



# The Writer's Compass

The Writer's Compass is the name for all NAWE's professional development services for writers. It brings together our programme of seminars and courses, one-to-one services and annual writers' retreat with the information and advice services for writers generally, not just those working in education, formerly offered by literature training.

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## PROGRAMME 2012-2013

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### Writers in Schools Skill Sharing Day

Saturday 16 July 2012, Leicester

The next Writers in Schools Skill Sharing Day will be hosted by Writing East Midlands (and De Montfort University) and managed by Writing East Midlands (Catherine Rogers), Writing West Midlands (Sara Beadle and Jonathan Davidson), freelance project organizer Joan Michelson and Paul Munden (NAWE). See page 5 for further details.

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### Accredited Training in Coaching Skills for Writers

*in partnership with The Arvon Foundation*

27/28/29 June and 25/26/27 July 2012 (six days including accreditation – two modules of three days each)

Free Word Centre, 60 Farringdon Road, London EC1R 3GA

Many writers who have also been tutors and facilitators in their working lives are looking to extend their range of opportunities for earning a living. The new field of coaching on a one-to-one basis is ideal for experienced writers who enjoy working with other colleagues in the field and enabling their writing careers to flourish. This training package will also be suitable for those working in further or higher educational settings to enhance their work with students on an individual basis.

Feedback from last year's course:

*Excellent and inspiring*

*Excellent. The trainers were open and constructive and worked with the group in partnership.*

*I feel as though I have been given a master key to open and move through the many doors in my life.*

Course Tutors: Deb Barnard and Anne Caldwell

Deb Barnard has extensive experience working within the creative sector, combining artistic practice with arts/business management at a Senior Executive level. She is a coach for both NESTA and Clore Leadership Initiatives, and has pioneered a number of coaching training programmes, designed specifically for the creative industries. She currently works as a freelance Creative Consultant, Facilitator and Coach, specializing in working cultures, organizational and personal development and leadership practice. Her company is RD1st.

Anne Caldwell is Programme Manager for NAWE, a freelance writer and educator in university, schools and community settings. She has designed and run mentoring and coaching programmes for a number of leading literature organizations and became an accredited coach in 2008. Her current poetry collection is *Talking with the Dead*, (Cinnamon Press, 2011) and Anne specializes in coaching writers.

Fee: £550

How to Apply: There are only 18 places available for this training opportunity so we suggest you send an early application to [a.caldwell@nawe.co.uk](mailto:a.caldwell@nawe.co.uk), or by post to Anne Caldwell, c/o NAWE, PO Box 1, Sheriff Hutton, York YO60 7YU

Closing Date: Monday 16 April 2012

**The Writer's Compass at the NAWE Conference 2012**  
9-11 November 2012, Park Inn by Radisson, York

NAWE's Annual Conference is always a major professional development opportunity, and a full programme will be mailed to all members in July. In addition to the conference sessions chosen via the open submission process, there will be a number of sessions devised by NAWE, including one in which university creative programmes will share practice around preparing students to work in participatory settings as teachers or facilitators of creative writing. One-to-one professional development planning sessions will also be available.

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**Compass Points: Professional Development Planning and Coaching**

Our popular professional development planning (PDP) and coaching services will continue to be available in 2012-2013, delivered by Anne Caldwell and Philippa Johnston, both Cultural Leadership PCT Accredited Coaches.

PDP sessions are available face-to-face and by telephone. Coaching is offered by telephone only. It's possible to book these services separately or combine them.

Cost: 90-minute PDP sessions are available at the highly subsidized rate of £75 for NAWE members, £125 for non-members. A series of five one-hour coaching sessions costs £155 for NAWE members, £225 for non-members. Individual one-hour coaching sessions are available at £40 for members, £60 for non-members.

For further information and to book: Email [a.caldwell@nawe.co.uk](mailto:a.caldwell@nawe.co.uk)

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**'Getting to where you want to be' workshops**

We also run occasional 'Getting to where you want to be' workshops, based on our DIY guide to professional development planning, that offer an opportunity to work through the process in a group setting.

