reputational currencyCan increase your visibility/status with funding bodiesMay lead to other roles curating/programmingVery rewarding engagement with diverse communities | Time-consuming – often to the point where the rate doesn’t directly reflect the time spentRequires strong budgeting & financial management skillsRequires ability to haggle/negotiateRequires people management & general admin skillsTime & boundary management essentialRisk you may not have enough of a team working with you – overloadRequires a lot of promotionEvent/programme usually about other people, not your workStressful: things always Go WrongRisk you will lose a lot of money if you get the programme wrongRisk you will have little or no audiencesRisk of artist dissatisfactionRisk of audience dissatisfactionRisk of funder dissatisfactionStrong 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* | AwardsCompetitionsInterview panels – e.g., writers-in-residence, curators, etc. | Often prestigious, recognition of your reputation and professional statusOpportunity to gain more insight into your own aesthetic preferencesOpportunity to read excellent work by othersOpportunity to work collegially with academics / other writers you respectOpportunity to debate critically/aestheticallyVery 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 applicationsCan be challenging to make decision – especially if faced with writers/applicants in strong competitionChallenging if you know people being interviewed/submittingRisk of making ‘wrong’ choiceRisk of alienating somebody who you don’t selectFees vary: some panels don’t pay anything |  |
| *Externing* | UniversitiesSome PLC’s | Opportunity to learn about craftOpportunity to learn about the teaching & learning of creative writingOpportunity to see issues in your own teaching practice refracted through students’ work, teachers’ assignments and gradesContact hourly rates goodCan be very interestingRecognition of your skills and experienceCan offer a degree of security & stability in the short-termOpportunity 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 challengingCan take time to get used to a teacher’s marking style & choicesRequires understanding of where teachers are coming from & your own prejudices & preconceptions around ‘good’ writingRequires high concentration, usually over a short period of time – can be tiring in the short-termRequires excellent reporting and analysis skillsVery unpredictable/occasional income stream |  |
| *Moderating* | [see ‘moderating’ under Promote heading] |  |  |  |