



# **The NAWE Conference**

**Radisson Blu Hotel, Durham**

**13-15 November 2015**

**nawe**

national association of  
writers in education

## Introduction

It gives me very great pleasure to welcome you to the NAWE conference in Durham this year. The city is very much alive with the Lumiere Festival of Light and we hope you enjoy the atmosphere. Light was also the theme for National Poetry Day 2015 and we hope our conference fits this celebratory mood.

Our guests include the talented journalist and novelist Sathnam Sangera and poet Liz Lochhead, whose work needs no introduction. We are really pleased to host them both as part of the NAWE conference.

Our programme is busier than ever this year and showcases the national and international breadth of the NAWE membership. Our staff are on hand to guide you through the programme. Do come and make yourselves known to us. We particularly welcome our guests from overseas and anyone who is attending the conference for the first time.

*Anne Caldwell, NAWE Conference Director 2015*

---

## Extra Conference Opportunities

### *One-to-one Professional Development Planning and Coaching sessions*

Philippa Johnston, accredited coach, is offering a number of pre-booked sessions. If you have booked, please contact the NAWE stall for further information. Others are most welcome to log their interest in booking telephone sessions at other times throughout the year.

### *Cut a Long Story*

On Friday afternoon and all day Saturday, Cut a Long Story will be providing an opportunity for writers who are – or who wish to become – members of the CUT e-Publishing Community to be filmed reading a short extract from their work. CUT will subsequently publish the videos on its growing YouTube channel and on the CUT site, and use them in social media marketing to promote the writers' work.

These sessions (in the Kirve room) are fully booked, but if you are interested in taking advantage of a similar opportunity in the future, please contact a member of the CUT team on their stall.

## CONFERENCE PROGRAMME

### Friday 13 November

11.30 onwards      Registration

12.00-13.00      Network Meetings

**1 Writers in Schools Network Meeting** – Jonathan Davidson, Anne Caldwell, Claudia Conerney

This is an open meeting of the Writers in Schools Project Managers Group that meets regularly through the year. Any writers who work in schools are most welcome, together with any other colleagues involved in this field.

**2 Higher Education Network Meeting** – Maggie Butt, Steve May, Helena Blakemore

This is an open meeting convened by the NAWHE HE Committee.

12.30-13.45      Lunch

14.00-14.30      Welcome and introductory talk by Anne Caldwell

14.30-16.00      Choice of:

**A1: Get Teachers Writing Too** – Anna Disley, Becky Swain, Emily Webb

Key to the long-term success of a creative writing intervention in schools is building strong relationships with the teachers who help facilitate the project. In this panel session First Story, Arvon and New Writing North will share learning from their programmes with schools. Each panel speaker will outline effective ways of supporting teachers to enhance their teaching practices and widen the impact of teaching writing skills throughout the whole school. We'll also highlight some of the challenges of working in school contexts and offer potential solutions to these, with time for questions and discussion.

**B1: a) Goodbye to all that** – Mike Harris

After 20 years teaching on one of the UK's first Creative Writing MAs, Mike Harris surveys the field with a beady eye, looking back at concrete achievements, missed opportunities, and alternative futures (dystopian and otherwise).

## **b) Teaching Bad Writing – Paul Williams**

Peter Elbow advocates that we need to allow students to write “badly”, if only to expunge the dross and then move onto “good” writing. But students often confuse “good” writing with commercially successful writing, and therefore are hostile when lecturers criticise “bad” popular writing. This paper examines the false binaries of “good” and “bad” writing as well as “popular” versus “literary” and reveals the secret agenda in creative writing classes at universities: are we teaching students to write well in order to get published or for some other purpose which has little to do with creative writing at all?

## **C1: a) Towards an embodied poetics of breath – Lucy Burnett**

Can poetry be adapted for physical theatre? What can be learnt about both forms through the process? How can the composition and teaching of poetry learn from physical theatre practice and vice versa? This paper will present the findings of a research collaboration I undertook with Obra Theatre company in May 2015, exploring the performance potential of my sonnet sequence “variations on an urban monotone”. This will be discussed in the context of the work of theorists influential to both partners’ creative practice, including Tadeusz Kantor, Jerzy Grotowski, Karen Barad and Charles Olson.

## **b) Translating Strindberg: considerations for a site-specific performance – Rachel Connor**

August Strindberg first staged his iconic *A Dream Play* in Stockholm in 1907. In 2015 – in collaboration with Déjà Vu Theatre Company, and working from an English translation – I adapted the play for the Manchester Festival Fringe. During this process, the script became a multi-layered text in which meanings, like the characters in the play itself, “multiply, evaporate, condense, dissolve and merge” (Strindberg). A number of questions arise: is it truly “adaptation” when the text remains in the same medium? What must be altered when appropriating the play for a contemporary, urban British audience? Using interactive exercises based on the translated text, we will explore these questions to open up definitions of “translation” and “adaptation”.

## **D1: Walking Writing Workshop with poems by Frank O’Hara – Joan Michelson**

This walking-writing workshop will include a discussion of *Lunch Poems* by the New York School poet Frank O’Hara (1926-1966). Most of the poems were written during O’Hara’s lunch hour walk. We will begin by reading and

discussing *Lunch Poems*, reissued in 2014 by City Lights. We will pay particular attention to the details of his walk, and the seemingly casual approach and improvisatory narrative. Then we will walk around gathering details from what we observe and noting accompanying thoughts. Reconvening, we will draft and share our writing.

**E1: What to write about when you write for the Arabian Gulf** – Janet Olearski

What's offensive and what's not? Don't get caught out. For anyone working with students from the Gulf region and the Middle East in general, whether in this country or in the students' own countries, religious and cultural beliefs provide a framework for what is taught, discussed, read and written. In this illustrated workshop, the presenter will draw on her own experience as a writer, editor and teacher in the United Arab Emirates and Oman to examine the themes and ideas that have proved the most successful and productive with local students, as well as those to steer well clear of.

**F1: a) Writers' identities and developmental relationships** – Elizabeth Forbes

Apart from skills associated with writing itself, tutors and mentors can have a profound effect on the developing writer's sense of self as a writer. Relationships matter and the "fit" of writer with mentor/tutor is important insofar as this creates a fruitful interactive space that enables development of the writer's work and self-identity. This session will stimulate discussion on the focus and qualities of such relationships by reporting recent research on the development of writers' self-identities in the context of mentoring and HE teaching.

**b) Coaching professional writers: an approach to supporting the advanced writer** – Jacqui Lofthouse

As writers progress and approach publication, they require support that is broader than pure creative feedback. A "whole person" approach becomes vital, as their needs are increasingly varied and individual in nature. In this session, we will explore coaching skills that enable us to better support the advanced writer. I will share my experience of working with MA Creative Writing graduates and professional writers. We will examine areas including self-motivation, project management, digital and entrepreneurial practice and income generation. We will also consider responses to advanced work in order to enable on-going development. There will be opportunities to practise coaching during the workshop.

16.00-16.30      Tea/Coffee

16.30-18.00      Choice of:

**A2: a) Bad Boys** – Dan Anthony

This year, boys have been particularly bad. To add to their misdemeanours, two additional offences must be taken into consideration: “not reading” and “not writing”. The National Literacy Trust has organized conferences exploring ways of “closing the literacy gap” and teachers, schools and publishers are working hard to bring the lost boys back. In this workshop children’s author, scriptwriter and workshop facilitator, Dan Anthony, explores two questions about bad boys: 1) practically, how can we engage teenage boys in reading and writing? 2) when does “bad” mean “good”?

**b) What Happens Next? “Writing to order” to encourage reluctant readers** – Bea Davenport

Bea Davenport worked with Fiction Express to create a story in weekly instalments for school pupils worldwide. The chapters were delivered on a Friday afternoon and pupils voted on what the characters should do next. The following chapter was then written within 48 hours to be ready for the following week. The interactive e-books won education innovation awards for encouraging boys and other reluctant readers to be excited by reading. In this session Bea will explain the process and why it works for children who do not usually engage with a book. It will end with a creative writing exercise.

**B2: Creative Writing and the Academic Book** – Susan Greenberg, Anthony Haynes, Kevan Manwaring

As part of the AHRC’s Academic Book Week, this panel focuses on how publishing and Creative Writing influence each other. Susan Greenberg reports on the growing importance of Open Access repositories, the implications for intellectual property and the “discoverability” of Creative Writing PhD theses. Kevan Manwaring considers the re-imagining of books by writers, and how social media is used to amplify published work. Anthony Haynes reviews the role of textbooks, which are often shunned in Creative Writing. The discussion may range further; for example looking at the potential role writers can play in editorial training for university colleagues, and examples of a new kind of university press.

**C2: Perspectives in Prose Poetry** – Anne Caldwell, Patricia Debney, Carrie Etter

Three university lecturers and poets who write, publish and teach the prose poem discuss pedagogy, practice, the evolving reputation of the form in the UK, and the interconnections among them. Short papers will allow plenty of time for questions and lively discussion.

**D2: Invisible Writing: Using Applied Theatre techniques to foster writing**  
– Billy Cowan

This will be an interactive workshop providing a tool-box of Applied Theatre techniques and drama games/exercises that can be used as a springboard into more traditional writing exercises. The techniques, drawn from a wide range of theatre practice, have been adapted by playwright Billy Cowan, and are useful for engaging young people who may be resistant to writing. The exercises are designed to create the right kind of environment to enable imagination and storytelling skills to flourish, without pen and paper, so that the young people start the writing process without being aware of it.

**E2: If poems are individually inspired, how can they be tackled in a group?** – Paul Francis

This session will include a redrafting exercise, using the revision agenda. This was developed in a writers' group workshop, and I'll provide detailed examples of how that process can be shared. Then we'll write a group ballad, which is exhilarating in itself but also offers a model of how students can develop their individual talents within a classroom framework of creation and analysis. It'll be busy but also stimulating, and we'll discuss how students can collaborate in writing poems.

**F2: a) Mapping writing behaviour** – Max Adams

Writers behave; and that behaviour is a reflection of how they think and practise. Reading our own writing as others read it is, perhaps, the greatest writing challenge. Max Adams, a Consultant Fellow with the Royal Literary Fund, demonstrates how a tool developed for helping undergraduate students map and understand their own writing behaviour has applications beyond tutorials: in peer-assisted learning and self-reflection for tutors and professional authors. WriterMaps reveal sometimes subtle patterns that allow mentees to negotiate their own writing development. Participants in this workshop will be encouraged to test the tool for themselves.

