



nawe

national association of  
writers in education

# WHAT NEXT?

Writing in Education and Communities  
in 2021 and Beyond

March 12-13 | Online

Sponsored by

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YORK  
ST JOHN  
UNIVERSITY

Centre for  
Creative Writing

# Conference Information

**What Next?** is an online conference, delivered using Zoom.

If you have not used Zoom before we would recommend you register for a free account [here](#) and download the software onto your computer or device in preparation for the live element of the conference.

For the best experience we recommend participating on a computer or tablet rather than a smartphone. If you already have a Zoom account, please make sure you have downloaded the most recent update of the software.

Zoom have made end-to-end encryption of meetings available to create a highly secure meeting environment. Each session at the NAWE Conference will be passcode protected and the waiting room feature will be applied to ensure the meeting is fully secure.

All sessions will have closed captioning displayed and BSL will be provided on request (please email [admin@nawe.co.uk](mailto:admin@nawe.co.uk)).

## Accessing the conference sessions

On booking for the NAWE conference, you will have been asked to select your preferred sessions. One week prior to the event, you will receive a confirmation email containing a link for each session booked. To join a session, go to the agenda in the email and click the relevant link.

If you have not received this information, would like to amend your chosen sessions or are having trouble accessing please:  
email [admin@nawe.co.uk](mailto:admin@nawe.co.uk) or call 0330 3335 909.

All sessions will be recorded and available to view on the NAWE website until Friday 14 May 2021. Further information on how to access these will be provided following the conference.

On entering the session your microphone will be muted but we would encourage you to enable your camera.

## Q&A

During each session you will be able to ask questions through the Q&A and chat function on Zoom, although most questions will not be answered until the end of each session. Please be aware speakers will do their best to answer all questions but depending on volume this may not be possible. Some speakers may also invite you to unmute and to ask your question in person.

## Social Media

Please ensure you follow NAWE on Twitter @NaweWriters. The hashtag for the event is #NAWEConf2021

## Hangout Lounge

During the NAWE conference we will be hosting a hangout lounge which will be available for delegates to network with colleagues during coffee and lunch breaks. Please access this using the link and details provided in your confirmation email.

## Soundcloud/Breakfast Poems

Tune into Soundcloud for some poetry with your snap, crackle and pop!

[Soundcloud.com/nawewriters](https://soundcloud.com/nawewriters)

## Support with IT issues

Please test your WiFi connection in advance. If you cannot hear the sound, please check that you have your speakers or headphone volume turned up and have selected the right output device on zoom (Click the arrow next to the mic and select the right speaker in select a speak option).

If any issues persist, please contact our technical team on [admin@nawe.co.uk](mailto:admin@nawe.co.uk) or call 0330 3335 909.

# Welcome

## to the NAWE Conference 2021



Dear Delegates,

Welcome to NAWE's very first virtual conference, which this year has been sponsored by York St John University. We are delighted that we can still meet - online - for our annual event bringing together writers working in schools, university and HE settings as well as innumerable other community settings across the UK.

'In the spaces of hope light grows,' wrote the poet Ivan V. Lalić. This year, we're coming together at a time of great challenge and transformation. In fact, it's hard to find the right word to encapsulate these times, aware that any description we choose will likely be superseded by events by the time we meet. So instead, we're opting for hope, a theme that's present in our very special first event: a Write & Shine workshop (run by Gemma Seltzer).

We hope that the conference provides a space of hope for you, as well as an opportunity for creativity, information exchange, and networking.

A word about our programme: in putting it together, we've listened to feedback from both our membership survey and from our Arts Council-funded Open Space event last year and tried to create a conference that responds to members' needs. Our themes are professional development, keeping your practice and research going, and maintaining personal and professional wellbeing. We have a real mix of panels, discussions and workshops across these themes, and hope there is something for everyone

We're delighted to be hosting some very special events over these two days. On Friday, we're thrilled to welcome Daljit Nagra, chair of the Royal Society of Literature. Daljit's creative welcome will be followed by a discussion about where we are now as writers in education, and we're delighted that Richard Russell from Arts Council England and Mairi Kidd from Seven Stories will take part in this unique event hosted by Jonathan Davidson (NAWE's Chair and CEO of Writing West Midlands).

On Saturday, we've convened a rare gathering of representatives from all four UK Arts Councils in a special cultural funding panel. Literature leads from England, Ireland, Scotland and Wales will discuss how the sector is adapting to the pandemic as well as future priorities for national literature development. Our thanks to Sarah Crown (Ace National), Damian Smyth (Ace Ni), Lleucu Siencyn (Literature Wales), and Harriet Macmillan (Creative Scotland) for taking part in this.

For those of you wanting to hear some live literature, we have three reading and 'In Conversation' events with special guests Kate Clanchy, Kit de Waal and Romalyn Ante. Or you can join celebrated author and NAWE HE Committee member Yvonne Battle-Felton for the Apropos Open Mic on Friday evening. And we're delighted to be partnering with The Poetry Business for Breakfast Poems, which delegates can tune into on SoundCloud from the morning of the conference.

Across the two days, we've got funding workshops and 1-2-1 funding surgeries with Jonathan Davidson, editing and mentoring sessions with Up Close Editing Agency (both bookable on a first come first served basis), networking opportunities and a living room disco!

There's a host of talks, panels and workshops from writers, facilitators and researchers from across our sector and membership, selected from the large number of submissions received. The quality was outstanding and it's been a difficult task with some tough choices to make. A huge thank you to everyone who took the time to submit a proposal - we know the time and effort it takes and we greatly appreciate it.

Finally, we have to thank the outstanding effort, commitment and support from our many conference contributors and speakers, NAWE members, NAWE board of trustees, NAWE's chair Jonathan Davidson, NAWE Higher Education Committee, NAWE Community Writers Committee, NAWE staff team, Mosaic Events, MaxLiteracy, Engage, Paper Nations, Writing West Midlands, The Poetry Business, Arts Council England and this year's conference sponsor, York St John University. To all, a heartfelt thank you.

It's your conference, so bring your curiosity and generosity and enjoy!

Seraphima Kennedy & Fiona Mason

# Special Guests



**Romalyn Ante** grew up in the Philippines until she migrated to the UK when she was 16 years old. She is a West Midland-based poet and co-founding editor of harana poetry. She is also a poetry editor at *Ambit* magazine. Romalyn is the first East-Asian to win the Poetry London Prize (2018) judged by Kwame Dawes. She is also the first East-Asian to win the Manchester Poetry Prize (2017). Her debut collection is *Antiemetic for Homesickness* (Chatto & Windus).



**Yvonne Battle-Felton**, author of *Remembered*, is an American writer living in the UK. Her writing has been published in literary journals and anthologies. *Remembered*, was longlisted for the Women's Prize for Fiction (2019) and shortlisted for the Jhalak Prize (2020). Winner of a Northern Writers Award in fiction (2017), Yvonne was commended for children's writing in the Faber Andlyn BAME (FAB) Prize (2017) and has three titles in Penguin Random House's *The Ladybird Tales of Superheroes* and three in *The Ladybird Tales of Crowns and Thrones*. Yvonne has a PhD in Creative Writing from Lancaster University and is a 2019 British Library Eccles Centre Visiting Fellow, and Principal Lecturer—Business and Enterprise Lead at Sheffield Hallam University.



**Kit de Waal**. Born to an Irish mother and Caribbean father, Kit de Waal was brought up among the Irish community of Birmingham in the 60's and 70's. Her debut novel *My Name Is Leon* was an international bestseller, shortlisted for the Costa First Novel Award, longlisted for the Desmond Elliott Prize and won the Kerry Group Irish Novel of the Year Award for 2017. Her second novel, *The Trick to Time*, was longlisted for the Women's Prize and her young adult novel *Becoming Dinah* was shortlisted for the Carnegie CLIP Award 2020. She also crowdfunded and edited an anthology of working class memoir, *Common People*, which was published in 2018. Kit was named the FutureBook Person of the Year in 2019. Her first collection of short stories, *Supporting Cast*, was published in 2020.



**Prof Bobbie Farsides** is Professor of Clinical and Biomedical Ethics at Brighton and Sussex Medical School - a young medical school which prides itself on being connected to, and inspired by, the lively artistic culture of its home city. Bobbie and her colleagues have worked to ensure that students and members of the local community see the medical school as a hub for the arts as well as for science, and this has led to lively and productive collaborations with a host of creators, producers, and curators. Most recently as part of the EPPiGEN project Bobbie and her team are exploring the extent to which artistic expression can help to foster a better understanding of the lived experience of families coping with genetically inherited conditions.

# Special Guests



**Kate Clanchy** Kate Clanchy's most recent books are all about teaching and poetry: *England, Poems from a School*, an anthology of her students' poems; the Orwell Prize winning *Some Kids I Taught and What They Taught Me* and the handbook, *How To Grow Your Own Poem*.



**Sarah Crown** is Director of Literature at Arts Council England. She was previously the editor of *mumsnet.com*, the UK's largest network for parents and before that was the Guardian's online literary editor. She also reviews poetry and fiction for the Guardian, the *Literary Review* and the *TLS*.



**Mairi Kidd** is Chief Executive of Seven Stories, the National Centre for Children's Books. Prior to this she was Head of Literature, Languages and Publishing at Creative Scotland, providing strategic leadership and championing arts sector provision across the arts, creative industries and government to develop Scottish literature. Mairi was formerly Managing Director of Barrington Stoke, a prize-winning independent publisher specialising in accessible fiction titles for children and young people. She's lectured in publishing at the University of Stirling and has provided consultancy on children's publishing, equalities, interpretation and education. Mairi is an author of published fiction and non-fiction for children and adults and a BAFTA-nominated stage and screenwriter.



**Dr Harriet MacMillan** is from Edinburgh. In 2019, she completed a PhD on feminist rewritings of mythology at the University of Edinburgh and in 2014, she graduated with a Master's in Creative Writing from the University of Oxford. She is a published writer of poetry and prose; her work has most recently featured in *Mslexia* and *The Hippocrates Anthology of Poetry and Medicine*. She has also been short-listed for a variety of major poetry prizes. She started working part-time as a Literature Officer at Creative Scotland in January 2019; she also works as a tutor and editor.

# Special Guests



Chair of the Royal Society of Literature, **Daljit Nagra's** four poetry collections, all with Faber & Faber, have won the Forward Prize for Best Individual Poem and Best First Book, the South Bank Show Decibel Award and the Cholmondeley Award, and been shortlisted for the Costa Prize and twice for the TS Eliot Prize. Daljit is a PBS New Generation Poet whose poems have appeared in *The New Yorker*, the *LRB* and the *TLS*, and his journalism in the *FT* and *The Guardian*. The inaugural Poet-in-Residence for Radio 4 & 4 Extra, he presents the weekly *Poetry Extra*, and serves on the Council of the Royal Society of Literature, and teaches at Brunel University London.



