

# Southern Write

opportunities • the psychology of writing • our quarterly program • true lies •  
inner time • from the director • competitions and more ...



2014  
**March**

**SA** Writers  
Centre Inc

# SA Writers Centre

fostering, developing and promoting  
South Australian writers and writing

*Southern Write*: quarterly magazine of the SA Writers Centre

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## SA WRITERS CENTRE

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## Opening Hours

10am-5pm Tuesday to Thursday

## ACCESS to SAWC

Wheelchair access to the SA Writers Centre is available at the 26 York Street rear entrance. Alternatively, come in from Rundle Street via Caffè Brunelli, proceed towards the toilets and take the door to your left at the end of the passage to reach the lift. SAWC events/workshops are free for a carer or companion.

## SUBMISSIONS

For all submissions to *Southern Write*, please email the editor for the guidelines.  
email: malcolm@sawriters.org.au

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### Deadlines

Deadline for *Southern Write* is 5pm on the 5th of the month prior to publication.

5 February for March edition

5 May for June

5 August for September

5 November for December

Deadlines apply to both payment and receipt of advertising materials, artwork and copy.

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# Contents

- 3 **From the Director** Sarah Tooth
- 4 **The Psychology of Writing** Jane Turner Goldsmith  
A look at our inner writer, creative flow and beating writer's block.
- 6 **The Psychology of Inner Time** Malcolm Walker  
An editorial reflection on how for one seasoned British author the lines between his inner and outer realities became dangerously blurred.
- 7 **Quarterly Program**  
April through to June gives members the chance to participate in a range of topics from short story writing to writing for radio to polishing that children's picture book, plus more of the highly popular bootcamps. Don't forget to book early so you don't miss out.
- 11 **True Lies: Fact, Fiction and Fabrication** Piri Eddy  
Recent Writer in Residence **Piri Eddy** reflects on the interplay between fiction, fact and the imagination.
- 13 **Annual General Meeting**  
Don't forget the Centre's AGM is on the horizon ... pop the date in your diary.
- 14 **Opportunities**  
A sampling of the many opportunities and competitions that can be found on our website.
- 15 **More Events ...**  
Partnered Events, Teenage Bootcamp and Member Monthlies.

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SAWC gratefully acknowledges the support of the South Australian Government through Arts SA, and the Australian Government through the Australia Council, its arts and funding advisory body.



Thanks also to our sponsors ...



Cover image 'Wordy' paper/junk sculpture, Alison Main. For more of these, and paintings, see her website [www.alisonmain.com.au](http://www.alisonmain.com.au)  
Alison is exhibiting at Gallery M this July.

# From the Director

**W**e are well and truly headfirst into 2014 now: momentum is gathering and the growing enthusiasm is tangible. We've already hosted a season of workshops, kicked off our Howling Owl Quick and Dirty readings, partnered with Adelaide Writers Week and the Australia Council to bring the Industry Forums and Market Development Skills workshop, and live-streamed the Digital Writers Festival (the first ever of its kind) during February – it's so refreshing to see organisations doing progressive things in the digital space.

We also started off the year with a program launch on 30 January and I was really delighted to see a large group of new faces in amongst our friends and members. This tells me that we are doing what we set out to achieve – engaging a wider scope of writers in the community while continuing to serve the needs of our long-time members and supporters. The launch was a great opportunity to give you a sneak peak at what's coming up. We'll be bringing you a weekend mini Emerging Writers Festival in September and we have an extremely exciting partnership with the new City Library. Keep your eye on our website for news of our regular program of events to be held there.

You may have already noticed that we have had a number of staffing changes at the Centre and we have employed some extra staff, which brings a whole host of benefits, including fresh ideas, energy and extra skillsets. This renewed enthusiasm really starts to seep out into everything we do. We welcome two new administrative assistants, Emily and Sarah, who you will most likely to speak to at some point. You can get to know all our staff members via our website.

We're particularly excited to welcome Alexis West on board as the Aboriginal Torres Strait Islander Writers Project Officer and Samuel Williams as our current intern, who is working on some incredible resources that will be made available to you later this year.

And lastly but not mostly, I'm excited to present inside *Southern Write* our latest program – it's bursting with all sorts of goodness, including panel discussions, masterclasses, bootcamps, plus so much more. More than ever, this exciting program will offer something for everyone – no matter what stage of your writing journey or how you want to approach your writing projects.

Besides the flourishing program that will be released in quarterly installments throughout the year, we'll be rolling out other key projects. These include an Artists in Schools project at Adelaide High School, the Dubnium Young Editors project, a new Virtual Writers in Residence national project, partnerships with councils to deliver community writing projects, plus the return of our regional touring program. Sign up to our enews to stay in touch; you'll also find details of these projects on our new website.

Yes that's right – new website! With the assistance of Identiti Website Development we're constructing a new site that will be a multifunctional space to bring you more resources, services and interaction.

Make sure you diarise the Literary Love Quiz for 14 June. This will be our 'romance themed' annual fundraiser and we'd love you to come along to show your support for our organisation and help us to continue to deliver programs, services and projects of a high quality to writers.

Overall, as I enter my third year in this role, I am so thrilled at the new directions the organisation has taken and the opportunities and support we offer our community of writers and readers. I can't wait to see it grow even further this year.

**Sarah**

The logo for Dymocks, featuring the word "DYMCKS" in a white, serif, all-caps font inside a black, stylized book shape with a curved top and bottom.

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# The Psychology of Writing

Jane Turner Goldsmith looks at how we can foster our inner writer, create flow and beat writer's block.

One of the first Psychology 1 tutorials I had to prepare, waaaay back in the late seventies, was on creativity. It seemed an ideal topic for an Arts undergraduate wavering between English and Psychology as majors. I'll never forget my first assessments using the *Torrance Tests of Creative Thinking*, still in use today, in which my 'subjects' had to elaborate on the shape of a pear or jelly bean with little curly Leunig-type adornments as a test of their fluency, flexibility, originality and elaboration. It, of course, didn't measure all dimensions of creativity (the author never claimed that it did) but it was a fun way of getting into the area, and represented a convergence of my two main passions (forget those traumatic *dictées* of French 1).

