



Celebrating Talent at the Margins

2017 Evaluation Report



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1.0 Introduction

The purpose of this report is to evaluate the delivery of the 2017 Creative Future Literary Awards (CLFAs), noting its key successes and identifying challenges, as well as making suggestions for improving delivery in future. The report will include a brief summary of Creative Future as a whole before giving a more detailed analysis of key elements of the project (the national workshop programme, the competition itself, the judging process, the showcase event, the anthology, and the award-winners and their professional development). In addition, an analysis of financial activity against budget and marketing activity is included towards the end of this report. To complement this analysis, we have also included qualitative information such as interviews and writing samples.

1.1 Key Successes

- Audience Reach in 2017 was over 7 million thanks to a variety of pieces and mentions in various media, including the BBC Writers' Room, Writing Magazine and The Bookseller.
- CFLA website received over 26K visits.
- CFLA newsletter increased its number of subscribers by 300 to almost 2,000.
- Entries to the competition tripled in 2017, with a total of 664 entries.
- 32% of entrants had never entered a writing competition before.
- The number of workshop participants more than doubled to 236. The re-attendance rate was 50%, with 29% of participants attending more than 4 workshops.
- 53% of workshop participants told us that they identify with more than one area of under-representation.
- New Writing North received unprecedented numbers of writers registering for workshops (the average number of writers registered per workshop was 47 and workshop places were limited to 15), and New Writing South also sold out of places before the workshops began (average number per workshop 23).

- High profile new partnerships were forged, including Penguin Random House, mainstream publisher Hachette, Tinder Press, The Poetry School, Mslexia and the Writers' & Artists' Yearbook.
- A total of 23 under-represented writers applied for our Writer in Residence post – up on 15 in 2016. The calibre of applicants was high.

2.0 Background and context

2.1 ABOUT CREATIVE FUTURE

Founded in 2007, Brighton-based charity Creative Future (CF) provides support, mentoring and the chance to showcase work to talented people who lack opportunities due to mental health, disability, or social circumstance. Creative Future works primarily with writers and visual artists. In addition to the CFLAs, Creative Future manages other flagship projects for visual artists including Tight Modern, a mini-replica of the Tate Modern, which showcases the work of talented visual artists through national and regional touring. Since 2007, we've worked with over 4,000 artists; delivered nearly 300 workshops; mentored close to 150 individuals and run 73 events for audiences over 150,000.

2.2 ABOUT THE LITERARY AWARDS

The Creative Future Literary Awards were launched in 2013 as the UK's first and only national literary competition that celebrates diverse, talented, under-represented writers. Winners are selected by a panel of industry experts, and prizes include £1000 of cash awards alongside professional development opportunities. Our high-profile showcase event features a selection of readings from award-winners, as well as critically acclaimed guest writers. Winning submissions are also published in an anthology, available in hard copy and as an eBook.

Alongside the competition, we also run a series of workshops with key regional partners and a Writer in Residence scheme for a mid-career under-represented writer.

While the 2016 Awards were a success, there were some key lessons to take forward:

- Workshop partners suggested that a prolonged programme of regular workshops would deepen engagement with participants.
- Increase marketing and PR reach to engage more under-represented writers.
- Ensure a sustainable growth for competition entries through marketing efforts and close monitoring.
- Find new prize partners to replace those services to be discontinued, as well as offer a broad range of professional opportunities on a national level.
- Further work to broaden partnerships into the mainstream literature world, to increase opportunities for our writers.

Building on both the successes and learning from 2016, Creative Future aimed to expand the CFLAs in the following ways:

- Deepen engagement with workshop participants, by expanding our workshop programme to six months of workshops in three key locations.
- Build on the success of the Writer in Residence scheme in 2016 to offer this opportunity to a new under-represented writer, for an expanded timeframe of six months.
- Use donation from CFLA Patron Lemn Sissay, to invest in a social advertising pilot, as well as collaboration/consultation with renowned industry publicist and advocate for under-represented communities, Julia Kingsford (of Kingsford-Campbell and The Good Agency).
- New prize partners to replace New Writing South, as they discontinued their Writer Guide service, ensuring this offers more accessible prizes to our widening demographic.
- A new editing and design partner to replace Myriad Editions, as they were unable to offer their support in kind for the 2017-18 year.
- Focus on building partnerships with mainstream literature organisations, such as Penguin Random House, Hachette (via The Future Bookshelf), The Poetry School, Mslexia, and Writers' & Artists'.

2.3 ABOUT THE PROJECT MANAGERS

Project Manager, Sarah Juckes, came to the post with a strong track record of managing literary events, including the award-winning ‘One Big Book Launch’. Sarah’s industry contacts and background in marketing ensured that we succeeded in reaching our marketing and engagement targets, as well as forging new partnerships with mainstream organisations, such as Penguin Random House, who will publish Sarah’s debut novel in 2019.



Sarah left the post of Project Manager in December 2017, to be replaced by Laura Wilkinson. Laura is a published author with industry connections and a background in literary event management, editing and mentoring.

3.0 Marketing and Press

3.1 PRESS AND PUBLIC RELATIONS

The Creative Future Literary Awards received a huge boost in publicity and marketing this year, resulting in us tripling our outreach numbers across all areas of the awards. This was due to new Project Manager, Sarah Juckes, having a background in marketing and communications, and also due to new, high-profile partnerships.

Thanks to a generous donation from Lemn Sissay to use exclusively on promoting the awards, we contacted Julia Kingsford, of Kingsford Campbell Literary and Marketing Agency and The Good Agency/Journal. Julia is an expert creative strategist in consumer focused book marketing, and has worked for Random House, the BBC and the Barbican, before becoming Head of Marketing and Communications at Foyles. In 2010, Julia helped found World Book Night and has a special interest in working with under-represented communities through her work here, and via The Good Agency/Journal. Our partnership with Julia enabled us to feature the awards in The Bookseller (200,000 monthly visitors).

The awards was also featured in a blog on The Future Bookshelf (1,437,735), Writing Magazine (14,000), Paul McVeigh (34,500) and Disability Arts Online (100,578), as well as being shared by influencers such as Polar Bear, Apples and Snakes and Kit de Waal.

By far the most prolific feature this year was a listing on the BBC Writers' Room opportunities page (61,800), which came about as part of a new partnership. 75 competition entrants said that they heard about the competition from this source, and a further 103 via social media.

Katee Woods (Winner of PR Team of the Year Award 2015, Charity Times) volunteered for our sister project, Tight Modern, and succeeded in obtaining local TV coverage for this from the BBC and ITV. Katee is now a member of the Creative Future board, and helped Creative Future approach over twenty local press outlets for the Showcase event at Birmingham Central Library. Unfortunately, only one of these responded with an option for paid advertisement, which we declined due to tight timing.



We hope to continue our relationships with these outlets and Julia Kingsford in the future, to ensure we continue to reach a board range of writers.