**Richard Russell** is the Arts Council's Chief Operating Officer, responsible for leading the Arts Council investment, governance and planning functions. Richard works closely with Government departments, including DCMS, Department for Education and Her Majesty's Treasury. He is also Executive lead on the Arts Council's work to ensure that every child and young person experiences creativity and culture. Prior to joining the Arts Council, Richard led arts organisations and festivals across England, including Cleveland Arts, Salisbury Arts Centre and in Birmingham where he led for the City Council on the programme for the UK City of Music 1992.



**Lleucu Siencyn** Lleucu Siencyn is CEO of Literature Wales, the national company responsible for the development and promotion of literature funded by the Arts Council of Wales. Under her leadership the organisation has developed a significant programme of wider engagement in literature, writer development, and international representation. These include a focus on emerging writers and tackling under-representation, and developing partnerships with organisations in Ireland, Northern Ireland, Scotland and across the UK to celebrate our literary cultures in all our languages. Prior to this, she was Literature Officer at the Arts Council of Wales and went on to become Deputy CEO of Academi.



**Damian Smyth** was born in Downpatrick, Northern Ireland, in 1962. He has worked in magazines as an editor and has been a reviewer and writer. He has been with the Arts Council of Northern Ireland for many years in various capacities and is Head of Literature and Drama.

# Special Events



## FRIDAY 7.15 – 9:00

Start the conference with a burst of creativity!

Research shows we're more creative in the morning. When we wake, we're incredibly sensitive to the sights and sounds of our environment. Writing early captures all kinds of ideas before your inner critic rears its head.

Intrigued? Bring your coffee, toast and notebook and join Write & Shine for a 90-minute writing workshop in the morning light.

Writer Gemma Seltzer will guide the group through a bright and energising session on the theme of 'hope'. We'll write about maintaining hope and optimism when so much is uncertain, hope as an act of defiance, and the forms hope can take in poetry and prose. The workshop coincides with March's new moon making this a great opportunity to think, dream and imagine.

In Write & Shine workshops, you won't share your writing, which offers great freedom and encourages all kinds of unexpected ideas to emerge. [www.write-and-shine.com](http://www.write-and-shine.com)

Join our Zoom meeting anytime from 7.15am, for a 7.30am prompt start.

## BREAKFAST POEMS

the  
poetry business

## FRIDAY AND SATURDAY 8.15 – 8.45

<https://soundcloud.com/nawewriters>

Tune into Soundcloud for some poetry with your snap, crackle and pop!

The link is accessible throughout the conference.

Featured poets: Rosalind Easton, Wendy Pratt, Michael Schmidt and Shash Trevett.

The Poetry Business is a publisher and writer development agency with a strong reputation for discovering, developing and publishing outstanding new poets. We publish books, pamphlets & eBooks under our Smith|Doorstop, New Poets List and Small|Donkey imprints, and our poets have won, been shortlisted for or highly commended in almost every major poetry prize. In both 2012 and 2017 The Poetry Business won the Michael Marks Award for Pamphlet Publishers.



## CONFERENCE LAUNCH

with DALJIT NAGRA (RSL),  
MAIRI KIDD (SEVEN STORIES)  
RICHARD RUSSELL (ACE) AND  
JONATHAN DAVIDSON  
(NAWE/WRITING WEST MIDLANDS)

**FRIDAY 10:00 – 10:50**



To launch our first virtual conference, we're delighted to have a creative welcome from Daljit Nagra, poet and chair of the Royal Society of Literature, followed by a panel discussion with Mairi Kidd, new Chief Executive of Seven Stories, Richard Russell, Chief Operating Officer of Arts Council England and NAWE's chair Jonathan Davidson to consider where we are and what next for our sector.

## POETRY'S NOT FOR YOU - POETRY'S FOR EVERYONE

**FRIDAY 12:10 – 13.00**

**Poetry Library Network in Conversation**

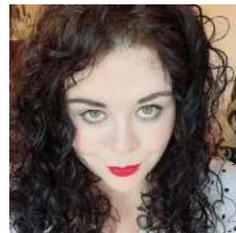
In 1983, Adrienne Rich described a culture in which as a poet she was always 'destined to be a luxury, a decorative garnish on the buffet-table of the university curriculum, the ceremonial occasion, the national celebration'. With four dedicated poetry libraries situated within a 200-mile radius, does the UK now represent something different: somewhere that values poetry, that seeks to integrate it in the everyday, somewhere that poetry is central rather than marginal? The UK Poetry Libraries Network invites you to join them for a conversation about their past, present and future. Dr Martin Kratz (Chair), Asif Khan (Director, Scottish Poetry Library), Jenny Kinnear, Senior Librarian: Children & Young People, Northumberland County Council (Northern Poetry Library), Chris McCabe (National Poetry Librarian, National Poetry Library) and Becky Swain (Director, Manchester Poetry Library).

## UK ARTS COUNCILS: LITERATURE PANEL

with SARAH CROWN (ACE NATIONAL),  
DAMIAN SMYTH (ACE NI),  
LLEUCU SIENCYN (LITERATURE WALES),  
and HARRIET MACMILLAN (CREATIVE SCOTLAND)

**SATURDAY 12.10 - 13.00**

We bring together a rare gathering – a special cultural funding panel comprising the literature leads from the four nations England, Ireland, Scotland and Wales to discuss the state of the sector, how it's adapting with the pandemic and the future priorities for national literature development.



## IN CONVERSATION

Join our special guests in conversation, including readings from their work:



**Kate Clanchy**  
FRIDAY 19.00 – 19.50



**Romalyn Ante**  
SATURDAY 13.45 – 14.35



**Kit de Waal**  
SATURDAY 19.00 – 19.50

## PROFESSIONAL DEVELOPMENT

### FUNDING FOR WRITERS

FRIDAY 9:00 – 9:50

Jonathan Davidson (Writing West Midlands)

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.

### FUNDRAISING 1-2-1s

FRIDAY & SATURDAY

Jonathan Davidson (Writing West Midlands)

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.

### UP CLOSE

#### EDITING AGENCY:

#### ONE-TO-ONE MENTORING

with Dr Shelagh Weeks, Susmita Bhattacharya, Caroline Oakley

A chance to step out from your teaching role to work with the editors of a professional editing agency receiving feedback on written work. The editors will, via Zoom or phone, enter into a constructive and collaborative one-to-one discussion of your current literary project (novel, with synopsis, short story, creative non-fiction). Verbal feedback (approx. 20 minutes) will be given.

Editors will work with 4 writers (time slots arranged closer to conference date).

Places will be filled on a first-come, first served basis. Once slots are allocated, writers will be given a submission date to send 2,500 words.

### HOW WRITERS CAN BENEFIT FROM THE ACTION LEARNING PROGRAMME

with Fiona Lindsay, Julia Payne, Susanna Roland and Fiona Mason  
FRIDAY 13.45 - 14.35

In 2020, NAWE was fortunate to receive a grant from Arts Council England's Covid Emergency Response Fund, part of which funded a pilot Action Research for Writers programme, to support writers in education weather the pandemic storm. We teamed up with creative social enterprise the hub ([thehubuk.com](http://thehubuk.com)) to deliver the programme. Through it, 8 writers in education had the chance to come together as part of a new action learning set, to help each other develop new ideas, plans and understanding and receive support to set up their own follow-up action learning sets with other writers. Join action learning set-members Fiona Lindsay and Susanna Roland, Julia Payne (the hub) and Fiona Mason (NAWE) to hear more about the ins and outs of action learning and to share lessons and insights from NAWE's first action learning set.

## NETWORKING AND FELLOWSHIP

### **PhD & HE NETWORK MEETING**

Chair - Andrew Melrose

**FRIDAY 9:00 – 9:50**

Join us at this open session for creative writing academics, PhD students and anyone involved in creative writing practice, teaching and research in universities. Prof Andrew Melrose from NAWE's PhD Network and Higher Education Committees will discuss developments over the past year, but also how to get the best out of the conference, the connections you make and your NAWE - including editing, peer reviewing and writing for Writing in Practice

### **FREELANCER'S FORUM**

**NAWE COMMUNITY**

**WRITERS' NETWORK**

**FRIDAY 15.45 - 16.15**

NAWE's Community Writers' Network was convened to support writers and facilitators working in community settings. Come along and network with peers and colleagues and find out how to get involved.

### **APROPOS**

**OPEN MIC**

hosted by Yvonne Battle-Felton

**FRIDAY 20.15 – 21.15**

In this 60-minute session, writers will read/perform extracts from their creative writing/work to an engaged audience of listeners, readers, and other practitioners who just really want to hear a good story, poem, script, memoir, essay or hybrid. You'll have 5-7 minutes to read/perform. To sign up for an open-mic slot, please email Dr Yvonne Battle-Felton at [y.battle-felton@shu.ac.uk](mailto:y.battle-felton@shu.ac.uk). Please include title, word count, the length of the piece (5-7 minutes), format, and two sentences (maximum) about the creative piece (themes, audience). Pieces will be selected for variety.

# Special Events



**SATURDAY 20.15 – 21.15**

What better way to close our first virtual conference than with a secret living room disco party! NAWE joins the legendary Silent Adventures Team for an action-packed hour of dance, music, chat, requests and games. Get those dancing shoes polished, clear some space in front of the sofa and prepare to laugh your way to the end of our Friendly Conference.

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**YORK  
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UNIVERSITY**

**York Centre  
for Writing**

## York Centre for Writing

York Centre for Writing, based at York St John University, is a hub for exciting writing events, projects and publications in collaboration with a range of publishers and industry professionals.

Choose a postgraduate degree with us to work with award winning writers and be part of this vibrant literary community.

