



**KEEP WRITING**

**DARE  
WHO  
WRITE**

# **The NAWE Conference**

**with Paper Nations**

**The Park Inn, York**

**9-11 November 2018**

**nawe**

**national association of  
writers in education**

## **Introduction: Celebrating Creative Writing in Schools**

We are thrilled to be back in NAWE's hometown of York for another year as we celebrate writing in schools with our partners at Paper Nations.

Creative writing in schools is an essential part of NAWE's identity and of our work as a subject association. NAWE was founded in a barn at the Arvon Foundation's Lumb Bank Centre, when a group of northern writers started a network to support each other and raise awareness about the impact of the work they were doing. Since then, we've continued to work at the forefront of creative writing education, along with you, our members.

This autumn marks the culmination of Paper Nations, a three-year, Arts Council-funded research programme led by partners, Bath Spa University, Bath Festivals and NAWE. We're pleased to present a special selection of panels, papers, workshops and readings threaded through the conference. We hope that findings from this project will provide you with information, support and strength as you continue to build your careers and change lives through the work you do.

In a year in which NAWE has released a new research benchmark to support the teaching and practice of creative writing in universities, we're delighted that the Paper Nations team are here to present a new benchmark in creative writing for young people and other emerging writers. We have lots of information about this in a special bumper edition of the NAWE magazine, *Writing in Education*. Our thanks to all who've taken part in consultations or workshops over the past three years and submitted to the Call to Evidence.

As we meet this year, I'd like to thank you, our members, who've supported us through a year of transition and change at NAWE. It is a great honour, as well as a challenge, to steer NAWE into this next phase. My thanks to all those who've worked so hard to make NAWE a success.

I'd like to extend a warm welcome to our special guests, Stuart Maconie and Jean Sprackland, and to congratulate all those launching books and taking part in readings this weekend. We're delighted to have you with us.

*Seraphima Kennedy, Director, NAWE*

## Special events for NAWE Delegates

We've got a wide range of added sessions, workshops and readings as part of our programme. We hope you enjoy them!

**1. The Paper Nations stand** will be available at registration throughout the conference for delegates to access materials and literature produced by Paper Nations. Delegates will be able to engage directly with key contributors and participants associated with the project's many strands of work.

### **2. NAWE PhD and Higher Education Network Meeting**

Friday 9 November, 11.30am – 12.30pm

### **3. Making the Most of Your Writing Career with the Society of Authors**

Friday 9 November, 11.30am – 12.30pm

### **4. 1-2-1 Contract vetting and career advice sessions**

Friday 9 November, 2.30pm – 4pm

Do you have questions about your publishing contract? Would you like to know more about the work of the Society of Authors and how they can support you? Contracts Advisor Bryony Hall will be on hand to offer advice, so bring your contracts and your questions!

Booking essential via Eventbrite: <https://www.eventbrite.com/e/society-of-authors-1-2-1-careers-advice-sessions-tickets-50558743563>

### **5. Launch! Michael Loveday, *Three Men on the Edge*, with Jennifer Steil and Keith Jarrett, Friday 9 November, 6pm**

Join Michael Loveday as he launches his new novella-in-flash, *Three Men on the Edge*. "A beautifully crafted novella-in-flash, small and perfect slices of life written with skill and heart." – Kit de Waal

Jennifer Steil is an American writer and journalist whose first two novels were released to great critical acclaim, and whose third is due to be published soon. Jennifer joins us to read from her work.

Keith Jarrett is a poet and fiction writer and a PhD scholar at Birkbeck. His book of poetry, *Selah*, was published last year by Burning Eye.

### **6. The NAWE Open Mic! Friday 9 November, 9pm**

Last year's Open Mic was such a success, we're doing it all again! Sign up at the registration desk by 7pm on Friday. Bring us poetry, flash fiction, and prose of 3 minutes or less.

### **7. 1-2-1 Funding sessions with Jonathan Davidson**

Saturday 10 November, 10am onwards

Come along with a project idea that you would like to discuss. Think about who might benefit from this project (as artists, participants or audiences) and who might be a partner in this project that would be helpful. We will focus on Arts Council England funding, but the principles are similar for most funding streams.

Booking essential via Eventbrite: <https://www.eventbrite.com/e/1-2-1-funding-advice-sessions-with-jonathan-davidson-tickets-50883209048>

### **8. Workshop: Reading (and Writing) the Middle Ages with Oz Hardwick, Church of All Saints, North Street, Saturday 10 November, 9am – 11am**

Just across the road from York's Radisson Park Inn is the Church of All Saints North Street. Founded in the 11th century, and expanded and remodelled into the fifteenth century, it is recognized as one of Britain's finest medieval parish churches. Preserved features within the church, including the unique stained glass, speak in a number of ways to the literature of the Late Middle Ages. An informal introduction to the building and readings of medieval and modern texts will provide the stimulus for writing about place and time in this very special location.

Booking essential via Eventbrite: <https://www.eventbrite.com/e/workshop-reading-and-writing-the-middle-ages-with-oz-hardwick-tickets-50882733626>

### **9. Launch! *High Spirits: A Round of Drinking Stories*, edited by Karen Stevens and Jonathan Taylor, Saturday 10 November, 6pm**

From folk songs to classical art songs, from Purcell to Schubert to Verdi to Mahler to Orff, there is a long and well-known tradition of "Drinking Songs." The same goes for "Drinking Poems". This anthology taps into another, less-well-known, yet equally powerful, tradition: that of the "Drinking Story."

**10. New voices!** Look out for short readings from Caleb Parkin and Meryl Pugh before our evening guest on Saturday 10 November.

## CONFERENCE PROGRAMME

### Friday 9 November

11.00 onwards Registration

11.30–12.30 Choice of:

**i) HE & PhD Network Meetings** – led by NAWE's Higher Education Committee with Keith Jarrett from NAWE's PhD Network (Regatta)

Join us at this open session for creative writing academics, PhD students and anyone involved in creative writing practice, teaching and research in universities. Representatives from NAWE's PhD Network and Higher Education Committees will discuss developments over the past year, including the updated benchmark and preparations for the REF 2021. Find out how you can be involved!

**ii) Making the Most of Your Writing Career with the Society of Authors**  
– Bryony Hall, Daniel Blythe (North Ridings)

Join representatives from the Society of Authors to talk about how to make the most of your writing career. Daniel Blythe, author and committee member of the Children's Writers and Illustrators Group, will give his top tips for school visits, and will outline the Society of Authors' campaigns to support literacy and Reading for Pleasure and how you can get involved. Contracts Advisor Bryony Hall will be on hand to discuss the key points and pitfalls to watch out for in publishing contracts.

12.30–13.30 Lunch

13.30–14.00 Opening plenary (Henley)

14.00–15.30 Choice of:

**A1: i) The Poetry Society: Celebrating 20 years of Foyle Young Poets**  
– Judith Palmer

2018 marks the 20th anniversary of The Poetry Society's competition for 11–17 year-olds, the Foyle Young Poets of the Year Award. The award has helped shape the current poetry landscape with a prestigious raft of winners including the likes of Helen Mort, Caroline Bird, Sarah Howe, Richard Osmond and Jay Bernard. This session looks at both the wealth of writing by

young people the competition has generated and the schools' resources, inspired by this writing, created by our Teacher Trailblazers programme.

**ii) First Story: National Writing Day, the story so far** – Nicki Shore, Dave Windass

As part of Arts Council England's Creative Writing in Schools Strategic fund, First Story along with national partners – including fellow grant recipient Paper Nations – launched National Writing Day in 2017. This initiative focused on working collectively to highlight the benefits of creative writing, particularly emphasizing the pleasure and power that writing can give. We will discuss some key lessons learned, the greatest opportunities and challenges of collective action, as well as other inspiring work in the sector that has influenced this advocacy project. We will also touch on ways to get involved, for lone practitioners, schools and arts organizations.

**iii) Paper Nations and Creative Writing Education** – Lynne Taylor

This presentation will describe the findings from Paper Nations' co-production projects with writing tutors, schools and communities. It will answer the question, "What have we learned about the needs of schools, writers, teachers and the children and young people we wanted to reach?"

**B1: i) Anemotions: How writing short films helps children talk about how they feel** – Jessica Randall (Ministry of Stories)

Join this project showcase and workshop to find out about what happens when children collaborate with animators to create short films. Primary children were partnered with professional animators to write films to encourage children to talk about their emotions. In partnership with national children's mental health charity, the Place2Be, the Ministry of Stories will present some of the films, and workshop ways in which we can explore writing about emotions with children.

**ii) God Save the Teen: Creative writing and social inclusion for young people** – Andrew Graves

Using his experiences of growing up in an old mining town and as a creative practitioner and mentor for over 10 years, Andrew Graves will offer guidance, tips and motivational insights into how others can improve their practice or develop their skills (and sensitivity) in working effectively with young people from a variety of different backgrounds. God Save the Teen: Creative writing and social inclusion for young people, will take the form of a 45 minute

presentation including Q&A.

## **C1: Image and word: Ekphrastic writing, teaching and thinking**

### **i) Listen...** – Joanne Reardon

This paper will explore how visual images can shape and illuminate prose in unconventional and experimental ways. It will consider how writing can “listen” to an image, responding not only to the visual stimuli but also by engaging with the “sound” of the work. Drawing on my past practice of working with artists, Iain Andrews, Richard Kenton Webb, and on a current project with Natalie Sirett on the landscapes of fairy tales, I will explore what image *does* in a narrative if used in this way. Can it disrupt as well as illuminate a text and, if so, how does the writer respond to this?

### **ii) Seeing like a Martian: Ekphrasis with evenly-hovering attention**

– Patrick Wright

Traditionally, the practice of ekphrasis for both creative writers and educators tends to involve a set of assumptions about where to look and what is to be considered important. Both are usually likely to impose knowledge onto their viewing experience (derived from art history for instance), such as where figure and ground are located/distinguished. This workshop will examine looking flatly, inspired by Sigmund Freud’s idea of evenly-hovering attention, as a means of yielding new kinds of ekphrastic writing and a different approach to image analysis. Opportunities for written exercises in response to artworks will be included.

### **iii) Ekphrastic faces: Seeing and writing** – Derek Neale

Faces are mixed up – perfectly private, your own, yet offering a public front to the world, showing you as you are but giving you a mask; all interesting for writer and reader alike, along with those scars, creases, curled nose and asymmetrical eyes. Faces can be used as writing prompts, and as expositional ciphers to characters’ histories, sorrows and attitudes. This session will focus on how immersive observational techniques – linked to Art History and Buddhism – can produce ekphrastic meditations, de-familiarizing routes into character and creative nonfiction. It will refer to teaching possibilities, along with the presenter’s own face and writing.

### **iv) Evidence of lives** – Nicky Harlow

Nicky Harlow will explore ekphrastic insights into the contemporary

relationship between evidence and narrative, image and text, as seen through the inclusion of digital images – mocked up documents, paintings and photographs – in her thriller novel, *When I am Laid in Earth*.

## **D1: This is what it feels like for me: Three explorations of writing and wellbeing**

### **i) Nature writing and wellbeing – Jessica Wortley**

Nature writing is an increasingly popular literary genre. I will discuss preliminary findings from my PhD research, looking at how writing about nature can be beneficial. I will highlight the key emerging themes, including: belonging, adversity, and making meaning (Asquith 2014; Oliver 2016; Solnitt 2006; Winton 2012, 2017). Drawing on previous research into the benefits of writing, and of spending time outdoors (Hunt 2013; Mabey 2005), I will use these as a starting point to discuss my methods for writing about nature. The audience will also be invited to consider their own appreciation of nature.

### **ii) Into the rock pool: Working with metaphors of water in fiction – Hilary Jenkins**

If metaphors are our “most powerful, immediately available tools for projecting possible worlds”, allowing us to project from what is to what may be or may not be (Pope, 2000:191), they are also deeply treacherous. They can refresh and enliven our perception, but can also be over familiar, deaden the senses and dull the mind. How can we help our students use living metaphors? Drawing on my experience of writing a novel inspired by a family seaweed album, and working with students, I will suggest some short exercises to help us think about how we use metaphors of nature in fiction.

### **iii) Writing as container: Putting our selves into words – Sophie Nicholls**

This presentation explores the “thinginess” of words and writing as a kind of playful making in which we shape “word-things” (Kristeva 1996: 247) or objects for our felt experiences. With particular reference to the work of Kovesces on the universal language of the metaphor of emotion (2000) and the BODY AS CONTAINER image schema, I investigate writing as a process towards coherence. I introduce a playful exercise to show how words can help us to find the right form for our selves and to craft and control the emotional force systems that sometimes threaten to “unmake” us.



