

NAWE ONLINE CONFERENCE 2023

LIVING AS
A WRITER

10 - 11 March

CREATIVE WRITING IN
EDUCATION & COMMUNITIES
IN 2023 AND BEYOND

Book via www.nawe.co.uk

nawe

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writers in education

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Creative Writing

BLOOMSBURY ACADEMIC



CONFERENCE INFORMATION

Living as a Writer is an online conference, delivered using Zoom.

Using Zoom

If you have not used Zoom before we recommend you register for a free account here: <https://zoom.us/signup#/Signup> and download the software onto your computer or device. 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.

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

Live Transcription

We will now be using [Otter ai](#) for transcription throughout the event. If you haven't already got an account, you can sign up for a free account on the Otter ai website: [Sign up for free account](#). You will be able to link to Otter ai directly from the meeting via a button in the top left-hand corner of the Zoom session window. Please email admin@nawe.co.uk if you have any other access needs.

Accessing conference sessions

This year we have simplified the process. There will be 3 streams, with sessions taking place in each stream. You can choose which sessions you wish to attend on the day. One week prior to the event, you will receive an email containing the

joining information and the links to each stream. To help you decide which sessions you would like to attend, please see the full programme.

If you have not received this information, or are having trouble accessing the links, please email 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 April 2023.

Q&A

During each session you will be able to ask questions through the Q&A and chat function on Zoom, and most questions will be answered at the end of each session. 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

Follow NAWE on Twitter [@NaweWriters!](#) The hashtags we are using for the event are: [#NAWEConf23](#) [#LivingAsAWriter](#).

Support with IT

Please test your Wi-Fi 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 or call 0330 3335 909.

For booking and ticketing information [click here](#) or visit www.nawe.co.uk.

Welcome to the NAWE Conference 2023



Welcome to Living as a Writer: Creative Writing in Education & Communities in 2023 and Beyond.

Come and join us for two days of reflection, community and capacity building, and leave with a wide range of skills and tips to help you build your craft and career.

Our annual conference is the one event aimed specifically at writers who teach creative writing on top of their own artistic practice. We understand the pressures of juggling a freelance portfolio career with creative work, family and caring commitments, employment and further study.

Our thanks this year to our principal sponsor, York St John University's Centre for Writing, as well as to Bloomsbury Publishing for their support. .

What does it mean to be a writer in 2023? [Join us to find out!](#)

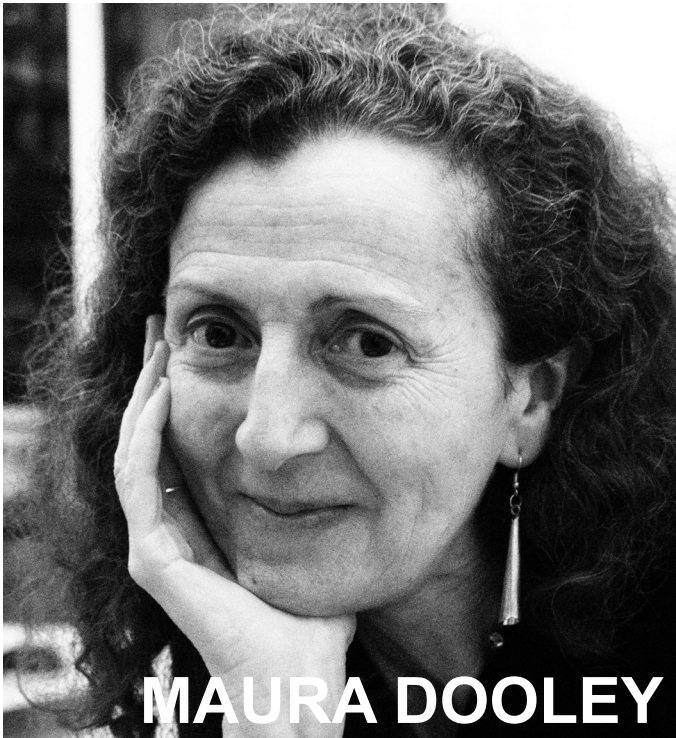
'Absolutely excellent. Fascinating, informative and friendly.'

'Still full of ideas and inspiration several days later.'

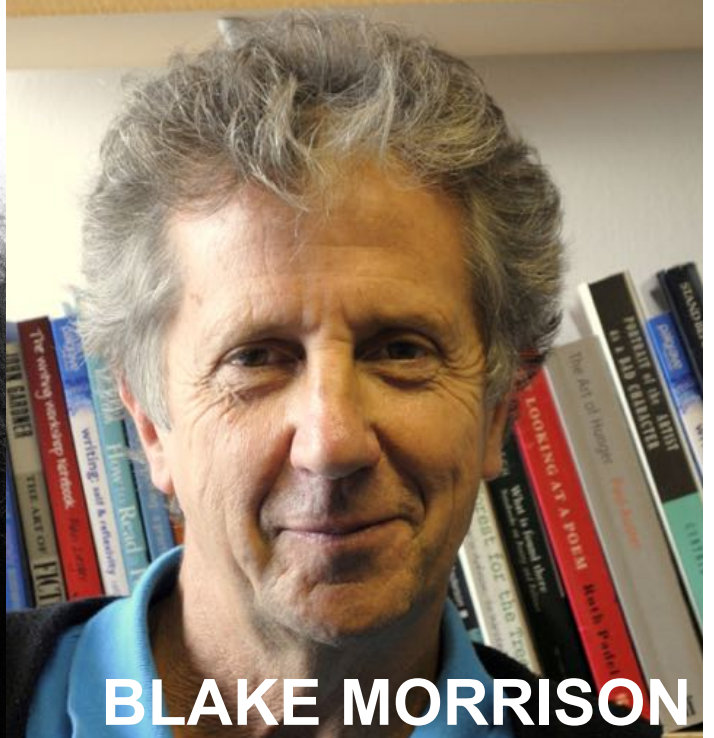
'It was excellent - stimulating, thought-provoking, well-organised.'

'An energising and uplifting experience on every level.'

CONFERENCE HIGHLIGHTS



MAURA DOOLEY



BLAKE MORRISON



PATRICE LAWRENCE



SOPHIE LAU



KATRINA NAOMI



JONATHAN DAVIDSON

CONFERENCE HIGHLIGHTS



ROMALYN ANTE



CALEB PARKIN



CARRIE ETTER



KIM MOORE



CLARE SHAW



AKI SCHILZ



ABI CURTIS

Est.
1841

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ST JOHN
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 and projects, working with a range of publishers and industry professionals.

Choose a postgraduate degree with us, working alongside award winning writers as part of this vibrant literary community.

Our postgraduate courses:

- Creative Writing MA
- Publishing MA*
- Creative Writing MFA
- PhD supervision across a wide range of topics and specialisms

yorks.ac.uk/york-centre-for-writing

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





SPACIOUSNESS

WRITE & SHINE

Friday 10 March, 7.30AM - 9AM

Start your day with a burst of creativity!

Join Write & Shine for an early morning writing workshop called 'Spaciousness' this spring.

In the morning light, writer Gemma Seltzer will guide you through a range of inspiring exercises to prompt new writing and ideas. Together, we'll take inspiration from the light and colour of spring and its invitation to notice and be curious. We'll read poems on pausing, and consider how to create space in our lives, and our minds, for new ideas to flow.

This writing workshop takes place in the early morning: the very best time to think, dream and imagine! In Write & Shine workshops, you won't be expected to share your writing, which offers great freedom and encourages all kinds of fascinating ideas to emerge.

On the morning of the workshop, please grab your favourite drink, a pen and notebook, then join the Write & Shine Zoom meeting room anytime from 7.15am, for a 7.30am prompt start.

Find out more about Write & Shine at: www.write-and-shine.com. **Booking essential, additional fee payable.**

SPECIAL EVENTS ON FRIDAY



7.30 - 9.00AM

Write & Shine celebrates the creative power of the morning by delivering a programme of writing events, workshops and online courses. Our programme runs in tune with the seasons (spring to winter) and draws inspiration from the rhythms of the natural world.

A virtual writing workshop on Friday 10 March for attendees of the NAWE conference 2023. 7.15am arrival for 7.30-9am workshop, on Zoom.

Join us for this unique session specially designed for NAWE delegates! (An additional fee is payable for this session.)

CUPPA & A CHAT

**A NETWORKING SPACE LED BY
NAWE**

9.00 – 9.25AM

Bring your coffee & cornflakes to this early morning networking session and get ready for the day with NAWE.

COMMUNITY WRITERS' MORNING CUPPA

CALEB PARKIN & JANE MOSS

9.00 – 9.45AM



In this brief, sociable session, we'll get together for some writing, chat and reflection. A chance to connect with other writers working in various community contexts via breakout rooms and to feed into future NAWE Community Writers' explorations.

LIVING AS A WRITER: A WELCOME FROM NAWE

**LUCY SWEETMAN & SERAPHIMA
KENNEDY**

9.30 - 9.45AM



What does it mean to live as a writer in 2023? Join Lucy Sweetman and Seraphima Kennedy for a short welcome before getting into the swing of NAWE 2023.

SPECIAL EVENTS ON FRIDAY



BLAKE MORRISON & MAURA DOOLEY: THE FUTURE OF EDUCATION

FRIDAY 10 MARCH 10.15 - 11.15AM

We bring together two of the most respected writers and teachers, Maura Dooley and Blake Morrison, to discuss how creative writing teaching has changed since they set up the Creative Writing MA at Goldsmiths. This in-conversation session will also feature readings from both writers and the chance for you to ask questions.

Maura Dooley's (with Elhum Shakerifar) translations of verse by the Iranian poet Azita Ghahreman, *Negative of a Group Photograph* (Bloodaxe) received a PEN award and was shortlisted for the Warwick Women in Translation Prize. Her own last published collection was *The Silvering* (Bloodaxe) and a new collection, *Five Fifty-Five* (Bloodaxe), will come out in Spring 2023. She has been short-listed three times for the TS Eliot Award and twice for the Forward Single Poem Award. She directs the MA Creative and Life Writing programme at Goldsmiths, University of London and she is a Fellow of the Royal Society of Literature.

Blake Morrison was born in Yorkshire and was formerly literary editor of the *Observer* and the *Independent on Sunday*. He has a huge number of publications including two best-selling memoirs, *And When Did You Last See Your Father?* and *Things My Mother Never Told Me*; a children's book, *The Yellow House*; poetry collections *Dark Glasses*, *The Ballad of the Yorkshire Ripper*, *Discoverie of Witches*, *This Poem* and *Shingle Street*; and four novels, including *The Last Weekend* and *The Executor*. He has won many awards, including the Eric Gregory, EM Forster and JR Ackerley prizes. His latest memoir, *Two Sisters*, comes out in 2023 along with two poetry pamphlets. He has been a professor of creative and life writing at Goldsmiths University since 2003.

SPECIAL EVENTS ON FRIDAY

MAKING HYBRID LITERATURE EVENTS ACCESSIBLE

KIM MOORE, CLARE SHAW, ROMA HAVERS & BECKY SWAIN
11.45AM - 12.45PM



CREATIVE WRITING AND THE PARENTAL EXPERIENCE

ABI CURTIS & PAIGE DAVIS
12.50 – 1.50PM



Commissioned by NAWE, carried out by the team at Manchester Poetry Library, using Kendal Poetry Festival as an example of good practice, this session will launch a resource guide for festival organisers wishing to run accessible hybrid events.