If you are a professional or institutional member of NAWE and are interested in delivering the 'Getting to where you want to be' workshop yourself, please email [a.caldwell@nawe.co.uk](mailto:a.caldwell@nawe.co.uk) for a copy of the guidelines or

download them from [www.nawe.co.uk/the-writers-compass/professional-development/professional-development-planning.html](http://www.nawe.co.uk/the-writers-compass/professional-development/professional-development-planning.html)

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**Resources**

Now available on the site are the latest two titles in our series of introductory guides to working as a writer in educational, community and health-care settings. Joining the existing guidance on working in health and social care by Wendy French are 'getting started' guides to working in schools by Roz Goddard and working in the community by River Wolton. We've also added the latest in our briefings series – a 'how to' factsheet on writing residencies by Sarah Butler. And you'll find a number of resources aimed at poets, resulting from our work managing Turning the Next Page, a programme of work being undertaken by literature organizations in Scotland with investment from Creative Scotland to support writers living and working in Scotland, especially those who are at an early stage of their careers.

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**The Writer's Compass team – who does what**

Anne Caldwell, Programme Manager  
Seminars, courses and events, Compass Points, one-to-one services for writers in education  
Tel: 07818 052108 Email: [a.caldwell@nawe.co.uk](mailto:a.caldwell@nawe.co.uk)

Wes Brown, Information Manager  
Online jobs, opportunities and events directory and e-bulletin, one-to-one information and advice service (especially website and bulletin queries)  
Tel: 07805 455294 Email: [w.brown@nawe.co.uk](mailto:w.brown@nawe.co.uk)

Philippa Johnston, Professional Development Director with The Writer's Compass, writes:

'After ten fantastic years working with The Writer's Compass, and before that literature training, I must now sadly say goodbye as I leave NAWE to develop my coaching practice and work on writer development projects up here in Scotland and across the UK. I'm very glad to say, however, that I will still have contact with NAWE members as I will be continuing to co-deliver Compass Points (NAWE's professional development planning and coaching service) alongside Anne Caldwell.'

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## FOCUS: ArtWorks

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ArtWorks is a three-year Special Initiative being delivered by the Paul Hamlyn Foundation to support the continuing professional development of artists working in participatory settings. Five 'pathfinders' have been funded to deliver ArtWorks, each comprising a cluster of different organizations – artists, arts organizations, employers and training providers.

NAWE is a member of the Navigator pathfinder, working alongside four other national strategic organizations A+ (a partnership strategy pooling the best of CPD from a-n, The Artists Information Company and Artquest), Engage, Foundation for Community Dance and Sound Sense. Working with artist employers, government, HE and training providers across the UK, our aim is to add value to what we all already achieve individually in delivering support for artists and to develop more of a collective voice for participatory artists across art forms.

Already we have compiled a Bibliography of the resources (books, articles, magazines, newsletters, online guidance, websites) available for artists working in participatory settings. This can be downloaded from the Writing & Community section of the NAWE site.

We're now looking at codes of conduct/practice and national occupational standards (NOS). Codes of practice and standards do different jobs. A code of practice sets out how a professional practitioner needs to *behave*. They act as quality indicators: in our non-regulated world, practitioners who make a show of signing up to a code are at least demonstrating a commitment to quality, even if that demonstration cannot be enforced. Standards describe what a competent person working in a field needs to *know* and *understand*, and what they need to be able to *do*. They are a tool for artists to identify areas they might need development in, and an appraisal or progression tool for employers.

Examples of both have been developed within our partnership – a music education code of practice and the NOS in Dance Leadership. What we want to find out is firstly, whether there would be benefits in having a unified set of standards that work across art form and setting and secondly, whether this particular code and NOS would translate to our practice. We plan to set up a small group of NAWE members to help us explore these questions and will report back on progress in the next

issue of *Writing in Education*.