## **E1: i) Magic Realism: The fiction of dreams – Alan Bilton**

As a style of writing, Magic Realism attempts to marry the impossible and the believable, constructing dream worlds capable of taking the reader's weight. The workshop looks at the roots of Magic Realism, exploring the Surrealist love of dreams and the “marvellous”, while touching upon Freudian notions of daydream, anxiety, and the unconscious. The session explores what happens when realistic fiction is invaded by the strange and uncanny, creating feelings of disquiet, dread, or awe. In this manner, the workshop explores ways in which mystery and the absurd can be incorporated into one's own writing and creative imagination.

## **ii) Measuring the muddle: Applying meaningful creative processes with assessable outcomes in literacy in education – Judy Waite**

Creativity evolves through something that, to an outsider, may seem like a messy muddle of approaches. It is this lack of clear process that arguably stunts creativity within education. How can you measure a muddle? In teaching creative writing within an educational framework, there is a need to identify process in terms of “active” and “action” methodologies, embedding these within aims, objectives and outcomes. This session draws from research and the application of creative approaches that recognize the intuitive alongside the editorial. Through example and discussion, innovative ways to “measure the muddle” will be explored.

## **F1: i) Permission to speak: Navigating “authority” during the writing process – Maria Thomas**

In light of current debates surrounding cultural and other forms of appropriation, the twin questions of entitlement and authority in storytelling have never been more pressing. How do writers consider and navigate these questions while creating, and what affect does this kind of political awareness have on what we make? In what ways can teachers of creative writing support developing writers in making creative choices that are sensitive to these important questions? In this presentation, I offer my personal attempts to embrace these challenges within my PhD novel, and my classrooms.

## **ii) *Noirstalgia*: A presentation exploring characterization in a feminist crime noir transmedia storyworld – Helen Jacey**

Drawing on a series of character case studies, Helen Jacey will explore the creative interplay between platform convention and character function in developing a crime transmedia storyworld. *Noirstalgia* encompasses fiction,

theatre, poetry, digital art and television drama scriptwriting, and emerges from a “post-nostalgic” approach, where the past is re-envisioned and re-injected with contemporary concerns and presents a challenge to the patriarchal white norms of a 1940s LA noir landscape. The presentation will also share recent positive outcomes of introducing transmedia storytelling principles into the creative writing curriculum at Bournemouth University, encouraging students’ creative and critical skills through an innovative framework for contextual reflection about their creative writing.

### iii) **Look who’s talking** – Enrique Valladares

Probably, one of the most skillful challenges for a writer’s artistry is the so-called *voice*. Students, even the advanced ones, tend to find this expertise particularly difficult. This presentation intends to provide a guide for creative writing students to enhance the fine-tuning of their own voices and to raise consciousness around the vocal possibilities of their narrators (the main elements of voice, the variety and potentialities of points of view and other technical considerations.)

15.30–16.00    Tea/Coffee

16.00–17.30    Choice of:

### **A2: Funding for writers and writing projects** – Jonathan Davidson, Writing West Midlands

Although funding for writers and writing projects is hard to come by, it has always been possible and some new initiatives have made things easier. Jonathan Davidson will look particularly at Arts Council England funding, including their Lottery Projects Grants and Developing Your Creative Practice schemes and at how writers and writing projects can be presented to make them fundable. Jonathan has working in arts and cultural management for thirty years and worked on many (mostly) successful small-scale funding applications. He is Chief Executive of Writing West Midlands and runs his own arts management company, Midland Creative Projects. He is also Chair of NAWE.

### **B2: i) The power of poetry** – Charlotte Hacking

In 2016–17, The Centre for Literacy in Primary Education (CLPE) ran a year-long programme co-delivered by an expert teacher with four poets and an anthologist. The project was designed to highlight the importance of poetry as a vehicle for improving children’s engagement in and enjoyment of reading

and creative writing in schools. The presentation will share the findings of the evaluation, including: the way teachers were empowered to read and write poetry themselves; their improving subject knowledge; the increasingly significant place of poetry in their classrooms; and the impact on the attainment and attitudes of children.

**ii) From “I Can’t” to “Can I?” to “I Can!” – Christopher Vick**

A presentation exploring the barriers to writing for young people, and in particular, confidence and perceived lack of ability. Writing is too often seen as “other”; something young people feel they can’t do, or that provides only limited creative options or is simply not for them. I’ll talk about my experience of workshops: how I try to use common and shared experiences to get young people engaged with creative writing; and what I’ve learned – and changed – along the way. We all tell stories. There isn’t really much difference in writing and telling. It’s like a musical instrument, but we already know the notes and how to play! Once we know this, and have a go, it’s simply a question of working out what our stories are, and how we can tell them.

**iii) National Literacy Trust: School for Writers – Fay Lant**

For many writers, engaging with children and young people is an integral part of their work and an opportunity to inspire the next generation. Building on its previous success in author training, this year the National Literacy Trust has partnered with Arvon, BookTrust and The Reading Agency to deliver “School for Writers”: a jam-packed three-day course for writers who want to deliver brilliant workshops in schools and community settings. In this session we will discuss the benefits of working collaboratively across the sector and how successful the project has been in providing writers with the knowledge and skills they need.

**C2: i) Ghost in a foreign city – Julian Stannard**

I first arrived in Genoa in 1984, aged 22. I discovered, among other things, a city with a rich literary history. Although I was an “outsider” I somehow wrote my way into the city. At the NAWE Conference last year I showed the film-poem “Sottoripa”, a collaboration of sorts with the film maker Guglielmo Trupia. The work was nominated at the 2013 Raindance Festival. The film-poem is, in effect, an introduction to *Sottoripa* the collection, published this year in Italy. The poems were translated by Massimo Bacigalupo (University of Genoa) and my paper considers the relationship between translocation and translation and how the dilapidated backstreets of a once powerful

mercantile city create their own poetic geography.

## **ii) Hybrid writing – Tawnya Renelle**

The presentation will begin with a definition of hybridity and examples of current hybrid writers. It will discuss the ways that the genre bending of hybrid creates a unique space and opportunity for students and teachers. The presentation will conclude with examples of exercises that can be used to encourage hybrid writing in students. After practical uses are presented an invitation of discussion is encouraged.

## **iii) Conversations through poetry – Holly Howitt-Dring, Steven O'Brien**

Who are we writing to? And who is speaking to whom? *Conversations through poetry* is a presentation that will examine the ways in which poetry can “speak” with a multitude of voices. Who might it talk to? It could be to itself, to another poem, to another poet... We will explore how this can be used in classes through a range of writing prompts, and in our own practice as professional poets.

## **D2: i) Writing as thinking – Judy Kendall**

In a linguistically determined world, language shapes and limits thought, and language outside the normal bounds is not wayward but key: essential to the process and progress of thinking in writing. In a non-linguistically determined world, thoughts are composed prior to their linguistic forms. In this world, language outside the normal bounds, uncovering the inarticulable, is still essential to the progress of thinking in writing. This paper details the rich contribution creative writing offers to academic investigations and papers; examples from the author's and others' work; and the negotiations often necessary to help editors see the merits of such work.

## **ii) Creative writing and mental health – Helen Kenwright**

Converge is a partnership between York St John University and mental health service providers in the York region. It offers high quality educational opportunities to adults who use NHS and non-statutory mental health services. Courses are designed and delivered by university students (offering valuable work experience), Converge graduates and staff, and are held on a university campus. In this presentation teacher and educational researcher Helen Kenwright will share strategies, experience and lessons learned from the creative writing team at Converge, and invite discussion as to how education can better serve people with lived experience of mental illness.

**iii) What are the safeguards in writing for wellbeing?** – Carolyn Jess-Cooke

This paper considers the sharp rise in “writing for wellbeing” workshops around the UK, held in academic institutions, community centres and literary organizations, and also employed increasingly by counsellors and clinicians. The paper considers the provenance of creative writing for mental health and analyzes the benefits and potential negative impacts of writing for well-being, with a call to establishing a regulatory body to impose safeguarding measures.

**E2: i) Walking workshops: Traversing the landscape of the mind**  
– Belinda Castles

“The mind is... a landscape of sorts and... walking is one way to traverse it” — Rebecca Solnit, *Wanderlust*. Walking is an established method for writers to explore the unknown territories of their minds. Can its value be channelled in the more formal, social structure of writing workshops? My purpose is the deliberate seeking of breakthroughs and, to this end, I am trialling walking workshops with creative writing PhDs and with members of the public. I will discuss initial findings, contextualize these workshops within a broader landscape of walking in education and seek connections with writing teachers interested in such methods.

**ii) Storying place** – Daisy Johnson, Claire Boardman

This workshop considers the relationship between story and place through enabling participants to devise, find and make their own story of place. Influenced by techniques of deep mapping, digital storytelling and reflexive authorship, we will ask both if and how the act of storying can transform our relationship to place.

**F2: i) Brief encounters: Writing and teaching flash fiction** – Amanda Quinn

Amanda Quinn will share her experiences of writing and teaching flash fiction in this fun and fast-paced workshop. We will examine different ways to approach the form and write our own super short stories. We will also discuss the opportunities and challenges involved in teaching flash fiction. Participants will leave with a toolkit of exercises and ideas to use in their own practice.

## ii) In search of the creative – Kevin Price

The look the Chair of Curriculum directed at me could have chilled a Norwegian winter. “We teach architecture, Lazaar, to produce architects. Teaching engineering produces engineers. But creative writing ...? If that is what we are to teach, it behoves us to know who is the creative writer.” This fictocritical paper (drawn from my PhD research into the role of story and its transformative experience in creative writing practice, study, and education) interrogates the merits of taken-for-granted assumptions in our understanding of creativity in the creative writer, and what it is we aim to produce as evidence of that understanding.

18.00–18.30     **Launch: Michael Loveday, *Three Men on the Edge* with Jennifer Steil and Keith Jarrett** (Henley)

“A beautifully crafted novella-in-flash, small and perfect slices of life written with skill and heart.” (Kit de Waal)



**Michael Loveday** was born in Wembley, and spent over 30 years living on the Northwest edge of London, including nine years in Rickmansworth in the Three Rivers District of Hertfordshire. His debut poetry pamphlet *He Said / She Said* was published by HappenStance Press in 2011. Since 2013, he has been working as a tutor in Community and Higher Education, teaching fiction, poetry, life writing and general literature. In 2016, he moved to Bath. He is a

Director of NAWE, and his blog of interviews with writers of flash fiction, poetry and prose poetry can be found at [pagechatter.org](http://pagechatter.org). *Three Men on the Edge* was inspired by his experiences of an in-between place.



**Jennifer Steil** is an award-winning author and journalist. Her third book, a novel about a family of Austrian Jewish musicians who seek refuge from the Nazis in Bolivia, is forthcoming from Viking USA. Her most recent novel, *The Ambassador's Wife* (Doubleday, 2015), won the 2016 Phillip McMath Post Publication book award and has been published in several other languages, including Italian, Bulgarian, Greek, and Polish. The Mark Gordon Company

has optioned the film rights to *The Ambassador's Wife*, with plans to create a television miniseries starring Oscar-winner Anne Hathaway. Jennifer is currently starting work on her fourth book while pursuing a PhD in Creative Writing at the University of Birmingham. She also works as a freelance book editor and leader of writing retreats.



**Keith Jarrett** is a poet, fiction writer, and PhD student at Birkbeck, University of London, exploring the migration of religion from the Caribbean to London. A former UK Poetry Slam Champion, he won the International Slam Championship at FLUPP in Rio. His monologue, *Safest Spot in Town*, was performed at the Old Vic and on BBC Four in 2017 as part of the *Queers* series. His book of poetry, *Selah*, is published by Burning Eye. He was one of six initial Spoken Word Educator trainees teaching at a school in East London while researching Creative

Education for an MA at Goldsmiths; the project was the first of its kind in Europe.

18.30–20.00 Dinner

20.00–21.00 **Stuart Maconie – a reading and conversation with Jonathan Davidson** (Henley)

Stuart Maconie is a TV and radio presenter, author, columnist and journalist. He has written for *Q*, *Word Magazine*, *ELLE*, *The Times*, *The Guardian*, *The Evening Standard*, *Select*, *Mojo*, *Country Walking*, *Deluxe*, and was an assistant editor for the *NME*. He co-hosts the Radcliffe and Maconie Show on BBC Radio 6Music and has written and presents dozens of other shows on BBC Radio. His books include *The Pie at Night*, *The People's Songs*, *Hope and Glory*, *Adventures on the High Teas*, *Pies and Prejudice* and *Cider with Roadies*. He has written screenplays for television and films. Based in the cities of Birmingham and Manchester, he can also often be spotted on top of a mountain in the Lake District with a Thermos flask and individual pork pie.