The transformative experience of having a first child, both good and bad, does not seem to be well represented in culture or in writing. The experience can be a physical and psychological shock that comes with both joyful feelings and ambivalent, negative feelings. Some studies suggest that creative writing can have a positive effect in processing these experiences. Abi Curtis and Paige Davis discuss research resulting in an anthology, *Blood & Cord: Writers on Early Parenthood*, due to be published by the Emma Press in May 2023.

SPECIAL EVENTS ON FRIDAY

LIGHT MY FIRE: WRITING AND THE MENOPAUSE

KATRINA NAOMI
2.15 - 3.15PM



Katrina Naomi leads a session on writing and the menopause, in which she explores the additional pressures that can affect writers going through this phase, looking at how to support yourself during this time and how to find creativity and power in this change.

MANAGING THE BUSINESS SIDE OF BEING A FREELANCE WRITER

JULIA BIRD
12.50 - 1.50PM

If you're embarking on a new career as a writer, trying to juggle different writing projects and contracts, or you just need a refresher, Julia Bird is here to talk about how to get your freelance finances in order, what kind of insurance you might need if you are working in education and looking generally at the nuts and bolts of building your freelance career.



SPECIAL EVENTS ON FRIDAY

CAN I AFFORD TO BE A WRITER?

AKI SCHILZ, STEVE DEARDEN, CHRIS GRIBBLE, ROB SMITH

3.30 - 4.30PM



A recent survey commissioned by the Authors' Licensing and Collecting Society (ALCS), showed that median earnings from writing alone are now just £7,000. How can anyone embark on a career as a writer when the financial outcome is so stark? We bring together a panel of literature professionals to ask how the writing community can respond.

SPECIAL EVENTS ON FRIDAY



VISIBLE COMMUNITIES: TRANSLATION IN EDUCATION AND COMMUNITIES FRIDAY 10 MARCH

2.15 - 3.15PM

ANAM ZAFAR, SHAGUFTA SHARMEEN TANIA AND SOPHIE LAU IN CONVERSATION WITH REBECCA DEWALD. WITH THANKS TO THE NATIONAL CENTRE FOR WRITING.

This panel will explore literary and creative translation in education and communities, with a focus on projects that form part of Visible Communities, NCW's programme exploring the relationship between literary translation and diaspora communities in the UK. Three translators – Sawad Hussain, Shagufta Sharmeen Tania and Sophie Lau – will share their experience of taking part in Multilingual Creators, delivering creative translation activities in schools, and in Bengali Stories, an oral history project focusing on Norfolk's Bengali and Sylheti-speaking communities. They will also talk about the role of translation residencies and mentoring programmes in supporting translators' work and wellbeing. The panel will be chaired by Rebecca DeWald.

FRIDAY NIGHT KEYNOTE



PATRICE LAWRENCE: LIVING AS A WRITER **FRIDAY 10 MARCH 7 - 8PM**

We are delighted to be joined by Patrice Lawrence MBE, who will share insights from her writing life and help us to explore how writers keep going in challenging times. Picking up on the theme of NAWÉ's conference, Patrice will talk about how she has built her career around writing and how she works to ensure that children from marginalised backgrounds get to see themselves in her books.

Patrice Lawrence is an award-winning writer. Her debut YA novel, *Orangeboy*, won the Bookseller YA Prize and the Waterstones Prize for Older Children's Fiction and was short-listed for the Costa Children's Book Award. Her subsequent novels have been much acclaimed and frequent visitors to prize lists including the Jhalak Children's and Young Adult Prize 2021 and the YA Book Prize 2021. Patrice Lawrence was awarded an MBE for Services to Literature in the Queen's Birthday Honours 2021 and she is an Ambassador for First Story, England's leading creative writing charity for young people.

SPECIAL EVENTS ON SATURDAY

CUPPA & A CHAT A NETWORKING SPACE LED BY NAWE 8.45 – 9.15AM

Bring your coffee & cornflakes to this early morning networking session and get ready for the day with NAWE.

WRITERS IN HIGHER EDUCATION MEET UP JENNIFER YOUNG 9.20 – 10.10AM



Join us at this open session for creative writing academics, PhD students and anyone involved in creative writing practice, teaching and research in universities. Led by Jennifer Young, incoming chair of NAWE's Higher Education Committee.

HOW TO: FUNDING FOR WRITERS

JONATHAN DAVIDSON 10.15 - 11.15AM

If you're looking to apply to the Arts Council's Developing Your Creative Practice fund and don't know where to start, this is the session for you. Join writer and NAWE Trustee Jonathan Davidson as he takes you through some tips and hints on how to make the most of your application.



FUNDRAISING 1-2-1s with JONATHAN DAVIDSON

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.

SPECIAL EVENTS ON SATURDAY

CREATIVE FACILITATION TRAINING

DEANNA RODGER

10.15 – 11.15AM



When was the last time you held a moment to reflect on your creative facilitation practice? Whether you are at the beginning of your journey or decades in, connecting to the centre point of your curiosity is key to sustaining a practice you are passionate about. In this taster workshop we will: explore all the versions of us we bring to facilitation; write into our why; think about the components of a workshop; and turn our attention to our address books and components of our practice. This is a space for discussion and discovery.

WHAT IS THE FUTURE OF CREATIVE WRITING IN EDUCATION?

SUE DYMOKE, BARBARA BLEIMAN,
FRANCIS GILBERT &
PIPPA HENNESSY

12.50 - 1.50PM



The removal of opportunities for creative work at GCSE, coupled with the diminution of creative writing in Key Stages 2 and 3 has decreased the number of students studying English at A level. This is further impacted by a misplaced governmental emphasis on careers, a focus which refuses to acknowledge the long-term value of the creative arts for young people's future lives, their wellbeing and their job prospects. This conference panel will explore and begin to scope out some of the different perspectives of young people's experiences of creative writing in schools with the aim of setting an agenda for future action.

SPECIAL EVENTS ON SATURDAY

WRITING ELSEWHERE: CHINESE DIASPORIC POETS

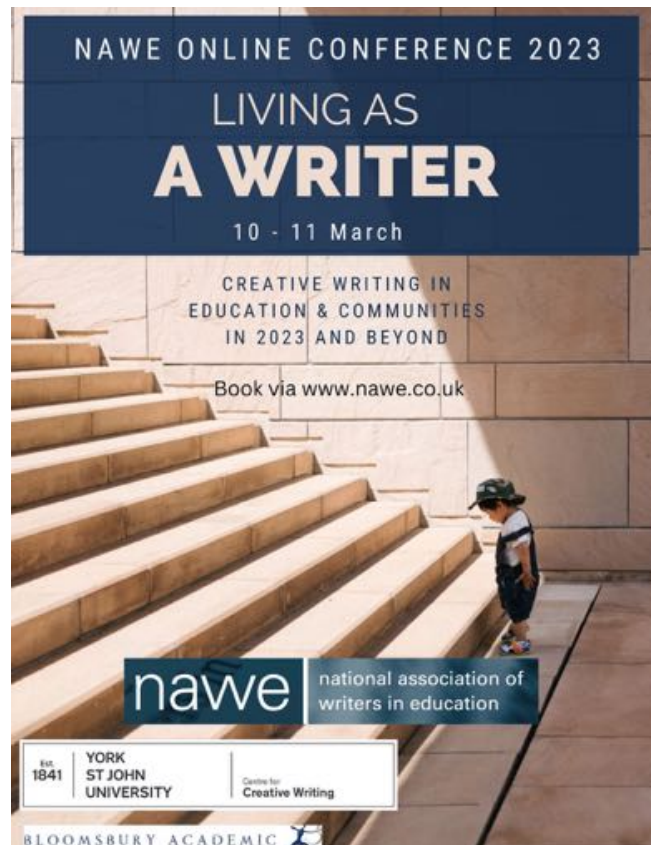
KAREN CHEUNG, ANTONY HUEN,
L KIEW & JENNIFER WONG
5PM - 5.45PM



In this panel, we will explore the practice and identity of Asian diasporic / transnational writers in the 21st century. As they straddle different cultural and material histories, racial identities, and languages, how do they find new ways to write about place(s)? The panelists include award-winning writers Karen Cheung, Antony Huen, L Kiew, and Jennifer Wong, who will draw on her book *Identity, Home and Writing Elsewhere: Contemporary Chinese Diaspora Poetry* (Bloomsbury Academic, 202). Together, the writers will discuss the complexity and hybridity of their writing identities as well as their experience of place. The panel discussion will include a reading of prose and poetry.

FINAL OBSERVATIONS & CLOSING

WITH SPECIAL GUESTS
5.45PM - 6PM



Join the NAWE team as we explore key themes emerging from the conference, and discuss ways of carrying them forward into our practice.

CONTRIBUTOR SESSIONS - FRIDAY

7.30 – 9AM

Room 2

Write & Shine - 'Spaciousness'

Start your day with a burst of creativity!

Join Write & Shine for an early morning writing workshop called 'Spaciousness' this spring.

This writing workshop takes place in the early morning: the very best time to think, dream and imagine! In Write & Shine workshops, you won't be expected to share your writing, which offers great freedom and encourages all kinds of fascinating ideas to emerge.

On the morning of the workshop, please grab your favourite drink, a pen and notebook, then join the Write & Shine Zoom meeting room anytime from 7.15am, for a 7.30am prompt start.

Find out more about Write & Shine at: www.write-and-shine.com

****Booking essential, additional fee payable.****

9.00 – 9.25am

Room 3 Cuppa & a Chat - a networking space, led by NAWE

Bring your coffee & cornflakes to this early morning networking session and get ready for the day with NAWE.

Room 4 Community Writers' Meetup (until 10.10am) – with Jane Moss and Caleb Parkin

In this brief, sociable session, we'll get together for some writing, chat and reflection. A chance to connect with other writers working in various community contexts via breakout rooms and to feed into future NAWE Community Writers' explorations.

9.30 – 9.45am

Room 1 - Welcome Session: Living as a Writer with NAWE

What does it mean to live as a writer in 2023? Join Lucy Sweetman and Seraphima Kennedy for a short welcome before getting into the swing of NAWE 2023.

CONTRIBUTOR SESSIONS - FRIDAY

9.45 – 10.10AM

Room 2: Kiran Collective & Words Beyond Borders Project - Susmita Bhattacharya, Dr Aiysha Jahannag, Dr Nazneen Ahmed Pathak

A talk from Kiran Collective, comprising of 3 British-Asian writers, about the success of the Words Beyond Borders project, funded by British Council. The six-month project brought together established and emerging authors of South-Asian origin from the UK, Bangladesh, India and Pakistan, offering an opportunity for literature-based knowledge exchange, skills development and creative collaboration. The project created connections between writing communities in these countries to combat the under-representation of writers of South Asian origin in mainstream literary culture; offered emerging writers mentoring opportunities; and boosted the skills and profile of emerging writing talent at local, national and international levels.

