



The Writer's Compass

Briefing 9: Writing Residencies Sarah Butler

This briefing has been commissioned by **NAWE** (National Association of Writers in Education) in partnership with **Literature Wales**, **Poetry Ireland** and **Scottish Book Trust** to support writers who are interested in undertaking residency work and want to know more about what is involved and how to get started. It includes nuts and bolts information about how you can find out about, apply for, instigate and prepare for writing residencies, case studies from across the UK, a listing of residencies and fellowships, and a host of other useful links and resources.

About the author

Sarah Butler writes novels and short fiction, and has a particular interest in the relationship between writing and place. Her novel, *Ten Things I've Learnt About Love*, will be published by Picador in February 2013. Sarah runs writing workshops in a variety of settings, including schools, parks, libraries and museums, and has worked with writers as far afield as Kuala Lumpur, Malaysia, and Stockholm, Sweden. Recent writing residencies include writer-in-residence on the Central line for Art on the Underground and Tideline – a public art project linked to a major regeneration project in Belvedere, East London. Sarah lives in London and runs UrbanWords, a literature consultancy, which specialises in projects using creative writing as a way to explore and question our relationship to place. You can find out more at www.sarahbutler.org.uk and www.urbanwords.org.uk.



Llenyddiaeth
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Literature
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A note from the author:

My first ever writing residency was on the Greenwich Peninsula in London in 2008. It was a project which I initiated, fundraised for, and managed myself, in collaboration with the literature development organisation Spread the Word, and a public art initiative, Art on Greenwich Peninsula. It felt like a huge jump for me, to go from working as a project manager, and running the occasional writing workshop, to calling myself a 'writer-in-residence'. But I discovered, in this rather ubiquitous term, a wealth of opportunities which, over the last four years, has developed my writing practice, expanded my networks, built my profile, and paid my rent. I have been writer-in-residence on the Central Line for Art on the Underground; at Great Ormond Street Hospital; in the marshes of Lower Belvedere, East London; at the Cuming Museum, London; and online as part of UP Projects Secret Garden Project (you can find out more at www.urbanwords.org.uk). These experiences have been inspiring, terrifying, challenging and delightful in equal measure, and have opened my eyes to the opportunities available to writers interested in engaging with places and people in different ways. I hope that this briefing document will inspire you, in turn, to find your own route into this area of work.

About NAWE

NAWE's mission is to further the knowledge, understanding and enjoyment of Creative Writing and to support good practice in its teaching and learning at all levels. As a professional membership organisation, NAWE aims to assist contemporary writers of all genres both in developing their own practice and sharing their art, craft and imagination with new writers of all ages and backgrounds in a wide range of educational and community settings. The Writer's Compass is responsible for all NAWE's professional development services, including its programme of seminars and events, its annual retreat and year-round professional development planning and coaching services, the majority of which are also open to non-members, together with all the information and advice services for writers generally formerly provided by literaturetraining. www.nawe.co.uk

About Literature Wales

Literature Wales (formerly Academi) is the National Company for the development of literature in Wales. Literature Wales includes Yr Academi Gymreig/The Welsh Academy – the national Society of Writers in Wales, and Tŷ Newydd Writers' Centre. Literature Wales' many projects and activities include Wales Book of the Year, the National Poet of Wales, Writers on Tour funding scheme, writing courses at Tŷ Newydd, Translators' House Wales, the BayLit and Tŷ Newydd festivals and Young People's Writing Squads. It also has fieldworkers working specifically to develop literature activity in the south Wales valleys and north Wales. The services offered by Literature Wales for writers include mentoring, writers' bursaries, information and advice and independent manuscript assessment. For more information contact Literature Wales: post@literaturewales.org / 02920 47 22 66. www.llenyddiaethcymru.org / www.literaturewales.org

About Poetry Ireland

Poetry Ireland Writers in School's mission is to empower the participant by facilitating a magical and memorable experience through the imaginative, emotional and intellectual energy and belief in language that the writer brings to the classroom. The Scheme part-funds single visits and residencies by writers and storytellers to primary and post-primary schools throughout the island of Ireland. The Scheme also provides professional development, training and mentoring opportunities for writers and storytellers seeking to join Writers in Schools.

<http://www.poetryireland.ie/education/>

About Scottish Book Trust

Scottish Book Trust is Scotland's national agency for readers and writers. Our aim is to promote and develop readership in Scotland, while nurturing its writing talent. We are here to help create a confident, cultured and articulate nation by fostering an enjoyable engagement by all, in all forms of literature – word and book – presented on platforms both real and digital.

We have run residencies in communities, schools, nurseries, libraries and prisons as well as online. Scottish Book Trust also runs the Live Literature Funding scheme (LLF), a national initiative to enable Scottish citizens to meet and engage with authors (writers, playwrights, poets, storytellers and illustrators). Scottish Book Trust subsidises hundreds of LLF sessions a year in a range of organisations all over Scotland, including readings, workshops and residencies as well as new and imaginative ways of working.

www.scottishbooktrust.com

Part One: Introduction

Writing residencies have become increasingly common over the last decade or so. Writers have worked in prisons, on cruise ships, in hospitals, airports, schools, transport networks, almost anywhere you can think of. Residencies offer exciting opportunities for writers to create new work, interact with communities, build audiences and profile, and earn an income.

This briefing has been created for writers interested in applying for, or developing their own, writing residencies. It is divided into four sections:

- **Part One:** An introduction to residencies. What are residencies? What do they involve? What opportunities do they offer to writers, and what kind of experience / qualifications do writers need?
- **Part Two:** A series of case studies from across the UK and Ireland.
- **Part Three:** Getting Started. A practical guide to finding out about, applying for, instigating, and preparing for writing residencies.
- **Appendices:** Example Writer-in-residence project brief / Headline information for the Writer Contract / Residencies and Fellowships / Useful Links / Bibliography.

What is a writing residency?

In this briefing, I will use the term residency to refer to projects where a writer is attached to a specific place or organisation or community over a period of time, and is asked to facilitate and create new work and to explore and develop relationships.

The terms writing residency, writing fellowship and writing retreat are often used interchangeably and what is meant by each can become confusing. For instance, in Scotland, writing residencies (according to the definition above) are commonly called fellowships (the Scottish Arts Council used to host these in partnership with a wide range of organisations – local authorities, libraries, universities etc. and now, as Creative Scotland, runs the residency programme Creative Futures). In the US and Canada, we have residencies which are really retreats, where writers are given time and space to work on their own writing with no obligation to engage with the place they are resident in, except occasionally to give readings. The Royal Literary Fund Fellowships Scheme places professional writers in higher education institutions to foster good writing practice among students through one-to-one coaching. Other university-based models ‘give’ writers paid time for their own work in return for some teaching duties.

Some other definitions of writing residencies:

“I would define a residency as a genuinely creative opportunity for a writer that involved them developing a relationship with a place, with a community or with an idea. It wouldn’t be a residency for me if it didn’t involve the creation of new work, ideally both by the writer and the people that they are working/come into contact with.”

Claire Malcolm, Director, New Writing North www.newwritingnorth.com

“I think it’s difficult to pin down in absolute terms because of the range of institutions that can host a residency and the variety of contexts in which a residency can happen. So I suppose I am saying its definition should be broad – perhaps one of the criteria is in fact that almost any institution could host one, and almost any context is appropriate – as long as those involved are clear about the value to the host and to the writer. As is the case for any ‘project’, the parameters and scope of a residency should be defined by the host once they have decided to set it up. This is likely to be set to some extent by a budget and to some extent by what the host wants as an outcome. A residency can be an opportunity to develop new writing through an engagement with a specific group of people with an intention for some kind of publication at the end of it, or an event or other outcome. It may be that the residency is based on an engagement with a place as well as, or instead of, a group of people.”

Tamsin Dillon, Head of Art on the Underground www.art.tfl.gov.uk

“I’ve discovered there’s a lot in common with the ethnographer ‘in the field’ and the poet working ‘in residence’. Each has to get to grips with a new cultural arena, employing various methods to suss out where the really interesting stuff is happening.” *Elspeth Murray, poet www.elspethmurray.com*

Whatever you choose to call them, I see the key elements of writing residencies as:

- Longevity
- Place / community specificity
- Flexibility / responsiveness

The word ‘residency’ encompasses both time and place (“*The time during which a person resides in or at a place*” OED). A writing residency suggests a longer-term engagement and relationship with a place and/or a group of people than, say, a one-off workshop, or teaching a writing course. I find it useful to think about the idea of a ‘host’ – that host might be an organisation, a place itself and all that that encompasses, or a specific community. For me, residencies are also defined by their flexibility: they are designed for a specific place and situation and therefore each is unique, bespoke, and responsive, rather than entirely fixed and pre-planned. And finally, residencies may involve some form of commissioned writing, created by the writer in response to the specific place/situation.

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- Writing residencies come in as many shapes and sizes as you can imagine. They can happen almost anywhere: in a school, library, festival, prison, museum, gallery, business, shopping centre, hospital, cathedral, zoo, botanical garden, rural area, youth club, day centre, old people’s home ...
 - Residencies can last from a single week to a number of years. Some are run on an ongoing basis – others are one-off.
 - The focus and ambition of a residency will differ depending on the host/commissioner, the writer, the location, the funding stream, and so on. Some will focus on delivering community benefit through on-the-ground engagement; some will work towards public art outcomes or publications; some will emphasise experimentation and the development of a writer’s own practice.
 - Sometimes residencies will involve more than one writer, or a writer collaborating with an artist working in a different art form.

- The brief – a document which outlines the expectations and requirements of the host, and the scope of the residency – is a really important element of a successful residency. Often these briefs can be negotiated and refined at the beginning of a residency. A good brief enables both writer and host to be clear about their aims and expectations, and be realistic about time and resources. (See Appendix 1 for an example brief.)
- Poet Elspeth Murray has written a wonderful piece using five metaphors to explore what being a writer-in-residence involves. She talks about being an anthropologist, a mining engineer, an expedition leader, a chaplain and a lighting technician. If you subscribe to the Third Way you can read the whole article here:
<http://www.thirdwaymagazine.co.uk/editions/summer-2009/features/shall-i-compare-thee-to-a-sunny-delight.aspx>

Why would a writer want to do a writing residency?

Writing residencies (can!):

- **Create new audiences** – engaging in depth with specific communities can develop new audiences for your work.
- **Raise your profile** – residencies often involve publications, installations, online archives, events, and PR and marketing activities, all of which can build your profile as a writer.
- **Buy you time to write** – some residencies will include paid time to write (usually commissioned/residency-specific writing, rather than for individual projects – you may want to think through how you can connect the two!).
- **Offer inspiration** – residencies involve in depth engagement with places, stories, and people, which inevitably feeds your own imagination and writing.
- **Provide new opportunities** – to engage with a particular setting or with a particular group of people; to pursue a particular interest or theme; to develop certain skills, such as running workshops with young people.
- **Offer financial security** – residencies often pay reasonably well, and many writers find the level of financial security, particularly that offered by longer-term residencies (which can be from 1-3 years), very beneficial.

A note of caution:

A few writers will consider writing residencies as the bulk of their 'writing practice', but most writers will look to do residencies alongside their other writing work – be that poetry, novels, film scripts etc. It is important to strike a balance between your residency/ies and your 'own' work. Residencies can become all consuming if you let them, so it is important to be honest with yourself, and those you work with, about how much you are prepared and able to take on. It's also worth remembering that commissioners will often look to engage writers who have a dynamic practice of their own.

Why would an organisation want to commission a writing residency?

We asked a few arts managers/curators what they felt was the value of a writing residency:

“They’re a fantastic opportunity for a writer to be paid to write and for an institution to have an opportunity to spend time with, and be infected by, a writer.”