3.2 NEW PARTNERSHIPS

This year, we were pleased to welcome several high-quality, mainstream partnerships for the Creative Future Literary Awards. This was due in part to the changing literature landscape, which is now more open to conversations on diversity in literature, than when Creative Future started in 2013. This year, we found many organisations which had previously ‘closed doors’ to partnerships, were now eager to work with us. This has had huge ramifications in both the numbers of under-represented writers we are reaching and the opportunities we are able to create for them.

New partnerships include Penguin Random House, both via their Writers’ Academy, who donated prizes worth £800 to our award-winners, and Sienna Parker, Head of Creative Responsibility, who offered future marketing support via their ‘Write Now’ scheme, and the possibility of being involved in a future judging panel. We also welcomed mainstream publisher Hachette as a partner, via their Future Bookshelf initiative, which resulted in marketing opportunities this year, and Mary-Anne Harrington (publisher at Tinder Press) as judge.

The Poetry School also kindly donated prizes to our Gold Award-winners, to include courses and 1-2-1 meetings with experts. Mslexia and the Writers’ & Artists’ Yearbook confirmed their support for 2017 and 2018 with marketing and prizes. We also have new support-in-kind from Just Content on the anthologies.

Our relationship with Guest Writer Sabrina Mahfouz also resulted in a new contact with Radio 4, who attended our Showcase event, but, unfortunately, did not have room on the programme to feature any recordings from the event.

3.3 WEBSITE & DIGITAL COMMUNICATIONS

This year, **the CFLA website has received over 26K visits**. Like last year, we see a definite spike in visits whilst the competition is open – the **highest monthly number being in March at 336 sessions**. Overall, visitor numbers are up on the previous year (23k visits). You can now find our website at <https://literary.creativefuture.org.uk/>

We have recently merged the Creative Future Literary Awards social media account with that of the Creative Future main, to enable us to deliver a higher quality and frequency of content to a larger user base. The Creative Future Twitter account (@CreativeF_uture – 3k followers) and Facebook group (facebook.com/creativefuture – 1.5k) has double the number of followers to the Literature Awards.

The CFLA newsletter increased its number of subscribers by 300 to make almost 2k. This might be thanks to a change in direction with the newsletters, to be more image-based and include relevant opportunities and events from partner organisations, as well as Creative Future.

3.4 RECOMMENDATIONS GOING FORWARD:

- Continue to nurture relationships with press partners by sending clear and concise information to them, with a ‘tweetable’ link, to encourage sharing.
- Maximise the reach of partners such as Penguin Random House and BBC Writers Room, by sending regular updates on the awards, with ‘tweetable’ links to make sharing easier.
- Enlist the services of Julia Kingsford again, to encourage further partnerships with mainstream industry professionals.
- Maintain and monitor new combined social media channels to ensure engagement is maximised.
- Look into merging the CFLA newsletter with that of Creative Future’s main newsletter in 2018, if the social media merger is proved successful.

4.0 Workshop Programme

Our national workshop programme aims to reach under-represented writers in locations around the UK, via Writer Development Agencies (WDAs) and leading Social Care Organisations (SCOs). The aim is to engage under-represented writers and vulnerable adults in writing, so that they might enter the CFLA competition and therefore be connected with further opportunities. The programme also exists to strengthen ties between WDAs and SCOS, to ensure long-term partnership working.

After noting that vulnerable service users are less likely to engage with ‘one-off’ activities, we increased our presence in 2016 from 1 to 3 workshops. This proved successful, and we raised our workshop attendee numbers from 54 to 99, with 10% of participants attending more than one workshop.

Based on these findings, we set out to:

- Increase the number of workshop days to six over a six month period.
- Focus on three areas; Brighton, Birmingham and Newcastle.

This year, our workshop programme ran from February – July 2017 and comprised of:

- 6 different workshops specifically created to benefit writers at all stages of their career (Human Stories; Verisimilitude; Witnesses; Rhythm; Making the Ordinary Extraordinary; Writing for Radio).
- 2 hours per workshop.
- 3 locations (Brighton, Birmingham, Newcastle)
- 2 venues per location (one workshop open to the public via WDAs and one ‘closed’ workshop via SCOs.)
- All workshops were free to under-represented writers, but required booking in advance.

4.1 WORKSHOP PARTNERS

This year, we built on partnerships with WDAs and SCOs that had been most successful in 2016 and expanded our workshop programme to further cement links between regional partners:

- New Writing South with Preston Park Recovery Centre (mental health organisation).
- Writing West Midlands with SIFA Fireside (homeless organisation).
- New Writing North with Freedom From Torture (refugee and asylum seeker organisation).

The workshops opened for booking in January 2017. SCOs running closed workshops were presented with posters and information packs on marketing to help them spread the word – including Workshop Booking Forms to capture participant data. **2 SCOs received high levels of pre-registration for the workshops:** Preston Park Recovery Centre (21) and Freedom From Torture (14), however, SIFA Fireside found it difficult to pre-register participants, due to the transient nature of the people they work with (homeless and those in temporary accommodation).

WDAs were also provided with marketing packs, as well as information packs on how to engage under-represented and vulnerable people. Applications for these workshops were open online via the Creative Future Literary Awards website, as well as in person and via post. Whereas **New Writing North received unprecedented numbers of writers registering for workshops** (the average number of writers registered per workshop was 47 and workshop places were limited to 15), and **New Writing South also sold out of places** before the workshops began (average number per



workshop 23), Writing West Midlands struggled to get the numbers needed to fill workshops (average number per workshop 9). This shows that there is a **huge need for these workshops in the North**, which will need addressing in future projects. We also realised that our online registration system was not set-up to address these large numbers, and as a result, many people who registered for workshops had to be told at a later date that they hadn't actually got a place. A cut-off needs to be added on all future workshop forms to ensure that overbooking does not take place again.

4.2 WORKSHOP FACILITATOR

In order to ensure consistency of workshops, we were extremely pleased to re-appoint Pat Winslow - an award-winning poet and short story writer. Pat has **over 20 years' experience delivering creative writing workshops to vulnerable adults and under-represented communities**. She was Writer in Residence at HMP Long Lartin for seven years and has delivered workshops in partnership with a number of care agencies including Manchester Alcohol Services, Oxford Social Services, and the Order of St John Care Homes. These projects have seen her work with a wide range of clients, including: people with learning difficulties, people with mental health issues, people living with Cystic Fibrosis, care leavers, at-risk young people, offenders and ex-offenders, homeless people, and elders.

In addition to her extensive experience as a workshop facilitator, Pat is also an accomplished writer. She has released collections of poetry and her short stories been featured in a number of critically acclaimed anthologies such as *Parenthesis* Press) and *No Limits* (Crocus Books). Pat **a number of major literary prizes** including the Wilfred Owen Poetry Award; Guernsey International Poetry Competition; the Keats-Shelley Prize; the Rialto Nature Poetry Prize; the Poetry London Competition; the Bridport Poetry Prize, and the BBC Alfred Bradley Award. Her most recent poetry collection *Kissing Bones* is published by Templar Press.

