

A person wearing a dark winter hat and a jacket with a fur-lined hood is seen from behind, looking up towards the sky. The scene is set in a forest with tall, thin trees. Sunlight filters through the canopy, creating a bright, hazy atmosphere with visible light rays. The overall mood is serene and contemplative.

navve

**Conference
2024
programme**



Programme Contents

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FULL PROGRAMME FOR FRIDAY 8 NOVEMBER 2024

click or tap on an event to go to its full description

Time	Room 1	Room 2	Room 3
09:00	Welcome to the Conference Derek Neale & Jonathan Davidson (15 minutes)		
09:15	Writing the unexpected: some Spooky creative writing methods Paul Williams (30 minutes)	Connecting with the very young – writing workshops for 3-5s Alice Hemming (30 minutes)	From here to there: building creative communities Joanne Reardon, Jennie E Owen (60 minute workshop)
09:50	How to Navigate the Last Stages of the PhD Karitas Palsdottir (30 minutes)	Rhetoric for Empathy: using speechwriting skills to engender empathy in and connect with child readers Joanna Nadin (30 minutes)	
10:25	The Expressionist Poetry Workshop: Writing the Apocalyptic Landscape Steve Ely (30 minutes)	How to Write and Teach Poems About Trauma Eve Grubin (30 minutes)	Publishing on many Modes: teaching yourself how to publish your work Francis Gilbert (30 minutes)
11:00	BREAK	BREAK	BREAK
11:15			Creating Found Poetry from Patient Medication Leaflets to Reclaim Embodiment Samantha Carr & Jo Higson (60 minute workshop)
11:30	Connecting With the Past: The Untold Stories We Take to the Grave Le'anne Kidger (30 minutes)	Mother Tongue Poetry workshops Susmita Bhattacharya & Aiysha Jahan (30 minutes)	
12:05	The problem of conflicted perspectives and how to solve it and find common ground Paweł Kuziemski (30 minutes)	MaxLiteracy Hannah Gaunt and Claire Collison (30 minutes)	
12:20			Connecting in the Classroom Through Ekphrasis Miriam Huxley & Alyssa Osiecki (60 minute workshop)
12:40	LUNCH	LUNCH	
13:30	Creative Writing PhD Network panel discussion Derek Neale, Ruth Moore, Elena Traina (30 minutes)	Trying on other voices to find your own: creative translation in the classroom Julia Boore (30 minutes)	The Sixth Suspect - escape rooms as prompts for creative writing and co-creation. Liz Cable and Jack Bassham (60 minute workshop)
14:05	In your own time and space: can an online safe space also be an accessible one? Natalie Lewis & Lania Knight (30 minutes)	Inspiring new writing with Europeana.eu Beth Daley (30 minutes)	
14:40	BREAK	BREAK	BREAK (15 minutes)
15:00	So what is a critical commentary anyway? Lucia Dawes Durneen (30 minutes)	What Matters Most: A Deep Dive into the Concept of Home and Placemaking in Literary Fiction Andrea Cox (30 minutes)	The Ghost and the Machine: A Radical AI Writing Workshop Tim Jarvis, Jon Stone, Sarah Gibson-Yates, Lisa Farrell (60 minute workshop)
15:35	Writing a Screenplay to Connect Ann Igelstrom & Sheridan Humphries (30 minutes)	Giving a Voice to Mental Health: Life Writing, Dragons and Healing Helen Kenwright (30 minutes)	
16:10	Writing, Reading and Pleasure: Creativity, Community and Confidence for HE students Rebecca Cullen & Kai Northcott (30 minutes)	Re-calibrating Form: Gerard Manley Hopkins and the Curtal Sonnet Stephen de Búrca (30 minutes)	Translating: what if we translated not just the language, but the viewpoint, place and time as well Liz Cashdan (60 minute workshop)
16:45	Should we teach freelance skills alongside Creative Writing degrees? Louise Tondeur (30 minutes)	What Autism Means to Me: Learning from A Creative Writing Course for Adults with Autism Shelley Tracey (30 minutes)	
17:15			Networking Social (30 minutes)

BONUS FOR NAWE MEMBERS: FUNDING ADVICE SESSIONS

Book a free 1-2-1 Funding Session with Jonathan Davidson, co-chair of NAWE. Individual sessions are available throughout Friday and Saturday

It's one session per person. Please choose the [Friday](#) or [Saturday](#) time you want to book. To join NAWE and become eligible for these sessions, please see the [NAWE membership](#) page.

FULL PROGRAMME FOR SATURDAY 9 NOVEMBER 2024

click or tap on an event to go to its full description

Time	Room 1	Room 2	Room 3
09:00	Ekphrasis outside the frame: towards a model of therapeutic nature writing Patrick Wright (30 minutes)	Connections in Myth Heather Fishwick (30 minutes)	The Expressionist Poetry Workshop: Personal Apocalypse Steve Ely (60 minute workshop)
09:35	A scoping review of theoretically-derived behavioural models used in developing interventions for creative writing and reading for pleasure Fiona Barker (30 minutes)		
10:10	Found Poetry Digital Space: Constructing a Model to Enhance Children's Confidence in Writing and Sharing Yuka Nakai	Arvon: Writing to Connect using Dialogue Sophie Lloyd-Catchpole, Christopher William Hill	Theopoetics: Connecting Julian of Norwich with Trauma Spirituality in the Climate Crisis Liz MacWhirter (30 minutes)
10:40	BREAK	BREAK	BREAK
11:00	Magic Mirrors: How Fantasy Fiction Reflects Our World Julia-Anne O'Connor (30 minutes)	Poetry and prose from a hospital bed: for both patients and educators Mark Rickenbach (30 minutes)	Writing like the world is on fire (it is): using fiction to explore environmental issues Kevan Manwaring (60 minute workshop)
11:35	Creative writing in Slavic languages Michal Gostynski (30 minutes)	Teacher as Writer: Evidence based and practical takeaways Lubjana Matin-Scammell(30 minutes)	
12:10	Connecting in the Museum: An Ekphrastic Conversation Rachel Carney (30 minutes)	De-stressing, Decentring, Decolonising: New Ways to Workshop with Peggy Riley Peggy Riley (30 minutes)	The art and craft of ekphrasis Jennifer Steil (60 minute workshop)
12:40	LUNCH	LUNCH	
13:30		Positivity in Practice Steve Tasane (30 minutes)	Workshop: Psychology and Character Development Catherine Wilcox & Jennie Dayes (30 minutes)
14:05	Liminal spaces: emotional engagement with nebulous places in creative writing Lexie Angelo (30 minutes)	Creative writing interventions within itinerant teaching Anna Morvern (30 minutes)	
14:40	BREAK	BREAK	BREAK
15:00	Writing Crisis Ali Sharman (30 minutes)	Making YouTube Channels Work for Writers William Gallagher (30 minutes)	Digital Storytelling as a tool for building connection Alison Mott (60 minute workshop)
15:35	Radical Joy: Re-imagining Trauma Portrayals in Writing Through Hybrid-Verbatim Theatre Techniques Alyssa Osiecki (30 minutes)	Public Funding for Writers Jonathan Davidson (30 minutes)	
16:10	Only Connect: Coaching the Whole Writer Julia Forster (30 minutes)	Location Writing/ Writing Location Andrea Holland (30 minutes)	Telling other people's stories - creative writing and the art of asking clumsy questions Cathi Rae (30 minutes)
16:45	Meet the editors Derek Neale, Kate North, Francis Gilbert, Philippa Johnston, William Gallagher (30 minutes)	A Narrative Inquiry into the Role of Creative Writing Groups in Supporting the Social Integration of Refugees in the UK Sara Bdier (30 minutes)	From Blank Page to Brilliance: Unlocking Fiction with Journaling Techniques Jumoke Verissimo and Olufunke Ogundimu (30 minutes)
17:15	Plenary / Farewell Derek Neale & Jonathan Davidson (30 minutes)		

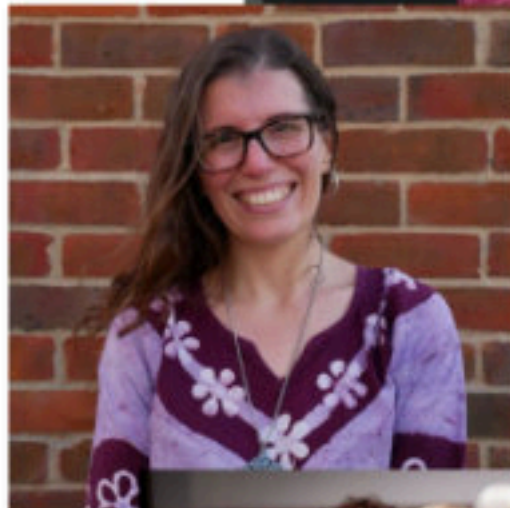
BONUS FOR NAWE MEMBERS: FUNDING ADVICE SESSIONS

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Friday Highlights

MaxLiteracy 12:05



Creative Writing
PhD Network panel
13:30

NAWE Social 17:15



CONFERENCE INFORMATION

Writing to Connect 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 Zoom captions for transcriptions throughout the event.

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 be emailed the links to each of the three rooms, plus joining instructions.

To help you decide which sessions you want to attend, please see the full programme.

If you 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 for 60 days after the conference ends.

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/X [@NaweWriters](https://twitter.com/NaweWriters). The hashtags we are using for the event are: #NAWEConf24 #WritingToConnect.