## b) The Writer's (Career) Journey – Emma Bolger

This session will look at how to use the techniques and principles of careers advice and guidance in Creative Writing courses. The workshop will present tools, relevant career counselling techniques, group work and individual exercises that can be used to help students understand why they want to write and where it might take them. Participants will engage in practical, adaptable activities and learn how career planning can benefit the writing workshop for students of all ages. Participants will gain a better understanding of how to help learners map their writer's journey, identify career support networks and develop careers in writing.

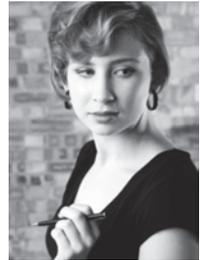
18.00-18.30      Myths of the Near Future

Wes Brown will present the latest changes to the NAWE Young Writers' Hub and introduce Sarah Fletcher and James Giddings, two award-winning young poets who have contributed to *Myths of the Near Future*, our publication of new writing by under 25s.



James Giddings, who was a member of Writing Squad 6, completed a Creative Writing MA at Sheffield Hallam and was announced a New Northern Poet in the 2015 Northern Writers Awards. His poems have appeared in magazines including *Black & Blue*, *Antiphon* and *The Cadaverine*.

Sarah Fletcher was a Foyle Young Poet, and in 2012 and 2013 won the Christopher Tower Poetry Prize. She has been published in *The Rialto*, *The Morning Star*, and *The London Magazine*, and had her poetry commended in The Bridport Prize and the Stephen Spender Prize. Her debut pamphlet *Kissing Angles* ("a sexy, witty, bold collection" – Gillian Clarke), has been nominated in the 2015 Saboteur Awards in the Best Poetry Pamphlet category.



18.30-19.30      Dinner

20.00-21.00 Evening Event:

## Sathnam Sanghera in conversation with Jonathan Davidson

Sathnam Sanghera is a British journalist and author of *Marriage Material: A Novel* and *The Boy with the Topknot: A Memoir of Love, Secrets and Lies in Wolverhampton*. He was born to Punjabi parents in the West Midlands in 1976, attended Wolverhampton Grammar School and graduated from Christ's College Cambridge with a first class degree in English Language and Literature in 1998. Before becoming a writer he (among other things) worked at a burger chain, a hospital laundry, a market research firm, a sewing factory and a literacy project in New York. He worked at *The Financial Times* and now at *The Times* as a columnist and feature writer.



Photo credit:  
John Angerson

*The Boy with the Topknot* was shortlisted for the 2008 Costa Biography Award, the 2009 PEN/Ackerley Prize and named 2009 Mind Book of the Year. *Marriage Material* has been shortlisted for a 2014 South Bank Sky Arts Award and a 2013 Costa Book Award, been longlisted for the 2014 Desmond Elliot Prize, picked by *The Sunday Times*, *The Observer* and *Metro* as one of the novels of 2013, cited as one of the Guardian Readers' Books of the Year in 2014, and is being developed as a multi-part TV drama by Kudos. He has written an introduction to a Vintage Classics edition of *The Old Wives' Tale* by Arnold Bennett.

Sathnam will be in conversation with Jonathan Davidson, Chief Executive of Writing West Midlands.

## Saturday 14 November

07.30-08.30	Breakfast
08.00-09.00	Registration
09.00-10.00	Choice of:

### **A3: Let in the Stars: supporting poetry for children** – Mandy Coe, Kaye Tew

Poetry for children brings literature to life and into our lives. Children relish it; educationalists are lost without it. Many reasons are given for the shocking decline in children's poetry books; we challenge them all. We will present our findings and supply practical resources that will help you join our campaign. Using our CLPE-shortlisted *Let in the Stars* anthology as a launch pad, we took performances and publicity into bookshops, libraries and schools. In this session we will enjoy reading and writing children's poetry and explore how we can keep poetry for children alive and thriving.

### **B3: Talkshop: Writing and Influence** – Shelagh Weeks

Cardiff University staff and students look at the ways in which writers influence writers, whether linguistically, imaginatively, structurally, or obliquely. Sometimes we are conscious of what we steal or absorb: at other times, influence operates stealthily or indirectly. How are we meant to manage or channel this variable in our writing and teaching? How best to articulate its process to direct our students' reading and understanding? This talkshop will explore texts that have inspired or been a creative tool and discuss how they have offered technical understandings or cultural, emotional and intellectual colouring. Please bring a relevant short paragraph or poem to share.

### **C3: Making and remaking the world** – Sophie Nicholls, Megan C Hayes

Do you have a story that doesn't feel the right fit for you or something that you've been carrying around that doesn't quite make sense to you? This practical workshop will explore the idea of writing as a remaking of meaning and of writers as makers – and remakers – of our worlds. Using a framework drawn from our research in object relations and positive psychology, we will explore the shapes and outlines we make on the page, the ways that we can make meaning out of the seemingly meaningless, how we rearrange words to make new patterns and how we can remake our own unhelpful stories.

### **D3: Creative plunder: drawing on your own life (novel writing workshop) – Louise Tondeur**

Sometimes the inspirations that we resist most in our fiction writing are those from our own lives: they seem too specific or mundane to include. But what if we were to investigate our own lived experience in order to become more creative, treating it as a treasure trove? How would that change our approaches? This workshop gives participants a chance to work through a series of practical exercises, starting with freewriting. Many practitioners, such as Cameron and Goldberg, advise using this tool in order to bypass the “judge” that tells us we can’t write, and to draw out interesting phrases or ideas that can be developed later.

### **E3: An MSc in Creative Writing for Therapeutic Purposes (CWTP) – Claire Williamson**

In response to both an increasing recognition that Creative Writing is therapeutic within health and social care settings and a need for ethically sound and well-versed practitioners, courses in CWTP have been growing over the last twenty or so years, with an expanding literature and research base on the topic. As Programme Leader for the MSc in Creative Writing for Therapeutic Purposes at Metanoia Institute, I will share the story so far in developing this M-level course and holding a wide remit of Creative Writing literature, therapeutic literature, CWTP literature, groupwork, assessment and preparing students for Social Science research. This session offers a mixture of presentation, writing and discussion.

### **F3: Social Media Marketing for Writers – Luke Quilter**

This session will be presented by one of the country’s top specialists in the field of online marketing, and will cover current best practice, and what writers can expect to gain from social media marketing.

10.00-11.00      Choice of:

### **A4: The Illustrated Soldier – Debbie Beeks, Colin Hutchinson, Helen Limon**

Working in collaboration with Seven Stories, The National Centre for Children’s Books, and the service veterans charity, Forward-Assist, The Illustrated Soldier research project discussed the portrayal of military personal and military conflict in a selection of six picture books for children with a group of service veterans. We sought to gather the veterans’ responses to the stories and images that use the military as characters in

fiction and to share this as a creative output with veteran support networks and also with those concerned with children's books as research material and repositories of significant social/cultural capital.

**B4: Producing Radio Dramas: New Creative Challenges** – Tim Kelly, Alyson Morris

In 2013, within a Coventry University module called Writing for the Theatre, Creative Writing students were asked to adapt their ten-minute plays to eight-minute radio dramas. They had to adjust visual elements into aural ones, which involved considerable rethinking and revision of content. They were required to record voices, create sound effects, add music and so forth using Audacity recording software, and had to accompany their drama file with an oral commentary. It was a new learning experience for all concerned, and the dramas have attracted interest from a local radio station. This session will discuss the development of the project.

**C4: Voicing the Unvoiceable** – Natalie Scott, Tracey Icton

In two linked writing workshops, poet Natalie Scott and novelist Tracey Icton explore the use of first person voices in creative writing. Through a series of activities Scott introduces the form of dramatic monologue and shows how to create convincing voices guided by subject-matter, while Icton demonstrates creating a range of distinct, un/reliable first person narrators in prose fiction. Drawing on their own creative practice (Scott's poetry collection *Berth – Voices of the Titanic*; Icton's novel *Green Dawn at St Enda's*), and using various writing prompts/tasks, participants will be encouraged to develop an empathetic approach to voicing the seemingly unvoiceable.

**D4: Making with Wonder** – Claire Dean

Fairy tales and folklore provide an unending source of inspiration for writers. This workshop invites participation in a series of exercises with an ethos of making stories out of old and new materials. We'll consider the transformations the fairy tale has undergone in oral, literary and digital forms and ways this can inspire new work. We'll also investigate how the stories can be used with all age groups to open up discussions about authorship, communal material, and the depiction of the marvellous in everyday settings.

**E4: Creative writing with medical students: a model for personal and professional development** – Anne Taylor

There is growing evidence that creative writing can help students navigate

their way through the emotional challenges of medical school and help them to become more empathic doctors. For the last four years I have been running creative writing groups focusing on personal and professional development as part of the medical humanities programme at the medical school in Truro, Cornwall. This workshop will describe some of the work, which focuses heavily on journal writing, expressive writing and using poetry as prompt, and will introduce participants to some techniques for developing their own writing for professional development and self-care.

#### **F4: Empowering Writers to Support Each Other in the Writing Process – Gale Burns**

This is a participatory workshop on how to build the skills and the group structures that enable writers to support each other well. This can encourage writing “out of the mould”, and help writers or students deal with challenges such as discouragement, isolation, competition, over self-criticism, or writer’s block. This work can help writers flourish in an often un-creative world.

11.00-11.30      Tea/Coffee

11.30-13.00      Choice of:

#### **A5: Finding Our Voices – Chris Speyer**

Chris Speyer will take participants through the process he and his colleague, composer Alan Boxer, employ to create song cycles and musical theatre with children in Key Stages 1 and 2. They have found that group song writing with young children can be a powerful method for unlocking the expression of feelings and development of emotional literacy. They have worked with large groups of schools in Learning Communities, exploring aspects of “belonging” and of “moving on”. The session will combine a practical workshop with video illustrations of work in Devon schools, followed by discussion.

#### **B5: a) Screenwriting as a research practice: a dialogue between thesis, praxis and synthesis – Craig Batty, Jonathan Carr, Romana Turina**

Screenwriting as a research practice is emerging in the academy, extending the boundaries of the discipline beyond its history in vocational training. Offering a space for practitioners to incubate ideas and processes in ways that might otherwise not be possible, the academy offers a research environment that encourages innovative methodologies of creative practice to develop. This panel discusses the role that research can play in shaping the work of the screenwriter. Through case studies and personal reflections, we

explore how the practice of screenwriting can be rewritten, remade and rediscovered in the academy. There has been little published on the phenomenon of screenwriting as a research practice, and it is our hope that this panel will contribute important and timely insights into this emerging area.