Geraldine Collinge, Director of Events and Exhibitions RSC www.rsc.org.uk

“At Art on the Underground, the value has been in bringing a different voice in to a complex working environment that led to a range of outcomes from development of written skills for some staff to the publication of something that customers could read that led to greater understanding of the environment. Writers bring different ways of communication from visual artists so it’s been an important way of working across different art forms for the programme.”

Tamsin Dillon, Head of Art on the Underground www.art.tfl.gov.uk

“Based on our experience of commissioning ‘Central line stories’ with writer Sarah Butler (2009) the value is two-fold, it enabled unique writing that evolved from and within the environment and staff of London Underground. It also created a strong sense of community amongst the Line’s staff, who still identify positively with the project to this day.”

Louise Coysh, Curator, Art on the Underground www.art.tfl.gov.uk

“I’m motivated to commission writing residencies for two main reasons: the opportunity to support writers through well-paid and exciting work opportunities and the opportunity to set writers a creative challenge to work with new audiences and new participants in the literary arts.” *Claire Malcolm, Director, New Writing North www.newwritingnorth.com*

What qualifications/skills/personal qualities do I need?

There are no set formal qualifications needed to do a writing residency. However, if you do work a lot as a writer in the community, you might want to think about obtaining the introductory teaching qualification PTLLS (Preparing to Teach in the Life Long Skills Sector). This is a 30-hour course that covers the basics including how to plan sessions, motivate learners and use a variety of assessment methods. Further details at <http://www.cityandguilds.com/45858.html>

Different hosts/commissioners will have their own requirements which should be clearly set out in the residency brief. They will most likely be looking for:

- Experience/aptitude/motivation in engaging with a wide range of communities e.g. through writing workshops, oral history taking, performances.
- Evidence of previous comparable work.
- In most cases, commissioners will want to know your publication record.

Writing residencies do require certain personal qualities:

- A willingness (indeed keenness!) to engage with a broad range of people, writers and ‘non-writers’, and see them as experts in their own right – take a look at the NAWA resource *Getting started as a writer in the community* by River Wolton for more on this: <http://www.nawe.co.uk/writing-in-education/writing-and-community.html>
- The ability to be flexible and responsive to situations.
- A desire and ability to communicate well about the residency and your writing.

It also really helps to have certain key skills/areas of knowledge, such as:

- Workshop/facilitation skills.
- The ability to organise and manage your time and workload.

- The ability to pitch ideas and market yourself and your work.
- An understanding of the basics of project management – budgets, evaluation, recording/reporting, marketing etc. The degree of a writer's involvement in the organisational aspects of a residency will vary. In some residencies, writers will be expected to develop partnerships, set up workshop programmes, get involved with press and marketing etc. In others, a project manager will deal with the more practical aspects. It's useful to have an awareness of these issues, even if you're not directly involved in them.
- Event management and promotion.
- Editing skills (if you are editing an anthology of work for instance).
- Use of social/digital media.

What kind of experience do I need and how do I get it?

When commissioning a writer, organisations/hosts will want to be reassured that you will be able to fulfill the role and achieve the residency's aims. Emphasizing any experience you have at application/interview stage will help to demonstrate that you're the right person for the job. Experience of other writing residencies obviously helps, as does any experience you might have running one-off writing workshops or courses, or volunteering for arts organisations. However, your experiences don't have to be writing related. Most of the skills needed for delivering residencies – communication skills, partnership building, group management, flexible and creative thinking, project and time management etc. – are transferable ones, so don't discount experience you have gained in other jobs and voluntary work.

Everyone has to start somewhere! You can start to build up your portfolio of experience by setting up your own residency project (think small/local to begin with – is there a school or a community centre in your local area who you could pilot a small project with?) or doing some volunteering with/shadowing of experienced writers (you might want to approach your own contacts, or talk to writer development organisations, to set this up). Make sure you document everything you do so you can demonstrate your experience to possible employers. See Part 3 below, for more information and advice on getting started.

What kind of publication record do I need?

This completely depends on the host/commissioner. Some will be more interested in your experience of engaging with communities, and your personal skills/aptitudes and enthusiasm, than your publication record. Other, often higher profile residencies, will be looking for established writers with strong publication records. As obvious as it sounds, it's worth remembering that all residency hosts/commissioners want to work with a 'writer', by which I mean someone with their own writing practice, whatever that might be. It is important to protect some of your time to maintain and develop this practice, and keep developing your own publication profile.

Can writers in all genres undertake writing residencies?

Absolutely! The key thing is to be flexible and genuinely interested in the specific opportunities the residency offers. If you're only interested in researching your next crime thriller, you might not be the best fit for a residency aiming to develop a passion for writing in young people, for instance.

Part Two: Case studies

This section brings together five brief case studies of writing residencies from across the UK and Ireland. We have selected projects that take different approaches and look to reach different 'types' of audiences. The selections are roughly aligned to the following themes:

- Place-specific residencies
- Digital residencies
- Working with children/students
- Working with vulnerable adults
- Working within businesses/corporations

After each case study there is a list of places to go for further ideas and inspiration.

Case study 1: Combe Down Stone Mines Project / Andy Croft



Andy Croft at a poetry reading with local school children (left) and a poster advertising the final celebratory event (right)

- **Commissioner/Host:** Combe Down Stone Mines Project
- **Writer:** Andy Croft
- **Location:** Combe Downs, near Bath
- **Length of residency:** Approximately 8 months
- **Dates:** 2009
- **Fee and expenses:** £8,000 (including travel and accommodation)
- **Target audience:** Local residents and mine workers
- **Aims:** To record and celebrate the end of the Combe Down Stone Mines Stabilisation Project.
- **Outcomes:** Village pageant performed at final celebratory event; book of writing by Andy, local residents and miners; new long poem by Andy; words to musical pieces by Paul Englishby.

What happened?

Andy Croft was approached by public art consultants Frances Lord and Steve Geliot who were managing the *Combe Down Public Art Project*, a series of artist commissions celebrating the end of the *Combe Down Stone Mines Stabilisation Project*. Years of stone mining had hollowed out the land underneath the village which was in danger of collapsing. A process of filling in the mines, in order to save the village, was approaching completion after many years of noisy, dirty work.

Initially uncertain about whether he wanted to get involved (because of the distance from his home in the North East of England), Andy says “once I’d landed, I realised I should never have hesitated. I just wish there were more residencies like this one.”

The commissioners were clear from the beginning that they wanted the local community involved in the project. Significant amounts of groundwork had already been done and Andy found a range of interested local people, ready to get involved. He was given free rein to decide what product he wanted to work towards. He worked out what was feasible within the timescale of the project and set himself the following targets:

1. To write a pageant about the history of the village to be performed by local children.
2. To write a long poem, inspired by the project and the village.

3. To put together a book of poems by villagers and miners about the saving of Combe Down.
4. To write the words to musical pieces created by the composer Paul Englishby for the project.

Andy worked with the local primary and secondary schools in the first instance. He also placed adverts in the local paper to encourage local writers to come forward. The work of all the artists built towards a finale celebration event.

Why did it work?

- The project organisers had done excellent groundwork, developing links with, and interest within, the local community. From arranging home-stays for the artists with local people, to identifying interested local groups and individuals, this laid the foundations for a genuine process of collaboration between the artists and local people.
- The mix of different artists working in the same place at the same time resulted in opportunities to socialise, connect, share ideas and collaborate.
- The project context was interesting and intellectually stimulating for the writer.

Andy Croft's advice to writers new to residencies:

"I know writers who do this kind of work solely for the money, don't enjoy it, and see it as taking away from their own writing. That's never going to work. You have to open yourself to the people you're working with and to their writing. It's a privilege to be able to step into another world and immerse yourself in it. It all feeds into your own work eventually."

Links for further information:

www.bathnes.gov.uk/environmentandplanning/majordevelopments/combedownstonemines/Pages/Public%20Art.aspx.

<http://www.smokestack-books.co.uk/>

Andy Croft: Biography



Andy Croft lives in Middlesbrough, where he has been active in community-writing projects for many years. Writing Residencies include the Great North Run, the Hartlepool Headland and HMP Holme House. He has worked in hundreds of schools all over the UK.

Among his books are *Red Letter Days*, *Out of the Old Earth*, *A Weapon in the Struggle* and *Comrade Heart*. He has written over forty non-fiction books (mostly about football) and five novels for teenagers.

He has edited the poetry anthologies *Holme and Away*, *Speaking English*, *Red Sky at Night* (with Adrian Mitchell), *North by North East* (with Cynthia Fuller), *Not Just a Game* (with Sue Dymoke) and *Night Shift* (with Jenny Swann and Michael Baron).

His books of poetry include *Nowhere Special*, *Gaps Between Hills* (with Mark Robinson), *Headland*, *Just as Blue*, *Great North*, *Comrade Laughter*, *Ghost Writer*, *Sticky*, *Three Men on the Metro* (with WN Herbert and Paul Summers) and *1948* (with Martin Rowson). He writes a regular poetry column in the *Morning Star* and runs Smokestack Books.

Places to go for further ideas and inspiration:

<http://cytser.com/>

Writer and storyteller Cath Aran led Dragon Tales/Chwedlau'r Ddraig, an initiative to develop the creation and telling of modern Welsh folk stories, working with local primary and secondary schools, community groups and organisations representing the retired and elderly.

<http://www.urbanwords.org.uk/aplaceforwords/case-study-almostanisland.shtml>

Sarah Butler and Aoife Mannix worked with local residents and schoolchildren during their three-month writing residency on the Greenwich Peninsula in East London, an area undergoing significant regeneration.

<http://www.nawe.co.uk/DB/wie-editions/editions/schools.html>

<http://www.darksksotland.org.uk/constellation/project/index.html>

Writer Linda Cracknell was one of the three 'stargirls' involved in The Highland Constellation Project which brought together astronomy, digital art, craft and literature to help schoolchildren expand their understanding of the cosmos.

http://www.trurocathedral.org.uk/cathedral_writer/index.html

Victoria Field undertook an eleven-month residency at Truro Cathedral where she was able to develop her own creative work and create opportunities for other writers to become involved with the Cathedral.

<http://www.rsc.org.uk/explore/projects/adelaide-road/>

Aoife Mannix was poet in residence on the RSC's Adelaide Road project. Aoife ran a series of writing workshops, asking participants to respond creatively to the history and people of Adelaide Road, using the RSC production of *As You Like It* as an inspiration.

<http://www.charmarch.co.uk/> <http://www.watershedlandscape.co.uk/>

Char March spent a year as Writer-in-Residence for the Watershed Landscape Project in the South Pennines where she worked with a huge range of groups including deaf children, sheltered housing residents, skateboarders and choristers.

<http://www.patryanstoryteller.co.uk/projects.html>

Patrick Ryan has run two National Literacy Trust projects involving storytelling and sport, *Kick into Reading* and *Sports Stories*, in which he worked with football clubs across England.

<http://writearoundthetoon.co.uk/content/about/>

Write Around The Toon is a self-guided creative-writing tour of Newcastle-Gateshead, resulting from a series of short writing residencies in cultural venues across the region funded by the Arts and Humanities Research Council and the Newcastle Centre for the Literary Arts.

Case study 2: Poet on an Allotment: My Place Or Yours / Jay Bernard



The community garden in Oxford and allotment in Hampstead, where Jay Bernard (centre) was in residence.

- **Commissioner:** Apples and Snakes
- **Writer:** Jay Bernard
- **Location:** Oxford/London
- **Length of residency:** 6 months
- **Dates:** November 2008 – April 2009
- **Fee and expenses:** £4,000
- **Target audience:** People interested in place/space – poets and writers primarily
- **Aims:** *My Place Or Yours* aimed to explore the relationship between poetry and place and create the opportunity for writers to explore new ideas and create new work. Apples and Snakes also wanted to experiment with a digital residency, treating the project blog as integral to the experience and reception of the residency. Jay's personal aim was to produce a new body of work and to learn about gardening, specifically permaculture.
- **Outcomes:** Jay generated a new body of work of about fifteen poems that she re-constructed into a twenty-minute piece for a performance at Soho theatre. The project blog remains archived online.