Pat continued to receive exceptionally high satisfaction ratings, with **100% of respondents saying that the course was well-taught**.

"I am really pleased to be Creative Future's Literary Awards Workshop Facilitator. It's always a privilege for me to engage with people's creative processes and to be given the chance to discover the world again – because that's what good writing does – it makes sights and sounds and smells seem brand new."

- Pat Winslow, CFLA Workshop Facilitator

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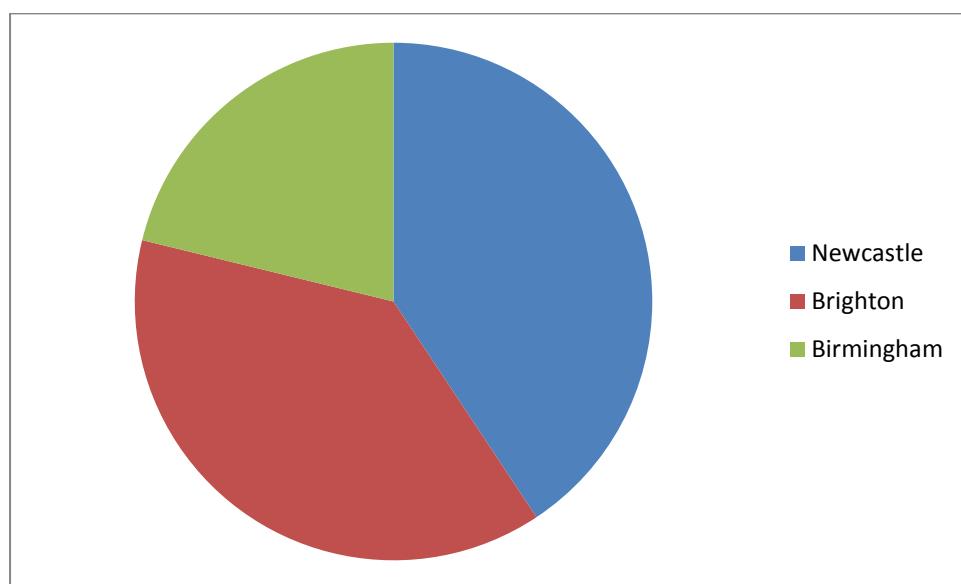
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4.3 PARTICIPANT NUMBERS & DEMOGRAPHICS

Overall, we engaged 236 under-represented writers across England as participants through our workshop programme. This is over double the number of participants we reached in 2016 (99). This was largely weighted in to numbers in Newcastle and Brighton, which had almost double the number of attendees to Birmingham (see Figure 1).

Figure 1: Total attendance of workshops by Region.

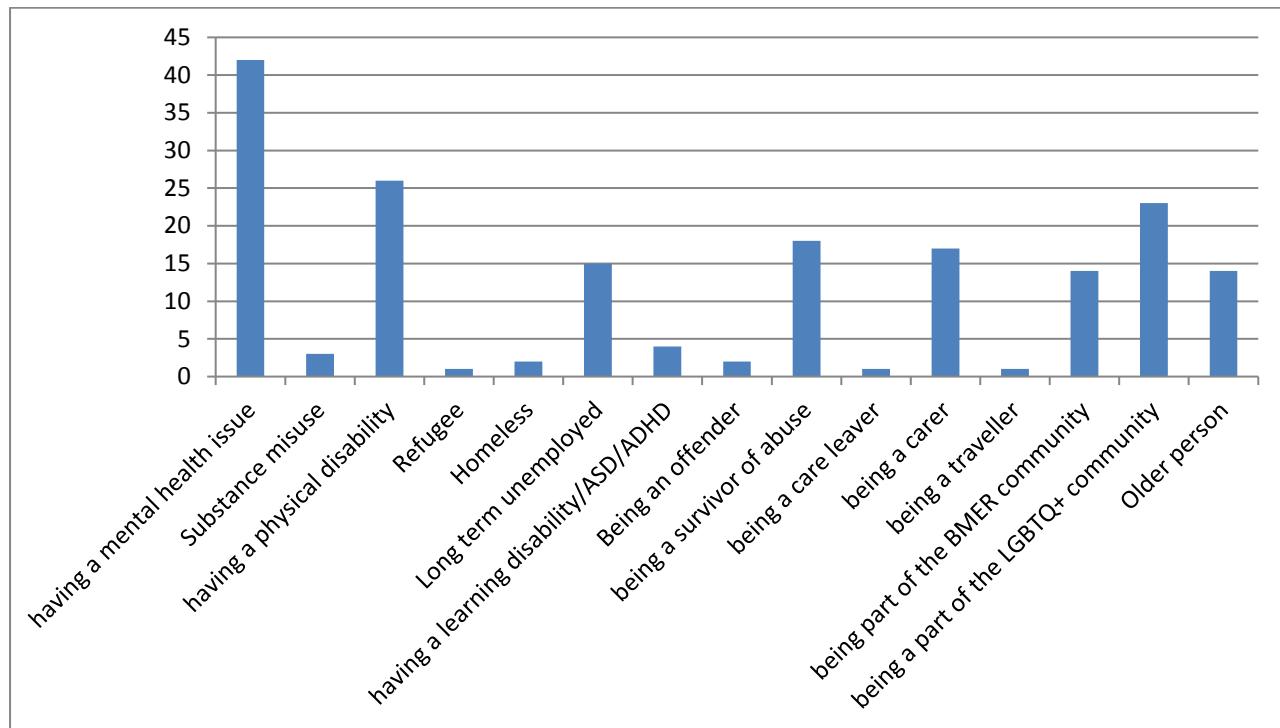


We know that as many of our target participants are vulnerable with unpredictable mental and physical health, the number of preregistered participants who don't attend on the day will be high. **The drop off rate was higher** to that of 2016 (55% compared to 32% in 2016), but this may have been due to the large numbers of writers we had pre-registering for workshops online (478). In areas where we offered more than one workshop, **the re-attendance rate was 50%, with 29% of participants attending more than 4 workshops**. On average 92% of participants who attended 3 or more workshops noted an increase in skills, which confirms our thinking that offering more workshops in the same location is an excellent way of building deeper relationships with writers around the country.

Overall, our workshop participants were less ethnically diverse than in 2016, with 72% identifying as White British (in 2016, this was 61%). We did however reach **people who identify with a broad range of under-representation** (see Figure 2). 41% of our participants told us they had a mental health issue – again, this is higher than the national average (25%). It is interesting to note that **more**

than half (53%) of workshop participants told us that they identify with more than one area of under-representation.

