



Writers in residence

A practical guide for writers and
organisations in London

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Introduction

In 1997, the Arts Council of England published the first set of *Writers in residence guidelines*; the literature department managed a fund to support residencies; and The Poetry Society was awarded a significant A4E grant¹ for *Poetry Places* – a scheme which supported residencies for poets in organisations across the country.

These projects were hugely successful. The benefits of having a writer in residence to promote the creative development of staff and to increase literacy and organisational health have been well documented. *Poetry Places* supported residencies in a law firm and a tattoo parlour; *Writers in Schools* (part funded by the Department for Education and Skills – DfES) placed authors in hundreds of educational institutions around the country, while the *Year of the Artist* supported London-based placements in Holloway Prison, several museums and The Tate. Much has been learned from the experiences of writers in residence and their host organisations since the guidelines were first produced. The new guidelines have been written using feedback from many of these residencies.

A residency is the period of time a writer spends working with a particular organisation. Residencies can last weeks, months or even a year and do not always require overnight accommodation. Many residencies are set up through literature development organisations. However, some are organised independently, following a direct approach from a writer or host organisation. Some organisations match two writers with complementary skills or artists from different disciplines together.

Writers in residence work in a variety of places, from corporate organisations (banks, solicitors' firms), retail outlets (bookshops, shopping centres, fish and chip shops), education centres (schools, colleges, universities), arts organisations (museums, theatres, arts venues), criminal justice settings (prisons, young offender institutions) and community-based spaces (local libraries, youth groups, clubs). The potential list is endless.

Hosting a writer in residence brings significant benefits to an organisation in terms of the creativity writers can inspire and the perspectives they can offer. Workshops, readings and performances give staff a valuable insight into the creative process and a rare opportunity to spend time with writers. The profile of an organisation may be significantly increased through both internal and public events and publicity. The benefits for writers include the opportunity to meet and work with a group of people in a new environment as well as a subsidised time-out period to write and experiment with new work.

¹ A4E (Arts For Everyone) was the Arts Council of England's first Lottery Revenue Scheme. It lasted 18 months during 1997 and 1998, offered grants between £500 and £50,000, and funded 105 projects (with a combined value of almost £15 million).

These guidelines are divided into six sections. The first, 'getting started', deals with the early planning of a residency and the second completes the planning stages, highlighting additional management issues such as publications, performances and risks. The third section briefly discusses the longer-term benefits of a residency. The fourth section looks at working with different groups of people. Useful contacts and further information are given in the fifth section and the last part of the guidelines provides some sample forms and templates.

Thanks must be given to the writers, literature development organisations and other arts organisations which have generously shared their thoughts on what needed to be included in these guidelines. Arts Council England gratefully acknowledges the Poetry Society's permission to reproduce material from its *Poetry Places* archive and website.

Section one: getting started

All projects benefit from careful planning, and residencies are no exception. The first step is to agree who will manage the residency. The next tasks are to think about how much time is needed to plan the residency, how long the residency might last and finally, to write the project brief and develop the budget.

Managing a residency

A residency will benefit from being managed by someone who can make decisions, deal with issues as they happen and act as an advocate for the project. The manager will be responsible for both the strategic and practical elements of the residency. The strategic elements include: planning, project brief, evaluation, risk assessment and legal requirements. The practical elements include organising: contracts, payment, equipment (computer, phone, fax, photocopier, recording devices, white boards, flip charts), a dedicated space for writers to do their own work, spaces for workshops, performances or seminars, travel and accommodation.

Some residencies will be challenging for writers from a personal perspective. Working with people in health care or criminal justice settings can have a profound effect on anyone and writers are no exception. It is worth considering what support should be in place for the writer in these circumstances – the host organisation might have a trained member of staff who could support the residency. The *Writers in Prison* scheme has a 'buddy' system that offers the writer an additional mentor in the organisation who acts as both adviser and sounding board.

Timing

If a writer is required to work on a residency for a year, at least 12 months should be allowed between the initial contact and the start date of the residency. However, if a writer is working with an organisation for a shorter period of time (for example, two weeks, or one day a week over a period of two months), the time between initial contact and the start of the residency can be reduced to between three and six months. If writers have recently published new work, they may have promotional obligations which will affect their availability.

The planning time also depends on the access requirements of the writer. If the writer needs to book the time of another person (for example an interpreter, voice-trainer, facilitator or personal assistant) then additional time should be planned between initial contact and the start of the residency. Also, if fundraising is needed for the project, funding deadlines should be taken into account. Trusts and foundations often have only one or two deadlines a year but Arts Council England's *Grants for the arts* scheme is open to applications at any time. For applications under £5,000, Arts Council England can make a decision in six weeks from the date the application is submitted. For applications over £5,000, a decision is made within 12 weeks.

The length of a residency is affected by a number of factors, including: the availability of the writer and project participants, the size of the budget, the resources (staff, spaces for the residency), and if the writer has enough material to sustain the residency for the time planned. A residency can also be part of a time-limited event: a festival or national celebration such as *International Women's Week* or *Black History Month*. A literature development organisation and the Literature Unit at Arts Council England will be able to advise on contacting event organisers and possible partners for the residency.

The project brief

Residencies should benefit both writer and host organisation, so the aims and objectives need to reflect these dual goals. In addition, if a funding partner is involved in the project, it is essential that the aims and objectives fit the criteria of the award. It is an easy mistake to develop too many objectives. This usually leads to projects that are difficult to evaluate, likely to fall short of expectations and put a large administrative burden on both the host organisation and the writer. Another pitfall is planning more than the budget can deliver. So the theory is: keep the brief simple, use language that is straightforward, develop aims and objectives that are realistic, and check that there is enough money to deliver the project.

'Clear objectives and learning outcomes at the start of every project will help to shape the residency to be a developmental and satisfactory experience for both writer and organisation. An understanding of each party's priorities and cultural working practice is invaluable for clear communication and to create shared aims for the residency.'

Sarah Lockwood

Head of Lifelong Learning and Access, National Maritime Museum

A project brief should, ideally, be written as a collaboration between the host organisation and the writer and may change slightly throughout the planning stages of the residency. It should include:

A summary of the residency

An outline of the residency in about two sentences. The summary will help with other parts of the residency, with publicity, for example, and communicating with staff and participants, as well as offering a good overview for a funding body

An introduction

Brief background information about the host organisation and why it has set up the residency. If the writer approached the host organisation with the idea of a residency, a description of why this particular organisation was chosen should be included.