21.00–22.00 **Open mic!**

Join us for a smorgasboard of poetry and short prose! Put your name down at the NAWE desk until 7pm on Friday. First come, first served... (Henley)

## **Saturday 10 November**

07.30–08.30 Breakfast

08.30–09.00 Registration

09.00–10.00 Choice of:

### **A3: Journalism tools for fiction writers** – Jennifer Steil

Joan Didion, Maya Angelou and Alex Haley created memorable fiction largely as a result of the skills they honed as reporters. Journalists churn out hundreds of words daily on deadline; write to word counts; acquire an eye for authentic dialogue and telling details; and develop a keen sense of story. Is it any wonder they make compelling novelists? A reporter's toolkit can help novelists and storytellers of all kinds write gripping first lines, create memorable characters, and imagine authentic worlds in their fiction. In this workshop, novelist, memoirist, and journalist Jennifer Steil will teach you how to transform the first sentence of your story, enrich the world of your novel, and sharpen up your kickers. Come with pencils sharpened.

### **B3: Saying a lot in a little: Dribbles and drabbles** – Alice Penfold

With ever-increasing exam pressures and overcrowded timetables, creative writing can be viewed as an extra rather than as essential. This presentation will focus on particular forms of flash-fiction: dribbles (50-word stories) and drabbles (100-word stories). These are engaging and accessible for students of all abilities. Students are not overwhelmed by the prospect of filling page after empty page but can enjoy the playful possibilities of language, developing the editing and communication skills needed for educational and workplace success. This session includes imagination and interaction, writing our own dribbles on a set theme and discussing ways to implement in the classroom.

### **C3: Unheard voices, hidden stories** – Amy Barlow, Christine Hollywood

The Grenfell fire disaster shows what can happen when stories go unheard or are not listened to. Sometimes, when our stories are outside of expected norms, this silencing begins at school and continues into our adult lives. This workshop tells the story of a creative, expressive writing project in inner London schools, with students from British and BAME backgrounds. It shares practical ways to encourage students to connect with their personal stories and give voice to them in a supportive, classroom environment.



### **D3: Create Healthy Minds: Writing for Wellbeing – Hannah Morpeth**

Writing for Wellbeing by Create Healthy Minds' director Hannah Morpeth is a workshop that will explore how we can use creative writing as a tool to improve emotional well-being. The workshop will involve engaging in writing exercises to broaden your understanding of using creative writing in a way to promote wellbeing. Hannah Morpeth is a qualified mental health nurse and creative facilitator with experience of working with young people in both of these settings. She hopes to equip you with new skills to use in your own practice and improve awareness of supporting emotional wellbeing.

### **E3: Teaching creativity through third-opting thinking – DeAnn Bell**

The formal process of learning creative writing at university often assumes writers on the course know how to create original ideas. Books addressing creative writing further mystify the act of creating by claiming that creativity itself can't be taught. This writing workshop consists of taking apart four basic types of writing prompts through third option thinking in order to demonstrate innovative idea generation. By learning how to rethink and relink causal connections inherent in the prompts, writers learn how to create on command rather than to wait for inspiration. Please note that writers should bring pen, paper, and enthusiasm to this workshop.

### **F3: Twin Speaks: Two research journeys – Martin Goodman, Chris Westoby**

A novel's made up, right? And a memoir is simply writing what you know. So where does research come into it? Martin Goodman recounts how his novel of Music and the Holocaust, *J SS Bach*, heaved itself into existence over 20 years. How do you anchor a novel in fact while letting the fiction breathe? Chris Westoby's memoir, *The Fear Talking*, rejects hindsight. This is the story of a teenager with no words for high anxiety and OCD, only the experience. What process structures lived experience into a book?

10.00–11.00    Choice of:

### **A4: Marketing yourself as a teacher and writer – Helen Stockton, Danielle Lloyd**

If you "Google" yourself what do you find? Is that what you want to communicate about yourself as a writer and teacher to the wider world? If you don't know the difference between PR and Marketing, and the numerous social media platforms leave you feeling baffled, apprehensive and

inadequate, then this interactive workshop will help. We'll consider traditional marketing methods too. Maximize the opportunities to achieve publication, sell books and courses and be in control of your online persona by learning some basic principles to help your start, improve or fine-tune your marketing strategy.

#### **B4: Coming out of the shadow of Section 28** – Caleb Parkin and friends

Being schooled during “peak Section 28”, it took a long time to begin celebrating my queer identity; despite its 2003 repeal, education remains in the legislation’s shadow. Even now, fewer than a third of bullied LGBT pupils (29%) say teachers intervened when present during homophobic bullying, with 86% regularly hearing phrases such as “that’s so gay” or “you’re so gay” (Stonewall School Report 2017). So when we’re working with a group – especially of kids or young people – how can we expect them to “speak their truths” when it can still be so difficult to speak our own? It’s time we move beyond being on a “list of banned words” or referred to only through insults. A panel of speakers present their experiences and thoughts around being queer writer-educators, followed by a discussion of what can be done to make visible and *celebrate* LGBTQ+ identities through writing in education.

#### **C4: Words for journeys we never wanted to make** – Julia McGuinness

From diagnosis to bereavement, loss can mark the start of an unwanted journey. We may turn to words to help us contain experience, express emotions and explore the pathway through unfamiliar territory. We may also find unexpected time for the creativity our busy lives previously sidelined. This workshop looks at how journeying through loss can open up writing’s potential both as therapeutic tool and creative expression. We will explore various approaches that may suit different stages along the way. We will do some practical exercises, and reflect on insights from writing with cancer patients, a journaling group and individuals.

#### **D4: Creative writing in older age: Learning, writing, teaching** – Janet Dean

We are expected to live into our 80s, so how do we spend our time in older age? Are people turning to writing as a creative pursuit because it can be done easily, cheaply and with little physical effort? Or is it because we finally have the time and resources to draw from our experience and mine our memories? What are the issues for creative writers starting after 50, and what are the challenges for those who teach them? Janet Dean will lead an interactive discussion sharing her personal and professional experience in public service and creative writing.

#### **E4: Writing out of our comfort zones – Pam Thompson**

What would it mean for you (and your students) to write poems out of your comfort zone? In this workshop, we will discuss our “comfort zones” and what it would mean for us to write “out” of them. Would it mean to tackle difficult subject-matter? Or to write in a form that you hadn’t considered before? Or to replace punctuation with white space? Using examples of poems, and prompts, you will be encouraged to write out of your comfort zones. We’ll discuss whether this helped or hindered your writing, and how useful it is as a creative practice. Optional: bring along a typical poem.

#### **F4: Running a successful creative writing course – Heike Thomsen**

In this hands-on session we will look at what you need to successfully run your own writing courses. We will touch upon possible fears running a course on your own, explore ideas for workshop topics and how to put them into practice. We will also look at some practicalities, from advertising your workshops to making money from them. The German concept of paid leave from your employment to take part in a state-approved educational programme will be shared as an example for offering theme-bound courses. You will take away a draft of your workshop topic and an advert of yourself.

11.00–11.30    Tea/Coffee

11.30–13.00    Choice of:

#### **A5: Creative writing and wellbeing – Russ Litten, Becky Swain**

This session offers practical workshop techniques and ideas from a five-year Arvon partnership with Start360, Northern Ireland’s leading provider of support services to young people, adult offenders and families in the community. You will have a chance to hear about the process of developing a theory of change for creative writing and wellbeing with vulnerable young adults that focuses on writing processes that develop new ways for participants to value themselves and the world around them. Engage in writing exercises that draw on our experience of working in prison and with ex-offenders, with time to share experiences and ask questions.

#### **B5: Writing the senses – Moira Egan, Amina Alyal, Oz Hardwick**

Experienced writers and teachers know that poetry speaks most effectively when it uses imagery from all five senses. How do we convey the importance of the senses to beginning writers, whose intensely felt emotions and ideas

are so often conveyed through abstractions and generalities? This panel will provide specific techniques to engage students of all levels in the evocative realm of imagery of the senses, including synæsthesia. We will present published poems that use synæsthetic and sense-imagery to create specific effects on the reader, as well as guiding questions and exercises to inspire students to do the same.

**C5: i) The poetry of climate change in the creative writing classroom**  
– Carrie Etter

This session will introduce participants to excellent poems on climate change, resources and avenues for further study, and writing exercises to engage students across different age groups and in different educational settings in writing poems about climate change.

**iii) Cutting tongues** – Meryl Pugh

There can be an almost irresistible pressure upon the “apprentice poet” to demonstrate competence or “mastery” as their writing develops, which risks entrenching them in poetic “certainties” that limit their growth and can create an ethos of “competition” rather than “community” in the classroom. What happens when a tutor tries to alleviate or interrupt this pressure in order to allow a greater degree of exploration and risk-taking? Can competitiveness be constructively channelled into building community? This presentation looks at some activities and experimental poetic strategies used – and their outcomes – towards that end in an FE college’s non-accredited poetry course.

**iii) Sequence and possibility: The poetics of order in a poetry collection** – Andrea Holland

Focusing on a collection of poetry as an artistic medium, this presentation takes the tradition of analyzing the mechanics of a work of art, but in this case poetry, to look at poetic sequencing; how a collection is curated and collated, asking what are the possibilities of a manuscript? Technology increasingly influences interaction between different media consciously and unconsciously, calling into question the primacy of the written medium. We can see the influence on the sensorium of different media and the shift from duration to sensation; perhaps it is inevitable that this influences how we “see” a book of poems. Can poetry on the printed page really compete with writing and reading led by snippet, click-bait and visuals? In the age of YouTube poetry, how does a book work?

## **D5: i) Europe calling: Ongoing projects, future initiatives and interchanges** – Lorena Briedis

As the most representative association of creative writing in continental Europe, the EACWP has consolidated its engagement in the enrichment of the pedagogical debate. Over the past year, the EACWP celebrated the 2nd edition of its Teachers Training Course (Normandy), its IV International Pedagogical Conference (Brussels), the 1st edition of its European Flash Fiction Contest among other projects and interchanges involving British partners and colleagues. Thanks to our agreement of mutual membership with NAWE and the wider presence of British members within the association, this presentation intends to offer and reinforce collaborative initiatives between continental Europe and the UK.

## **ii) Writing “the forbidden”** – Cecilia Davidsson, Magnus Eriksson

In this session, Cecilia Davidsson and Magnus Eriksson from Linnaeus University in Sweden will present and critically analyze a challenging exercise for their Creative Writing students: writing about a taboo. There are external taboos, created by society's norms, but also internal taboos related to personal experience. In this exercise, we want the students to ask themselves: What is the worst thing I can write about? What is my taboo? Do I dare to write about it? Do I dare to let other people read the piece? The aim of the task is to get our students to test their own limits.

## **iii) A revival of penpals: A lost childhood writing practice** – Josephine Brady

Back in the 1950/60s, most children had penpals but with the advent of the digital age and instant messaging, sending a handwritten letter to a friend has become a lost cultural art form. This presentation will chart the history of childhood penpalship and ask whether a revival of this old writing practice – rather than a modern version of it – is worth fighting for? Are today's children ready to move beyond textspeak and emojis, and engage in creative and open written dialogue? At a time when we are increasingly concerned about children's well-being, the intrinsic value of a childhood penpal perhaps cannot be underestimated.

## **E5: How should a person write?** – Sean Baker, Jenny Cattier, Sarah Gibson Yates

The creative writing PhD requires candidates to examine their writing process and methods in a unique way. Most creative writing requires some kind of

research, but the creative writer-researcher is obliged to conceptualize this process in a way that makes sense not only to the aims and objectives of the created work but to the academy as well. In this panel presentation three creative writing researchers share their approaches to writing and researching their creative writing practice within the context of their PhD. Followed by questions and discussion.

### **F5: i) Ending on a high note: Creating optimism in dystopian literature**

– Amy Lilwall

Dystopian endings: are they all doom and gloom? There has been a deluge of dystopian literature over the last decade which is often defined as such owing to its classic unresolved ending, but what effect does this create? It seems that dystopian literature really is about the hopeful journey not the sinister destination. During an interview with CBC in May 2017, Margaret Atwood stated: “Sometimes people like closure, but optimism is relative.” This discussion will focus on the techniques behind characterization, meta-narratives and world-building intended, as I will argue, to bolster that optimism.