'ArtWorks: Developing Practice in Participatory Settings' is a Paul Hamlyn Foundation Special Initiative with support and funding from the Arts and Humanities Research Council, Creativity Culture & Education (supported by Arts Council England) and the Cultural Leadership Programme. [www.artworksphf.org.uk](http://www.artworksphf.org.uk)

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## ON THE BOOKSHELF

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New from Need2Know ([www.need2knowbooks.co.uk](http://www.need2knowbooks.co.uk)) this Spring is *Creative Writing The Essential Guide* by Tim Atkinson which guides both the aspiring and more experienced writer through the writing process from the ideas stage through to the finish-line and on to the threshold of publication. By the end of the book, you'll have a better idea of your strengths and weaknesses as a writer, of how to edit and improve your work and an idea of what might be the best outlet for your writing. You will also learn about the process of preparing your work ready for submission. Tim Atkinson writes both fiction and non-fiction and has also written plays and poetry. His website [www.bringingupcharlie.co.uk](http://www.bringingupcharlie.co.uk) is among the most popular blogs in the UK.

Other recent Need2Know titles include *Self Publishing The Essential Guide* by Samantha Pearce and *Writing for Magazines The Essential Guide* by Diana Cambridge. *Self Publishing The Essential Guide* is designed to help writers turn their much-loved manuscript into a published book, with individual chapters dedicated to each stage of the self publishing process and a help list at the end to signpost them on to further resources. Samantha Pearce is the founder of Words Worth Reading Ltd; a proofreading, copywriting and editorial agency.

*Writing for Magazines The Essential Guide* offers practical information and advice to help the aspiring magazine writer. There are suggestions on magazine slots, as well as tips on finding ideas, crafting and finishing and then submitting your work. A directory of helpful resources and books is also included. Diana Cambridge is an award-winning journalist, magazine editor and author. She is Agony Aunt to Writing magazine. [www.dianacambridge.co.uk](http://www.dianacambridge.co.uk)

And finally, being published by Routledge in June is *Learning on your doorstep: Stimulating writing through creative play outdoors Ages 5-9* by Isabel Hopwood-Stephens (no further details available at present).

## What NAWE members are reading

**Carys Shannon** is reading:

*The Cowards Tale* by Vanessa Gebbie. I discovered this book after listening to Vanessa's fascinating session on 'Memory in Fiction' at the NAWE 2011 Conference. It's a beautiful book, full of depth of landscape and lyricism. I'm interested to talk more with Vanessa about the writer's awareness of using memory in fiction and hope to add *The Coward's Tale* to my research paper for the MPhil in Writing that I'm currently studying part-time at the University of Glamorgan.

*Rachel's Holiday* by Marianne Keyes was my Christmas 'time off, light read' and cemented the notion that the derisory nature often associated with the 'chick-lit' label really doesn't do writers like Keyes any justice. This book surprised and unsettled with its depth of character and the detailed depiction of life in rehab/therapy. My note to self is to leave literary snobbery at the door. After all a story well told is just that, whatever the colour of the cover jacket.

Another discovery from the NAWE conference that has stayed with me is Anne Caldwell's *Talking to the Dead*. This collection of poetry blew me away when I heard Anne read at the conference. I have re-read these poems in my own, lovingly leafed through copy and still find absolute delight in every visceral and vivid poem. Beautiful work.

I have just begun reading *Island of Apples* by Glyn Jones, an unsung classic from this Welsh writer. It is a heady mix of the conflict between vision and truth on one boy's journey towards adulthood.



*Carys Shannon is a freelance producer, facilitator and coach working with artists and writers on self-development, personal action plans, clarity and leadership skills. She also runs workshops on writing for wellbeing, produces theatre performances and writes fiction. [www.carysshannon.co.uk](http://www.carysshannon.co.uk)*

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## QUESTION TIME

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**Q:** Are any grants available to support my working internationally or travelling abroad for research or training?