Aims and objectives

The objectives should summarise the main aims the host and writer want to achieve as a result of the residency. Ideally, objectives should be SMART – Specific, Measurable, Achievable, Realistic and within a Timescale. The SMART approach is useful because it encourages the creation of objectives that will work for the project and keep expectations realistic. Remember to refer back to any funding criteria when the objectives are being developed.

Scope of the residency

This will give the 'nuts and bolts' information about the project: what the writer will actually do, who the writer will work with, when and where the residency will take place. A detailed description may not be possible until a writer has been approached or a host has been identified. The scope of the residency can be revisited once both parties have agreed to take part and the programme has been further developed.

Evaluation

Evaluation is a crucial part of project planning and needs to be properly resourced (see the section on evaluation for host organisations). Again, it may not be possible to develop a detailed evaluation framework until the scope of the residency has been agreed with the writer.

Timescale

This needs to include the start and end dates of the residency, timescale for the planning stages of the residency, any events or publications following the residency, and private working time for the writer.

Budget

An outline budget for the project, listing the income, expenditure and total cost of the residency. This is an essential part of the project brief, ensuring that the project is effectively planned and the finances are managed efficiently. The budget should include:

Writer's fee

The fees writers expect will vary according to their professional experience. Like other freelance professionals, writers need to budget for days when they do not have paid employment to cover costs for writing, holiday and illness. New and emerging writers will earn lower fees than more experienced writers. The following table sets out the daily rates that writers can expect to earn on a residency.

Professional experience	Up to 7 working days	Up to 20 working days	20+ working days
Less than two years	£180-£200 per day	£720-£800 per week	£630-£700 per week (£18-£20,000 pro rata)
Two to four years	£200-£250 per day	£800-£1,000 per week	£700-£875 per week (£20-£25,000 pro rata)
More than four years	£250-£350 per day	£1,000-£1,400 per week	£875-£1,125 per week (£25-£35,000 pro rata)

Generally, writers are willing to negotiate their fees, especially if they will benefit directly from the residency (for example, if they are provided with a space to work on their own writing, including access to phones, photocopiers and other administrative tools).

The writer's period of employment should include:

- days for residency activity and preparation
- days for writing time – especially if the outcome of the residency is a new piece of writing
- planning, evaluation and end of project meetings
- visits to the residency site and performance venues
- time to complete reports

Writers are normally sole traders and therefore responsible for their own tax and national insurance contributions. This responsibility should be stated clearly in the contract (see sample contract), unless the host organisation is going to employ the writer as a member of staff.

Travel and expenses (including accommodation and per diems)

Travel to and from the residency (unless overnight accommodation is provided) should be paid in addition to the writer's fee. Where applicable, the writer should also be informed about the host organisation's mileage rates for cars used for business purposes. If the host organisation does not have rates available, then the host organisation should contact the Inland Revenue (www.inlandrevenue.gov.uk) for details of the approved mileage rates.

The payment of expenses should be agreed in advance of the residency, and host organisations need to explain how expenses can be claimed and when they will be paid (for example, immediately or at the end of each month). Most organisations use an expenses claim form and require original receipts and an invoice to pay expenses.

Materials and equipment

Some residencies may require writing materials, video and digital equipment, flip charts, white boards and marker pens among other things. The host organisation may already have a stock of these items, but the purchase of necessary materials should be included in the budget.

Additional costs

There may be additional costs that need to be included:

- Access costs for disabled people
- Administration (such as photocopying, telephone and administrative support)
- Evaluation
- Production costs for events or publications which will form part of the residency
- Publicity costs
- Refreshments
- Training for the writer if applicable (for example in voice and performance)
- Translator fees (for example, sign language interpretation, or the creation of Braille documents, audiotapes)
- Translator fees (if presenting a bi-lingual event or working on a publication with a community partner)
- Venue hire

Contingency

It is good management to plan a contingency to cover unforeseen events. Arts Council England recommends a minimum of 5% of the total budget.

Income

Income should be listed. Include any funding you receive for the residency and in-kind support: for example, what the host organisation is providing (office space, venue hire for any performances, rehearsal space, marketing costs, telephone, etc). A small amount of income may also be received from the sale of event or workshop tickets if they are open to the public, or through publications to mark the residency. Budget on selling no more than 80% of the publications and on achieving no more than 80% audience capacity at an event.

The useful contacts and information section contains details of where to find funding.

Section two: getting ready

Host organisations: how to find a writer

Once the manager, project brief and budget are in place, it is time to find a writer. As the residency nears the start date there are a number of planning tasks that need to be completed and some of these are described below. Evaluation will need to be considered and this section ends with a brief summary of how to evaluate the residency.

'Understandably, the notion of poets in corporate places did arouse much media attention. People wondered – would haikus be popping out of the soil of *Gardener's Question Time*? Would saucy odes be sprinkled over cookery programmes? Could we expect the weather forecast in Rhyming couplets?'

John Agard on his residency at the BBC

The BBC was so pleased with John Agard's residency through *Poetry Places* that they employed him for a further six months at their own expense.

'Writing exercises got people to create poems in their lunch hour; most did not expect to write, none to write as well as they did... A number of M&S personnel have now started reading poems, and may go to poetry readings, and will go on writing.'

Peter Sansom at Marks and Spencer

'I remember Lavinia Greenlaw when she was at that city firm of lawyers for a year (Mischon de Reya) – she was very struck by the way that these very busy, very highly-paid people loved coming across one poem all by itself somewhere, whether it was on a lift, or whether it was on their computer screens.'

Ruth Padel, 'Public Art Public Poetry' talk, the British Library, 1999

Like any other group, writers have a variety of interests and experiences. A degree of matchmaking skill is required to decide on the type of writer you want to work with. However, the choice is easier if you can make some early decisions about the type of writing you are interested in (for example, short story, novel, poetry, script-writing), the type of organisation you are (for example, customer-facing, a school, a prison, a hospital), and the type of experience you are looking to match (for example, experience of working with young people, community groups, older or vulnerable people). You also need to decide if you want to include a reading or a performance to the public in the residency. You will need to choose a writer who is happy to perform as part of the residency. This can take time and it is worth getting advice from your regional office of Arts Council

England and a literature development organisation (see the useful contacts and information section).