Then English lost out to Psychology – I never much enjoyed literary criticism, except for the analysis of human relationships and motivation that literature portrayed. So I have been working as a psychologist for the last twenty years now. The lure of the language has never left me, though, and in the last decade since I started to write a little more seriously I have tried again to draw the two disciplines together, at least in as far as it makes sense to me. For example, I found the experience of writing my first novel *Poinciana* to be extremely satisfying, psychologically speaking. Not just the achievement of publication, but in other ways that I'll explain. The novel is based on some real life experiences, some of them very personal for me – yet is not a memoir. *Poinciana* is a fictionalised construction into story of issues, events and people that I could explore from the safe distance of the third person.

I thought I was very clever to discover this therapeutic benefit to my writing effort. Not only the act of writing, and getting into 'flow', which I'll talk about in a minute, but the sense of putting things together, achieving a kind of resolution for parts of my experience, both devastating and challenging: the loss of my husband in a road accident; the death of innocents, caught up in political crossfire and a conflict in which people, including my in-law family, had to 'take sides'. All of this I could explore in the process of trying to create coherence through story.

As Neil Gaiman puts it: 'writing fiction is hard, because it has to make sense where real life rarely does.' Using the third, not the first person, and trying to have the novel make dramatic or narrative sense, were the two aspects of most interest to me therapeutically.

It turns out that I wasn't so clever or original at all in this; there is a whole academic study area in the psychology of creative writing, in existence now for over twenty years. There are very many sub-fields within it. In fact there's a whole PhD thesis topic and more awaiting – tempting yet so daunting in its scope! Where would you stop? As Kaufman and Kaufman<sup>1</sup> have shown, there is the study of the writer (personality types, mental health status), the text itself (how we can tell when Shakespeare was depressed), the creative process and the development of the writer ('writing in flow' and 'writer's block') and education (how and whether we can teach creative writing) – just for starters.

I have started to explore some of these aspects in writing workshops, since I know there are many similarly interested writers out there. The workshop topics have included: writing as therapy; how to stimulate creativity; how to evoke the senses; how to get into 'flow' and, most recently, what to do about writer's block. These topics all tap into psychological processes in one way or another. I'll talk about the two that have most captured my interest.

Let's look at writing as therapy. I might cite here a famous study by James Pennebaker<sup>2</sup> in 1997 in which he asked college students to write about a significant emotional experience, even a trauma, for 15 to 20 minutes a day, for four consecutive days. At follow up, the experimental group showed a boosted immune system, reduced visits to the doctor, and better grades compared to a control group who wrote about trivial matters. The study has been replicated many times and the finding is the same: when people put emotional upheaval into words, their health improves. 'The act of constructing stories is a natural process that helps individuals to understand their experiences and themselves.' Pennebaker and his colleagues have summarised some of the possible mechanisms:

- Storytelling allows people to organise and remember events in a coherent fashion, to integrate their thoughts and feelings;
- It gives a sense of predictability and control over their lives;
- It provides a sense of resolution, so that there is less rumination, which is not good for health.

Writing is thus not unlike the process people engage with in psychological therapy. Counselling or psychotherapy involves the client putting together a story to explain and organise the major life events causing distress. For many psychologists this is a primary focus of therapy – helping the client organise, clarify and integrate experiences, in order to reach some form of resolution.

Essentially this is what I do when listening to the stories students tell me in my current role as university counsellor. Wearing the hat of the writer, not exactly as a psychologist, it was also one of my main goals in putting together my second book – an edited anthology of parents' stories of adoption. I again found it very satisfying to facilitate the 'telling of story' – in this case, parents' experiences, the good and the not-so-good, of adopting a child. And satisfying, also, to put the two disciplines together.

So expressive writing as therapy appears to be backed up by science. I certainly experienced this acutely during the writing of *Poinciana*, when Rosina learns of her mother's death in a car accident.

But there's more. It is not just the telling of story. It matters who is telling the story and how it is told. We know this matters to a reader of course, but it turns out to also matter to the writer – from the point of view of mental health.

Having a forward moving narrative structure, complete with satisfying resolution, is important to storytelling, and also to the writer's own mental health. 'The beauty of a narrative is that it allows us to tie all of the changes in our life into a broad comprehensive story.'<sup>3</sup> It's what a reader usually wants from a story – to see growth and development of the main character. Novelists who use this formula tend to be more robust psychologically, for example, than poets who use free form and an open-ended expressive structure.<sup>4</sup>

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**As Neil Gaiman puts it: 'writing fiction is hard, because it has to make sense where real life rarely does.'**

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<sup>1</sup> Kaufman, S. & Kaufman, J. (2009). *The Psychology of Creative Writing*, Cambridge University Press.

<sup>2</sup> Pennebaker, J.W. (1997). 'Writing About Emotional Experiences as a Therapeutic Process'. *Psychological Science*, 8, 162-166.

<sup>3</sup> Pennebaker, J. & Seagal, J. (1999). 'Forming a Story: The Health Benefits of Narrative', *Journal of Clinical Psychology*, 55 (10), 1243-1254.

<sup>4</sup> Kaufman, J. & Sexton, J. (2006). 'Why Doesn't the Writing Cure Help Poets?' *Review of General Psychology*, 10 (3), 268-282.

Along these same lines, writers who use the third person are also less vulnerable psychologically than their counterparts who write in the first person. It makes sense – there is more psychological vulnerability in that exposed first person voice, commonly (but not always) employed by poets, than there is in the more distanced third person point of view. Some kind of mastery over difficult or traumatic emotions is thought to result from the distancing. Exactly what I think I achieved – though it was very hard – in writing the passage about receiving the news of the car accident.

One of the more recent psychological findings is that directing more focus on others and less on oneself is protective against depression and anxiety. Very intense introspection may indeed be harmful. In a rather harrowing study, Stirman and Pennebaker<sup>5</sup> found that the writing of suicidal poets contained more words pertaining to the ‘individual self’ and fewer words pertaining to the ‘collective’ than did the writing of non-suicidal poets. They concluded that linguistic markers of suicide can be predicted through text analysis (hence the studies dedicated to the examination of the mental health of Shakespeare). Another study has analysed the writing of Kurt Cobain, John Cheever and Cole Porter and showed that as their fame increased, their writing shifted towards the use of the first person, but so did their self-destructive behaviours, like excessive drinking and eventual suicide. Oh dear!