Figure 2: Area of under-representation identified by workshop participants



4.4 PARTICIPANT IMPACT

We know that our workshop programme is a valuable tool to engage writers who may otherwise feel that professional creative writing opportunities aren't for them. **31% of our workshop participants had never entered a literary competition before.** This year, 17 workshop participants went on to enter the CFLA competition, which is less than last year (19), but we did have two of these participants this year go on to win prizes – one of which was a Gold award.

In addition, these workshops are effective in increasing and confidence. Workshop participants reported a **39% in their skills as writers.** This figure is even higher participants who attended **more than four workshops,** reported a **92% increase in their skills as writers.** suggests that **more engagement in one location can**

"I really enjoyed these workshops as they helped me build my confidence."

"I couldn't wait to come each month, I looked forward to it so much."

"I love these workshops. I feel I can write more here but struggle to do so at home."

skills increase amongst as they This have a

better cumulative effect on developing writers.

4.5 RECOMMENDATIONS GOING FORWARD

- Workshops should open to public booking at least two months in advance, to give plenty of time for participants to book on. This means dates should be decided three months in advance, so a full programme is ready to go live ahead of time.
- A cut-off of 15 people per workshop should be added to all online bookings. Although this may mean fewer workshop participants per workshop due to drop-off rates, it will ensure fewer people will miss out on spaces.
- As Birmingham had 50% less engagement than other regions, we should offer this programme to another area next year to ensure we continue to reach as many writers as possible.
- Creative Future should work with WDAs and SCOs to ensure writers stay engaged after the programme is finished, perhaps through a peer support group managed by the WDA, or through tailored communication alongside their usual programme of events.
- If funding permits, the workshop programme should continue to be held over a long period of time, to ensure skills and confidence is raised by the same percentile we have seen this year.



Photo: CFLA Workshop participants in Newcastle, with New Writing North and Pat Winslow.

5.0 COMPETITION, AWARD WINNERS & SHOWCASE

The theme for this year's competition was inspired by Jane Austen, to celebrate her 200th anniversary. The theme was put to a public vote to generate engagement and buzz pre-launch, and the winner was: '**Important Nothings**'.

The competition opened earlier this year on March 7th, due to the dates of The London Book Fair moving and causing a potential issue around press. Entries were open to short stories (300 words) and poems (200 words) from under-represented writers until 26 June.

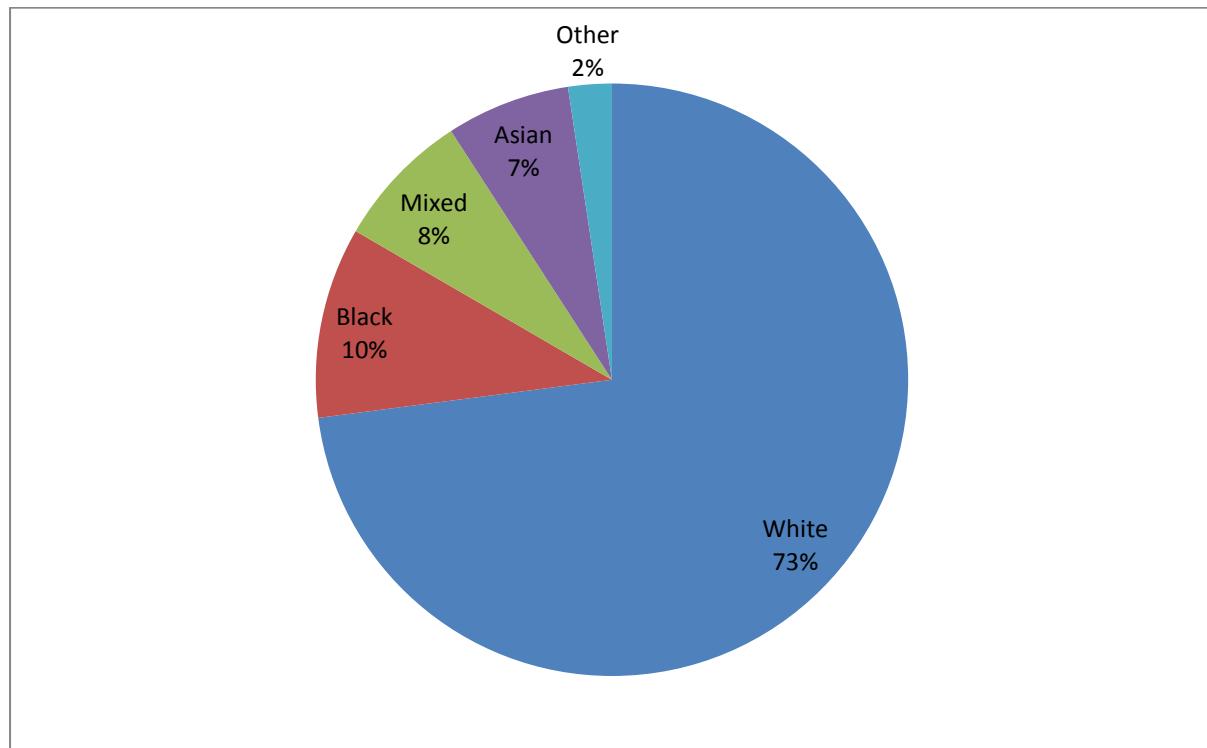
The awards hit a barrier at beginning of the year, when a number of partners pulled out of their ability to offer support in kind on prizes and anthology assistance. Myriad Editions withdrew their support for our anthology, due to funding cuts, and New Writing South said that they were no longer able to donate mentoring prizes to our 'Gold' award winners, due to discontinuation of the service. However, this offered us the opportunity to build new partnerships on a national basis. **We brokered a new relationship with Penguin Random Writers' Academy** – a provider of online courses from the world's largest publisher – and **The Poetry School**, which is the UK's largest provider of poetry education. Both of these partners donated prizes to our Gold award winners, and the fact that these

courses are online and therefore not limited by region, means that these should be more accessible for national winners.

5.1 ENTRANT DEMOGRAPHICS

The total number of entries came to **664 from a total of 557 entrants – over three times that of 2016** (166 entries from 139 entrants). Interestingly, the number of poetry entries we received (389) far outweighed the number of short stories (274). **32% of entrants had never entered a writing competition before**, which suggests that we are successfully reaching large numbers of new writers, or those who lack opportunities for development.

Figure 3: Ethnicity of competition entrants



With this growth in numbers also came a growth in diversity. **27% of entrants were listed as BAME**, which is up from last year (26%) and above the national average (see figure 3). We also **reached writers from all over the UK**, solidifying our stance as a national organisation. We received entries from Cornwall, to Northern Scotland – Great Yarmouth to Northern Ireland, and achieved a much greater diversification than in 2016.



