

Making your own work	Examples	Benefits	Costs	Links
<i>Grants</i>	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 . Arts Council Literary Bursary Award: http://www.artscouncil.ie/Funds/Literature-bursary-award/

<p><i>Commissions</i></p>	<p>Playwriting commissions (usually through theatre companies and/or Arts Council)</p> <p>Local Authority commissions</p> <p>Some Writers-in Schools projects</p> <p>Percent for Art Schemes</p> <p>Essays & other non-fiction (journals/newspapers/anthologies)</p> <p>Fiction (anthologies/journals)</p>	<p>Opportunity to grow and develop through your own work</p> <p>Strong to very strong possibility you will create work that interests you and you can stand over</p> <p>Financial and reputational acknowledgment of your value, skills and experience as a writer</p> <p>Could lead to further collaborations with client/editor/commissioning body</p>	<p>Application process for state or community funded commissions can be onerous/bureaucratic</p> <p>Money often not very high relative to your labour/time</p> <p>Risk your finished work will not meet client's/editor's expectations</p> <p>Risk you may encounter artistic or personal differences with client, editor or commissioning body</p> <p>With community projects, risk of difficulty in managing diverse groups with differing expectations</p>	<p>Follow local authority Arts Offices, arts centres, literary and print journals online for updates on opportunities.</p> <p>Subscribe to newsletters from Words Ireland, Poetry Ireland, the Irish Writers Centre, Writing.ie, for additional opportunities.</p>
<p><i>Retreat-style residencies</i></p>	<p>Tyrone Guthrie Centre</p> <p>Cill Rialaig</p> <p>Centre Culturel Irlandais</p> <p>Yaddo (US)</p> <p>Blue Mountain Centre (US)</p> <p>MacDowell Colony (US)</p>	<p>Dedicated time/place to make your own work</p> <p>Surrounded by other artists who can inform your practice creatively</p> <p>Direct acknowledgement of your writing practice</p> <p>Often prestigious – boost to your</p>	<p>Sometimes direct financial cost – e.g., bed/board/travel</p> <p>Usually indirect financial cost – e.g., mortgage or domestic bills at home while you are away</p> <p>Highly competitive</p> <p>Can be tough if you're in a 'stuck'</p>	<p>Click here for a good place to begin your research on residencies and retreats</p>

		<p>reputational currency</p> <p>Time away from usual work & domestic concerns</p> <p>Finance: Some pay you a stipend to work</p>	<p>or 'blocked' space</p> <p>Risk you may not get on with the other artists</p>	
<i>Writer-in-Residence roles</i>	<p>University fellowships or writing residencies (UL, UCC, TCD, Maynooth)</p> <p>State/heritage venues (e.g., Farmleigh)</p> <p>Libraries</p> <p>Local Councils</p>	<p>Often prestigious – boost to your reputational currency</p> <p>Fee usually allows some time for you to develop your own work</p> <p>Can bring you in contact with new readers/audience</p> <p>Often beautiful places to work in</p> <p>Opportunity to meet academics, other writers, other arts professionals who can stimulate and inspire you</p> <p>Engagement with communities can be very rewarding and enjoyable</p> <p>Even work that isn't your own writing usually has a creative element</p>	<p>Fees vary widely</p> <p>Usually these roles incorporate other work besides writing – e.g., teaching, curating, moderating, event management</p> <p>Often require careful time management to ensure your writing needs are met</p> <p>Can involve you working outside comfort zone</p> <p>Sometimes require you to learn new skills</p> <p>Often require negotiation skills and careful boundary management with other stakeholders (e.g., students, residency body)</p>	<p>Keep an eye on the social media feeds of Words Ireland and the seven organisations that make up the collective for updates on residencies.</p>

Promoting your own work				
<i>Public readings</i>	<p>Your launch</p> <p>Book festivals</p> <p>Special events (e.g., Irish Writers Centre, local arts centre)</p> <p>Launches of anthologies you are in</p>	<p>Opportunity to bring work to current and new readers</p> <p>Can be a creative experience in its own right</p> <p>Other than book launches, there should be a fee</p> <p>Opportunity to mix with other writers</p> <p>Opportunity for book sales</p> <p>Many festivals are open to being approached by writers who want to read or take part</p> <p>A good publisher or agent will pitch you and your work to festivals</p>	<p>Appearing publicly is stressful even for experienced public readers</p> <p>Usually require preparation: selecting & practising your reading</p> <p>Greater exposure means you can feel more vulnerable to criticism or lack of acknowledgement</p> <p>Fees vary hugely</p> <p>Audience levels can be low</p> <p>Sales can be low – demoralising</p> <p>Extremely competitive – tons of festivals and events within festivals compete for readers’ attention</p> <p>Usually no fee for your own launches</p> <p>Risk of spending time chasing festivals for public appearances without being given a slot</p> <p>Events designed to promote your</p>	<p>For a list of some of the literary festivals around Ireland, click here.</p>