Please, dear poets, I am not wanting to imply that you should start writing in the third person, or abandon free-form or open-endedness in your work: I am simply citing some of the research. In fact the whole question of whether writing is a cause or a cure of mental ill-health has also been a topic of research, since we know from the results of many studies that highly creative people do tend to have higher rates of mental illness.<sup>6</sup>

Drawing on my own experience and from my own readings, I would propose the act of writing provides a buffer against the negative impact of deeply felt emotions for very passionate and sensitive individuals (such as writers) who seek expression in whatever form best suits their talents (in this case, writing). The writing needs to ‘make sense’ and be meaningful – and I agree that too much introspection can be risky. So whether as catharsis, self-expression, organising experience, exercising creativity, getting into ‘flow’ – or pure fun, I am still a fan of the benefits of creative writing.

I said I would also talk about ‘flow’, which was the topic of another workshop. The phenomenon of ‘flow’ has been defined and described by the Czech psychologist Csikszentmihalyi who, when studying creativity in the 60s, was struck by the fact that when an artist’s painting was going well he or she would disregard hunger, fatigue and discomfort while working. It is a state that exists across arts, science, aesthetic experience, sport, literary writing. Engaging in any of these (including writing) in ‘flow’ is perhaps one of the most truly intrinsically rewarding states of being that one can imagine.

Here are the features:

- Intense and focussed concentration
- Merging of action and awareness
- Loss of reflective self-consciousness
- Sense of control of action
- Distortion of temporal experience (ie time)
- Experience of the activity as intrinsically rewarding (process not product is what counts)

Understanding flow and getting into flow are of course not the same thing, and setting up the conditions for flow would seem to be critical. This has to do with working at a level that is just beyond one’s level of competence. There has to be a level of



**Jane Turner Goldsmith** is a psychologist and a writer. Her novel *Poinciana* (Wakefield Press, 2006) was shortlisted for a Commonwealth Prize. She has also published short stories, poetry, children’s fiction and edited a nonfiction anthology of adoption stories (*Adopting: Parents’ Stories*, Wakefield Press, 2007). She has worked as a content writer for the Black Dog Institute and currently works as a university student counsellor.

‘stretch’, such that the activity is just at the optimum level of difficulty with respect to the person’s skill. Too high the challenge or too low the skill set result in anxiety and discomfort – or if there is a mismatch in the other direction (low challenge – high skills) in apathy and boredom. We have all witnessed this through our schooling – times when we were bored stiff and times when we freaked out because it was all too hard. The latter can lead to the experience of writer’s block – where the goal appears out of reach, not because of a lack of skills, but just maybe not the right mix of skills at the right time.

Writer’s block can also be a matter of lacking a clear direction and plan, which is all to do with goal setting and action plans – psychology staples. And that gets back to human motivation, which you’ll recall I always found fascinating in literature as well as in my life work. And back to Torrance who says that ‘creative motivation and skills as well as creative abilities are necessary for adult creative achievement to occur’. (I suggested he was still relevant!)

We’ve ended up, amazingly, somewhere near where we started – this interesting partnership of psychology and creative writing and how each might inform the other.

## The Psychology of Inner Time

Sometimes – in fact quite often – an article will resonate with me, as was the case with Jane’s piece appearing on these pages. Mostly, due to space restrictions and not wanting to bore readers with my rather one-sided world view, I’ll resist the temptation to comment on an article. In this case I felt compelled. Hopefully what I’ve written adds something to Jane’s intriguing look at the inner lives of writers and authors, albeit tangentially ...

You’ll find Malcolm Walker’s response on the next page.

<sup>5</sup> Stirman, S. & Pennebaker, J. (2001). ‘Word Use in the Poetry of Suicidal and Nonsuicidal Poets’, *Psychosomatic Medicine*, 63, 517-522.

<sup>6</sup> For a comprehensive review, see Piirto in Kaufman and Kaufman, who cites several studies.

# The Psychology of Inner Time

**Malcolm Walker** reflects on Jane Turner Goldsmith's article on 'The Psychology of Writing' (see previous pages) and how for one seasoned British author the lines between his inner and outer realities became dangerously blurred.

Jane Turner Goldsmith's thoroughly informative article sparked a memory of something I read some considerable time ago about the British writer Alan Garner. As these things often do, memory turned to musing and musing to the desire to respond.

Jane's commentary about vulnerability and the use of the third person, coupled with the evidence from psychologists that suggests first person narrative might provide less protection against the slings and arrows of outrageous fortune, forced me back into rereading one of Garner's essays entitled 'Inner Time', from his collection *The Voice That Thunders*.

In it Garner, who has over the years had his share of mental health problems, mainly bipolar disorder – he once spent two years, twelve hours a day, lying on a wooden settle while his family tiptoed around him – talks about the period during which he was on set as a consultant for the filming of his young adult novel *The Owl Service*. Garner found that as the television series progressed, much of it shot on location in Wales, he 'felt pain: a threat from no direction, and a threat with no shape.' He experienced nausea, followed by vomiting and fury at the cast. One of the actors was 'an incompetent' according to Garner, who describes him thus during the filming of the climax: '... the actor was genuinely not caring, genuinely fooling about, genuinely antagonising the cast, the director and the crew, and I genuinely went to kill him.' The author was physically stopped by a sound engineer, who after tripping him with a microphone boom, promptly offered Garner help in killing the actor ... but only after shooting was finished.

The author went into therapy not long after. Garner relates his therapist's approach and his subsequent realisation: 'Bill Wadsworth's ... question was simple. Bill had asked: "Was *The Owl Service* written in the past tense and the third person or in the present and the first?" It had been written in the past tense and the third person. Although there was a lot of dialogue, it was all observed, 'he said' and 'she said', safely at a distance.'

But film and television dispenses with tense: all action and dialogue happens in the 'now'. What had been safely constructed, deftly written in the past tense back at his home in Alderley Edge, was acted out in real time, plunging Garner back to when he was sixteen.