Room 3: The Art and the Craft: EACWP VI International Pedagogical Conference - Lorena Briedis

As the most representative association of creative writing in continental Europe, the EACWP has consolidated its engagement within the pedagogical debate. From May 4-6 (2023), the EACWP will celebrate its VI International Pedagogical Conference in Madrid (Spain), "The art and the craft", co-organised by our partners from Escuela de Escritores. After the pandemic, the EACWP faces a new era of revitalization in terms of pedagogical exchanges, bilateral and multilateral projects. Hence, this presentation intends to outline the main aims and contents of the conference as well as the challenges of the upcoming times. Thanks to our agreement of mutual membership with NAWA, our ultimate will is to reinforce our collaborative initiatives between continental Europe and the UK.

Room 4: Pretenders: imposter syndrome in creative writing and beyond - Kate Potts

'Pretenders', an ACE-funded writing project, uses transcripts from new interviews and material from archives in conjunction with original lyric poetry, juxtaposing different voices on the page to explore and rework ideas around imposter feelings: how might these feelings be constructed through behaviours, stereotypes, institutions, prejudice, as well as individual psychology? How might such feelings facilitate agency as well as constraint? This presentation, including extracts from the work in progress, will explore the ethical and procedural challenges of working with others' words, as well as encouraging participants to interrogate ideas around class, race, gender, belonging, authenticity and achievement.

SPECIAL EVENT



THE FUTURE OF EDUCATION: BLAKE MORRISON & MAURA DOOLEY FRIDAY 10 MARCH 10.15 – 11.15AM, Room 1

We bring together two of the most respected writers and teachers, Maura Dooley and Blake Morrison, to discuss how creative writing teaching has changed since they set up the Creative Writing MA at Goldsmiths. This in-conversation session will also feature readings from both writers and the chance for you to ask them questions.

Maura Dooley's (with Elhum Shakerifar) translations of verse by the Iranian poet Azita Ghahreman, *Negative of a Group Photograph* (Bloodaxe) received a PEN award and was shortlisted for the Warwick Women in Translation Prize. Her own last published collection was *The Silvering* (Bloodaxe) and a new collection, *Five Fifty-Five* (Bloodaxe), will come out in Spring 2023. She has been short-listed three times for the TS Eliot Award and twice for the Forward Single Poem Award. She directs the MA Creative and Life Writing programme at Goldsmiths, University of London and she is a Fellow of the Royal Society of Literature.

Blake Morrison was born in Yorkshire and was formerly literary editor of the *Observer* and the *Independent on Sunday*. He has a huge number of publications including two bestselling memoirs, *And When Did You Last See Your Father?* and *Things My Mother Never Told Me*; a children's book, *The Yellow House*; poetry collections *Dark Glasses*, *The Ballad of the Yorkshire Ripper*, *Discoverie of Witches*, *This Poem* and *Shingle Street*; and four novels, including *The Last Weekend* and *The Executor*. He has won various awards, including the Eric Gregory, EM Forster and JR Ackerley prizes. His latest memoir, *Two Sisters*, comes out in 2023 along with two poetry pamphlets. He has been professor of creative and life writing at Goldsmiths University since 2003.

CONTRIBUTOR SESSIONS - FRIDAY

11.15 – 11.45AM

BREAK

11.45 – 12.45PM

CHOICE OF:

Room 2: Making Hybrid Literature Events Accessible: A Resource Guide with Kendal Poetry Festival and Manchester Poetry Library (Kim Moore, Clare Shaw, Becky Swain, Roma Havers)

Since the end of pandemic restrictions in the UK in 2022, writers and literary organisations have celebrated our return to in-person events. But the pandemic brought a new sense of inclusion for disabled writers - for the first time, live literature was possible! How can we build on this adaptability and innovation to ensure that accessibility is not forgotten in the move back to in-person events? In the rush back to in-person events, how can we remain truly hybrid and accessible? Commissioned by NAWE, carried out by Manchester Poetry Library, using Kendal Poetry Festival as an example of good practice, this session will launch a resource guide for any festival organisers wishing to run truly accessible hybrid events.

Room 3: The Cost of Living: A Poets' Roundtable

Poets Romalyn Ante, Carrie Etter, and Caleb Parkin will discuss how 'the cost of living' affects them, addressing such issues as financial precarity, mental health, resilience, and community. How can we individually and collectively challenge some of these factors? As part of the discussion, they will reflect on what they've learned from their own experiences that might prove helpful for other writers, from day-to-day practical considerations, to sustaining relationships through tricky projects or situations. The session will conclude with a Q&A to address questions from the audience.

Room 4: Class and The Writer, or How Do You Pronounce Hegemony? - Elen Caldecott & Joanna Nadin

Social mobility – usually assumed to mean 'rising' a social class – has stalled in the UK. And yet, for writers, especially writers in the academy, class can feel like an ever-shifting hydra. Are writers de facto middle class? Are lecturers? What about lecturers on precarious contracts? Or writers with empty bank accounts but immense cultural capital? In this session, two writers for whom social class has been a long-standing curiosity will explore their own practice (both on the page and as teachers), then invite creative responses from attendees – how might class be mutable in a time of crisis?

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writers in education

CONTRIBUTOR SESSIONS - FRIDAY

12.50 – 1.50PM

CHOICE OF:

Room 2: Scenes from Early Parenthood – Creative Writing and the Parental Experience - Abi Curtis & Paige Davis

This project was inspired by the fact that the transformative experience of having a first child, both good and bad, does not seem to be well represented in culture or in writing. The experience can be a physical and psychological shock that comes with both joyful feelings and ambivalent, negative feelings. Some studies suggest that creative writing can have a positive effect in processing these experiences. We devised a series of three workshops and invited parents of young children to use writing as a tool for exploration and expression. We also invited poets Gail McConnell and Liz Berry and psychologist Gwen Adshead to talk about their writing on parenthood. Join us as we discuss our research resulting in an anthology, *Blood & Cord: Writers on Early Parenthood*, due to be published by the Emma Press in May 2023.

Room 3: How to manage the business side of being a freelance writer with Julia Bird

If you're embarking on a new career as a writer, trying to juggle different writing projects and contracts, or you just need a refresher, Julia Bird is here to talk about how to get your freelance finances in order, what kind of insurance you might need if you are working in education and looking generally at the nuts and bolts of building your freelance career.

Room 4: Moments of Being and the Decisive Moment: Virginia Woolf and Cartier Bresson – Liz Cashdan

This is a workshop where we will explore those important moments in our lives described by Virginia Woolf, writer, and photographer Cartier Bresson. We can't control many aspects of our writing lives but we can come together as writers at all levels, to think about how to catch in writing (or in a photo) defining moments we experience based on images, real or imagined. Wislawa Szymborska called poetry a handrail: you can apply that to all genres of writing, so in this workshop our moments will become life-sustaining handrails.

In this workshop we will use Virginia Woolf's idea of moments of being to start some pieces of writing. The workshop will be suitable for writers in all genres and at all levels, students and teachers/tutors, hopefully offering opportunities to write, discuss and share our practice. We will consider the possibility of keeping the workshop in existence on zoom.

CONTRIBUTOR SESSIONS - FRIDAY

1.50 – 2.15PM

LUNCH BREAK

2.15 – 3.15PM

CHOICE OF:

Room 2: Visible Communities: Translation in Education and Communities – National Centre for Writing

This panel will explore literary and creative translation in education and communities, with a focus on projects that form part of Visible Communities, NCW's programme exploring the relationship between literary translation and diaspora communities in the UK. Three translators – Anam Zafar, Shagufta Sharmeen Tania and Sophie Lau – will share their experience of taking part in Multilingual Creators, delivering creative translation activities in schools, and in Bengali Stories, an oral history project focusing on Norfolk's Bengali and Sylheti-speaking communities. They will also talk about the role of translation residencies and mentoring programmes in supporting translators' work and wellbeing. The panel will be chaired by Rebecca DeWald.

Room 3: Light My Fire: Writing and the Menopause – Katrina Naomi

Katrina Naomi leads a session on writing and the menopause, in which she explores the additional pressures that can affect writers going through this phase, looking at how to support yourself during this time and how to find creativity and power in this change.

Room 4: How to make poetry exciting for young people – Emilie Lauren Jones

Many teachers say that poetry scares them. In this fun session, Coventry's first Poet Laureate will demonstrate ways to remove the idea that poetry is intimidating to teach by demonstrating effective activities designed to engage students and to increase their confidence.

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If you need any support during the conference, please contact our technical team on admin@nawe.co.uk or call 0330 3335 909

CONTRIBUTOR SESSIONS - FRIDAY

3.30 – 4.30PM CHOICE OF:

Room 1: Can I afford to be a Writer? – Aki Schilz (The Literary Consultancy), Steve Dearden (The Writing Squad), Chris Gribble (National Centre for Writing), Rob Smith (Ministry of Stories)

A recent survey commissioned by the Authors' Licensing and Collecting Society (ALCS), showed that median earnings from writing alone are now just £7,000. In 2018, the last time the survey was carried out, these writers were earning a median of £10,497 a year, meaning income has dropped by 33%. With spiralling energy prices and people struggling to feed their families, how can anyone embark on a career as a writer when the financial outcome is so stark? We bring together a panel of literature professionals to discuss how the writing community is responding to this news.

Room 3: Writing as an Act of Survival - Sarah Bower & Melissa Bailey

An interactive session based on our own experience of traumatic loss and on readings of Julian Barnes' Levels of Life and Joan Didion's The Year of Magical Thinking. We will explore the cost of traumatic life events to our creativity and writing lives and explore how our responses might change over time. We will consider how the personal experience of traumatic loss affects us as teachers of creative writing to students who may themselves be writing about trauma.

We hope the interactive research undertaken will help us to develop further resources for writers and teachers writing as an act of survival.

Room 4: Communal Creativity: Empowering Groups to Give Writing a Go - Leanne Moden

This interactive workshop is based on the presenter's recent experience working on a collaborative poem with adults with low literacy levels. We'll discuss the benefits of working collaboratively with participants, as well as how to understand and respond to a diverse range of needs, and how to give participants the time and space to express themselves. We'll talk about the preparation and delivery of collaborative projects, discuss potential difficulties you might encounter, and explore the support required from arts organisations to ensure projects are successful. There will also be time to discuss your own potential co-creation projects during the session.

4.30 – 4.45PM BREAK

CONTRIBUTOR SESSIONS - FRIDAY

4.45 – 5.45PM CHOICE OF:

Room 2: Creative Writing PhDs in an Age of Anxiety: Creating a Confident and Resilient Research Culture - Professor Matthew Jarvis, Dr Nikolai Duffy, Dr Catherine Wilcox, Dr Kim Moore, Darryl Peers

Recent research reveals that over one-third (37%) of PhD students have sought help for anxiety or depression caused by PhD study. PhD students were twice as likely as working professionals (18% to 9%) to show signs of severe anxiety, as measured by the seven-item screening test for generalized anxiety disorder, a tool used by clinicians to identify people who might benefit from treatment. This panel discussion seeks to explore what this might mean for Creative Writing PhDs, and how we might develop ways of increasing confidence and alleviating anxiety both for students and for supervisors.

Room 3: Anti-Oppression Circle: poetry and system change - Liba Ravindran & Aanka Batt

The Anti-Oppression Circle is a network I have helped to create and organise over the last three years. Its purpose is to hold space for those most marginalised in our society to have honest and transparent discussions around topics related to systemic change and dismantling systems of oppression. Through this writing workshop we will explore poetry from different cultures and contexts that is speaking to this purpose, to help us apply the practices ourselves. We will share, reflect and build empathy around poetic expressions of political revolution in history and discuss how we can organise going forwards to shift the narrative of our current systems.