Be clear about how a residency will benefit your organisation. If you are a business you may want a writer to promote a more integrated working environment, perhaps as part of an ongoing in-house reading group or to get the families of staff involved in the creative life of the office. An educational institution may want to target a specific age group, using the writer to bring the curriculum alive. As a public-facing arts organisation, a writer may become part of your education programme – working with other artforms, and even programming literature events for the first time and attracting new audiences to your venue. A writer in residence is often commissioned to write a piece about an organisation and its staff, which is displayed as a piece of public art.

If your budget will stretch to it, you could promote the residency in the literature press or on key websites. This approach will broaden the pool of writers that you can choose from. However, you will need to plan this approach carefully to allow enough time for advertising, processing applications, short-listing and interviews or a selection process for consultants. Your advertisement should include: what the residency is – including what you hope to achieve, the location and the length of the residency, brief information about the host organisation, the job specification for the writer – including desirable and necessary skills, the writer's fee, and information about the application procedure. Interviews should be conducted or supervised by trained personnel, structured to follow a set of previously agreed questions that relate to the job specification and give the writer the opportunity to ask questions. Arts Council England will be able to give you advice on how to proceed with recruitment.

You may have set ideas about a particular writer who you want to work with and there are various ways of making contact: through a publisher, through literature development organisations or through a bit of judicious internet research. If writers are appearing at venues near you, go and see them perform and use this experience as part of your selection procedure. Regular performances in London occur at the South Bank Centre, Poetry Café, Apples & Snakes, local libraries and regional festivals. Your local literature development organisation will be able to suggest events for you to attend. Listings for events in London can be found at: www.pulp.net

Writers: how to find a host organisation

'I think that there is more room for residencies, or commissioned poems, in rural areas and those commissioning public art could be made more aware of the benefits of poetry. Unlike sculpture, for example, literature is not visually intrusive. If it is combined with writing workshops, it is inclusive of communities in a way that a sculptor or photographer working alone cannot be. Furthermore, the end result can be used a number of different times.'

Jackie Wills in the Surrey Hills

The first step is to be clear about the skills and interests you have. Then make a list of the types of organisations or people you would like to work with. Next you should think about where you want to do a residency – start with the type of place (school, business, hospital), and then the location.

Once you have decided where you would like to do a residency, you need to do some research. You should gather information about the work the organisation does, the people it works with, what the organisation hopes to achieve, and the name of the person you think will be able to make a decision about the residency (for example a head of department, manager, head teacher, head warden).

Armed with this information you need to be clear in your own mind about:

- how long the residency will be
- what you want to get out of the residency
- what you think the host will get out of the residency
- what you will need to carry out the residency
- what you are going to do
- an outline of the budget

It may also be worth getting advice from literature development organisations: they may be able to put you in contact with writers who have worked on similar residencies, who might be willing to offer you advice. However, remember that they are also likely to be freelance, so for them to give up time to talk to you is time away from writing.

You can now make initial contact with the host organisation, either by letter (to a named individual) or by telephone. Remember that at this stage, you need to promote your artistic strengths as a potential writer in residence. Once you have made initial contact with a potential host, send a CV, any publications you may have appeared in, a recording of your work, an invitation to an event that you are performing at, referee quotes, photographs and any additional information you have to support your work.

Host organisations: engaging a writer

'Poet on a gas platform? You must be joking! Have pen, let's flambé a residency!'

Andrew Fusek Peters at Thames Gas Platform/ARCO

'The opportunity offered by Poetry Places was marvellous. It introduced a unique and gifted professional artist into our programme...The poet, Michelle Scally, spoke movingly of her early childhood and life experiences and how they moved her into a written expression to cope with the traumas and confusion she experienced. She also provided a strong role model for young people, particularly young girls, to be self-sufficient and proud.'

Big Black Bus project evaluation report, Leeds City Council

Once a writer has been recruited, he or she should be invited to a planning meeting to discuss the brief and make revisions where necessary. It is likely that this meeting will help you develop the brief in more detail – particularly in terms of the scope of the residency, numbers of participants and responsibilities for tasks like evaluation.

However you decide to find a writer, you need to give him or her a contract. This is important so that both the host and the writer are clear about roles and responsibilities and it will help avoid any uncertainties or disputes in the future. A sample contract is included in these guidelines. You can use this either as a template or to help you adapt existing contracts. Make sure the contract is agreed well in advance of the residency.

Once the contract is in place, it is a good idea to invite writers to the location of the residency before it starts. You can introduce them to staff, show them where they will work and discuss the administrative support or equipment they will need. You can also use this meeting to introduce them to the people they will work with, and talk them through health and safety issues and other policies that are relevant to the residency (for example a child protection policy or confidentiality). Most importantly, this is a time when you can give them practical information about where to put their coat and bags when they arrive for a session and where they can make a cup of tea. If the writer needs a key or a pass to get in and out of the venue, make sure it is available at this meeting or on their first day.

More planning tasks

It is vital to agree responsibilities for each part of the residency right from the start and to make a note of what has been agreed. This will provide both the host organisation and the writer with a record to refer back to. Here is a list of things that typically need managing during a residency:

Risk management

It is good practice to carry out a risk assessment of a project before it begins so that potential problems can be identified and dealt with in advance. This is especially important in projects that involve the public and should definitely form part of any project involving children or vulnerable adults. A risk assessment includes:

Risk

Residency activity

- What could go wrong
- How likely it is (high, medium or low)
- What the impact would be

Managing the risk

- What you will do to reduce the risk of problems
- What you will do if a problem occurs
- Who is responsible for reducing the risks and dealing with problems

The assessment does not have to be long, but it needs to be thorough so that risks are minimised from the start of the residency.

Developing the programme together

'As an artist/writer, one can often feel like a lost soul searching for something relevant and real to immerse oneself in. Writing for LTM with its vast scope, great history and catalogue of events, while at first daunting, has now become with the expertise and support of the staff, a stimulating involving experience. The research and many long hours developing new work for LTM has revealed many new worlds to me. My writing has become more layered and textured to represent the various themes of LTM and to reach audiences, both familiar and unfamiliar with that glorious ground-breaking history.'

Abe Gibson, poet in residence at London Transport Museum

Writers will have ideas about what they want to deliver during a residency. The programme should be agreed so that both parties get the most out of it. Writers will need time to get on with their personal creative work as well as meeting the needs of the people taking part in the residency.

Once the writer has been commissioned, a planning meeting should be scheduled to discuss how the residency sessions will be organised. Writers should give the host an outline of the sessions they have planned. If members of staff are already working with the participants who will be invited to the residency sessions, they should be invited to this planning meeting. They can then discuss what the participants are likely to respond to, current projects and any previous work on which the residency could build. A sample session template is included at the end of these guidelines and there are many other templates and lesson plans available on the Internet.