Our postgraduate courses:

- Creative Writing MA, MFA
- Contemporary Literature MA
- Publishing MA\*
- Writing Historical Fiction MA (studied online)
- PhD supervision across a wide range of topics and specialisms

[yorks.ac.uk/postgraduate](https://yorks.ac.uk/postgraduate)

\*You can also study Publishing alongside Creative Writing or Contemporary Literature

## NAWE VIRTUAL CONFERENCE: WHAT NEXT?

Time	Main Space	Room 1	Room 2	Room 3
<b>FRIDAY 12TH</b>				
<b>7.15 – 9:00</b>	<b>WRITE &amp; SHINE</b> Gemma Seltzer			
<b>8.15 – 8.45</b>	<b>BREAKFAST POEMS</b> with <i>The Poetry Business</i>			
<b>9.00 - 9.50</b>		<b>FUNDING FOR WRITERS</b> Jonathan Davidson (Writing West Midlands)	<b>PhD &amp; HE NETWORK MEETING</b> HE Committee Chair - Andrew Melrose	<b>THE ELEPHANT IN THE ZOOM</b> Jane Moss
<b>10.00 – 10.50</b>	<b>WELCOME SESSION: WHAT NEXT?</b> A creative welcome from Daljit Nagra (RSL) followed by panel with Mairi Kidd (Seven Stories), Richard Russell (ACE) Jonathan Davidson (NAWE/Writing West Midlands)			
<b>10.50 - 11.00</b>	<b>BREAK</b>			
<b>11.00 - 11.50</b>		<b>ISOLATION/ COLLABORATION</b> Oz Hardwick, Amina Alyal	<b>EVERY POEM BREAKS A SILENCE</b> Charmaine Pollard, Victoria Field	<b>ETHICS IN LIFE WRITING</b> Patrick Wright, Shanta Everington
<b>12:10 - 13.00</b>		<b>POETRY'S NOT FOR YOU - POETRY'S FOR EVERYONE (60 min session, until 13.10)</b> <i>UK Poetry Library Network</i> in conversation	<b>CREATIVE INTERACTIONS: ART HISTORY AND CREATIVE WRITING</b> Dr Clare Taylor, Dr Heather Richardson, Helen Mosby, Dr Diana Newall	<b>CIRCLE OF TRUST: HOW WRITERS HELP EACH OTHER</b> Carys Bray, Stephanie Butland, Sarah Franklin, Shelley Harris
<b>13.00 - 13.45</b>	<b>LUNCH BREAK</b>			
<b>13.45 - 14.35</b>		<b>HOW WRITERS CAN BENEFIT FROM THE ACTION LEARNING PROGRAMME</b> Fiona Lindsay, Julia Payne, Susanna Roland, Fiona Mason	<b>WRITING IS WORD AND IMAGE</b> Cindy Shearer	
<b>14.45 - 15.15</b>		<b>ALICE'S NORTH</b> Anne Caldwell	<b>CREATIVE WRITING AND PUBLISHING AT YORK ST JOHN UNIVERSITY</b> Rob O'Connor	<b>UEA FUTURE &amp; FORM: CREATIVE WRITING IN THE DIGITAL AGE</b> Sasha Bergstrom-Katz, Wes Brown
<b>15.15 - 15.45</b>	<b>BREAK</b>			
<b>15.45 - 16.15</b>		<b>FREELANCERS' FORUM NAWE COMMUNITY WRITERS' NETWORK</b> Chair – Caleb Parkin	<b>THE VALUE OF WRITING CONSTRAINTS IN THE GENERATIVE WORKSHOP</b> John Vigna	<b>PASSING FOR STRAIGHT</b> Kari Silvola
<b>16.30 - 17.00</b>			<b>PAPER NATIONS - THE WRITERS' CYCLE</b> Bambo Soyinka, Joanna Nissel, Christina Sanders	<b>EKPHRASIS: A TOOL FOR VISITOR ENGAGEMENT</b> Rachel Carney
<b>17.10 – 18.00</b>		<b>EMBRACE THE MACHINES!</b> David Moody, Bern Mulvey	<b>CREATIVE WRITING IN HEALTHCARE EDUCATION</b> Roshni Beeharry	<b>WRITING HISTORICAL FICTION</b> Claire Gradidge, Lisa Koning, Andrew Melrose
<b>18.00 – 19.00</b>	<b>DINNER BREAK</b>			
<b>19 - 19.50</b>	<b>IN CONVERSATION:</b> Kate Clanchy			
<b>20.15 – 21.15</b>	<b>APROPOS OPEN MIC</b>			

## NAWE VIRTUAL CONFERENCE: WHAT NEXT?

Time	Main Space	Room 1	Room 2	Room 3
<b>SATURDAY 13TH</b>				
8.15-8.45	<b>BREAKFAST POEMS</b> with <i>The Poetry Business</i>			
9.00-9.50		<b>CHOOSE-YOUR-OWN-ADVENTURE STORY STRUCTURE WORKSHOP</b> Matt Beighton	<b>MINDFULNESS MEDITATION FOR WRITERS</b> Kylie Holmes	<b>WHAT IS A MENTOR? MENTORING, COMMUNITY AND LITERARY CULTURE</b> Will May, Nazneen Ahmed, Aiysha Jahan, Matt West
10.00-10.50		<b>NO EDGES OR WALLS: ONLINE MUSEUM POETRY WORKSHOP</b> Caleb Parkin	<b>MAKING A LITERARY PODCAST: A FLEXIBLE FORM FOR WRITING, TEACHING AND RESEARCH</b> Sherezade Garcia Rangel, Amy Lilwall	<b>TUNING INTO YOUR CHARACTERS</b> Anthony d'Aries
10.50-11.00	<b>BREAK</b>			
11.00-11.50		<b>WRITE TO THE HEART OF POETRY IN SCHOOLS - IMPLEMENTING A DIGITAL PROGRAMME</b> Shelley Tracey	<b>CREATING WRITING EXPERIENCES FOR PARTICIPANTS WHO MAY BE EXPERIENCE POOR</b> Amanda Harris, Annamaria Murphy	<b>RESEARCH-INFORMED WAYS OF TEACHING CREATIVE WRITING ONLINE</b> Francis Gilbert
12.10-13.00	<b>UK ARTS COUNCILS LITERATURE PANEL</b> Sarah Crown (ACE National), Damian Smyth (AC NI) Lleucu Siencyn (Literature Wales) Harriet MacMillan (Creative Scotland)			
13.00-13.45	<b>LUNCH BREAK</b>			
13.45-14.35	<b>IN CONVERSATION: Romalyn Ante</b>			
14.45-15.15		<b>MAX LITERACY: RESPONDING AND ADAPTING</b> <i>Max Reinhardt Trust, Engage and NAWÉ</i>	<b>CITIZEN: LONG TERM WRITING RESIDENCIES IN COMMUNITIES</b> (Edinburgh International Book Festival) - Noelle Cobden	<b>THE DANCE OF CRITICAL THINKING AND CREATIVE WRITING</b> Amanda Hodgkinson, Antonella Castelvèdere
15.15-15.45	<b>BREAK</b>			
15.45-16.15		<b>INTERNATIONAL TRAINING &amp; PEDAGOGICAL EXCHANGES IN PANDEMIC TIMES</b> Lorena Briedis EACWP	<b>THE LIMINAL ZONE: MANAGING THE BOUNDARY BETWEEN TEACHING AND CREATIVE PRACTICE</b> Mandy Haggith	
16.30-17.00		<b>ENGAGING STUDENTS IN DISTANCE LEARNING</b> Gaja Kolodziej	<b>READ ON: NEW WAYS TO ENGAGE YOUNG PEOPLE WITH READING AND WRITING</b> Emma Boniwell	
17.10-18.00		<b>ON FOUND POETRIES: AN EXPLORATION</b> Zoë Brigley, Toni Chappell, Carrie Etter, Andrea Holland	<b>THE SCIENCE OF WRITING CHARACTERS</b> Kira-Anne Pelican	<b>STITCHES AND STORIES: MAKING A VIRTUAL QUILT</b> Heather Richardson
18.00-19.00	<b>DINNER BREAK</b>			
19.00-19.50	<b>IN CONVERSATION: Kit de Waal</b>			
20.15-21.15	<b>ZOOM HOUSE PARTY</b> with <i>Silent Adventures</i>			

# Friday

## 7.15 – 9:00 **WRITE & SHINE** with Gemma Seltzer

Start the conference with a burst of creativity!

Research shows we're more creative in the morning. When we wake, we're incredibly sensitive to the sights and sounds of our environment. Writing early captures all kinds of ideas before your inner critic rears its head.

Intrigued? Bring your coffee, toast and notebook and join Write & Shine for a 90-minute writing workshop in the morning light.

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In Write & Shine workshops, you won't share your writing, which offers great freedom and encourages all kinds of unexpected ideas to emerge. [www.write-and-shine.com](http://www.write-and-shine.com)

Join our Zoom meeting anytime from 7.15am, for a 7.30am prompt start.



## 8.15 – 8.45 **BREAKFAST POEMS**

Tune into [Soundcloud](#) for some poetry with your snap, crackle and pop!



## 9.00 – 9.50 **CHOICE OF:**

### **Room 1:**

#### **FUNDING FOR WRITERS** Jonathan Davidson (Writing West Midlands)

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.

### **Room 2:**

#### **PhD & HE NETWORK MEETING** Andrew Melrose

Join us at this open session for creative writing academics, PhD students and anyone involved in creative writing practice, teaching and research in universities. Prof Andrew Melrose from NAWE's PhD Network and Higher Education Committees will discuss developments over the past year, but also how to get the best out of the conference, the connections you make and your NAWE - including editing, peer reviewing and writing for Writing in Practice.

### **Room 3:**

#### **THE ELEPHANT IN THE ZOOM** Jane Moss

In 2020 lockdown forced many of us online, facilitating writing groups that have traditionally met in physical, not virtual, spaces. What is the difference for host and participants? Who benefits, and who is left out? What guidelines can we share for writer-facilitators taking their first steps into the Zoom room? Jane Moss, a community writing facilitator from Cornwall, and member of the NAWE Community Writers sub-committee, will invite you to share questions and suggestions about best Zoom practice in the post-Covid world.

10:00 – 10:50

**LAUNCH!** with DALJIT NAGRA (RSL), MAIRI KIDD (SEVEN STORIES), RICHARD RUSSELL (ACE) & JONATHAN DAVIDSON (NAWE)

To launch our first virtual conference, we're delighted to have a creative welcome from Daljit Nagra, poet and chair of the Royal Society of Literature, followed by a panel discussion with Mairi Kidd, new Chief Executive of Seven Stories, Richard Russell, Chief Operating Officer of Arts Council England and NAWÉ's chair Jonathan Davidson to consider where we are and what next for our sector.

10.50 - 11.00

**BREAK**

11.00 – 11.50

**CHOICE OF:****Room 1:****ISOLATION/COLLABORATION** Oz Hardwick & Amina Alyal

The Covid-19 pandemic has forced us all to adapt to new ways of working and, indeed, engaging with the world in both the personal and global spheres. Whilst adopted purely pragmatically, these adaptations have initiated changes both in our creative practices and in our conceptualisation of, and relationship to, these practices. In this session, Amina Alyal (Senior Lecturer in English at Leeds Trinity University) will consider online creative responses to writing in lockdown, Oz Hardwick (Professor of English at Leeds Trinity University) will consider the importance of material artefacts in a virtual world, and there will be writing exercises which build upon these ideas.

**Room 2:****EVERY POEM BREAKS A SILENCE** Charmaine Pollard & Victoria Field

This workshop is based on a series led on Zoom in July 2020, using poetry and expressive writing to explore the experience and impact of racism on all of us. After the killing of George Floyd, Charmaine Pollard & Victoria Field were moved to start a more open conversation about racism in all its forms. The title for this workshop comes from poet and activist, Adrienne Rich. Charmaine Pollard & Victoria Field are both trained in biblio-poetry therapy which facilitates a non-judgmental space where we can listen, learn from each other and where previously silenced voices can be heard. We will share poems and techniques and talk about the process.

**Room 3:****ETHICS IN LIFE WRITING** Patrick Wright & Shanta Everington

Patrick Wright and Shanta Everington, Creative Writing PhD students at The Open University, will present on the ethical considerations involved in their life writing projects. Patrick will talk about ethical considerations when working with the creative content of someone who has died. With reference to his poetry collection, Full Sight Of Her, he will explore the difference between appreciation and appropriation. Shanta will talk about her PhD work-in-progress, Other Mothers, a life writing hybrid form combining interview material, poetry, fiction, personal essay and collage, curating and creating women's stories of adoption, surrogacy and egg donation.