			work often require a lot of promotion themselves	
<i>Articles in journals/other media</i>	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)	<p>Opportunity to reach wider audiences</p> <p>Opportunity for audiences to get a sense of person behind the work</p> <p>If dovetail with publication of your work, can boost audiences and sales</p>	<p>Increasingly very low to no fees</p> <p>Time-consuming</p> <p>Pressure to write might come at a time when you may be exhausted from finishing a major work</p> <p>Can be personally exposing</p> <p>Promoting these on social media etc. can take up time</p>	Every author should hold a copy of the Writers & Artists Yearbook 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.
<i>Moderating events</i>	Book festivals Special events (e.g., Irish Writers Centre, local arts centres)	<p>Opportunity to reach wider audiences</p> <p>Opportunity to engage with other writers as colleagues</p> <p>Recognition of status</p> <p>Opportunity to read work you may not have read before</p> <p>Opportunity to have conversations with writers you admire but would never otherwise meet</p> <p>Stimulating creatively and</p>	<p>Events generally not about your writing but about other writers</p> <p>Very time-consuming: requires reading, research, prep of questions and intro</p> <p>Requires a lot of concentration, sensitivity & ability to improvise during event</p> <p>Fees can vary</p> <p>Chance you might not get on with the people you are moderating</p> <p>Risk of spending a lot of time</p>	Link here??- same as festivals one?

		<p>intellectually</p> <p>Can boost your own reputation by association</p> <p>Festivals open to being approached by writers who want to moderate</p>	<p>chasing festivals without being hired</p> <p>Often require promotion from you, sometimes written into the contract</p>	
Writing for other people				
<i>Journalism</i>	Any journal, broadsheet, magazine or blog	<p>Possibility of interesting & varied subject matter; might feed your own work</p> <p>Some rates excellent</p> <p>Brings you as a writer to a wider audience</p> <p>Can bring a lot of recognition (household name)</p> <p>Great discipline - writing to deadlines and to wordcount</p> <p>Can hone your skills as an editor</p> <p>Can result in you creating a fine piece of writing in its own right</p>	<p>Rates & work security in this sector are falling dramatically</p> <p>Can be time-consuming if you're not a trained/experienced journalist</p> <p>Deadlines tight and sometimes last-minute</p> <p>Might be challenging to balance dual roles as journalist and writer of your own work</p> <p>Can become tedious/predictable</p>	See the Writers & Artists Yearbook
<i>Reviews</i>	See list of journals and publishers here .	May bring you as a writer to a wider audience	Time-consuming: rates do not reflect hours you put in reading	See list of journals and publishers here .

		<p>Good discipline (deadlines/wordcount)</p> <p>Can hone your skills as an editor</p> <p>Some recognition of status</p> <p>Opportunity to read work you may not have read before</p> <p>Stimulating creatively and intellectually</p> <p>Can result in you creating a fine piece of writing in its own right</p>	<p>or thinking about what you're going to review</p> <p>Challenging if you are faced with work you are unsure about</p> <p>Possibly challenging to disentangle roles of being a writer and reviewing other writers</p> <p>Challenging if asked to review someone you know</p>	
<i>Specialist writing</i>	<p>Technical writing</p> <p>Speech writing</p> <p>Pitch-writing</p> <p>Copy-writing</p> <p>Educational content writing</p> <p>Corporate content writing</p> <p>TV/broadcast scriptwriting</p>	<p>Depending on context, hourly/daily rates can be excellent</p> <p>Can be useful in honing editing & communication skills</p> <p>Useful for developing fee/contract/negotiation skills</p> <p>Can be opportunity to work in interesting field</p> <p>Research might inform your own work</p> <p>Opportunity to work as part of a team & learn for others</p>	<p>May involve a lot of energy-consuming negotiation around time & money</p> <p>You may need to tender, which involves estimating the time you'll spend & budgeting accordingly</p> <p>Requires skill around estimating your time</p> <p>Content area might be uninteresting</p> <p>Team dynamics might be challenging</p>	