At this planning meeting or at a later consultation, roles and responsibilities should be clearly defined: who is going to organise the sessions (booking rooms, refreshments and informing other staff), who will be responsible for inviting participants and audiences and who will organise equipment and materials and set them up on the day. Spaces for writers to carry out their own work should be discussed, if this is part of the residency contract.

As part of the residency, writers could be offered a series of feedback meetings with the project manager and other key staff. It may also be useful to have a short review meeting in the middle of the residency. If later sessions are adapted as a result of these reviews, it is a good idea to document these changes.

Managing events

Some residencies will include a performance, reading or other event such as a book signing. Apart from the practical issues of sorting out the venue (booking, accessibility, budget) and invitations, a number of other issues should be considered:

- the format of the event
 - who will introduce the writer and publicly thank them afterwards (usually a high-profile manager in the organisation)
 - the length of the reading or performance
 - if the audience is invited to ask questions, who will host this session
- technology and props (lighting, microphone, table, chair)
- travel and accommodation
- book signings and sales
- what the writer will need on the day

It is important for the writer to have an opportunity to visit the space before the event so they can let you know if they need anything else.

Managing publications

'I ran poetry workshops with the staff and children's workshops at the Stamp Show, gave readings with the artist and stamp designer David Gentleman...ran surgeries at Poetry International and compiled anthologies. This last element of the residency I found fascinating. Every month, I chose eight poems, by mostly established poets, on the theme of the Millennium stamps issued that month... These poems were emailed to staff and responses invited at 'The Poet' mail-in address. They proved to be much appreciated and tied in with the twelve poems commissioned and published by Royal Mail in presentation packs of the Millennium Stamps...In addition, I chose ten 'letter' poems by international poets which were beautifully reproduced as large posters for the International Stamp Show.'

Mimi Khalvati, Royal Mail Residency 2000

A publication of work produced during a residency is a great advocacy tool. It may be a version of the evaluation report or a completely new piece of copy. It may contain work from the individual participants in the residency – many of the people taking part may not have written anything before or have seen their work in print. A publication must be budgeted for and planned right from the start of the residency. Questions to consider include:

- Who will manage the publication?
- Who is it aimed at and do you need to target the style of the publication?
- Who will write the copy for the publication and who will proof and edit it?
- Will it have images and if so will you commission a photographer?
- What will the publication look like (black and white, colour)?
- How many pages will it be?
- How will you get permission from participants to use their image or work in the publication?
- Who will design the publication?
- Who will you credit in the publication and how will you get this information?
- Do you need to think about issues like child protection?
- When will it be available and who will you send it to?
- Will you charge for it?
- Who will create the contracts for photographers, designers, printers and copywriters?
- How will you make it accessible to disabled people (for example large print, Braille or audiotape copies)?

Once the content of the publication has been finalised and copy received by the designer it takes about six to eight weeks for the publication to be delivered. If the publication is being launched at an event, this should be the absolute deadline, but allow enough time for printing and delivery.

Internal communications

The manager of the residency needs to make sure that he or she keeps staff up to date on the project. There is nothing worse than writers arriving on their first day to be met by people who did not know they were starting that day, or were not aware that a residency was taking place at all. Whether by an all staff email or a poster on a staff notice board, make sure that everyone knows about the residency. If the residency will include staff, make sure that managers are briefed well in advance either at a team meeting or an all staff meeting. You may also want to involve staff in a discussion about what they would like to get out of the residency.

External communications

The host may want to promote an event at the end of the residency. In the planning stages of the residency clarify who will manage this and who should be involved in the process (for example a press officer). The residency might also interest other organisations so clarify what publicity they will get in advance. Remember to update your website, both as a host organisation and an individual writer.

The writer and organisation may wish to market residency sessions to participants. A targeted strategy should be devised so that the right people are invited to the right event at the right time. There may be a target audience or group that will need specialised marketing to attract them. Contact individual people directly (if there is an existing mailing list) or send out posters or flyers to places where those people meet (for example a local doctor's surgery, library, community centre or arts centre). An advert in a local paper or magazine or sending information on an event to a listings paper is also good practice. Word of mouth is a very strong marketing tool – both writer and host should use their own network of contacts to spread the word. Literature development organisations sometimes run their own mailing lists: for example, Spread the Word's e-literature list.

Evaluation for host organisations

The role of the writer in the evaluation of the residency must be decided at the start of the project. It is worth getting someone with an independent view to give host and writer feedback on the project, either a member of staff not directly involved with the day to day running of the residency or an external consultant. There are a number of excellent evaluation guidelines available, including *Partnerships for Learning*, published by Arts Council England (see the useful contacts and information section).

Evaluation is the process of finding out if the project achieved its objectives. It is a learning tool that can also provide both parties with information for promoting a project and can help with applications for funding in the future.

During the planning stages of the residency it is a good idea to decide what will be measured against the project objectives. These can be set out in a simple

table. It may be worth both the writer and host completing this table and comparing their objectives and how these might be evaluated.

Project objective	What do you want to achieve?	What you will measure?	How you will measure it?	When you will measure it?	Who is going to do it?
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Project objective

List the objectives of the project in the first column and think about what should be achieved against each objective.

What do you want to achieve?

Put the outcomes and targets in here. An outcome is what will happen as a result of the activity. It is important to be realistic, so do not be tempted to put in 100% success rates.

What you will measure?

This refers to the activity to be evaluated. For example, this could be creative writing skills or how the participants enjoyed a workshop.

How you will measure it?

This refers to the evaluation tool used to measure the activity. A variety of tools can be used, ranging from questionnaires to video diaries, focus groups, interviews, text messages and so on. So, if you wanted to measure what participants got out of a workshop for example, they could be asked to complete a short questionnaire with questions that let them rate their enjoyment, learning and thoughts. The tools chosen will lead to quantitative or qualitative evidence. Quantitative evidence will provide facts such as number of participants. This evidence is relatively straightforward to analyse. Qualitative evidence will give descriptive information, for example personal responses to an activity. It is harder to analyse this kind of information. Most people use a combination of qualitative and quantitative tools.

When will you measure it?

This refers to the timing of the evaluation for the particular activity. Sometimes it is better to evaluate an activity immediately after it has taken place, while at other times it might be better to allow the time for a more detached perspective to develop.

Who is going to do it?