12.10 – 13.00

**CHOICE OF:**

**Room 1:**

**POETRY'S NOT FOR YOU - POETRY'S FOR EVERYONE** (60 min session, running until 13.10)  
UK Poetry Library Network in Conversation

In 1983, Adrienne Rich described a culture in which as a poet she was always 'destined to be a luxury, a decorative garnish on the buffet-table of the university curriculum, the ceremonial occasion, the national celebration'. With four dedicated poetry libraries situated within a 200-mile radius, does the UK now represent something different: somewhere that values poetry, that seeks to integrate it in the everyday, somewhere that poetry is central rather than marginal? The UK Poetry Libraries Network invites you to join them for a conversation about their past, present and future. Dr Martin Kratz (Chair), Asif Khan (Director, Scottish Poetry Library), Jenny Kinnear, Senior Librarian: Children & Young People, Northumberland County Council (Northern Poetry Library), Chris McCabe (National Poetry Librarian, National Poetry Library) and Becky Swain (Director, Manchester Poetry Library).

**Room 2:**

**CREATIVE INTERACTIONS: ART HISTORY AND CREATIVE WRITING**

Dr Clare Taylor, Dr Heather Richardson, Helen Mosby & Dr Diana Newall

The connections between visual art and creative writing have long been a feature of creative writing pedagogy, and asking students to write in response to a piece of visual art is a frequently used activity in the writing workshop. Art History students engage with artworks in a very different way, employing visual analysis to 'read the text' of the work under consideration. Join Dr Clare Taylor, Dr Heather Richardson, Helen Mosby and Dr Diana Newall to explore the results of a scholarship project that brought these two approaches together and try these techniques in a writing activity using pieces from the Open University's art collection.

**Room 3:**

**CIRCLE OF TRUST: HOW WRITERS HELP EACH OTHER**

Carys Bray, Stephanie Butland, Sarah Franklin & Shelley Harris

The novels of Jane Austen, Charlotte Bronte and Virginia Woolf were all, in part, shaped by friendships with other writers. How could you find a support network? What difference could it make to your career? Carys Bray, Stephanie Butland, Sarah Franklin and Shelley Harris, all authors and tutors, have created an invaluable space where they can 'speak their brains'. Here, they reflect with honesty, openness and insight on the benefits of their informal support network. Join them as they discuss why all writers should have a Circle Of Trust, and invite the audience to consider establishing one of their own.



**13.00 - 13.45 LUNCH BREAK**

**13.45 – 14.35 CHOICE OF:**

**Room 1:**

**HOW WRITERS CAN BENEFIT FROM THE ACTION LEARNING PROGRAMME**

Fiona Lindsay, Julia Payne, Susanna Roland & Fiona Mason

In 2020, NAWE was fortunate to receive a grant from Arts Council England's Covid Emergency Response Fund, part of which funded a pilot Action Research for Writers programme, to support writers in education weather the pandemic storm. We teamed up with creative social enterprise the hub (thehubuk.com) to deliver the programme. Through it, 8 writers in education had the chance to come together as part of a new action learning set, to help each other develop new ideas, plans and understanding and receive support to set up their own follow-up action learning sets with other writers. Join action learning set-members Fiona Lindsay and Susanna Roland, Julia Payne (the hub) and Fiona Mason (NAWE) to hear more about the ins and outs of action learning and to share lessons and insights from NAWE's first action learning set.

**Room 2:**

**WRITING IS WORD AND IMAGE** Cindy Shearer

In *Ten Not To Tangible Tools for Writers*, Cindy Shearer offers writing "tools" as "precepts of awareness," principles to help us better attend to what and how we write. For the NAWE Conference, Cindy will focus on two precepts, "Writing is word and image working together" and "Writing is art," to show how when we create relationship between word and image in our writing, we learn to better evoke and articulate experience and to access what is core to as well as the contexts that inform our writing. This workshop will introduce these precepts and invite participants to complete a writing/image exercise.

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# Friday

14.45 – 15.15

**CHOICE OF:**

**Room 1:**

**ALICE'S NORTH** Anne Caldwell

Peter Davidson, in his classic book, *The Idea of North*, says that 'everyone carries their own idea of "North" within them'. He sees the North as a compass direction: a mutable notion, that shifts and changes in relation to an artist's viewpoint. Anne Caldwell's new prose poetry collection, 'Alice and the North' (Valley Press, 2020), is an attempt to discover an idea of the North. Anne has been connected with the North of England since childhood and has chosen to make it her home as an adult. This prose poetry sequence does not attempt a definition of the region as such but intends to celebrate what she has named 'Alice's North' in a linked sequence of prose poems. Anne will read from the collection and discuss some contemporary notions of 'northernness' through the eyes of the central persona of Alice, as well as open up the topic for discussion.

**Room 2:**

**CREATIVE WRITING AND PUBLISHING AT YORK ST JOHN UNIVERSITY** Rob O'Connor

Dr Rob O'Connor lectures in Creative Writing at York St John University. He will talk about creative writing and publishing, fostering employability skills, and some of the creative writing projects and publications that students are working on.

**Room 3:**

**UEA FUTURE & FORM: CREATIVE WRITING IN THE DIGITAL AGE**

Sasha Bergstrom-Katz & Wes Brown

Celebrating fifty years of creative writing at UEA, a landmark project *Future and Form* will see a number of leading writers work with creative technologists, local young people, schools and key cultural organisations to explore the interface between contemporary literature and creative technology. Writers commissioned by UEA included Ayòbámi Adébáyò, Mona Arshi, Tash Aw, Imogen Hermes Gowar, Mitch Johnson and James McDermott. Researchers Sasha Bergstrom-Katz (Birkbeck) & Wes Brown (University of East London) will discuss the ways in which the works pushed the boundaries of literary form, challenged and extended the role of the author, changed perceptions of literature, impacted audiences and fostered greater social empowerment.



15.15 - 15.45 **BREAK**

15.45 – 16.15

**CHOICE OF:**

**Room 1:**

**FREELANCER'S FORUM NAWE COMMUNITY WRITERS' NETWORK**

NAWE's Community Writers' Network was convened to support writers and facilitators working in community settings. Come along and network peers and colleagues and find out how to get involved.

**Room 2:****THE VALUE OF WRITING CONSTRAINTS IN THE GENERATIVE WORKSHOP** John Vigna

In a generative writing workshop, students create new material, experiment with form and technique and develop their aesthetic. However, when low stakes writing experiments with specific constraints are incorporated, it moves students to the edge of their competency where new material, insights and breakthroughs can take place. Constraints help students scaffold their writing projects by trying new strategies, taking stylistic risks and working without the pressure or judgement that polished work often provides. In this presentation, John Vigna (University of British Columbia) explores how writing with constraints also helps writers deepen their process, lays the foundation for rich discussion and reflection, and helps them become more skilled writers.

**Room 3:****PASSING FOR STRAIGHT** Kari Silvola

In *Passing for Straight: Writing on the Border of Accepted and Forbidden*, Kari Silvola (University of Jyväskylä, Finland) examines the boundary between the socially accepted and the forbidden in a concrete phenomenon called passing for straight and its effects on language, narration and literariness. Theoretically framed by the queer feminist standpoint and the epistemology of the closet, Silvola approaches cultural prohibition as both a repressive and a productive factor; while prohibition restricts, it also produces, among other things, its own grammar and speech, and applies the theory to his novel, which is partly autobiographical, partly based on ethnographic research.

16.30 – 17:00

CHOICE OF:

**Room 2:****PAPER NATIONS - THE WRITERS' CYCLE, NEXT STEPS: MAPPING INCLUSIVITY IN THE WRITING ECOLOGY** Bambo Soyinka, Joanna Nissel & Christina Sanders

The Writer's Cycle is a key supportive resource for writing educators. Developed by Paper Nations with authors, writers, tutors, and literary organisations, [The Writer's Cycle is now available to download](#). In this session Bambo will discuss how we intend to take forward the concepts introduced in The Writer's Cycle in our next project: The Writing for All Greenbook. Like the original Greenbook provided a list of safe places for African American travellers before the Civil Rights Act of 1964, The Writing For All Greenbook will explore the theme of inclusivity and will empower writers to take full advantage of the writing opportunities available across the region.

**Room 3:****EKPHRASIS: A TOOL FOR VISITOR ENGAGEMENT** Rachel Carney

PhD student Rachel Carney (Cardiff University) will present the ekphrastic writing process as a beneficial tool that can be used in art museums to enhance visitor engagement and promote inclusivity, enabling visitors to engage more deeply with the works of art on display, as they participate in the construction of what will become a complex, shared interpretive space. Drawing on theories from a range of disciplines, she will consider what happens when ekphrasis responds to ekphrasis in a museum gallery, creating a cumulative interaction that becomes more and more intricate, creating layers of meaning and engagement in an ever-extending pattern.

17.10 – 18.00

CHOICE OF:

**Room 1:**

**EMBRACE THE MACHINES!** David Moody & Bern Mulvey

Ready or not, the pandemic has changed the educational landscape, including a move to online learning. Keeping students engaged and participating meaningfully online can be a challenge. In this presentation, the panel seeks to address these issues, as well as hopefully add something to your teaching “tool chests”. David will discuss promoting student agency and choice through the “choose your own adventure” design approach to critical reading and writing coursework. Mark examines the challenges to fostering active learning in asynchronous online learning environments. Bern talks about teacher “presence” in online education, why it matters and how to maintain it throughout.

**Room 2:**

**CREATIVE WRITING IN HEALTHCARE EDUCATION** Roshni Beeharry

In this interactive session, Roshni will give an overview her MA in Clinical Education project “The potential roles of creative writing in healthcare education: A systematic review’ (2013). She will give an overview of the study, and how she applied the findings to create and deliver creative writing-based Student Selected Components (SSC), at an Irish and a UK medical school. Roshni will invite delegates to consider and discuss some of the issues arising from this type of work, including interdisciplinary collaboration between healthcare professionals’ writers and academics, in the healthcare education.

**Room 3:**

**WRITING HISTORICAL FICTION** Claire Gradidge, Lisa Koning & Andrew Melrose

“Why are we so attached to the severities of the past? Why are we so proud of having endured our fathers and our mothers, the fireless days and the meatless days, the cold winters and the sharp tongues? It’s not as if we had a choice,” said Hilary Mantel when talking about Wolf Hall. Writing historical fiction is by its very nature problematic. Not because of the facts history provides but because of, as Mantel also said, “the absence of facts that frightens people: the gap you open, into which they pour their fears, fantasies, desires.” Three writers/academics will discuss their own novels set in the distant past, the near past and the historical future, talking about how factual events and creative imagination collide into a story worth telling.