Room 4: Podcast Writing Workshop: Place Writing and The Bronte Parsonage – Anne Caldwell

In the summer of 2022, I was commissioned by the Royal Literary Fund to write a podcast script for their 'writer and location' series. At the same time, I also wanted to write about Anne Bronte for an anthology that celebrates her work. This writing workshop will explore how I approached this project that focussed on Anne Bronte and the Parsonage. I found inspiration in a setting that is hugely popular and has inspired many other writers and artists over the years. Furthermore, is it possible to write about place and acknowledge the context of climate catastrophe? Is there something about focussing on one's own local, familiar environment that can also produce writing that is innovative and compelling? And how does writing a podcast script that will be read out loud differ from other forms of creative non-fiction? The workshop will be interactive and involve participants exploring their own approaches to writing in this genre and format.

5.45 – 7.00PM DINNER BREAK

FRIDAY NIGHT SPECIAL EVENT

LIVING AS A WRITER - PATRICE LAWRENCE

7PM – 8PM, Room 1

We are delighted to be joined by Patrice Lawrence MBE, who will share insights from her writing life and help us to explore how writers keep going in challenging times. Picking up on the theme of NAWÉ's conference, Patrice will talk about how she has built her career around writing and how she works to ensure that children from marginalised backgrounds get to see themselves in her books.

Patrice Lawrence is an award-winning writer. Her debut YA novel, *Orangeboy*, won the Bookseller YA Prize and the Waterstones Prize for Older Children's Fiction and was shortlisted for the Costa Children's Book Award. Her subsequent novels have been much acclaimed and frequent visitors to prize lists including the Jhalak Children's and Young Adult Prize 2021 and the YA Book Prize 2021. Patrice Lawrence was awarded an MBE for Services to Literature in the Queen's Birthday Honours 2021 and she is an Ambassador for First Story, England's leading creative writing charity for young people.



CONTRIBUTOR SESSIONS - SATURDAY

8.45 – 9.15AM

CHOICE OF:

Room 2: Cuppa & a Chat - a networking space, led by NAWE

Bring your (virtual) coffee & cornflakes to this early morning networking session and get ready for the day with NAWE.

Room 4: Write Your Way Back - Melanie Jones

A student stands outside a classroom afraid to go in. Another doesn't have the energy to face 90 minutes of in-depth discussion. Their teacher hasn't written for almost a year. People have been lost. Lives have changed. The repercussions of the pandemic are vast and continue to reveal themselves. How do we come back from this? Do we take a break from study? Be kind to ourselves? Or do we carve our way back with words, with stories, with the pen? This workshop discusses the damage done to our creative mental health and proposes practical strategies to write our way back.

9.20 – 10.10AM

CHOICE OF:

Room 2: 'They hike you up': the impact of social networks in the lives of young poets - Anthony Wilson & Sue Dymoke

Young Poets' Stories is a two-year investigation into the writing lives of 30 winning and highly commended entrants in the Foyle Young Poets' of the Year Award (2012-2019). While several young poets have benefitted from an extensive variety of mentoring, writing and networking opportunities, many spoke of their sense of isolation from the world of poetry, both geographically and in terms of cultural capital. We discuss the different kinds of impact of these barriers and opportunities in the lives of young poets. In this presentation, we argue that young poets' ability to engage in social networks is critically important to their writing identities.

Room 3: Writers in Higher Education Meet Up

Join us at this open session for creative writing academics, PhD students and anyone involved in creative writing practice, teaching and research in universities. Led by Jennifer Young, incoming chair of NAWE's Higher Education Committee.

Room 4: Start Again: Practices for a Sustainable Writer's Life Workshop - Cindy Shearer

When Cindy Shearer lost her desire to write, she had to find her way back to the writer's life; along the way, she learned sustainability (more than success) is key to writing well-being. In this interactive talk/workshop, Cindy will share two of the practices she has found that are grounded in meaning making and are sustaining. One is stepping aside/starting over (engaging the work differently or in new form). The other is a "side-ways" approach (entering writing from a fresh or unexpected perspective).

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CONTRIBUTOR SESSIONS - SATURDAY

10.15 – 11.15AM CHOICE OF:

Room 2: 1) Life Choices: Co-creating Digital Interactive Stories with Young People in the Community - Brad Gyori & Jim Pope

Over six years, the Digital Storytelling in Community project from Bournemouth University has engaged with at-risk teens, disadvantaged secondary school children, and, in 2022, a group of young offenders. This practice-research project employs digital tools to stimulate collaboration and critical thinking for young people who might not normally feel motivated to try creative writing. The recent iteration ran in collaboration with Dorset Combined Youth Justice Service. This paper will aid educators in devising interactive projects of their own.

2) The Community Classroom - Laurence Kidd

The presentation will explore potential ways to develop creative writing communities working in conjunction with arts facilitators and organisations. The session will discuss the AP setting, and the impact of exclusion on educational experience and attainment. It will look at how disadvantages can offer fresh vantage points and explain how to develop critical networks to build democratic writing communities and promote confidence, self-esteem, and a sense of a Writer/Identity. It will also discuss how arts educators, practitioners and organisations collaborating closely can further community cohesion and break down barriers, and examine how sharing ideas and expertise can be a means to develop community empowerment in challenging financial times. It will also look at how the Spoken Word Slam can offer an empowering model for creative community collaboration.

Room 3: How to access Arts Council and other funding with Jonathan Davidson

If you're looking to apply to the Arts Council's Developing Your Creative Practice fund and don't know where to start, this is the session for you. Join writer and NAWA Trustee Jonathan Davidson as he takes you through some tips and hints on how to make the most of your application.

Room 4: Creative Facilitation Training - Deanna Rodger

When was the last time you held a moment to reflect on your creative facilitation practice? Whether you are at the beginning of your journey or decades in, connecting to the centre point of your curiosity is key to sustaining a practice you are passionate about. In this taster workshop we will: explore all the versions of us we bring to facilitation; write into our why; think about the components of a workshop; and turn our attention to our address books and components of our practice. This is a space for discussion and discovery.

11.15 – 11.45AM BREAK

CONTRIBUTOR SESSIONS - SATURDAY

11.45 – 12.45PM CHOICE OF:

Room 2: Working with the most reluctant young writers: nurturing creativity, confidence and resilience - First Story - Adam Kammerling, Ashley Hickson-Lovence & Pippa Hennessy

First Story brings the pleasure of creative writing to young people experiencing disadvantage, improving their confidence, creativity and writing craft, by placing professional writers into secondary schools to work intensively with students. Since 2015, our writers-in-residence have been working in Pupil Referral Units with young people who are among the most disadvantaged and disengaged. In this panel session, First Story writers Adam Kammerling and Ashley Hickson-Lovence will share their experiences and reflect on maintaining their own resilience and wellbeing while developing and delivering writing workshops which engage effectively with young people in challenging situations and nurture their confidence and creativity.

Room 3: Places, Walking and Wellbeing - Louise Tondeur, Craig Jordan-Baker & Jess Moriarty

This panel focuses on writing and wellbeing, taking two main strands: the writer as walker, and site-specific writing. Writers have been described variously as flâneurs, wanderers, pilgrims, and as 'observers of the world'. How much does that require us to step outside the ordinary world in order to describe it? If it's true, as e. e. cummings suggests, that this role as writer-outsider means to 'fight the hardest battle which any human being can fight', how do we take care of ourselves? And what if walking is difficult or different, is walking and site-specific writing still generative or even possible?

Room 4: Writing IRL: teaching memoir, autofiction and autobiography workshop - Suzanne Joinson

This session aims to explore teaching creative writing seminars and workshops on memoir, autofiction and autobiography. There are specific challenges to dealing with autobiographical material in a writing environment. These range from confidentiality, and clarity of parameters (it isn't therapy), to managing upsetting material and navigating the process of supporting writers to ensure their story is 'authentic' and yet privacy is maintained where desired. There are also technical issues around defamation upon publication.

HERE
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CONTRIBUTOR SESSIONS - SATURDAY

12.50 – 1.50PM CHOICE OF:

Room 2: Writing Lives: What is the future for Creative Writing in Education in the compulsory and Higher Education sectors? - Sue Dymoke, Barbara Bleiman, Francis Gilbert & Pippa Hennessy

The removal of opportunities for creative work at GCSE, coupled with the diminution of creative writing in Key Stages 2 and 3 (where young people prepare increasingly early for statutory tests and examinations), has decreased the number of students studying English at A level. This is further impacted by a misplaced governmental emphasis on careers, a focus which refuses to acknowledge the long-term value of the creative arts for young people's future lives, their wellbeing and their job prospects. The substantial decrease in those entering the English teaching profession is yet further evidence of a subject in crisis. This conference panel will explore and begin to scope out some of the different perspectives of young people's experiences of creative writing in schools with the aim of setting an agenda for future action.

Room 3: Venue Stories: Supporting and Celebrating Music Venues through Narrative and Memory - Robert Edgar, Dr Fraser Mann, Amy McCarthy, Dr Helen Pleasance

This panel will discuss the development of Venue Stories (Equinox, 2023) produced by academic staff in conjunction with postgraduate students and the Music Venue Trust. It is a participatory anthology of creative non-fiction from a range of voices that remembers, celebrates, and reinvigorates complex and plural relationships with small and independent music spaces. The collection features narratives from a wide community of contributors. These stories capture the transformative experience of being lost in music with spaces acting as time capsules, containing visceral, vivid memories which in turn recognise and promote the importance of venues in constructing identity.

Room 4: Writing to Save your Life Workshop - Jennifer Steil

This session is a hands-on workshop on writing for mental health. More than 200 studies have found that expressive writing can help ease physical pain and alleviate depression and anxiety. Practitioners of expressive writing have fewer doctor visits and improved immune systems, liver functions, and moods. In this troubled time, many of us are suffering trauma and grief—as are our students. Levels of anxiety and depression in university students are at an all-time high. Writing helps us process our experiences and find a way forward. Join writer Jennifer Steil to discuss techniques and benefits of expressive writing, and offer participants exercises to try.

1.50 – 2.30PM LUNCH BREAK

CONTRIBUTOR SESSIONS - SATURDAY

2.30 – 3.30PM

Room 2: *Bea's Witch: An alchemical experiment in creative writing, educational practice and academic research* – Daniel Ingram-Brown

Author, theatre maker and educator Daniel Ingram-Brown will talk about his current PhD research, for which he has written and published a YA novel, *Bea's Witch: A ghostly coming-of-age story*, used the novel as a model to shape two secondary school residencies, resulting in the publication of two anthologies of students' work, and is currently writing a creative-critical thesis to reflect on that process. Daniel will talk about how combining his practice as an author, academic and educator has opened opportunities to work in partnership with schools, universities and creative writing charities, to make his work more sustainable and fulfilling.

Room 3: *Beyond the E word: helping students take their writing degree to the world* - Andrea Holland & Adrienne Jolly

In the Autumn edition of *Writers in Education*, Francis Gilbert writes about the Government's reluctance to celebrate humanities courses; they focus on 'value for money' and the E word, Employability, ignoring the diverse careers available to literature and writing graduates. For students this can be disheartening when, as Francis points out, writers are not just creative, they are problem-solvers, team players and original thinkers. In this talk Andrea Holland, UEA Lecturer and Employability Director and Adrienne Jolly, UEA Careers Advisor, discuss some of the (mis)perceptions about jobs for writers and how skills acquired can be deployed in a wide range of careers, including some jobs that haven't been invented yet.