### **ii) Where is the teen/child voice in adult crime fiction? – Liz Mistry**

Whilst the Young Adult category fearlessly uses the teen voice amid the ongoing appropriation debate, the adult crime fiction genre fails to do so. This presentation considers how narratives concerning teen or child characters are written in adult crime fiction in comparison to Young Adult crime fiction. It also looks at how my own practice-led PhD novel *Ungraven Image* will focus on creating authentic teen voices in an adult crime novel and where that sits in the appropriation discussion.

### **iii) A failure of the imagination – Barrie Sherwood**

Paul Hawken (in his book *Drawdown*) rates a combination of family planning and educating girls as the most effective measures that can be taken to halt global warming; in few other places is the need to educate and empower women more pressing than the Indian sub-continent. In March of last year I set off to interview the Tibetan Women’s Soccer Team in Dehradun, India, with the intention of starting a book about their experiences, a depiction of how under-privileged women can achieve some measure of social, political and physical empowerment. But the documentary approach needed for my project – in which the methodological spectrum covers interviews, group discussion, participatory observation, and video capture – is in many ways foreign to a fiction-writer. This presentation narrates some of the author’s challenges in “rendering” the research topic.

13.00–14.00 Lunch

14.00–15.00 **Plenary: Creative Writing in Schools – A Celebration!**

This celebratory session will be led by Professor Bambo Soyinka and the Paper Nations Team

15.00–16.30 Choice of:

**A6: Wanderlust** – Liz Cashdan

Whether we are intrepid explorers, refugees, rootless cosmopolitans, rural wanderers or firmly rooted in our own home landscape, the physical world about us impacts on our sense of self and the work we produce. When planning a travel route or writing a poem, we are negotiating space and articulating lines. In this session we will think about the history of psychogeography as well as contemporary issues when teaching and writing across borders. Exploring the tradition of walking in the footsteps of writerly heroes, literally and metaphorically, we'll suggest ways in which participants might map their own creative journeys and discoveries.

**B6: Freedom, creativity and fun: Creative writing workshops for young people** – Lynne Taylor, Pippa Gribben, Alice Maddicott, Stella Pakeman

In this panel, teachers and writers will describe their experiences developing and delivering creative writing workshops with young people. In particular they will focus on the importance of making creative writing about playfulness, freedom to write and having fun.

**C6: Life, as we know it; these questions and more...** – Barbara Bloomfield, Claire Williamson, Clare Scott

What does a tutor do when a student shares a personal or sensitive story? Why is it important to create an empathic culture in the workshop, alongside constructive feedback? Where can creative writing lean into the challenge of reflecting experience? How do you look after yourself as a tutor and what's your duty of care to students? Creative Writing courses are often witness to personal and sensitive material. In pre-empting discomfort from student-peers and tutors by establishing expectations, limitations, and agreed-upon guidelines, an opportunity arises to generate an environment by which students can make imaginative leaps contained both in creative forms and the formality of the institution, with careful signposting to necessary support.

## **D6: i) Bricks and mortar vs digital pedagogy in creative writing – John Vigna, Nancy Lee**

Core to creative writing pedagogy is the face-to-face workshop. Digitizing the creative writing classroom offers an untapped pedagogical opportunity to help writers at all levels flourish. What if we blended them both into one course? We'll discuss the highs and lows of redesigning a bricks and mortar class to a blended workshop format. We'll consider how to integrate the best in creative writing pedagogy and innovative learning technology for interactive blended learning. And how we can help students cultivate foundational tools in craft, technique and critical analysis while challenging them toward deeper understanding and more thoughtful application of the concepts learned through more face-to-face engagement in person.

## **ii) “You mean it’s OK?” Creating an online environment for supportive creative writing feedback – Mandy Haggith**

Managing feedback on drafts is a fundamental skill for creative writers and peer review can be one of the most helpful ways for students to improve their work. The discipline of giving helpful feedback to others enables more critical self-reading, and the trust that builds through a constructive feedback process can be good both for individual writers' confidence and the community of writers. This presentation will discuss experience in encouraging peer feedback among students at the University of the Highlands and Islands, using video conferencing, a virtual learning environment discussion board and email. It will explore the challenges of getting students over the hurdle of posting drafts online and identify signals that the process is working, not least that delighted response to a first reading: “You mean it’s OK?”

## **iii) The imagination of young people and mentoring new media writing – Risto Niemi-Pynttari**

Imagination differs from problem solving and other functional creative practices because of its dreamlike usefulness. From the point of view of cultural psychology, imagination is not just a psychic experience, it is also a way to participate in cultural imagery. Imagination may include specific internal resources that young people need in crises and changes in their life situations. As a case study, I will present examples from a friends' group, and the use of imagination in their dreams when they are using new media and writing.

## **E6: Art and artefacts in creative writing – Valeria Vescina**

How can we employ art and artefacts for narrative purposes? This workshop



explores techniques for producing and orchestrating a variety of effects. Valeria will demonstrate how several authors harness the potential of art and artefacts: for their mnemonic resonances; for vivid, memorable descriptions; to ground a story in time and place; to define characters and relationships; to reflect inner states and shape character development; to illuminate key themes. Her teaching can be adapted for secondary-school pupils. It draws on her MA research and on her practice as a novelist (*That Summer in Puglia*, Eyewear Publishing), critic and creative-writing teacher.

### **F6: i) Reality check: From real-life to authentic fiction – Petra McNulty**

For the past three years I have been working as a PhD student on a research project based on the life and disappearance of my grandmother, Nellie Evans. This presentation will explore the limitations imposed on my writing by actual facts; the creative straitjacket fashioned by living relatives who were affected by the trauma of their mother's abandonment; the moral contradictions and ethical issues which arose from dealing with Nellie's seemingly irresponsible though legitimate bid for freedom; and the gradual necessity of moving from factual family history to a more authentic, though paradoxically, fictionalized social/historical narrative.

### **ii) Decolonizing creative writing – Harry Whitehead**

In this outline paper and group discussion, I offer my attempts to “decolonize” the subject I love and teach. Bluntly, to make it less “white”. Researching the subject's origins, development, new global reach, and teaching materials and practices, I was surprised by its ongoing cultural particularity. Topics I'm addressing include creative works, “craft” materials (e.g. practical writing guides), but also teaching models *and* environments. I'm working first to remedy this in my university's programmes; perhaps this might serve as a model for wider change. Enthusiasm from our BAME students has been considerable. I'm just starting and welcome audience input of any kind.

### **iii) Lecturing without lecturing – Glenn Fosbraey**

We are entering a time in Higher Education where the traditional image of the “chalk and talk” lecturer is slowly becoming outdated, and this presents the opportunity for educators to reflect upon their practices and embrace new techniques. Drawing upon the experiences of creative writing lecturer Glenn Fosbraey's learning and teaching projects, student fellowship supervisions, and decade in the classroom, this seminar will explore the notion of students as collaborators in their education, looking at co-designing modules, breaking down the boundaries of authority, working together on extra-curricular projects, and re-imagining classroom dynamics.

16.30–17.00 Tea/Coffee

17.00–18.00 Choice of:

**A7: Metaphoraging** – Jenifer Smith and Simon Wrigley

This workshop introduces you to the work of NWP (UK) through a boxful of approaches to encourage fainthearts, diehards and cynics to write. It'll set us all thinking about how we become writers and how we sustain our writing lives. There'll be something for teachers who write and for writers who teach. At its heart lies the young writer. How can we engage them, empower them, and set them flying? There'll be pocketfuls of knacks, trifles, gawds and conceits, enough to float a workshop and wind up your thoughts for the coming year. No one leaves empty-handed.

**B7: A Bargain with the Light: Poems after Lee Miller – how biography, image and imagination can intersect in poetry** – Jacqueline Saphra

In this interactive session, Jacqueline Saphra will talk about the fascinating and iconoclastic life of Lee Miller, 20th muse, model and photographer, accompanied by images and historical material. Jacqueline will share the joys and challenges of the process of writing her latest book, the sonnet sequence *A Bargain with the Light: Poems after Lee Miller*. In a short writing exercise, participants will be invited to begin their own biographical and historical poems. The session will end with by a reading of the sequence accompanied by the images and, time allowing, a Q&A.

**C7: i) Creative Writing in the Post-16 Curriculum: the Apprentice of Fine Arts (AFA) in Creative Writing** – David Briggs

Following the demise of the AQA AS/A2 course in Creative Writing, seven secondary schools in the South West have set up their own independent examination board in an attempt to continue teaching a post-16 programme in Creative Writing. Creator of the AFA, David Briggs, will talk about the structure and philosophy of the course, its current status and availability as a UCAS-recognized programme, and his hopes for its future. This session will provide an opportunity for liaison and co-operation among those with a strong commitment to the place of Creative Writing in the 16-18 curriculum.

**ii) Supporting novice teachers of writing: Imagining possibilities in English teaching** – Helena Thomas

English teachers in UK secondary schools are engaged in the complex

business of teaching writing to 11–18 year-olds on a daily basis. However, situated in a system of increased accountability and standardization, they are arguably less able than ever to imagine curricular and pedagogical possibilities for their teaching beyond those specified by performance measurement frameworks. This presentation will explore the impact of the current educational landscape on the teaching of writing and will consider how philosophical conceptions of *imagination* might be useful in terms of supporting novice English teachers to grow as teachers of writing.

### **D7: Mindfulness and creative writing pedagogies** – Francis Gilbert

This workshop will explore how mindfulness can be used to nurture meaningful creative writing with students of all ages. The session will outline the general principles and values of mindfulness as well as some key practices. It will include a series of guided meditations and gentle mindful movements, which will be followed by some short creative writing exercises. Delegates will have a chance to reflect upon how they might integrate mindfulness into their own lives, creative writing practices and teaching. There will be some exploration of how teachers might plan their lessons to include mindfulness.

### **E7: Writing out of history workshop: Creative writing at the Royal Collection** – Lynda Waterhouse

Author/educator Lynda Waterhouse has been involved for many years with the Royal Collection Trust devising and running creative writing programmes at various locations such as The Queen’s Gallery, The Royal Mews, The State Rooms at Buckingham Palace and Windsor Castle. This sampler session is in two parts: first an outline of the Royal Collection and some of the ways that students, armed with a writer’s notebook, can engage with and interrogate the Collection; then a short practical session with opportunities to try out some of the writing exercises.

### **F7: i) Behind closed doors: Dramatizing hidden truths in real stories** – James Kenworth

Writer James Kenworth’s critically acclaimed play, *When Chaplin Met Gandhi*, tells the story of this remarkable meeting between two of the greatest figures of the 20th Century. James will discuss questions of historical accuracy, biography, interpretation, and the delicate balance between fidelity to the truth and the need to tell a good story. The presentation will be followed by a workshop where we explore in a stimulating and creative way the issues and themes arising from the play. This will include the opportunity to imagine a highly unlikely or unusual meeting of two famous public figures, dead or alive!

18.00–18.30    **Launch: *High Spirits: A Round of Drinking Stories***  
– with editors Karen Stevens and Jonathan Taylor

From folk songs to classical art songs, from Purcell to Schubert to Verdi to Mahler to Orff, there is a long and well-known tradition of “Drinking Songs.” The same goes for “Drinking Poems.” This anthology taps into another, less-well-known, yet equally powerful, tradition: that of the “Drinking Story”. Edited with an introduction by Karen Stevens and Jonathan Taylor, contributors include some of the best short story writers in the UK today: Judith Allnatt, Jenn Ashworth, Laurie Cusack, Desmond Barry, Louis de Bernières, Jane Feather, Cathy Galvin, Alison Moore, Kate North, Bethan Roberts, Jane Roberts, Hannah Stevens, Michael Stewart, David Swann, Melanie Whipman, and Sue Wilsea.

18.30–19.45    Dinner

20.00–21.00    **Reading by Jean Sprackland – *plus special guests***

**Jean Sprackland** is the winner of the Costa Poetry Award in 2008, and the Portico Prize for Non-Fiction in 2012. Her books have also been shortlisted for the Forward Prize, the T.S. Eliot Prize and the Whitbread Award. Jean is Professor of Creative Writing at Manchester Metropolitan University. She is Chair of the Poetry Archive, the world’s premier online collection of recordings of poets reading their work. Jean has worked as a consultant and project manager for organizations involved with literature and education. She has held residencies in schools and universities, and is a tutor for the Arvon Foundation.