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

FRIDAY 8 NOVEMBER 2024

Welcome to the 2024 NAWE Conference

Derek Neale and Jonathan Davidson 09:00-09:15 Room 1

“Writing to Connect” marks our thirtieth year of NAWE conferences. In that time we’ve held very many sessions and worked to make sure that they took place all over the country. It’s perhaps strange to think of there being anything positive that came out of COVID, but if we were originally driven online by necessity, this year we’re staying online because it means we can be truly national.

The National Association of Writers in Education is a broad church – just look at the range of speakers and topics this year. You are certain to find sessions and workshops that are directly applicable to your work and your interests, but we’d like to suggest that you also sample other ones. Pick a session as far from your interests as you can, and we bet that you will take away something useful and even fun from it.

We can be so sure because for all the different ways we teach, and certainly the different environments we work in, we are all writers and that means we face at least similar problems. It also means that we have at least similar tools to solve those problems with.

Then perhaps most of all, it means that regardless of topic or background or specialism, you are in the company of writers who understand what you’re doing and why you are doing it.

Writing is so often a solitary pursuit and these days so often one where departments and courses are under threat. We are all stronger together, though, and what we do is important.

Thanks to Bath Spa University for sponsoring this year’s conference and thank you for coming to “Writing to Connect”. We are delighted that you are here and excited for you to be a part of NAWE as we enter our fourth decade of conferences.

1-to-1 Funding Advice for NAWE members

Jonathan Davidson, all day

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Book a free 1-2-1 Funding Session with Jonathan Davidson, co-chair of NAWE. Individual sessions are available throughout Friday and Saturday

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Writing the Unexpected: Some Spooky Creative Writing Methods

Paul Williams 09:15-09:45 Room 1

Creative practice, no matter how we explain, rationalise and quantify it, remains an indefinable, mysterious, even mystical activity.

What we call exegetical explication of the creative process is an outsider’s, often after-the-fact attempt to understand what we do, labouring with inadequate utilitarian language in order to account for what is largely an unconscious or rationally inaccessible process, translating it into the clumsy language of academic discourse and propositional knowledge.

This presentation explores such creative practices as bowerbirding, serendipity, synchronicity, intuitive archaeology and other ‘spooky arts’ (Mailer) and employs what Dominique Hecq calls ‘active consciousness’ in attempting to explain them.



FRIDAY 8 NOVEMBER 2024

Connecting With the Very Young – Writing Workshops for 3-5s

Alice Hemming 09:15-09:45 Room 2

How do you run a writing workshop with a group who can't yet write? A tricky question, but one that many Picture Book authors ask themselves.

Not just Picture Book authors either, but any children's author who's been asked to 'pop in and chat to the nursery class', or to run an event at a festival that's unexpectedly overrun by three-year-olds.

After ten years of experience in giving author visits, Alice is about just beginning to crack it! She will show how workshops can introduce children to concepts such as the role of an author, the power of words and the importance of imagination.

From Here to There: Building Creative Communities

Jennie Owen, Joanne Reardon 09:15-10:15 Room 3

How can organisations like The Open University support the development of creative communities?

This panel will discuss OU partnerships with a variety of communities through creative writing and how these projects can bring together diverse groups to create, inspire and enhance emotional wellbeing.

Jennie Owen will explore OU partnerships with organisations such as Lancashire Libraries considering the challenges and benefits of running face to face projects post COVID 19.

Joanne Reardon will consider the benefits of collaborating across disciplines to bring creative writing into the community.

How to Navigate the Last Stages of the PhD

Karitas Palsdottir 09:50-10:20 Room 1

The last stages of a PhD can be hard to navigate. How do you follow through with the bureaucratic side of things whilst finishing the thesis itself?

Not to mention the stress of it all, how do you cope with the pressure?

What is this experience like for others; am I the only one feeling disoriented? No, you are not alone.

The aim of this discussion/seminar is to create a space where we can discuss the challenges of the last few months of the PhD and share personal recommendations and resources with one another, strengthening our sense of community.

Rhetoric for Empathy: Using Speechwriting Skills to Engender Empathy in and Connect With Child Readers

Joanna Nadin 09:50-10:20 Room 2

The three tenets of rhetoric established by Aristotle are still in use by speechwriters today to connect speaker with audience and, ultimately, engender change in behaviour.

This paper will explore ethos, pathos and logos, and how different 'tricks' appeal to different areas of the brain, before looking at how these can be translated to middle-grade fiction to connect with and move a child reader.



FRIDAY 8 NOVEMBER 2024

The Expressionist Poetry Workshop: Writing the Apocalyptic Landscape

Steve Ely 10:25-10:55 Room 1

The Expressionist Poetry Workshop is the umbrella name for an approach to teaching the writing of poetry that encourages participants to write in the subjective and visionary mode typical of Expressionism. The EPW has its roots in the speaker's interest in the Apocalyptic and Visionary Modernist poetry of the 1930s and 1940s, and his research into the strongly Expressionist strain in the poetry of Ted Hughes.

The paper gives an account of the objectives and methodology of the pedagogy, and a description and evaluation of the first iteration of the EPW, *Writing the Apocalyptic Landscape*, which culminated in the publication of the anthology *Apocalyptic Landscape* by Valley Press in October, 2024.

How to Write and Teach Poems About Trauma

Eve Grubin 10:25-10:55 Room 2

How do poets write about the unspeakable? This workshop is for poets who wish to write about trauma; poetry workshop facilitators who teach others to explore this subject; and academics who teach poems that include difficult material. We will discuss why and how do poets employ such strategies as fragmentation, dissociation, reticence and repetition to address a subject that is not bearable? Can this be a healing process for the poet? For the reader of the poem?

This discussion and workshop will include a discussion of poems. Participants will also have the opportunity to write and share their own work.

Publishing on Many Modes: Teaching Yourself How to Publish Your Work

Francis Gilbert 10:25-10:55 Room 3

This presentation will explore the different ways that creative writers can publish their work. The focus will be unusual and significant in that it will illustrate how writers can teach themselves to publish by various routes.

It will put forward the idea of 'trans-publishing' work: publishing work across many different modes and formats. Publishing on social media and blogs, publishing using so-called 'mainstream' outlets, and 'self-publishing' routes, examining how writers can learn about the pros and cons of these routes for themselves.

It will be an empowering session, suggesting that writers need to 'learn how to learn' about publishing in a way that addresses their needs and desires.

Creating Found Poetry from Patient Medication Leaflets to Reclaim Embodiment

Samantha Carr & Jo Higson 11:15-12:15 Room 3

We will explore how found poetry can act as a tool of reclamation for people living with chronic illness and disability. They often feel they must comply with medication which can lead to a loss of agency. Creating poetry from patient medication leaflets places the individual at the centre of their experience.

Participants select the language that they wish to engage with and reject what they wish to dismiss. This session is inclusive and people who do not consider themselves disabled or chronically ill are welcome to attend.

Participants can bring their own leaflets, and a selection will be provided.



FRIDAY 8 NOVEMBER 2024

Connecting With the Past: The Untold Stories We Take to the Grave

Le'anne Kidger 11:30-12:00 Room 1

In her fictional anthology *Moral Disorder*, renowned novelist, essayist and poet Margaret Atwood notably stated that "in the end, we'll all become stories".

But to whom do these untold tales belong when we take them with us to the grave?

This paper will explore how gravestones can connect us with uncharted accounts of the past and will consider the ethical implications of post-humous storytelling.

It will discuss how a fictional narrative can be used to fill the gaps in archival records and connect us with the stories of our ancestors.

Mother Tongue Poetry Workshops

Susmita Bhattacharya & Aiysha Jahan 11:30-12:00 Room 2

The Mother Tongue Poetry (MTP) workshop series is run by Susmita Bhattacharya and Aiysha Jahan as part of the ACE- funded Bridges not Borders project. MTP aims to build bridges between individuals and foster community cohesion in our diverse cities.

By sharing poetry in our mother tongues, exchanging creative approaches and writing collaborative poetry, we not only celebrate diversity but also develop a creative space that links communities together to battle isolation.

We will share the development of the MTP series and community responses in the Portsmouth, Southampton and Winchester workshops, including outcomes via video and photographs.

The Problem of Conflicted Perspectives and How to Solve It and Find Common Ground

Paweł Kuziemski 12:05-12:35 Room 1

Considering the rapid growth of different radical political movements, narrative unreliability is an international problem.

My PhD focuses on presenting contemporary political events from different narrative perspectives within the Polish political landscape.

I would like to show how a collection of unreliable perspectives, when connected, can equate to a reliable perspective. In order to do this, I will present the narratological and rhetorical nuances that alter meaning within a story.

Additionally, I will run a workshop where participants will be prompted to tell the same story from different points-of-view, then identify the details that connect their perspectives.

MaxLiteracy

Hannah Gaunt and Claire Collison 12:05-12:35 Room 2

Looking back across the last decade of MaxLiteracy Awards, this presentation will explore how the programme has evolved, what key achievements and challenges have arisen in the 5 iterations of the Award so far, and the current needs and areas of focus for creative interventions like this in schools and other learning settings.

More details: www.maxliteracy.org



FRIDAY 8 NOVEMBER 2024

Connecting in the Classroom Through Ekphrasis

Miriam Huxley & Alyssa Osiecki 12:20-13:20 Room 3

Ekphrasis is the practice of artistically responding to another artist's work (dance, music, writing, visual arts, etc.) through the medium of creative writing. This workshop teaches practical methods to use ekphrastic techniques in the classroom to promote connection, interaction, and the exchange of ideas between students through creative writing.

Participants are encouraged to bring in a piece of art (in any medium, consumable in two minutes or less). Other participants will respond to the piece of art with their own ekphrastic writing.