			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				
<i>Teaching</i>	<p>Universities (e.g., UCD, TCD, UL, UCC, Maynooth, Griffith College, American College, IADT)</p> <ul style="list-style-type: none"> - Undergrad - MA level - MFA level <p>PLC's (e.g., ETB, some DITs)</p> <p>Irish Writers Centre</p> <p>Big Smoke Writing Factory</p> <p>One-off's: libraries, writers groups, festivals</p> <p>Non-traditional outlets: community centres, prisons, resource centres</p> <p>Writers-in-Schools (Poetry Ireland/JCSP Libraries)</p>	<p>Opportunity to learn a lot about craft and challenges of writing</p> <p>Opportunity to see issues in your own work refracted through students' issues</p> <p>Contact hourly rates generally decent</p> <p>Can be stimulating and inspiring</p> <p>Recognition of your skills and experience</p> <p>Can offer a degree of security and stability either short- or long-term</p>	<p>Time-consuming</p> <p>Fees vary</p> <p>Prep essential but can eat up time and is unpaid</p> <p>Can be interpersonally challenging</p> <p>Requires understanding of group dynamics & ability to manage groups</p> <p>Requires understanding and management of students' expectations</p> <p>Workshop (critique) classes require strong direction</p> <p>Students often want/need extra on top of contact hours – requires boundary management</p>	<p>Insert Yvonne Cullen's article here</p> <p>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</p> <p>Strong public profile, teaching experience, an original idea are all desirable. For other organisations like community centres, the bar might be lower.</p>

			<p>Grading can be challenging – highly subjective area</p> <p>More senior roles usually involve a lot of administration – requires skills & time</p> <p>Increasingly competitive field</p> <p>Some roles require postgraduate qualifications (MA, MFA, PhD)</p> <p>If you're doing more teaching than writing, it can become frustrating in the long-term</p>	<p>For a guide to the Liz Lerman critical response process, click here.</p> <p>Work with Big Smoke: http://bigsmokewritingfactory.com/work-with-us/</p>
<i>Mentoring</i>	<p>Irish Writers Centre</p> <p>Stinging Fly</p> <p>Local Authority schemes</p> <p>Arts Council schemes</p> <p>Freelance</p>	<p>Opportunity to learn a lot about craft and challenges of writing</p> <p>Opportunity to see issues in your own work refracted through a client's issues</p> <p>If through other body, contact hourly rates generally decent</p> <p>If freelance you can set and adjust your own rates</p> <p>Usually very stimulating and inspiring</p> <p>Recognition of your skills and</p>	<p>Unpredictable income</p> <p>Requires clarity re: cost to client vis a vis what you deliver</p> <p>Setting your own rates can be challenging</p> <p>Cost to client can be hard to estimate when you're starting off</p> <p>Working through a panel can take trial and error to identify trade-off: what you can do for the money being paid you</p> <p>Requires excellent time</p>	<p>Words Ireland is interested in adding to its panel of mentors. Minimum requirements are three books published and teaching / mentoring experience.</p> <p>http://wordsireland.ie/mentoring-scheme-2017/</p> <p>Join the Irish Writers Centre as a professional member to be added to their list of mentors.</p>

		<p>experience</p> <p>Often opportunity to work on sophisticated material with a view to bringing a project to completion</p> <p>One-to-one much easier to manage than a group</p>	<p>management</p> <p>Requires a high level of expertise & experience</p> <p>Requires empathy and passion</p> <p>Risk of client dissatisfaction – worst case scenario client blacklisting/ badmouthing you (Freelance) Risk of client not paying / delaying payment</p> <p>Risk you won't 'get' a client's work</p> <p>Crucial to have a tried and tested feedback/critiquing model</p> <p>If you're doing more mentoring than writing, can become frustrating</p>	<p>Writers also offer mentoring services through The Inkwell Group.</p> <p>For Playwrights: http://fishamble.com/fishamble-supports/</p> <p>Mia Gallagher, author of this document is available for mentoring and can be contact via Words Ireland</p>
<i>Editing</i>	<p>Through publishers</p> <p>Freelance</p> <p>Structural editing</p> <p>Copy-editing</p> <p>Proofing</p> <p>Guest-editing a journal</p>	<p>Opportunity to learn a lot about craft and challenges of writing</p> <p>Opportunity to see issues in your own work refracted through a client's issues</p> <p>If freelance you can set your own rates</p>	<p>Unpredictable income</p> <p>If hired through an organisation, hourly rates can be low</p> <p>Requires clarity re: cost to writer/publisher/journal vis a vis what you deliver</p> <p>Requires clarity around what sort</p>	<p>www.afepi.ie</p>