### **b) Screenwriting techniques for novelists** – Jane Alexander

Creative Writing teaching tends to focus on studying and critiquing short texts: sentences and paragraphs, short stories and novel extracts. As a result, the fundamental elements of structure and plot in novels are often neglected, with some teachers claiming that storytelling is an unteachable skill. This session will explore how novelists can draw on screenwriting techniques – including three-act structure, plot points, reversals, value changes and active questions – to craft page-turning stories. Participants will be encouraged to apply these techniques to their own work-in-progress, and to reflect on how they might incorporate screenwriting techniques into their teaching practice.

### **C5: a) The Building as a Book** – Caroline Carver

Caroline Carver, poet-in-residence with Plymouth University's Marine Institute, has been involved for more than two years now in writing simple poetry for walls of educational buildings. She'll describe the accident by which this project first began, prompting her work with the Marine Institute at Plymouth University, where her words are written on all four floors of a building now much-visited by academics from as far afield as Japan and Qatar. She'll also talk about the project at MAP, the Marine Academy in Plymouth. Caroline will be leading some simple and fun "graffiti" exercises and encouraging discussion on how writing on walls may be used in other schools, and also asking where and how "the book" may next manifest itself.

### **b) A Speech of Birds: Poetry in the Blean** – Victoria Field

This project is an on-going collaboration between Victoria Field of The Poetry Practice and the local RSPB to celebrate one of England's largest areas of ancient woodland. It includes original writing, public workshops, poetry-writing walks in the woods and a web resource, initially funded by Canterbury City Council. Victoria will describe the practicalities of working as an artist and facilitator with new partners. She will discuss some of the creative and wellbeing outcomes of the work, and the interface between nature writing and ecotherapy. There will be a chance to experience workshop exercises and literary sources used on the project.

## **D5: a) Writing Otherness in Literary Fiction – Michael Cawood Green**

Reviewing a work on female saints, Hilary Mantel says: “Can we find any imaginative connection with women like Gemma Galgani? ... When you look at her strange life, you wonder what kind of language you can use to talk about her....” Illustrated with a reading from a novel in progress, this will be a workshop discussion on writing about those things – be they historical, spiritual, or paranormal – that seem beyond us in their strangeness, their otherness, their resistance to our understanding; an exercise in finding precisely the right words for what you don’t know you want to say.

## **b) It’s Not in Your Head: Fostering Originality in Student Writing – Stephen O’Shea, Melissa Reid**

Immense pressure is placed on creative writing students to produce work for assessment that demonstrates originality. This demand is clearly relevant to the finished product; however, professional and personal experience suggests that an over-emphasis on originality during the initial drafts of new works can stifle the creative writing process. In this workshop we – two Creative Writing PhD candidates and graduate tutors – will discuss the language around “originality” in the classroom. Drawing on our own research-orientated writing practice, we will demonstrate strategies and techniques students can employ to develop fresh, original work from pre-existing source material.

## **E5: a) Interdisciplinary applications of writing practice – Kate North**

This paper will report on the progress of two interdisciplinary, cross-institutional research projects with elements of creative writing practice at the heart of each. The first, Exploring Care for Children with Autism in Wales, brings together experts in mathematics, psychology, education, business, medicine and creative writing in order to find ways to improve treatment and support pathways for children with autism. The second, Creative Motherhood, draws on the expertise of an oral historian, a creative writer and a public health and policy expert in order to find sustainable ways to record the 21st century experience of motherhood while improving networks of support.

## **b) Supporting Creative Writing in the Wider Community – Sandra Cain, Emma Scattergood**

Recent collaborative initiatives at Bournemouth University have focused on taking creative writing out into the wider community, encouraging people of all ages to develop their confidence in storytelling. Emma Scattergood will share her experiences of working with undergraduate students to deliver creative

writing workshops (The Writing Witches) to primary school children. She will also show how the Fresher Writing Prize initiative has helped to launch new writers and offer students “real world” experience of working in publishing. Sandra Cain will workshop the Bournemouth “Build Your Own MA” short course scheme, designed to meet the needs of media professionals working in writing, editing and publishing.

**F5: a) Is success dangerous for writers? – Heather Dyer**

Once published, writers often find themselves under pressure to produce a second book within a certain time frame. This creates conditions under which some writers find it difficult to be creative. The attitude most conducive to creativity is “beginner’s mind”, a Zen Buddhist concept that refers to an attitude of openness, eagerness, and a lack of preconceptions. Beginner’s mind is essential to living fully and deeply. It’s also the true secret of the arts.

**b) Starting, mid-life – Kiare Ladner**

At the age of forty I took a year out of work to do an MA in Creative Writing at the University of East Anglia. Soon I realized that I wanted more than a year, and applied for a PhD. Funding for both degrees made possible the mid-life opportunity of four years to write. In this brief talk I will discuss the effects of time and academia on my writing processes, projects and style. I am particularly interested in how a non-conformist perspective can find a suitable, useful niche in the university writing world.

13.00-14.00      Lunch

14.00-15.00      Plenary session

**The Max Reinhardt Literacy Awards – Henrietta Boex, Emma Carroll, Claire Collison, Sarah Mulholland, Veronica Reinhardt, Jane Sillis**

MRLA ran as a pilot in 2014-15. Falmouth Art Gallery, Kettle’s Yard and Manchester Art Gallery worked with creative writers and schools on writing projects that explored the venues’ collections, displays or buildings. We will share approaches and findings around: the role of visual materials to generate ideas and the methods used to aid this; the impact of working in a visually inspiring setting; how small projects have big impacts, move out of the classroom, and provide a visual anchor and watch confidence grow. MRLA is organized by engage (the National Association for Gallery Education) with NAWA and is supported by the Max Reinhardt Charitable Trust.

15.00-16.30 Choice of:

**A6: a) Living Letters** – Catherine Kay, Zoe McLain

Learn to bring writing for communication and the study of historical texts alive for your students with staff from the Wordsworth Trust. Using facsimile letters and historical artefacts, create your own living letters using Georgian language, quills and ink. Take inspiration from the session to encourage even the most reluctant writers and teach your class about how approaches to writing for communication has changed over the past 200 years.

**b) Poetry of process** – Maureen Fenton

The session will explain (and model through a similar activity) a poetry writing activity developed by Pennine Lancashire Museums. “Weaving Words” at Queen Street Mill, Burnley, is part of a project to offer schools sessions focused on curriculum areas beyond History. One element is to explore the process by which the mill’s steam engine powers the looms, then write a poem. This tightly structured activity – completed in half an hour or less – is the approach we will be modelling as a basis for adaptation to other everyday processes.

**B6: a) Adaptation, Experimentation, Collaboration** – Andrea Holland

This presentation focuses on a multi-disciplinary, three-strand module I run at UEA. The whole 1st year Creative Writing cohort creates a collaborative project with Illustration students from Norwich University of the Arts, producing word/image projects in real time (with a “pop up” exhibition) and digitally via DropBox and Twitter. My presentation will illustrate how cross-arts projects work in an academic setting, providing Creative Writing students a valuable (and professional) experience working to brief with a visual arts partner.

**b) Pan-Aesthetics in the Context of Creative Writing** – Craig Jordan-Baker

All artists, regardless of form, articulate and reflect their societies and identities. The arts participate in this on-going historical conversation and while using different modes of expression, they necessarily share ideas of form, expressive possibility and subject. This paper argues that Creative Writing benefits from being contextualized within the panoply of the arts, something which opens interdisciplinary possibilities and also allows for a richer understanding of process and the functions of literature. The paper looks at the teaching of Creative Writing at UCA, which has a strong

background as a school of Fine Art.

**C6: On Wings** – Robyn Bolam, Joan McGavin and Rebecca Smith

Two poets and a novelist examine the part that creatures, particularly birds, play in their work and that of other writers. When using creatures to characterize people, evoke places, create suspense or highlight ecological threats, do we detract from their essences? How can individuality be celebrated? We're not in the Garden of Eden: naming is not enough. We'll look at examples of contemporary writing to see how these challenges have been addressed. We can all incorporate nature writing into our work: there will be exercises on ways of using birds and beasts to give wings to our fiction and poetry.

**D6: a) How to Write a Children's Novel** – Miriam Halahmy

This workshop will provide a toolbox for delegates interested in writing a novel for children or already working on a novel for any age from eight to teen. The workshop will cover specific points when writing for children and teens, including pertinent current information on the industry, and will provide ways to develop ideas, themes, genres, character, dialogue (to match the age range), plot and setting. There will be live writing exercises to stimulate those creative juices and a handout to take away and peruse in your own time. All you need is an interest in this area of fiction (not a commitment!) and a notebook and pen and we'll have a stimulating and fun workshop together.

**b) Using fiction to explore issues for children and young people** – Beverley Ward

In 2013 Beverley Ward was asked to write a non-fiction book for donor conceived children. She was presented with a brief featuring chapter titles such as “genetics”, “different types of donor” and “how babies are made” – so how did she end up writing a detective novel featuring a vampire murderer and detailed descriptions of different types of donut? And why is fiction sometimes the best way to convey complicated material for young people? In this workshop you will hear how the book came to life and join in facilitated discussion about the benefits of writing about issues with and for children.

**E6: a) Voice and Witness: Rethinking creative writing pedagogy for recovery from mental illness** – Carolyn Jess-Cooke

Creative writing interventions for mental illness are on the upsurge, and not a moment too soon: as of 2015, depression is the leading chronic condition in

Europe. This paper focuses on pedagogical approaches to creative writing in recovery from mental illness, particularly “expressive writing” which has been used around the world as an intervention for PTSD, depression, anxiety disorders, and a range of other mental health problems. I propose a rethinking of the ways in which expressive writing is used, and propose a refined approach that draws upon creative writing techniques of voice and “bearing witness”.

### **b) Writing Dementia – from Newcastle to Nova Scotia – Romi Jones**

Romi Jones will share her experiences of using creative writing with people with dementia, including time as Writer-in-Residence at Newcastle-upon-Tyne NHS and a recent study visit to the US and Canada, funded by the Winston Churchill Memorial Trust. Delegates will experience activities used in creative writing with people with dementia and the wider community, including support to student nurses developing reflective practice relating to care of older people. The workshop will also explore how we portray the written word – on paper, in a book, on a bench, on the bark of a tree.

### **F6: a) The Treasure Box – Katherine Armstrong**

In The Treasure Box Exercise learners choose an object – e.g. teapot, woodworking tool, seaside souvenir, piece of jewellery, sealed letter, glass animal, pair of scissors, mobile phone, packet of seeds, comb – and tell us the reasons for their choice. This stage is therapeutic, and helps with group bonding. Then the learners are asked to write a piece that is fiction-based rather than reminiscence. Crucially, the objects encourage writing that is precise and sensuous, not always true when picture prompts are used. The session will demonstrate and explain the exercise in detail.