18.00 – 19.00 DINNER BREAK

# SPECIAL EVENTS

19.00-19.50

IN CONVERSATION with KATE CLANCHY



20.15-21.15

APROPOS OPEN MIC

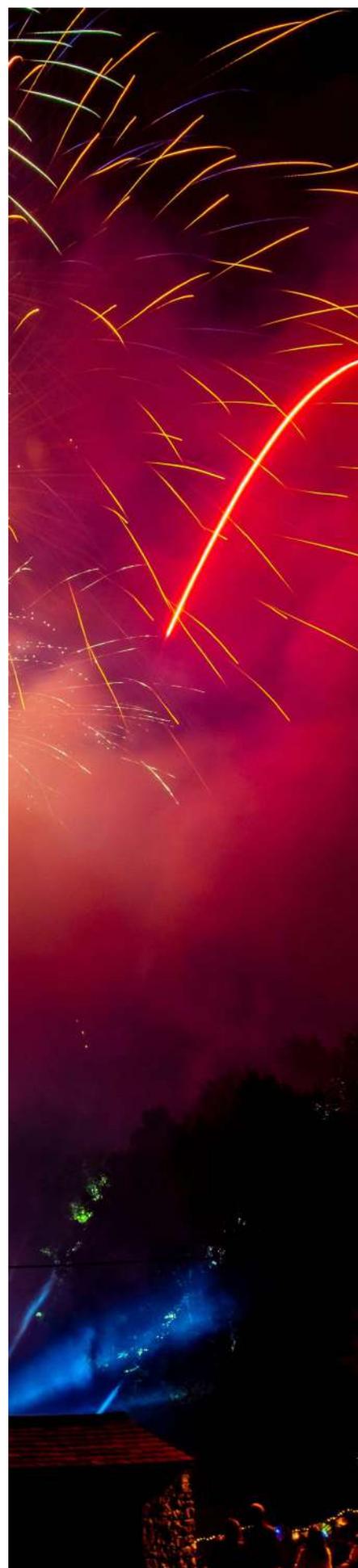
hosted by Yvonne Battle-Felton



In this 60-minute session, writers will read/perform extracts from their creative research to an engaged audience of listeners, readers, and other practitioners who just really want to hear a good story, poem, script, memoir, essay or hybrid. You'll have 5-7 minutes to read/perform.

To sign up for an open-mic slot, please email Dr Yvonne Battle-Felton at [y.battle-felton@shu.ac.uk](mailto:y.battle-felton@shu.ac.uk). Please include title, word count, the length of the piece (5-7 minutes), format, and two sentences (maximum) about the creative piece (themes, audience).

Pieces will be selected for variety.



# Saturday

8.15 – 8.45

**BREAKFAST POEMS**

Tune into [Soundcloud](#) for some poetry with your snap, crackle and pop!

the  
**poetry business**

9.00 – 9.50

**CHOICE OF:**

**Room 1:**

**CHOOSE-YOUR-OWN-ADVENTURE STORY STRUCTURE** Matt Beighton

Matt Beighton's exciting "choose-your-own-adventure" workshop has been engaging children up and down the country. Working in small groups, children explore the decisions made throughout a narrative and the impact these can have on the story. More-able writers will extend their narrative structure while less-confident children will become more confident with story structure. This practical workshop will demonstrate the impact of this format with Matt modelling the variety of ways in which it can be delivered. Regardless of whether you are an educator or author, you will leave this workshop with another great technique to utilise in your sessions.

**Room 2:**

**MINDFULNESS MEDITATION FOR WRITERS** Kylie Holmes

Mindfulness is "the awareness that emerges through paying attention on purpose, in the present moment, and non-judgmentally, to the unfolding of experience moment to moment." Some writers find themselves held back by fear, insecurities, worry, and a lack of self-confidence. These are thoughts and beliefs fuelled by those thoughts. Using Mindfulness Meditation practice helps to recognise our thoughts for what they are: just thoughts, not absolute truth. We then begin to realise they're just thoughts it helps the writer to set them aside and get going—and keep going—with writing. Practising Mindfulness Meditation can also assist in learning how to move past the negative mind chatter. In this wellbeing workshop, participants will be guided through a series of Mindfulness meditation, releasing any old beliefs about writing and the self. Gentle writing activities are explored to feel empowered. All writing levels welcome.

**Room 3:**

**WHAT IS A MENTOR? MENTORING, COMMUNITY AND LITERARY CULTURE** Will May, Nazneen Ahmed, Aiysha Jahan and Matt West

The last decade has seen new mentoring schemes for both writers and reviewers, a rise in commercial mentoring services, and a renewed focus by national arts funders on mentoring as a means to stimulate literary and creative culture across the UK. Yet literary scholarship has had very little to say about the practice or process of mentoring. In this panel, Nazneen Ahmed, Aiysha Jahan, Will May and Matt West explore the historical, critical, creative, and practical insights of mentoring, and suggests how a shared conversation between literary mentors and scholars might help connect diverse strands of our discipline and bridge literary communities working in and outside of HEIs.

nawe

national association of  
writers in education

10.00 – 10.50

CHOICE OF:

**Room 1:****NO EDGES OR WALLS: ONLINE MUSEUM POETRY WORKSHOP** Caleb Parkin

Many poets find inspiration in museums and from artworks, but in these days of lockdown and distancing, physical access isn't always possible. How can we be inspired, not overwhelmed, by digital catalogues or tours? How do the on-screen object and the 'curated' object differ as inspiration? The session draws on highlights and learning from Caleb Parkin and David Clarke's The Halls are Empty course for Poetry School earlier this year. We'll create poems individually and collaboratively. Wellbeing, accessibility, potential and challenges are threaded through this enjoyable workshop, for poets and tutors.

**Room 2:****MAKING A LITERARY PODCAST: A FLEXIBLE FORM FOR WRITING, TEACHING AND RESEARCH**

Sherezade García Rangel &amp; Amy Lilwall

Do you love podcasts? Ever wanted to make your own? Curious about how to expand your writing practice into a new form and reach a new audience? In this workshop, you will learn the core elements of making a literary podcast including writing for audio, the basics of a podcast script and getting your podcast out there. You will also learn how to establish a relationship with the listener and tips on how to create a podcast brand. Discover a new form and enhance your multimodal writing, teaching and research practice by learning how to make a literary podcast.

**Room 3:****TUNING INTO YOUR CHARACTERS** Anthony d'Aries

In this multi-genre craft workshop, we will explore how writers use music to inform us of their characters' desires, contradictions, fears, aspirations, and aesthetic sensibilities as well as deepen our understanding of the time period, setting, and relevant political issues. This workshop will provide practical tips on how music in written narratives can serve a similar function as soundtracks in film and help writers view and develop their characters through another medium. We will examine the role music has played in a broad range of literature, including Janice Y.K Lee, Michael Ondaatje, and Roddy Doyle.



10.50 - 11.00 BREAK

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# Saturday

11.00 – 11.50

**CHOICE OF:**

**Room 1:**

**WRITE TO THE HEART OF POETRY IN SCHOOLS - IMPLEMENTING A DIGITAL PROGRAMME**

Shelley Tracey

Write to the Heart is the title of the 2020/2021 iteration of Community Arts Partnership's annual Poetry in Motion Schools programme. CAP's poet facilitators give a series of workshops in primary, second and special schools in Northern Ireland. Poetry in Motion develops appreciation of poetry, poetry writing skills, self-expression and self-confidence. The programme culminates in an anthology and a celebration event, with over 900 participants. This presentation shares CAP's considerations for planning and implementing a digital programme in the context of COVID 19. It also includes the responses of poet facilitators, schools and pupils involved in the current programme.

**Room 2:**

**CREATING WRITING EXPERIENCES FOR PARTICIPANTS WHO MAY BE EXPERIENCE POOR**

Amanda Harris & Annamaria Murphy

Who remembers the dreaded school essay question, "What we did in the holidays."? What if you never went on a holiday? Or couldn't do much due to family, financial or other circumstances? In Cornwall, a place of outstanding natural beauty, it can be assumed that our young people will have access to it. This is not always the case. Annamaria Murphy and Amanda Harris from The Writers' Block, Cornwall explore how we as teachers and practitioners give these young people rich experiences to inspire them to write about whatever their situations and wherever they live.

**Room 3:**

**RESEARCH-INFORMED WAYS OF TEACHING CREATIVE WRITING ONLINE** Francis Gilbert

This workshop will examine the ways in which creative writing can be taught online throughout a range of diverse settings, including schools, higher education and community-based groups. It will explore both how creative writing can be nurtured online using synchronous methods (live video/audio streaming methods such as Zoom/Teams), and also taught using asynchronous methods (using online resources that can be accessed at any time). Drawing upon the latest theories and research connected with online teaching, it will offer participants a set of clear strategies for teaching online as well as afford a chance for discussion about the underlying theories that inform these strategies.

**11.50 - 12.10 BREAK**

# SPECIAL EVENTS

12.10 – 13.00

## UK ARTS COUNCILS LITERATURE PANEL

With Sarah Crown (ACE national),  
Damian Smyth (ACE NI),  
Lleucu Siencyn (Literature Wales) &  
Harriet MacMillan (Creative Scotland)



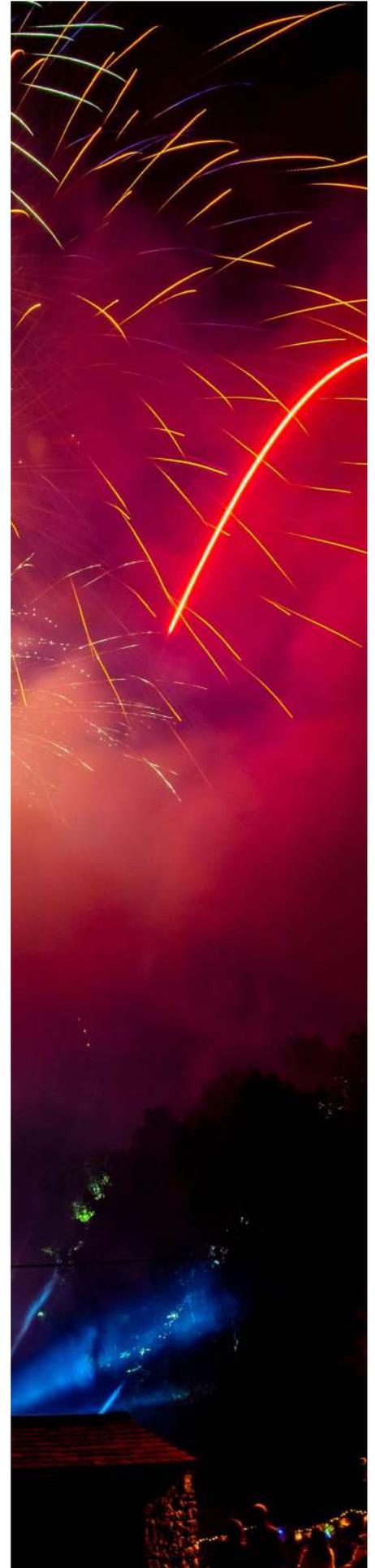
We bring together a rare gathering – a special cultural funding panel comprising the literature leads from the four nations England, Ireland, Scotland and Wales to discuss the state of the sector, how it's adapting with the pandemic and the future priorities for national literature development.