The person who collects the data might be the writer, but might also be an independent evaluator or the residency project manager. Writers must take part in the evaluation, giving their own thoughts about the residency. If applying for funding, additional costs may be included in the budget for an evaluator.

Remember to think about how the data collected will be analysed. There is nothing more frustrating than having a lot of information and no time or resources to use it properly. To work out how much time is needed for analysis,

estimate how long it will take someone to complete a form or answer questions and then multiply it by the number of people expected to produce information. So, if it will take five minutes to complete a questionnaire and it is given to 12 people, at least an hour should be allowed to input their answers into a spreadsheet or database and then a further 15-30 minutes to analyse their responses (more if their responses are qualitative). In addition, if information is used that can be directly linked to a person's name or other personal data, you need to think about data protection (see the section on the Data Protection Act).

There are many tools available for evaluation; each needs to be tailored to the participants. There is no point in putting a printed questionnaire in front of someone who is visually impaired or someone who might be intimidated by a form (for example someone who speaks English as a second language or someone who cannot read well). Whatever tools are chosen try to put yourself in the place of the person filling in the form or standing in front of the video camera answering questions. If asked for feedback about the quality of a workshop, a participant may find it difficult to give an honest response in front of the writer. If engaging other members of staff to ask audience members questions, think carefully about what training they might need beforehand – a short session explaining the purpose of the evaluation, the residency and why particular questions are important. It might be an idea to test out questionnaires or interviews before the full evaluation is completed, to help iron out any problems with wording and clarity.

Section three: afterwords for host organisations

'I discovered that with certain types of Prison inmates' creative work becomes much more than either a way of passing the time or an "educational opportunity". In the process of re-drafting, men whose lives were often dominated by the desire for instant gratification learn patience and gain a greater satisfaction in their inner lives as a result...'

Kevin McCann at HMP Wymott

At the end of the residency, it is important to think about how the achievements of different participants can be measured and how they can be supported in their creative writing in the future. It may be as simple as a get together at the end of the residency to allow people to celebrate the residency. Or some of the creative writing work could be displayed.

As an organisation, a residency may have a lasting impact on your staff. They may want to know how they can take what they have learnt and share it with the people they work with. If this is a likely legacy of the project, then plan ahead and ask the writer to provide a handbook or ideas for sessions.

It is also worth setting up a meeting with the writer, manager of the residency, key staff and independent evaluator (if you employed one) to discuss what has been discovered. If well organised, the evaluation should be a useful and revealing part of the residency and one that can help both writer and organisation to sharpen practice. The sorts of questions discussed in this meeting could include the following and must be posed from both a writer's and organisation's point of view

- Did the residency achieve its objectives and targets?
- What did we learn from the process?
- What did we learn from the evidence we collected?
- How would we do things differently in the future?
- What information can we share (with participants, other people, other organisations)?
- What information can we use in our future work?
- How should we publish and present our evaluation report?

'London Transport Museum has been a real support and encouragement with research, writing and performance. It has now become a workplace that I have spent many happy, productive hours in and look forward to spending many more.'

Abe Gibson, Poet in Residence, London Transport Museum

Section four: working with different groups

Residencies vary greatly in terms of location, context and people. The following lists some of the areas that both the writer and host organisation should be aware of during the early stages of planning a residency.

Data Protection

The Data Protection Act, 1998, safeguards the way that personal and sensitive data is obtained, stored, processed and shared. Put simply this means that people have the right to know what data you will collect and how you intend to use that data during a residency. Forms, questionnaires and any evaluation tools that you use, where a person is identifiable, should carry a statement about data protection. Host organisations will have a member of staff with responsibility for Data Protection and it is advisable to set up a meeting with them once the residency has been commissioned. For further information see:

www.dataprotection.gov.uk The **Voluntary Arts Network** has also produced a very readable summary about the Act and what it means to arts organisations: www.voluntaryarts.org

Disability

The Disability Discrimination Act, 1995, introduced new measures to end discrimination against disabled people. The Act covers: employment, education, access to goods, facilities and services, and, the management, buying or renting of land or property. Since October 1999, organisations that provide goods, services or facilities to the public have had to make 'reasonable adjustments' to how they operate in order to remove barriers for disabled people.

Host organisations need to ensure that residencies are accessible to both writers and the public or staff that the writer works with. The spaces where the writer will work or sleep need to be accessible and be set up to accommodate an additional person (for example a facilitator, personal assistant or interpreter) if necessary. It is better to ask a member of staff other than the project manager to support the writer in terms of access requirements. This means that individual access information can be dealt with separately (and confidentially) from professional and artistic issues. Discuss with writers directly to find out both what their access requirements are and to agree how these will be managed during the residency.

You will need to find out what the access requirements are for people taking part in residencies at in the enrolment or recruitment stage of the project. Once these are known, it is important to inform writers as soon as possible so that they can adapt their sessions accordingly. Things to take into consideration are the appropriateness of visual aids (flip charts, projectors, handouts), how people write and communicate (do they use an interpreter, computer, tape recorder), the time plan for the session (how quickly a person can absorb the information

given, the time allocated to their creative writing) and communication to participants before and during the residency (through an interpreter, by textphone, Braille, audiotape, large print and so on). For larger audiences attending events, host organisations need to ensure that the venue is accessible in terms of physical and sensory access and cater for the specific requirements of disabled writers, readers and disabled audience members.

Practical things to consider include: allowing more time in the recruitment phase of the residency to enable disabled writers and participants to book facilitators, personal assistants or interpreters, making sure that toilets are fully accessible (including having enough space for wheelchairs to turn), and that signage and all printed materials are accessible.

For further information see the **Disability Rights Commission** website: www.drc.org.uk or look at *Arts Organisations and Rights of Access to Goods, Facilities and Services*, available from Arts Council England (see the useful contacts and information section). The London Disability Arts Forum also offers useful advice: 020 7916 5484.

Equal opportunities

It is good practice to gather equal opportunities data from people who attend your residency. This will provide you with useful statistics that will help you to monitor your equal opportunities policy and inform your marketing strategy. During the planning stages of the residency, you need to decide when you will collect this data, how you will store it and how you will make sure that it does not prejudice decisions about attendance or bursaries for your residency. A sample equal opportunities monitoring form is included at the end of these guidelines.

Health, safety and welfare

Wherever the residency takes place, the host organisation needs to make sure that the writer is given vital information about health, safety and welfare. For example, you should let writers know where to find fresh drinking water, where the toilets are, where they can eat during breaks, where the first aid facilities are and what they should do in the event of an emergency such as a fire. The host organisation should also make sure that these facilities and information are accessible to disabled people.