### **b) Reading film to write – Lucian Georgescu**

Today “content” means essentially video; people are reading images, not words. Can we regain some of the spectators and transform them into writers with the support of the medium that contributed to their alienation as readers? When we launched cinepub.ro, the aim was for an online archive of the Romanian Cinema, showcasing shorts, documentaries, features and animation. But now cinepub.ro is evolving as an educational project, an open resource to be explored and used in writing classes, accessible to everyone. The presentation features some examples of writing exercises based on the content offered (with English subtitles) by cinepub.ro.

16.30-17.00      Tea/Coffee

17.00-18.00 Choice of:

**A7: Making poetry primary: infusing poetry into primary school life** – Kate McBarron, Cheryl Moskowitz

Poetry has so much more to offer than current teaching guidelines suggest. Of course it can be an effective tool for improving reading, writing and listening skills, but it can also be an additional shared language, a way of understanding complex subjects, a source of emotional support – and even a presence in its own right. Cheryl Moskowitz and Kate McBarron present their research on the impact of such a “poetry presence” in a London primary school where pupils, staff and members of the wider community had the opportunity to be touched by poetry as it was infused into school life.

**B7: If You Build It, Will They Come? An idea incubator** – Randall Albers, Steve May, Patricia Ann McNair

Creative Writing is an evolving academic discipline, and we all need to continue to explore new and relevant ways to teach and reach our students. Join us for an idea incubator to discuss the successes and challenges of Creative Writing programmes in higher education. How do we make use of our effective existing curriculum while being innovative and forward thinking? Have we mistaken common practices for best practices? What about transferable skills? Professional development? Artistic pursuit? What do we do, really? What do we want to do? Let’s talk about our intended student-learning objectives and various strategies to achieve them.

**C7: Dream writing workshop** – Niloofar Fanaiyan

A special issue of the journal *Dreaming* (Russo 2003) calls for an interdisciplinary approach to research across the intersection of dream studies and creative arts. The aim of this workshop is to practise using the participants’ own previously recorded dream reports as prompts for various forms of creative writing. The session will include allocated time for experimenting with narrative prose and lyric poetry, as well as group work and discussion. It is hoped that this workshop will provide further insight into the creative and affective powers of dreaming, especially in relation to writing.

**D7: a) Digging with Our Pens** – Karen Stevens

When we first begin to write it can be a difficult process to access language because we live in a visual culture that is largely centred on the screen. As writers, we need to be aware of this. We cannot assume that the visual life is

there, as with a film. Through a creative exercise that explores relationships between characters and activity, we will seek to “collect” a language; the right, specific and powerful language that transforms the ordinary to reveal a bigger world and set of contexts that will speak to the reader.

### **b) Stolen Voices – Liz Cashdan**

This will be a workshop based on writing a poem in someone else’s voice. We shall use snippets of news and history to generate the voice and the narrative. Discussion will then follow about the genre and structure of the pieces of writing. Poem? Prose monologue? Prose poem? Performance piece, sequence of poems, short story, novel, play, film? My interest arises out of my own experience as a historian and poet of writing sequences of poems in a variety of voices so that the finished sequence produces either a narrative or a theme-linked group. We’ll explore all these possibilities as well as the idea of how other voices can be used in teaching.

### **E7: Anglophone Indian Writing: Exploring the creative possibilities of cross-fusion – Mark Floyer**

This workshop will use Arun Kolatkar’s work as a stimulus for personal explorations into writing out of hybridity. The subject of my PhD thesis is Anglophone Indian poetry post-Partition 1947, finding ways to write poetry and memoir about my own experience of growing up in 1950s/60s Calcutta and Karachi. A recent trip to Calcutta in search of material led to some interesting possibilities with regard to life-writing on childhood within a post-Colonial context. I will introduce some examples of post-Colonial Anglophone Indian writing of my own and other writers, leading to a workshop in which participants are encouraged to explore their own cross-cultural experiences and experiment with ways to approach them as writers.

### **F7: Writing West Midlands: Towards a Poetry Collection – Matt Black, Jane Commane, Jonathan Davidson**

In 2014, Writing West Midlands commissioned Jane Commane at Nine Arches Press to tutor a short course called Towards a Poetry Collection, which set out to demystify the publishing process and equip poets with the best approaches for developing their writing careers through publication. This proved not only popular but met an essential need for emerging and more experienced writers, with valuable insight and support from an editor. Find out why it came about, how this workshop of practical advice benefited the poets longer-term, and what role poetry publishers can have as tutors in community writing courses and workshops.

18.30-19.30      Dinner

20.00-21.00      Evening Event

### **A Reading by Liz Lochhead**

Even before her appointment as Scotland's National Poet, Liz Lochhead embodied much of what makes Scottish poetry distinctive: compassion, humour, her words intimate and yet able to communicate with all walks of life. She was born in 1947 in Newarthill, Lanarkshire. In her teens, she discovered poetry through reading Louis MacNeice and the then current Liverpool scene. She studied at the Glasgow School of Art, and after graduating, the first work that brought her to wide notice was *Memo for Spring*, published in 1972 at a time when the Scottish poetry scene was largely male-dominated. The freshness of voice evident in that debut collection signalled the arrival of a new and exciting talent. She is part of a celebrated generation of Scottish authors that boasts poet Tom Leonard and the novelists James Kelman, and Alasdair Gray.



Photo credit:  
Norman McBeath

Her poetry collections include *Dreaming Frankenstein* (1984), *True Confessions and New Clichés* (1985) and *Bagpipe Muzak* (1991). Liz Lochhead is also a successful playwright, her productions including *Mary Queen of Scots Got her Head Chopped Off* (1987) and Scots-language adaptations of Moliere's *Tartuffe* (1985) and *The Misanthrope*, re-titled *Misery Guts* (2002). Her latest play is *Edwin Morgan's Dreams – and Other Nightmares*, a play about her friend and fellow poet. Edwin Morgan was Scotland's first Makar, and when he died, Liz Lochhead succeeded him in January 2011. She says: "the point of the Makar role is to fight the corner for poetry. I want to do that in a down-to-earth way, because to a lot of us, Scots poetry is a right, something as natural as a song and a dance."

## Sunday 15 November

07.30-08.30 Breakfast

09.00-10.30 Choice of:

### **A8: a) Using “classic” 19th century literature to stimulate creative writing in schools and other diverse settings – Francis Gilbert**

This session will show how literature written before 1914 can be used to encourage creative writing that is both original and contemporary in tone. Using extracts from Robert Louis Stevenson and Shakespeare, the session will encourage delegates to produce their own stories, poems and plays in response to these authors. The session will illustrate how classics can be taught in a creative fashion and how writers can improve their own writing by using the classics as sources of inspiration. The session will be suitable for teachers – both at primary and secondary level – and lecturers of creative writing as well as writers wishing to develop their own creative writing skills.

### **b) The involvement of literary societies in developing writers and education – Lyn Lockwood**

My session will look at the role of literary societies in developing writers and education. The Philip Larkin Society develops not just an appreciation of Larkin but also teaching and writing in many different ways, such as dramatic re-enactments of the poems, poetry competitions, the literary journal, community writing projects, and so on. The session will consider ways in which we can widen the appeal of literary societies, using social media, and engaging teachers, writers and the public at large. It may also involve some of Philip Larkin's ties!

### **B8: a) Writing: teaching and researching – Cecilia Davidsson, Magnus Eriksson, Vasilis Papageorgiou**

How do we teach creative writing? How do we examine literary creation? How can we theorize the relationship between creative writing and the literary canon? How can we make the distinction between works of art, which through their aesthetic expression and content also include research, from works of art where the creation process needs to be documented? In the long run, is there a risk that conventionality might isolate the academy from the open artistic community? How do we assess the national perspective in relation to the international perspective in our writing, teaching and researching?

## **b) Framing Creative Works as Research: a post-research evaluation reflection** – Craig Batty

There have been many theoretical debates about what constitutes research in creative and professional writing, but what does it look like in practice? How do universities frame such works as non-traditional research outputs, in order to satisfy government-led research evaluation exercises? This presentation will discuss recent work undertaken at RMIT University in Australia to prepare for the latest Excellence in Research for Australia (the equivalent of the REF). It will describe activities undertaken that empowered practitioners to find their own research solutions; include examples of “benchmark” research statements; and reflect on lessons learnt about creative practice research.

## **C8: a) Chunk-by-chunk collaborative creative writing** – Deak Kirkham

The role of collaboration in creative writing is as varied as it is powerful. This workshop will introduce a collaborative creative writing technique for pairs or threes in which text is co-created chunk by chunk (of between 4 and 8 words). Simple to grasp, this technique has useful linguistic/textual applications (raising awareness of language structure; promoting shared text planning) and can be used with children, teenagers, second language learners and adults. Expect a highly interactive and readily applicable workshop with opportunities to practise and discuss the technique presented.

## **b) Owing the text: Speed-dating with Chekhov** – Sarah Maclennan

This session showcases an innovative teaching technique that encourages a close reading of text, and facilitates peer education. We will use the short stories of Anton Chekhov as an example, but the session is transferable to any discipline or genre where students need to have read and absorbed a text or other information before class. Reading well for technique – and cultivating this as an important “writerly tool” – is inherently linked to writing well. Active participation required!

## **D8: Pen to Mic** – Jean Atkin, Liz Hyder

Pen to Mic will see you write a brand new poem and perform it to an audience in just 75 minutes. Focusing on places and locations that mean something special to you, you’ll create a new work and learn some vital performance tips before taking to the mic. Jean Atkin and Liz Hyder are noted for their inventive and energetic writing prompts, and their warm and encouraging people-skills – the aim is to build up your confidence and experience. At the end of the session, you’ll have performed a new work in

public and learnt some useful tools for the future.

### **E8: a) Writing and teaching the not-so-historical novel – David Savill**

Much is written and discussed about the challenges of writing a historical novel. But what about our most recent history? Where does history for the novelist begin? Does the handling of recent current affairs open up interesting teaching opportunities? This session contends that the writer engaged in recent history faces a unique set of ethical, political and research challenges. Examining the problems encountered by an author who considers his attempts to write about the Balkans conflicts to be a grand failure, David Savill will offer the wisdom of his mistakes in a session that will be of interest to any students or teachers basing their work in the near past, especially those whose consider their territory to be political.

### **b) On Wheels: The cyclic processes of memories – Flavio de Oliveira**

The past often comes through the front door of the mind and overtakes our perceptions and actions, but it can also come subtly in connections of whose existence we are often unaware. Research into theories of associative memory has led me to produce a series of short fiction pieces named *On Wheels*, which aim to explore these theories in a creative setting, and it is on this exploration that this presentation focuses. It is part of my study towards an interdisciplinary PhD degree, which involves research into different theories regarding human memory and applying this knowledge into the development of a collection of short stories.