13.45 - 14.35

## IN CONVERSATION with ROMALYN ANTE



Romalyn Ante will read from her debut collection, *Antiemetic for Homesickness*, and will be joined in conversation by Seraphima Kennedy, Prof Bobbie Farsides and Fiona Mason to discuss creative writing and healthcare.



14.45 – 15.15

**CHOICE OF:**

**Room 1:**

**MAXLITERACY: INSPIRING LEARNING FOR THE FUTURE OF YOUNG PEOPLE'S CREATIVE WRITING THROUGH THE VISUAL ARTS** Max Reinhardt Trust, Engage & NAWE

This panel conversation of learning highlights and from the MaxLiteracy Awards programme reflects on the conference theme: What next for creative writing in education and communities in 2021 and beyond? MaxLiteracy creates partnerships between schools, galleries and creative writers to work in innovative ways and different learning contexts from SEN/D and mental wellbeing. The panel will also reflect on how this learning has influenced the evolution and development of the 2021 MaxLiteracy Awards and it's legacy outcomes in response to the Covid-19 health emergency. The MaxLiteracy Awards were initiated and funded by the Max Reinhardt Charitable Trust in 2014. With the support of Engage - the National Association of Gallery Education and NAWE, the National Association of Writers in Education, the awards have developed into a biennial programme enabling galleries, art museums and visual arts venues in England to support dedicated creative writing and literacy work with schools through art. Panelists: Veronica Reinhardt (Max Reinhardt Charitable Trust), Jane Sillis (Director, Engage) and Dr Ronda Gowland-Pryde (MaxLiteracy Programme Coordinator).

**Room 2:**

**CITIZEN: LONG TERM WRITING RESIDENCIES IN COMMUNITIES**

Edinburgh International Book Festival - Noelle Cobden

Citizen is Edinburgh International Book Festival's long-term creative programme working across Edinburgh, listening to people's views about the communities in which they live. Led by writers-in-residence, Citizen provides a platform for communities to have their voices heard, offering residents an opportunity to explore their connection to each other and their relationship to their local area, looking at how local conversations are heard or echoed on a national or global level. In this practical presentation, writer-in-residence Eleanor Thom and Communities Programme Director Noelle Cobden will discuss learning from the first three years of the project and showcase the creative content produced by the Citizen Community Collaborators.

**Room 3:**

**THE DANCE OF CRITICAL THINKING AND CREATIVE WRITING**

Amanda Hodgkinson & Antonella Castelvvedere

Novelists often talk of writing from a place of dreaming, building their stories by following images and small scenes that come to them through memory, through the imagination and through a desire to articulate life experience. Critical writing too can be a response to life experience and is creative in spirit, arrived at from its own particular place of dreaming. In this session, Amanda Hodgkinson, novelist and course leader for the MA in Creative and Critical Writing at the University of Suffolk and Antonella Castelvvedere, poet, critical theorist and course leader for English literature, Language and Creative Writing undergraduate study at University of Suffolk, discuss their approach to curriculum design for MA study which explicitly links the creative and the critical in workshops, and share reflections on the student response to this celebration of creative hybridity.



**15.15 - 15.45 BREAK**

15.45 – 16.15

CHOICE OF:

**Room 1:****INTERNATIONAL TRAINING & PEDAGOGICAL EXCHANGES IN PANDEMIC TIMES**

Lorena Briedis EACWP

As Europe is still enduring the corona pandemic, the European Association of Creative Writing Programmes (EACWP) has been searching for alternative ways to (re-)connect its members and carry on with its annual activities. Since July (2020), the EACWP is offering different Premium Virtual Editions of its Teachers Training Course, involving its most expert European teachers. On 21-23 May 2021, in association with University of East Anglia (UK), the EACWP will celebrate its V International Pedagogical Conference. Worldwide participants are invited to attend both events. This presentation will provide further information and details about these new on-line initiatives and their engagement in the continuity of the pedagogical debate.

**Room 2:****THE LIMINAL ZONE: MANAGING THE BOUNDARY BETWEEN TEACHING AND CREATIVE PRACTICE** Mandy Haggith

The Liminal Zone is a Carnegie Trust funded project exploring the seashore as a metaphor for the interface between teaching and creative practice. This participatory session will explore what works for you in balancing writing and teaching. Is teaching a process of helping others to build their craft, while creative practice is the sailing of that craft on artistic waters? Or are we drowning in an ocean of teaching responsibilities, struggling for time in our artistic homeland? Can teaching and creativity nourish each other and what rhythms do artist-academics achieve in the ebb and flow of our hybrid identities?

15.45 – 16.15

CHOICE OF:

**Room 1:****ENGAGING STUDENTS IN DISTANCE LEARNING** Gaja Kołodziej

Gaja Kolodziej has been teaching creative writing in the form of blended learning since 2012. What started as a personal inclination to guide teenage aspiring writers via a blogging platform, has expanded to accommodate Skype, Zoom, Facebook, Google Hangouts and Docs available to people living in Poland and abroad. Online resources such as polls, quizzes, shared files and live discussions provide a bridge of communication and emotional connection for distance learning students by fostering peer-to-peer engagement, as well as student-to-teacher. During this session, Gaja will demonstrate ways of inspiring, engaging, and motivating writers in the era of social distancing.

**Room 2:****READ ON - NEW WAYS TO ENGAGE YOUNG PEOPLE WITH READING AND WRITING – FINDINGS FROM A CREATIVE EUROPE PROJECT** Emma Boniwell

Writing West Midlands, the UK partner for Read On, explains the work done and the findings made. It will offer tried and tested tips for life-changing engagement with reading and writing from writers and teachers involved in the project.

# Saturday

17.10 – 18.00

CHOICE OF:

**Room 1:**

**ON FOUND POETRIES: AN EXPLORATION WITH FOUR PRACTITIONERS**

Zoë Brigley, Toni Chappell, Carrie Etter & Andrea Holland

How can the use of found materials invigorate poetic practice? In this session, four writers address the use of found materials in their own and others' work: to incorporate information about the environment and our relationship with it in ecopoems; to combine diverse dictions in employing text from other time periods and languages; to highlight the archival record in a work of historical fiction; and to force distinct voices to bend to the individual poet's vision and experience. Brief talks will be followed by a Q&A.

**Room 2:**

**THE SCIENCE OF WRITING CHARACTERS** Kira-Anne Pelican

Characters are at the heart of fictional texts since it is through them that we engage emotionally with the narrative. While some writers describe the process of character development as intuitive, it seems likely that other writers will benefit from a more robust understanding of what we mean when we discuss character complexity and nuance. In this workshop, aimed at creative writing teachers, and drawn from Kira's forthcoming book, she will discuss what we can learn from personality psychology about writing more complex characters and why some characters are more memorable than others.

**Room 3:**

**STITCHES AND STORIES: MAKING A VIRTUAL QUILT** With Heather Richardson

When we come together to sew, a creative space is opened up inside us. There are opportunities to explore ideas and memories. In this practical workshop we will meet virtually, each working to embellish our own piece of fabric. As we stitch, we will discuss our responses to a series of textile-related prompts, with optional pauses for writing. At the end of the workshop participants will be invited to share a photograph of their piece. These will then be assembled into a virtual quilt. No previous sewing experience required. **Information on materials will be advised in advance of the event.**



18.00 – 19.00

DINNER BREAK

# SPECIAL EVENTS

19.00-19.50

IN CONVERSATION with KIT DE WAAL

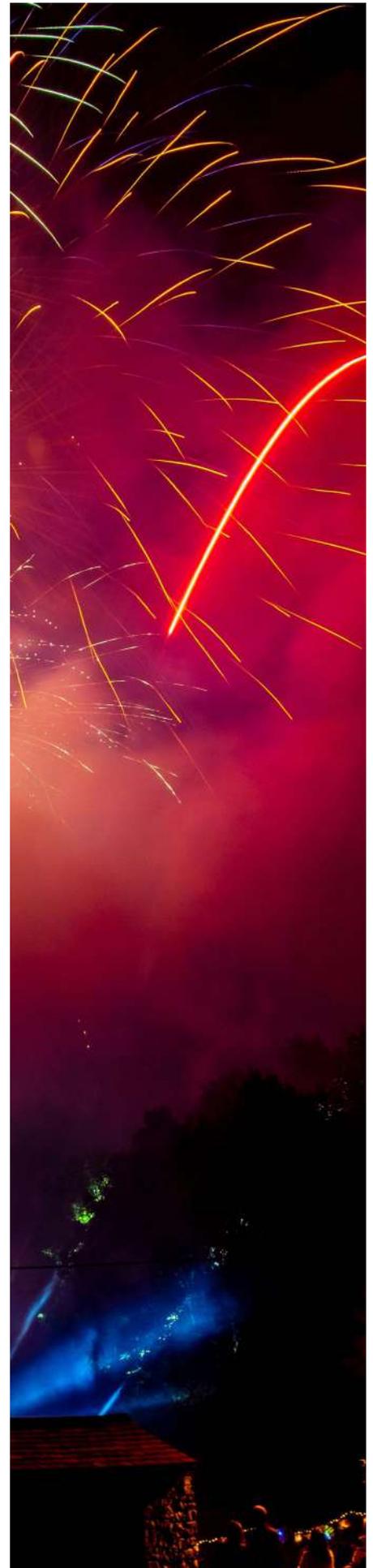


20.15 – 21.15

Silent Adventures Present  
ZOOM HOUSE PARTY



What better way to close our first virtual conference than with a Zoom House Party! NAWE joins the legendary Silent Adventures Team for an action-packed hour of dance, music, chat, requests and games. Get those dancing shoes polished, clear some space in front of the sofa and prepare to laugh your way to the end of our Friendly Conference.



# Contributor Biographies

**Amina Alyal** is Senior Lecturer in English at Leeds Trinity University. She is programme leader for English and Creative Writing, and teaches on the Creative Writing MA. She has published widely in journals and anthologies, and has two collections, *The Ordinarity of Parrots* (Stairwell Books, 2015) and *Seasons of Myth* (Indigo Dreams Press 2016).

**Nazneen Ahmed** is writer in residence at Southampton City Museums, mentee from the inaugural round of Penguin Random House's annual WriteNow mentoring scheme, and previous writer-in-residence at Southampton's public libraries.

**Dr Roshni Beeharry** is a poet, writer, former NHS Consultant, Medical Educator and Creative Writing for Wellbeing Practitioner (<http://storiedselves.com/>), who integrates creative writing in her work with healthcare students and professionals. She holds an MA in Creative Writing & Personal Development, University of Surrey and MA in Clinical Education, IOE, London.

**Matt Beighton.** As an experienced ex-teacher, Matt Beighton brings his passion for reading and writing to all of his sessions. Working with schools across the country, Matt brings the excitement of his work to life. He is the author of the popular *Monstacademy* series for young readers and the mid-grade *Shadowland Chronicles*.