As a writer going in to an organisation, you have a duty to take reasonable care over your own health, safety and welfare and to comply with the host organisation's policies and procedures.

Most organisations will have public liability insurance and writers need to be clear if this covers them too. If not, then it is worth considering taking out insurance independently, especially where the residency requires working with others. **Blake Insurance Services** administer a *Creative Writer Policy* that provides public liability insurance for writers, authors, storytellers and poets, including performance, speaking, demonstration, tuition or signing at a public or

private event. Costs for cover for one year start at around £65 and include possessions, property damage, and legal expenses for work undertaken anywhere in the world. See the useful contacts and information section for further details.

Working with children, young people or vulnerable adults

'There was a feeling of freedom, everything seemed so natural. Especially when the children started to read their poems into the microphone. There was no shyness, no embarrassment. There was a feeling of togetherness, because everyone was doing the same thing...The kids were smiling, enjoying the experience. This is what poetry is all about.'

Peter Street, Wigan Chip Shop poet in residence 1997

A child is defined as someone up to and including the age of 18 in The Children Act, 1989 (although extensions exist for disabled children and for those in local authority care settings). 'Young people' is not a legal term, but is usually understood as relating to the upper age ranges of the official definition of a child.

Organisations that work with children and young people will have developed a child protection policy. Host organisations should provide writers with copies of their policy and with guidance appropriate to their level of interaction with children during a residency. They should also provide writers with the names and contact details of their designated child protection officer or officers. This is important in two respects. Firstly to make sure the writer is not unintentionally compromised during the residency (for example by taking photographs without parental consent or recording young people on video or tape). Secondly, it will mean that the writers know what procedures to follow in the unlikely event that they have concerns about a child's welfare.

Vulnerable adults are people aged 18 or over who are in need of community care services because of mental disability or other disability, age or illness, and who are unable to take care of themselves or unable to protect themselves against significant harm or exploitation. A person's vulnerability may change over time, for example in the case of mental breakdown. It should also be noted that not all disabled adults are vulnerable, and there is no one age at which elderly people should be classified as vulnerable. Host organisations and writers working with vulnerable adults need to operate within a clear policy and this needs to be given to the writer, again to protect both the writer and the vulnerable adults.

The Criminal Records Bureau (CRB) carries out Disclosure Checks on behalf of organisations that recruit people to work with children, young people or vulnerable adults. The CRB provides access to information held on the Police National Computer (PNC) and by local police forces; as well as lists held by the Department of Health (DH) and the Department for Education and Skills (DfES)

of people banned from working with children. The CRB also checks a list held by the DH of those banned from working with vulnerable adults. There are three levels of Disclosure Checks available – basic, standard and enhanced (although at the time of press the basic checks were not available).

'I enjoyed the opportunity to show my world – coming from South Africa and Israel – to a class of nine year olds, and giving them the tools to notice the richness of their own worlds.'

**Shaun Levin, writer-in-residence at Wickford Junior School
As part of Essex Intercultural Arts Project**

In schools, the DfES has taken a view that the decision to request Disclosure Checks from volunteers should be taken by Head teachers. Head teachers should be contacted as early as possible to see whether they require a Disclosure Check before a residency (these can take up to four weeks (standard check) or up to six weeks (enhanced check). Organisations other than schools may take a different view about Disclosure Checks and writers should anticipate being given a form to fill in by the organisation that is hosting the residency. The cost of a Disclosure Check is still relatively modest (see www.disclosure.gov.uk) and both the process and payment for the checks is the responsibility of the host organisation.

It is important that as a writer you are insured, especially when working in a schools context. Contact Blake Insurance for further details (in the useful contacts and information section).

Writers are not teachers (even if they have had teacher training) and it is unacceptable to leave a writer alone with a class.

For further information see *Keeping Arts Safe* (details in the useful contacts and information section) and information provided on the DfES website for teachers: www.teachernet.gov.uk/management/childprotection

Working with people in health care settings

'The waiting room now has poems and information on the residency displayed all round the walls and I have a Diary on the reception desk; slowly people are coming to see me for individual appointments. Dr Gillian Rice...and her colleagues are referring some patients...'

Rose Flint, Poet for Health (at the Dean Lane Family Practice)

There are a number of different health care settings in which residencies can take place, for example, hospitals, hospices and rehabilitation centres. If the people who the writer will work with are children or vulnerable adults, then Disclosure Checks are necessary (see working with children, young people or vulnerable adults section).

It is important for the host organisation to provide writers with useful information about the people they will work with. For example, the type of patient, their levels of mobility and alertness, details about their specific illnesses or requirements that the writer will need to remember during the residency.

There are a number of situations that can occur during a residency (day-to-day treatment, examinations, medical procedures) and it is important for the writer and host organisation to discuss these prior to the residency. Confidentiality is important and writers should not ask people what is wrong with them. However, unless there are particular special health factors, the writer needs to know about an individual from the healthcare staff responsible for that person. It is not necessary and possibly breaches confidentiality for further health information to be discussed. The writer will be working with the person creatively and not from a medical perspective either in a person-to-person or group situation.

The writer should always work in the presence of trained health staff who are either present or on call to deal with any health issues as they arise. The writer is never responsible for health matters affecting an individual. If health staff are not available the writer should either stop or not start the work.

In a community health context where the writer works with people outside a health building, the terms of reference need to be established in advance between the writer and individual – in that the contractual relationship entirely relates to the creative activity and no health related matters.

Working with people in touch with the criminal justice system

Contact the Writers in Prisons network for general advice about working within the prison system. See contact list.

Writers come into contact with people in touch with the criminal justice system through a variety of projects in a variety of settings: prisons, remand centres, probation centres, pupil referral units, and schemes directed at young people at risk of offending (such as *Positive Activities for Young People*). It is likely that writers working in secure environments (such as prisons) will need to provide information for security clearance. Writers should also note that the Home Office is exempt from the Rehabilitation of Offenders Act and any conviction, spent or otherwise, must be declared. Writers may also be required to read the Official Secrets Act, to accept that any inmate's personal history, told to him or her in confidence, should not be divulged in any form. If the people who the writer will work with are children or vulnerable adults, then Disclosure Checks will also be necessary (see working with children, young people or vulnerable adults section).