		<p>Usually very stimulating and inspiring</p> <p>Recognition of your skills and experience</p> <p>Often opportunity to work on sophisticated material with a view to bringing a project to completion</p> <p>If editing a journal/anthology, it's a creative process in its own right</p> <p>One-to-one easier to manage than a group</p> <p>Can be exceptionally satisfying</p>	<p>of editing you are offering</p> <p>(Freelance) Setting your own rates can be challenging</p> <p>(Freelance) Cost to writer can be hard to estimate when you're starting off</p> <p>Requires good time management</p> <p>If working with a journal/publisher requires clarity around the limits of your role</p> <p>Requires strong interpersonal skills – negotiation, boundaries, trouble-shooting</p> <p>Requires a high level of expertise & experience</p> <p>Risk of writer/journal/publisher dissatisfaction</p> <p>Risk of writer or organisation blacklisting/ badmouthing you</p> <p>Risk of writer or organisation not paying you or delaying payment</p> <p>Requires technical and creative understanding of how to question a writer on issues in their work</p>	
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			and/or suggest fixes If you're doing more editing than writing, it can become frustrating in the long-term	
<i>Programming / Curating</i>	<p>Festivals</p> <p>One-offs for organisations (e.g., Local authorities, Irish Writers Centre, other writing organisations)</p> <p>Part of 'In-Residence' residencies</p>	<p>Exciting, satisfying and stimulating work</p> <p>Opportunity to create beautiful & meaningful events</p> <p>Opportunity to meet and work with artists you admire, sometimes from many different disciplines</p> <p>Opportunity for you as writer to become known to wider audience/readership</p> <p>Fees can be decent</p> <p>High-profile – can increase your reputational currency</p> <p>Can increase your visibility/status with funding bodies</p> <p>May lead to other roles curating/programming</p> <p>Very rewarding engagement with diverse communities</p>	<p>Time-consuming – often to the point where the rate doesn't directly reflect the time spent</p> <p>Requires strong budgeting & financial management skills</p> <p>Requires ability to haggle/negotiate</p> <p>Requires people management & general admin skills</p> <p>Time & boundary management essential</p> <p>Risk you may not have enough of a team working with you – overload</p> <p>Requires a lot of promotion</p> <p>Event/programme usually about other people, not your work</p> <p>Stressful: things always Go Wrong</p> <p>Risk you will lose a lot of money if</p>	

			<p>you get the programme wrong</p> <p>Risk you will have little or no audiences</p> <p>Risk of artist dissatisfaction</p> <p>Risk of audience dissatisfaction</p> <p>Risk of funder dissatisfaction</p> <p>Strong risk of exhaustion</p> <p>(If you do a lot of this) Risk of you being seen as curator rather than writer – can be very frustrating in long-term</p>	
<i>Judging</i>	<p>Awards</p> <p>Competitions</p> <p>Interview panels – e.g., writers-in-residence, curators, etc.</p>	<p>Often prestigious, recognition of your reputation and professional status</p> <p>Opportunity to gain more insight into your own aesthetic preferences</p> <p>Opportunity to read excellent work by others</p> <p>Opportunity to work collegially with academics / other writers you respect</p> <p>Opportunity to debate</p>	<p>Can be time-consuming to read work or applications</p> <p>Can be challenging to make decision – especially if faced with writers/applicants in strong competition</p> <p>Challenging if you know people being interviewed/submitted</p> <p>Risk of making ‘wrong’ choice</p> <p>Risk of alienating somebody who you don’t select</p> <p>Fees vary: some panels don’t pay</p>	

		critically/aesthetically Very useful to see how the 'other side' works & learn how you or your work might appear to an interview/judging panel	anything	
<i>Externing</i>	Universities Some PLC's	<p>Opportunity to learn about craft</p> <p>Opportunity to learn about the teaching & learning of creative writing</p> <p>Opportunity to see issues in your own teaching practice refracted through students' work, teachers' assignments and grades</p> <p>Contact hourly rates good</p> <p>Can be very interesting</p> <p>Recognition of your skills and experience</p> <p>Can offer a degree of security & stability in the short-term</p> <p>Opportunity to engage in a collegial way with other writers and tutors and university bodies</p> <p>May lead to other</p>	<p>Assessing grading practices can be challenging</p> <p>Can take time to get used to a teacher's marking style & choices</p> <p>Requires understanding of where teachers are coming from & your own prejudices & preconceptions around 'good' writing</p> <p>Requires high concentration, usually over a short period of time – can be tiring in the short-term</p> <p>Requires excellent reporting and analysis skills</p> <p>Very unpredictable/occasional income stream</p>	

		externing/tutoring work		
<i>Moderating</i>	[see 'moderating' under Promote heading]			