'When I set out to assault the actor during the filming of *The Owl Service*,' he says, 'it was because I could not reconcile him and me on a Welsh mountain in 1969 with the memory-trace of me somewhere in 1950. The inner time co-ordinates were identical,

but they had been externalised to a here-and-now of waking nightmare.'

Garner's repressed experience came back to haunt him on that Welsh hillside and was exorcised during an intense period of counselling, the latter leaving him in a clearer and more productive state. *The Owl Service*, while ostensibly a young adult title, is deceptive: it's one of those books that completely crosses notions of writing for adults or children – it's literature of the best kind. Which was what Garner was aiming for: his writing has been lauded worldwide for its complexity and its excellence and he himself has often stated that the latter is precisely what he strives for. And, I would argue, that in order to achieve that end – excellence – it necessitated him unconsciously mining some deep strata from his past, those formative years of childhood and on into late adolescence that many gifted writers pick and nuzzle at whether consciously or unconsciously.

To back up his argument about the nature of the acute effects of inner time on the psyche Garner recounts a second episode, which plunged him back to when he was three and beaten for embarrassing his mother by screaming too long and too loudly during a performance of Walt Disney's *Snow White* in which the Queen transmogrifies into the looming fifteen foot high figure of the Witch.

It seems John Fowles, another beloved author of mine, appears to back this up when he suggests that as writers when we create another world, however imperfect this may be, it can be 'a haunting, isolating, and guilt-ridden experience very similar indeed to the creating of a real perspective on the actual world that every child must undertake.'

Obviously the majority of writers never undergo the disruptive intensity of experience Alan Garner underwent; there would be considerably fewer books published if that was the case. But all of us enter into our stories and become lost in that borderless country between memory, imagination and myth. Entering this country is why many of us write. For me the creative act is not so different from that of reading: true, it's more tedious than reading someone else's finished product, in so much as I am pursuing the unobtainable, but then very few novels can be described as perfect. For writers of the calibre of Alan Garner, whose pursuance of perfection is legendary and who once described a colleague who would only 'give a calculated amount of time to a novel' as a 'blasphemer' – to those writers, the few who choose to mine personal truth and bare their souls, time may not merely be a matter of tense.

## Know Your Business

### Funding Your Writing and Literary Projects

Wednesday 2 April 6pm-7.30pm

Our recent survey showed that very few South Australian writers make a full-time living from their art form. Join representatives from funding bodies, crowd sourcing platforms and SAWC staff as they discuss opportunities and hopefully provoke you with possibilities.

Speakers: **Michael Hill** (Arts SA), **Dale Durie** (Carclew), **Guy Vincent** (Publishizer), and representatives from **Friendly St Poets** and **SA Writers Centre**.

Participants are welcome to stay on to discuss their individual projects from 7.30-8pm.

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- phone: 08 8223 7662
- in person: Level 2, 187 Rundle St Adelaide 5000
- our office is open **Tuesday to Thursday** from 10am-5pm

All program details are correct at publication, but details can change. Please check our website and enews for updates.

Registered participants will be contacted directly if there are any course changes.

### Terms and conditions

There are no refunds on workshop fees. See our website for full terms and conditions.



### Masterclass

## How to Write Anything with Mark Dapin

Saturday 5 and Sunday 6 April

10am-4pm daily

How to write like a professional, work to deadlines, get past blocks and think your way through narrative problems – in both fiction and nonfiction.

Over two days, Mark will share his trade secrets in how to get a piece from idea to completion. You'll be guided through the writing process and end the weekend with a completed piece of work. Mark will teach you the skills needed to create compelling stories in a short time frame, and what it takes to be a working writer. Selected works from participants will be published on our blog and in *Southern Write*.

**Mark Dapin's** CV is one of the most diverse in Australia. Mark was nominated for the Miles Franklin Award for his novel *Spirit House* and won the Ned Kelly Award for his novel *King of the Cross*. He has done time as the editor-in-chief of men's magazines, as a bestselling travel writer and beloved newspaper columnist in the *Adelaide Advertiser* and *Good Weekend*.

**Suitable for all levels.**

*This event is supported by the Commonwealth Government through the Australia Council for the Arts, its arts funding and advisory body*

**Cost: \$240 Members • \$360 Non-members**

### Masterclass

## Going it Alone with Emily Craven

Saturday 12 and Sunday 13 April

10am-4pm daily

This weekend self-publishing intensive will take you step-by-step through the process of producing and publishing ebooks.

Do you have new and exciting work that a traditional publisher won't touch? Looking to unlock your backlist? In this digital age there is no reason to let your work take an extended holiday on your hard drive. This practical, hands on weekend workshop is designed to give you the skills you need to turn your completed work into an ebook, no matter the length or genre.

**Emily Craven** is an author of young adult fiction, with her latest comedy novels written as though you're reading Facebook (<http://www.madelinecain.com>). She is the digital producer at Queensland Writers Centre and blogs about ebooks and digital strategies for writers on her website <http://ebookrevolution.blogspot.com>

**Suitable for all levels.**

**Cost: \$200 Members • \$280 Non-members**

### Find Your Genre

## Applying the Polish with Katrina Germein

Four Thursdays - 1, 8, 15, 22 May

6pm-9pm

You've written a children's picture book and it's sort of finished but not quite. You want to make it better but you're not exactly sure how. What you'd really love is some expert advice and individual feedback. Sound like you?

Picture books are unlike any other genre. How do you carefully unfold an engaging narrative within such a tiny word count? Katrina Germein presents a hands-on workshop examining multiple ways to improve your picture book story. Bring your work in progress and be ready to redraft, redraft and redraft! This is the opportunity to edit and reflect under the guidance of this bestselling picture book author.

**Katrina Germein** has published many bestselling titles: *Big Rain Coming*, *My Dad Thinks He's Funny* and *My Dad STILL Thinks He's Funny*. Katrina's work has featured on children's television programs such as Play School and her new releases for 2014 will include *My Mum Says The Strangest Things* and *Thunderstorm Dancing*.

**Suitable for aspiring children's writers, who have a completed or near completed manuscript.**

**Cost: \$240 Members • \$320 Non-members**

# Program April - June

## *Off the Page*

### **Trapping the Montage with Emily Davis**

**Saturday 3 May 10am-1pm**

Journey deep into a land of songwriting and musical poetry.