The facilitators will unpack how ekphrasis can be used to explore specific themes and build community within the learning environment.

The Sixth Suspect - Escape Rooms as Prompts for Creative Writing and Co-Creation

Liz Cable and Jack Bassham, 13:30-14:30 Room 3

The Sixth Suspect is an escape game, a murder mystery, a workshop and a prompt for creative writing. In 60 minutes delegates will experience the game, solve the case (hopefully!), and be invited to add a sixth suspect by creating back story, puzzles, clues and props to make a 15 minute immersive game for their classroom or online.

Inspired by the jigsaw classroom (Aronson, E. et al. 1978), the game will be delivered online to small groups simultaneously and will demonstrate how flexible such an activity can be in terms of class sizes, length of sessions, and digital tools used.

Creative Writing PhD Network Panel Discussion

Derek Neale, Ruth Moore, Elena Traina 13:30-14:00 Room 1

This panel, hosted by NAWE's PhD Network, considers Creative Writing PhD study, sponsoring a 'state of the nation' discussion about creative-research culture and current practice-led writing research projects. The panel includes several students and academics, including Ruth Moore (Chair), Elena Traina, who are PhD students at Exeter and Falmouth Universities respectively, and the OU's Derek Neale.

The panel will appeal to current PhD students, academics involved in PhD supervision and assessment, as well as those thinking of future study or who just want to know what a Creative Writing PhD might be.

Trying on Other Voices to Find Your Own: Creative Translation in the Classroom

Julia Boore 13:30-14:00 Room 2

Bringing together her expertise in teaching English as an additional language and her passion for creative writing, Julia will explore her experience of creative translation, which brings languages into the heart of the classroom and involves children in useful and engaging processes such as codebreaking, cultural enquiry, creative writing and editing.

Julia will discuss the benefits of creative translation; how it can both enrich a school's multicultural ethos and provide the perfect scaffold for children's creative writing, be they EAL learners or reluctant writers who are building up confidence, or budding wordsmiths experimenting with the rules and possibilities of language.



FRIDAY 8 NOVEMBER 2024

In Your Own Time and Space: Can an Online ‘Safe Space’ Also Be an Accessible One?

Natalie Lewis & Lania Knight 14:05-14:35 Room 1

Natalie Lewis and Lania Knight will share the key findings of a recent Open University scholarship of teaching and learning project which explored student and tutor perceptions of the recording of online Creative Writing tutorials.

Using our students’ and tutors’ own words, we will examine the benefits of recording your teaching and the challenges that remain in being accessible and inclusive to a diverse cohort of tutors and students.

Inspiring New Writing With Europeana.eu - a Free Resource You Can Start Using Today

Beth Daley 14:05-14:35 Room 2

Find out how to use Europeana.eu’s vast database of European digital culture heritage to kickstart your writing workshops or enhance your writing practice. Choose from millions of images, sounds, videos and texts to create inspiring writing prompts, or search the database to find answers to your research questions.

Europeana.eu is a practical, accessible and free online resource, funded by the European Commission.

In this session, you’ll find out how to search and browse the diverse collections and stories.

And then, we’ll get writing - join in via your smartphone and we will create new stories on the spot!

So What Is a Critical Commentary Anyway?

Lucia Dawes Durneen 15:00-15:30 Room 1

Exegesis, critical reflection, commentary – Creative Writing as an academic discipline has multiple terms to describe the written analysis of craft, context, and composition that typically accompanies a creative assignment.

This considers why the structure, and indeed purpose, of the commentary as an assessment element feels so hard to pin down, with the aim of opening a conversation on decolonising assessment practice, and how to bring student discussions on theory and practice together in a way that might more fully recognise different forms of artistic evaluation that reflect how, and where, we’ve encountered our primary instruction on writing, and reading.

What Matters Most: A Deep Dive into the Concept of Home and Placemaking in Literary Fiction

Andrea Cox 15:00-15:30 Room 2

In recent years there has been a proliferation of writing on the meaning of home. Many literary authors have approached the theme, but few have offered or explored sustained reflection on its highly subjective and diverse meanings.

This 30-minute presentation will outline the beginning stages of my research, which utilizes a multi-modal research approach, including autoethnography, and involves the creation of a full-length experimental novel that weaves together historical fiction and creative non-fiction to offer an in-depth experiential journey into the meaning of and universal search for home.



FRIDAY 8 NOVEMBER 2024

The Ghost *and* the Machine: A Radical AI Writing Workshop

Tim Jarvis, Jon Stone, Sarah Gibson-Yates, Lisa Farrell 15:00-16:00 Room 3

As far back as 1967, in his lecture *Cybernetics and Ghosts*, Italo Calvino argued that a writing machine might one day be able to perform the 'combinatorial game' engaged in by the creative writer, but that the literary shock will only occur if it 'is surrounded by the hidden ghosts of the individual and of his society.'

In this workshop, we will explore how AI tools, in spite of their tendency towards plagiarism and conformity, can be used to support original and radical creative practice.

Writing a Screenplay to Connect

Ann Igelstrom & Sheridan Humphries 15:35-16:05 Room 1

Three cities, two teachers and one newly validated MA Screenwriting connect in a rehearsed reading of a screenplay we wrote together.

The embodied screenplay is a useful way of reflecting on practice and here we are using it to illuminate how we connect and collaborate from different cities and with different cultural approaches.

In this embodied screenplay story, we reflect on our teaching practices and give voice to how we bring our approaches to creative practice and academic research interests to the same curriculum in different locations and with a different cohort of students.

Giving a Voice to Mental Health: Life Writing, Dragons and Healing

Helen Kenwright 15:35-16:05 Room 2

Converge is a project at York St John University offering courses for adults who use mental health services. One of Converge's core principles is 'students not service users' which allows Converge Creative Writing students to claim their own voice and identity.

In this session Helen Kenwright, Creative Writing Lead at Converge, will share some of the ways Converge students find their voice, tell the world who they are and forge connections as writers through life-writing, fiction and poetry.

The session will include activities to help participants explore their own voice, unfettered by the expectations of others.

Translating: What if We Translated Not Just the Language, but the Viewpoint, Place and Time as Well

Liz Cashdan 16:10-17:10 Room 3

We will look at different types of connection: the idea of translation being a form of connection as well as writing generally connecting writers and readers.

We'll use *Die Flucht*, a poem by Berthold Brecht, in German and a literal translation and then my translation which has changed language, narrator, characters, place and date but where the human impact remains the same.

We'll read Oksana Maksymchuk's *Rocket in the Room* where we learn the effect of war on children. We'll write our own connecting piece of prose or poetry.



FRIDAY 8 NOVEMBER 2024

Writing, Reading and Pleasure: Creativity, Community and Confidence for HE students

Rebecca Cullen & Kai Northcott 16:10-16:40 Room 1

WRAP is NTU's writing, reading and pleasure programme. Co-produced with students, it is an opportunity for any student across the university to take part in book clubs, writing workshops, mentoring, featured writer masterclasses/meet-and-greets and pop-up playful activities aimed at developing and celebrating creativity, confidence and sense of community. This 30-minute presentation outlines WRAP's research-based design principles, outlining delivery successes and challenges to date and sharing some of the creative work produced by students and staff.

WRAP is co produced with students; Kai Northcott, a former student Ambassador, now a PhD candidate in Creative Writing, also shares his experience of the programme.



Re-calibrating Form: Gerard Manley Hopkins and the Curtal Sonnet

Stephen de Búrca 16:10-16:40 Room 2

This presentation will examine the curtal sonnet, a ten-and-a-half-line variation of the fourteen-line sonnet Gerard Manley Hopkins devised in the mid-19th century. It will investigate its formulation and Hopkins' reasons for doing so as he contended the English language was less suitable for the sonnet in its current form than the Italian language. The presentation will also trace the curtal sonnet's use, or lack thereof, from its creation up to the present day and argue for its suitability in poetry today.

Should We Teach Freelance Skills Alongside Creative Writing Degrees?

Louise Tondeur 16:45-17:15 Room 1

In order to connect with our readers, freelance writers need the organisational skills required to project manage a portfolio career. In this practical workshop, I will invite participants to consider why freelance skills might be important part of a Creative Writing programme. As well as considering the 'why', we'll also discuss the 'what' and the 'how'. Through short written exercises, we'll think about which freelance skills are most relevant to our students, and how we might embed them in programmes. I will also share a list of resources with participants, who will be invited to share resources with one another.

What Autism Means to Me: Learning from A Creative Writing Course for Adults with Autism

Shelley Tracey 16:45-17:15 Room 2

This presentation focuses on a creative writing course for adults with autism, based in the Northern Trust area of Northern Ireland. The course provided a space for writers to express their thoughts about autism and to identify their creative and other personal strengths. Feedback from the course reveals many benefits for the writers. As the course facilitator, I learnt a great deal: about experiences of autism, the relationship between creativity and autism, and the impact of writing on their self-esteem for adults with autism. This presentation will include the voices of the participants, through their comments and their writing.

NAWE Networking Social

17:15-17:45 Room 3

It's been a packed day of events so now take a breath and join one NAWE's popular get-togethers where you can relax with your fellow attendees and talk about anything that's on your mind about writing in education.