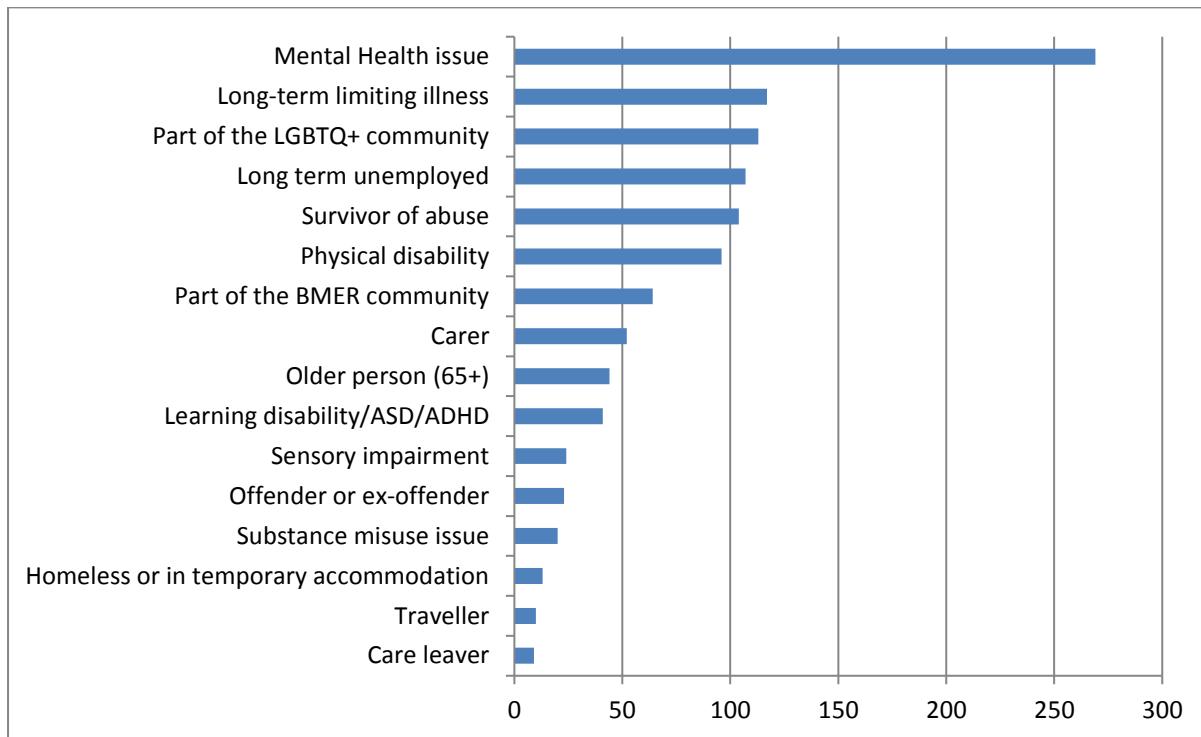
Figure 4: Map of entrant location. Numbers specify number of entrants per location.



We were also pleased to reach **writers facing all areas of under-representation listed in our entry criteria** – including Travellers, which previously had low numbers of engagement. **48% of our entrants said they had a mental health condition**, which has almost doubled since 2016 (25%). Other key areas listed included having a life-long limiting illness (21%) and part of the LGBTQ+ community (20%) (see figure 5). **61% of entrants listed more than one area of under-representation, suggesting that many people face more than one barrier to development opportunities.**

Figure 5: Category of under-representation listed by competition entrant.

Figure 2: Areas of marginalisation amongst entrants



5.2 DECISION MAKING PROCESS

The number of entries this year did put a strain on staff time and resources. In future, there needs to be a longer lead time between the competition ending and the shortlist being presented to the judges to allow for this.

A shortlist of 35 entries was supplied to the judges after being narrowed down by the Project Manager, Director and Development Manager. The judges are:

Aki Shilz – Editorial Services Manager for The Literary Consultancy and published writer

Julia Bird – Creative Director at The Poetry School

Mary-Anne Harrington – Publisher at Tinder Press (Headline) and member of The Future Bookshelf team

Dominique De-Light – Co-Founder & Director, Creative Future

Pat Winslow – Workshop Facilitator and award-winning poet

Unfortunately, Lemn Sissay had to withdraw from judging and hosting the awards this year due to other commitments. However, we are pleased to welcome new professional judges in his place and hope to work with Lemn again in future years.

Our judges' panel narrowed the entries down to a short list of 16 poems and short stories, from which the twelve award-winning pieces were chosen. They are as follows:

Platinum Poetry	<i>Way back home</i>	Romalyn Ante
Platinum Fiction	<i>The Wait</i>	Pauline Walker
Gold Poetry	<i>Crack</i>	Helen Seymour
Gold Fiction	<i>Snail Abortion</i>	Emma Robdale
Silver Poetry	<i>Gap</i>	Elleni Harpa
Silver Fiction	<i>Angel Underground</i>	Sophie Woolley
Bronze Poetry	<i>The thing I knew I was good at</i>	Day Mattar
Bronze Fiction	<i>Postcards from the living room</i>	Tricia Lowther
Highly commended Poetry	<i>Tadpoles</i>	Fergus Church
Highly commended Fiction	<i>Flame</i>	Stephen Riley
Commended Poetry	<i>Ana</i>	Elizabeth Ridout
Commended Fiction	<i>Date night</i>	Megan Holland

Of the twelve finalists, **two had actually won prizes in previous CFLA competitions**, one of these jumping from 'Commended' to 'Platinum', despite the competition receiving triple the number of entries this year. This suggests the support we're giving winners is enough to encourage them to keep applying to the competition and even increase their placing.



Platinum Poetry winner, Romalyn Ante.



all videos are available via YouTube.

6.3 SHOWCASE EVENT

The awards were announced at our annual Showcase event, which took place on 11th October at **the Library of Birmingham as part of the Birmingham Literature Festival**. In total, **77 tickets were booked**. A number of VIPs were in attendance, including staff from **BBC Radio 4, The Literary Consultancy, Apples and Snakes and Silhouette Press**. The event was hosted by **Kit de Waal**, who gave an empowering speech on representation in literature, and supported by Guest Author, **Sabrina Mahfouz**. During the event, writers received their awards, read their prize-winning piece to the audience and received support from Creative Future with networking. The Showcase event was recorded by People Staring and

All in all, the event was a huge success. Writers responded to feedback emails very positively, saying they had a ‘wonderful time’. They particularly responded positively to the display of their work publicly in the library during the event, alongside curated objects that responded to their piece and the theme of ‘Important Nothings’.



Audience members at the CFLA Showcase 2017.