Room 4: 1) *Journeys in a Changing World* – Joanne Reardon

During 2021 I was in the surreal position of developing a course in travel writing at a time when the world was locked indoors. It seemed inappropriate to be asking students to think about faraway places when most of us could barely leave our homes - there had to be another way to approach this. This paper explores how that approach came out of the challenges we all faced during this time and how this informed my idea of a 'journey'. It considers how writing about journeys can be a way of building resilience in a rapidly changing world.

2) *Making Use of Digital Technologies for Creative Writing in Lockdown* - Patrick Wright

My thoughts for this paper have emerged from my PhD thesis on ekphrasis. Though I began my practice-based research by visiting galleries in person, the COVID-19 pandemic resulted in a shift of methodology: to the use of reproductions, online images, and virtual gallery tours as prompts for poems. I will discuss the implications of working in this way with reference to André Malraux's 'imaginary museum', immediacy versus representation, and the possibilities of 'travel' for creative writing practitioners who are unable to journey to their source of inspiration. This might be due to disability, social exclusion, or financial restriction.

3.30 – 4.00PM **BREAK**

CONTRIBUTOR SESSIONS - SATURDAY

4.00 – 4.50PM CHOICE OF:

Room 2: Improving your writing by targeting specific audiences workshop - Francis Gilbert

This interactive workshop will illustrate how and why teacher-writers can improve their craft and pedagogy by writing for a specific audience. It will share what was learnt from an innovative collaboration between a university teacher-education department, an inner-city secondary school and the United Kingdom's National Maritime Museum. Multimodality (Barnard 2019) inspired the project: local spaces, institutional settings, historical objects, photographs, pictures, time-travelling films and narratives motivated a teacher-writer & participants to read and respond imaginatively to the world. It will share the author's findings that writing for the specific audience of school children in this case helped him improve his own creative writing in surprising ways. The workshop will invite delegates to write their own multimodal scripts, targeting specific audiences of their choice and using what was learnt from the project as inspiration.

Room 3: Creating community narratives through exploring individual and collective stories - Marnie Forbes Eldridge

An interactive workshop exploring how writing can bring a community together with reference to Writing with Young People- their lives, their landscape, and their stories. It will investigate creating community narratives through discovering and developing stories. You will explore story creation and discuss the impact on community, identity, and wellbeing. Transferable prompts will be used and given, examples from successful projects, including the first performance of a collective school and community play at Stonehenge, and intergenerational creation at Corsham StoryTown will be investigated. This will sit with how creating with others supports and inspires a writer's own work.

Room 4: 1) What difference will your doctorate make? - Jane Moss

If you are a doctoral candidate, or recently completed, this session is for you. Hosted by Jane Moss, it opens with a brief presentation raising questions about the tangible outcomes of doctoral research: new knowledge leading to change, how our results can help sustain future practice, and who will benefit. Jane will offer thoughts related to her own AHRC-funded enquiry into the novel as a vehicle for community participation, then lead discussion. Bring your own ideas and aspirations for the impact of your PhD, how it will progress your career, and how to get it out there.

2) To PhD or not to PhD: Getting started in teaching Creative Writing - Ruth Moore & Sarah Stretton

Teaching creative writing opens up intriguing opportunities to diversify and grow as a writer, but for emerging artists without a substantial publication history it can be tricky to get started. One route is to undertake a PhD in Creative Writing, building teaching experience in HE as you go, but many other paths are available. In this workshop we will share two 'early career' perspectives and make space for your experiences and ideas. We will discuss the promises and pitfalls of getting your foot in the door in HE and other environments and ask what emerging writers have to offer.

CLOSING SESSION



WRITING ELSEWHERE: CHINESE DIASPORIC POETS KAREN CHEUNG, ANTONY HUEN, L KIEW & JENNIFER WONG 5PM - 5.45PM, Room 1

In this panel, we will explore the practice and identity of Asian diasporic / transnational writers in the 21st century. As they straddle different cultural and material histories, racial identities, and languages, how do they find new ways to write about place(s)? The panelists include award-winning writers Karen Cheung, Antony Huen, L Kiew, and Jennifer Wong, who will draw on her book *Identity, Home and Writing Elsewhere: Contemporary Chinese Diaspora Poetry* (Bloomsbury Academic, 2022). Together, the writers will discuss the complexity and hybridity of their writing identities as well as their experience of place. The panel discussion will include a reading of prose and poetry.

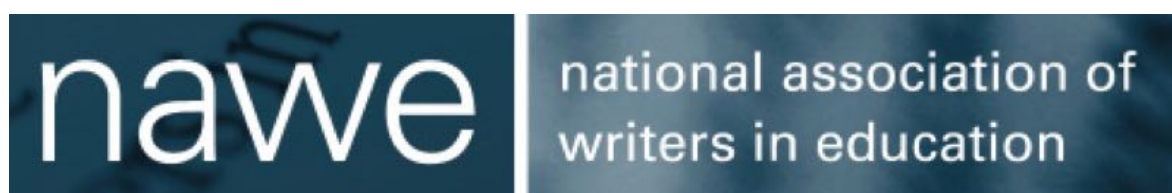
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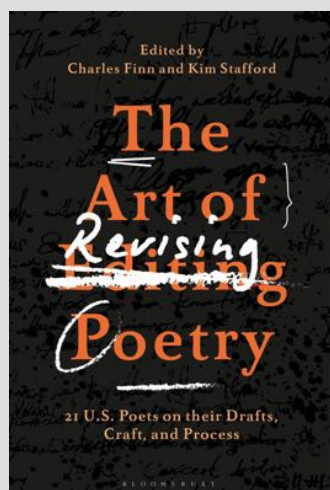
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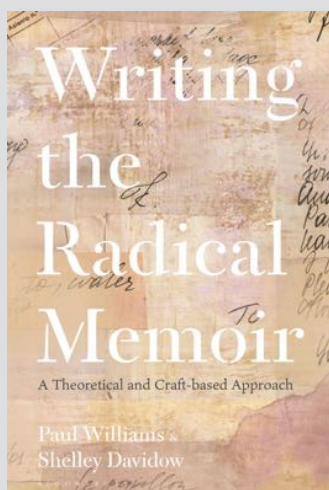
Join the NAWE team as we explore key themes emerging from the conference, and discuss ways of carrying them forward into our practice.



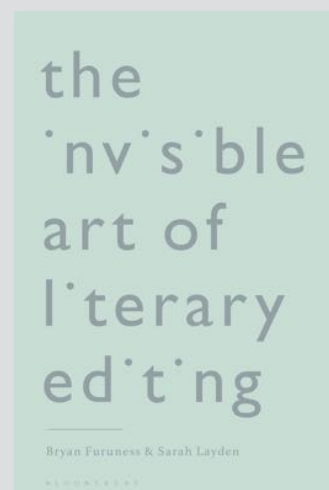
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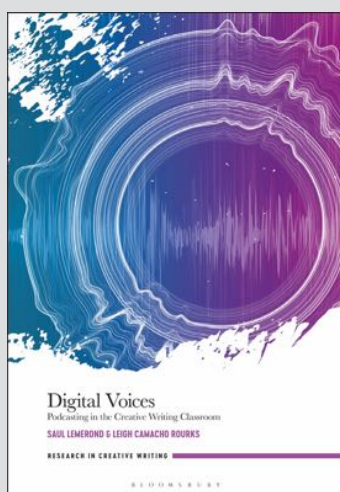
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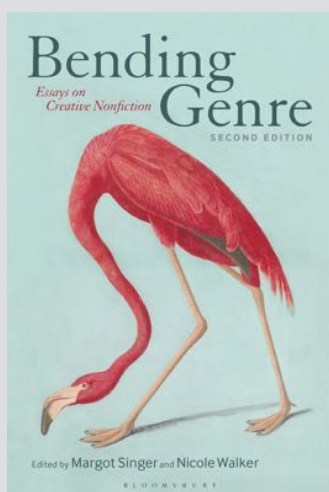
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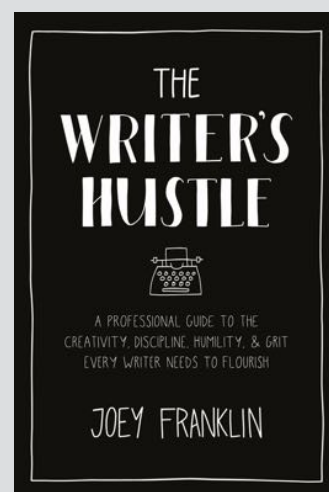
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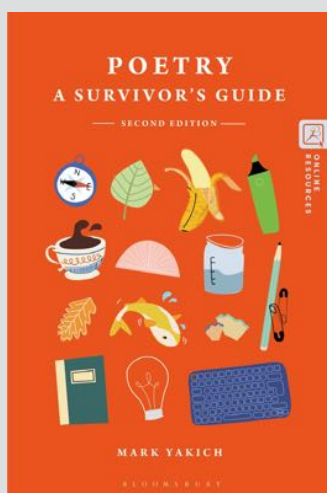
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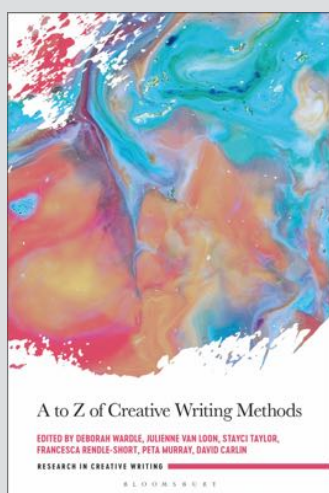
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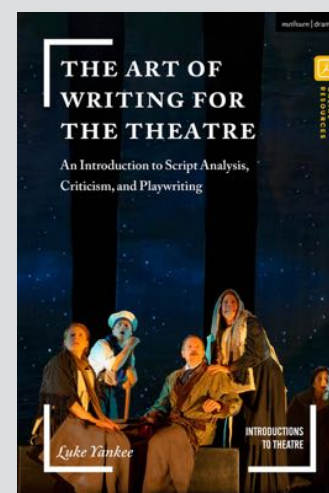
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CONTRIBUTOR BIOGRAPHIES

Romalyn Ante is a Filipino-British, Wolverhampton-based poet, essayist, and editor. She is co-founding editor of *harana* poetry, a magazine for poets who write in English as a second or parallel language. Her debut collection is *Antiemetic for Homesickness* (Chatto & Windus). She was recently awarded the Jerwood Compton Poetry Fellowship.

Dr. Aanka Batta is an Indian poet, academic and diversity advocate residing in the UK. She uses the performance arts to raise awareness around race, migration and gender. She has performed her poetry nationally and lectures across universities. She also supports people of colour experiencing racially motivated incidents on a one to one basis.

Melissa Bailey has worked for the Open University since 2006, first as tutor, then as Staff tutor. She is a Senior Fellow of the Higher Education Academy, and currently studying for a PhD. Personal experience of loss has developed her interest in how traumatic life events affect us as teachers and writers.

Susmita Bhattacharya's debut novel, *The Normal State of Mind* (Parthian, 2015) was long-listed at the Mumbai Film Festival, 2018 and *Table Manners* (Dahlia Publishing, 2018) won the Saboteur Award for Best Short Story Collection (2019). She teaches creative writing at Winchester University and is co-founder of Write Beyond Borders project.