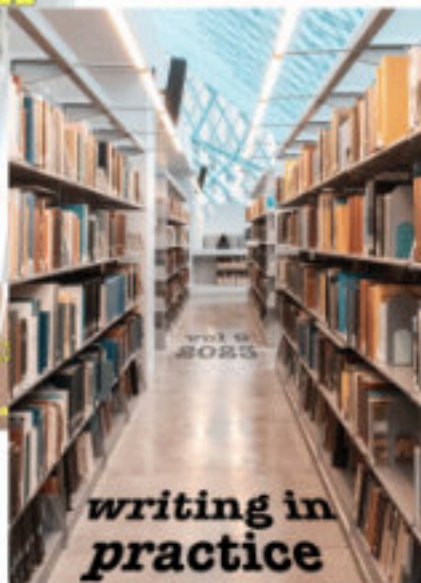
Saturday Highlights



Public Funding
for Writers 15:35



YouTube for
Writers 15:00



Meet the Editors
16:45

SATURDAY 9 NOVEMBER 2024

1-to-1 Funding Advice for NAWE members

Jonathan Davidson, all day

:

Book a free 1-2-1 Funding Session with Jonathan Davidson, co-chair of NAWE. Individual sessions are available throughout Friday and Saturday

It's one session per person. Please choose the [Friday](#) or [Saturday](#) time you want to book. To join NAWE and become eligible for these sessions, please see the [NAWE membership page](#).

Ekphrasis Outside the Frame: Towards a Model of Therapeutic Nature Writing

Patrick Wright 09:00-09:30 Room 1

Ekphrasis is still often associated with writing in response to art in an indoor setting. Expanding upon my research and recent poetry collection, which delves into grief through interactions with abstract art, I am now investigating the application of new ekphrastic modes I have developed to therapeutic nature writing.

This includes my own practice, but also ideas that have emerged from facilitating outdoor workshops. I will discuss what ekphrasis means when taken into nature, how it can be used as a tool for seeing differently, how to find alternative ways of 'framing' nature, and how it can be used therapeutically.

Connections in Myth

Heather Fishwick 09:00-09:30 Room 2

This presentation explores, from my perspective as a creative writing PhD student working with classical mythology, how classical retellings connect contemporary readers with ancient stories.

These retellings can not only give voice to characters sometimes overlooked or stereotyped in their original myths, but also allow writers to explore contemporary themes and issues through figures from the mythic past, connecting them to their own reality. I will explore the challenges and opportunities this creates, drawing on my experience in developing my own work-in-progress, a novel about the Trojan princess, Cassandra.

The Expressionist Poetry Workshop: Personal Apocalypse

Steve Ely 09:00-10:00 Room 3

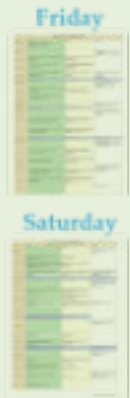
In this workshop participants will use EPW derived methods and insights to inform a reading of Sylvia Plath's poem *The Swarm*.

The reading will provide the basis for writing a subjective, visionary and associative poetic response that includes the self in the imagination's encounter with the world.

A Scoping Review of Theoretically-Derived Behavioural Models Used in Developing Interventions for Creative Writing and Reading for Pleasure

Fiona Barker 09:35-10:05 Room 1

Reading and writing are behavioural targets for interventions in education. When developing interventions for any behavioural goal, it is beneficial to use models derived from psychological theory to guide intervention design and evaluate outcome. This paper will discuss the evidence supporting the use of such models, present the results of a scoping review of the use of theoretically-derived behavioural models as applied to creative writing and reading for pleasure and suggest possible avenues for future research in this area.



SATURDAY 9 NOVEMBER 2024

Found Poetry Digital Space: Constructing a Model to Enhance Children's Confidence in Writing and Sharing

Yuka Nakai 10:10-10:40 Room 1

This presentation details the theoretical model behind a found poetry app designed to help students in Japan and English-speaking countries who struggle with poetry writing. It examines the app's use in a poetry workshop for primary school children in Japan, noting that the app increased children's confidence and motivation to write and share poems.

The results suggest that digital technology can support found poetry writing. The presentation concludes with suggestions for technical and operational improvements to enhance digital poetry learning spaces.

Arvon: Writing to Connect using Dialogue

Sophie Lloyd-Catchpole and Christopher William Hill 10:10-10:40 Room 2

Creating good dialogue is all about sleight of hand and trickery, hoodwinking an audience or reader into believing that lines are being spoken for the first time by 'real' people. Dialogue needn't adhere to strict rules of grammar, and usually doesn't: in fact, the more smashed up speech becomes, the more convincing it appears on the page.

In this practical session we'll ditch fancy and highfalutin words in favour of familiar and everyday language, to create a palette of dialogue words that can become the springboard into constructing believable and three-dimensional characters that spring off the page.

Theopoetics: Connecting Julian of Norwich with Trauma Spirituality in the Climate Crisis

Liz MacWhirter 10:10-10:40 Room 3

Building on Callid Keefe-Perry's quest for 'theopoetics' to transcend art forms and deliver social impact, this creative-critical paper explains the methodology for writing *Blue: A Lament for the Sea*.

Through a 'poiesis' making process, *Blue* voices new critical insights at the intersections between trauma-informed spirituality and the medieval contemplative writer, Julian of Norwich.

Blue articulates Julian's paradoxical holding of loss as a generative framework for eco-anxiety. Selected for performance by Hidden Door Arts Festival, All Borders Blur, Yale University Graduate Conference in Religion and Ecology, Mystical Theology Network, European Forum for Religion and Environment, and, upcoming, XR Climate Jam.

Magic Mirrors: How Fantasy Fiction Reflects Our World

Julia-Anne O'Connor 11:00-11:30 Room 1

In this presentation, I'll explore how young adult and children's fantasy fiction acts as a 'magic mirror', reflecting and refracting the ethical landscapes of our world. By constructing narratives that are at once familiar and fantastical, fantasy writers weave together real-world ethical issues with imaginary settings, allowing us to confront moral conflicts in a space that encourages open exploration and dialogue. Drawing from my practice-led research writing the novel *The Dragon's Scales*, I will discuss how these narratives serve as playgrounds, helping readers and writers alike to navigate and reimagine the complexities of their own moral environments.



SATURDAY 9 NOVEMBER 2024

Poetry and Prose From a Hospital Bed: For Both Patients and Educators

Mark Rickenbach 11:00-11:30 Room 2

My aim is to use poetry written during serious illness (*Hospital Heroes* by Rickenbach 2023) to give insights into the patient perspective and how poetry can be used in medical education (*Creativity in the Classroom* McIntosh 2013).

Objectives will include messages about the effect of noise, risk of violence, medical knowledge, confusion, social pressures, bed movements, life changes and proximity to death when on a hospital ward.

Delivery: A selection of poems and prose will be presented with introductions and reflection between to draw out relevant insights and learning.

Writing Like the World Is on Fire (It Is): Using Fiction to Explore Environmental Issues

Kevan Manwaring 11:00-12:00 Room 3

Environmental narrative forms have never been more relevant. The UN has called Climate Change 'the defining crisis of our time'. Writers of what has been called 'Ecofiction', 'Climate Fiction', or 'Cli-Fi' – short story writers, novelists, and pioneers of emerging forms such as interactive fiction – are taking up the challenge.

This participatory talk will provide an accessible introduction to the field, offer some inspiring examples, and suggest starting points and ways to develop concepts to completion.

Brief guided activities will help you generate ideas and facilitate the same process for your students. We'll share good practice and forge connections.

Creative Writing in Slavic Languages

Michal Gostynski 11:35-12:05 Room 1

Many workshops and exercises mainly cover materials in English. I am a teacher of Polish, and I would like to convey how differently we construct sentences, formulate thoughts, look for words to express ourselves, or present a story and tell it.

I will also demonstrate to what extent storytelling depends on language proficiency. I will discuss everything using the example of the Polish and Croatian languages.

Teacher as Writer: Evidence Based and Practical Takeaways

Lubjana Matin-Scammell 11:35-12:05, Room 2

This workshop will explore the principles of "Teacher as Writer" and emphasise why continuous development in this area is crucial for all English educators.

Drawing on the experiences of a professional writing group of English teachers who met regularly over a decade, the workshop will illustrate how sharing good writing practices and developing their own writing skills significantly enhanced their classroom practice.

This, in turn, led to improved writing skills and autonomy among their students.

The workshop will cover teachers' roles in teaching writing, including modeling writing strategies, engaging in shared writing activities, providing guided writing support, and promoting independent writing skills.



SATURDAY 9 NOVEMBER 2024

Connecting in the Museum: An Ekphrastic Conversation

Rachel Carney 12:10-12:40 Room 1

How can ekphrasis help museum visitors to engage in a creative conversation? I will discuss visitor response to an interactive poetry display that took place in one of the historic art galleries at National Museum Cardiff in 2022.

Museum visitors were invited to read ekphrastic poems written by workshop participants, and to add their own poems to the display.

Over 1500 visitors contributed to the display, in 18 different languages. I will share some of my own meta-ekphrastic poems that reflect on, celebrate, embody and analyse museum visitors' texts.



De-stressing, Decentring, Decolonising: New Ways to Workshop with Peggy Riley

Peggy Riley 12:10-12:40 Room 2

De-stressing: why might writers find the workshop process stressful - and how can empowering them help to alleviate fear and anxious feelings?

Decentring: why do old models of workshopping keep the writer silent – and how might participants use questions more effectively as frames and forms of feedback?

Decolonising: who is “the ideal writer” – and why should we not assume we know? This presentation looks at new ways to workshop through a range of approaches, experiments, and provocations designed to help writers get what they need when they need it.