5.4 RECOMMENDATIONS GOING FORWARD

- Due to the increase in entries this year, the team felt that longlisting was ‘rushed’. We need to ensure there is ample time in future awards for this to take place, even if this means closing the competition earlier.
- Entries should be printed and filed with a unique ID as they come in, to spread the workload over a period of months.
- Creative Future Director, Dominique De-Light, is stepping down as judge next year and will need to be replaced by someone of equal quality.
- Professional readers should be brought in to aid longlisting.
- Feedback from partners TLC suggests that 300 words is not adequate space to judge quality in short stories. Short Story word limits should be raised to 1000 words as a pilot next year.
- We struggled to sell tickets for the Showcase event in Birmingham this year. The London Literature Festival has expressed an interest in hosting the awards next year, which would enable us to use partners to encourage audiences from further afield.

- Due to a change in host, there was a large gap between the awards ceremony and showcase part of the public event. Next year, a pilot event should run where these two parts are combined, to avoid long waits.

6.0 ANTHOLOGY

As in previous awards, each of the award-winning entries was published in an anthology alongside pieces from our guest writers, Kit de Waal and Sabrina Mahfouz, as well as our Writer in Residence, Dean Atta.

Myriad Editions withdrew their support for our anthology, due to funding cuts. However, this offered us the opportunity to **build a new partnership with Just Content** – a project management agency which designs books for traditional academic publishers such as Cambridge University Press and Hodder Education. This partnership resulted in extra-support in kind to exceed what we had previously from Myriad, as it included the design of the anthology cover, as well as the interior.



The CFLA anthology on display at the Showcase event 2017.

The printing process was overseen by Kingston University Press. A digital version of the anthology was created by SelfSelfSelf and is now available for download via Amazon.

Whereas distribution has always been an issue with past anthologies, this year, we completely sold out of print editions of the anthology during the showcase. This did mean that we were unable to sell this anthology wider online, and needed to print additional copies at cost in order to do this. In future, we need a larger amount of anthologies printing (at least 70) to address this demand, or have the book available on print on demand.

6.1 RECOMMENDATIONS MOVING FORWARD

- Kingston University were particularly difficult to get hold of, due to the anthology being produced in the summer, over the university's holiday term. This will need to be factored into lead time with any future projects with them.
- The anthology producer and the printer should be introduced and a working relationship formed, to enable any print specification errors to be sorted quickly and easily.
- Over 70 copies of the anthology should be printed, or Print on Demand options sought.
- Kingston University Press have withdrawn their support for next year due to a change in scheduling, so a new printing partner will have to be sought.

7.0 Writer in Residence

7.1 APPOINTMENT OF THE WRITER IN RESIDENCE

In our application, we outlined our desire to extend our Writer in Residence programme piloted in 2016, from a 3 month residency at Preston Park Recovery Centre – to 6 months. This was building on feedback from our previous writer, Tara Gould, in that it would give her more time to settle into the surroundings and deepen relationships with service users.

We opened applications for the residency in December 2016. This was soon after our new Project Manager, Sarah Juckles, took over from Fergus Evans, and the handover period meant that there was only 7 weeks to advertise for the post. There was also a very quick turnaround between closing date and interview. For future projects, the applications should open for at least two months to ensure writers have enough time to apply.

This being said, we improved on our application numbers from previous year, totalling **23 under-represented writers** – up on in 2016. We received a very high standard of applications and 4 were invited to interview with representatives from New Writing South and Preston Park Recovery Centre. Candidates were asked questions about their own writing, their experience working with vulnerable adults and their own access needs.



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Although all candidates were of a high level, **the panel unanimously decided to elect Dean Atta as Writer in Residence.**

Dean's debut poetry collection, *I Am Nobody's Nigger*, published by the Westbourne Press, was shortlisted for the Polari First Book Prize. He was named as one of the most influential LGBT people in the UK by the Independent on Sunday Pink List and panellists noted that his warm personality would make him a perfect candidate for this post.

7.2 THE RESIDENCY

Over the course of his residency, Dean spent time at PPRC, **speaking to the Centre's service users about his experience of being a writer** as well as working on a collection of poetry. Dean received **mentorship and bespoke training** from Creative Future and support from PPRC. In addition, he received **a bursary to support dedicated writing time** and had **a new poem featured in our annual anthology** alongside the CFLA award winners, and guest writers Kit de Waal and Sabrina Mahfouz.

Dean's time as Writer in Residence seemed **extremely positive**. He noted that he enjoyed spending time with the service users and attending services and workshops ran by Preston Park Recovery Centre. He also found time to write when he booked this in advance. **He wrote three poems during his time here, which were published in The Stockholm Review in December 2017.**

Dean also worked with Preston Park Recovery Centre to organise a few workshops tailored to the service users he was meeting. This included an '**Open Mic Night**' **to finish his residency** in March 2018, which was extremely popular with both service users and staff. Dean has also **suggested books to expand the Preston Park Recovery Centre's Library**, which Dean hopes will continue to inspire service users after he has left the post.

Preston Park Recovery Centre were really pleased with the difference Dean's presence madet to service users. **Beth Shepherd, Recovery Pathway Manager, said that 'Dean empowered them to write'.**

Although there was a gap of three months in the middle of this residency due to illness, the increased length of this residency does seem to have had a positive effect on the wellbeing of the service users, and the number of them we are reaching. Overall, Dean reached 112 service users during his time here.

RECOMMENDATIONS GOING FORWARD

- The Writer in Residence job opportunity should be open for at least six weeks to allow time for writers to apply.
- There should be at least two weeks between notification of interview and the interview dates to enable time to prepare for writers.
- The partnership with New Writing South will need to be reviewed in the next project, to ensure New Writing South bring their support to this post, too. As Dean did not use New Writing South's help to write a Time To Write application this time, their place in the partnership wasn't clear.
- Writers should be made more aware of the scope to run workshops as part of this residency. Although this isn't a requirement, writers should have the space and support to work with Preston Park Recovery Centre however both parties feel fit.

8.0 Finance

Alongside Arts Council funding, we were grateful to receive backing from Brighton and Hove City Council again, via their Arts Partnership Award. Once again, we received funds via the Local Sustainability Fund, the Joseph Levy Foundation and another generous donation from Lemn Sissay.

There was slightly lower-than-expected income from a fund and sales of the anthology, so we reduced spending lines for our workshop programme and finalists travel expenses to the awards ceremony (as detailed in this report).

Notable differences include:

- **Participant travel bursary for workshops** - was not taken up at all despite extensive advertising, saving £450.
- **Showcase accommodation bursary for finalists** – was not taken up – perhaps because of the central showcase location, saving £600
- **Graphic design and PR costs** - were reduced by doing graphic design in house and negotiating a smaller PR fee – saving a total of £1250
- **Workshop accommodation and travel** (for tutor and project manager): The Project Manager did not attend all workshops and petrol costs were less than expected saving £1983.
- **Project Manager:** The initial application budget had only budgeted for 12 months Project Manager salary, despite the project lasting 16 months. However, because of change of personnel only 14.5 months of Project Manager salary was required. However, extra work done by the Operations Manager and the Administrator to cover the post between staff leaving and starting - 6 weeks - meant additional expenditure on these expenditure lines.