For many writers, working in criminal justice settings will be a new experience and will require some training and preparation. Writers will need to find out about the sort of literacy levels and experiences they might encounter during a residency. The **National Training Consortium for Arts in Criminal Justice** is a network of arts organisations which work in criminal justice settings. These

organisations have got together to pool their learning and expertise and have developed a series of training opportunities for artists. There are currently two courses of five days available to artists. The first provides training in dealing with volatile or vulnerable groups and the second provides guidance for working in criminal justice settings.

Additionally, there are a number of organisations which coordinate residencies in criminal justice settings. These organisations provide training and support for writers and criminal justice organisations hosting a residency. Details of some of these organisations are given in the useful contacts and information section.

Working with community groups

A residency may take place in a particular geographic location, or be targeted at a particular group (for example older people, people from a particular ethnic background, unemployed people). The more focussed the target group becomes, the greater the need to match the writer to the particular experience and background of the residency participants. This is not to say that only a person over 60 can work with older people. Rather, it is about taking more care at the recruitment and planning stages to ensure that the writer is suitably skilled and informed to deliver the residency. Note also, that if the people who the writer will work with are children or vulnerable adults, then Disclosure Checks are necessary (see working with children, young people or vulnerable adults section).

A way of looking at this is to think about what barriers there might be for a participant joining a residency project. Questions might include:

- Will language be a barrier?
- Is the gender of the writer going to be a barrier?
- Is the time of participant sessions going to be a barrier?
- Will finding childcare be a barrier?
- Will an event or sessions conflict with religious festivals?
- Is the residency and venue accessible to disabled people?
- Is the subject of the residency going to be a barrier?

It might be worth setting up a small steering group to help unearth these issues early on in the project. A way of tackling barriers is to bring an additional person into the residency to support the writer and to consider investing in training.

Section five: useful contacts and information

Arts Council England, London

Contact for advice, funding and details of writers.

Literature Unit
Arts Council England, London
2 Pear Tree Court
London EC1R 0DS
Phone: 020 7608 6100
Textphone: 020 7608 4101

Literature development organisations

Contact for advice

57 Productions

57 Effingham Road
Lee Green
London SE12 8NT
Phone: 020 8463 0866
Website: www.57productions.com

Apples and Snakes

BAC, Lavender Hill
London SW11 5TN
Phone: 020 7924 3410
Website: www.applesandsnakes.org

Arvon Foundation

42a Buckingham Palace Road
London SW1W 0RE
Phone: 020 7931 7611
Website: www.arvonfoundation.org

Book Trust

Book House
45 East Hill
London SW18 2QZ
Phone: 020 8516 2977
Website: www.booktrust.org.uk

Centerprise Literature Development

28 Northcott Road, Hackney
London N16 7EL
Phone: 020 7254 9632

Children's Discovery Centre

1 Bridge Terrace, Stratford
London E15 4BG
Phone: 020 8536 5555
Email: mail@discover.org.uk
Website: childrensdiscoverycentre.com

Eastside Arts and Books

178 Whitechapel Road
London E1 1BJ
Phone: 020 7247 0216
Email: mail@eastsidearts.org.uk
Website: www.eastsidearts.org.uk

Eastside Educational Trust

Hamilton House
1 Temple Avenue
London EC4Y 0HA
Phone: 020 7489 2032
Email: online@eastside.org.uk
Website: www.eastside.org.uk

Exiled Writers Ink

31 Hallswelle Road
London NW11 0DH
Phone: 020 8458 1910
Website: www.exiledwriters.co.uk

LAPIDUS

BM Lapidus
London WC1N 3XX
Email: info@lapidus.org.uk
Website: www.lapidus.org.uk

Poetry School

1a Jewel Road, Walthamstow
London E17 4QU
Phone: 020 8223 0401
Email: poetryschl@aol.com
Website: www.poetryschool.com

Spread the Word

77 Lambeth Walk
London SE11 6DX
Phone: 020 7735 3111
Email: info@spreadtheword.org.uk
Website: www.spreadtheword.org.uk

Survivors' Poetry

Diorama Arts Centre
34 Osnaburgh Street
London NW1 3ND
Phone: 020 7916 5317

The Poetry Society

22 Betterton Street
London W2CH 9BX
Phone: 020 7420 9880
Email: info@poetrysociety.org.uk
Website: www.poetrysociety.org.uk/places

The Society of Authors

84 Drayton Gardens
London SW10 9SB
Phone: 020 7373 6642
Email: info@societyofauthors.org
Website: www.societyofauthors.org

Other contacts**Criminal Records Bureau**

PO Box 110
Liverpool L3 6ZZ
Phone: 0870 90 90 811 (information line)
Textphone: 0870 90 90 344
Website: www.disclosure.gov.uk

London Arts and Health Forum

C/o Vital Arts
Old Home Basement
The Royal London Hospital
Whitechapel
London E1 1BB
Phone: 020 7377 7127

London Disability Arts Forum

Phone: 020 7916 5484

Email: info@ldaf.net

Textphone: 020 7691 4201

Website: www.ldaf.net

National Association of Writers in Education (NAWE)

PO Box 1

Sheriff Hutton

York YO60 7YU

Phone: 01653 618429

Website: www.nawe.co.uk

National Network for the Arts in Health (NNAH)

123 Westminster Bridge Road

London SE1 7HR

Phone: 020 7261 1317

Email: info@nnaah.org.uk

Website: www.nnaah.org.uk

National Training Consortium for Arts in Criminal Justice

C/o The Unit for Arts and Offenders

Neville House

90-91 Northgate

Canterbury

Kent CT1 1BA

Writers in Prisons Network

17 Upper Lloyd Street

Rusholme

Manchester M14 4HY

Phone: 01938 811 355

Email: chopwood98@aol.com

Insurance**Blake Insurance Services**

46 North Street

Bridgwater

Somerset TA6 3PN

Phone: 01278 453345

Email: postmaster@blakeifa.co.uk

Funding a residency

There are a number of schemes funded by organisations like Arts Council England (either directly or indirectly) that support writers in residence. It is worth contacting Arts Council England for details of these schemes and to find out about *Grants for the arts*.

However, there are other ways that money can be raised: through trusts and foundations, residency schemes, sponsorship or through the host organisation's budget.