The Art and Craft of Ekphrasis

Jennifer Steil 12:10-13:10 Room 3

This workshop explores how to teach writing, specifically point of view, through works of visual art. Our students have grown up in an image-dominated world. Ekphrastic writing exercises can help them respond less passively to images, to interact with them, and transform them into words.

Responding to visual art forms sparks reflection and creativity, and helps writers to learn narrative techniques. This approach is also more inclusive of students for whom English is a second language.

We'll be trying several exercises during this workshop, using paintings for inspiration.

Positivity in Practice

Steve Tasane 13:30-14:00 Room 2

Led by Steve Tasane, Positivity in Practice is a seminar/discussion examining inclusivity and wellbeing during creative sessions in schools.

It is part of a year-long project funded by Arts Council England, which will produce a guide to positive practice in schools.

The seminar will explore issues that are not part of standard workshop planning, such as interaction with teaching staff, positive engagement with challenging behaviour, ensuring every child in the class is affirmatively engaged, responding to conflict, the writer's own wellbeing, and the pros and cons of going off-plan. The seminar will include Q&A time.

SATURDAY 9 NOVEMBER 2024

Workshop: Psychology and Character Development

Catherine Wilcox & Jennie Dayes 13:30-14:30 Room 3

Creating fully rounded and plausible characters in fiction is a challenge faced by all story writers. This workshop explores how we might apply psychological models and theory to character and story development. Jennie and Catherine will discuss different models (Cognitive Behavioural Therapy, Person-Centred Counselling, transference/countertransference) from their different perspectives as psychologist and novelist.

After each topic there will be an opportunity to try your hand at character development using specific prompts. No previous writing experience necessary (and nobody will be forced to read their work aloud).

Liminal Spaces: Emotional Engagement With Nebulous Places in Creative Writing

Lexie Angelo 14:05-14:35 Room1

In this paper, I delve into Mundell's research on the use of site visits in crafting liminal spaces, specifically long roads and highways that span farmland, indigenous reserves, and natural areas.

As a Canadian writer, these liminal spaces may be overlooked by researchers in favour of more significant settings, despite being a significant element of navigating place. Using Mundell's POET framework, a process-based model of literary place-making, this paper will examine how site visits to liminal places function as an immersive and a writer's emotional engagement with place.

Creative Writing Interventions Within Itinerant Teaching

Anna Morvern 14:05-14:35 Room 2

A presentation on creative writing interventions within itinerant teaching. The educational world has been experiencing a lot of change, and many secure concepts about the position of the teacher have been challenged.

With simultaneous closures and openings of educational spaces, and an increasingly complex map of learning to navigate, itinerant teaching means encountering complex people within difficult times in strange lands.

Let's consider how creative writing can be one of the gifts that we pack on our travels from place to place as teachers.

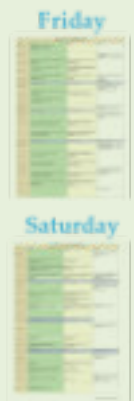
Writing Crisis

Ali Sharman 15:00-16:00 Room 1

In 2022, Collins Dictionary named 'permacrisis' (defined as "an extended period of insecurity and instability") Word of the Year – a recognition of the upheaval and trauma caused by the intersection of recent events. Cultural crisis. Political crisis. Cost of living crisis. Energy crisis. Climate crisis. Crisis has become almost ubiquitous, and we risk becoming disengaged.

So what good can literature do? When crisis is ever-present, urgent, yet ongoing – 'slow violence' (Rob Nixon) – how can writers respond in an age 'in thrall to speed and spectacle' (Nixon)?

I discuss the intersection of crisis and creative practice, including reading a short story.



SATURDAY 9 NOVEMBER 2024

Making YouTube Channels Work for Writers

William Gallagher 15:00-15:30 Room 2

You've watched enough obscure YouTube channels about your topic, now make one yourself. YouTube is a way to bring your writing to new audiences — both by spotlighting your existing work and by teaching you new ways to communicate your passion.

There is also money. This session is about how a YouTube channel can help us as writers, it's about basic things to consider, and it's about how you get it to the stage where it starts to provide you with some cash.

Digital Storytelling as a Tool for Building Connection

Alison Mott 15:00-16:00 Room 3

Digital Storytelling was developed in the '90s to facilitate the sharing of true-life stories by underrepresented voices and has since been used to cultivate connected communities across the world.

The process starts with a story circle, moves on to script writing and guided filmmaking, and ends with a shared film viewing.

This continual reworking of the story is often transformative, as is the act of witnessing it being viewed and accepted by others. Alison will lead attendees through a slimmed-down storytelling process to demonstrate the impact it can have on confidence, well-being and the feeling of 'knowing' the other storymakers.

Radical Joy: Re-imagining Trauma Portrayals in Writing Through Hybrid-Verbatim Theatre Techniques

Alyssa Osiecki 15:35-16:05 Room 1

This presentation is an exploration of how writers can use verbatim theatre techniques to develop more authentic trauma-informed narratives in prose. What does it look like for writers to ethically facilitate this space?

Grounded in Participatory Action Research, which positions researchers and subjects as collaborators, this presentation will focus on the practical use of adapted theatre techniques called 'hybrid verbatim' and suggests applications of these techniques to develop work across media, offering a flexible template for writers. It illustrates how theory in the role of the arts in recovery can inform creative and ethical decisions regarding the portrayal of trauma.

Public Funding for Writers

Jonathan Davidson 15:35-16:05 Room 2

As individual writers or as part of groups and organisations, we are often called upon to ask for funding for writing projects.

While applying for funding can be rather time-consuming, there are approaches that can increase the chance of success.

In this presentation, Jonathan Davidson will begin with the first principles of applying for funding, including understanding what funders are after and communicating complex ideas with clarity.

Arts Council England's Developing Your Creative Practice and National Lottery Project Grants will be particularly considered, although examples discussed will be of use with applications to any funder.



SATURDAY 9 NOVEMBER 2024

Only Connect: Coaching the Whole Writer

Julia Forster 16:10-16:40 Room 1

Julia Forster of Write Within will facilitate a 30-minute discussion on coaching the whole writer, as distinct from directive practices such as mentoring, giving page critiques and editorial assessments of works-in-progress.

When we are non-directive and ask open questions to assist in levelling invisible power paradigms, how can we, as coaches and writer development specialists, unlock and harness writers' full potential?

Bringing a lens of curiosity to the topic of coaching as a means of connection, this interactive conversation will surface different strategies to experiment with when coaching writers in different settings.

Julia's coaching practice is strength-based, holistic and author-centric.

Location Writing/ Writing Location

Andrea Holland 16:10-16:40 Room 2

What do we mean by place? Place is never truly fixed; time, geology and living creatures, especially humans, impact on every place, yet we usually see places as immutable. How are place and location more than just setting for what we write?

How do we hold on to (a) place and fix it on the page? What are the poetics of place? This workshop and discussion focuses on place and place writing; you'll have the chance to write in response to prompts and consider/discuss what it means to write place-centred prose (and poetry).

Telling Other People's Stories - Creative Writing and the Art of Asking Clumsy Questions.

Cathi Rae 16:10-16:40 Room 3

An experiential and practical creative writing workshop using the methodology of a creative/practice led PhD and to make creative responses to lived experiences.

Meet the Editors

Derek Neale, Kate North, Francis Gilbert, Philippa Johnston, William Gallagher, 16:45-17:15 Room 1

NAWE's *Writing in Practice* journal, *Writing in Education* magazine and *Writers' Compass* email newsletter have been changing: here's what's happening plus your chance to ask about the publications' aims and requirements.

A Narrative Inquiry into the Role of Creative Writing Groups in Supporting the Social Integration of Refugees in the UK

Sara Bdier 16:45-17:15 Room 2

This study aims to explore the role of creative writing groups in the lives of refugees, examining how their engagement with creative writing groups influences their sense of meaning, their perceptions of support within their writing community, and the capacity of creative writing sessions to empower refugees. This approach stems from the importance of providing refugees with a space to narrate their stories.

As my research project emphasises the participants' perspective, listening to their narratives is fundamental to understanding the potential of creative writing groups to enhance the social integration of refugees and contribute to social change.



SATURDAY 9 NOVEMBER 2024

From Blank Page to Brilliance: Unlocking Fiction with Journaling Techniques
Jumoke Verissimo and Olufunke Ogundimu, 16:45-17:15, Room 3

Two creative writing instructors explore student engagement in creative writing through journaling. Verissimo's "Story walks" encourage active observation translated into narratives, while Ogundimu's "online private entries" provide a safe space for introspection. This paper/presentation compares methods, analyzes benefits and challenges, and explores combining them: story walks informing journal entries for richer fiction. It equips instructors with practical tools to deepen student engagement and connection to storytelling.

Plenary / Farewell
Derek Neale & Jonathan Davidson
17:15-17:45 Room 1



Contributors

Lexie Angelo (@angelolexie) is a PhD researcher in creative writing at the University of Edinburgh where she studies gothic settings in Canadian crime fiction. She is a two-time recipient of the Sir James Lougheed award and was shortlisted for the New Writer's Award by the Scottish Book Trust in 2024. Read more on lexieangelo.com

"Liminal spaces: emotional engagement with nebulous places in creative writing", Saturday, Room 1, 14:05-14:35

Fiona Barker is a healthcare scientist, children's author and writer in residence at a primary school. Her research background is in behavioural science and this scoping review was undertaken as part of a recent Post Graduate Certificate in Children's Literature at Oxford Brookes University.

"A scoping review of theoretically-derived behavioural models used in developing interventions for creative writing and reading for pleasure", Saturday, Room 1, 09:35-10:05

Jack Bassham is now a Masters student in Creative Writing at Leeds Trinity University, and was involved in an undergraduate project to re-write parts of the game, deepening the narrative and inspiring others to write.