What happened?

My Place Or Yours involved six writing residencies across the UK. It aimed to explore place and the poets' relationship to it, and create opportunities for writers to create new work. Jay was approached directly by Apples and Snakes and asked if she wanted to be involved. They suggested she might like to be in residence on an allotment.

The recruited writers were brought together for a weekend before their residencies started. They met at the Albany in Deptford and explored Blackheath, Greenwich and London Bridge – the aim of the weekend was to generate ideas about how to do the residencies, what approaches to take, and how they might organize their work.

Jay describes her residency as “a few months spent writing, digging, planting, weeding and talking to people for whom gardening is the highest pleasure. Also, wandering around places I thought I knew and finding new things.” Her time was divided between visiting the allotment, engaging with people she met there, writing new work, and updating the blog.

Each writer had a mentor throughout the project, and the blog provided a space for the writers to connect with each other and with a wider audience. Jay says that the blog gave her a structure for writing and reflecting on her visits to the allotment, and made her feel “very much a part of the project”.

This was Jay’s first writing residency. She said it helped her to understand the nature of regular, rigorous work – “you cannot do a residency without a lot of discipline”. She also “came to terms with exposing myself when I posted a lot of the terrible drafts I’d been writing. I think I am less precious about my work now, more aware of how relationships maketh the residency, and more clued-up when it comes to writing about unfamiliar subjects.”

What worked, what didn’t?

Jay describes the residency as offering her a “minor epiphany” about her own work and processes: “You aren’t confronted with your own limitations until you get a long project like this”, she says, “and then it takes another five years to realise what those limitations really were.”

Jay enjoyed the location of her residency and working with the people she met there. “There are some images that I still think about and will someday use” she says. She also enjoyed the digital element of the project and the connections and input that enabled: “The blog was great. It changed over time. I got to contribute the drawings and the comments were always insightful and thoughtful.”

Jay found that the mentoring element of the project wasn’t as successful for her as it was for other writers involved in the project. Uncertain of the quality of her own work, Jay found it difficult to establish an easy relationship with her mentor, and made a decision to focus on visiting the allotment, writing drafts, and blogging.”

Jay also talks about her struggles working for the first time as a ‘writer-in-residence’: “It complicates the relationship between work and payment,” she says. “I really wondered whether what I was writing was worth the amount being paid for the residency. It was hardly astronomical, but it made me approach my writing in a fitful way that was not necessarily conducive to good, steady work.”

Jay Bernard’s advice to writers new to residencies

“I only really have one piece of advice: get some perspective early on. Being chosen to do a residency is flattering and that flattery, combined with gratitude, can make you blind. Ask yourself what you intend to do, and whether there is any evidence of these intentions in what you’ve done so far. Then try to see what you’re *actually* doing and adjust accordingly. The sooner you get that final answer, the sooner you become conscious of your situation, what you’re writing, and how it might be read, the sooner you can begin the real work of creating something honest that will both satisfy and outlast the expectations of the residency.”

Links for further information:

<http://myplaceoryours.org.uk/author/jay-bernard/>

<http://www.brnrdd.co.uk>

Jay Bernard: Biography



Jay Bernard is from London, and is currently writer-in-residence at The Arts House and The National University in Singapore. Her first pamphlet *Your Sign is Cuckoo, Girl* (Tall Lighthouse, 2008) was Poetry Book Society's pamphlet choice for summer 2008; she is currently working on her second.

Places to go for further ideas and inspiration:

<http://www.nawe.co.uk/DB/wie-editions/articles/storyspinner.html>

Lucy Banwell has been the virtual writer-in-residence with NAWE's online multi-media project, StorySpinner.

<http://www.poetrysociety.org.uk/content/archives/places/internet/>

John Burnside undertook a challenging six-month online residency as part of The Poetry Society's Poetry Places project which aimed to bring poetry to new audiences.

<http://www.upprojects.com/secretgarden/projects/sarah-butler-the-secret-garden-project-writer-in-residence--word-garden/4>

Writer Sarah Butler tended a digital Word Garden as part of her year-long residency with the Secret Garden Project, a programme of temporary commissions and pop up art events created to celebrate London's secret gardens.

<http://www.scottishbooktrust.com/teens-and-young-people/videos>

Cathy Forde and Keith Gray created videos providing young writers with inspiration and ideas on how to write stories during their tenure with Scottish Book Trust's Virtual Writer in Residence programme.

http://writerinthestorm.blogspot.co.uk/2005_04_01_archive.html

Jules Horne was Scotland's first virtual writer-in-residence, offering mentoring, workshops and online writing resources to the writers of Dumfries and Galloway. See also:

- <http://texthouse.typepad.com/dgaakineticpoetry/> (poems from the Words on the Move Kinetic Poetry Project)
- http://dgpodcast.blogspot.co.uk/2006_08_01_archive.html (Flash Fiction recordings)
- <http://www.dgcommunity.net/dgcommunity/MiniWeb.aspx?id=263&menuid=5249&opened=5249> (Poetry Podcasts at the BBC)

<http://www.nawe.co.uk/DB/wie-editions/articles/writing-in-the-digital-age.html>

www.virtualwriter.co.uk

In the NAWE-commissioned article *School visits in the digital age*, David and Helen Orme describe the benefits of being a 'virtual writer'.

Case study 3: Limavady Central Primary School / Liz Weir



As part of the project finale, Limavady school linked up with St. Luke's school using the interactive smart board

- **Commissioner/Host:** Poetry Ireland Writers in Schools Northern Ireland Residency Programme (<http://www.poetryireland.ie/education/wisni.html>) and Limavady Central Primary School
- **Writer:** Liz Weir
- **Location:** Limavady Central Primary School, Northern Ireland
- **Length of residency:** 10 hours (6 visits in total)
- **Dates:** September – October 2011
- **Fee and expenses:** £730 and travel expenses
- **Target audience:** One class of year 6 students
- **Aims:** To support writing within the classroom, particularly report writing, narrative, and stimulating creative writing.
- **Outcomes:** A series of stories by the students; a final event involving other students, staff and parents and St. Luke's school in Belfast, a follow-up writing workshop for all teachers in the school.

What happened?

Limavady Central Primary School applied to Poetry Ireland's Writers in Schools NI Residencies Programme to work with Liz Weir (who they knew by reputation and because she had already made some one-off visits to the school). The residency centred on the theme of Titanic (in the centenary year of the Titanic).

Preparation: "It only works if you do the preparations", Liz says. Liz carried out extensive preparatory work, liaising with the head teacher and class teacher at the school to find out as much as she could about the school and students before the residency. She asked about:

- "Who, what, where, when, how".
- Students' abilities – any special needs, language issues, problems with writing, confidence levels.
- The school timetable, the usual length of classes, and break times: "lunchtime and break time are sacrosanct", she says.
- Expectations from the class teacher/school.
- Planned location for workshops (e.g. classroom, library, out of school).
- Resources available (e.g. smart board, tables).

- Support available (e.g. classroom assistant).

The residency sessions: Liz started by getting the students to tell and retell stories – “you have to create good listeners,” she says – and then got them to think about how stories are structured, using a story they’d been told. They then made a composite poem, on the theme of the Titanic, involving all the students, Liz, and the staff. After this, they split into groups, each had a template for the story and a selection of characters to choose from. Each group selected a character to centre their story around. “I also encourage them to use all their senses,” Liz says, “They come out with some stunning phrases, and that can trigger off a whole story”. Each pupil then developed his or her own story.

The finale: Liz makes sure she always does a finale for a project, where students tell stories or read their work to parents, staff and other students. In this project, Liz linked up Limavady Central Primary School with a school in Belfast which was also working with Liz on the same theme. Using the classroom smart board, the two schools linked online to share their work. “It was brilliant,” Liz says, “a rural school and a city school. As it happened, one school was Protestant, one was Catholic, so the project had an additional cross-community dimension and they could connect with each other online.”

Why did it work?

- **The whole school felt involved:** Liz always makes sure that the rest of the school know about and feel involved in her residency, even though the residency scheme targets an individual class. In this residency, the students directly involved in the project went to other classes to tell stories. Liz made sure she talked to other staff members about the project (e.g. over break or lunch in the staff room). The final event was opened out to the whole school community: parents, governors, other students and teachers.
- **Strong support from the class teacher:** “The teacher was superb, and was with me all the way”, says Liz. Crucially, the teacher carried on and developed Liz’s ideas throughout the week between visits.
- **Involvement of class teacher and classroom assistant:** Both joined in with the writing exercises and shared their work with the students.
- **Making connections outside of the school:** Connecting up with another, very different school through the classroom smart board gave the residency an additional dimension.

Liz Weir’s advice to writers new to residencies in schools:

1. Preparation, preparation, preparation.
2. Don’t be afraid to ask for help.
3. Remember that some teachers are not confident with creative writing themselves – you need to develop a relationship of trust with them, and help them develop creatively as well as the students.

Links for further information:

<http://obrien.ie/author.cfm?authorid=54> – Liz’s books/cds for The O’Brien Press

http://www.nicurriculum.org.uk/skills_and_capabilities/thinking_skills_and_personal_capabilities/listen_and_think/index.asp - Liz’s books for the Northern Ireland Curriculum for Years 1 & 2

http://www.nicurriculum.org.uk/skills_and_capabilities/thinking_skills_and_personal_capabilities/storybooks/ - Liz’s books for Years 3 and 4

<http://www.early-years.org/mifc/cartoons.php> cartoons on diversity written by Liz

Liz Weir: Biography



Liz Weir is a storyteller and writer from Northern Ireland, who tells her stories to children and adults on all five continents. As a children's librarian for the city of Belfast in the 1970s, she learned about the healing power of storytelling. Weir appears in small storytelling clubs and at major international festivals, such as the National Storytelling Festival in Tennessee and the Australian National Storytelling Festival. She has performed in Israel, at universities in Germany and Wales, on TV between Australia and Canada, in the mighty Vanderbilt Hall of New York's Grand Central Station, and in quiet hospital rooms. Weir is also the author of two collections of stories for children: *Boom Chicka Boom* and *Here, There and Everywhere*. Weir was the first winner of the International Storybridge Award from the National Storytelling Network, which cited her "exemplary work promoting the art of storytelling within Ireland and between other countries", and was nominated for the Astrid Lindgren Award.

Places to go for further ideas and inspiration:

<http://www.nawe.co.uk/DB/article-search/articles/real-writing.html>

Liz Cashdan describes some of the workshop ideas she used within her job-share residency in Wakefield primary schools.

<http://www.nawe.co.uk/DB/article-search/articles/a-multi-dimensional-residency.html>

Alison Leonard was writer-in-residence in a comprehensive school during the Bath Literature Festival. It turned out to be a challenging experience, raising interesting questions about the role of the writer in a school.

<http://www.poetrysociety.org.uk/content/education/membership/examples/>

Poet Ross Sutherland undertook a ten-week residency with five primary schools in Lambeth which marked the launch of the Poetry Society's Schools Network Education Package, a way for clusters of schools to bring poetry to life in the classroom.

<http://www.scottishbooktrust.com/the-museum-of-scottish-lighthouses-writer-in-residence>

The Museum of Scottish Lighthouses teamed up with Fraserburgh Academy and poet Knotbrook Taylor on a writing residency involving students at the Academy and a local Primary School.

<http://www.urdd.org>

Literature Wales funded a project undertaken by Urdd Gobaith Cymru, an organisation that runs a range of different activities for children and young people across Wales. A series of workshops and lectures by authors and university lecturers focusing on books included in the curriculum were offered to students studying Welsh at 'A' Level at schools throughout Wales (sessions were designed for those studying first language Welsh 'A' Level and second language Welsh 'A' Level).