Emily Davis lifts the veil on the highly personal process of lyric writing. In this interactive workshop, she shares the tools and techniques used to translate mind's eye imagery into narratives and conjure musical poetry succinctly and powerfully.

Suitable for musicians and non-musicians. Be prepared to leave your inhibitions at the door and to explore some more unorthodox methods of lyric writing.

**Emily Davis** – troubadour, conjure woman, ritual maker and story weaver. Emily has performed at WomAdelaide and PeatsRidge Festival and supported Clare Bowditch, The Audrey's and Kate Miller-Heidke. Her two solo albums have been played on Triple J, Nova FM and the ABC. Davis is currently writing her third solo album, due for release this Spring.

*Suitable for all levels.*

**Cost: \$60 Members • \$90 Non-members**

## *Off the Page*

### **Writing For Radio with Tony Collins**

**Saturday 3 May 2pm-5pm**

There are unlimited opportunities to get your writing out to the world, especially if you think outside the square. Have you ever considered presenting your stories via radio? Whether your background is fiction or creative nonfiction, writing for radio presents new ways to tell your stories, build your audience, and extend your craft.

Tony Collins presents a practical and provocative workshop that examines the art of narrative nonfiction and literary journalism on radio. You will explore the format and be introduced to contemporary examples of the genre. Exercises in writing short pieces for radio will equip participants with an adaptable tool kit for contemporary creative radio making.

**Tony Collins** is a journalist with 20 years experience in news, current affairs and documentary. He has taught journalism and radio courses at the University of Technology Sydney and the University of South Australia. He has worked at the ABC and has been a freelance documentary maker for radio and television.

*Suitable for all levels.*

**Cost: \$60 Members • \$90 Non-members**

## *Know Your Business*

### **Get Published! with Allayne Webster**

**Saturday 10 May 10am-1pm**

Breaking into the publishing world is every writer's dream. But how do you do it?

Are published authors just lucky? Luck plays a part, but hard work, strategic thinking and self-education plays a much bigger role than you think. Let's talk about what **you** can do to improve your chances.

Ultimately, every publishing story is different. What applies to one author, won't necessarily to another. There's a plethora of advice available to want-to-be-published writers and figuring out which bits apply to you can be a nightmare.

But don't fear – you can take charge! If you're ready to make publication happen now, come to this workshop and learn how. Allayne provides practical advice you can apply.

**Allayne Webster** is a fulltime writer and the author of two young adult novels, one junior novel and a middle-grade novel. She is an experienced public speaker, a board Member of the Salisbury Writers' Festival, and her work has been reviewed nationwide.

*Suitable for writers looking to be published.*

**Cost: \$60 Members • \$90 Non-members**

## *Know Your Business*

### **Reading and Writing for Literary Journals**

**with Jennifer Mills**

**Saturday 10 May 2pm-5pm**

All your questions about publishing in literary journals answered.

As the fiction editor at *Overland* literary journal, Jennifer Mills reads hundreds of submission of short stories, and regularly provides feedback both to individual writers, and as general comments to all emerging writers. Cracking your first publication can be difficult, but it can be a crucial step on the pathway to securing a publishing deal. Jennifer will go through the process of submission and selection, and talk about the kind of work that is likely to stand out from the crowd.

**Jennifer Mills** is the award-winning author of the novels *Gone* and *The Diamond Anchor* and a collection of short stories, *The Rest is Weight*. She is the fiction editor at *Overland* literary journal.

*Suitable for writers seeking publication in literary journals.*

**Cost: \$60 Members • \$90 Non-members**



## *Craft*

### **Editing Boot Camp** **Friday 16 to Sunday 18 May**

**10am-4pm daily**

Have you finished your manuscript and are considering submitting it, finding an editor, or getting an assessment? Or all three?

Before you do, why not bring it along to our three day intensive editing boot camp. You'll learn what editing is, who does it, how to learn the skills, advanced grammar and writing rules, then move on to self-editing techniques and practical exercises. You'll be trained by professional editors and get tips from publishers that might just be what you need to get your manuscript over the line.

Learning the skills of editing is invaluable for writers. As well as improving your writing skills, editing is an excellent way to supplement your income and help build a sustainable writing career.

Presenters include **Patrick Allington, Michael Bollen, Dr Katy McDevitt AE, Kevin O'Brien** and **Anna Solding**.

***Suitable for writers with completed or near completed manuscripts.***

**Cost: \$300 members • \$400 Non-members**

## *Immersion*

### **Writing Animals** **with Jennifer Mills**

**Saturday 31 May 10am-4pm**

A full day immersive workshop for adults at the Adelaide Zoo with author Jennifer Mills.

What does a tiger mean? Do meerkats like poetry? Is the panda a metaphor, or a character? Join award-winning author Jennifer Mills for a unique all-day writing workshop at the Adelaide Zoo. Learn about the ethics, techniques and possibilities of writing about animals, and develop your skills in observing and understanding various species – including the human.

Ticket price includes zoo entry. Further information will be provided on registration.

**Jennifer Mills** is the award-winning author of the novels *Gone* and *The Diamond Anchor* and a collection of short stories, *The Rest is Weight*. She is the fiction editor at *Overland* literary journal.

***Suitable for all levels.***

***Includes ZOO ENTRY***

**Cost: \$135 Members • \$200 Non-members**

## *Immersion*

### **TWELVE**

**Sunday 1 June 7am-7pm**

Continue your weekend of immersive writing experiences with a twelve-hour writing lock in!

It's getting colder and the days are shorter. Come join us for a dawn 'til dusk writing marathon.

This is your 'no excuses, no limits, no distractions' opportunity to warm up your winter writing goals and get your writing projects heated up to boiling point. No escape, no diversions, no wandering focus. Just twelve uninterrupted hours of unadulterated writing.

Who knows what could happen during TWELVE – you may start that award-winning novel, you may tap into inspiration and creativity you never knew existed. The unexpected may even happen! Find any spot in the place, and settle in. We'll be there to prompt, inspire and upset so things don't get too cosy.

Be brave and come along for the writing experience of your life!