"The Sixth Suspect - escape rooms as prompts for creative writing and co-creation", Friday, Room 3, 13:30

Sara Bdeir is a third-year PhD candidate in Education at Nottingham Trent University. Her doctoral work explores the role of creative writing groups in the social integration of refugees in the UK. Sara holds an MA in Writing from the University of Warwick (Distinction), and a BA in Applied Linguistics (first Hons.).

"A Narrative Inquiry into the Role of Creative Writing Groups in Supporting the Social Integration of Refugees in the UK", Saturday, 16:45-17:15 Room 2

Susmita Bhattacharya is author of *The Normal State of Mind* (Parthian) and *Table Manners* (Dahlia Publishing) winner of Saboteur Award for Best Short Story Collection. Her work has appeared on BBC Radio 4. She co-leads Write Beyond Borders, a transnational mentoring project, and Bridges not Borders, an ACE-funded art and literature project.

"Mother Tongue Poetry workshops", Friday, Room 2, 11:30-12:00

Based on the south coast, **Julia Boore** is an EAL teacher and trainer who is passionate about language and literature, and loves inspiring children from diverse linguistic and cultural backgrounds to find their creative voice.

She is the Stephen Spender Trust's 2023 Teacher Laureate and is working on a middle-grade novel.

"Trying on other voices to find your own: creative translation in the classroom", Friday, Room 2, 13:30-14:00

Liz Cable uses game-based learning for teaching and outreach, she is the co-author of *Unlocking the Potential of Puzzle-based Learning* and has created over fifty educational and commercial escape rooms.

"The Sixth Suspect - escape rooms as prompts for creative writing and co-creation", Friday, Room 3, 13:30

Dr Rachel Carney is a poet, creative writing tutor and academic based in Cardiff. Her debut poetry collection *Octopus Mind* was selected as one of The Guardian's Best Poetry Books of 2023. Her critical and creative research examines and responds to art, neurodiversity, inclusion, and perception.

"Connecting in the Museum: An Ekphrastic Conversation", Saturday, Room 1, 12:10-12:40

Samantha Carr PhD Creative Writing candidate at the University of Plymouth. Her work explores poetry and chronic illness. Sam writes with and through her chronic illness experience and her poetry has been published in *Acumen*, *Arc*, *Cephalopress*, *The Storms Journal* and *Causley International*. *Creating Found Poetry from Patient Medication Leaflets to Reclaim Embodiment*, Friday, Room 3, 11:15-12:15

As a published poet, former Chair of NAWA and now a tutor for the Open College of the Arts, **Liz Cashdan** is always keen to involve conference participants, whether, students, community or academic practitioners and writers in doing something practical: we need to write in order to make connections in our life and work.

Translating: what if we translated not just the language, but the viewpoint, place and time as well, Friday, Room 3, 16:10-17:10

Once chained to a desk as a nine-to-fiver, **Andrea Cox** now revels in her digital nomad lifestyle as a freelance writer and editor. She's currently pursuing a PhD in English Literature and Creative Writing at the University of Gloucestershire and holds a BA in Art History and an MA in Creative and Critical Writing.

"What Matters Most: A Deep Dive into the Concept of Home and Placemaking in Literary Fiction", Friday, Room 2, 15:00-15:30

MaxLiteracy Awards programme coordinator for NAWE, **Claire Collison** was the first MaxLiteracy Writer at Kettle's Yard. She designs engagement resources, including for the Government Art Collection, runs Writing From Art workshops, and teaches at City Lit.

Claire won the Women Poets' Prize, 2018. Her pamphlet Placebo is published by Blueprint. She is a founder member of Poets for the Planet. Read more on clairecollison.com
MaxLiteracy, Friday, Room 2, 12:05-12:35

Helen Cullen is an Irish novelist and Senior Lecturer in Creative Writing at Brunel University. Helen has published two novels to date, *The Lost Letters of William Woolf* (2018) and *The Truth Must Dazzle Gradually* (2021), with Penguin Random House in the UK and Ireland, Harper Collins in North America and in translation to numerous foreign markets.

"Creating a More Inclusive Writing Workshop Environment", Friday, Room 1, 09:15-09:45

Dr Becky Cullen has a PhD in Creative and Critical Writing, funded by AHRC/Midlands4Cities DPT. She has taught English at Nottingham Trent University and worked as a Producer and Evaluator for Nottingham UNESCO City of Literature.

Currently she is Programme Director of the Writing, Reading and Pleasure (WRAP) extracurricular programme at NTU.

"Writing, Reading and Pleasure: Creativity, Community and Confidence for HE students", Friday, Room 1, 16:10-16:40

Dr Beth Daley is a novelist, cultural and creative writer and Europeana's Editorial Adviser. She works on engaging a broad range of audiences in Europeana's work and content. She has a PhD in Creative Writing, runs a range of writing workshops and her first novel, *Blood and Water* is published by Hic Dragones in Manchester.

A self-confessed story addict, Beth has led various initiatives in digital storytelling with Europeana, including acting as new writing mentor in Europeana's Digital Storytelling Festival Online Creative Residency.

Inspiring new writing with Europeana.eu, Friday, 14:05-14:35, Room 2

Jonathan Davidson has worked in arts administration for many decades, mostly working with creative writers. He has successfully applied for funding from many organisations, including Arts Council England, the Authors' Licensing & Collecting Agency and smaller grant giving trusts and foundations.

Jonathan is Chief Executive of Writing West Midlands, joint-founder of the Birmingham Literature Festival and Co-Chair of the National Association of Writers in Education.

Welcome, Friday, Room 1, 09:00-09:15; *Public Funding for Writers*, Saturday, Room 2, 15:35-16:05;

"Plenary / Farewell", Saturday, Room 1, 16:45-17:15

1-to-1 Funding Sessions, Friday and Saturday

Lucia Dawes Durneen is a writer and Creative Writing tutor based at the University of Cambridge. She holds a first degree in English Literature and the History of Art, with an MA and PhD in Creative Writing. *Wild Gestures*, (MidnightSun, 2017) won Best Short Story Collection at the 2017 Saboteur Awards and was longlisted for the Edge Hill Prize.

"So what is a critical commentary anyway?", Friday, Room 1, 15:00-15:30

Dr Jennie Dayes is a Senior Lecturer in Psychology at Manchester Metropolitan University and a Psychologist who specialises in therapy. Jennie currently studies the MA in Creative Writing at Man Met and enjoys applying psychological models and theory to character and story development.

"Workshop: Psychology and Character Development", Saturday, Room 3, 13:30-14:30

Stephen de Búrca is a poet, translator, and PhD candidate in creative writing at Queen's University Belfast. From Galway City, he was selected for the Poetry Ireland Introductions series in 2023. His poetry has appeared in Poetry Ireland Review, Crannóg, Fence, Abridged, Ninth Letter, and elsewhere.

"Re-calibrating Form: Gerard Manley Hopkins and the Curtal Sonnet", Friday, Room 2, 16:10-16:40

Steve Ely is a poet with over a dozen publications to his name, including *Oswald's Book of Hours*, *England*, *Lectio Violant*, *The European Eel*, *Lives of British Shrews*, and most recently, *Eely* and *Orasaigh*. He's Reader in Creative Writing at the University of Huddersfield where he is Director of the Ted Hughes Network.

"*The Expressionist Poetry Workshop: Writing the Apocalyptic Landscape*", Friday, Room 1, 10:25-10:55; "*The Expressionist Poetry Workshop: Personal Apocalypse*", Saturday, Room 2, 09:00-10:00

Lisa Farrell is a postgraduate researcher at Anglia Ruskin University exploring interactivity in fiction and writing speculative short stories.

"*The Ghost and the Machine: A Radical AI Writing Workshop*", Friday, Room 3, 15:00-16:00

Heather Fishwick is a creative writing PhD student at the Open University. Her project is a retelling of the myths surrounding the Trojan princess, Cassandra. Heather studied for a Masters in Creative Writing at Manchester Metropolitan University and an undergraduate degree in English and Latin Literature at Warwick University.

"*Connections in Myth*", Saturday, Room 2, 09:00-09:30

Author **Julia Forster** runs Write Within in Machynlleth. A fully qualified coach, she offers 1:1 author coaching alongside writer retreats in the Writers' Cabin. Elsewhere, she is Co-Director of Being A Writer for The Literary Consultancy and a freelance book publicist who has worked in publishing for 25 years. www.writewithin.wales

"*Only Connect: Coaching the Whole Writer*", Saturday, Room 1, 16:10-16:40

William Gallagher is Deputy Chair of the Writers' Guild. He produces the YouTube series *58keys* for writers, writes *Doctor Who* radio dramas and is the author of *BFI TV Classics: The Beiderbecke Affair*.

"*Making YouTube Channels Work for Writers*", Saturday, Room 2, 15:00-15:30

Meet the Editors, Saturday, Room 1, 16:45-17:15

Hannah Gaunt is the Creative Producer for Engage, the leading network for visual arts engagement and participation. Engage works across the UK to support and advocate for professionals working in visual arts organisations, galleries and learning settings. Since 2014 Engage has worked in partnership with NAWE to deliver MaxLiteracy, funded by the Max Reinhardt Charitable Trust, to initiate collaborations between writers, visual arts settings and young people.