Case study 4: Me and Mine / Patrick Jones

- **Commissioner/Host:** Welsh Refugee Council
- **Writer:** Patrick Jones
- **Location:** Cardiff (at Welsh Refugee Council and filming on location)
- **Length of residency:** 5 months
- **Dates:** 2011
- **Fee and expenses:** (information not available)
- **Target audience:** Refugees in Cardiff
- **Aims:** To tell positive refugee stories from a different perspective; to create a platform for underrepresented voices; to counteract negative media stereotypes.
- **Outcomes:** A DVD of three poetry films.

What happened?

Motivated by a desire to challenge nationalism and negative media stories about immigration and asylum, Patrick approached organisations and charities in Cardiff working with refugee communities with an idea: he wanted to set up a writing residency, working with refugees towards the creation of poetry films telling individual stories. The Welsh Refugee Council was enthusiastic and supported Patrick's application to the Arts Council of Wales, offering some match funding as well as organisational support.

Patrick initially ran taster sessions with up to 20 refugees (recruited by the Refugee Council) and Refugee Council staff members. These sessions were designed to allow themes and stories to emerge from the group itself; the participants were interested in writing about why they left their home countries, how they had been welcomed in the UK, and their lives as future citizens.

The group self-selected down to three individuals who worked intensively with Patrick to create their poetry films. They drew up storyboards and then filmed around Cardiff and in their homes. Patrick had the skills to support the filming himself but worked with an editor to create the final versions of the poetry films.

Why did it work?

- Patrick focused on simple human stories, sharing stories from his own life and encouraging participants to find ways to write their own versions. Although Patrick worked with translators, some writing exercises failed because of language barriers, so Patrick had to be flexible and inventive during workshops.
- The production of the DVD meant there was a lasting, tangible final product that Patrick and the participants take great pride in.
- Patrick had a strong personal motivation, demonstrated by his self-initiation of the project. "I am always learning," he says. "The stories people told humbled me, and the project reignited my desire to fight against social injustices."

Lessons learnt:

- The project infrastructure was "fragile", Patrick says. When a key member of staff at the Refugee Council left, the project "faded" and the DVD has not yet been distributed to a wider audience.

- Patrick cites funding and time as key issues for the project. “I would have liked to work longer-term, with more vulnerable groups,” he says. “I had to accept the project’s limitations, but I’m really proud of what we did.”

Patrick Jones’ advice to writers new to residencies:

- Planning is really important, especially if you’re working with people with a wide variety of needs. Make sure you do your research. Know who you’re going to be working with so you can plan accordingly.
- Liaise with your host organisation. Make sure you have good communication channels with the person ‘on the ground’ who is helping you by recruiting and supporting participants.
- Step outside of your ego – tell yourself this isn’t about me, this is about the stories of the participants.
- Be brave, and be bold.

Links for further information:

www.patrick-jones.net

<http://www.100welshheroes.com/en/biography/patrickjones>

Patrick Jones: Biography



With over 15 years experience in taking words to the community. Patrick has set-up various writing projects for people with specific needs, for example, hospice patients, school non-attendees, mental health patients and the young homeless. He ran a series of workshops in 2009/10 with Literature Wales (formerly Academi), working with inmates in Parc, Usk and Swansea Prisons on developing their creative expression. He has been writer with many WNO MAX projects and has worked alongside Hafan Cymru, Llanhilleth Institute, Glyn Coch Communities First, St David’s Foundation Hospice Care, The Samaritans, NCH Headlands and the Tredegar Development Trust. His work includes the plays *Everything*

Must Go, *The War is Dead* and *Revelation*; the books *Fuse* and *Darkness is Where The Stars are*; the cds *Commemoration*, *Amnesia* and *Tongues for a Stammering Time*; and films *Postcards From A Young Man*; *the making of (Manic Street Preachers)*, *The Absents*, *Of Masks and Mirrors*, *A Lost Adoration* and *Indian Summer*.

Places to go for further ideas and inspiration:

<http://www.cardiffymca.co.uk/>

In another project, this time with Cardiff YMCA Housing Association, Patrick Jones delivered creative writing sessions with current and former residents, using a variety of techniques, including senses, music, visualisation and reminiscence, to help participants find inspiration. The project was funded by Literature Wales.

<http://www.lapidus.org.uk/SpreadtheWord/index.php>

Pilot projects were undertaken with children in long-term hospital care, women with chronic pelvic pain, self-harming prisoners, people with mental health problems, or with a drug or alcohol problem, and in other healthcare settings as part of Lapidus’ Spreading the Word on Writing and Health project.

<http://www.writersinprisonnetwork.org/WRITERS%20BEHIND%20BARS.pdf>

Download this pdf for an insight into a day in the life of a writer-in-residence in prison.

<http://www.literaturewales.org/write-for-life-prisons-project/i/134370/>

Literature Wales' Write for Life initiative aims to offer adult prisoners with low literacy skills the opportunity to take part in literature-related activities including creative writing workshops and reading groups run by professional writers. Having previously worked with Write for Life, writer Tracy Harris was funded by Literature Wales to undertake a series of workshops with a group of adult prisoners at HMP & YOI Parc with the aim of writing and ultimately performing a play/story. The performance took place as part of a Creative Arts concert that included music (prisoner and staff rock band), a MC/rapping set, a reading of a radio play; and a poetry/monologue reading.

<http://www.newwritingnorth.com/projects.html>

Poet Gillian Allnutt undertook a New Writing North writing residency with the Medical Foundation for the Care of Victims of Torture (now Freedom from Torture), working on a one-to-one basis with people who were being supported by the Medical Foundation as well as members of the staff.

<http://www.literaturewales.org/the-whitchurch-project/>

Writers Phil Carradice and Briony Goffin worked with patients and staff at Whitchurch hospital and members of the local community to celebrate the hospital's past, present and future on a project run by Literature Wales and the Cardiff and Vale NHS Trust.

<http://www.artcare.salisbury.nhs.uk/kingfisher.htm>

Rose Flint ran a series of women's writing workshops in hospital and the community as part of the Kingfisher Project run by ArtCare and Salisbury Arts Centre. She reflects on her experiences in the article *Wise Words*.

<http://www.nawe.co.uk/DB/article-search/articles/wise-words.html?ps=TJCWqDS2KgyycNt2c3hnQKCrX99pL>

Case study 5: Inverness Airport / Liz Niven



Liz Niven after a Loganair flight



Liz with pupils at Tiree High School

- **Commissioner/Host:** Loganair
- **Writer:** Liz Niven
- **Location:** Inverness Airport, and Loganair destinations
- **Length of residency:** Approx. 20 days work on site, over 3 months, double that for the rewriting
- **Dates:** October – December 2003
- **Fee and expenses:** Approx. £3,000 plus travel, accommodation and subsistence
- **Target audience:** Travellers, airport staff and local communities on islands
- **Aims:** To create new poetry inspired by travelling on Loganair. To work with Loganair staff and engage with communities local to Loganair destinations.
- **Outcomes:** Three poetry pamphlets and a series of poetry banners displayed at Inverness Airport.

What happened?

Having been tipped off about the opportunity by a writer friend, Liz Niven responded to an open call for applicants, and was invited for an interview in Scotland. The brief was for a poet to be in residence at Inverness, to fly to each of Loganair's hubs in Scotland (two land bases and seven islands) and create a series of new poems inspired by the experience.

As well as travelling, observing, and developing her own work, Liz ran three workshops with airport staff (from retail staff through to security guards), and ran workshops on some of the islands, with children and adults. Her poems were published in three pamphlets and showcased on banners within Inverness airport. The project manager fed back the following comment: *"One of the electricians who joined us to hear you read your poems, stopped me on the stairs and asked "When are we going to get our book of poems – I was really enlightened".*

Liz says "it was a fantastic opportunity to be sponsored to travel and write. The residency was about me as a poet, rather than me as a facilitator of creative writing, and knowing there was a publication planned was great too."

Liz used 15 of the poems from the residency in her next published collection. She was also approached by a television company, who made a documentary for ITV called *Poet on a Plane*, which allowed Liz to revisit some of the islands and communities she had worked with during the residency.

Liz says it was a challenge to produce new work to commission and to a specified timeline, but that this gave her the discipline of working quickly. She also says, "They engaged me as a professional writer, and that sense of faith in me and my writing meant that I treated my own work more professionally too."

Why did it work?

- The project was managed by an employee at *Loganair*, who dealt with all the practicalities of the project, from booking flights and accommodation, to setting up workshops on the islands, to advertising Liz's workshops for airport staff.
- Liz was able to run workshops in "fantastic places, like the air-control towers".
- At the beginning of the residency Liz re-negotiated the date of delivery for her final poems. "I could see that one coming," she says, "I told them I needed time to process the experiences and do the writing, that I wouldn't be able to deliver the poems on the last day of the residency. They were very understanding."
- Liz was open to the experiences offered by the project. "Even when flights were cancelled because of the weather, that gave me material to make work," she says.

Liz Niven's advice to writers new to residencies:

1. As soon as you're appointed, find out what the host body expects of you and then decide if you are able to deliver it. Early clarification always helps with issues further down the line.
2. Ask if there will be a publication. Determine what the balance is between the process and the product, and what commitment is expected of you 'on locale' (as opposed to at home writing).
3. Find out who your line manager is. It's easy to get pulled in all directions, so make sure you know who you should go to for decisions and direction.
4. If you're feeling panicky about finishing commissioned work, ask for more time. Your commissioners want it to be good too!

Links for further information

<http://hopscotchfilms.co.uk/productions/documentary/poet-on-a-plane>

<http://www.lizniven.com/residencies.asp> <http://www.scotland.org/features/item/air-tour-residency-at-inverness-airport/>

Liz Niven: Biography



Liz Niven is an award-winning poet and writer who was born in Glasgow and currently lives in Dumfries. She has published three poetry collections and three pamphlets and she has participated in language & literary Festivals in Europe, Scandinavia and China.

She has worked with hundreds of schoolchildren across Scotland and is one of the country's most popular poetry facilitators. Her collaborative work includes projects with artists, photographers and sculptors.

'Liz motivates, energises and creates an atmosphere of security in which individuals' efforts are rendered valuable, and enjoyed'. Scottish Poetry Library

She has written and edited texts to support Scots and English language work in Education. She has held writing residencies throughout Scotland, delivering projects for Scottish Poetry Library, Scottish Book Trust, The Poetry Society and The National Galleries of Scotland.

Places to go for further ideas and inspiration:

<http://art.tfl.gov.uk/central-line-stories>

Writer Sarah Butler was invited by Art on the Underground to undertake a six-month residency on the Central line to collaborate with London Underground staff in creating new writing.

<http://www.poetrysociety.org.uk/content/archives/places/mns/>

As part of the Poetry Society's Poetry Places residency programme, Peter Sansom ran workshops with staff at Marks and Spencer. In the Archive, you can also read about residencies undertaken by Kate Vlanchy with the British Red Cross and by Mimi Khalvati at the Royal Mail amongst many others.

<http://www.newwritingsouth.com/writers-at-work/introduction.php>

New Writing South runs Writers at Work, a scheme that brings creative writers into business. They work with all kinds of businesses, creating bespoke programmes that can range from a 90-minute lunchtime creative injection, to a day workshop with your team, to a writer in residence.

Part Three: Getting Started

So you've decided you're interested in writing residencies. What now? This section takes you through some practical steps towards getting started, including places to look for commissioned residencies and advice on setting up your own projects.

What do you want?

- Every residency is different, so it's important to be clear about what you want to do and why you want to do it. Do you want the opportunity to work in a particular setting or with a particular group of people? To pursue a particular interest or theme? To develop certain skills such as running workshops with young people? Are you specifically looking for time to write? Financial security?
 - Another way to think through this, is to identify what you do not want to do – this will give you clear reasons for applying/accepting work or not, and will enable you to keep on track with your other writing goals.
 - Think about the types of organisations/people you would like to work with, and the types of places you would like to be based in (e.g. a school, museum, park).
 - Do keep an open mind, however; some of the joy of doing writing residencies comes from working in unexpected places!
-

What can you offer?