Julia Bird grew up in Gloucestershire and now lives in London, where she works for the Poetry Society and as an independent literature producer and promoter at Jaybird Live Literature. She has two poetry collections with Salt – *Hannah and the Monk* (2008) and *Twenty-four Seven Blossom* (2013). *Now You Can Look*, an illustrated poetry pamphlet, was published in 2017 and her poetry collection, *is, thinks Pearl* in 2021, both by The Emma Press.

Barbara Bleiman, is a Fiction Writer and Education consultant at The English and Media Centre.

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

Sarah Bower writes fiction and creative non-fiction. A novella, *Lines and Shadows*, will be published in 2023. She is an Associate Lecturer at the Open University, where she is also a PhD candidate in creative and critical writing. Her younger son is currently serving a thirteen year prison sentence.

Elen Caldecott is a writer for children whose novels celebrate working-class lives. She teaches Creative Writing at Lancaster University, but also works on creative projects with children and families in communities who experience the negative effects of inequality.

Anne Caldwell is a writer and editor based in West Yorkshire with a passion for writing about place and ecological themes. She works for the Open University and is a Royal Literary Fund Fellow. Her poetry has appeared in a range of publications in the UK and

CONTRIBUTOR BIOGRAPHIES

internationally, including 'The Rialto', 'Tract', 'Poetry Wales', 'Rabbit' and 'Axon'. She has published poetry collections including 'Painting the Spiral Staircase' (Cinnamon Press, 2016). In 2019, she was co-editor of 'The Valley Press Anthology of Prose Poetry' alongside Oz Hardwick. Her fourth collection of prose poetry, 'Alice and the North', was published by Valley Press in November 2020. She has also just co-edited a book of essays on prose poetry called 'Prose Poetry Theory and Practice' (Routledge 2022) with Oz Hardwick.

Liz Cashdan is a published poet and tutor at the Open College of the Arts and at the Folk House in Bristol. She has been a secondary school English teacher and a writer visiting primary and secondary schools. She is a former Chair of NAWÉ and now serves on the Community Subcommittee. *Things of Substance: New and Selected Poems* was published by Five Leaves Publications.

Karen Cheung is a writer from Hong Kong, and the author of *The Impossible City: A Hong Kong Memoir* (Random House), which was longlisted for the Andrew Medal for Excellence in Nonfiction, and selected as one of the best books of the year by the Washington Post and The Economist. Cheung's essays, reported features, and cultural criticism have been published in the New York Times, Foreign Policy, This American Life, New Statesman, The Rumpus, Evergreen Review, The Offing, and elsewhere.

Abi Curtis is Professor of Creative Writing at York St John University. She is the author of two poetry collections, *Unexpected Weather* and *The Glass Delusion* (Salt) and a novel, *Water & Glass* (Cloud Lodge). She has had stories placed in the Bridport Prize, Fish Prize and Alpine Fellowship Prize and has been the recipient of an Eric Gregory Award and a Somerset Maugham Award. She has written fiction, poetry and non-fiction on a range of subjects from the uncanny, to squid in literature, to elegy, to the non-human. She enjoys collaborating across disciplines with musicians, artists and scientists. She lives in York with her husband and two sons.

Jonathan Davidson is a poet, writer and literature activist. He lives in the English Midlands but works internationally. His poetry has been widely published and he has also written memoir and criticism. His radio dramas and adaptations have been broadcast by BBC Radios 3 and 4. Much of his work is focussed on how writing – especially poetry – is experienced by readers and listeners. Jonathan's latest poetry collection is *A Commonplace – Apples, Bricks & Other People's Poems* (Smith|Doorstop, August 2020).

Paige Davis is a Developmental Psychologist, and mother of two boys. Growing up in the United States and then immigrating to England when her first son was twenty months old has taught her a lot about how parents raise children across these two cultures. Usually, Paige publishes academic works based on Psychology and imagination, however the Penning Parenthood Workshop series that Abi and she put on, pushed her to get out of her comfort zone and write more creatively. In her free time Paige is a breastfeeding peer supporter, she knits, sews, and spends time with her partner and children.

CONTRIBUTOR BIOGRAPHIES

Steve Dearden is Director of The Writing Squad, developing writers across the north of England. He has worked locally as Director of Ilkley Literature Festival, regionally as Literature Officer for Yorkshire Arts and led the National Association for Literature Development. In his freelance work he has acted as a consultant for a wide range of literature and arts organisations, produced site specific work and helped develop cultural policies most recently in Stockport. He writes short stories. Steve is a Visiting Academic at Manchester Metropolitan University and an Honorary Fellow of the Royal Society of Literature.

Rebecca DeWald looks after NCW's emerging literary translators and their mentors. She is a bilingual emerging literary translator herself and an experienced academic, non-fiction and commercial translator (German, French, Spanish) with a PhD in Translation Studies. She is co-chair of the Translators Association Committee (Society of Authors) and runs the monthly Translators' Stammtisch and Translation Theory Lab at the Goethe-Institut Glasgow.

Nikolai Duffy is a Senior Lecturer in the Department of English at Manchester Metropolitan University, where he specialises in the relationship between critical and creative writing. He is also a member of the NAWA Higher Education Committee.

Sue Dymoke is a poet and Associate Professor in Education at Nottingham Trent University. Current research focuses on Young Poets' Stories of creative development. Books include: *What They Left Behind* (Shoestring Press); *Making Poetry Matter: International research on poetry pedagogy and Making Poetry Happen: Transforming the poetry classroom* (Bloomsbury). suedymokepoetry.com

Robert Edgar is Professor of Writing and Popular Culture at York St John University, UK. He has published on film language, screenwriting and adaptation. Other publications include, *Music, Memory and Memoir* (2019), *Thomas Hardy and the Folk Horror Tradition* (2023), *Routledge Companion to Folk Horror* (2024), and *Venue Stories* (2023).

Marnie Forbes Eldridge is a writer, storyteller and theatre practitioner. She has worked for the RSC and Salisbury Playhouse, taught from Primary to Postgraduate, trained teachers in using creativity in all of the curriculum, freelance Associate Director of Prime Theatre, Writer Producer for Paper Nations and has been supported by ACE www.marnieforbeseldridge.com

Carrie Etter is an American expatriate resident in England since 2001 and a member of the creative writing faculty at the University of Bristol. She has published four collections, most recently *The Weather in Normal* (UK: Seren; US: Station Hill, 2018), a Poetry Book Society recommendation.

Brad Gyori is a Principal Academic in Digital Storytelling at Bournemouth University.

Francis Gilbert was a teacher for twenty-five years. He is the author of books including *I'm A Teacher*, *Get Me Out Of Here* (2004), *Analysis and Study Guide: Dr Jekyll and Mr Hyde* (2015), *The Mindful English Teacher* (2018) and *Snow on the Danube* (2019). He is a senior lecturer in education at Goldsmiths, University of London, where he is the course leader

CONTRIBUTOR BIOGRAPHIES

for PGCE English and the head of the MA in Creative Writing and Education. He is a member of NAWE's HE Committee and a Senior Fellow of the HEA.

Chris Gribble is the Chief Executive of the National Centre for Writing, based in Norwich, England's first UNESCO City of Literature. NCW works with early career writers and literary translators, readers, audiences and communities to connect and transform lives through words. He is Chair of the International Cities of Refuge Network (www.icorn.org), sits on the Board of Carcanet Press and is a judge of the Polari Prize. He is a jury member for the Mayor Paweł Adamowicz Award in partnership with the European Committee of the Regions, the City of Gdansk and ICORN and was on the selection panel for the UK's most recently appointed Poet Laureate, Simon Armitage.

Roma Havers is Learning Manager Manchester Poetry Library. She is a facilitator and poetry mentor, specialising in supporting early career writers, and developing and delivering educational resources with particular attention to providing for diverse communities. She is an Anti-Racism training facilitator, editor, writes and performs, and sits on consultancy groups across Manchester. She took part in the Clore Inclusive Cultures Programme 2022 - a disabled-led professional development programme for cultural leaders.

Pippa Hennessy is a writer living in Nottingham who has published poetry, graphic fiction and creative non-fiction. She has an MA in Creative Writing, has worked as a publisher for Five Leaves since 2010, and is First Story's writer development lead and regional programme manager for the East Midlands.

Ashley Hickson-Lovence is a former secondary school English teacher. He is completing his PhD in Creative and Critical Writing at UEA and lectures in Creative Writing at the Arts University Bournemouth. He has published two novels, *The 395* and *Your Show*, and has been a First Story writer-in-residence since 2020.

Andrea Holland teaches Creative Writing at UEA and is the author of *Broadcasting* (Norfolk Commission for Poetry winner) and *Borrowed*. She is a contributor to *The Portable Poetry Workshop* (Palgrave/Macmillan) and has published articles on poetry, writing and collaboration. Andrea sits on the Board of the European Association of Creative Writing Programs and NAWE's H.E. committee.

Antony Huen is an academic and writer from Hong Kong. He has published on a range of Hong Kong and British writers, including Sarah Howe, Jennifer Wong, Kit Fan, George Szirtes, Pascale Petit and Tamar Yoseloff. His works have appeared in *Dark Horse*, *English*, *Early Popular Visual Culture*, *Onxonian Review*, *PN Review*, *Poetry Wales*, *Wasafiri*, *World Literature Today*, and elsewhere. He is the winner of the inaugural Wasafiri Essay Prize.

Daniel Ingram-Brown is an author, theatre maker and educator. He's published four novels, is Co-Artistic Director of Suitcase and Spectacles Theatre, has worked as a writer-in-residence at six secondary schools, and is developing creative curriculum approaches in primary schools with Leeds Beckett University's Story Makers Company.

CONTRIBUTOR BIOGRAPHIES

Aiysha Jahan is a writer, teacher and mentor. She teaches creative writing at the University of Exeter and enjoys working on projects that explore home and belonging. She is co-founder of the Write Beyond Borders writing project. She has been published in Three-penny Review, Wasafiri and elsewhere.

Matthew Jarvis is currently Deputy Head of the Graduate School at Aberystwyth University. His research focuses on the English-language poetry of Wales, with particular emphasis on the 1960s to the present. He is a published poet and has held various leadership and advisory roles in Wales's literary industry.

Suzanne Joinson is Reader in Creative Writing at the University of Chichester, lecturing in fiction and creative nonfiction across undergraduate and postgraduate programmes. Adrienne Jolly is a Careers Advisor, module tutor, and HEA Senior Fellow at the University of East Anglia. With particular focus on the Arts & Humanities, her interests lie in curriculum development and supporting students, including student writers, to recognise and articulate the value inherent in their discipline.

Adrienne Jolly is a Careers Advisor, module tutor, and HEA Senior Fellow at the University of East Anglia. With particular focus on the Arts & Humanities, her interests lie in curriculum development and supporting students, including student writers, to recognise and articulate the value inherent in their discipline.

Emilie Lauren Jones is Coventry's first Poet Laureate. Emilie has performed alongside poets such as Simon Armitage, Roy McFarlane and Hollie McNish, and her poetry has been featured on local and national radio and television. Her poems have appeared in a variety of magazines and anthologies. Emilie facilitates writing workshops for adults and young people, in schools, care homes, community groups (and anywhere else!), to share her love of words. She has delivered sessions in person and online for a variety of organisations including NAWG, Arvon, Writing West Midlands, Positive Images Festival, Wilderness Festival, BBC CSL and more.