MaxLiteracy, Friday, Room 2, 12:05-12:35

Dr Sarah Gibson Yates is a Senior Lecturer in Film, Media and Writing within the Cambridge School of Creative Industries, Anglia Ruskin University. Her research reflects an interdisciplinary creative practice exploring the methodological and conceptual impacts of new technologies on film, writing and creativity. Her most recent project was funded by the British Academy.

"*The Ghost and the Machine: A Radical AI Writing Workshop*", Friday, Room 3, 15:00-16:00

Dr Francis Gilbert is a Senior Lecturer at Goldsmiths, and Head of the MA Creative Writing and Education and Academic Co-director of the Connected Curriculum. He has published many books through many different avenues. Read more on francisgilbert.co.uk.

"*Publishing on many Modes: teaching yourself how to publish your work*", Friday, Room 3, 10:25

Meet the Editors, Saturday, Room 1, 16:45-17:15

Michal Gostynki is a Polish Language Lecturer at Ankara University with BAs in Filmology and Croatian Literature, and an MA in Polish Language and Comparative Literature.

He completed a postgraduate study program on Pedagogy and Polish as Foreign Language, and has experience working in Polish schools in Zagreb and Berlin, both in primary and high schools, at different levels of language proficiency.

Creative writing in Slavic languages, Saturday, Room 1, 11:35-12:05

Eve Grubin is the author of *Morning Prayer* (Sheep Meadow Press), *The House of Our First Loving* (Rack Press) and *Grief Dialogue* (Rack Press). Her next book of poems *Boat of Letters* will be published by Four Way Books in 2025. She is currently a lecturer at NYU in London and a tutor at the Poetry School.

"*How to Write and Teach Poems About Trauma*", Friday, Room 2, 10:25-10:55

Jo Higson, PhD Creative Writing candidate in the Department of English and the Centre for Gender and Violence at the University of Bristol. Her work explores domestic violence in fiction. Jo lives with and writes through her disability experience.

Creating Found Poetry from Patient Medication Leaflets to Reclaim Embodiment, Friday, Room 3, 11:15-12:15

Christopher William Hill is a children's author, playwright and radio dramatist. His plays for children and young people have been performed throughout the UK and internationally. He has tutored for the Arvon Foundation since 2009. Christopher is currently Royal Literary Fund Fellow at the University of Suffolk.

"Arvon: Writing to Connect using Dialogue", Saturday, Room 2, 10:10-10:40

Andrea Holland is an Associate Professor in Creative Writing at UEA, specialising in poetry, writing the visual and cross-arts collaboration. She has two collections of poetry published, *Broadcasting* (Gatehouse Press) and *Borrowed* (Smith/Doorstep) and is a contributor to *The Portable Poetry Workshop* (Macmillan) andrea.holland@uea.ac.uk Instagram.com/andreahollandpoet
Location Writing/ Writing Location, Saturday, Room 2, 16:10-16:40

Sheridan Humphries is the Discipline Lead for the MA Screenwriting at MetFilm School and previously taught screenwriting at the University of Greenwich and Royal Holloway University of London. She is a creative writer and academic whose work includes prose, screenplays and plays. In 2024 she will complete her PhD in English Literature (Screenwriting) in the Department of English at King's College London. Read more on sheridanhumphreys.com
"Writing a Screenplay to Connect", Friday, Room 1, 15:35-16:05

Dr Miriam Huxley is a writer, editor, and educator from British Columbia. Her short fiction and poetry has been published in Hillfire Press Edinburgh, *The London Reader*, *From Arthur's Seat*, *HARTS & Minds*, and *Louden Singletree*.

She currently teaches creative writing with Scottish Universities' International Summer School.
Connecting in the Classroom Through Ekphrasis, Friday, Room 3, 12:20-13:20

Ann Igelstrom is a Tutor at MetFilm Leeds for the MA students. She works as a script consultant, developer and writer with production companies in Scandinavia and the UK. She is also a reader for Channel 4 and Short Circuit. She holds a PhD in Screenplay Text Analysis from Bangor University and is currently editing *The Bloomsbury Handbook of Global Screenwriting Theory*.
"Writing a Screenplay to Connect", Friday, Room 1, 15:35-16:05

Aiysha Jahan is a writer based in the South of England who has been published in Wasafiri, The Threepenny Review and Ploughshares.

She co-leads Write Beyond Borders, a transnational mentoring project, and Bridges not Borders, an ACE-funded art and literature project. She is passionate about championing underrepresented voices and working in the community.

"Mother Tongue Poetry workshops", Friday, Room 2, 11:30-12:00

Dr Tim Jarvis is a writer of supernatural fiction. He has research interests, as a practitioner and critic, in the fields of genre fiction, the Gothic, experimental and innovative writing, fictocriticism, and Creative Writing pedagogy.

"The Ghost and the Machine: A Radical AI Writing Workshop", Friday, Room 3, 15:00-16:00

Philippa Johnston lives in Perth and Kinross, Scotland, where she combines her practice as a metalsmith with working as a freelance project manager and coach specialising in writer development.

Meet the Editors, Saturday, Room 1, 16:45-17:15

Dr Helen Kenwright is Creative Writing Lead at Converge, York St John University, Associate Lecturer at the University of York and runs the Writing Tree, which offers support to emerging writers. She has an MA in Creative Writing from York St John University and writes hopeful queer speculative fiction.

"Giving a Voice to Mental Health: Life Writing, Dragons and Healing", Friday, Room 2, 15:35-16:05

Le'anne Kidger is a Creative Writing PhD candidate at the University of Lincoln. Her research examines the untold stories of those buried in a small parish graveyard in Cornwall.

Le'anne's writing is inspired by the Cornish landscape, the sea and human relationships, and has unintentionally adopted increasingly gothic and historical themes.

"Connecting With the Past: The Untold Stories We Take to the Grave", Friday, Room 1, 11:30-12:00

Lania Knight lives in Cumbria and lectures in Creative Writing at The Open University. Her most recent book is a collection of essays, *There Is Fire Here*. Read more on laniaknight.com.

"In your own time and space: can an online safe space also be an accessible one?", Friday, Room 1, 14:05-14:35

Paweł Kuziemski is a PhD student in creative writing at the University of Lincoln. He specialises in narratology, especially in conflicted, unreliable perspectives. His work has been published in a poetry journal, *The Reg Ogre Review* and *Same Strange World: An Anthology of Contemporary Voices*.
"The problem of conflicted perspectives and how to solve it and find common ground", Friday, Room 1, 12:05-12:35

Natalie Lewis is a Staff Tutor in the English and Creative Writing department at The Open University. She is a member of the Creative Writing module team.
"In your own time and space: can an online safe space also be an accessible one?", Friday, Room 1, 14:05-14:35

Sophie Lloyd-Catchpole is the Learning and Partnerships Manager for Arvon. She is passionate about empowering young people to find their voice through creative writing. She has previously worked for First Story and New Writing South.
"Arvon: Writing to Connect using Dialogue", Saturday, Room 2, 10:10-10:40

Liz MacWhirter's debut novel *Black Snow Falling* (Scotland Street Press, 2018) gained a Carnegie Medal nomination.

Liz teaches Theopoetics at the University of Glasgow, and is completing a verse novel and critical reflection for her PhD.
"Theopoetics: Connecting Julian of Norwich with Trauma Spirituality in the Climate Crisis", Saturday, Room 3, 10:10-10:40

Dr Kevan Manwaring is MA Creative Writing course leader at Arts University Bournemouth. He is the author of *Writing Ecofiction: navigating the challenges of environmental narrative* (Palgrave Macmillan), and editor of *Heavy Weather: tempestuous tales of stranger climes* (British Library). He is a member of the Climate Fiction Writers League.
"Writing like the world is on fire (it is): using fiction to explore environmental issues", Saturday, Room 3, 11:00-12:00

Lubjana Matin has been teaching in secondary schools in inner London for over 15 years. Throughout her career, she has utilised creative writing as a tool to help students, ranging from asylum seekers and refugees to undergraduates, develop their craft, voice, and understanding of various texts.

Additionally, she has conducted training sessions on the concept of Teacher-as-Writer.
"Teacher as Writer: Evidence based and practical takeaways", Saturday, Room 2, 11:35-12:05

Ruth Moore writes fiction and poetry; credits include winning the Bath Children's Novel Award (2020) and runner-up for Bridport Prize flash fiction (2023). After working in theatre, creative education, and project management, she is undertaking a funded PhD at Exeter University exploring and writing 'time-playful' children's literature which engages with silenced histories.
"Creative Writing PhD Network panel discussion", Friday, Room 1, 13:30-14:00

Alison Mott is a writer, teacher and workshop facilitator interested in how sharing our stories builds connection and fosters a sense of belonging. An associate of Loughborough University's Storytelling Academy, she leads applied storytelling activities in educational, community and organisational settings to strengthen self-resilience and community cohesion.
"Digital Storytelling as a tool for building connection", Saturday, Room 3, 15:00-16:00

Anna Morvern teaches within diverse settings: private language classes for small children; school EFL/ESL and adult writing workshops inspired by the wise stories written by Nahman from Uman. She has presented previous work to NAWA on facilitating writing projects in Irish prisons, using activist-linked writing, and the writing of lament.
"Creative writing interventions within itinerant teaching", Saturday, Room 2, 14:05-14:35

A former government speechwriter and now Associate Professor in Creative Writing at University of Bristol, **Joanna Nadin** is also the author of more than 90 books for children, including the bestselling *Worst Class in the World* series, and *Joe All Alone*, which is now a BAFTA-winning BBC drama.
"Rhetoric for Empathy: using speechwriting skills to engender empathy in and connect with child readers", Friday, Room 2, 09:50-10:20

Yuka Nakai is now an Associate Professor at University of Shimane.
"Found Poetry Digital Space: Constructing a Model to Enhance Children's Confidence in Writing and Sharing", Saturday, Room 1, 10:10-10:40

Derek Neale is a novelist, short story and script writer. He has written extensively about the writing process and is Emeritus Professor of Creative Writing at The Open University.