Work out what you can offer to a potential residency host. You might want to make yourself a list using the following headings (and any others you can think of), which will be useful when you come to write applications:

- **Writing:** What do you write? Why do you write it? Being able to articulate what makes you tick as a writer, and what forms/ideas you are interested in will help hosts understand how they might work with you, and what any project outcomes might be. I would advise flexibility however, and encourage you to be prepared to experiment with form and be adaptable to the context of your residency.
- **Motivation, passion, enthusiasm, energy:** Don't underestimate the value of enthusiasm. If a host can see that you are going to bring new energy and inspiration into their organisation, that will count for a lot. And remember, the odds are that the people working for the host organisation will share a passion for its core aims/area of work (e.g. education, gardening, health etc.) so it's important they can recognise this passion in you too.
- **Ideas:** Hopefully you are full of ideas! Showing that you can develop ideas specific to the context of a residency in an application/meeting can really help.
- **Skills:** Think about the skills you have – teaching, workshop facilitation, communication, interpersonal etc.

- **Experience:** This doesn't have to – but of course can – be writing related. Think about projects or jobs you've done where you've had to work with different individuals and groups, manage your own time, develop ideas etc.
- **Qualifications/training:** Do highlight any relevant qualifications you have, or training programmes you've been on.

Doing your homework

- Take some time to research other writing residencies. You can start with the case studies in part 2 of this briefing, and the links to other residencies in Appendix 3. Getting familiar with the variety of residencies out there will help you pinpoint your own areas of interest, develop your own ideas, and also mean you can back up ideas and suggestions to potential hosts with tried and tested examples.
- When you have identified particular areas, locations, or target groups you want to work with, dig a little deeper in your research:
 - Make a list of people and places you are particularly interested in. Most projects now have some form of online presence, and websites/blogs will usually list the key people, organisations and funders involved in any project/initiative.
 - Get in touch with writers or organisations you are particularly interested in. Depending on their schedules and location, people will sometimes be willing to meet to discuss projects in more detail (you could return the favour by blogging about the meeting, or putting links to the project on your own website/Facebook page). If they can't meet, they might be happy to speak on the phone, or send you any public evaluation documents.
- If you are planning to set up your own residency, you'll need to think about funding options. As getting funding as an individual can be difficult, it will probably be a case of the host organisation applying for funding on your behalf with you taking the lead on writing the application. You may find that they have other funding applications on the go and your project can fit in with one of these.

Possible sources of funding include:

- Arts Council England – individuals can apply to the Grants for the Arts Scheme for grants of between £1,000 and £30,000. Comprehensive guidance is available at <http://www.artscouncil.org.uk/funding/grants-arts/>.
- The Arts Council of Northern Ireland – various funding schemes are available within the Support for the Individual Artist Programme (SIAP). Details available at <http://www.artscouncil-ni.org/award/award.htm>.
- Arts Council of Wales – individuals can apply for Small Project Grants (£250 - £5,000). Details at <http://www.artswales.org/what-we-do/funding/funding-advice-and-guidelines/individuals>.
- Creative Scotland – individuals can apply to the investment programme Quality Production – Arts. You can find detailed guidelines at <http://www.creativescotland.com/investment/investment-programmes/quality-production-%E2%80%93-arts>.
- Awards for All – a Lottery grants scheme funding small, local community-based projects in the UK (grants of between £300 and £10,000 – applications must be made by the community group etc.) <http://www.awardsforall.org.uk/>.

- Big Lottery Fund – awards lottery money to community groups and projects that improve health, education and the environment www.biglotteryfund.org.uk.
- Charitable trusts and foundations – there are thousands of grant-making trusts in the UK. To identify relevant ones, you can use directories like *The Directory of Grant-making Trusts* or *A Guide to the Major Trusts* (there should be copies in your local reference library) or free websites like Funding Central <http://www.fundingcentral.org.uk>.
- Local authorities – check if your local council operates some kind of Community Arts or Small Grants scheme. A useful source of information about local authority arts funding is Arts Development UK <http://artsdevelopmentuk.org/>.
- Local businesses with a corporate responsibility budget may be able to offer a grant – *The Guide to UK Company Giving* is a useful source of information. It's also worth making contact with your local Chamber of Commerce and checking the Business in the Community website <http://www.bitc.org.uk/>.

Where can I find out about residencies?

Writers are recruited for residencies in a whole host of ways – from open applications, to invited applications (where a small number of writers are approached by an organisation and asked to competitively pitch for a project), to direct appointments, to self-initiated projects.

Look out for advertised opportunities

Good sources of national information on opportunities include:

- ArtsJobs – free e-mailing list operated by Arts Council England. Subscribe online at www.artscouncil.org.uk/pressnews/maillinglists.php.
- Arts Hub – jobs, careers and news for the arts and creative industries. www.artshub.co.uk.
- Lapidus – opportunities in the field of writing in health and social care are posted on their regional pages www.lapidus.org.uk.
- Opportunities Creative Scotland – details of jobs, professional development opportunities and activities in Scotland and beyond <http://opportunities.creativescotland.com/>.
- The Writer's Compass (NAWE) – weekly jobs and opportunities e-bulletin. Subscribe online at www.nawe.co.uk.
- On a regional level, the literature or writer development agencies in your area are likely to have a jobs and opportunities mailing list. Your city/regional arts officer or team may also operate one.

Get networking

Because many residencies are not advertised, but rather involve organisations directly approaching writers they are interested in working with, it is essential for writers who want to work in this field to build their networks and their profile. Below are some ideas to get yourself plugged into networks and make sure you find out about opportunities:

- Contact your national/regional writer and literature organisations. Ask to be put on any mailing lists they might have, and also let them know who you are, what you are interested in, and what experience you already have. Remember, these organisations are usually operating with very limited resources, and get a lot of approaches from writers. However, they are there to support you, and want to know who is doing what in their area (particularly locally based organisations). Approach them in a professional manner, send them your CV and any portfolio of previous projects you might have. Offer to meet with them, but don't be

offended if they don't have the capacity to do so. Put them on *your* mailing list, so you get on their radar and they know what you are doing.

- Networking might sound like an over-used, vague term, but I have found it essential for my own career. By networking, I mean making sure you are visible to, known by, and accessible to the people who might be able to offer you work. You can achieve this in various ways:
 - Build an online presence for yourself. Consider this as a showcase for the work you do, and also use it as a way to connect with people whose work you are interested in. I have found out about interesting opportunities through Twitter by following other writers, and organisations I'm interested in.
 - Build up a mailing list. You might do this through email, or through a Facebook page. I would advise using this sparingly however – I only send update emails once a month at the most, usually once every two months, and include 3 or more project updates in most mailings. You need to strike a balance between letting people know what you're doing and clogging up their inboxes!
 - Go to literature events in your local area – talk to people, get their contact details and give them yours (if appropriate!).
 - Talk about what you do. Don't brag, but make sure that people know what you're doing, and how well you are doing it. If you are on people's radar as someone doing good work in particular areas, then they are more likely to approach you if relevant opportunities come up.
 - Be generous. One of the best things about working and networking in this field is being part of a supportive community of writers. I am a strong believer in the idea that you reap what you sow. If you send your contacts opportunities you've seen that you think they'd be interested in, or recommend fellow writers for work you can't or don't want to take, you are laying the foundations for those people to return the favour.
- Register your details on online directories. NAWE operates an online Professional Directory of its members which provides prospective employers with an easy and trusted means of engaging suitably skilled and experienced writers. Similar databases are maintained by Literature Wales (Writers of Wales database/Writers on Tour scheme) and the Scottish Book Trust (Live Literature funding – eligibility criteria apply). Some parts of the UK also operate regional online directories of artists.

I want to set up my own residency, where do I start?

Many writers set up their own residencies in specific places. This can be a good option if a) the place you want to be writer-in-residence doesn't have an existing residency programme or opportunity, or b) you want to build up your writing residency experience in order to develop your skills, profile, and likelihood of being appointed to existing opportunities.

Setting up your own residency can be time-consuming, and means you will be more involved in the project management/administration of the residency (at least at the beginning) than you would if you were applying for an existing residency. However, it does mean you are involved from the very beginning and can directly influence the focus and direction of the project. Below is a check list of things to think about before you start:

Working with a host organisation

- It's important to find an enthusiastic host organisation which will support your residency. It's worth spending some time researching possible hosts and meeting with them to explore your ideas and expectations, and theirs. Take your time, don't be afraid to ask about money, resources etc. Setting up clear communication channels from the beginning will be invaluable to the success of the residency. Don't be tempted to just go with the first organisation you meet with. Look around. Talk to people. Trust your instincts.
- Set clear aims and objectives for the project, and make sure that your host organisation and any other partners understand and sign up to these too. Don't panic if you don't end up meeting all of them, and don't see them as completely fixed and restrictive. However, setting these out at the beginning will enable you to communicate effectively about what you're doing and why (essential for getting support, participation, and funding), and will help you assess the success of the residency when you come to evaluate.
- Be realistic about what can be achieved. It's always tempting to offer everything you can think of, but do sit down, work out how much time you are prepared to commit to the residency (and/or are able to raise funds for), and what you can realistically achieve in that time. I always make a call about how much extra (i.e. unpaid) time I am prepared (or not) to put into a residency – my decision will usually depend on what I feel I can get out the project for my own writing (e.g. if I'm researching something for a novel which relates to the residency, I might happily put in more unpaid research time which will benefit both projects).
- Discuss the provision of facilities with your host organisation. Can they offer a room for you to work in, or to hold workshops/public events in? Can you access their wi-fi, or use one of their computers? Sorting out all this practical stuff beforehand means you will be able to concentrate on the 'real' work once the residency starts.
- How can your host support you with event organisation, marketing etc. and how can you support them? Many host organisations welcome the potential for writing residencies to bring new audiences into their venues. You can also benefit from finding new audiences for your work through your host's mailing list, website etc.
- It's worth thinking about who will manage the residency. A dedicated project manager can be fantastic but is not always financially viable. Make sure you and your host/partners are clear about who is responsible for what.
- As mentioned in Part 1, writing a clear, simple, comprehensive brief for the residency, in collaboration with your host, will help you clarify all of the issues above, and mean you have a document for both parties to refer to, and a basis for your evaluation of the residency's success.

Thinking about your target audience

- Think about who you will be working with during the course of the residency, and what their specific needs might be. You might be working with groups who are particularly vulnerable, have specific educational needs, physical disabilities, people whose first language isn't English etc. You will need to consider their needs (and potential barriers to participation) on a range of levels – from physical access, to what time of day you organize workshops, through to the content and delivery of particular sessions.

See page 6 of the NAWE resource *Getting started as a writer in the community* by River Wolton for a more extensive consideration of this topic.

- Think about any ethical considerations that arise from your residency plans. There might be issues around confidentiality for instance. Working closely with your host organisation is essential here, to make sure you're aware of any specific issues or codes of practice (e.g. child protection policies). If you are working with vulnerable groups it's also important to make sure that you have a support network yourself. This might involve identifying someone within the host organisation who you can refer issues to. You might want to schedule in debrief sessions with your host, after each session, or once a week, to give you space and time to raise any concerns you might have. Remember that you are there as a writer, not a social worker/therapist/friend.
- Some organisations will require you to have a Criminal Records Bureau check before you can start a residency, particularly if you are working directly with children and young people, vulnerable adults or in health care. As individuals are not allowed to apply for Disclosure, you will need to apply through a Registered Body. If you join NAWE as a Professional member, they can make the application on your behalf. Make sure you leave plenty of time for this to come through before you start the project. There is a fee for processing each disclosure. Sometimes a host organisation might agree to split the cost of the check. Poetry Ireland Writers in Schools will process an application on your behalf free of charge if you are resident in Ireland.