***Suitable for all levels.***

**Cost: \$60 Members • \$90 Non-members**

## *Building Blocks*

### **The Complete Short Story** **with David Chapple**

**Four Thursdays – 5, 12, 19, 26 June**  
**6pm-9pm**

A four session short course to give participants the opportunity to develop and complete a short story.

Using dynamic workshop techniques you will be supported to explore the form and find your unique voice, even if you are an absolute beginner. At the end of this session every participant will have a complete work of short fiction. In four sessions, a week apart, participants will have the time to create a perfect and complete story.

Writers successfully completing the course will have the opportunity to pitch their story for publication on our blog and in *Southern Write*.

**David Chapple** is the new Writing Development Manager at the Writers Centre. He has a Masters in Creative Writing, specialising in writing and health, and has worked as the writer in residence for a number of programs in mental health and disability services, as well as working as a writing teacher in prisons and schools.

***Suitable for beginners.***

**Cost: \$140 Members • \$200 Non-members**

# Program April - June

*Find Your Genre*

## Weekend Romance: a Fair to Remember

**Saturday 14 and Sunday 15 June**

**Presented by SAWC and Romance Writers of Australia Inc.**

A weekend for writers and lovers of romantic fiction.

Stop penning those love letters, put down the Mills & Boon, and forget those roses – it's time for our inaugural genre fair – and it's romance! RWA and SAWC have come together to bring you two days of whirling workshops, panel sessions, masterclasses, industry advice, meet the authors sessions, book signings and more. And on the Saturday night it's the fundraising event of the year: our romance-themed lit quiz night. Full program and speakers announced in April.



**1 Day: \$130 Members/\$170 Non-members**  
**Quiz Night: \$20 per head**  
**Weekend Package (2 days plus Quiz Night):**  
**\$240/\$340**

*Find Your Genre*

## Flash Fiction with Angela Meyer

**Sunday 22 June 10am-4pm**

Join one of Australia's best loved literary bloggers, Angela Meyer, as she introduces you to the world of flash fiction.

Very short stories have been around a long time. Kafka, Woolf and Hemingway all have stories that can be read in a matter of minutes. Angela Meyer, whose debut collection of flash fiction *Captives* has just been released, will provide an introduction to the form. Angela will encourage you to delight in brevity, and allow you to experiment with notions of character, conflict and resolution, and evocation of place and mood, in few words.

**Angela Meyer** is a Melbourne-based author, editor and literary journalist. Her books are *Captives* (Inkerman & Blunt, May) and *The Great Unknown* (as editor, Spineless Wonders). She recently completed a Doctor of Creative Arts through the University of Western Sydney, and has been blogging for seven years at [literaryminded.com.au](http://literaryminded.com.au).

*Suitable for all levels.*

**Cost: \$110 Members • \$160 Non-members**

*Find Your Genre*

## Getting Personal: Writing Personal Essays

with Dr Jillian Schedneck

**Saturday 21 June 2pm-5pm**

Interested in life writing or memoir? Learn to tell your own stories in essay form.

Through personal essays we share the memorable and ordinary moments of our lives, creating stories that are unique and universal, reflective and alive. Whether you've written personal essays and don't know where to go next, or have never written one but are interested in the genre, this workshop will give you the tools to get started, and go further.

**Dr Jillian Schedneck** is the author of the travel memoir *Abu Dhabi Days, Dubai Nights*, published by Pan Macmillan in 2012. Her personal essays have appeared in a dozen journals in America and Australia, such as *Brevity*, *Wet Ink*, *The Common Review*, *Redivider* and *LinQ*. She holds an MFA in Creative Nonfiction Writing from West Virginia University in the United States and a PhD from the University of Adelaide. She has taught writing courses for several years in United States and the United Arab Emirates.

*Suitable for all levels.*

**Cost: \$60 Members • \$90 Non-members**

*Building Blocks*

## Creative Writing For Beginners

with David Chapple

**Saturday 28 June 10am-4pm**

Kick off your writing career today!

If you have passion, ideas and motivation then this workshop will add technique and confidence to your armory. It will help you find your voice and form; it will show you your strengths and give you the confidence to complete your creative journey. If you want to write, this workshop will show you the breadth of contemporary writing practice, the challenges of the industry and the rewards of a life with words.

**David Chapple** is the new Writing Development Manager at the Writers Centre. He has a Masters in Creative Writing, specialising in writing and health, and has worked as the writer-in-residence for a number of programs in mental health and disability services, as well as working as a writing teacher in prisons and schools.

*Suitable for beginners.*

**Cost: \$60 Members • \$90 Non-members**

# True Lies: Fact, Fiction & Fabrication

Recent Writer in Residence **Piri Eddy** reflects on the interplay between fiction, fact and the imagination.

I have always struggled with the notion of whether my writing should focus on my experiences or not. In order for a story to work – and by work I mean reflect some inherent truth about the world – does it need to stem from personal lived experience or can I simply make things up and tell someone else's story? Can I rely on my imagination to do all the hard work, and in the end will such a product feel authentic to a reader? All experience, including that which is second-hand and anecdotal, is to a great extent our own: everything is filtered through the lens of consciousness. But this is not what I'm referring to. Such a solipsistic argument won't wash with a writer because unlike the person in the street, and rather more in the fashion of an actor who knows his or her craft, we ask a little more of ourselves – experience has to be transmuted into art.

True stories are big business. A closer definition is perhaps needed before I precede any further. By true stories I'm referring to anything that has a substantial component based in historical fact, either wholly or in part: this can be collective, as in good old-fashioned 'history', or personal, as with autobiography or memoir. And you only have to look to the success of memoirs and autobiographies, both written and filmed, to understand how popular a true story can be with the public. Watching a film or television program based on a true story – particularly one focussed on celebrity or fame – can give audiences a voyeuristic edge, that exciting frisson that comes with being let in on someone's little secret. Films often use the disclaimer 'based on a true story' as a hook for viewers. Truth is exciting and true stories sell. John Boyne's *The Boy in The Striped Pyjamas*, *Into The Wild* by Jon Krakauer and *The Glass Castle* by Jeanette Walls are all examples of books readily devoured by audiences, and all are based on true events. Truth would appear to be important in our writing: it helps engage and connect with readers and audiences. So where does that leave the majority of us, such as a younger writer without much life experience, writers with dull day jobs, or those of us without a fantastically weird or improbably true story to tell?