**Meryl Pugh** teaches at Morley College, London, and the Poetry School. Her first collection, *Natural Phenomena* (2018, Penned in the Margins) was the PBS Spring 2018 Guest Selection. She has a PhD in Critical and Creative Writing from UEA. Her current project is provisionally entitled “London Feral”.



**Caleb Parkin** is a poet, performer, filmmaker and experienced facilitator, based in Bristol. He works with schools, museums, universities and others and is completing an MSc in Creative Writing for Therapeutic Purposes. He enters and occasionally wins competitions. @CalebParkin

## **Sunday 11 November**

9.00–10.30 Choice of:

### **A8: i) Writing commemoration – Jo Young**

Commemorative responses have been at a peak during the 2014-2018 centenaries and continue in the approach to WW2 75th Anniversaries. Poetry has always served as an outlet for commemorative expression. This paper will look at methods in which personal writing around national and institutional milestones can be guided and tutored to generate modern and resonant work around timeless topics. The responses of different age-groups, the institutionalization of cultural capital, the changing nature of war and attitudes to it in the 21st Century will be examined with reference to diversity of students in terms of gender, ethnicity and exposure to war.

### **ii) Story of Self: The story to resilience – Sam Murphy**

Story and narrative are essential to how humans understand the world, interact and interpret their reality. In community organizing the “Story of Self” acts as an important opening to establishing relationships, forming alliances and building relational power; being able to create, develop and articulate a story especially one of around your background, and reason for taking action however small. This presentation will present a workshop method designed to increase students’ own resilience, and public speaking skills through story telling; students articulating their own story of self, understanding the reasons why we act and make connections with others from the challenges we’ve faced, and the choices that we’ve made. The presentation will build on the work of Marshall Ganz and creative writing techniques to examine “Story of Self” and show how it can be used to build resilience and public speaking skills following the workshop.

### **iii) Take a breath: Yoga/breathing for creativity – Kate Prince**

A practical 30-minute workshop; bringing together physical and mental disciplines, breath work, mudra and meditation with the aim of inspiring creativity, accessing the imagination, increasing attention and reducing stress. Drawing on the concepts of *Where Creativity Resides: The generative power of unconscious thought* (Ap Dijksterhuis, Teun Meurs), this chair-based practice will include mindful movement, quiet contemplation of the breath and meditation; connecting to the unconscious in order “to delegate the labour of thinking to the unconscious mind” (Dijksterhuis and Meurs). There will be 15-minute free-writing practice at the end.

## **B8: i) Metaphors and mark schemes – Sam Holdstock**

Teaching creative writing in secondary schools can be a tricky business. While teachers may want to take risks and encourage students to find their own creative voices, the axe of accountability is always at the back of their minds, and it can be tempting to adopt rather formulaic pedagogical approaches. In this workshop we shall explore how pedagogical metaphors can be used in the English classroom to enable students to discover success criteria for themselves, thus encouraging students to be more autonomous learners and creators.

## **ii) Taking liberties: Ideals of freedom in contemporary South Africa – Graham Mort**

In 2018, Graham Mort was awarded a Leverhulme International Fellowship to initiate a new project at the University of the Western Cape, South Africa. Over a three-month period, he developed a new website featuring a collaborative performance poem with multilingual elements in English, Xhosa and Afrikaans, and a writers' gallery profiling over 20 writers and their creative and reflective writing on the theme of individual and political liberty. This presentation will trace the antecedents of the project in his earlier work in Africa and Kurdistan and discuss creative writing as both an investigative research method and an affective research output.

## **C8: Writing poetry for children – Carole Bromley**

Come along to a friendly, relaxed workshop where you will have an opportunity to try out new approaches to writing poems for children. The exercises will generate new poems and also give you ideas which you can try in the classroom. Whether you are an experienced workshop leader working in primary schools, a children's poet or just a writer who would like to give it a try, you will be very welcome. The workshop will be led by experienced poet and workshop leader, Carole Bromley.

## **D8: i) FUNctional skills and why creativity matters – Helen Dring**

Functional skills English qualifications are often offered to students who have failed to achieve GCSEs and are designed to encourage practical, useful English. But students on these courses are often keen to experiment with creative writing. Is there a way to bridge the two? This short workshop will offer simple, practical ways to incorporate creativity into English lessons both in schools and further education or beyond.

## **ii) Creative writing with vulnerable and marginalized young people**

– Lucy Sweetman

This session will consider the findings of a research project with vulnerable and marginalized young people, undertaken as part of Paper Nations. In particular it will focus on engaging young people with creative writing, and the pedagogical and relational approaches that can be used in school or community-based sessions to connect with apparently “disengaged” groups.

## **iii) Pedagogical masculinities: Identity development and creative non-fiction writing** – Marco Biceci

An empirical study of the pedagogical importance of male identity development through creative-non-fiction. From the legacy of the gay, women’s and men’s rights movements in the 1970s, this presentation explores what it means to be male: examining the nature of masculinity as a social construct in relation to pedagogy and creative writing. Focusing on the roles of the gendered-self and society in creative-non-fiction writing, it explores pedagogical practices which promote masculinity through peer culture, ethnography, sociogenic influences, religion, class, sexuality and gender identification — assisting students in formulating unique identity development narratives.

## **E8: i) Creative writing and research** – Vasilis Papageorgiou

The paper will discuss the many ways writers do research before or during the process of writing a literary text. The latter could be in any genre and placed in any time in history, past, present or future. This form of artistic research will be discussed together with the one that is done after a text is written as a kind of meta-text, or in the form of artistic or philological commentary. Is there any difference between these two research activities? How do they contribute to creating, receiving, understanding and evaluating a text? Can these two kinds of research be done by other researchers than the writers themselves? How do we teach research in relation to creative writing? What is most imperative in teaching creative writing at a university – the writing itself or the research done in relation to it both before and after the text is written?

## **ii) Writing the self as other: Autobiography** – Paul Williams

According to Roland Barthes, the autobiographic act of remembering and reclaiming the past commits the fallacy of conflating the author, narrator and protagonist, and giving the former power over the latter. The past self is a

fictional “other”, and the writing of memoir is a reading of the past self as a text. J.M. Coetzee therefore calls his meta-autobiographies (the three part *Scenes from a Provincial Life*) *autrebiographies*, or “other-life-writing”. In this paper, I discuss how writers of memoir and autobiography construct a past self as “other”, and examine which narrative techniques are useful in achieving this.

### **iii) Authenticity: Historical research for writers of fiction – Julie Primon**

The question of authenticity is central to the work of historical fiction writers. Yet, depending on the author’s intentions and philosophy, levels of accuracy – and depth of research – will vary from one volume to another. This paper will examine some of the differing attitudes toward historical research, as well as some of its underlying principles. Why does authenticity matter? What does historical accuracy achieve for the reader? Through the careful examination of my own creative research process, this paper will aim at answering those questions, as well as highlighting some of the challenges and rewards that a writer might encounter while doing historical research.

### **F8: i) The multimodal writer – Josie Barnard**

In a 21st century publishing landscape characterized by fast-paced technological change, the need for writers to develop creative flexibility is pressing. But can such flexibility be taught? This paper presents findings from a 2012–2018 research programme featuring in-class trials of a set of assignments designed to investigate that question. As well as reflecting on the challenges of developing a pedagogical toolkit intended to teach creative flexibility, this paper outlines the resulting toolkit and considers how teaching flexibility to enable effective and productive negotiation of new and emerging media technologies can help build digital inclusivity.

### **ii) Using dyadic writing in high-stakes emotionally-loaded “conversation” – Deak Kirkham**

A number of the design features of spoken interaction – its immediacy, interruption potential, (often) face-to-face nature and the rich articulation of emotion which it allows – can be argued to present difficulties when engaged in high-stakes, emotionally laden communication such as arguments, disagreements and difficult decision-making. With this in mind, I report on my own experience(s) of conducting high-stakes dyadic interactions using writing. Drawing on extracts from some of my own written high-stakes interactions, I argue that using writing for conducting argument, disagreement and difficult decision-making is both easily learnt and highly effective. Applications and



limitations of the technique are also considered.

### iii) **Writer-designer-entrepreneur** – Andrew Weale

Creating and self-publishing a book is a thrilling and empowering artistic process. The question is: how do we take a writer from story creation to book design to publication and beyond? Andrew has lived this process with a completely new genre of book: a Photo Graphic Novel. In this highly interactive talk, he will give you a hands-on experience of activities that will help you to help students: generate stories from automatic “wild” writing and visual stimuli such as photographs; design a book cover; launch their books into the market place.

10.30–11.00    Tea/Coffee

11.00–12.00    Choice of:

### **A9: Edgelands** – Michael Loveday

How do we write about our urban-rural environments? “Edgelands”, as defined by writer Marion Shoard, are the places where urban and rural meet – a different kind of wilderness. This workshop will begin with a short presentation giving some context to the idea of “Edgelands” and the presenter’s own research interest in the topic. We’ll look at and discuss some examples of “Edgelands” literature and artwork, and you’ll be able to share your own experiences of urban-rural landscapes. In the second half you’ll focus on writing about an urban-rural landscape of your choice, and getting into “an edgelands state of mind”.

### **B9: Story: Tales from a refugee camp** – Tim Kelly, Alyson Morris, Lyle Weir

*Story: Tales from a Refugee Camp* is a project which involved creative writing lecturers from Coventry University delivering storytelling workshops in a refugee camp in Northern Greece. Students were from both the refugee and the host community, as one of the aims of the project was to “break the wall” that exists between the two communities. The project is being turned into a documentary film to follow on from *722 TMX: Engineer Battalion*, the first documentary shot on camp. In this session we will screen or show excerpts from the film and highlight the creative work emerging from the camp.

### **C9: Making comics with Professor B** – Hannah Sackett

My research involves interviewing young cartoonists about their work and

their changing artistic/creative practices. Each of these young people has been making comics for at least three years, and each has acquired a range of skills, insights and approaches that have the potential to inspire others in their own creative endeavours. This workshop will provide a brief introduction to the comics and processes of some of the young cartoonists I've interviewed, before moving on to a series of comic-making activities based on their work and practices: make non-fiction comics with Professor B; learn how to draw Punchedator!; challenge "The Most Dangerous Bake Off". No drawing experience is necessary!

### **D9: Rhythm in black and white** – Paul Graves

Writers must employ rhythm, not only in metred poetry but also as looser patterns in all creative writing, to stimulate and communicate with an audience. Any series of written words suggests a rhythmic oral presentation (or a few), yet writers often struggle to recognize and consciously manipulate those rhythms. I present a workshop that I use with second-language writers in English, for whom this difficulty is particularly acute. The workshop strengthens the link between the written and the spoken, for "hearing" a written page, and for "speaking" through a page being written.

### **E9: i) *The Ghosting of Anne Armstrong*: Creation, reflection, and the question of research in the contemporary historiographical novel** – Michael Cawood Green

This practice-led paper is a reflection on the writing of a work of historical fiction which, in its concern with how history is constructed rather than simply deployed in fiction, may more properly be designated as a work of "historiographical" fiction. Through it, I ask if a case may be made for metafictional devices being recognized as legitimate forms of practice research methodology. I investigate whether it is possible for a self-reflexive component internal to the creative work to fulfil the requirements for recognizing practice as research whilst also serving as an inter-generative, vital part of the creative process.

### **ii) *Where do the words go? Journeying with the ghosts of words past and present*** – Kirsty Gunn and Gail Low

Who spoke then? What am I hearing? Whose voice sounded just now in my mind as though in my ear? When I sit down to write, an essay, a short story, a scholarly paper... What voice do I hear then – what tone is set for my writing, what timbre of speech? – before I even commit the first words to paper? This paper will investigate essay writing as providing a space in a classroom

situation wherein all writers (and critics) may retrieve buried forms of expression from childhood, from diverse linguistic contexts, from different social and cultural situations. We will reflect on how triggering these temporal disjunctures in writing, laying bare these cultural, social and linguistic dissonances might unsettle, but may also provide a creative resource. The paper will reflect on absences as presences – absent pasts, absent mothers, linguistic apparitions, all of which speak to how the past erupts into the present, or is preserved within as metaphor, thus journeying backwards as a source of ideas and imagination.

### **F9: To sleep, perchance to write – Julia Deakin**

After so much excitement, Julia Deakin leads a workshop on how writers negotiate boundaries between sleep and wakefulness. Referencing fiction, non-fiction and contemporary poetry (bring a relevant favourite if possible) we will consider the impact of sleep and insomnia on creativity, exploring ways to turn each to our advantage. A chance to reflect, share, write, and even discreetly to nod off.