The Artists' International Development Fund, a joint three-year programme between the British Council and Arts Council England, was launched in March 2012 to support individual artists based in England to work internationally. It's open to artists of any art form who have received recognition for their work in England and who do not have extensive international experience. Primarily aimed at individual artists, it is possible for those who normally collaborate in their work such as writers and their translators to apply. There are three funding rounds each year the programme will run (the first deadline is 31 May 2012). Grants of between £1,000 to £5,000 are available. For more information, and to apply, see [www.artscouncil.org.uk/artistsinternational](http://www.artscouncil.org.uk/artistsinternational).

In Wales, two types of Small Grants (Training and Project) from The Arts Council of Wales offer potential to support international work. Details at [www.artswales.org/what-we-do/funding/funding-advice-and-guidelines/individuals](http://www.artswales.org/what-we-do/funding/funding-advice-and-guidelines/individuals).

Writers in Scotland can apply to Creative Scotland's Professional Development fund which forms part of its Talent Development investment strand – a rolling programme with awards in the range of £1,000 - £10,000. [www.creativescotland.com/investment/investment-programmes/talent-development](http://www.creativescotland.com/investment/investment-programmes/talent-development)

In Northern Ireland, Travel Awards are available from The Arts Council of Northern Ireland: [www.artscouncil-ni.org/award/award.htm](http://www.artscouncil-ni.org/award/award.htm) And in Ireland, you can apply for Travel and training awards from The Irish Arts Council: [www.artscouncil.ie](http://www.artscouncil.ie)

Other sources of include:

The Authors' Foundation  
[www.societyofauthors.org/grants](http://www.societyofauthors.org/grants)

UNESCO-Aschberg Bursaries for Artists  
[www.unesco.org/culture/aschberg](http://www.unesco.org/culture/aschberg)

Winston Churchill Memorial Trust Travelling Fellowships [www.wcmt.org.uk](http://www.wcmt.org.uk)

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## JOBSPOT

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In our series of short interviews with NAWE members, we hear about the creative agency The/Poetry/Fold run by poet, freelance writer and academic Lisa Matthews.

### **What are you doing now?**

I am a published poet, freelance writer, creative writing tutor and academic. I run a creative agency called

The/Poetry/Fold and I manage projects, partnerships and contracts, specializing in sci-art and cross-discipline collaborations, science education and Medical Humanities. Over the last year with The/Poetry/Fold I've been developing training and professional development with groups and individuals: for writers (creative discipline) and for non-writers, using creative writing techniques in training and CPD.

### **How did you get into it?**

Since 1998 I've been working as a freelance writer, and I became fully self-employed in 2001. The/Poetry/Fold, which launched in March 2011, had been gestating all that while and is the consolidation of a huge variety of work and research experiences to date. There's a longer answer to how I got into this line of work: I chose to write poetry at school because it was short, dense and packed with meaning. As a teenager I struggled with books and found reading blocks of text problematical, so had a very pragmatic reason for developing poetry as my chosen form. Since, and as an adult, I've come to realize I am mildly dyslexic. I do happily write in prose now (a novel-in-progress as well as journalistic work), though I've found ways of using my reading and writing style to my advantage. The second reason I got into all of this is because my best friend died suddenly. I was 22 and losing my friend so unexpectedly and when we were so young really made me think about what I wanted to do with my life. I had always written but no one knew about my poetry, and there and then – with my friend gone and me thinking that it could so easily have been me – I decided to enter higher education and become a writer.

### **Why did you want this job?**

Since moving out of a previous life in the library service, doing anything else has never really been an option. I love words and language and the creative ways people use them, and I happily move between sectors and worlds. As long as I am working with words and interested/interesting people I am happy.

### **What does the job involve?**

Every week looks different and may include delivering CPD training or creative writing workshops, facilitating or devising events, or acting as a provocateur or creative witness. Having taught creative writing in most of the universities in the North East (both undergrad and postgrad), as The/Poetry/Fold I now deliver independent courses while honing my academic research skills and investigating the theory behind what I do. My big ambition with The/Poetry/Fold has been to create and deliver my own take on creative writing. Last year I devised a course called 'Strange Bedfellows' which aims at generating ideas and raw material for writers based on ephemera and randomly-selected inspirations. It is a fly-by-the-seat-of-the-pants experience and even I don't know quite what we'll be doing week-to-week, which gives the course a lot of creative momentum. The first 'Strange Bedfellows' sold out and the feedback has been amazing. It's challenging both for myself and for the participants, and while there is a structured course template, every time I deliver the course it is totally different.