Melanie Jones is a PhD student at Birkbeck University where she teaches on the Creative Writing BA. She also works with 14-19 year olds whose anxiety means they are unable to access mainstream education. Melanie is working on a collection of short stories inspired by her PhD research into anxiety and creativity.

Craig Jordan-Baker has published fiction in publications including New Writing, Text, the époque press é-zine. His drama has been widely performed in the UK and he has had work commissioned by institutions such as The National Archives, Brighton Museums and the Theatre Royal Brighton. He has published one novel *The Nacullians* (époque press 2020) and one work of non-fiction *If the River is Hidden* (époque press 2022). He is currently co-editing *Writing Landscape and Setting in the Anthropocene - Britain and Beyond* for Palgrave. Craig is a Senior Lecturer in Creative Writing at the University of Brighton. Adam Kammerling is a poet, educator and theatre-maker. A former UK poetry slam champion, he published his first collection, *Seder*, in 2020 and in 2022 he toured a multidisciplinary performance of dance, spoken word and live music developed from the collection. He has been a First Story writer-in-residence since 2016.

CONTRIBUTOR BIOGRAPHIES

Laurence Kidd is a Writer/ Educator, with 20 years' experience working within an AP/PRU setting. He has a Creative Writing BA from Birkbeck College and an MA Writer/Educator from Goldsmiths College, University of London. He is passionate about developing creative writing projects for young people.

L. Kiew is a chinese-malaysian living in London, working as a charity sector leader and accountant. She holds a MSc in Creative Writing and Literary Studies from Edinburgh University. Her debut pamphlet *The Unquiet* was published by Offord Road Books in 2019. She was longlisted in the 2019 National Poetry Competition and was a 2019/2020 London Library Emerging Writer. Her collection *More Than Weeds* is published by Nine Arches Press in February 2023.

Seraphima Kennedy is a poet and journalist. Her writing has been published in *The Guardian*, *The Rialto* and *The White Review*. She lives in London with her partner and young daughter and has encyclopaedic knowledge of north London playgrounds.

Sophie Lau is a freelance creative and educator who produces work inspired by her experiences navigating life as a British Chinese woman. When she's not playing with her dog, Doughnut, she is writing poetry, tutoring languages, delivering creative translation workshops, and travelling the world with her film camera in tow.

Fraser Mann is a Senior Lecturer in Literature at York St. John University, UK. He specialises in American writing with interests in conflict, testimony, and trauma. He has published on Hemingway, Jones and Mailer. He works on music writing as creative non-fiction and co-edited *Music, Memory and Memoir* (2019) and *Venue Stories* (2023).

Amy McCarthy is a PhD student at York St John University researching indie music memoirs. In 2018, she was the winner of the Wilko Johnson Writing Award. Her personal essays on the Teesside area have been published in *The Line Between Two Towns* (2017), *Fan Club* (2019) and *Venue Stories* (2023).

Leanne Moden has worked with First Story, the NLT, Arts Council England, Writing East Midlands, the National Justice Museum, and the University of Nottingham. As a poet, she's released two collections, written a stage show, and performed everywhere from caves and canal boats to the Royal Albert Hall.

Kim Moore's first collection *The Art of Falling* (Seren 2015) won the Geoffrey Faber Memorial Prize. Her second collection *All The Men I Never Married* (Seren, 2021) won the 2022 Forward Prize for Best Collection.

CONTRIBUTOR BIOGRAPHIES

Ruth Moore writes fiction and poetry, winner of the Bath Children's Novel Award (2020), and highly commended for the HWA Dorothy Dunnett award (2022). After years in theatre/education, her PhD at Exeter University focuses on children's historical fiction. She is represented by Steph Thwaites at Curtis Brown. Twitter: @RuthMoore

Jess Moriarty is a Principal Lecturer in Creative Writing at the University of Brighton where she leads the Creative Writing MA and is co-director for the Centre of Arts and Wellbeing. She has published on autoethnography and creative writing pedagogy and is series director for Performance and Communities for Intellect Books. Her latest book for Routledge is on Creative Conversations and her last book for Triarchy was Walking for Creative Recovery.

Jane Moss co-chairs the NAWE Community Writers' sub-committee with Caleb Parkin. Based in Cornwall, she facilitates writing with community groups, charities, hospices, and carers support organisations. She also hosts retreats and courses with The Writing Retreat and is completing a PhD about a participatory community novel, funded by AHRC at Falmouth University. For information visit www.janemoss.com

Joanna Nadin is a writer for young people and adults whose novels explore concepts of class and self-identity, and our ability to manipulate or shift within these. She is Acting Course Director of the MA in Creative Writing at the University of Bristol, and an Essex girl.

Katrina Naomi is the winner of the 2021 Keats-Shelley Prize. Her most recent collection, Wild Persistence, (Seren, 2020), received an Authors' Foundation award from the Society of Authors. Same But Different, a poetic collaboration with Helen Mort, (Hazel Press, 2021) won the 2022 Saboteur Award for Best Collaboration. The Way the Crocodile Taught Me (Seren, 2016) was a #FoylesFiveForPoetry and received an Arts Council award. Her poetry has appeared on Poems on the Underground and BBC Radio 4's Front Row, and in The TLS, The Poetry Review and Modern Poetry in Translation. Katrina has a PhD in creative writing (Goldsmiths) and teaches for Arvon and the Poetry School. She lives in Cornwall.

Caleb Parkin, Bristol City Poet 2020-22, is widely published and shortlisted, tutoring extensively. Publications include: This Fruiting Body (Nine Arches Press, 2021); The Coin (Broken Sleep, 2022); All the Cancelled Parties (Bristol Ideas, 2022). MSc in Creative Writing for Therapeutic Purposes; PhD with University of Exeter from 2023.

Nazneen Ahmed Pathak is a poet, novelist and textiles artist who lives in Southampton. She teaches creative writing at the University of Exeter and her forthcoming YA novel will be published by Penguin in 2023. She is co-founder of the Write Beyond Borders writing project.

Darryl Peers is an AHRC-funded Creative Writing PhD candidate at Manchester Writing School, at Manchester Metropolitan University, where he is writing his first novel.

Helen Pleasance is a Senior Lecturer in Creative Writing at York St John University. She has written on the Moors murders, the spectral form of memoir and music memoirs. She is currently working on a hybrid family memoir about the women in her family and needlework.

CONTRIBUTOR BIOGRAPHIES

Jim Pope is a Principal Academic in English and Communication at Bournemouth University.

Kate Potts teaches creative writing for Middlesex University and The Poetry School, freelances as a mentor and editor, and is marketing manager for an independent publisher. Her collection *Feral* (Bloodaxe 2018) was a Poetry Book Society choice and a Telegraph poetry book of the month.

Liba Ravindran is a poet from Sri Lankan Tamil heritage, born in Norway and presently living in North London. He has been writing for eight years with a breadth of material spanning poetry, essays, short stories and a play. Liba has been using his poetry for grassroots change as a community activist and involved in the local poetry/spoken word scene in London through readings at various venues. He has been recognised for his work through winning competitions, being published in anthologies and being a booked performer.

Joanne Reardon is Senior Lecturer in Creative Writing at the Open University. Her first novel, 'The Weight of Bones', was published by Cinnamon Press in 2020 and shortlisted for Cinnamon's Debut Novel Award. She collaborates with artists on site specific projects, most recently with Natalie Sirett on 'Medusa and her Sisters' at Burgh House in Hampstead. She was consultant on the acclaimed BBC OU co-production travel writing series, 'Write Around the World' (2021), featuring Richard E. Grant.

Deanna Rodger is a notable poet and facilitator whose career has spanned decades and continents. She currently co-leads a module at UWE with Alyson Hallett called Poetry and Public Engagement and is developing an Arts Council funded creative facilitation training programme called Who Knows Poetry.

Clare Shaw (they/them) has four poetry collections with Bloodaxe. Their latest collection *Towards a General Theory of Love* (2022) was awarded a Northern Writer's Award, and was a Poetry Society Book of the Year 2022. Clare is Co-Director of the Kendal Poetry Festival, a member of the Folio Academy, a Royal Literary Associate, and a regular tutor for Wordsworth Grasmere and the Arvon Foundation. With a background in mental health and education, Clare is an advocate for writing as a tool of social and personal change. They work tirelessly to engage new audiences with poetry, and as Project Lead for the Royal Literary Fund, were responsible for setting up writing projects across the UK.

Cindy Shearer is Program Chair for the MFA in Interdisciplinary Arts and Writing and the PhD in Integral Transpersonal Psychology at CIIS in San Francisco, California. She is a writer, text/image artist, and curator. Through the MFA, she publishes the podcasts, *Meaning Making and Artifact*.

Rob Smith is Director of Ministry of Stories, responsible for leading the organisation with a mixture of mischief and mastery. With a career in the arts and creative learning, Rob founded Wave - Arts Education Agency in Bournemouth and Poole, and led the transformation of the Education and Learning programme at Bow Arts. Rob is inspired by the ideas and imaginations of children and young people, and the power of their voices to make change in the world.

CONTRIBUTOR BIOGRAPHIES

Aki Schilz is the Director of The Literary Consultancy. She has written for the Bookseller, PEN Transmissions, and the Young Writer of the Year Award website. In 2018, Aki was announced as one of the #FutureBook40, a list of the UK's top 40 innovators in publishing, for her work at TLC and her [#BookJobTransparency](#) campaign. In 2019 she was shortlisted for the Kim Scott Walwyn Prize for women in publishing, and in 2020 was announced as one of the Top 100 Ethnic Minority Future Leaders in the EMpower list. She has twice featured in the Bookseller 150, an annual list of the 150 most influential people in UK publishing (2020; 2021). Aki is currently Vice Chair of English PEN.

Sarah Stretton is a speculative poetry and fiction writer, winner of the SaveAs International Prose prize (2019) and longlisted for the Primadonna Prize (2020). Her work has been published in Oxford Poetry, Popshot and Retreat West to name a few. By day, she teaches literature, language and writing. Instagram: @selectedfictions

Jennifer Steil is the author of Exile Music, which won Grand Prize in the Eyelands 2020 Book Awards; the Multicultural International Book Award; and was a finalist for the Lambda Literary Lesbian Fiction Award. Previous books include the novel The Ambassador's Wife and memoir The Woman Who Fell From the Sky. I've also been writing several stories and essays about issues relating to ovarian cancer. One recent essay is forthcoming in an issue of the Kenyon Review.

Becky Swain is Director of Manchester Poetry Library, the North West's first public poetry library, which opened in 2021 at Manchester Metropolitan University and celebrates language in all of its diversity. She has experience leading arts, literature and multilingual programmes at organisations including Arvon, Creative Partnerships, and Creativity Culture and Education, and is an experienced youth worker, English and Drama teacher, coach and arts learning facilitator. A Clore Fellow (2009), and a Fellow of the Royal Society of the Arts, she is a member of the Advisory Group and Young Poets' Stories, a poetry writing development research.