- **Award ceremony costs** - £1200 was saved as the Project Manager was the Showcase Event Manager, saving this fee, but £573 was spent on travel & accommodation for CF staff to help with the showcase, this was not budgeted for in the initial application.
- A detailed budget is listed below & attached to the final activity report.



CREATIVE FUTURE LITERARY AWARDS 2017

ACCOUNTS

					APPLICATION		
INCOME	Cost per Unit	No of Units	Units	BUDGET	ACTUALS	Balance	Notes
Trusts & Foundations							
Joseph Levy Foundation	2000	1	n/a	2000	2000	0	
Other Trusts and Foundations /crowdfunding	5000	1	n/a	5000	0	5000	
			Subtotal	7000	2000	5000	
Statutory Funding							
Grants for the Arts	29968	1	n/a	30968	30968	0	1
ACE Strategic Diversity Fund / Elevate	6086	1	n/a	6086	7141	1055	
Local Sustainability Fund	723	1		723	218	0	2
BHCC Arts Partnership	2500	1		2500	5000	0	
			Subtotal	40277	43327	1055	
Earned Income							
2016 Anthology Sales	4	50	books	200	148	-52	
			Subtotal	200	148	-52	
Other Private Income							
Donation from Lemn Sissay	960	1		0	960	0	
			Subtotal	0	960	0	
			TOTAL INCOME	47477	46435	-1042	

EXPENDITURE	Cost per Unit	No of Units		BUDGET	ACTUALS	Balance
Artistic Spending						
WIR - Writer in Residence Honorarium (6 mths)	1400	1	flat fee	1400	1400	0
WKSHP - Workshop Tutor Fees	200	18	wkshp days	3600	3600	0
COMP - Silver Prize - Workshop Bursaries	100	2	bursaries	200	200	0
COMP - Showcase Compere Lemn Sissay	1000	1	flat fee	1000	800	200
COMP - Showcase Guest Writer	500	1	flat fee	500	500	0
COMP Cash Prizes	1000	1	total	1000	1000	0
			Subtotal	7700	7500	200
Accessibility (Others)						
WIR Travel Bursary	100	1	flat fee	100	100	0
WKSHP - Participant Travel Bursary	25	18	workshop day	450	0	450

COMP - BSL Interpreter	175	1	flat fee	175	160	15	
COMP - Accom Bursary Finalists	50	12	finalists	600	0	600	2
COMP - Travel & accom bursary Guest writers	150	1	Flat fee	0	87	-87	
COMP - Travel & accom bursary VIP guests	50	4	Guests	0	0	0	
COMP - Travel Bursary Finalists	50	12	finalists	600	394	206	
COMP - film subtitles					90	-90	
			Subtotal	1925	831	1094	
Marketing							
GEN - Graphic Designer	350	1	flat fee	350	0	350	3
GEN - PR Consultancy	1500	1	flat fee	1500	600	900	4
WKSHP - Photographer	150	1	flat fee	150	0	150	
COMP - Photography & Filming	1000	1	flat fee	1000	1200	-200	
			Subtotal	3000	1800	1200	
Overheads							
GEN - Director	181	12	days	2175	2175	0	
GEN - Operations & Programme Manager	139	12	days	1674	2510	-837	5
GEN - Project Manager - 3 days per wk	18259	1	annual salary	18259	22063	-3804	6
GEN - Executive Administrator	113	10	days	1130	2356	-1226	7
GEN - Postage & Stationery	100	1	cont	100	100	0	
GEN - % towards office overheads	158	15	days	2372	2373	-1	
WKSHP - Tutor + Project Manager Accommodation	75	24	nights	1800	604	1196	8
WKSHP - Tutor Travel (Petrol)	0	5664	mile	2549	2177	371	
WKSHP - Project Manager Travel (Train)	154	6	round trip	924	509	415	8
WKSHP - Materials	10	24	workshop day	240	240	0	
COMP - Selection Panel Costs	100	1	n/a	100	32	68	
COMP - Winner Certificates Printing	30	1	n/a	30	30	0	
COMP - Showcase Venue	0	1	n/a	0	0	0	
COMP - Showcase Venue Decorations	300	1	n/a	300	190	110	
COMP - Award Ceremony Refreshments	400	1	n/a	400	196	204	
COMP - Award ceremony travel + accom	138	4	staff	0	573	-573	9
COMP - Showcase Event Manager	150	8	days	1200	0	1200	10
GEN - Partner meetings (Planning + Eval)	100	4	round trips	400	101	299	11
			Subtotal	33652	36230	-2578	
Other							
Contingency	0	1	0	1200	73	1127	12
EXPENDITURE			TOTAL	47477	46434		

BALANCE

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Support in Kind				
Editing, typesetting, cover design and proof reading by Just Content				2800
Competition prize - professional consultation (Myriad & Penned in the Margins)				200
Awards anthology printing - Kingston University Press				900
Workshop venue cost via NPO writers' agencies				6300
TLC Mentoring Places				4380
prizes - Online course via The poetry school				200
prizes - Penguin Random online course				799
prizes - 2 manuscript assessments from the TLC				400
Prizes - 2 Creative Future course vouchers				60
Prizes - 2 creative Future workshop vouchers				30
DAO - marketing, 2 editorials, supporting blog prize winner				400
Marketing by Creative Future				100
Competition / Awards Event Flyers from Creative Future				200
Writing West Midlands decorations for Showcase				60
volunteer time at minimum wage - 60 hours x £7.50 per hour				450
Freedom from Torture travel bursary for participants				50
New Writing North 'meet the Publisher' event, 2x tickets				30
Mslexia Subscription & Indie Press Guide x2				80
Writers' & Artists' Yearbook x 2				50
Pathway Guide for Writers via Creative Future x2				6
Julia Kingsford bursary for BME writer to attend a course				500
			TOTAL SIK	17995

Contingency	
Shutterstock - new web images	38
Vistaprint flyers	35
extra project manager's salary	1127
Total	1200

Income notes

1. Extra drawn down for Project Manager's salary because more than expected.
2. £505 of £723 LSF funds were spent on CFLA16 project, leaving £218 for CFLA17

Expenditure notes

1. Travel bursaries not taken up despite advertising
2. As a result of a more central showcase location, not accommodation bursaries were taken up
3. Design was done in house
4. PR was done by Kingsford Campbell at a reduced fee
5. Additional 6 days for project management recruitment/handover
6. Under budgeted - project lasted 16 months, budgeted for 12, person in post 14.5 months
7. Additional 10 days covering post whilst recruiting new Project Manager
8. Underspend as Project Manager didn't attend all workshops
9. Showcase travel & accommodation was not budgeted for in the initial budget
10. The Project Manager was the Showcase Event Manager
11. Not as many partner meetings were required as thought
12. Contingency was all spent as outlined in detail above - included in expenditure listed.