### **12.15–13.00 Plenary: Conclusions and NAWE AGM (Henley)**

The NAWE Annual General Meeting will be held at the end of the annual conference. All NAWE members are invited to attend, not just conference delegates, and the event is free of charge. The Company Directors (formerly the Management Committee) and Company Secretary will report on the association's activities over the year, and present the annual accounts (for the year ending 31 March 2018).

The event includes the election of committees, according to their three-year cycles, but there are no elections this year.

The agenda, minutes of last year's meeting and full draft accounts will be available on the NAWE website to download. You must log in as a member for the file to appear.

Members are warmly invited to attend – and/or lodge any items of other business in advance of the meeting.

### **13.00 Close of Conference**

## Contributors

**Amina Alyal** has published scholarly research and poetry – *The Ordinarity of Parrots* (Stairwell Books 2015) and *Season of Myths* (Wordspace at Indigo Dreams 2016). She teaches creative writing and English at Leeds Trinity University. She is interested in working with the cross-overs, sometimes synaesthetic, between music, spoken and written word, and the visual image.

**Sean Baker** is a playwright and theatre director producing a collection of short stories set in the Cambridgeshire fenlands. His research investigates the apparent growth in the publication of regionalist collections in the new millennium and investigates how reading shapes his writing.

**Amy Barlow** is an English teacher. She has worked across Fulham Academy Trust and led on results for SEND students at Fulham Cross Girls' School. Currently she is SENDCO at Dulwich Hamlet Junior School and a member of the Senior Leadership Team. Amy believes in empowering young people to be courageous, curious and confident.

**Josie Barnard** is Senior Lecturer in Creative Writing with Journalism at Middlesex University. Her academic research interests centre on the multimodal writer. She is the author of five Virago books; her print and broadcast journalism includes for outlets such as *The Guardian*, *The Independent*, *The Times Literary Supplement* and BBC Radio 4.

**DeAnn Bell** teaches Creative and Critical writing at Bangor University and is a Fellow of the Higher Education Academy. Her recent publications include "The Missing" in *Open Pen* and "Crone Maiden" in *Sage Woman*. She is co-editor of Wonderbox Publishing's upcoming anthology *Normal Deviation*, a collection based on Third-Option Thinking research. [www.DeAnnBell.com](http://www.DeAnnBell.com)

**Marco Biceci** is a PhD researcher in creative writing at the University of Portsmouth. His area of research is identity development in early adult masculinities through multi-generic creative-non-fiction. He is a published author and playwright with ten years experience as an editor and teacher of creative writing.

**Alan Bilton** teaches literature and creative writing at Swansea University. He is the author of two novels, *The Known and Unknown Sea* (Cillian Press, 2014) and *The Sleepwalkers' Ball* (Alcemi, 2009), and a collection of short stories, *Anywhere Out of the World* (Cillian, 2016), as well as books on silent film, contemporary fiction, and the 1920s.

**Claire Boardman**, BA (Hons), MA, MSc, is currently studying for a PhD in Digital Heritage at the University of York, and focusing on the large scale, non-academic re-use of digital archival content. Her current research project explores the potential for heritage inspired placemaking to support neighbourhood well-being via digital storytelling.

**Barbara Bloomfield** is a Counselling Supervisor and writer. She taught creative writing at Bath Spa University for six years after taking her MA there. Author of four books, translated into 12 languages, her work has been played on BBC radio. She is a Director of Lapidus International and a spokesperson for Relate. [www.barbarabloomfield.com](http://www.barbarabloomfield.com) [www.bristolrelationships.com](http://www.bristolrelationships.com)

**Daniel Blythe** is the author of 25 titles including *The Cut*, *Shadow Runners*, the *Emerald Greene* series, three of the official *Doctor Who* novels and reluctant reader books for Badger Learning. Daniel also does editorial reports for agencies, has led author days in over 400 schools, and has taught on Sheffield Hallam University's Creative Writing MA.

**Josephine Brady** is a lecturer in the School of Education at the University Birmingham. She works closely with trainee and graduate teachers completing postgraduate studies at MA level. She has a keen interest in children and young people's writing both inside and outside of the classroom.

**Lorena Briedis** is the manager of EACWP, the European Association of Writing Programmes. She is a writer and Creative Writing teacher at Escuela de Escritores (Madrid, Spain).

**David Briggs** was Head of English at Bristol Grammar School for 13 years, during which time he founded the AFA programme in Creative Writing. An Eric Gregory Award winner, he has also published two collections of poetry: *The Method Men* (Salt, 2010); and *Rain Rider* (Salt, 2013), a PBS Winter Selection.

**Carole Bromley** is a York-based poet, published by Smith|Doorstop. Her poems for children have won prizes and in 2017 her first collection for children, *Blast Off!* came out. She now visits schools and festivals reading and giving workshops. Carole is an Arvon tutor and runs poetry surgeries for the Poetry Society.

**Liz Cashdan**, former chair of NAWA, teaches for the Open College of the Arts, the WEA and offers workshops in schools. Her latest publication is *Things of Substance: New and Selected Poems* (Five Leaves Publications, 2013).

**Belinda Castles** is an award-winning Australian novelist (*Bluebottle, Hannah and Emil, The River Baptists*) and creative writing lecturer at the University of Sydney. She recently returned to Sydney from a period as lecturer in creative writing and director of the MA in creative writing at the University of Exeter.

**Jenny Cattier** worked in marketing for 20 years. She has taught creative writing and runs the literary community Lit Fuse. Her research examines the place that short stories with a fantastic aspect have in bibliotherapy for women suffering from depression. Her work incorporates the findings of this research to inform the writing of a collection of short stories.

**Jonathan Davidson** has worked in arts and cultural management for 30 years including on many (mostly) successful small-scale funding applications. He is Chief Executive of Writing West Midlands and runs his own arts management company, Midland Creative Projects. He is Chair of NAWE.

**Cecilia Davidsson** is a writer and Senior Lecturer in Creative Writing at Linnaeus University in Sweden. Her collection of short stories won the best debut in Swedish fiction award, 1994. She has since published more short stories and three novels, most recently *Detta ska passera (This will pass, Albert Bonniers förlag, 2018)*. She also writes children's books.

**Julia Deakin** was born in Nuneaton and taught at the University of Bradford. *The Half-Mile-High Club* was a Poetry Business competition winner and her collections *Without a Dog* (2008) and *Eleven Wonders* (2012) impressed nationally renowned poets. A compelling reader, she has read on Poetry Please and won several competitions.

**Janet Dean** is a former Director in Local Government who graduated with an MA in Creative Writing in 2015, aged 59. She publishes poetry, and her first novel *The Peacemaker* is due out in 2019. She co-founded *Awakening the Writer Within* which runs retreats in Yorkshire and France.

**Helen Dring** is an English teacher and young adult novelist from Liverpool. She is studying for a PhD in Education and Social Justice at Lancaster University.

**Moira Egan's** most recent collections are *Synæsthesium* (The New Criterion Poetry Prize, 2017) and *Olfactorium* (Italic Pequod, 2018). Her poems, prose, and translations have appeared in journals and anthologies on four continents. She teaches Creative Writing at St. Stephen's School in Rome.

**Carrie Etter's** forthcoming collection, *The Weather in Normal* (UK: Seren, US:

Station Hill), includes her long poem, *Scar* (Shearsman, 2016), on the effects of climate change on her home state of Illinois. She is Reader in Creative Writing at Bath Spa University.

**Magnus Eriksson** is Senior Lecturer in Critical and Creative Writing at Linnaeus University. He has published essays on gender patterns in literary history, country music, football and other topics, and two collections of essays, most recently *Förvrängningar. Essäer om litteratur, musik och det andra* (*Distortions. Essays about Literature, Music, and the Other*, 2017).

**Glenn Fosbraey** is Programme Leader and Senior Lecturer in BA Creative Writing at the University of Winchester, where he has won a series of learning and teaching awards. He has published various journal articles, chapters, and books on the subjects of drama, song lyrics, and pedagogical practice, and runs the University's award-winning record label "Splendid Fred Records".

**Sarah Gibson Yates** lectures in writing, film and media at Anglia Ruskin University. Her current research explores writing digital culture into young adult realist fiction. Formerly a film programmer, screenwriter and short film director she has led workshops in writing, filmmaking and new media practice in the East of England, London, St Petersburg and New York. @sgyates

**Francis Gilbert** is a Lecturer in Education at Goldsmiths, University of London, where is the Head of the MA in Creative Writing and Education. He has been practising mindfulness for some years and is the author of *The Mindful English Teacher* (FGI Publishing, 2017) and *Who Do You Love* (Blue Door Press, 2017).

**Martin Goodman's** recent *Client Earth*, a tale of ecolawyers fighting for the planet, won the Jury's Choice Business Book of the Year Award 2018. Also recent, *Forever Konrad* brings the vampire tradition to Hull – with a vengeance. He is Professor of Creative Writing at the University of Hull. [www.martingoodman.com](http://www.martingoodman.com) @MartinGoodman2

**Andrew Graves** is a professional poet whose work has featured widely from The National Portrait Gallery to BBC 6's Cerys Mathews show. He represented Nottingham for the Cities of Literature Showcase. His latest poetry collection is *God Save the Teen* (2016), whilst his next, about working-class cinema, will be published next year.

**Paul Graves** is a lecturer at the University of Helsinki, teaching Creative Writing. He is the co-translator of *Apollo in the Snow: Selected Poems of Aleksandr Kushner*, and his translations of Russian poetry and Finnish folk

poetry have appeared in many publications. He is working on a collection of poems.

**Michael Cawood Green** is Professor in English and Creative Writing at Northumbria University. He is the author of numerous scholarly articles and two novels, *Sinking* and *For the Sake of Silence*, winner of the Olive Schreiner Prize. His latest novel, *The Ghosting of Anne Armstrong*, will be published in Spring 2019.

**Pippa Gribben** is a teacher at Yeo Moor Primary School in Clevedon, North Somerset.

**Kirsty Gunn** holds the Chair in Creative Writing at the University of Dundee. She writes novels, short stories and essays, and is published in the UK by Faber and in a number of territories abroad.

**Charlotte Hacking** is the Learning Programmes Leader at the Centre for Literacy in Primary Education (CLPE). Previously, she was a teacher and senior leader. Her special interests lie in the use of picturebooks and poetry to raise children's engagement and attainment in literacy. She developed and led on the CLPE projects, *The Power of Pictures* and *The Power of Poetry*.

**Mandy Haggith** lives in the northwest Highlands of Scotland, where she combines writing with environmental activism and teaching. She won the Robin Jenkins Literary Award for environmental writing and in 2013 was poet in residence at the Edinburgh Royal Botanic Gardens. She has published three poetry collections, and is working on a historical novel trilogy.

**Bryony Hall** has been a member of the Contracts Team at the Society of Authors for nearly five years. As well as vetting contracts and offering advice on professional queries, she is Secretary for the Educational Writers Group and administers the Society of Authors' Contingency Funds.

**Oz Hardwick** is a writer, academic, photographer, music journalist, and occasional musician, whose work has been published and performed internationally in and on diverse media. His latest poetry publications are *The House of Ghosts and Mirrors* (Valley Press, 2017) and *Learning to Have Lost* (IPSI, 2018). By day he is Professor of English at Leeds Trinity University.

**Nicky Harlow** is a published novelist and broadcaster living in West Yorkshire. She is an Associate Lecturer in Creative Writing at the Open University, where she has just completed a PhD in Creative Writing. Her research interest lies in the rendering of setting and imagery in contemporary crime thrillers.



**Sam Holdstock** is an English teacher at an inner city London academy. He is currently studying for an MA in Creative Writing and Education at Goldsmiths, University of London, and recently had his first poem published in *The Moth*.

**Andrea Holland** is a lecturer in literature and creative writing at UEA. She has two collections of poems, *Broadcasting* (Gatehouse Press, 2013) and *Borrowed* (Smith|Doorstop 2007) and poems in journals, anthologies and online, most recently in *The World Speaking Back, poems for Denise Riley* (Boiler House Press, 2018).

**Christine Hollywood** is a writing for health and wellbeing practitioner. She was Chair of Lapidus from 2013–2015. Christine developed Write 2Be Me, a creative and expressive writing project for schools. She has also co-founded New Chapter which holds spaces to write and share stories in Sussex and the South East. <https://yournewchapter.org>

**Holly Howitt-Dring** is a senior lecturer in Creative Writing at Liverpool John Moores University, where she teaches an array of subjects at all levels. She is an editor, and a writer of prose and poetry.