Money and practicalities

If you approach a host organisation directly, it's likely that you will need to work together to find funding for the residency. When drawing up a budget for the residency you need to think about:

- Your fee. This will vary according to your level of experience (and sometimes the size of the possible funding pot!). Writers tend to charge around £250-£300 per day (but may charge a rather lower daily rate if working on a longer project), or proportional amounts for individual sessions. Make sure you build in planning and admin time.
- A project manager fee, if you decide to appoint one.
- Travel and subsistence expenses.
- Accommodation, if you are not local to the area. This can bump up costs dramatically, so you might want to think about whether you could do a similar residency nearer to where you live, or look at doing the residency over a shorter, more intense period of time and looking for a short-term let for instance, to reduce costs.
- Marketing costs – flyers, postage etc.
- Cost of materials for workshops/activities.
- Production costs of any final anthology, website etc.
- Costs of any celebration event.

Other practical things to think about:

- **Public liability insurance** – this covers you should anyone have an accident whilst working with you or there is damage to property. Many places will have their own public liability insurance. Others may insist that you have your own. Whatever the case, it is worth having your own so that you can be sure that you are covered. NAWE now offers free public liability insurance cover to its professional members who work as writers in public or educational settings.

- **Contract** – make sure you have a contract in place with your host organisation (see Appendix 2 for an example contract). You can use the brief developed with the host as the basis of this contract, which should cover:
 - the expectations of both the host organisation and the writer.
 - confidentiality and reporting back procedures.
 - dates and timings.
 - supervision (if any), record-keeping and feedback.
 - facilities: particularly the accommodation and arrangements for provision of any equipment that may be required.
 - your fee and expenses.

- **Copyright** – If your residency involves you creating new work, it's worth thinking about copyright from the start and writing that into your contract/brief, so everyone is clear about how the work can and cannot be used. It is usual for the writer to retain copyright and ownership of any work produced, and to agree how the commissioner will be credited when the work is used / reproduced. Also be aware of copyright issues in using participants' work. If you want to use or quote from participants' writing, you should seek their permissions, and ask them to sign a copyright permission form which spells out where and how the writing is going to be used. The copyright will remain with the participant.

- **Support systems** – As mentioned above, it's important to make sure you have support systems in place for yourself. This is particularly important if you have initiated the project. Appointing a project manager, if there is funding available, can be a great way to ensure you have dedicated support, and it also frees you up to concentrate on the writing and engagement work rather than project administration. You might also want to think about setting up a 'buddy' system with another writer, and scheduling time with them to reflect on the project and talk through any issues or concerns. Again, if there's funding available, you might want to formalize this into a more official mentoring relationship with a more experienced writer who can offer support and advice throughout the project.

- **Monitoring** – It's useful to monitor your residency as you go, so you can pick up on and resolve any issues as they arise, and keep yourself on track. One way to do this is to set milestones at the start of the project (e.g. three weeks into the residency I will have confirmed the engagement programme with the host and relevant partners, or by week eight I will have written two new poems).

- **Evaluation** – Evaluating your project can help you learn and develop and take lessons learnt on into future residencies. Setting clear aims and objectives at the start of the project means you can more easily assess the project against those original ambitions. Getting feedback from participants and project partners can also help you understand how others experienced the residency.

Good Luck!

I hope you find this resource a useful starting point, and that it inspires you to create new and exciting writing residencies across the UK and beyond. I believe the real joy of this way of working is that it is always different, and always surprising. The residency model allows you to create, or tweak, projects to fit your own interests and passions. I would say, get out there and try it. Challenge your expectations. Challenge your writing. Enjoy yourself!

Appendix 1: Example writer-in-residence project brief

Secret Garden Project: Writer in Residence/Artist's Brief

About the Secret Garden Project:

Building on the success of their recent Portavilion project, which took place in four parks across London in 2008, UP Projects are now developing an ongoing "Park Art" programme of commissions, events, research and residencies. Within this programme, the *Secret Garden Project* will offer a creative trail of London's secret gardens and lesser known green spaces, including hidden gems such as Cremorne Gardens, Union Square Park, Tibbey Gardens, Worshipful Company of Barber's herb garden etc, but also encompassing overlooked spaces e.g. canal banks, allotments, community spaces, outdoor pools and ponds. Over a 15-month period beginning July 2010, a programme of high quality, temporary Park Art commissions and pop-up arts events will take place across approximately ten different sites working with a mix of young and established artists.

The project intends to provide opportunities for local communities to actively engage in arts and environmentally themed events, in addition to creating dialogue across the arts and environmental agendas.

Another strand to the project will tap into local narratives surrounding each park and its locale. Each commission will draw on themes/stories which may manifest themselves through the form, title, content of the work.

A Secret Garden Project website and regular e-newsletters will reveal where each event/commission can be found, creating a mapping of secret spaces across central London.

Context:

For this brief we are seeking a series of works across numerous sites in the boroughs of **Islington** and **Kensington & Chelsea** (confirmed) and Southwark, Wandsworth, Haringey, City of London (still to be confirmed).

UP Projects' Secret Garden Project for Islington and RBKC aims to respond to the local heritage and ecological make up of each site, working with partners and the local community to develop a programme of up to eight artworks by artists and collectives that react to and work with biodiversity and local history of each area.

Islington Context:

Islington Council's Cultural Services are commissioning a series of temporary and longer term artists' projects and interventions that will take place in a range of public spaces across the borough. Islington Council has invited UP Projects to develop and manage the commissions in close consultation with the Cultural Service. The commissions will be promoted through Islington's marketing channels and also sit within UP Projects' *Secret Garden Project*.

Islington's Secret Garden Project will launch the pan-London Secret Garden Project and will extend from **City Road Basin** (artists TBC), **Duncan Terrace Gardens** (artists **London Fieldworks**), **Archway township** (Margot Bannerman and other artists TBC), and **Tibbey Place** (artist **Shane Waltener**), to a moving street performance encompassing the route from Angel, Highbury and Holloway (artist **Francis Thorburn**).

Kensington & Chelsea Context:

The Secret Garden Project in the Royal Borough of Kensington and Chelsea (RBKC) will be integrated into the programme of the borough-wide festival called **In Transit**. In Transit is a summer programme of interventions, performances and commissions which will animate streets, parks, neglected and forgotten spaces for two weeks in July 2010. RBKC's Secret Garden Project will be installed in **Cremorne Gardens** (artists **London Fieldworks**).

The Cremorne Gardens were popular pleasure gardens by the side of the River Thames in Chelsea, London. They lay between Chelsea Harbour and the end of the King's Road and flourished between 1845 to 1877; today only a vestige survives, on the river at the southern end of Cheyne Walk. The original grounds were greatly beautified by Thomas Dawson, Baron Dartrey and Viscount Cremorne from 1725–1813 and it was subsequently sold and converted into a proprietary place of entertainment, being popular as such from 1845 to 1877. It didn't, however, acquire the fashionable fame of Vauxhall Gardens, and finally became a great annoyance to some of the more influential residents in the neighbourhood so that a renewal of its licence was refused; and most of the site of the gardens was soon built over. The name survives in Cremorne Road.

Cremorne Gardens, in its current size and position on the river front just east of Lots Road power station, survives as a vestige of these original pleasure gardens, which were re-opened to the public in 1982. The garden provides a much needed recreation area for local residents. It is largely paved over, and there is little to suggest the grand scale of the original gardens, though it still has two attached jetties, an echo of the landing stages where visitors to the original pleasure gardens would arrive by boat. The original grand iron gates from the gardens have been restored and stand on the current site.

The Aims of the Writer-in-Residence Commission:

To develop a literary and creative thread that connects and responds to the Secret Garden Project programme of commissioned artworks

To encourage audience engagement in these works and surrounding locations

To provide a creative approach to gaining visitor/audience feedback

To encourage an increased awareness of the value of public green space

To encourage an understanding and engagement with ecology and biodiversity

To encourage innovation and experimentation

To reflect the contextual location:

- Physical (the surrounding architecture, the ecology of the area, etc.) and
- Contemporary Heritage¹ (local anecdotes, interest areas, historical note, cultural focus)

Themes and threads/starting points for the commission:

- Secret Garden Project commissioned artworks as an initial catalyst for literary works.
- Local history/contemporary heritage/site history.
- Creating a myth/rumour/story for the SGP art commissions and the surrounding local area, based on contemporary heritage.
- Ecology and environment.
- Mapping and connection.

¹ *Contemporary Heritage* is a term that up projects uses to describe a current interpretation of heritage; that is heritage / 'histories' that reflect a contemporary perspective, conveyed through local anecdotes and memories, as well as through history book texts. It recognises that heritage stories evolve and meanings shift as different generations evolve. It encourages an understanding of local history & culture that is relevant to a contemporary audience, both the people who are part of that heritage or visitors to the place.

Brief:

You are invited to propose a programme of literary projects with at least one event/activity for Cremorne Gardens that responds to the themes and aims mentioned above. The physical outputs of the literary projects can be experimental, manifesting through a range of forms from printed booklets to audio projects. This should include a blog site to be created by the Writer in Residence with regular written passages added to it. This site would be hosted by UP Projects' Secret Garden Project microsite. For details of Secret Garden Project events and activities see the example schedule in the Appendices section.

Cremorne Gardens event:

You are asked to propose, develop and deliver a one day participatory event for the RBKC's In Transit Festival (19 – 31 July) taking the commissioned sculpture by London Fieldworks as a starting point and potentially working with a number of local community partners.

Response to this brief

Your proposal should include:

- A written outline of the concept and ideas behind the proposal.
- A written outline of the proposed activity(s) and outputs.
- A written outline of materials, production methods and feasibility for the activity(s) and outputs.
- A detailed breakdown of how the budget will be allocated, including your own fees and costs related to activity(s) and literary project outputs (e.g. audio technology, pamphlet printing etc.)

Project budget

A budget of (undisclosed) has been allocated for this commission to include all associated expenses for production of the project.

Timescales and deadlines

Mid of March	Distribution of the brief
1 st April	Deadline for proposal and RBKC copy deadline Begin research
19 th April	Secret Garden Project microsite launches
May	Develop Blog
29 th May	Secret Garden Project launches (see programme schedule below)
Ongoing until	Summer 2011 Literary works online and activities

Many thanks to UP Projects (www.upprojects.com) for allowing us to use this brief as an example.

Appendix 2: Headline information for the Writer Contract

Most contracts will be a couple of pages of basic details plus appendices where the finer detail is included. Below is a sample layout of a contract. Please note that this is shown as a guideline only. Commissioners should seek legal advice in drawing up contracts. Thank you to UP Projects (www.upprojects.com) for allowing us to use the structure of their artist contract as a basis for the appendix.

WRITER CONTRACT

THIS COMMISSION AGREEMENT IS MADE ON:

BETWEEN 'Commissioner': **Name and date of commissioner/host**

AND 'Writer': **Name and address of writer**

Brief statement about the project and what the writer has agreed to do. More detail can be included in Appendix A: Writer's Role and Responsibilities.

The Artist agrees to accept all aspects of this agreement, as set out in the clauses below and the attached schedules:

Schedule A Writer's Role and Responsibilities

Schedule B The Commissioner's Role and Responsibilities

Schedule C Fees and Budget

Schedule D The Project Proposal

Schedule E The Timescale

Agreement Start date

Agreement End date

Copyright and Ownership of The Work

Statement re copyright e.g. *The ownership and copyright of The Work created by The Artist during The Commission remains with The Artist.*

You might also want to add in a 'moral rights' clause, identifying the writer's right to be credited for the creation of any work and the commissioner's right to be identified as commissioner of any work.

Insurance

Insert any arrangements made around who holds insurance (e.g. public liability) for what.

Communication

Identify the key person within the host/commissioning organisation and detail their full contact details.

Documentation

Insert any agreements made about documentation e.g. who can take and use photographs.