**Sasha Bergstrom-Katz** is an artist and current PhD candidate at Birkbeck, University of London in Psychosocial Studies. She is a researcher on UEA's collaborative research project, *Future & Form*. She holds a three-year MFA in Art from the University of California, Irvine and exhibits internationally in arts and theatre spaces.

**Susmita Bhattacharya** is an award-winning novelist and short story writer. Her stories have been published internationally and been featured on BBC Radio 4. She is a lecturer at Winchester University and has worked on several Arts Council England funded projects. She was a mentor on the Middle Way Mentoring programme.

**Emma Boniwell** is Learning & Participation Manager for Writing West Midlands, organising over 200 creative writing workshops a year for young people aged 8 – 18. Emma is the UK Project lead for READ ON, a Creative Europe funded project designed to encourage reading and creative writing among teenagers.

**Carys Bray** is the author of three novels and a collection of short stories. Her work has been broadcast on BBC Radio and shortlisted for several prizes, including the Costa Book awards and the Desmond Elliott Prize.

**Lorena Briedis.** EACWP manager. Writer and Creative Writing teacher at Escuela deEscritores (Madrid, Spain).

**Zoë Brigley's** three collections of poetry—*The Secret*, *Conquest*, and *Hand & Skull*—are all published by Bloodaxe and all Poetry Book Society Recommendations. She also has a collection of nonfiction: *Notes from a Swing State: Writing from Wales and America* (Parthian). She is Assistant Professor at the Ohio State University.

**Wes Brown** is also researcher on *Future & Form*. He was awarded a CHASE PhD scholarships to research Narrative Non-Fiction. He teaches creative writing at the University of East London, is currently writing auto-fiction and was previously young writer's co-ordinator at NAWA.

# Contributor Biographies

**Stephanie Butland's** first books were memoirs of her dance with cancer. She has since authored five novels (most recently *The Woman In The Photograph*). She tutors writing retreats, mentors writers, has taught and spoken widely at conferences, and is a Master Trainer of Dr Edward de Bono's thinking skills programmes.

**Dr Anne Caldwell** is a freelance poet and works for the Open University. 'Alice and the North' is her fourth collection of poetry. She co-edited 'The Valley Press Anthology of Prose Poetry' with Oz Hardwick and is based in Yorkshire.

**Rachel Carney** is a PhD student based at Cardiff University, with co-supervision from Aberystwyth University, funded by the AHRC through the South West and Wales Doctoral Training Partnership. She is a published poet and has also worked in the museum sector. She has MAs in Creative Writing and Museum Studies.

**Dr Antonella Castelvedere** is a poet and critical theorist. She is course leader for English literature, Language and Creative Writing undergraduate study at University of Suffolk.

**Toni Chappell** holds an MA with Distinction in Creative Writing and is in the final year of her Ph.D. at Bath Spa University. She is a former journalist and the author of a series of personal health journals. She writes all sorts, recently concentrating on historical fiction and poetry.

**Noëlle Cobden.** Communities Programme Director, Noëlle joined Edinburgh International Book Festival as Communities Programme Director in October 2019. Prior to this she was Head of Creative Learning at Horsecross Arts, Perth where she delivered a multi artform programme of projects, workshops and events. Noëlle was Head of Learning at the Traverse Theatre for six years, where she initiated and delivered a series of writing projects including two in Scottish Prisons. She has also worked with WHALE Arts Agency, Shakespeare's Globe, Second Wave Youth Arts, Dream Arts and the Metropolitan Police's Safer School's Project.

**Anthony D'Aries** is the author of *The Language of Men: A Memoir* (Hudson Whitman Press, 2012), which received the PEN Discovery Prize. His work has appeared in *Boston Magazine*, *The Literary Review*, *Flash Fiction Magazine*, and elsewhere. He currently directs the MFA in Creative and Professional Writing at Western Connecticut State University.

**Eve Darwood** is a third-year PhD research student at Teesside University, and a secondary school teacher of Humanities. Her autoethnographic research focuses on the use of mindfulness practice, both in teaching and in writing, as a mechanism of connecting to lived experience of motherhood, loss, mental health and disability. Eve's creative work-in-progress is lyrical prose, though she also writes poetry.

**Jonathan Davidson** has worked in arts and cultural management for thirty 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 also Chair of NAWÉ.

**Carrie Etter** is Reader in Creative Writing at Bath Spa University and author of four collections of poetry, most recently *The Weather in Normal* (UK: Seren; US: Station Hill, 2018), a Poetry Book Society Recommendation. She also publishes essays, short fiction, and reviews.

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**Shanta Everington** teaches Creative Writing at The Open University, where she is studying for her PhD. She has an MA Creative Writing with Distinction from MMU and has taught at UEL and The Brilliant Club. Shortlisted for the Bridport Prize and Cinnamon Literature Prize, publications includes poetry, fiction and non-fiction.

**Victoria Field** is a white British woman, living in Canterbury, UK, aware of her privilege and freedoms. She researches, teaches and offers training in many aspects of expressive, therapeutic and reflective writing and is a Course Director with the Professional Writing Academy. Her recent books include poetry and memoir.

**Sarah Franklin** is a Senior Lecturer at Oxford Brookes university and author of two novels: Shelter (2017) and How To Belong (2020). She is the founder/host of literary night Short Stories Aloud and has written for publications including The Guardian, The Irish Times, the Seattle Times and Psychologies magazine.

**Dr Francis Gilbert** has been using online methods of teaching for nearly twenty years both in schools and now in higher education. He has used videos, podcasts and blogs to share his passion for creative writing. He is the author of Snow on the Danube (2019), a novel, and The Mindful English Teacher (2018), a teaching guide. Recently, he published an article about online teaching during lockdown in NAWE's magazine, Writing in Education (Autumn 2020).

**Dr Ronda Gowland-Pryde** is the MaxLiteracy Programme Coordinator. With a PhD from the Southampton Education School, Ronda has over twenty years of experience working in engagement, learning and research within the arts and cultural sector. Formerly Head of Engagement and Research at John Hansard Gallery (2000-2018), in 2014, Ronda received a MARSH Award from the National Association of Gallery Education (Engage) for excellence and innovation in gallery education. Ronda works as an independent engagement practitioner working with a range of arts and cultural organisations across different art forms.

**Dr Claire Gradidge** has a Doctorate in Creative Writing. She has lectured in the subject since 2012, as well as mentoring and teaching in Adult Education. She has previously had short fiction and poetry published. Her first novel, The Unexpected Return of Josephine Fox, is a historical crime fiction set in Hampshire in WWII. It won the Richard and Judy Search for a Bestseller competition and was published in August 2019. She is currently working on a sequel.

**Mandy Haggith** lives in Assynt, Scotland, and teaches Literature and Creative Writing at the University of the Highlands and Islands. Her eleven books include an Iron Age historical novel trilogy, The Stone Stories, and four poetry collections.

**Oz Hardwick** is Professor of English at Leeds Trinity University, where he leads the postgraduate Creative Writing Programme. He is author of nine poetry collections and chapbooks – most recently Wolf Planet (Hedgehog Poetry Press, 2020) – editor of several anthologies, and author of numerous academic articles on aspects of literature and art.

**Amanda Harris** is director of Kernow Education Arts Partnership and has developed The Story Republic and The Writers' Block. The latter supporting literacy and creative writing across the community and the former our performance wing for new writing. She has published her first novel.

**Shelley Harris** lectures in Creative Writing at the University of Reading and has taught for, among

## Contributor Biographies

others, the Arvon Foundation and Faber Academy. She has mentored for Writers' Centre Norwich and the Womentoring Project, and is a Royal Literary Fund Fellow. She has published two novels: *Jubilee* and *Vigilante*.

**Andrea Holland** has two collections of poetry, *Broadcasting*, which won the Norfolk Commission for Poetry, and *Borrowed*, and has published articles on poetry, creative writing pedagogy, and collaborative practice. She sits on the Board of the European Association of Creative Writing Programs and on the NAWE Higher Education committee.

**Dr Amanda Hodgkinson** SFHEA is a novelist and course leader for the MA in Creative and Critical Writing at the University of Suffolk.

**Kylie Holmes** is a Hypnotherapist, Meditation Mindfulness teacher. She is also a writer, author of 2 children's book and 3 spiritual books. Kylie teaches meditation mindfulness to children and adults of all ages. Dyslexia has proven to be a challenge to Kylie, but then so did learning how to drive a car! Her favourite jobs include inspiring children and adults to discover their writing passions and being a mum to her four children Jade, Amba, Leo and Ruby. When Kylie is not writing, you can find her walking her Border Collies Max and Benny around Cambridgeshire or sampling different types of ice cream and cheesecake.

**Dr Mark Haunschild** teaches writing and literature at Arizona State University.

**Aiysha Jahan** runs an Arts Council England-funded young writers mentoring project 'Budding Stories' in Southampton, and is a former school teacher.

**Asif Khan** is the Director of the Scottish Poetry Library. As well as a career in public library engagement, he has worked across the arts, including as the senior policy advisor at the Museums Libraries and Archives Council for the Bicentenary of the Abolition of the Slave Trade programme.

**Jenny Kinnear** graduated from St Andrews University with a degree in Mediaeval History. She has worked in libraries in the UK, Malaysia and Dubai for over 30 years. Her current remit as Senior Librarian with Northumberland Libraries includes the unique Northern Poetry Library which celebrated its 50th birthday in 2018.

**Gaja Kołodziej**, AFHEA, is a novelist, a creative writing teacher, and a member of the Polish Writers' Association. She published ten novels in YA, NA, women's writing, and romance genres. She has a master's degree in psychology and is a doctoral candidate in creative writing at Massey University, New Zealand.

**Dr Lisa Koning** has a Doctorate in Creative Arts (Creative Writing) and lectures in Creative and Professional Writing. She writes predominantly historical fiction. Having been published in the Historical Novel Society anthology, her subsequent first novel is now being represented by an agent. She has also published in *Axon: Creative Explorations*, is the Publications and Editorial Manager for NAWE and is writing on Professional Writing for Palgrave's *Approaches to Writing* series.

**Dr Martin Kratz** is the Project Manager at Manchester Poetry Library. He is author of a poetry pamphlet, *A Skeleton's Progress* (Poetry Salzburg, 2018) and his translations of the poetry of Nelly Sachs and Jusuf Naoum appeared in *The Heart of a Stranger: An Anthology of Exile Literature* (Pushkin Press, 2019).

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**Dr Amy Lilwall** teaches Creative Writing at the University of Lincoln. Amy is the author of *The Biggerers*, a domestic dystopia published by Point Blank in 2018. Amy has written for Lithub, NAWE magazine and Short Fiction in *Theory and Practice*. She is a lead contributor to *On the Hill*, an award-winning podcast about Falmouth cemetery.

**Fiona Linday** had success in two short story competitions and wrote a young adult debut novel. She practices NAWE/Arvon Performance Coaching. Also, she's included in poetry anthologies and has a New Adult novel. Her ACE commissioned anthology followed at the Attenborough Arts Centre. Presently, she's editing her prose collection.