It's a hard slog to run your own business, and it's not for the faint-hearted. I have to be strategic and create my own business plans and marketing strategies, while researching potential areas of expansion and monitoring how I am matching up to the aims and objectives I set myself, often while simultaneously managing the expectations of partners and the caveats of funders and stakeholders.

### **What do you like most about it – and least?**

I enjoy the autonomy of being self-employed and it's satisfying to know that I have been able to realize my ambition to run my own business while remaining true to my core values. I love all the places my work takes me. I meet and collaborate with fascinating professionals and have had the pleasure to work with all sorts of artists, organizations, activists, communities and academics working in amazing fields or research. I am currently working alongside an astronomer, a youth and

community academic, a US-based photographer, a contemporary classical composer and a variety of people in the publishing sector.

The flip side of all this professional freedom is a lack of a clearly defined career structure and trajectory; at this point in my life things like pensions and job security are starting to wake me up at night. When I was an employee I loved being part of a team and maybe more than anything I struggle with the periods of isolation when I am not outside in the world working with other people.

### **What skills do you draw on for this role?**

I have to be disciplined and approach every job or contract with the same level of professionalism. Strategic planning and being able to react as well as initiate are vital and a good pinch of realism and humility are prerequisites. I spend a lot of time facilitating the creativity of others and that can be a challenge on days when I'd rather be working on my own writing. I carve out self-funded time to address this issue and I try to write/edit something every day. I also – as a writer – get a lot out of teaching. When I am in a classroom or seminar room I practise being actively present. Listening is a very important tool and I develop my listening skills regularly. This year I plan to embark on some counselling skills training as I am doing more one-to-one CPD and mentoring work.

I draw on my ten years in the library service all the time. My library background is as an Information Specialist in business information and Intellectual Property (IP), and in that time I served hundreds of people and undertook lots of unique and very esoteric IP research with contemporary and historical documents. I use these skills every day and that working life has been the foundation of my success as a professional writer. Though without it there'll be no success, having writing talent is not enough. You need to be focused, determined and be able to know when you need to plough ahead and when to abandon an idea. For me, finding my own voice as a practitioner and asserting that has been the key to my continued development. It is my reason for starting The/Poetry/Fold.

### **Your future plans?**

Arts sector cuts and funding challenges have always been occupational hazards and the future in this current economic climate is certainly uncertain. However, people will still want to read and write so I believe there

will always be a market for and interest in what we do as professional writers. Whatever happens, I'll always be a poet. My ambition is to run The/Poetry/Fold and be an interesting/interested academic, while still publishing collections of poetry (I'm working on my third at present). Long-term I want to be publishing literary fiction but don't feel like I've quite come-of-age yet. I also aim to publish creative writing handbooks as a Poetry/Fold venture: I have one in development as I write this that I am very excited about. One major decision I made at New Year is to start a PhD in Creative Writing: I've been toying with the idea for a long time to consolidate my practice, and The/Poetry/Fold has been a way of identifying research strands. Plans are to begin in the next academic year: Watch this space!

### **Your top tips for others?**

Always follow your instincts and passions and never sell yourself short. Being a writer is a skilled job and a lot of people outside of our field have little understanding of what goes into being a serious and successful creative practitioner. Plan ahead, be strategic and find like-minded people to collaborate with. If you work from your heart and apply some solid planning then things can be amazing. And it goes without saying that you have to have writing at the absolute heart of your practice. The other thing I'd say is, do your research: don't reinvent the wheel and know where you fit in and what sets you apart in the sector(s) in which you operate. The North East of England is a brilliant place to be a creative writer and there are lots of superb people and organizations around me. I've had the pleasure of working with a lot of them over the years and have the utmost respect for my fellow writers and practitioners. The more we collaborate with and support each other, the better it is for all of us.