### **F8: a) Collective Voices in Multilingual Digital Stories – Vicky Macleroy**

Critical Connections was a two-year project (2012-2014), funded by the Paul Hamlyn Foundation, exploring the significance of multilingual digital storytelling for young people. Stories were created across various genres: traditional tale; fantasy; history and culture; personal interest/hobby; personal, social and moral issues/world news; reflections on school, local area and teenage life. This presentation reveals the potential of multilingual digital storytelling for developing creative and critical thinking. It supports the notion that new literacy is more fluid, and that young people compose in multiple spaces, experimenting with design and reaching out to new audiences.

### **b) “Tweet, Tweet”: The Practice of Crowd-sourced Poetry in Establishing Online Imagined Communities – Sophie Hyde**

This session derives from my work on verbatim in poetry, examining the role

of Twitter in online communities. It will contextualize the argument that tweeting, with rapid updates, has been in part responsible for the creation of the online “imagined community” (Anderson, 1976). It will examine the practice of crowd-sourced poetry (digital verbatim) – focusing on the consequences of a restriction to creativity in the application of raw material written in 140 characters. It will conclude by demonstrating creative practice as research in an explanation of my latest project; to make use of the raw material found on social networks in order to create digitalized verbatim poetry based on the 2011 riots as they spread across the West Midlands.

10.30-11.00      Tea/Coffee

11.00-12.15      Choice of:

### **A9: Build a Book in an hour and a quarter** – Gill James

This is a taster of the Build a Book Day I offer in schools. However, here some of the activities jump start our creativity. We’ll choose a theme to focus our minds. We’ll practise a few techniques. We’ll write. We’ll give each other feedback. We’ll edit. We’ll select. We’ll think about illustration and layout. We’ll make decisions about form, distribution and marketing. If we feel so inclined, we’ll go ahead with the book. Attendees will be offered a free copy of The Build a Book Workshop.

### **B9: Ringing the Changes** – Sue Burge

It is always very satisfying when loyal, committed students sign up for even more of your classes, but how do you keep them going? This session will look at ways of dealing with creative writing classes that contain a mixture of repeat students and newcomers, beginners and more experienced writers. There will be an opportunity to share ideas on how to create an infinite number of exercises to practise a finite number of techniques and also to explore how “field work” can help to ring the changes and stimulate “serial students” to produce new and better work.

### **C9: Under Your Hat and Under Your Nose** – Judith Allnatt, Barbara Large

This interactive workshop, intended for teachers and writers, will explore access to memory and imagination using a variety of hats and also exercises relating to the sense of smell. Hats, some with magical powers, symbolically represent our journey through life and provide ideas for characters and plots. We will explore the way a scent can bring back memories or emotions and consider written examples. We will lead delegates through short writing

exercises and provide useful handouts. This is a proven exercise for breaking the ice with new groups of students.

**D9: Being Mean to Teens: Testing Your Characters in Young Adult (YA) Fiction** – Martyn Bedford, Liz Flanagan

In this interactive workshop we will share the challenges and rewards of creating teenage characters, with examples from our work. If character is best revealed through opposition and trial, we will look at how to create YA characters then put them through (fruitful, fictional) hell. What are the limits, if any, of being mean to the teens we create? Presenters will offer strategies and techniques, and participants will take part in short writing exercises. No experience necessary.

**E9: Fiction 4 Empathy: Colum McCann, Narrative 4 and the Stories of Others** – Ruth Gilligan

When asked what being a writer meant to him, Irish-American author Colum McCann said: “Embracing empathy. Imagining the life of the ‘other’ is the greatest privilege of all”. McCann has spoken up for those marginalized by society, and in 2013 he launched the international organization Narrative 4, which fosters “radical empathy” between youths from alternative backgrounds through the democracy of storytelling. This session will give an overview of McCann’s project and its successes to date. I will also speak about the N4 “story exchange” in Belfast last year, between a Catholic and Protestant School. Delegates will be invited to explore how they too can incorporate the democratic and empathetical power of storytelling into their classrooms.

**F9: a) Your Book Your Business: how to create a business from your book** – Siobhan Costello

These days authors cannot expect a publisher alone to help them sell their books. But by seeing your book as a business it will help increase your sales and also build a community of readers who can’t wait for your next book. In this presentation you will find out how to use social media to build a loyal following. You’ll discover how blogging, presenting and networking are key business tools that, when applied to your book, will help you sell more copies than you ever thought possible.

**b) Knowledge on the go for business and creative writing** – Joanne Kelleher

Are you finding the pace of meeting new business needs a challenge? Do

you lack knowledge and writing techniques to help develop your creative output? This workshop will help you to illuminate, develop and verify your current writing style and thought processes using good practice from within the Industry. The workshop is for writers of all abilities who would like to take a fresh approach to their tried and tested methods and are seeking innovative methods to enhance the process. The workshop will include a short presentation, worked examples and action worksheets from the session.

12.15-13.00      Plenary Session

### **Conclusions and NAWE AGM – Anne Caldwell, Liz Cashdan**

NAWE's Deputy Director and Chair will take stock of what emerges from the conference and enable delegates to raise in public any issues discussed in less formal gatherings throughout the weekend. The session will include the formal business of the AGM, including the election of a new Management Committee to serve for the coming three years.

13.00              Close of Conference

---

### **Conference Contributors**

**Max Adams** is the critically acclaimed author of several non-fiction works, including *The Wisdom of Trees* and *The King in the North*. A former RLF Fellow and Winston Churchill Memorial Fund Fellow, he works in both university and lifelong learning sectors while actively researching Britain's early medieval history.

**Randall Albers**, Professor/Chair Emeritus at Columbia College Chicago, is Founding Producer of Story Week and a Columbia College Teaching Excellence Award winner. Fiction and nonfiction have appeared in *Writing in Education*, *Prairie Schooner*, *Chicago Review*, *F Magazine*, *TriQuarterly*, *Brevity*, *Briefly Knocked Unconscious by a Low-Flying Duck*, and elsewhere.

**Jane Alexander** has taught creative writing in community, adult, further and higher education, and is an Associate Lecturer at the Open University. Her first novel, *The Last Treasure Hunt* (Saraband), was published in 2015, and she has won several awards for her short fiction. She is currently studying towards a Creative Writing PhD at Northumbria University.

**Judith Allnatt** is an acclaimed fiction writer. Her short stories have featured

in the Bridport Prize Anthology, the Commonwealth Awards, and on Radio 4. Her novels have been shortlisted for the Portico Prize for Literature and the East Midlands Book Award and chosen as a Radio5Live Book of the Month. [www.judithallnatt.co.uk](http://www.judithallnatt.co.uk)

**Dan Anthony** began writing as a scriptwriter on the *Tracy Beaker* show. His own books are big hits with young readers and his 'Last Big One' workshops for secondary schools are designed to motivate teenagers. He's appeared at the Cardiff Children's Literature Festival and the Hay Festival and broadcasts for the BBC. He is studying for a PhD in Creative Writing at Cardiff University.

**Jean Atkin** is an experienced poet, writer and educator. Her collection *Not Lost Since Last Time* is published by Oversteps Books and she has also published five poetry pamphlets and a children's novel. She has held residencies and worked on projects in both Scotland and England. She is Poet in Residence for Wenlock Poetry Festival in 2015.

**Katherine Armstrong**, a former Senior Lecturer in the English Department at the University of Chester, has taught Creative Writing in Adult Education for the last nine years. She has published on Defoe and Shakespeare, and is currently working on a novel about maternal ambivalence and female identity.

**Craig Batty** is Associate Professor of Screenwriting and Creative Practice Research Leader at RMIT University, Australia. He has authored, co-authored and edited eight books, as well as many journal articles and book chapters on screenwriting. He supervises screenwriting PhDs in Australia and the UK. Craig is also a writer and script editor.

**Martyn Bedford** has written five novels for adults and three for young adults: *Flip*, shortlisted for the Costa Book Awards, *Never Ending* and *Twenty Questions for Gloria* (due in spring 2016). He is a Senior Lecturer in Creative Writing at Leeds Trinity University. [www.martynbedford.com](http://www.martynbedford.com).

**Debbie Beeks** is Learning and Participation Manager at Seven Stories National Centre for Children's Books, Newcastle Upon Tyne.

**Matt Black** was Derbyshire Poet Laureate (2011-2013). His most recent collection for adults is *Footsteps and Fuddles: Laureate Poems* (Derbyshire County Council, 2013), and for children *The Owl and the Pussycat and the Turtles of Fun* (Two Rivers Press, 2014). He invented the world's first Poetry Jukebox which he uses regularly at festivals and schools.

**Henrietta Boex** has been the Director of Falmouth Art Gallery since October

2013 and before that helped to deliver a £3m museum redevelopment at Telegraph Museum Porthcurno. Falmouth Art Gallery was awarded the Family Friendly Museum Award in 2006 and is committed to finding new and innovative ways of engaging audiences of all ages with their artistic heritage.

**Robyn Bolam**'s third poetry collection, *New Wings: Poems 1977-2007* (Bloodaxe), was a Poetry Book Society Recommendation. She is the editor of *Eliza's Babes: four centuries of women's poetry in English, c.1500-1900* (Bloodaxe, 2005). Robyn is currently completing a new volume of poems. Listen to her podcast at [www.rlf.org.uk](http://www.rlf.org.uk).

**Emma Bolger** teaches part-time at the OU and Heriot-Watt University and is an all-age career guidance practitioner. She has an MFA in Creative Writing and is a qualified careers adviser and member of the Career Development Institute. Emma is working towards an ESRC-funded PhD in management, researching gender in apprenticeships.

**Sue Burge** is a freelance lecturer in creative writing and film studies and is based in King's Lynn. She has taught a wide variety of groups ranging from international university students to recovering addicts. Sue is a poet and examples of her published work can be found on [www.sueburge.uk](http://www.sueburge.uk).

**Lucy Burnett** is a Senior Lecturer at Leeds Beckett University and Course Leader of the new English with Creative Writing degree. Her first collection of poetry, *Leaf Graffiti*, was published by Carcanet in 2010 and her hybrid novel, *Through the Weather Glass*, was published by Knives Forks & Spoons Press earlier this year. A second poetry collection is forthcoming with Carcanet.

**Gale Burns** teaches MA and MFA students poetry and creative writing at Kingston University and convenes the innovative Shuffle series at the Poetry Café, London. As well as a published poet and 2012 Hawthornden Fellow, he is a qualified Humanistic Counsellor, working for many years in the NHS.