And why does this idea of truth matter so much? What's the big deal about truth in narrative? Does it actually mean anything that you have or haven't experienced the things set out in your novel? Most romance writers will not have been swept off their feet by a handsome doctor, any more than your average horror writer will have experienced some sort of paranormal phenomenon. Truth matters because the act of reading, sitting still for long periods, following tiny black marks on paper, is hardly natural: it requires Coleridge's 'willing suspension of disbelief'. To truly enter into a created world the reader needs verisimilitude – no matter the generic wrapping in which their particular flavour of truth arrives.

Margaret Atwood suggests that narratives combining the immensities of real life with artistic flair can be explosive and potent. Their veracity gives them power and, coupled with the compositional dexterity of a good writer, such stories can affect readers in profound ways. Atwood discusses these narratives as existing in a realm somewhere between fact and fiction – as 'enhanced fact'.<sup>1</sup> Holocaust memoirs, stories involving survival amid the devastation of the natural or man-made world, true crime thrillers, tales of genocide and cultural upheaval: these narratives become immensely powerful because of their truth. Readers devour them, grimacing at the extent to which a human being can be pushed when faced with death and adversity. Written well, these stories might already be engaging and poignant human studies, but when we understand them to be true they become enhanced fact. They take on a new quality and gain a powerful extra dimension.

I should like to dispense quickly with nonfiction. Quite obviously such texts deal in truth, the factual for the most part, and whether historically or scientifically disputed they nonetheless claim to be true. As readers we go to nonfiction for a different narrative experience: we might seek analysis in the case of academic works, or insight or guidance from self-help books or information from a gardening or joinery book. A radish is a radish: you can debate the best way to plant and harvest them but it's still a radish. Histories about the holocaust are legion and still being written, holocaust denying works are out there as well – both make historical or pseudo-historical claims based on evidence and fact. The novel and the short story make no such claims other than in the imagination of the reader.

World War II and the holocaust are well documented in fiction also. How does a young writer write convincingly on a subject such as this? And yet two young Australian novelists have done so successfully: Markus Zusak's *The Book Thief* and *End of the Night Girl* by Amy T Matthews both deal with events in wartime Europe. These fictions might surely fit with what Atwood describes as 'enhanced fact'; their particular truths, stemming equally from historical fact and the authors' personal experience have resonated emotionally and critically with readers.

Kurt Vonnegut opens *Slaughterhouse Five* with the line, 'All this happened, more or less.' The sections concerning the war are 'pretty much true', he continues, as are the people he knew who were shot or killed. He has changed the names, but beyond that Vonnegut is drawing much of the novel's content from personal experience. What is interesting though is his admission that the novel is 'more or less' the truth. That is, while *Slaughterhouse Five* is built from the things Vonnegut himself had a part in, he has made a good deal of it up for the sake of his narrative. This becomes clear when we read on and discover that the book's central character, Billy Pilgrim, an obstetrician, becomes stuck in time during the Second World War and discovers he can traverse back and forth between the past and the future. Along with this, Billy meets an alien race called the Tralfamadorians who take him to their home planet and put him on exhibit in a zoo. The fantastic elements of *Slaughterhouse Five* do not refer to Vonnegut's experience, this much is obvious, but the 'war stuff' does. *A Farewell to Arms* provides a similar example, albeit sans the trans-dimensional sci-fi elements. Hemingway relies on his experiences to paint a vivid and destructive picture of the war, and both *A Farewell to Arms* and *Slaughterhouse Five* capture the horror and seeming banality of those historical events. Here, both writers were able to draw from direct experience and provide powerful depictions of a world that is alien to most of us, while still relying heavily on manufactured and imaginative elements of narrative storytelling to get the job done.

*Slaughterhouse Five* goes some way to highlighting the relationship between fact and fiction in a narrative. Truth as fact can be powerful, but artistic truth, whether it be metaphor, allegory or simply good characterisation even more so, and authors of fiction often seek to combine these elements. Sometimes the truth needs a little push, a bit of dramatic accompaniment that might not have been available in reality. Indeed, many memoirs themselves contain some element of make-believe for the narrative to work successfully. Most of us cannot accurately recall conversations verbatim that we had in our childhood, yet often authors will pursue these very scenarios. Successful and unsuccessful cases of litigation against biographers and court cases involving accusations of false memory syndrome involving memoir or life writing seem to support this. We all have our particular personal historical take on our world and those in it: most of us eschew writing our memoirs in favour of the novel or the short story, where our petty quarrels and personality clashes can be mixed and matched to the point where litigation by an aggrieved party becomes much less likely.

<sup>1</sup> Atwood, M., (2002) *Negotiating with the Dead*, Cambridge University Press, England, p 105.

Books like *Slaughterhouse Five* and *A Farewell to Arms* meld the truth with the not so true to create powerful fiction. Both Hemingway and Vonnegut use 'fictive imagining',<sup>2</sup> which requires empathetic awareness of characters and of their emotional states and circumstances, often those developed entirely in the imagination of the writer. All works of fiction require fictive imagining, yet it is important to remember authors will often utilise it in tandem with fact, or with their own experiences. What remains important is where the two intersect and how truth and fiction are balanced. I think it is important then to consider next how readers might have different expectations of this balance, and whether certain genres of writing require more or less of a balance.

A genre like memoir, for example, while still a contrived work, has the expectation of containing truthful experiences. What we read inside, the events and the characters and the settings, will be considered and taken largely as true statements. Certainly, we understand that memoir contains fictitious elements. It has to otherwise it would rarely work. But all the same, the genre expectation with regards to memoir is of it being built from the author's experience. When those expectations are not met, the reader will most likely disengage. This was famously highlighted by the reaction to the memoir *A Million Little Pieces* by author James Frey.<sup>3</sup> Initially recommended by talk show host Oprah Winfrey, the author and the book met with scathing criticisms once aspects of the novel were found to be fabricated. Despite the book enjoying such large success initially, once the expectations of its veracity were not met the reaction was mostly negative. Memoir, then, requires a careful weighting of truth and fiction and, while the author must rely on an element of fictive imagining, too much deviation might destroy the legitimacy of the narrative.