For more information about any of my work I have two online sites.

The/Poetry/Fold – where professional development meets creativity [www.poetryfold.co.uk](http://www.poetryfold.co.uk) and StoneandSea – writer & academic website [www.stoneandsea.co.uk](http://www.stoneandsea.co.uk)

*Lisa Matthews is a poet, freelance writer and academic. She lives on the north east coast of England and runs her own creative agency, The/Poetry/Fold.*

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## CALENDAR OF EVENTS

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1 – 31 March 2012

Essex Book Festival

The month-long festival has a new look with writers' workshops and events for younger audience as well as book related crafts together with the usual mix of bestselling authors and new talent.

[www.essexbookfestival.org.uk](http://www.essexbookfestival.org.uk)

24 March – 1 April 2012

The Sunday Times Oxford Literary Festival

This year's world-class line-up includes William Boyd, Peter Carey, Sir David Hare, Michael Morpurgo, Philip Pullman and Vikram Seth.

<http://oxfordliteraryfestival.org>

12 – 15 April 2012

2012 Scarborough Literature Festival

Watch out for new website with programme details.

[www.scarboroughliteraturefestival.co.uk](http://www.scarboroughliteraturefestival.co.uk)

13 – 15 April 2012

Cambridge Wordfest Spring Festival 2012

Ian Rankin, Alan Hollinghurst and Alain de Botton are among the headline authors helping Cambridge Wordfest celebrate their tenth birthday.

[www.cambridgewordfest.co.uk](http://www.cambridgewordfest.co.uk)

7 – 19 May 2012

Nineteenth Swindon Festival of Literature

Wide-ranging programme of literary talks, discussions and readings featuring big names not only from the world of Literature, including novelists and poets, but also from politics, science, sport, philosophy, and comedy.

[www.swindonfestivalofliterature.co.uk](http://www.swindonfestivalofliterature.co.uk)

10 – 13 May 2012, Toronto, Canada

Creative Writing in the 21st Century: Research and Practice

A conference dedicated to the study of creative writing pedagogy and the promotion of creative writing standards and practices. Includes academic papers and keynote talks by national and international writers and creative writing teachers.

<http://ccwwp.ca/conference>

11 – 15 May 2012

Lincoln Book Festival

Celebrates all things literary, attracting local, national and international writers and artists.

[www.visitlincolnshire.com/site/events/festivals/lincoln-book-festival](http://www.visitlincolnshire.com/site/events/festivals/lincoln-book-festival)

12 May 2012, University of Roehampton, London  
The 2nd Biennial NCRCL Conference: 'Children's Literature and the Inner World'

A chance to examine how authors and readers approach the troubling question of how we can know what goes on within other people's heads, especially when those other people are children.

[www.nawe.co.uk/DB/events/the-2nd-biennial-ncrcl-conference-childrens-literature-and-the-inner-world.html](http://www.nawe.co.uk/DB/events/the-2nd-biennial-ncrcl-conference-childrens-literature-and-the-inner-world.html)

18 – 20 May 2012

Words in the Park, London

Ways with Words launch a new London festival in the beautiful and tranquil surroundings of Opera Holland Park, one of London's most historic parks.

[www.wayswithwords.co.uk/festivals/words-in-the-park-london-29](http://www.wayswithwords.co.uk/festivals/words-in-the-park-london-29)

24 – 27 May 2012

Crime Fest, Bristol

International crime fiction convention featuring talks, panel sessions, workshops and its popular Pitch and Agent slots.

[www.crimfest.com](http://www.crimfest.com)

31 May – 12 June 2012

Hay 25: The Telegraph Hay Literary Festival

Hay celebrates its 25th year with ten days of music, comedy, argument and literature.

[www.hayfestival.com](http://www.hayfestival.com)

25 May – 9 June 2012

PULSE Fringe Festival 2012

Annual multi-disciplinary festival focusing on new and innovative approaches to the arts.

[www.pulsefringe.com](http://www.pulsefringe.com)

4 – 10 June 2012

Dublin Writers Festival 2012

A showcase for the best of the nation's contemporary writers.