Lucy Sweetman is a Senior Lecturer in Creative Writing at Bath Spa University. Her research is focused on memoir, the literary essay, and using creative writing to respond to and make sense of national and global political events. Lucy also researches and writes about teaching and learning in higher education. Her most recent publication is a co-edited volume on leadership in higher education. Before coming to Bath Spa University, Lucy spent more than twenty years working in the voluntary sector with vulnerable and marginalized young people.

Shagufta Sharmeen Tania was born in Bangladesh. She is a translator and writer of fiction and non-fiction. Her work has appeared in Wasafiri, Asia Literary Review, City Press, Massachusetts Review and a Speaking Volumes Anthology, and she was long listed for the BBC Short Story Award 2021. She has recently finished self-translating her series of retold fairy tales with a feminist slant.

Lou Tondeur began working in community theatre and T.I.E. when she was still an undergraduate at the University of East Anglia, before returning to UEA to study for an MA in Creative Writing. She subsequently published two novels with Headline Review, The Water's Edge and The Haven Home for Delinquent Girls.

CONTRIBUTOR BIOGRAPHIES

In 2018 Lou published a collection of site-specific short stories called *Unusual Places* and she has recently written a series of accessible walks for the National Writers' Centre in Norwich. She teaches Creative Writing part-time at the University of Brighton and the Open University.

Catherine Wilcox is the Academic Director of the Manchester Writing School and Manchester Metropolitan University, and Programme Leader for MA/MfA in Creative Writing. She is a senior lecturer, and writing as Catherine Fox, is author of eight novels.

Anthony Wilson is a poet and senior lecturer at the University of Exeter. His projects include *Poetry Matters* (ESRC, 2010-12) and *Teachers as Writers* (ACE, 2017). His current project is *Young Poets' Stories* (Foyle Foundation) exploring the impact of mentoring on prizewinning young poets. www.anthonywilsonpoetry.com.

Jennifer Wong was born and raised in Hong Kong and now based in the UK. She has a creative writing PhD from Oxford Brookes University. Wong is the author of three poetry collections including *回家 Letters Home* (Nine Arches Press, 2020), which was the PBS Spring 2020 Wild Card Choice. She has taught creative writing at Poetry School, Oxford Brookes University, City Lit and was writer in residence at Wasafiri in 2021. She was a visiting fellow at Oxford TORCH in 2022. Her book, *Identity, Home and Writing Elsewhere in Contemporary Chinese Diaspora Poetry*, is forthcoming from Bloomsbury Academic in February 2023.

Patrick Wright has a poetry collection, *Full Sight of Her*, published by Eyewear Publishing (2020). He has been shortlisted for the Bridport Prize and teaches English Literature and Creative Writing at the Open University. He has also recently completed a PhD in Creative Writing, on the ekphrasis of modern and contemporary art, supervised by Jane Yeh and Siobhan Campbell.

Write & Shine runs a programme of early morning writing events, workshops and online courses. The programme draws inspiration from the rhythms of the natural world, running in tune with the seasons—from spring to winter. Write & Shine was founded by writer and early riser Gemma Seltzer, who leads the workshops along with a set of inspiring poets, artists and creatives as guest tutors. write-and-shine.com

Jennifer Young has taught Creative Writing in universities for over 15 years. She is the Head of Writing and Journalism at Falmouth University and the incoming chair of NAWE's HE Committee. Jennifer is a SFHEA, and has a PhD in Creative Writing Southampton University. Jennifer's research is in blending of creativity with heritage. She writes historical thrillers. Her current project is based on recording stories of domestic abuse survivors.

Anam Zafar is a translator working from Arabic and French to English. This year she received a PEN Translates Award for her co-translation, with Nadiyah Abdullatif, of Lena Merhej's graphic novel *YOGHURT AND JAM*, which comes out later this year with Balestier Press. She also runs creative translation workshops for young people in collaboration with the Stephen Spender Trust and the National Centre for Writing, and volunteers for World Kid Lit. Twitter: [@anam_translates](https://twitter.com/anam_translates); www.anamzafar.com.

GUESTS AT PREVIOUS CONFERENCES...



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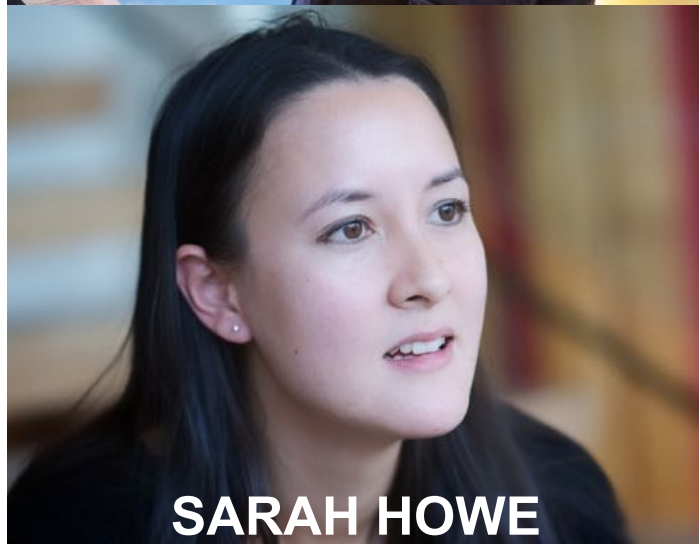
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NAWE is the subject association for Creative Writing. We are a registered charity representing and supporting writers and all those involved in the development of creative writing both in formal education and community contexts. Our membership includes not only writers but also teachers, arts advisers, students, literature workers and librarians.

Membership benefits (depending on category) include:

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- exclusive access to Writing in Education, our digital magazine featuring tips to improve your practice
- reduced rate booking for our conferences and other professional development opportunities
- advice and assistance in setting up projects
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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 access to the NAWE magazine.

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NAWE VIRTUAL CONFERENCE: LIVING AS A WRITER

FRIDAY 10TH MARCH

Time	Room 1 (Webinar)	Room 2	Room 3	Room 4
7.30 - 9.00		Write & Shine - booked separately to the conference (limited capacity, additional payment required)		
9.00 - 9.25			Cuppa & a Chat - a networking space, led by NAWE	Community Writers' Meetup - Jane Moss & Caleb Parkin
9.30 - 9.45	Welcome Session: Living as a Writer with Lucy Sweetman & Seraphima Kennedy			
9.45 - 10.10		Kiran Collective & Words Beyond Borders Project - Susmita Bhattacharya, Dr Aiysha Jahan, Dr Nazneen Ahmed Pathak	The Art and the Craft: EACWP VI International Pedagogical Conference - Lorena Briedis	Pretenders: imposter syndrome in creative writing and beyond - Kate Potts
10.15 - 11.15	Key Note: The Future of Education - Blake Morrison & Maura Dooley with Lucy Sweetman			
11.15 - 11.45	BREAK			
11.45 - 12.45		Making Hybrid Literature Events Accessible - Kim Moore, Clare Shaw (Kendal Poetry Festival), Becky Swain, Roma Havers (Manchester Poetry Library), Seraphima Kennedy (NAWE)	The Cost of Living: A Poets' Roundtable - Romalyn Ante, Carrie Etter & Caleb Parkin.	Class and The Writer, or How Do You Pronounce Hegemony? - Elen Caldecott & Joanna Nadin
12.50 - 13.50		Scenes from Early Parenthood – Creative Writing and the Parental Experience - Abi Curtis & Paige Davis	How to manage the business side of being a freelance creative writer - Julia Bird	Moments of Being and the Decisive Moment - Liz Cashdan
13.50 - 14.15	LUNCH BREAK			
14.15 - 15.15		Visible Communities: Translation in Education and Communities - National Centre for Writing - Sawad Hussain, Shagufta Sharmeen Tania, Sophie Lau & Rebecca DeWald	Light My Fire: Writing & the Menopause - Katrina Naomi	How to make poetry exciting for young people - Emilie Lauren Jones
15.30 - 16.30	Can I afford to be a writer? - Aki Schilz, Steve Dearden, Rob Smith, Chris Gribble chaired by Seraphima Kennedy		Writing as an Act of Survival - Sarah Bower & Melissa Bailey	Communal Creativity: Empowering Groups to Give Writing a Go Workshop - Leanne Moden
16.30 - 16.45	BREAK			
16.45 - 17.45		Creative Writing PhDs in an Age of Anxiety: Creating a Confident and Resilient Research Culture - Professor Matthew Jarvis, Dr Nikolai Duffy, Dr Catherine Wilcox, Dr Kim Moore, Darryl Peers	Anti-Oppression Circle: Poetry and System Change - Aanka Batta & Liba Ravindran	Podcast Writing Workshop - Place Writing and The Bronte Parsonage - Anne Caldwell
17.45 - 19:00	BREAK			
19.00 - 20.00	Key Note: Living as a Writer - Patrice Lawrence with Jonathan Davidson			

CONFERENCE PROGRAMME

SATURDAY 11TH MARCH				
Time	Room 1	Room 2	Room 3	Room 4
8.45 - 9.15		Cuppa & a Chat - a networking space, led by NAWE		Write Your Way Back - Melanie Jones
9.20 - 10.10		'They hike you up': the impact of social networks in the lives of young poets - Anthony Wilson & Sue Dymoke	Writers in Higher Education Meet Up with Jennifer Young	Start Again: Practices for a Sustainable Writer's Life Workshop - Cindy Shearer
10.15 - 11.15		1) Life Choices: Co-creating Digital Interactive Stories with Young People in the Community - Brad Gyori & Jim Pope 2) The Community Classroom - Laurence Kidd	How to access Arts Council & other funding with Jonathan Davidson	Creative Facilitation Training - Deanna Rodger
11.15 - 11.45	BREAK			
11.45 - 12.45		Working with the most reluctant young writers: nurturing creativity, confidence and resilience - First Story - Adam Kammerling, Ashley Hickson-Lovence &	Places, Walking and Wellbeing - Louise Tondeur, Craig Jordan-Baker & Jess Moriarty	Writing IRL: teaching memoir, autofiction and autobiography workshop - Suzanne Joinson
12:50 - 13.50		Writing Lives: What is the future for Creative Writing in Education in the compulsory and Higher Education sectors? - Barbara Bleiman, Francis Gilbert and Pippa Hennessy	Venue Stories: Supporting and Celebrating Music Venues through Narrative and Memory - Robert Edgar, Dr Fraser Mann, Amy McCarthy, Dr Helen Pleasance	Writing to Save your Life Workshop - Jennifer Steil
13.50 - 14.30	LUNCH BREAK			
14.30 - 15.30		Bea's Witch - Daniel Ingram Brown	Beyond the E word: helping students take their writing degree to the world - Andrea Holland & Adrienne Jolly	1) Journeys in a Changing World - Joanne Reardon 2) Making Use of Digital Technologies for Creative Writing in Lockdown - Patrick Wright
15.30 - 16.00	BREAK			
16.00 - 16.50		Improving your writing by targeting specific audiences workshop - Francis Gilbert	Creating community narratives through exploring individual and collective stories - Marnie Forbes Eldridge	PHD Session 1. What difference will your doctorate make? - Jane Moss 2. To PhD or not to PhD: Getting started in teaching Creative Writing - Ruth Moore & Sarah Stretton
17.00 – 17.45	Writing Elsewhere: Chinese Diasporic Poets - Karen Cheung, Antony Huen, L Kiew & Jennifer Wong			
17.45 – 18.00	Findings from the Conference			

CONFERENCE PROGRAMME