**Sandra Cain** is an author, journalist and senior lecturer in creative writing at Bournemouth University. Her latest book, co-authored with Dr Craig Batty, *Media Writing, a Guide for Students and Professionals*, will be published by Palgrave Macmillan in Spring 2016. She runs the ghostwriting consultancy, [www.wordshaker.co.uk](http://www.wordshaker.co.uk).

**Anne Caldwell** lectures in Creative Writing at the University of Bolton and works as a freelance poet. Her poetry collections include *Slug Language* (Happenstance), *Talking with the Dead* (Cinnamon), and *After Image* (Sources). She has a new collection out with Cinnamon Press in 2016.

**Jonathan Carr** is a PhD by Practice candidate at the University of York. His thesis is focused on the normalization of surveillance through the prism of film, and he has presented papers on his practice-based research at national and international conferences. His film work has won awards and been screened at a number of international festivals.

**Emma Carroll** has worked at Manchester Art Gallery for 11 years and manages innovative programmes in art and design, creative writing and historical enquiry for 3-19 year olds and through teacher training. Using artworks to generate creative writing outcomes has been a long held interest and area of work.

**Caroline Carver** is poet-in-residence at the Marine Institute, Plymouth University. [www.poetrypf.co.uk/carolinecarverpage.shtml](http://www.poetrypf.co.uk/carolinecarverpage.shtml)

**Liz Cashdan** is the Chair of NAWE. She teaches at the Open College of the Arts and for the WEA. She also runs workshops in schools. Her latest poetry publication is *Things of Substance: New and Selected Poems* (Five Leaves Publications 2013). She reviews for *The North* and is poetry editor of *Jewish Renaissance*.

**Mandy Coe** writes poetry for adults and children and is a Visiting Fellow of Manchester Writing School. Her poetry has won a number of awards and has been broadcast on BBC radio and television. Co-author of *Our thoughts are bees: Writers in Schools*, her essays on teaching poetry have been published by Bloomsbury, the TES and Cambridge University Press.

**Claire Collison** teaches in a broad range of settings, and devises workshops inspired by place and by art. She has worked as a Visual Literacy facilitator with the Photographers' Gallery. Residencies include Tweet Poet in Residence at Barbican, and Brockwell Park Lido. Her first novel was a Dundee Book Prize finalist.

**Jane Commane** is editor of Nine Arches Press, and co-editor of *Under the Radar* magazine. She works as a writing tutor and mentors emerging writers. As Comma Creativity, she provides creative writing, editing and publishing services for businesses, museums and cultural organizations. Her poems have been published in *Best British Poems 2011* (Salt, 2012) and in *MAP: Poems for William Smith* (Worple Press, 2015).

**Claudia Conerney** is the Schools' Liaison Coordinator for the Faculty of Humanities, Languages and Social Science at Manchester Metropolitan University. She is responsible for a wide portfolio of creative outreach projects

and events for schools and colleges called “Walking in their Shoes”, and also co-ordinates schools’ events for the Manchester Children’s Book Festival.

**Rachel Connor** is a Senior Lecturer in Creative Writing at Leeds Beckett University. She writes novels, short stories and drama for radio and stage. Her collaboration with Déjà Vu Theatre Company has sparked a fascination for site-specific and immersive performance.

**Siobhan Costello** is Director of The Bestseller Academy and mentors authors who are struggling to make sales on how to build a business from their books through her 7 step programme, *Your Book Your Business*. Siobhan has an MA in Creative Writing and is the author of *The Memorable Minute*.

**Billy Cowan** is an award-winning playwright and Creative Writing lecturer at Edge Hill University. He has worked as a drama/creative writing facilitator at some of the top theatres in the North West including Oldham Coliseum, Bolton Octagon and The Library Theatre Manchester. He was also the participation manager/lead project deliverer for M6 Theatre Company, one of the country’s leading theatre companies for Young Audiences.

**Bea Davenport** is the writing name of former BBC journalist Barbara Henderson. Her debut children’s novel, *The Serpent House* (Curious Fox 2014), was shortlisted for a Times/Chicken House award. *My Cousin Faustina* (2015) is published by ReadZone. Bea holds a Creative Writing PhD and is also a published crime writer. She teaches creative writing for the Open College of the Arts and other universities. <http://www.beadavenport.com>

**Jonathan Davidson** is Associate Director of the Birmingham Literature Festival and Director of Midland Creative Projects Limited, for whom he recently produced *Being Human – Poetry in Performance* and *The Hundred Years’ War*. His radio plays are regularly broadcast on BBC Radios 3 and 4. His second collection of poetry, *Early Train*, was published in 2011. His most recent collection, *Humfrey Coningsby*, was published by Valley Press in 2015.

**Cecilia Davidsson** is a writer and part time lecturer in Creative Writing at Linnaeus University in Vaxjo, Sweden. Davidsson writes mostly short stories and children books. Her fifth collection of short stories, *Höga berg, djupa dalar* (*High Mountains, Deep valleys*), was published in August this year.

**Claire Dean**'s short stories have been widely published and are included in *The Best British Short Stories 2014 & 2011*. Claire’s worked as an associate lecturer at MMU and UCLAN, a project manager for Litfest and is currently a

PhD student at Lancaster University, researching story making and digital technology.

**Flavio de Oliveira** is a PhD candidate in creative writing at Southampton Solent University, with an MA in literature and another in creative writing. He has interests in short fiction, human memory, satire and languages. He has also worked as an English as a Foreign Language teacher for several years in Brazil.

**Patricia Debney's** recent publications include *Gestation* (Shearsman Chapbooks 2014) and a collection of prose poems, *Littoral* (Shearsman Books 2013). Her next collection, *Baby*, will be published by Liquorice Fish Books in 2016. A former Canterbury Laureate, she is Senior Lecturer in Creative Writing at the University of Kent.

**Anna Disley** is Programme Director at New Writing North, responsible for work with schools, communities and young people including The Cuckoo Young Writers programme. New Writing North has in the past few years focused on teacher development as a way of sustaining creative writing in schools, with a particular interest in developing teachers as writers. Anna is also responsible for talent development and performing arts programmes.

**Heather Dyer** is an award-winning children's author and Royal Literary Fund Consultant Fellow. Her titles include *The Girl with the Broken Wing*, *The Fish in Room 11* and most recently *The Flying Bedroom*. Heather teaches creative writing at Aberystwyth University, where she is also completing a doctoral thesis on the psychology of creativity.

**Magnus Eriksson** is Assistant Professor in Creative Writing at Linnaeus University. He has published essays on the Magical Realism of Garcia Marquez, Cortazar's meta-fiction, Megan Abbott, Stephen Booth, gender patterns in the writing of the history of literature, football, the process of otherizing in post-Colonial literature, Swedish writers Artur Lundkvist and Björn Ranelid, and other topics.

**Carrie Etter** is a Senior Lecturer in Creative Writing at Bath Spa University and a member of NAWE's HE Committee. Her most recent collection, *Imagined Sons* (Seren 2015), largely consisting of prose poetry, was shortlisted for the Ted Hughes Award for New Work in Poetry.

**Niloofer Fanaiyan** is a PhD candidate at the University of Canberra. Her research interests include poetry, narrative theory, dream studies, and identity studies.

**Maureen Fenton** teaches Creative Writing for the WEA and works with school groups for Lancashire's museum service. She taught at colleges and universities in Lancashire after degree study, including an MA in Writing Studies, in the 1990s. Before that, she was a government press officer and a magazine journalist.

**Victoria Field** has published three poetry collections, most recently *The Lost Boys* (Waterloo Press, 2013). She is a qualified Poetry Therapist and is a Mentor-Supervisor for the International Federation for Biblio-Poetry Therapy. She is also a playwright and fiction writer.

**Liz Flanagan** is studying for a Creative Writing PhD in Young Adult Fiction at Leeds Trinity University. Formerly a children's book editor and Centre Director at Arvon Lumb Bank, she writes for children and young adults, and blogs at [lizflanigan.co.uk](http://lizflanigan.co.uk).

**Mark Floyer** is an Associate Lecturer and PhD student at Chichester University and has worked as an English teacher in secondary schools for over thirty years. Recent publications include: *Times of India* interview – 28 April 2015, *Muse India 60*, *Poet Crit* (India), *Westerley* (Australia) and *Lunar Poetry* (UK).

**Elizabeth Forbes** is a mature PhD student in the Faculty of Education at Cambridge. She is researching the development of writers' self-identities in the context of mentoring and HE teaching relationships.

**Paul Francis** is a retired teacher who has published numerous books and run workshops for varied clienteles: teachers, education advisers, school pupils, writers' groups. He has won national competitions for poetry and playwriting, and often performs his own poems. This year he has published *Writing for Blockheads* (Liberty Books), and written *Writing Poems at KS3* for ZigZag.

**Dr Lucian Georgescu** is Senior Lecturer in Screenwriting at UNATC (Universitatea de Arta Teatrala și Cinematografica) in Bucharest and Visiting Professor at Scuola Holden in Torino. He is a member of SRN (The Screenwriters Research Network) and EACWP (European Association of Creative Writing Programs). A filmmaker himself, he is researching the road movie genre and is the author of a book on Jim Jarmusch.

**Francis Gilbert** is a teacher, lecturer and writer who has published many books, including the bestselling *I'm A Teacher*, *Get Me Out Of Here* and some bestselling teaching resources on pre-19th century literature. He is passionate about finding interesting creative ways of teaching the classics

and frequently uses classic literature as a spur for his own writing.

**Ruth Gilligan** is a novelist and journalist from Ireland currently working as Lecturer in Creative Writing at the University of Birmingham. Her fourth novel, *Nine Folds Make a Paper Swan*, is based around the history of the Jewish community in Ireland, and will be published by Atlantic Books in 2016.

**Michael Cawood Green** is a novelist and Professor in Creative Writing at Northumbria University. He is the author of two works of historical fiction, *Sinking* and *For the Sake of Silence*, winner of the Olive Schreiner Prize. He is currently completing a novel under the auspices of an AHRC Fellowship.

**Susan Greenberg** (PhD UCL, SFHEA) is Senior Lecturer in Creative Writing at the University of Roehampton, following a long career as journalist and editor. She is a founding member of the International Association of Literary Journalism Studies and a member of the NAWHE committee. Her book *Editors Talk about Editing* (Peter Lang) was published in 2015.

**Miriam Halahmy** is a published author and poet. She has published short and long fiction for children, teens and adults. Miriam has been running creative writing workshops for 20 years and is a regular invited speaker and facilitator to conferences, book festivals, schools and colleges, in the UK and on the Continent. Miriam is a consultant and facilitator for English PEN in their work with asylum seekers. [www.miriamhalahmy.com](http://www.miriamhalahmy.com)

**Mike Harris** taught part time on the MA in Writing at Sheffield Hallam University from 1994 until 2015. He is a script writer and theatre director.