9.0 Conclusion

Overall, we were extremely pleased with the progression of the literary awards in 2017. We tripled the number of writers we are reaching via our competition, doubled the number of workshop participants and increased the number of writers applying to our Writer in Residence Scheme.

We also created new, mainstream partnerships with Penguin Random Writers' Academy, The Poetry School, Mslexia, Writers' & Artists' and the Future Bookshelf, which will enable us to continue to offer professional development opportunities to under-represented writers in future years.

As this evaluation report shows, we start the year with a good insight into the improvements we need to make, and efforts are already being actioned to do this. In particular, timelines are being reviewed to allow more time for writers to access our services.

We wish to continue to the success of this year's awards to create further partnerships and opportunities for our writers, and be a bridge for them from the margins to the mainstream.



CFLA competition winners 2017, alongside guest authors and the Creative Future team, at the Showcase event.

Case studies and interviews – A

Interview with Emma Robdale – Gold award winner, 2017

Q1: Can you tell us a little about your experience as a writer to date?

I have recently finished my MA in Writing at the University of Brighton. to that I did a Degree in Creative Writing Sheffield Hallam University. I currently special needs college for adults and I write for the online magazine, Disability Arts Online.

"The CFLA award has enabled me to feel as if I could be taken seriously in the world of writing."

- Emma Robdale
Gold Award Winner (prose)

Creative
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work at a

Q2: You were a prize winner in our 2017 competition. Can you remember what encouraged you to enter the competition?

I had been volunteering for Creative Future since February 2017. I had been working with the *Creative Future* Creative Writing Workshop leaders to put together a report on the benefits of Creative Writing for vulnerable individuals. In the workshops the competition was advertised and I decided to enter.



Q3: How has winning the award impacted on your writing?

Wining the Creative Future Literary Awards gave me the opportunity to perform my work at the beautiful venue of Birmingham Library which enabled me to feel as if I could be taken seriously in the world of writing. After winning The Golden Prose Award I was offered the opportunity to write for Disability Arts Online where already my writing has received attention from the BBC and other authors interested in my work. I have also made use of my professional development prizes. It was really useful to get feedback for my children's stories with the manuscript read provided by The Literacy Consultancy (TLC), and, I am very much looking forward to starting my 'How to Write a Novel Course' with Penguin Publishers in March. My experience with Creative Futures has been entirely positive and I hope to continue to work alongside them in the future.

Q4: What would you say to someone who is considering entering the competition, but is unsure whether they have enough experience as a writer?

Go for it! You only need to write something very short which means you can pay attention to each and every word. And, if you have a good idea, it is a good idea regardless of your experience as a writer! Get it entered!!!

Q5: What's your one big tip for a new writer?

If you have a good idea, run with it, get it down, and improve on it later. A writer's enemy is a blank page!!!

Case studies and interviews – B

Interview with Elleni Harpa – Silver award winner, 2017

Q1: Can you tell us a little about your experience as a writer to date?

In summer 2017 I graduated from Lancaster University with a First Class BA(Hons) in Literature with Creative Writing. This involved submitting creative work every week for peer workshopping and feedback from

"It's not who you are that matters in the competition, but your writing."

- Elleni Harpa
Silver Award Winner (poetry)

English
week
tutors.

During the three years of my degree, I discovered that my strengths as a writer lie in poetry – after dabbling in short fiction in my first year, I spent the latter two years of my degree focused on developing my poetry. Although I submitted to several magazines etc. during this time, CFLA is the first time my poetry has been published (thank you!). However, throughout my degree I regularly read my poems at various open mic events. I am currently studying for an MA but continue to perform at open mics and have set myself the goal of writing a poem every week this year, with a view to forming a chapbook for submission to Button Poetry's annual competition which opens near the end of the year.

Q2: You were a Silver Poetry prize winner in our 2017 competition for your beautiful poem, Gap. Can you remember what encouraged you to enter the competition?

Honestly, I'm reasonably sure I only entered because it was the only reputable competition I could find to which entry was free. I also loved that it explicitly aimed to uplift under-represented voices; as an activist this is a value I really appreciate. I'd actually forgotten I'd entered at all when the results were announced!

Q3: How has winning the award impacted on your writing?

Although my writing hasn't directly changed as a result of winning, it has certainly given me the confidence to prioritise it in a way that I wouldn't have done otherwise after finishing my degree, and I now feel that the pipe-dream of a published collection is not so unrealistic after all!

Q4: What would you say to someone who is considering entering the competition, but is unsure whether they have enough experience as a writer?

Experience is subjective and irrelevant. If you write, you're a writer! When the 2017 collection was published, seeing my bio which boils down to 'I have a degree and I write poetry' between bios of people who have one-woman shows, published collections, and other professional credits was ridiculously intimidating, but it really goes to show that it's not who you are that matters in the competition, but your writing. I would definitely encourage entering – and if possible, forgetting about it until the winners are announced.



Q5: What's your one big tip for a new writer?

Don't worry about if other people will like what you're writing. Write for yourself, read things you like even if it's a poetry tumblr by a teenager you don't know (not to devalue either teenagers or tumblr, both are great!), and if you're writing things you like, chances are someone else will too. Also – edit as much as you can bear. I spent too long trying to be precious about my writing and I'm finally learning to be brutal and cut entire chunks out – it feels like murdering a puppy but it really does improve the final version! (That's two tips, but I couldn't help myself.)

CFLA prizes – C

Two prizes will be given at each level – one for poetry and one for prose. In addition to the joint prizes listed above, award winners at each level will receive:

Platinum

- £200 Cash Prize

- A Chapter and Verse mentorship with a published author or professional editor and a manuscript assessment via The Literary Consultancy, plus the chance to attend a TLC Industry Day
- A ‘meet the professional’ consultation with Tom Chivers, Director of Penned in the Margins (poetry) or Candida Lacey, Director of Myriad Editions (prose)

Gold

- £150 Cash Prize
- Prose prize: An online writing course of your choice from Penguin Random House Writers’ Academy
- Poetry prize: An online writing course of your choice, plus a 1-2-1 tutorial from The Poetry School
- A manuscript assessment via The Literary Consultancy

Silver

- £100 Cash Prize
- £100 of vouchers for courses with your local writing development agency or other literature organisation

Bronze

- £50 Cash Prize
- A year’s subscription to Mslexia Magazine and a hard copy of Mslexia’s *Indie Press Guide*.

Highly Commended

- A copy of *The Writers’ & Artists’ Yearbook*

Commended

- A copy of Creative Future’s ‘How to Pitch to an Agent’ Pathway Guide

No professional development prizes can be exchanged for cash. Award winners outside of the region may need to conduct meetings or mentoring via phone, email, or Skype. Award winners outside of the regions



at the Bronze, Highly Commended, and Commended level may exchange their voucher for a one-to-one coaching session with Creative Future via Skype or phone.