Signed in agreement by:

xxx 'The Commissioner' Date:	xxx 'The Artist' Date:
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Appendix A: The Writer's Role & Responsibilities

This is a space to detail the exact role and responsibilities of the writer. Headings might include:

- **Role** and overview of the writer's role
- **Responsibilities** Broken down into the different elements of the project e.g.
 - Liability and Indemnity
 - Monitoring and evaluation
 - Accreditation – Detailing how the writer must credit the commissioner when they share any work produced during the residency
 - Press and publicity
 - Communication

Appendix B: The Commissioner's Role & Responsibilities

This is a space to detail the exact role and responsibilities of the commissioner. Headings might include:

- **Role**
- **Responsibilities** Broken down into, for instance:
 - Fee
 - Administration
 - Project development support
 - Partnership building and development
 - Monitoring and Evaluation
 - Publicity

Appendix C: Fees & Budget

Details of the fee and payment schedule to the writer, plus any other budget information.

Appendix D: The Project Proposal

Insert the project brief/proposal here.

Appendix E: Timescale

Appendix 3: Residencies and Fellowships

The following is a listing of **ongoing** residencies and fellowships (many take place on an ad hoc basis).

The Charles Pick Fellowship

Six-month Fellowship designed to support the work of a new and unpublished writer of prose (fiction or non-fiction). £10,000 cash award plus accommodation on the UEA campus.

<http://www.uea.ac.uk/lit/awards/pick>

Creative Scotland: Creative Futures

A three-year (2010-2013) residency programme supporting between 100 – 200 residencies a year – these can be single discipline, interdisciplinary, cross-sectoral, international and experimental. Individuals should apply for a residency via delivery partners, links available via the website. Part of Creative Scotland's Talent Development Investment Programme.

<http://www.creativescotland.com/>

David T.K. Wong Fellowship in Creative Writing

Annual award of £26,000 to enable a fiction writer who wants to write in English about the Far East to spend a year in the UK at the University of East Anglia.

<http://www.uea.ac.uk/lit/awards/wong>

The Fielding Programme at Cove Park

The Fielding Programme is a series of retreats and mentored residencies for writers offered by Cove Park, Scotland's International Artist Residency Centre.

<http://www.fieldingprogramme.com/12901.html>

Hawthornden Castle Fellowships

Published writers can work without disturbance in this peaceful setting as a guest of the Retreat (no monetary assistance or contribution to travel expenses is given). Writers from any part of the world may apply. Applications must be made by the end of September for the following calendar year. For further information and an application form, write to Hawthornden Castle, The International Retreat for Writers, Lasswade, Midlothian EH18 1EG or tel 0131 440 2180.

The Hosking Houses Trust Fellowships

Residential literary and other artistic fellowships for women over the age of forty in the village of Clifford Chambers near Stratford-upon-Avon. Advertised as and when available.

<http://www.hoskinghouses.co.uk/>

Judith E. Wilson Poetry Fellowship

Designed to enable practising poets to spend a period as members of the Faculty of English at the University of Cambridge, bringing together the practices of poetry and drama and their academic study. Available for up to nine months annually from September.

Contact: english@hermes.cam.ac.uk

Poet-in-Residence at Ledbury Poetry Festival

Residency involves running writing workshops, offering one-to-one sessions etc.

<http://www.poetry-festival.com/workshops.html>

(Many literature festivals host a writer-in-residence. These are usually direct appointments.)

The Muriel Spark International Fellowship

By invitation, a bi-annual, four-week residency for a writer of international stature in partnership with the literary and cultural communities in Scotland.

Contact: Dr Gavin Wallace, Creative Scotland Gavin.Wallace@creativescotland.com

The Robert Louis Stevenson Fellowship

Annual fellowship open to writers who are Scottish by birth or currently resident in Scotland.

The chosen writers are funded by Creative Scotland and the National Library of Scotland for a two-month residency at Grez-sur-Loing in France. April deadline.

<http://www.creativescotland.com/publication/robert-louis-stevenson-fellowship-guidelines>

The Royal Literary Fund Literary Fellowships

Fellowship scheme run in partnership with British universities and colleges which places professional writers in higher education institutions to foster good writing practice among students through one-to-one coaching.

www.rlf.org.uk

The Centre for New Writing at the University of Manchester Research Fellowships

Residencies for professional writers who have already successfully published at least one book of poetry or fiction and would welcome the support of the University's intellectual community while working on their next. Fellows take a full and active part in the work of the Centre. Two fellowships are offered per academic year.

<http://www.arts.manchester.ac.uk/newwriting/about/fellows/>

Winston Churchill Memorial Trust Travelling Fellowships

Annual travel grants to support overseas projects offering potential for career development and public benefit. Categories change each year. October deadline.

www.wcmt.org.uk

Wordsworth Trust Poet-in-Residence

Nine-month residency supported by Arts Council England which aims to assist a poet at a significant stage in their career by giving them time and space to develop their craft. Poets are given a stipend and the use of a cottage around the corner from Dove Cottage.

<http://www.wordsworth.org.uk/information/index.asp?pageid=53>

Writers in Prison Network

Puts writers and creative artists into prisons to deliver creative writing, drama, video, music, oral storytelling, journalism, creative reading and publishing programmes. New residencies are advertised annually.

www.writersinprisonnetwork.org

For information about writing residencies available worldwide which are run on the retreat model (the US and Canada are particular well provided for), see

<http://www.artistcommunities.org/residencies> and <http://www.resartis.org/en/>.

There are various sources of information about retreats closer to home including NAWE's Retreats section <http://www.nawe.co.uk/the-writers-compass/retreats.html> and the Scottish Book Trust's listing of writer retreats in Scotland at

<http://www.scottishbooktrust.com/node/31174>.

Appendix 4: Useful Links

National literature/writing development organisations

UK/England

Apples and Snakes

England's leading organisation for performance poetry and spoken word. Delivers workshops and long-term projects with schools, local communities, hospitals, prisons and other groups. Ran the digital residency programme My Place Or Yours <http://myplaceoryours.org.uk/about/>.
<http://www.applesandsnakes.org>

Arvon Foundation

Works to ensure that everyone can benefit from the transformative power of writing. Runs five-day retreats with and without tutors at its four writing houses in Devon, Inverness-shire, Shropshire and West Yorkshire.
<http://www.arvonfoundation.org>

Booktrust

The UK's largest reading and writing charity. Delivers range of projects and programmes working with partners from the public, private and voluntary sectors. Website has searchable archive of resource and tools to support reading and writing professionals.
www.booktrust.org.uk

English PEN

The founding centre of PEN International, the worldwide fellowship of writers promoting free expression and the literature across frontiers. Its writer-led education programme Readers & Writers works with refugees, offenders, detainees and young people in schools.
<http://www.englishpen.org/learning/>

First Story

Runs residencies in challenging UK secondary schools (currently in London, Oxford and Nottingham).
<http://www.firststory.org.uk/>

Lapidus

Membership organisation promoting the benefits of the literary arts for personal development, health and wellbeing. Eligible writers can apply for their Professional Member category and have their profile on their Skillsearch online directory. Regional groups, online journal and resources.
www.lapidus.org.uk

The National Association of Writers in Education (NAWE)

The one organisation supporting the development of creative writing of all genres and in all educational and community settings throughout the UK. Publications, events, online resources, disclosure processing. Free public liability insurance cover for professional members. The Writer's Compass is its professional development arm.
www.nawe.co.uk

The National Literacy Trust

Supports those who struggle with literacy and the people who work with them. Runs projects and promotions in schools, libraries and football clubs across the country

<http://www.literacytrust.org.uk/>

The Poetry Society

Works to advance the study, use and enjoyment of poetry. Wide-ranging education programme working with schools, libraries, community organisations. Website features the archives of some of its most popular projects including its two-year residency programme Poetry Places.

www.poetrysociety.org.uk

The Reading Agency

Aims to help children, young people and adults across the UK feel inspired and confident about reading. Specialising in working with libraries. Also reaches readers through broadcasters, publishers, workplaces, schools, prisons and youth services.

www.readingagency.org.uk

The Refugee Council

The leading charity in the UK working with asylum seekers and refugees.

<http://www.refugeecouncil.org.uk/>

Shape

Disability-led arts organisation working to improve access to culture for disabled people. Runs participatory arts and development programmes.

<http://www.shapearts.org.uk/>

Survivors' Poetry

Uses poetry workshops, readings, performances, music, visual arts, publishing, recording and other arts activities by and for survivors of the mental health system as a means to explore wellbeing.

www.survivorspoetry.com

Writers in Prison Network

(see entry in Appendix 2)

www.writersinprisonnetwork.org

Ireland/Northern Ireland

LitNet NI

Literature development organisation supporting writers and literature professionals working in Northern Ireland.

<http://www.litnetni.com/>

Poetry Ireland

The national organisation for poetry in Ireland. Runs the Writers in Schools Residencies scheme which aims to develop the work being carried out through its Writers in Schools Scheme of one-off visits. Eligible writers (fiction, poetry, playwriting, screen) and storytellers can apply for inclusion on the WIS Directory.

www.poetryireland.ie

Prison Arts Foundation

Aims to release the creative self of all prisoners, ex-prisoners, young offenders and ex-young offenders in Northern Ireland using all of the arts and crafts including writing, drama, fine art, craft, music and dance.

www.prisonartsfoundation.com

Scotland

Scottish Book Trust

The leading agency for the promotion of literature, reading and writing in Scotland. Manages the Live Literature funding scheme which subsidises writer events in schools, libraries, hospitals, prisons and community settings. Open to eligible Scottish/Scottish-based writers.

www.scottishbooktrust.com

Scottish Poetry Library

Houses extensive collection of contemporary Scottish poetry plus poetry from around the world. Wide-ranging education programme including school poetry projects and workshops.

www.spl.org.uk

Wales

Literature Wales

The Welsh National Literature Promotion Agency and Society for Authors. Manages three funding schemes (Writers on Tour, Programme Support and Literature Residencies) which support the costs of writers going into schools, youth clubs, libraries, community centres, arts festivals and other venues throughout Wales to give talks, lead workshops etc. Welsh and Welsh based writers, writing in the Welsh and English language, can apply to join their Writers of Wales database. Tŷ Newydd Writers' Centre is also part of Literature Wales and runs untutored writers' retreats throughout the year.

<http://www.literaturewales.org>

Regional English literature/writing development organisations

East

Writers' Centre Norwich <http://www.writerscentrenorwich.org.uk/>

Literature development agency interested in both the artistic and social impact of creative writing. Delivers a wide-ranging programme of projects and events with writers, readers and diverse communities.

The Poetry Trust www.thepoetrytrust.org

Flagship poetry organisation, delivering a year-round live and digital programme, creative education opportunities, courses, prizes and publications.

East Midlands

Writing East Midlands <http://www.writingeastmidlands.co.uk/>

Writer development agency that supports, promotes and champions writing from the region. Facilitates new commissions, projects, residencies, and publications

London

Poet in the City <http://www.poetinthecity.co.uk/>

Specialises in promoting poetry to new audiences through its events programme and educational work.

Spread the Word <http://www.spreadtheword.org.uk/>

Provides a wide range of services and opportunities for all levels of writers including advice and information, networking, mentoring, events and work in the community.

The Ministry of Stories <http://www.ministryofstories.org/>

A creative writing and mentoring centre for young people in east London.

North East

New Writing North <http://www.newwritingnorth.com/>

Development agency for creative writing and creative reading, specialising in the development of talent. Runs creative projects with young people and communities.

Seven Stories <http://www.sevenstories.org.uk/>

The national home of children's books in Britain. Year-round events and exhibitions programme.

North West

Commonword/Cultureword <http://www.cultureword.org.uk/>

Writing development organisation based in Manchester. Especial focus on working with groups that don't normally have access to writing and publishing resources.

Contact Theatre <http://contactmcr.com>

Provides opportunities for young people from a diverse range of communities to develop as artists, facilitators and project managers.

Litfest www.litfest.org

Literature festival, publisher and development agency.