**Megan C Hayes** is a qualitative researcher, writer, and co-founder of Creative Writing Lab: The Network for Research in Creative Writing and Wellbeing. She has a BA in English Literature and Creative Writing, as well as an MSc in Applied Positive Psychology. Her current PhD research explores the concept of flourishing through writing.

**Anthony Haynes** is Director of Frontinus ([frontinus.org.uk](http://frontinus.org.uk)). He has been Visiting Professor at Hiroshima University and Beijing Normal University. Anthony is the author of several books, including *Writing Successful Academic Books* (CUP 2010) and *Writing Successful Textbooks* (A&C Black 2001).

**Andrea Holland** teaches Creative Writing and Literature at UEA, Norwich. She also works as a receptionist and exam invigilator when not teaching. Her publications include *Broadcasting*, winner of the Norfolk Commission for

Poetry (2012) and *Borrowed* (SmithIDoorstop, 2007) as well as poems and articles in literary journals.

**Colin Hutchinson** is Operations Director for Forward Assist Veteran Support Charity, which provides advice, information and guidance, “life changing” projects and opportunities to former servicemen and women who are experiencing difficulties in adjusting to a new life as civilians.

**Sophie-Louise Hyde** is an emerging poet and Postgraduate Researcher at Loughborough University. Her PhD study explores the techniques of verbatim in poetry. Her other interests include experimental poetry and collaboration across art forms. She is also the founder of online creative writing and publishing platform, The Student Wordsmith.

**Liz Hyder** is an experienced writer and publicist. She’s worked with big name authors, broadcasters and presenters on media techniques at the BBC and as a freelance PR consultant. She’s developed a pilot series with Channel 4, run workshops everywhere from schools to mosques and is currently developing a new theatre project in the West Midlands.

**Tracey Iceton** is an author and Creative Writing tutor currently studying for her Creative Writing PhD at Northumbria University. She won the 2013 HISSAC short story prize for “Butterfly Wings” and was runner up in the Cinnamon Press short story competition. Her novel, part one of her Irish Trilogy, *Green Dawn at St Enda’s*, will be released by Cinnamon Press in early 2016 with parts two and three following in 2017 and 2019.

**Gill James** is a Senior Lecturer in English and Creative Writing at the University of Salford, where she is also Programme Leader for English and Creative Practice. She writes novels for young adults and short fiction and flash fiction for adults. She is a partner of Bridge House Publishing.

**Dr Carolyn Jess-Cooke** is a poet and novelist published in 22 languages. Her latest novel, *The Boy Who Could See Demons*, is being made into a Hollywood film. She is a Lecturer in Creative Writing at Glasgow University where she leads research in the field of creative writing and mental health.

**Dr Craig Jordan-Baker** is Subject Leader and Lecturer in Creative Writing at UCA. He writes drama and fiction and has published short stories, reviews and articles in publications such as *New Writing*, *Resurgence*, *Potluck* and *Urthona*. His stage adaptation of *Beowulf* is set to tour later in the year.

**Romi Jones** is a prose writer with an MA (Creative Writing from Newcastle)

and NWN Northern Promise Award. She combines creative writing with community participation enabling individuals to express their dreams and frustrations. Following a residency with NHS Dementia Services, WCMT funded her study visit to the US and Canada to develop creative writing with people with dementia.

**Catherine Kay** and **Zoe McLain** make up the Wordsworth Trust's Education Department with support from two trainees. Between them they have over 20 years of experience working with children and young people in museum, school and informal settings. Catherine Kay has worked at the Wordsworth Trust since 1996 and has been Education Officer since 2005, Zoe joined her as Education Development Manager in April this year.

**Joanne Kelleher** is Business owner/Research terrier of Cooling Towers Productions. She has enjoyed the privilege of helping others develop their writing abilities, and has also written reports and briefing papers, undertaken literature reviews, workshops and interviews.

**Tim Kelly** is Associate Head of the Department of English and Languages, and Senior Lecturer in English and Creative Writing at Coventry University. He writes poetry, fiction and screenplays, and is the director of a number of award-winning short films. He recently published his short story, "The Girlfriend", and is currently working on his first novel.

**Deak Kirkham** has been writing for pleasure since the age of 15, for publication since 2003, and has taught second language writing for over a decade. His passion and enthusiasm for words-in-combination manifests itself with equal verve and panache in the classroom, the conference presentation and the adult education forum.

**Kiare Ladner** received funding from David Higham Literary Agency in 2013 to do a Creative Writing MA at UEA. She is currently working on a first collection of short stories as part of a funded Creative Writing PhD at Aberystwyth University.

**Barbara Large** MBE is a Senior Lecturer in Creative Writing and Chair of the Hampshire Writers' Society. She is a published author, member of the Royal Society of Arts and the Society of Authors, co-hosts CPI GROUP self-publishing workshops and enjoys the opportunity to encourage new writers.

**Dr Helen Limon** is a researcher and children's writer, and Research Associate at Newcastle University.

**Lyn Lockwood** is an English teacher with twenty years experience in South Yorkshire schools and a Chief Examiner for a national examination board A Level course. She is an academic writer and has published A Level and GCSE English course materials and articles. She is a committee member of the Philip Larkin Society.

**Jacqui Lofthouse** is founder of The Writing Coach, a mentoring organization for writers. Her novels include *Bluethroat Morning* and *The Modigliani Girl*. She has an MA in Creative Writing from UEA and a PGCE from IoE. She is a qualified coach who has taught Creative Writing in schools, colleges and university settings.

**Sarah MacLennan** works as a Senior Lecturer in Creative Writing at Liverpool John Moores University, and as an Associate Lecturer for The Open University. She coordinates Liverpool's longest running poetry group, The Dead Good Poets Society. She researches and develops pedagogic approaches that promote active learning, and writes both prose and poetry.

**Vicky Macleroy** is a Senior Lecturer in English in Education at Goldsmiths, University of London. Vicky's expertise is in language development and her recent research has been in poetry and digital storytelling. She is Head of the MA Writer/Teacher which is a joint programme across the departments of Educational Studies and English and Comparative Literature.

**Kevan Manwaring** (FHEA) is a Postgraduate Researcher in Creative Writing at the University of Leicester, and Eccles Centre Fellow. He lectures in Creative Writing for the Open University and the University of Portsmouth. A consultant for *The Secret Life of Books* (BBC), he blogs and tweets as the Bardic Academic.

**Steve May** has won awards for drama, poetry and fiction, and has written more than 50 plays for BBC Radio, including the *Higher* series under the name of Joyce Bryant. He is currently Dean of Humanities at Bath Spa University.

**Kate McBarron** has spent the last eleven years working in the world of PR and marketing, specializing in copywriting and communications strategy. She has an MA in Creative Writing and more recently has undertaken an MSc in Creative Writing for Therapeutic Purposes – an experience that has ignited her passion for research.

**Joan McGavin** (University of Winchester) had a first full volume of poems, *Flannelgraphs*, published by Oversteps Books in 2011. In 2012 she received

a Hawthornden Fellowship. She is currently finishing a second volume. Joan is a Trustee of the Winchester Poetry Festival and was Hampshire Poet for 2014.

**Patricia Ann McNair** teaches at Columbia College Chicago. She was nominated for Carnegie Foundation's US Professor of the Year. McNair's story collection, *The Temple of Air*, was named Chicago Writers Association Book of the Year. McNair has collaborated on art and text installations, and with communities developing public memoir and art projects.

**Joan Michelson** has published poems, essays and stories in the US, UK, Germany, Israel, India and China. She won the Hamish Canham Prize, 2012, the Torriano Poetry Competition, 2014, and the Bristol Poetry Competition, 2015. Former Head of Creative Writing, University of Wolverhampton, she teaches Creative Writing to Medical Students at Kings College, London.

**Alyson Morris** is Course Director for BA English and Creative Writing at Coventry University. She writes poetry, short stories, and has published materials for education. Alyson recently published an anthology of poetry, a short story for CUT, and edits *Coventry Words*, a yearly creative writing magazine for students. Alyson is studying for a PhD at the University of Leicester.

**Cheryl Moskowitz** was Resident Poet at Highfield Primary School in North London, 2014-15. She co-founded LAPIDUS and taught at Sussex University on the Creative Writing and Personal Development MA from 1996-2010. Publications include *Wyoming Trail* (Granta 1998), *The Girl Is Smiling* (Circle Time Press 2012) and *Can It Be About Me?* (Frances Lincoln 2012).

**Sarah Mulholland** has worked as an English teacher at Tarporley High School since 2011. She has worked as KS3 coordinator and achievement leader for English. Through the MRLA she has become particularly interested in "ways in" to exam content at GCSE, and breaking down barriers to students' achievement.

**Sophie Nicholls** is a poet and Senior Lecturer in Creative Writing at Teesside University. She co-founded Creative Writing Lab: The Network for Research in Creative Writing and Wellbeing with Megan Hayes in 2015. Her writing includes *Refugee* (Salt) and a bestselling Amazon Top 5 novel, *The Dress*. Her doctoral research developed models for the use of creative writing in personal development, education and therapy and health care settings.

**Kate North** writes poetry and fiction. Her novel, *Eva Shell*, came out in 2008

and her poetry collection, *Bistro*, in 2012. She has interests in experimental poetry and fiction, applications of writing practice in healthcare and community environments, feminist theory and postmodernism. She teaches at Cardiff Metropolitan University and runs the MA Humanities programmes in Creative Writing and English Literature.

**Stephen O'Shea** is a Texan Creative Writing postgraduate at Strathclyde University. His current writing involves developing short stories based on oral-narratives of post-millennial combat veterans, several of which have been published in American literary magazines. He teaches Creative Writing at Strathclyde and is co-editor of *Quotidian Literary Magazine*.

**Janet Olearski** is a London-born writer based in Abu Dhabi. She is a certified NLP Practitioner and has trained as a writing coach with NAWA and Arvon. She holds MA degrees in Linguistics, TESOL, and Creative Writing. Her publications include *The Sunbird Mystery*, *Mr Football* and *Twins*.  
<http://www.janetolearski.com>

**Vasilis Papageorgiou** has written essays, poetry, prose and plays, and translated (mainly poetry) into Swedish and Greek (Sappho, Cavafy, Ashbery, Tranströmer, Runefelt). Professor of Creative Writing at Linnaeus University.

**Luke Quilter** is Managing Director of Sleeping Giant Media. He lectures and consults in business management and marketing practices, and is currently writing a book on the psychology of setting up in business. He has been closely involved with Cut a Long Story and is an integral member of the team behind its online marketing strategy.