**Helen Jacey** is a writer, story consultant and creative producer at Shedunnit. She leads the MA Creative Writing and Publishing, Bournemouth University. Her book *The Woman in the Story* is the first feminist screenwriting guide. Helen is the creator of crime series *Elvira Slate Investigations* with first novel *Jailbird Detective* out in 2018.

**Hilary Jenkins** is a Senior Lecturer in Creative Writing at Teesside University. Her first pamphlet, *Gather*, was published in 2016. She is writing a sequence of novels called *Elements* exploring the metaphors we live by.

**Carolyn Jess-Cooke** is a poet, novelist, editor and academic published in 23 languages. She is currently Lecturer in Creative Writing at the University of Glasgow, where she leads a British Academy-funded project on Creative Writing Interventions for Mental Health.

**Daisy Johnson**, MA, BA (Hons), MCLIP, recently completed an MPhil with the University of York where she considered the relationship between space, place and girlhood within children's literature. She now works as a freelance writer and researcher, and can be found online at Did You Ever Stop to Think? (<http://didyoueverstoptothink.wordpress.com>).

**Judy Kendall** is Reader in English and Creative Writing at Salford University, award-winning poet, visual text exponent and Old English riddle translator.

Her poetry collections include *insatiable carrot* (Cinnamon Press). In her third monograph-in-progress, on the inarticulable borders of language, academic and creative analysis combine.

**James Kenworth's** work includes issue-led plays *Everybody's World* (Elder Abuse), *Dementia's Journey* (Dementia), and site-specific plays *When Chaplin Met Gandhi* (Kingsley Hall), *Revolution Farm* (Newham City Farm) and *A Splotch of Red: Keir Hardie in West Ham* (Newham Libraries/Community Links). He is Lecturer in Media Narrative at Middlesex University.

**Helen Kenwright** is a writer and a creative writing tutor for Converge, a project at York St John University offering educational opportunities for people who use mental health services. She also runs the Writing Tree, an organization supporting writers. Previously she worked for York College as an Educational Researcher in FE.

**Tim Kelly** is Course Director of the MA in Professional Creative Writing at Coventry University. He writes poetry, fiction and screenplays. He holds awards for scripting and directing short films. He is Producer of the documentary film *722 TMX Engineer Battalion* and Scriptwriter/Producer of *Story: Tales from a Refugee Camp*.

**Deak Kirkham** likes language(s). He learns them, teaches one, lectures about them, writes about them and writes about other things in them. He is yet to encounter the edges of language-related reflection and action, and therefore keeps on doing it, for the time being at least.

**Fay Lant** was formerly a secondary school teacher in south London and now leads on the National Literacy Trust's writing programme. The Young Writers Programme works with primary and secondary schools in the most disadvantaged areas of the UK to develop children and young people's writing skills and enjoyment of writing.

**Nancy Lee** is the author of two works of fiction, *Dead Girls* (Faber & Faber) and *The Age* (McClelland & Stewart). She is the co-creator of the popular EdX series, *How to Write a Novel*. An Assistant Professor at the University of British Columbia, her third book, a collection of poetry, will be published in 2020.

**Amy Lilwall** is currently working towards her PhD in Creative Writing with the University of Kent. Her domestic dystopian novel, *The Biggerers*, was published by Oneworld this year. Amy currently lives in Cornwall where she lectures in Creative Writing at the University of Falmouth.

**Russ Litten** is the author of three novels including *Scream if You Want to Go Faster*. Russ has been a writer in residence in prisons in the North of England and continues to work with ex-offenders in the community.

**Danielle Lloyd** is a committed educationalist with twenty years teaching experience and her own training organization, Vine Education and Training. She is a creative business woman and has recently set up an online forum, the Teaching Entrepreneurs Association, to support freelance teachers and trainers. [www.tea.com](http://www.tea.com)

**Gail Low** researches book history and publishing, and is the founding editor of *DURA* (Dundee University Review of the Arts). She recently established the module, Writing Creative Essays, as a core strand of the undergraduate programme of Creative Writing at Dundee.

**Alice Maddicott** is a writer and artist based in Somerset. As well as her own creative practice she works extensively in schools and museums.

**Julia McGuinness** writes, counsels and runs workshops around Chester. These include her Write for Growth series, a journalling group and sessions with patients at a Maggie's Cancer Care Centre. Her first poetry collection is *Chester City Walls* (Poetry Space, 2015). She belongs to Lapidus. [www.creativeconnectionscheshire.co.uk](http://www.creativeconnectionscheshire.co.uk).

**Petra McNulty** is a short story writer and associate lecturer at Lancaster University. Her work draws on her experience as an architect, sculptor and milliner. She's been short and long-listed for the Fish and Hourglass short story competitions and was highly commended in the Cost Coffee Short Story Awards 2017.

**Liz Mistry**, the author of four Northern Noir crime fiction novels, describes Bradford, her adoptive city, as Warm and Rich and Fearless. A creative writing PhD candidate at Leeds Trinity University, Liz explores the teen voice in adult crime fiction. She teaches creative writing and runs The Crime Warp blog.

**Hannah Morpeth** is the director of Create Healthy Minds, a creative facilitator and qualified mental health nurse. Create Healthy Minds facilitates workshops exploring creative writing techniques for wellbeing and mental health awareness sessions.

**Alyson Morris** is Course Director of the BA in English and Creative Writing at Coventry University. She writes poetry, flash fiction and short stories and is

Editor of *Coventry Words* magazine. She specializes in creative nonfiction and is currently writing a book based upon her father's post-war experiences in Germany.

**Graham Mort** writes poetry and short fiction. He is Professor of Creative Writing and Transcultural Literature at Lancaster University and Extraordinary Professor at the University of the Western Cape. He has developed writing projects in sub-Saharan Africa since 2001. His latest collection of poems is *Black Shiver Moss* (Seren, 2017).

**Sam Murphy** is the Poetry Editor for HeadStuff.org. His poems have appeared in *Ink Sweat and Tears*, *Trashed Organ*, and were commended in the Verve Poetry Festival competition 2018. Sam has worked in higher education and the charitable sector delivering workshops to young people and vulnerable adults. He writes about podcasts at [haphazardreview.com](http://haphazardreview.com).

**Derek Neale** is a novelist, script and short story writer, and Senior Lecturer in Creative Writing at The Open University. He edited *A Creative Writing Handbook: Developing dramatic technique, individual style and voice* (A&C Black/Bloomsbury, 2009) and co-authored *Writing Fiction* and *Life Writing* (Routledge, 2009). He leads the OU/FutureLearn Start Writing Fiction MOOC.

**Sophie Nicholls** is a poet and novelist and Head of Humanities at Teesside University. Her book *The Feeling of Writing*, is forthcoming from Palgrave Macmillan (2019).

**Risto Niemi-Pynttari** lectures in Web Writing at the University of Jyväskylä in Finland. He worked on "The Invisibles, digital storytelling for the empowerment of young people" project (2015–2018) and is a writer, mentoring writing groups, and running courses on the pedagogy of creative writing (2010–2018).

**Steven O'Brien** is a senior lecturer at University of Portsmouth, where he runs the MA in Creative Writing. Amongst other posts and professions, he is a poet, and editor of *The London Magazine*.

**Stella Pakeman** read English Literature at university, then worked in a variety of national and local publishing concerns before retraining as a teacher of English. She has taught in the state sector and, for five years, in a home school. Stella passionately believes that students thrive when their writing experience is relevant to today's world and has real audiences.

**Judith Palmer** is Director of The Poetry Society. With education at the heart

of its mission, the Society runs the Foyle Young Poets of the Year Award, a nationwide Poets in Schools programme and the Young Poets Network. Judith has formerly worked as a journalist and broadcaster, in publishing, as an academic research fellow, and a curator of public programmes.

**Vasilis Papageorgiou** is Professor of Creative Writing and Reader in Comparative Literature at Linnaeus University, Sweden. He has written and translated many books, published in Greece and Sweden.  
<https://lnu.se/en/staff/vasilis.papageorgiou>

**Alice Penfold** is a London-based secondary school English teacher. Having taught for three years, she worked for the National Literacy Trust whilst studying for a Children's Literature MA at Goldsmiths. Alice is now teaching again, completing the second year of her MA and spending her spare time reading and writing.

**Kevin Price** is a PhD candidate at Western Australia's Murdoch University, an English teacher and author. Between 2005 and 2015 he developed and taught a programme of creative writing in primary and high schools, and now provides student workshops and creative writing professional development for senior high school English teachers.

**Julie Primon** is studying for a Creative Writing PhD at Cardiff University, writing a historical novel set in WWII Italy. Her research interests include historical fiction, young adult fiction, and foreign language writing. She was previously a writer-in-residence at MADE café, in Cardiff, and was published in the anthology *Café Collisions*.

**Kate Prince** created "Take a Breath – Yoga/Breathing for Creativity" while studying for an MA in Writing for Children. Kate, who is a writer and qualified yoga teacher, has taught "Yoga for Creativity" to university students and creatives. She also has an MA in Museums and Galleries: History of Textiles and Dress.

**Amanda Quinn** is a writer and tutor. She has been published by *National Flash Fiction Day*, *Papaya Press*, *Ellipsis Zine*, *After the Pause*, and *Spelk* among others. She delivers courses and workshops on creative writing for the Workers' Educational Association and other community/arts organizations in the north east of England.

**Jessica Randall** is Writing Programme Leader at the Ministry of Stories. Her background is in theatre participation, where she's primarily worked with schools and youth theatre groups. She has written several plays for children and young audiences.

**Joanne Reardon's** fiction was shortlisted for the 2017 Cinnamon Debut Novel award. She also writes for radio where she was a Producer for many years at BBC Radio Drama. Jo studied Creative Writing at UEA and Lancaster University and now teaches at the Open University where she is an Honorary Associate in Creative Writing.

**Tawnya Renelle** currently lives in Glasgow and is working on a PhD in Creative Writing. She is writing a textbook about hybrid forms weaving together poetry, prose, critical analysis, and theory. She enjoys challenging and investigating genre and form. She enjoys spending extensive time in the Scottish Highlands.

**Hannah Sackett** is a PhD student at the Institute for Education at Bath Spa University. She is researching children making comics in KS2, and has a particular interest in materials and process. Hannah helps to run Comic Swap <https://comicswap.wordpress.com> and its blog <https://comicsclub.blog>.

**Jacqueline Saphra's** latest collection from Nine Arches Press, *All My Mad Mother*, was shortlisted for the 2017 T.S. Eliot Prize and in the same year *A Bargain with the Light: Poems after Lee Miller* was published by Hercules Editions. She lives in London and teaches at The Poetry School. [www.jacquelinesaphra.com](http://www.jacquelinesaphra.com)

**Clare Scott** is a words-for-wellbeing professional. A specialist in neurodiversity and specific learning difference, she employs verbal and non-verbal media in her intuitive practice. Her PhD in Creative Writing involves psychogeography, mental health and metaphysics. She is Chair of Lapidus International, a director of POETRY and of Rowan Journeys C.I.C.

**Barrie Sherwood** is an assistant professor of English and coordinator of creative writing at Nanyang Technological University, Singapore. His short fiction and essays have appeared in various journals. His novels are *The Pillow Book of Lady Kasa* (DC Books, Canada) and *Escape from Amsterdam* (Granta Books, UK; St Martins Press, USA).

**Nicki Shore**, First Story's Head of Programmes, was previously a headteacher in a Lincolnshire secondary school in which First Story had a residency. She has held various leadership positions in schools, and has a particular interest in literacy, pedagogy and student voice. Nicki is now studying for a PhD in Education with Lincoln University.

**Janifer Smith** is a writer educator, visiting senior fellow at UEA and co-director of the UK National Writing Project. Her publications include

*Introducing Teachers' Writing Groups* with Simon Wrigley (Routledge, 2016); *Reading Through the Night* (Garlic Press, 2015); and *Pivotal* with Alice Finbow (limited artist's edition, 2017).

**Bambo Soyinka** is an award winning writer, director and producer. She has over 20 years' experience leading multi-sector projects with artists, educators and entrepreneurs, internationally. As a key part of her current role, Bambo directs the Centre for Transnational Creativity and Education (TRACE) at Bath Spa University. TRACE's current portfolio of projects includes Paper Nations (supported through ACE's strategic writing in school fund).