Manchester Literature Festival <http://www.manchesterliteraturefestival.co.uk/>

Annual literature festival plus year-round programme of projects and events.

The Windows Project <http://www.windowsproject.co.uk/>

Provides a wide range of resources and facilities for poetry in education and community.
<http://www.windowsproject.co.uk/>

South East

New Writing South <http://www.newwritingsouth.com>

The region's new writing development agency. Runs the Writer at Work scheme, taking writers into business, and places writers in schools through its Creative Learning programme.

South West

Cyprus Well <http://www.cypruswell.com>

Supports writing and reader development in the South West. Funding for literary activities available through its Grassroots small awards programme.

West Midlands

Writing West Midlands <http://www.writingwestmidlands.org/>

Regional literature development agency. Builds audiences for literature through its Festivals and Events programme. Also works with children and young people through its Write On! programme

Yorkshire

Leeds Young Authors <http://www.leedsyoungauthors.org.uk>

Runs creative writing projects out-of-school and in schools to promote the benefits that good writing skills can afford today's youth in their personal, professional and academic lives.

Signposts www.signpostsonline.org

Sheffield-based literature organisation supporting new and established writers.

The Writing Squad <http://www.writingsquad.com>

A programme for emerging young writers in the north of England who work with professional tutors for two years.

(See also the NAWF resources *Getting started as a writer in schools*, *Getting started as a writer in the community* and *Getting started as a writer in health and social care settings* for information about useful organisations.)

Appendix 5: Bibliography

Books

Artswork has produced a series of guidelines to complement their training courses including *Using the Arts with Juvenile and Young Offenders*, *Using the Arts with Young Asylum Seekers and Refugees*, and *Using the Arts with Young People at Risk*.

<http://www.artswork.org.uk/artsplan-publications>

The Alphabet of the Trees, A Guide to Nature Writing, eds. Christian McEwen & Mark Statman, Teachers & Writers Collaborative, 2007

A practical handbook, in the form of a collection of essays, about teaching all aspects and forms of nature writing including poems, field journals, fiction, and nonfiction.

The Arvon Book of Life Writing: Writing Biography, Autobiography and Memoir, Sally Cline and Carole Angier, Methuen Drama, 2010

Includes a practical guide, complete with exercises, designed for use in creative writing courses or by individual writers at home plus reflections by the two authors and tips and tales from top British and American life writers.

The Cambridge Introduction to Creative Writing (Cambridge Introductions to Literature), by David Morley, Cambridge University Press, 2007

Looks at creative writing in performance, as public art, e-literature and as an act of community, making is a useful textbook for both aspiring students and teachers of creative writing.

Class Writing: A NAWE Research Report into the Writers-in-Schools Ecology, by Nick Owen and Paul Munden, NAWE, 2010

This book reports on the NAWE project, funded by the Paul Hamlyn Foundation, with additional support from the QCDA, which investigated the effectiveness of writers-in-residence working in schools. The results of the research are published here together with recommendations for future partnerships between writers and teachers.

Creative Writing: A Workbook with Readings, ed. Linda Anderson, Routledge, 2005

A complete writing course suitable for use by tutors as well as writing groups and writers working alone.

The Creative Writing Coursebook: Forty Authors Share Advice and Exercises for Fiction and Poetry, eds. Julia Bell and Paul Magrs, Macmillan, 2001

Exercises and activities to suit people writing for publication or just for their own pleasure, those writing on their own or writing groups.

Free with Words, ed. Clive Hopwood, Writers in Prison Network

Personal accounts of what it's like to be a writer in prison – the triumphs and disasters, the problems and solutions.

<http://www.writersinprisonnetwork.org/Publications.html>

Prison Theatre: Perspectives and Practices, ed. James Thompson, Jessica Kingsley Publishers, 1998

Provides a cross-section of the rich variety of programmes of theatre with criminal offenders.

The Geese Theatre Handbook: Drama with Offenders and People at Risk, by Clark Baim, Sally Brookes, Alun Mountford, Waterside Press, 2002

Includes over 100 exercises to help practitioners develop their own style and approach.

Our thoughts are bees: Writers Working with Schools, by Mandy Coe and Jean Sprackland, Wordplay Press, 2005

Practical information and advice on organizing exciting activities in schools, from the author talk to the long-term residency, for writers, teachers and co-ordinators.

Partnerships for Learning: A guide to evaluating arts education projects, by Felicity Woolf, Arts Council England, 2nd edition 2003

Available to download from <http://www.artscouncil.org.uk/publications/>

Poetry in the Making: A Handbook for Writing and Teaching, by Ted Hughes, Faber, 2008 (new edition)

A classic anthology of poems grouped around themes which can be used for discussion and to encourage children to think and write for themselves.

The Routledge Creative Writing Coursebook, by Paul Mills, Routledge, 2005

A practical guide to the process of creative writing packed with individual and group exercises.

The Writer's Workbook, by Jenny Newman, Edmund Cusick & Aileen La Tourette, Bloomsbury Academic, 2004 (Second revised edition)

Provides a concise introduction to the world of writing, with exercises to hone your skills. Aimed both at those taking a course in creative writing or working on their own.

Writers in residence, by Melita Armitage, Arts Council of England, London, 2003

A practical guide for writers and organisations in London. Available to download at http://www.artscouncil.org.uk/publication_archive/writers-in-residence/

Writing Poems, Peter Sansom, Bloodaxe, 1993

Includes sections on meter, rhyme, free verse, fixed forms and how to use them, workshops and writing groups, writing games and exercises, and a glossary of technical terms. Draws on his extensive experience of running poetry workshops and courses.

Writing Poetry: The Essential Guide, Kenneth Steven, Need2Know, 2010 (second edition)

Step-by-step guide which covers the basics of what poetry is, explains how to build a poem and how to edit, and gives advice on the different forms of poetry.

Writing Routes: A Resource Handbook of Therapeutic Writing, eds. Gillie Bolton, Victoria Field and Kate Thompson, Jessica Kingsley Publishers, 2011

An introduction to the many different ways of getting into and thinking about creative writing for personal or professional development, drawing on the experiences of 70 contributors.

Writing Well: Creative Writing and Mental Health, eds. Deborah Philips, Liz Linington and Debra Penman, Jessica Kingsley Publishers, 1999

A practical handbook of creative writing exercises designed for therapeutic use within the mental health field.

Writing Works: A Resource Handbook for Therapeutic Writing Workshops and Activities, eds. Gillie Bolton, Victoria Field and Kate Thompson, Jessica Kingsley Publishers, 2006
Practical advice on how to organize writing workshops for a wide range of different clients, together with examples of their outcomes.

Write Yourself: Creative Writing and Personal Development, by Gillie Bolton, Jessica Kingsley Publishers, 2011

Practical introduction to facilitating creative writing for therapy or personal development with individuals and groups. Part Two: Writing with Specific Groups includes accounts of work in prisons, with asylum seekers and refugees, and in substance and alcohol abuse treatment.

Writing Creatively in Another Language, by Gill James

Article on creative writing using another language aimed at ESOL (English for Speakers of Other Languages) teachers which can be adapted for other contexts. Available to read on the TEFL.net site at <http://69.27.110.192/esl-articles/creative-writing.htm>

Magazines/Journals/Newsletters

Writing in Education

Print magazine for NAWE members published three times a year which features articles on craft, critical issues and workshop techniques. An article search facility enables easy searching of back issues. You can also look at previous issues e.g. issue 46 focuses on Writers in Schools, issue 47 on Writing and the Community and issue 54 on Writing on Location (features the work of contemporary writers in literary houses and museums). Individual copies of most issues can be purchased.

<http://www.nawe.co.uk/writing-in-education/nawe-magazine/current-issue.html>

(See Online Resources section below for further details about articles of interest).

Lapidus Journal

Online journal of writing in health for Lapidus members. Published three times a year.

<http://www.lapidus.org.uk>

mailout.co <http://mailout.co/>

The home of information, sharing and networking for participatory arts in the UK

Online Resources/Websites

NAWE (National Association of Writers in Education) <http://www.nawe.co.uk/>

The one organisation supporting the development of creative writing of all genres and in all educational and community settings throughout the UK. Website resources include information sheets, getting started guides, briefings and 'how did I get here' features e.g.

Getting started as a writer in schools, by Roz Goddard

<http://www.nawe.co.uk/writing-in-education/writers-in-schools/getting-started.html>

Getting started as a writer in the community, by River Wolton

<http://www.nawe.co.uk/writing-in-education/writing-and-community.html>

Writing in the Community: Making Workshops Work, by Drew Campbell

<http://www.nawe.co.uk/writing-in-education/writing-at-university/professional-development/turning-the-next-page.html>

Getting started as a writer in health and social care settings, by Wendy French
<http://www.nawe.co.uk/writing-in-education/writing-and-community/writing-and-healthcare.html>

Writing for regeneration (briefing no 6), by Sarah Butler
<http://www.nawe.co.uk/the-writers-compass/resources.html>

Writing and public art, by Linda France and Sarah Butler
<http://www.nawe.co.uk/writing-in-education/writing-and-community/public-art.html>

Articles about residencies in the NAWE magazine *Writing in Education* include:

Love, Love, Love: Penny Darby describes her experiences of undertaking writing residencies in three Northern prisons.
<http://www.nawe.co.uk/DB/article-search/articles/love-love-love.html>

Time Served, Time Transformed: Christine Fisher explains the importance of writers in prisons, with examples of written work produced.
<http://www.nawe.co.uk/DB/wie-editions/articles/time-served-time-transformed.html>

Transferable Skills?: Fiona Sampson considers the residency experience and the teaching of creative writing at different levels and in different contexts.
<http://www.nawe.co.uk/DB/article-search/articles/transferable-skills.html?ps=81ac.TkyI2FbCQiPMMqiG4T1K5paRd>

What if they chuck it in the river, Miss?: Christian McEwen describes her work with pupils at the Firth of Forth as part of the Raploch Regeneration Project.
<http://www.nawe.co.uk/DB/wie-editions/editions/writer-as-critic.html>

The Wishing Eel: Gillian McClure creates a narrative with students at the Nine Wells Nature Reserve in Cambridgeshire.
<http://www.nawe.co.uk/DB/wie-editions/articles/the-wishing-eel.html>

Arts Alliance

Has produced a number of applications about the arts in criminal justice including the taster brochure *What really works? Arts with offenders* and the report *Unlocking Value: The economic benefit of the arts in criminal justice*. Download from <http://artsalliance.ning.com/publications>

Being There, Being Elsewhere: Notes on being a writer-in-residence, by Michael O'Loughlin, Poetry Ireland News, July/August 2008

Michael O'Loughlin writes about being writer-in-residence for Galway City and country which involved him working with more than 25 nationalities.

Criminal Justice: An Artist's Guide, by RideOut (Chris Johnston and Saul Hewish), Arts Alliance, 2010

Offers artists, arts workers and arts project managers an introduction to the world of prison and probation. Download from http://www.rideout.org.uk/documents/Artists_Guide.pdf#

Freedom From Torture

Video on the power of using mother tongues in writing and performance from Write for Life, their creative writing programme, available to watch at <http://vimeo.com/23315069>

LANTERNFISH <http://bogglesworldesl.com/>

Extensive collection of printable teaching resources for language arts, TESOL, TEFL and ESL which can be adapted.

The Poetry Society/Poetry Places <http://www.poetrysociety.org.uk/content/archives/places/>

Searchable archive of reports and other articles describing the experiences of residencies undertaken by poets in a wide range of settings as part of this innovative two-year scheme to bring poetry to new audiences. Most residencies lasted for six months, with the poet spending one day a week attached to the organisation and one day writing about it.

Scottish Poetry tipsheet: *Reading Poetry in Prisons*, by Kate Hendry

Useful tips on how to prepare to read poetry in prisons, with recommendations of tried and tested poems that work well in a prison.

Download from <http://www.scottishpoetrylibrary.org.uk/learn/librarians/reader-development>