He completed his Creative Writing PhD at UEA and has supervised several PhDs to completion as well as examining numerous PhDs. He is currently Co-Chair of NAWE (with Jonathan Davidson).
Welcome, Friday, Room 1, 09:00-09:15; "Creative Writing PhD Network panel discussion", Friday, Room 1, 13:30-14:00; Meet the Editors, Saturday, Room 1, 16:45-17:15; "Plenary / Farewell", Saturday, Room 1, 17:15-17:45

Dr Kate North leads the Art and Creativity for Mental Health and Wellbeing Network and the Creative Writing Community Health and Wellbeing Research Group at Cardiff Metropolitan University, where she is Reader in Creative Writing. She writes poetry and fiction is currently a Principal Editor of NAWE's *Writing in Practice*.
Meet the Editors, Saturday, Room 1, 16:45-17:15

Kai Northcott has a BA and MA in Creative Writing. From September 2024 he is a PhD candidate in Creative and Critical Writing at Nottingham Trent University.
"Writing, Reading and Pleasure: Creativity, Community and Confidence for HE students", Friday, Room 1, 16:10-16:40

Julia O'Connor is a PhD student at Bournemouth University, conducting practice-led research in Creative Writing. Through composing a novel, her work investigates the interplay between ethics and creativity, utilising Skains' Practitioner Model of Creative Cognition framework.

Her research focuses on how ethical considerations influence narrative development and creative decision-making.

"Magic Mirrors: How Fantasy Fiction Reflects Our World", Saturday, Room 1, 11:00-11:30

Olufunke Ogundimu is an Assistant Professor at Mississippi State University, she explores the intersections of ethnicity, digital humanities, and creative expression. Ogundimu's work has earned recognition, including being a 2018 Caine Prize finalist and Pushcart Prize winner. Her research has been supported by several fellowships and grants.
From Blank Page to Brilliance: Unlocking Fiction with Journaling Techniques, Saturday, Room 3, 16:45-17:15

Alyssa Osiecki is a writer and researcher. Her research has been featured in the SGSAH Research Showcase and the Oral History Society's Home Conference at London Metropolitan University. Her plays have been produced at Page to Stage Edinburgh and the Edinburgh Alternative Theater Festival. She was a finalist for the BBC's Scottish Voices talent development program.
Connecting in the Classroom Through Ekphrasis, Friday, 12:20-13:20, Room 3
"Radical Joy: Re-imagining Trauma Portrayals in Writing Through Hybrid-Verbatim Theatre Techniques", Saturday, Room 1, 15:35-16:05

Jennie E. Owen is Lecturer in Creative Writing for The Open University. Jennie is reading for her PhD at Manchester Metropolitan University, focusing on poetry and places of trauma. Jennie's recent pamphlet *The Horses Still Run*, is published by The Flight of the Dragonfly Press.
From Here to There: Building Creative Communities, Friday, Room 3, 09:15-10:15

Dr. Karítas Hrunðar Pálsdóttir recently completed a PhD in creative writing from UEA. She is the author of two flash fiction collections published by Una útgáfuþús, *Árstíðir* (2020) and *Dagatal* (2022), for which she received The Icelandic Language Council Award 2022 and the Icelandic Gender Equality Fund 2020.
"How to Navigate the Last Stages of the PhD", Friday, Room 1, 09:50-10:20

Cathi Rae is a poet/spoken word artist and experienced workshop facilitator. She will be submitting her PhD thesis in Sept 2024. This practice led/creative writing PhD is primarily a large scale poetry collection which has been created through three years of qualitative research.
"Telling other people's stories - creative writing and the art of asking clumsy questions", Saturday, Room 3, 16:10-16:40

Dr Joanne Reardon is Senior Lecturer in Creative Writing at The Open University. She works with visual artists in museums and art galleries including Warrington Art Gallery and Corinium Museum, Cirencester.

Her novel, *The Weight of Bones*, was shortlisted for the 2017 Cinnamon Debut Novel Award and published by Cinnamon Press in 2020.

From Here to There: Building Creative Communities, Friday, Room 3, 09:15-10:15

Mark Rickenbach is a GP and medical educator. His PhD on medical education led to the annual General Medical Council national training survey.

He has fifty medical and non-medical publications. His website docrick.co.uk gives tips on consultations and education. Previously an Associate Dean, he is currently a Visiting Professor of Healthcare.

"Poetry and prose from a hospital bed: for both patients and educators", Room 2, 11:00-11:30

Peggy Riley is a writer, playwright and Senior Lecturer in BA Creative & Professional Writing and MA Creative & Critical Writing at Canterbury Christ Church University. Her work has been published, produced, broadcast and installed.

She often writes about the relationship between writing and wellbeing as well as cults, ghosts, and sea monsters. Read more on peggyriley.com

"De-stressing, Decentring, Decolonising: New Ways to Workshop with Peggy Riley", Saturday, Room 2, 12:10-12:40

Ali Sharman is reading for a PhD in Creative Writing at Keele University. Her research focuses on the impact of a world of 'permacrisis' and the 'slow violence' (Nixon) of the environmental crisis on literature. Ali's short stories and poetry have been published online and in print.

"Writing Crisis", Saturday, Room 1, 15:00-15:30

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*.

"The art and craft of ekphrasis", Saturday, Room 3, 12:10 - 13:10

Dr Jon Stone is a poet, researcher and editor with a specialism in hybrid and ludic literary forms, interactive fiction and collaborative writing.

He writes critically about the need to engage with poems in a more playful, open-minded manner. He is a co-director of Sidekick Books.

"The Ghost and the Machine: A Radical AI Writing Workshop", Friday, Room 3, 15:00-16:00

Steve Tasane is an award-winning poet, novelist and playwright with 20 years' experience delivering workshops in primary and secondary schools for organisations including The Poetry Society, Apples and Snakes and Arvon. His latest novel *Child I* (Faber) was translated into eleven languages and shortlisted for the German Youth Literature Award.

"Positivity in Practice", Saturday, Room 2, 13:30-14:00

Alice Hemming is the author of over eighty books for children, including the award-winning and New York Times bestselling picture book, *The Leaf Thief* with illustrator Nicola Slater (Scholastic 2020), which has sold across the world and been translated into twenty-three languages. Alice loves visiting schools and particularly enjoys the Q&A!

"Connecting with the very young – writing workshops for 3-5s", Friday, Room 2, 09:15-09:45

Dr Louise Tondeur is a freelance writer and Creative Writing lecturer, currently teaching part-time at the University of Brighton and the Open University.

Widely published, her second short story collection, *Invisible*, will be published by Knight Errant in 2025. Read more on louisetondeur.co.uk.

"Should we teach freelance skills alongside Creative Writing degrees?"; Friday, Room 1, 16:45-17:15

Dr Shelley Tracey is a writer, creative writing facilitator, arts evaluator and Poetry Therapy Practitioner. Shelley is Poet in Residence for the Waterways College. Her doctoral research focused on developing teachers' perceptions of creativity.

She is currently working on a project developing the writing skills of unpaid family carers.

"What Autism Means to Me: Learning from A Creative Writing Course for Adults with Autism", Friday, Room 2, 16:45-17:15

Elena Traina (she/her) is an Italian writer and translator. She is a member of the board of the European Association of Creative Writing Programmes, and a PhD representative on the board of NAWE. She has qualified as a tutor of Creative Writing with Escuela de Escritores and Universidad de Alcalá, and now is pursuing a PhD in Creative Writing Studies at Falmouth University.

"Creative Writing PhD Network panel discussion", Friday, Room 1, 13:30-14:00

Jumoke Verissimo is an Assistant Professor of English at Toronto Metropolitan University. Known for her evocative and award-winning works, Verissimo's writing explores themes of memory, illusion, and loss. Her recent children's book, *Grandma and The Moon's Hidden Secret*, is a heartwarming children's story that explores the complex topic of grief in a sensitive and age-appropriate manner. *From Blank Page to Brilliance: Unlocking Fiction with Journaling Techniques*, Saturday, Room 3, 16:45-17:15

Dr Catherine Wilcox c.wilcox@mmu.ac.uk is a senior lecturer in Creative Writing at The Manchester Writing School at Manchester Metropolitan University. Writing as Catherine Fox, she is author of eight adult novels that explore themes of the spiritual and the physical with insight and humour. "Workshop: Psychology and Character Development", Saturday, Room 3, 13:30-14:30

Paul Williams is an Associate Professor in Creative Writing at the University of the Sunshine Coast, Australia, and Discipline Lead, Creative Industries. He has published widely in fiction and non-fiction, and won international awards for his novels. His latest book is *Writing the Radical Memoir* (Bloomsbury) 2023. "Writing the unexpected: some Spooky creative writing methods", Saturday, Room 1, 11:35-12:05

Patrick Wright is an Associate Lecturer in English Literature and Creative Writing at the Open University. His debut poetry collection, *Full Sight of Her* (Eyewear, 2020), was nominated for the John Pollard Prize. His poems have appeared in Poetry Ireland, The North, Gutter, Poetry Salzburg, and London Magazine. "Ekphrasis outside the frame: towards a model of therapeutic nature writing", Saturday, Room 1, 09:00-09:3