**Julian Stannard** is a Reader in English and Creative Writing at the University of Winchester. His most recent collection is *What were you thinking?* (CB Editions, 2016) and this year Il Canneto published *Sottoripa* in Genoa, a bilingual publication of his Genoese writings. He reviews for the *TLS*. <http://www.julianstannard.com>

**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. Her short stories have been widely published in journals and anthologies, and her edited collection of essays, *Writing a First Novel*, was published by Palgrave Macmillan in 2014.

**Helen Stockton** is a freelance writer, creative writing teacher and writing for wellbeing practitioner. She has four published books: *Teaching Creative Writing*, *Reading Skills*, *The Last Rolo* and *Sit, Stay, Roll Over* – written from her dog's perspective! She also writes magazine columns, short stories and poetry. [www.helenstockton.co.uk](http://www.helenstockton.co.uk)

**Becky Swain** is Head of Learning and Participation at Arvon and leads on work with schools and a wide range of arts and community groups. She is an experienced youth worker, teacher and arts learning facilitator.

**Lucy Sweetman** is Senior Lecturer in Creative Writing at Bath Spa University and has a project management and editorial role with Paper Nations. She is a commercial copywriter and a writer of creative nonfiction, and has worked with marginalized and disadvantaged young people in the UK, Europe and Australia. She is the co-editor of *Exploring Consensual Leadership in Higher Education: Co-operation, Collaboration and Partnership* (Bloomsbury, 2018).

**Jonathan Taylor's** books include the novels *Melissa* (Salt, 2015) and *Entertaining Strangers* (Salt, 2012), a memoir *Take Me Home* (Granta Books, 2007), and a short story collection *Kontakte and Other Stories* (Roman,

2013). He is editor of the anthology *Overheard: Stories to Read Aloud* (Salt, 2012). He runs the MA in Creative Writing at the University of Leicester.

**Helena Thomas** is the Course Leader for the Secondary English PGCE at Bath Spa University. She is also undertaking doctoral research into novice teachers' experiences of teaching writing in UK state secondary schools.

**Maria Thomas** holds an MFA in fiction from the University of Oregon, and is currently a PhD candidate in Creative Writing at Goldsmiths, University of London, working on a novel about female sex tourism and corporate capitalism in the Caribbean. She coordinates Creative Writing for City Lit in London.

**Pam Thompson** is a poet, lecturer, reviewer and writing tutor based in Leicester. Her publications include *The Japan Quiz* (Redbeck Press, 2008), *Show Date and Time*, (Smith|Doorstop, 2006) and *Hologram* (Sunk Island Publishing, 2008). Her second collection, *Strange Fashion*, was published by Pindrop Press in December 2017. [pamthompsonpoetry@wordpress.co.uk](mailto:pamthompsonpoetry@wordpress.co.uk)

**Heike Herma Thomsen** MA (English Literature) is a Certified Coach for Creative Writing and Poetry Therapy, Translator and Writer. She has been running courses for 20 years using literary exercises for personal development and well-being, and creative (writing) techniques for business with a particular focus on developing clarity and building (self-)confidence.

**Enrique Valladares** is a writer and Creative Writing teacher at Escuela de Escritores (Madrid, Spain) teaching online and presencial courses of short stories, microfiction and creative writing since 2007. In 2014 he attended the two year Master de Narrativa at Escuela de Escritores.

**Valeria Vescina** is a graduate of the Goldsmiths Creative & Life Writing MA. She is a writer, teacher and critic, as well as a trustee of the Hampstead Arts Festival. Her debut novel, *That Summer in Puglia* (Eyewear Publishing), was launched at the Oxford Literary Festival in March 2018.

**John Vigna** is an Instructor and Pedagogy Chair at UBC Creative Writing where his focus is on pedagogical and curricular strategies for 5500 Creative Writing students across the MFA, Major, and Minor programs, including online edX innovations. He is the author of *Bull Head*, translated and published recently in France by Éditions Albin Michel (Loin de la violence des hommes).

**Judy Waite** is an award-winning author of over 40 works of fiction, ranging from picture books to Young Adult Fiction, plus academic publications that



focus on creative writing. She has run creative workshops for over 20 years, teaches creative writing at the University of Winchester and specializes in research that connects creativity with education.

**Lynda Waterhouse** is an author/educator with ten published books. She has devised and run creative workshops for museum and art galleries for many years including the Wallace Collection, The Queen's Gallery and Elsecar Heritage Centre in South Yorkshire.

**Andrew Weale** is a photographer and prize-winning children's author. He teaches creative writing at Winchester University, and the City Lit and City Academy in London. He also gives poetry and creative writing workshops in schools. His first self-published book was the genre-bending Photo Graphic Novel, *London Out of Time*.

**Chris Westoby** took his Creative Writing PhD at the University of Hull. His research goal is to help bring the subject of mental health into healthy discussion, through following the stories of others and digging into his own experience. *The Fear Talking* develops the young voice – perceptive but lost in intrusive thought – which began in “The Base of Death Hill” in Writing Hull.

**Harry Whitehead** is associate professor of creative writing at the University of Leicester. His research interests and publications include the subject's culturally particular origins, its new global reach, and devising alternative pedagogies for teaching writing. He has a background in film and TV production and in social anthropology.

**Paul Williams** is discipline leader of Creative Writing at the University of the Sunshine Coast, Australia. He has published fiction, young adult novels, a memoir, educational readers, short stories and articles. Recent books include *Playing with Words* (2016), *Fail Brilliantly* (2017), *The Art of Losing* (2018), and *Novel Ideas* (forthcoming 2019).

**Claire Williamson** is Programme Leader for Metanoia Institute's MSc in Creative Writing for Therapeutic Purposes and author of four poetry collections; the latest is *Visiting the Minotaur* (Seren, 2018). Claire has been working with others to find words for over 20 years in a wide range of community and healthcare settings. [www.clairewilliamson.co.uk](http://www.clairewilliamson.co.uk)

**Dave Windass**, First Story's Programme Officer for Hull, has been active in Hull's arts scene for over two decades. He is a playwright, theatremaker and festival producer, and previously an arts journalist. He is part of the team that delivers Humber Mouth, Hull's annual literature festival, and loves words,

books, music and the occasional dance, especially when people are looking.

**Jessica Wortley** is a published poet and teacher of creative writing. She is currently working towards a PhD in creative writing at Teesside University, where she is researching links between nature writing and wellbeing. Her first poetry pamphlet, *As If We Were the Trees*, was published in 2015.

**Patrick Wright** is an Associate Lecturer in Arts and Humanities at The Open University. He has a poetry pamphlet, *Nullaby*, and a forthcoming full collection published by Eyewear. He is also a PhD student in Creative Writing, focusing on ekphrastic responses to monochromatic paintings.

**Simon Wrigley** was a teacher and school adviser for English and drama. He was chair of NATE 2004–2006. In 2009, Jeni Smith and he co-founded the National Writing Project (UK). They co-authored *Introducing Teachers' Writing Groups* (Routledge 2015). Simon has launched over 30 teachers' writing groups and runs the project website: [nwp.org.uk](http://nwp.org.uk).

**Jo Young** is a University of Glasgow Creative Writing PhD candidate studying the female soldier's poetic response to war. She is a poet, tutor, Army Reservist and the Army's Arts Engagement Officer. She organized this year's Writing Armistice Poetry Competition, running workshops for children, adults and soldiers. Her first poetry pamphlet is to be published in 2019.

**Lynne Taylor** is Schools Programme Manager for Paper Nations, managing the relationships with all the schools involved. This includes coordinating workshops with Writing Champions and Writing Explorers, and the Inspire Days at Bath Spa University. Lynne has over 20 years' experience in managing literacy projects for children in libraries and schools.

**Christopher Vick** is the author of young adult novels, *Kook*, and *Storms*. He is a graduate of the Bath Spa MA in Writing for Young People. As both a writer and tutor he is fascinated by the nature of stories: what they are, how they are put together and why they are important. These subjects make up the core of his workshops and talks in schools and at literary festivals.

## Programme Overview

<b>A:</b> Regatta	<b>B:</b> Henley	<b>C:</b> N. Ridings	<b>D:</b> W. Ridings	<b>E:</b> Castle Suite	<b>F:</b> Howard St.
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### Friday 9 November

<b>11.30am</b>	HE & PhD Network Meetings (Regatta) ; Society of Authors (North Ridings)					
<b>12.30pm</b>	Lunch					
<b>1.30pm</b>	Welcome & Introduction to Paper Nations & New Voices! (Henley)					
<b>2pm</b>	Foyle Young Poets; First Story; Paper Nations	Anemotions; God Save the Teen	Image & word; Ekphrastic writing teaching & thinking	This is what it feels like for me	Magic Realism; Measuring the muddle	Permission to speak; Noiristalgia; Look who's talking
<b>1</b>						
<b>3.30pm</b>	Tea/Coffee Break					
<b>4pm</b>	Funding for writers	The power of poetry; From "I can't" to ... "I can"; National Literacy Trust	Ghost in a foreign city; Hybrid writing; Conversations through poetry	Writing as thinking; Writing & mental health; Safeguards for wellbeing	Walking workshops; Storying place	Brief encounters; In search of the creative
<b>2</b>						
<b>6pm</b>	Book launch: Michael Loveday, <i>Three Men on the Edge</i> , with Jennifer Steil & Keith Jarrett (Henley)					
<b>6.30pm</b>	Dinner					
<b>8pm</b>	Evening Event: Stuart Maconie with Jonathan Davidson; followed by Open Mic (Henley)					

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### Saturday 10 November

7.30am Breakfast						
<b>9am</b>	Journalism tools for fiction writers	Saying a lot in dribbles and drabbles	Unheard voices: Hidden stories	Create Healthy Minds: Writing for Wellbeing	Teaching creativity through third-opting thinking	Twin Speaks: Two research journeys
<b>3</b>						
<b>10am</b>	Marketing yourself as a teacher and writer	Coming out of the shadow of Section 28	Words for journeys we never wanted to mMake	Creative writing in older age	Writing out of our comfort zones	Running a successful creative writing course
<b>4</b>						
11am Tea/Coffee						
<b>11.30am</b>	Creative writing and wellbeing	Writing the Ssenses	Poetry of climate change; Cutting tongues; Sequence and possibility	Europe calling; Writing "the forbidden"; A revival of penpals	How should a person write?	Creating optimism; The teen/child voice; A failure of the imagination
<b>5</b>						

<b>1pm</b>	Lunch						
<b>2pm</b>	Plenary: Creative Writing in Schools – A Celebration! Led by Bambo Soyinka (Henley)						
<b>3pm</b>	<b>6</b>	Wanderlust	Freedom, creativity & fun: Creative writing workshops for young people	Life, as we know it; these questions and more...	Bricks & mortar vs digital pedagogy; You mean it's OK?; Mentoring new media writing	Art and artefacts in creative writing	Reality check; Decolonizing creative writing; Lecturing without lecturing
<b>4.30pm</b>		Tea/Coffee Break					
<b>5pm</b>	<b>7</b>	Metaphoraging	A Bargain with the Light: Biography, image and imagination in poetry	The Apprentice of Fine Arts; Supporting novice teachers of writing	Mindfulness and creative writing pedagogies	Writing out of history	Behind closed doors
<b>6pm</b>		Book launch: Tasting Notes: <i>A Skinful of Drinking Stories</i> – Jonathan Taylor & Karen Stevens (Henley)					
<b>6.30pm</b>	Dinner						
<b>8pm</b>	Evening Events: Jean Sprackland, plus special guests Meryl Pugh & Caleb Parkin (Henley)						

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### Sunday 11 November

<b>7.30am</b>	Breakfast					
<b>9am</b>	Writing commemoration; Story of Self; Take a Breath	Metaphors and mark schemes; Taking liberties	Writing poetry for Cchildren	FUNctional skills; Writing with vulnerable young people; Pedagogical masculinities	Creative writing & research; Autobiography; Authenticity; Historical research	The Mmultimodal writer; Using dyadic writing; Writer-designer-entrepreneur
<b>8</b>						
<b>10.30am</b>	Tea/Coffee					
<b>11am</b>	Edgelands	Story: Tales from a refugee camp	Making comics with Professor B	Rhythm in black and white	The Ghosting of Anne Armstrong; Where do the words go?	To sleep, perchance to write
<b>9</b>						

**12.15pm** Plenary Session: Conclusions & NAWE AGM (Henley)

## **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 at [www.nawe.co.uk](http://www.nawe.co.uk).

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