[www.dublinwritersfestival.com](http://www.dublinwritersfestival.com)

8 – 10 June 2012

Bridlington Poetry Festival

A glorious weekend of poetry for readers and writers of all ages in the beautiful surroundings of Sewerby Hall and Gardens.

[www.bridlington-poetry-festival.com](http://www.bridlington-poetry-festival.com)

14 – 17 June 2012

The Brewin Dolphin Borders Book Festival  
Now in its 9th year and firmly established as one of  
Scotland's premiere literary events.  
[www.bordersbookfestival.org](http://www.bordersbookfestival.org)

16 – 17 June 2012, Imperial College, London  
15th Anniversary Great Writing International Creative  
Writing Conference

A place to share creative and critical work, to explore  
Creative Writing, and to discuss those explorations with  
Creative Writing colleagues from around the world.  
[www.greatwriting.org.uk](http://www.greatwriting.org.uk)

18 – 22 June 2012

Worlds Literature Festival, Norwich  
A week dedicated to sharing and celebrating the best in  
world literature. Special guests include Nobel Laureate  
JM Coetzee, Jeanette Winterson (OBE) and Michael  
Ondaatje, Booker Prize winner.  
[www.writerscentrenorwich.org.uk](http://www.writerscentrenorwich.org.uk)

23 June – 7 July 2012

The Humber Mouth Literature Festival 2012  
Annual festival which celebrates literature, language  
and text-based arts, combining author events with  
special commissions and community projects.  
[cityartsenquiries@hullcc.gov.uk](mailto:cityartsenquiries@hullcc.gov.uk)

22 – 24 June 2012, University of Winchester  
The BIG 32nd Winchester Writers' Conference, Festival  
and Bookfair

Mini courses, workshops, lectures, plus one-to-one  
appointments with agents and other industry experts,  
for the aspiring and established writer.  
[www.writersconference.co.uk](http://www.writersconference.co.uk)

29 June – 1 July 2012, York

NATE Conference - English: the subject of discussion  
A choice of 20 workshops, 30 seminars, a research  
strand, a publishers' exhibition, and social events.  
Speakers include Andrew Motion and Meg Rosoff.  
[www.nate.org.uk/conference2012](http://www.nate.org.uk/conference2012)

29 June – 8 July 2012

Ledbury Poetry Festival  
The UK's biggest poetry festival featuring readings,  
performances, workshops, open mics, music,  
exhibitions, films, family and street events and more.  
[www.poetry-festival.com](http://www.poetry-festival.com)

6 – 16 July 2012

The Telegraph Ways with Words Festival at Dartington  
Hall  
Vibrant ten day festival bringing writers and readers  
together in spectacular surroundings to share the  
pleasure and power of language and ideas.  
[www.wayswithwords.co.uk](http://www.wayswithwords.co.uk)

16 – 18 July 2012, Bath Spa University  
MIX: A Conference Exploring Transmedia Writing &  
Digital Creativity

Aims to bring together practitioners and theorists  
working with writing in digital media to create a core of  
research knowledge both practical and theoretical.  
Academic papers as well as presentations and  
workshops by current digital practitioners.  
[www.mix-bathspa.org](http://www.mix-bathspa.org)

19 – 22 July 2012

Theakston Old Peculier Crime Writing Festival  
The big names at this year's crime gathering include  
Harlan Coben, John Connolly, Peter James, Kate Mosse,  
Ian Rankin and Peter Robinson. Creative Thursday is the  
Festival's day-long crime fiction creative writing  
workshop for aspiring writers.  
[www.harrogate-festival.org.uk/crime](http://www.harrogate-festival.org.uk/crime)

19 – 22 July 2012

Port Eliot Festival  
Brings together writers, poets, filmmakers and  
musicians for a weekend of performances set in the  
grounds of an ancient stately home.  
[www.porteliotfestival.com](http://www.porteliotfestival.com)

# The Writer's Compass

*helping you build and sustain your writing career*