**Melissa Reid** is an AHRC-supported Creative Writing PhD student and graduate tutor at Strathclyde University. Currently writing a contemporary young adult novel, her research focuses on reflexively analysing the research-to-writing process. Melissa is founding editor of *Quotidian Literary Magazine*, and her fiction was recently broadcast on BBC Radio 4.

**Veronica Reinhardt** is a trustee of the Reinhardt Charitable Trust that developed and funded the Max Reinhardt Literacy Awards. The publisher Max Reinhardt was her father and the Awards have been set up in his memory to nurture and encourage creative writing and literacy in young people.

**David Savill's** first novel, *They Are Trying to Break Your Heart*, will be published by Bloomsbury in March 2016. He is a Senior Lecturer and Programme Director of the MA in Creative Writing at St Mary's University, London.

**Emma Scattergood** is an author, journalist and Senior Lecturer in Creative Writing and Journalism at Bournemouth University. She is also Editorial Director of the Fresher Publishing project at Bournemouth University.

**Natalie Scott** is a poet and qualified teacher with a PhD in Creative Writing from the University of Sunderland. Her first full-collection *Berth – Voices of the Titanic* (Bradshaw Books 2012) was runner-up in the Cork Literary Review Manuscript Competition 2011 and was staged at ARC in Stockton. Her next pamphlet is due for publication by Indigo Dreams in early 2016.

**Jane Sillis** is Director of engage, the National Association for Gallery Education. Jane was Education Officer at Ikon Gallery, Head of Education at Whitechapel Gallery and an arts consultant. Jane is a trustee of Iniva, the Institute of International Visual Arts. Jane has an MA in Cultural Theory, from the University of Birmingham.

**Rebecca Smith** (University of Southampton) is the author of three novels published by Bloomsbury, *Jane Austen's Guide to Modern Life's Dilemmas* (Ivy Press) and the forthcoming *Jane Austen's Guide to Writing* (also Bloomsbury). Her children's novel about big cats wild in Scotland was shortlisted for the 2012 Kelpies Prize.

**Chris Speyer** has been writing for the theatre since the 70s. He has been artistic director of Theatre Kit (London) and Monster Productions (Newcastle). He formed Music & Words with Alan Boxer in 2007 to develop participatory programmes for children. Chris has two published novels, *Devil's Rock* and *Forest of Lies*.

**Karen Stevens** is a Senior Lecturer in English and Creative Writing at the University of Chichester. She has a special interest in the novel and short fiction, publishing short stories. Her edited collection of essays, *Writing a First Novel*, was published by Palgrave Macmillan in 2014.

**Becky Swain** is Head of Learning and Participation at Arvon, leading a programme of residential weeks with schools and arts and community groups, and Arvon City, three day non-residential courses in cities across England. She is an experienced youth worker, English and Drama teacher, coach and arts learning facilitator. [www.arvon.org](http://www.arvon.org)

**Anne Taylor** is a journalist, writer, lecturer and coach, with a special interest in writing for personal development. She has facilitated workshops on writing for wellbeing in a range of community, health and educational settings.

**Kaye Tew** is Director of Education and Partnerships for the Manchester Children's Book Festival. Kaye is based at Manchester Metropolitan University in the Faculty of Humanities, Languages and Social Science, where she heads up the IDEA team, which runs a programme of creative projects offering enrichment to students and schools.

**Dr Louise Tondeur** is a novelist with two books out, and is a Principal Lecturer in Creative Writing at Roehampton. Her current research examines the links between creative and dyslexic thinking, something she wrote about in issue one of *Writing in Practice*. She blogs at [www.louisetondeur.co.uk](http://www.louisetondeur.co.uk).

**Romana Turina** is a screenwriting practice PhD candidate at the University of York, specializing in historical representations of disputed history. She is currently in the pre-production stage of her second film, a documentary on silenced history.

**Beverley Ward** is a writer, consultant, coach, teacher and project manager with a wealth of experience of delivering literature projects. She writes novels and poetry and, in 2014, won a Northern Writers Award. She is the founder of the Sheffield Young Writers and is Professional Development Manager for Writing Yorkshire.

**Emily Webb** is Head of Programmes at First Story, a literacy charity that brings talented, professional writers into challenging secondary schools to work with teachers and students to foster creativity and communication skills. She is responsible for the programme nationally across over 50 schools, and previously worked at the Southbank Centre.

**Dr Shelagh Weeks** is a writer and Senior Lecturer at Cardiff University where she teaches at undergraduate and postgraduate level. On the MA she runs a module on the pedagogy of Creative Writing, placing MA students in undergraduate classes, in the community and in schools.

**Paul Williams** is Program Coordinator of the Creative Writing Program at the University of the Sunshine Coast, Australia. He has published memoir, novels, young adult fiction and short stories and has won numerous awards for his teaching, research and creative writing.

**Claire Williamson** facilitates writing in health and social care settings, specializing in themes of recovery and transformation. She is Programme Leader for Metanoia Institute's MSc in Creative Writing for Therapeutic Purposes. She has published two poetry collections *Ride On* (2005) and *The Soulwater Pool* (2008), and is working on a novel, *The Scarab Bookshop*.

## Programme Overview

A: Auger 1	B: Auger 2	C: Seam	D: Cavil	E: Drift	F: Kist
------------	------------	---------	----------	----------	---------

### Friday 13 November

12pm	Network Meetings: 1 Writers in Schools (Auger 1); 2 Higher Education (Auger 2)					
1pm	Lunch					
2pm	Welcome & Opening Plenary: Talk by Anne Caldwell (Auger 1)					
2.30pm	Teachers writing	Goodbye to all that; Teaching bad writing	Poetics of breath; Translating Strindberg	Walking/writing	The Arabian Gulf	Writers' identities; Coaching
1						
4pm	Tea/Coffee Break					
4.30pm	Bad boys; Writing to order	The academic book	Prose poetry	Invisible writing	Group redrafting	WriterMaps; The writer's journey
2						
6pm	Myths of the Near Future (Auger 1)					
6.30pm	Dinner					
8pm	Evening Event: Sathnam Sanghera in conversation with Jonathan Davidson (Auger 1)					

## Programme Overview

<b>A:</b> Auger 1	<b>B:</b> Auger 2	<b>C:</b> Seam	<b>D:</b> Cavil	<b>E:</b> Drift	<b>F:</b> Kist
-------------------	-------------------	----------------	-----------------	-----------------	----------------

### Saturday 14 November

<b>7.30am</b>	Breakfast					
<b>9am</b>	Let in the stars	Writing and influence	Remaking the world	Creative plunder	Writing and therapy	Marketing for writers
<b>3</b>						
<b>10am</b>	The illustrated soldier	Radio dramas	Voicing the unvoiceable	Making with wonder	Writing with medical students	Group support
<b>4</b>						
<b>11am</b>	Tea/Coffee Break					
<b>11.30am</b>	Finding our voices	Screenwriting research; Screenwriting for novelists	The building as book; The speech of birds	Otherness in fiction; Fostering originality	Interdisciplinary practice; The wider community	Dangerous success; Starting, mid-life
<b>5</b>						

<b>1pm</b>	Lunch						
<b>2pm</b>	Plenary Session: The Max Reinhardt Literacy Awards (Auger 1)						
<b>3pm</b>	<b>6</b>	Living letters; Poetry and process	Adaptation; Pan- aesthetics	On wings	The children's novel; Fiction for young people	Voice and witness; Writing dementia	The treasure box; Reading film to write
<b>4.30pm</b>	Tea/Coffee Break						
<b>5pm</b>	<b>7</b>	Making poetry primary	An idea incubator	Dream writing workshop	Digging with pens; Stolen voices	Anglophone Indian writing	Towards a poetry collection
<b>6pm</b>	Bar open						
<b>6.30pm</b>	Dinner						
<b>8pm</b>	Evening Event: A Reading by Liz Lochhead (Auger 1)						

## Programme Overview

A: Auger 1	B: Auger 2	C: Seam	D: Cavil	E: Drift	F: Kist
------------	------------	---------	----------	----------	---------

### Sunday 15 November

<b>7.30am</b>	Breakfast				
---------------	-----------	--	--	--	--

<b>9am</b>	Using "classic" literature; Literary societies	Writing, teaching and researching; Creative research	Chunk by chunk; Speed dating with Chekhov	Pen to mic	The not-so-historical novel; On wheels	Collective voices; "Tweet tweet"
<b>8</b>						

<b>10.30am</b>	Tea/Coffee				
----------------	------------	--	--	--	--

<b>11am</b>	Build a book in 75 mins	Ringing the changes	Under your hat and under your nose	Being mean to teens	Fiction 4 Empathy	Your book your business; Knowledge on the go
<b>9</b>						

<b>12.15pm</b>	Plenary Session: Conclusions & NAWE AGM (Auger 1)				
----------------	---	--	--	--	--

## **National Association of Writers in Education (NAWE)**

As the Subject Association for Creative Writing, NAWE aims to represent and support writers and all those involved in the development of creative writing both in formal education and community contexts. Our membership includes not only writers but also teachers, arts advisers, students, literature workers and librarians.

Membership benefits (depending on category) include:

- 3 free issues per year of *Writing in Education*
- reduced rate booking for our conferences and other professional development opportunities
- advice and assistance in setting up projects
- representation through NAWE at national events
- free publicity on the NAWE website
- access to the extensive NAWE Archive online
- weekly e-bulletin with jobs and opportunities

For Professional Members, NAWE processes Enhanced Disclosure applications to the DBS and can assist in dealing with any other government clearance schemes. The Professional Membership rate also includes free public liability insurance cover for members who work as professional writers in any public or educational arena, and printed copies of the NAWE magazine.

Institutional membership entitles your university, college, arts organization or other institution to nominate up to ten individuals to receive membership benefits.

For full details of subscription rates, including e-membership that simply offers our weekly e-bulletin, please refer to the NAWE website: [www.nawe.co.uk](http://www.nawe.co.uk)

To join NAWE, please apply online or contact the Administration Manager, Clare Mallorie, at the address below.

**NAWE, PO Box 1, Sheriff Hutton, York YO60 7YU • 01653 618429**

# Register now for Poetry By Heart 2016

## School/college rounds

1st September 2015 - 15th January 2016

---

## County rounds

29th January 2016 - 27th February 2016

---

## National Finals

17th-19th March 2016

Homerton College Cambridge

---

Go to **[www.poetrybyheart.org.uk](http://www.poetrybyheart.org.uk)**  
and click 'register for the competition'

Samuel Jackson performing at  
the Poetry By Heart finals 2015

POETRY BY  
HEART