You can find details of funding sources in the following directories:

Directory of Grant Making Trusts 2003-2004, Charities Aid Foundation and Directory of Social Change, 2003

FitzHerbert, Luke & Wickens, Jo, *A Guide to the Major Trusts 2003/2004 Volume 1*, Directory of Social Change, 2003

French, Alan, Griffiths, Dave & Traynor, Tom, *A Guide to the Major Trusts 2003/2004 - Volume 2*, Directory of Social Change, 2003

Forrester, Susan & Lloyd, David, *Arts Funding Guide*, Directory of Social Change, 2003

Turner, Barry, *Writer's Handbook*, Macmillan, 2003

Writers' and Artists' Yearbook, A & C Black, 2002

Useful publications

The following three publications are available free from Arts Council England and can be downloaded from the website: www.artscouncil.org.uk

Arts Organisations and Rights of Access to Goods, Facilities and Services, Arts Council England, 1999

Keeping Arts Safe: protection of children, young people and vulnerable adults involved in arts activities, Arts Council England, 2003

Woolf, Felicity, *Partnerships for learning: a guide to evaluating arts education projects*, Arts Council England, 1999

Section six: sample forms and templates

Sample contract

This contract is between [HOST ORGANISATION] and [NAME OF WRITER] (hereafter referred to as the Writer). It sets out the basis on which the Writer will provide their services to [HOST ORGANISATION].

Services

The writer is engaged on a freelance basis as a writer in residence. [INSERT what writer will do, for example, deliver 8 workshops and a presentation].

Term

The contract is for a fixed period of [INSERT number of days] between [INSERT START DATE] and [INSERT END DATE] and will terminate on [INSERT END DATE] unless extended on agreement by both parties. The contract may be terminated during the term by either party serving [INSERT NUMBER OF DAYS] notice.

In the event that either side is in breach of any term of this contract this contract may be terminated forthwith without further liability.

Location and facilities

The writer will work from [INSERT LOCATION] and will have access to [INSERT DETAILS OF FACILITIES].

Hours of work

The writer will agree the days of work in advance with [NAME OF INDIVIDUAL MANAGING THE RESIDENCY or ATTACH SCHEDULE].

Fees

The writer will be paid a fee of [INSERT fee]. The writer will provide invoices [STATE WHETHER THE WRITER WILL BE PAID WEEKLY OR MONTHLY IN ARREARS OR AT AGREED MILESTONES, E.G. 50% AT START, 50% ON COMPLETION]. All sums payable are [INCLUSIVE/EXCLUSIVE] of VAT and the writer will be responsible for registering [HIMSELF/HERSELF] for VAT purposes (where appropriate). [INSERT HOW EXPENSES WILL BE PAID].

Status

As a self-employed individual the Writer is not entitled to any benefits available to [INSERT NAME OF HOST ORGANISATION]'s staff; nor shall this agreement be construed as a contract of employment, agency, partnership or joint venture. The Writer will be responsible for all income tax, NI and/or other payments in connection with fees paid to [HIM/HER] under the agreement.

The Writer may of course undertake to work for third parties whilst working under this Agreement but undertakes not to use or disclose to any such third party any information [HE/SHE] acquires in relation to [INSERT NAME OF

ORGANISATION]'s work. Should work with a third party involve a conflict with the services to be agreed under this agreement, the writer must obtain [INSERT NAME OF ORGANISATION]'s written approval before undertaking such work.

Copyright

The Writer owns copyright of any work created by the Writer during the project.

Copyright of work created jointly by the artist and participants will be jointly owned.

Please sign the attached copy of this statement in acceptance of its terms.

Signed on behalf of [HOST ORGANISATION] in acceptance of its terms.

_____ Date: _____

Signed by the Writer to indicate acceptance of these terms

_____ Date: _____

Sample session plan template

Session objectives

These need to relate to the overall residency objectives, but should be specific to the session that you have planned. Make sure that the objectives are SMART.

Assess what knowledge or interests the group will need for the session

Before the session you need to find out what the group have been doing and what are their levels of literacy or knowledge of writing. It may be that you are going to structure the session around a shared interest. You should discuss this with the host organisation well in advance of the residency.

Session content

This example is for a one-hour session.

Warm up exercise Use this time to get the group talking about a topic related to the session.	5-10 minutes
Explain what you are going to do This is where you explain the topic and what you want the group to do. Give an example – this could be a reading from your own work or a description of how you create a piece of work.	5-10 minutes
Participant activity Set some time for the participants to do an exercise.	25-30 minutes
Review the session A time for participants to share their work and for you to go over what they have learnt	10-15 minutes
Evaluation If you want the group to complete an evaluation form, allow time for this at the end of the session.	5 minutes

What you will do if you have time at the end of the session

Although you may not use this exercise, it is a good idea to have something planned in case you have time left at the end of the session.

Sample equal opportunities monitoring form (short)

It is important to us that our residency is accessible to all, regardless of their background. You do not have to give us the following information but we would be very grateful if you would answer the following. Thank you.

What is your age? (Please tick one box)

- 18-25 26-35 36-45 46-55 56 or older

What is your gender? (Please tick one box)

- Female Male

Do you consider yourself to be disabled?

- Yes No

What is your ethnic group?

Please choose **one** section from A to E, and then tick the box that best describes your background.

A White

- British
 Irish
 Any other background, please write in:

B Mixed

- White and Black Caribbean
 White and Black African
 White and Asian
 Any other Mixed background, please write in:

C Asian or Asian British

- Indian
 Pakistani
 Bangladeshi
 Any other Asian background, please write in:

D Black or Black British

- Caribbean
 African
 Any other Black background, please write in:

E Chinese or other ethnic group

- Chinese
 Any other, please write in:

Biography of Melita Armitage

Melita is a freelance consultant working in the arts, specialising in research and evaluation. Her recent clients include the Arvon Foundation, the Poetry Society, NESTA, GLA, Ogilvy and Arts Council England. Prior to this she was the Principal Research and Information Officer at London Arts, where she managed research, evaluation and communications projects. She has also worked for International Intelligence on Culture and began her career in the arts at the Arts Council of Wales. Melita has a PhD in medieval literature.

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Arts Council England, London
2 Pear Tree Court
London EC1R 0DS
Phone: 020 7608 6100
Fax: 020 7608 4100
Textphone: 020 7608 4101

Arts Council England
www.artscouncil.org.uk
Phone: 0870 300 6200
Textphone 020 7973 6564
Charity registration no 1036733

This publication is available through the Arts Council England website.

You can get this publication in Braille, in large print, on audiotape and in electronic formats. If you need any of these formats, please contact us as follows. Phone: 020 7973 6517. Textphone: 020 7973 6564. Email: enquiries@artscouncil.org.uk

We are committed to being open and accessible. We welcome all comments on our work. Please send these to the director, external relations, at the Arts Council address given.

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