**Will May**, Professor in Modern and Contemporary Literature at the University of Southampton, recently co-ran a 'Writing in the Community' CPD course, and is an AHRC Leadership Fellow for 'Invisible Mentors', a project exploring the history of mentoring in British poetry since 1960.

**Chris McCabe** is the National Poetry Librarian at the National Poetry Library. His own creative work crosses artforms and genres including poetry, fiction, non-fiction, drama and visual art. He is the author of 12 books which have been shortlisted for awards including the Ted Hughes Award and the Republic of Consciousness Prize.

**Fiona Mason** is a writer and coach and during 2020-21 has been Acting Director of NAWE. With a special interest in life writing she facilitates creative writing and writing for wellbeing sessions and her current focus is on arts and healthcare. She co-founded writing development and publishing company Word After Word and has also worked in the UK arts sector for 25+ years where she continues to mentor and support a wide range of artists and organisations in theatre, live art, visual art, music and dance.

**Prof Andrew Melrose** is Emeritus Professor of Writing at the University of Winchester, UK. He has over 150 films, fiction, nonfiction, research, songs, poems and other writing credits, including 33 scholarly or creative books. He is currently working on *The Boat*, an extended poem, book and exhibition about people migrating to safer countries on boats.

**Dr David Antonio Moody** teaches creativity and composition at Arizona State University. He is a docent at the Phoenix Art Museum and former production editor for *The Cortland Review*. David's recent poetry appears in *Juked*, *The Florida Review*, and *Watershed Review*. He holds a PhD in Creative Writing from Florida State University.

**Helen Mosby** teaches Creative Writing at the Open University and has always worked in multi-disciplinary contexts: she teaches Creative Writing to Oxford Medical students, and, with a medical ethicist, brings together Creative Writing and Ethics in a course for practising doctors. Art plays an important role in all her teaching.

**Jane Moss** is a writer facilitating community writing groups in rural Cornwall. She is currently completing doctoral research into the novel as a form of community participation, funded by AHRC at Falmouth University. Jane is a member of the NAWE CommunityWriting sub-committee.

**Dr Bern Mulvey** has published two books of poetry—*The Fat Sheep Everyone Wants* (Cleveland State University Press) and *Deep Snow Country* (Oberlin College Press)—two chapbooks and a number of articles, book chapters and essays. He teaches writing at Arizona State University.

# Contributor Biographies

**Annamaria Murphy** is a writer and workshop leader. She is artistic director of The Story Republic and The Writers' Block. She works for Kneehigh on their Rambles programme. She is a lead writer on Radio 4s Curious Under the Stars as well as short stories, poetry and plays.

**Dr Diana Newall** teaches Art History at the Open University and at other institutions. She has authored Art History books using different styles, which highlighted the critical role of writing in communicating about art. Understanding of the synergies with Creative Writing has enriched her own art writing and teaching practice.

**Caroline Oakley** has been a professional editor for over 30 years and has worked with award-winning writers across all genres including Ian Rankin, Michael Moorcock, Tricia Sullivan, Crystal Jeans and Cynan Jones. She has masters level degrees in Creative Writing and Teaching and has co-authored works of non-fiction.

**Caleb Parkin** is a poet, facilitator and Bristol City Poet. His poems are published widely in journals and competition shortlists. He tutors for Poetry Society, Poetry School and First Story, holds an MSc in Creative Writing for Therapeutic Purposes. His debut pamphlet and collection are forthcoming in 2021.

**Julia Payne** is Director of the hub ([thehubuk.com](http://thehubuk.com)). She's a hugely experienced, ILM-accredited action learning facilitator, and has been facilitating sets with peers across the creative sector for 10 years. In that time, she's worked with everyone from writers to set designers, musicians and even circus performers. She's also a qualified coach and a mentor on several artist/producer mentoring programmes.

**Kira-Anne Pelican**, PhD (Bangor, 2017), MBPsS is a writer and independent researcher who is interested in psychological approaches towards character development. She is the author of *The Science of Writing Characters: Using Psychology to Create Compelling Fictional Characters* (Bloomsbury Academic, 2020). Her original screenplays have been optioned by the BBC and ITV and she gives regular workshops on character psychology to universities, film schools, colleges, and writing conferences.

**Charmaine Pollard** is a Black British woman of Jamaican parents, conscious of assumptions placed on her because of her colour. She is a Counsellor and Certified Poetry Therapist and works with diverse communities, with a particular focus on resilience. She is on the board of Lapidus International.

**Ken Preston** is a writer and creative writing workshop leader for adults and young people. Ken writes romance, YA fiction and horror. Ken has been involved with the READ ON project attending a conference in Mantua, Italy and running two writing workshops to generate short story commissions.

**Gro Helen Preston** is Head of the English Department in Haugaland Upper Secondary School in Norway. The school is one of the partners for the Read On project and she has witnessed first hand the benefits that the Read On project has had on its pupils.

# Contributor Biographies

**Veronica Reinhardt** was a television producer making documentaries for BBC, Channel 4 and Discovery. She is a Trustee of the Max Reinhardt Charitable Trust and in 2014 asked engage and NAWA to help her develop a programme to bring schools together with writers and galleries to support literacy. This evolved into MaxLiteracy which now has a renewed focus on supporting young people's mental health through writing.

**Dr Heather Richardson** is Senior Lecturer in Creative Writing at the Open University. Her current research interest is multimodal writing, with a particular focus on combining narrative textiles, digital storytelling, visual art and flash fiction/non-fiction. Her novels are *Magdeburg* (Lagan Press, 2010) and *Doubting Thomas* (Vagabond Voices, 2017)

**Dr Sherezade García Rangel** teaches English and Creative Writing at Falmouth University. Sherezade has won an Awen medal for Awenekter/Creativity from Gorsedh Kernow for her literary podcast *On The Hill*, which examines Cornish Cemeteries and the stories of those buried there. Her work has been published in *Gutter*, *Hwearf* and others.

**Susanna Roland** writes short fiction, screenplays and runs creative writing workshops. She's Writer in Residence at 101 Outdoor Arts creation space, on the former USAF cruise-missile site at Greenham Common, and has an MA with distinction in Creative Writing from Brunel University London. She was once commissioned as a lift-poet!

**Gemma Seltzer** is a London-based writer. She has written for BBC Radio 3, performed her work at the Venice Biennale and runs *Write & Shine*, a programme of morning writing workshops. Gemma's short fiction collection 'Ways of Living' is forthcoming from Influx Press in July 2021. [gemmaseltzer.com](http://gemmaseltzer.com)

**Cindy Shearer** is Professor and Chair for the MFA in Interdisciplinary Arts and Writing at the California Institute of Integral Studies (CIIS) in San Francisco, CA. A writer, text/image artist, and curator, she is revising *Ten Not So Tangible Tools for Writers*, originally a meditative

**Kari Silvola** is doing his doctoral dissertation at University of Jyväskylä, Finland. He initially started with comparative literature and focused on modern analytical drama but changed the major to creative writing. He has made a successful career as a journalist and media director and most recently taught academic writing on the Arabian Peninsula in Oman. work of text/image, as a book.

**Jane Sillis** has worked in the arts since the 1980s and has a particular knowledge of contemporary visual art, education and working with adults and young people new to the arts. Since 2005 Jane has been Director of Engage. Before working with Engage Jane was an arts consultant. Her clients included: Tate Modern, Tate Britain, the National Gallery, Turner Contemporary, Ormeau Baths Gallery, the Clore Duffield Foundation, the British Council, the Department for Education and Look Ahead Housing and Care. Jane was Head of Community Education at Whitechapel Gallery 1994-99 and Education Officer at IKON, Birmingham 1986-89. She was a trustee of Chisenhale Gallery 2000-2005, Magic Me 2000-2008, Iniva, the Institute of International Visual Arts 2008-18 and a Vice Chair of Engage 1999-2005. Jane has a Masters in Cultural Studies from the University of Birmingham 1994. She has published on gallery education and the visual arts.

**Bambo Soyinka** is Professor of Story and Director of TRACE (The Research Centre for Transcultural Creativity and Education) at Bath Spa University. She began her career as an interactive director and developer, making award-winning films with young people and developing pioneering approaches

# Contributor Biographies

to TV and trans-media narratives, Bambo is also the founder of Paper Nations (a creative writing incubator, which seeks to develop a dynamic and inclusive culture for all writers) and the Editor in Chief of Transnational Literature (an international journal exploring the transnational in literature and writing).

**Becky Swain** is Director of Manchester Poetry Library. She is an experienced youth worker, English and Drama teacher and coach, and has led national professional development for artists and teachers with Creative Partnerships and was Head of Learning Arvon. She is member of the Young Poets' Stories poetry writing development research.

**Dr Clare Taylor** is Senior Lecturer in Art History at the Open University. Clare's extensive teaching units for the University includes material responding to Creative Writing concerns. Her background is in Curatorship, and she has a particular interest in the University's art collection which features significant Indigenous Australian works.

**Eleanor Thom.** Citizen Communities Writer in Residence, Eleanor is a novelist and short-form story writer. A lover of language from an early age, Thom sampled various jobs (all the while penning short stories in secret) before studying Creative Writing at university. The Tin-Kin, her debut novel, was originally presented by Thom as part of her final portfolio for her course and was published in 2009. The book, featuring a travelling family, was described by the Independent as '[endowing] Travellers of the 1950s (it feels more like the middle ages) with an expressive Scots voice that never slips into mere pastiche'.

**Dr Shelley Tracey** is a published writer, arts researcher, creative writing facilitator in community and mental health sectors, and Literature and Verbal arts coordinator for Community Arts Partnership, Belfast. She is the recipient of several awards from the Arts Council Northern Ireland, and chair of the Irish Poetry Therapy Network.

**John Vigna's** first book of fiction, Bull Head, was selected by Quill & Quire as an editor's pick of the year and was a finalist for the Danuta Gleed Literary Award. Named one of 10 writers to watch by CBC Books, John is an Assistant Professor of Teaching and Pedagogy Chair in the UBC Creative Writing Program where his focus is on pedagogical and curricular strategies for 5500 creative writing students across the MFA, BFA and undergrad Minor programs including online/blended teaching innovations. His novel, No Man's Land, is forthcoming in Fall 2021.

**Dr Shelagh Weeks** has been a writer, teacher and collaborative editor for thirty years, working in schools, colleges, community settings and Higher Education. She has worked nationally and internationally, teaching and giving readings, has worked assessing short stories for the BBC and has published short stories and a novel.

**Matt West** is director of the Southampton-based literature development agency Artful Scribe, and an experienced poet-mentor and mentee.

**Patrick Wright** has a poetry collection, Full Sight Of Her, published by Eyewear (2020). He has been shortlisted for the Bridport Prize, and his poems have appeared in several magazines, most recently Agenda, The High Window, and Wasafiri. He teaches English Literature and Creative Writing at the Open University.

## 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 a 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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**nawe**

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