Different genres come with different reader expectations. Something like science fiction or crime does not come with the same delicate weighting that accompanies memoir. Story elements in these genres – the science or the crime – are not necessarily based on the author's direct experience, nor do they usually purport to deal with actual events, although both may contain background historical or cultural elements. Science fiction is often based in reality, or things contained to reality, but then extrapolates into the future, one in which both author and reader speculate on the human condition. Crime fiction might also be inspired by actual crimes but usually the wrongdoing is fictional or, if based in fact, then tweaked significantly. And in good crime fiction the human condition is once again exposed or interrogated. In general, genre fiction is rarely weighed by a reader as 'true' or 'factual'; more importance is placed on authenticity and those particular tropes associated with a genre or sub-genre. Here, simply having a good story and believable characters is enough, with the balance of truth and fiction being handled differently and without the same expectations attached to life writing. Readers of sci-fi enjoy the fantastical elements of the genre, crime readers the mystery or the menace, but the authors who we laud the longest and loudest are those who, along with getting us to turn the pages, give something extra: these are the writers who through adroit use of characterisation and plot surprise us with the profundity or universality of their message.

Fictive imagining in genres like science fiction, crime fiction or fantasy can help build complex worlds and characters, but engaging writing will still always draw a balance between its fact and fiction. This is important if an author wants to create characters and settings that feel real to a reader. So if we understand that our writing requires a balance between fact and fiction, between real and fabricated experience, what to do for an author who hasn't experienced much? Even when a writer researches an historical setting or events to craft a narrative, he or she might still feel that the story doesn't 'belong' to them – that because it hasn't happened to them directly it's not theirs to tell.

So where, then, can we find that truth to make our stories feel real?

The answer is all around us. Every day we experience things, minute daily occurrences, interactions with people – even objects. All of these can be important, despite the fact that they appear irrelevant and extraneous at first glance. A writer can take it all down bit by bit and catalogue it – literally in a journal or workbook. We can examine the milieu of life and store it away for later use, if not literally then unconsciously. Observation is the key. A writer should take the people they meet and sketch them down, think about what makes them tick, or what gets them up in the morning. People might seem featureless at first, but there is always something underneath, perhaps revealed by an innocuous mannerism or idiosyncrasy. Writers can speculate and extrapolate on anything and everything, and use their fictive imaginings to create an empathetic picture of a person. Likewise, real world settings can be used to strengthen fiction: aspects of architecture and landscape or the sounds and smells of a particular place all come to mind. What does wet grass actually smell like? Take a leaf out of the poets' book – re-imagine. Even song lyrics can be inspirational – help us to see in new ways what is right in front of us. We've probably all spaced out watching dust motes in a beam of sunlight but few have put it so eloquently as Leonard Cohen in his song 'Love Itself':

'All busy in the sunlight  
The flecks did float and dance,  
And I was tumbled up with them  
In formless circumstance.'

All of these elements can be utilised to build a fictional world – whether long or short, everyday or fantastic – giving it extra dimensions and helping us to avoid clichés or stereotypes. They can all add truth to a fiction that a reader will respond to. Regardless of the genre, the ordinary experiences of a writer can add considerable depth to a text, no matter how fantastic its setting is.

Almost all stories involve a balance of fact and fiction, of truth and make-believe. How an author handles this balance becomes important, especially when considering reader expectations. Different genres bring differing expectations; truth becomes more or less important depending on the genre – we do not expect the same kinds of truth from an epic fantasy novel as we might from something penned by Raymond Chandler. Memoir and life writing possess the special quality of enhanced fact, and by telling a true story they become powerful tools of engagement with readers. Likewise, a narrative that exists in a realm of make-believe can use fictive imagining to build a story of equal understanding and resonance with an audience. With fiction a writer can create texts that simulate the complexities of life and social experiences, and in so doing deeply immerse readers in their world. These experiences can speak truth in a different way to plain fact. Most authors use a balance of fictive imagining together with real-life experience to create compelling literature, and any writer can do the same by taking a keen interest in the world around them. Truth can be found anywhere and a good writer should always be on the look out for that little something that can add another level of life to their narrative.

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**Piri Eddy** is a writer, actor and a stand-up comic. He completed an honours degree in creative writing at Flinders University in 2012. His work has featured in several publications including *Indaily* and *Transnational Literature*, and he contributes reviews to the theatre and film website Heckler.com.au. As a performer, Piri has enjoyed success in several Adelaide Fringe events and has performed as a comedian alongside acts such as Fiona O'Loughlin, Harley Breen and Peter Berner. In 2013 Piri completed a residency at the SA Writers Centre.

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<sup>2</sup> Harold, J. (2003), 'Flexing the Imagination', *Journal of Aesthetics and Art Criticism*, 61, 247-257, cited in Vickers, M. (2010), 'The Creation of Fiction to Share other Truths and Different Viewpoints: A Creative Journey and an Interpretive Process', *Qualitative Inquiry*, 2010 16: 556.

<sup>3</sup> Barton, L. (2006) 'The Man Who Rewrote His Life' in *The Guardian*, 15 September.



## The Writers' Surgeon

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## Notification of SA Writers Centre 2014 Annual General Meeting and Call for Nominations

**Monday 19 May 2014 at 6pm**  
**SA Writers Centre Offices**  
**187 Rundle St, Adelaide**

Join us for **SA Writers Centre Annual General Meeting**, to be followed by networking drinks.

The SAWC Board consists of 8 members. The term of office is two years. Continuing members for 2014 are **Antony Clarke, Ben Mylius, Victoria Purman, Fiona Smith and Julie Wells**.

The Centre is particularly looking for people with expertise in the areas of business and finance skills, philanthropy and fundraising. All Board members must have a strong commitment to SA writers and writing.

Individuals nominating must be financial members. Nominations must be addressed to the Director and received in writing by **5pm Monday 14 April 2014**, either via email or post.

## Quick and Dirty: New Work Readings

**6:15pm @ The Howling Owl**

**Thursday May 29**

**History Month**

**Is SA great?** Stories from Adelaide and regional South Australia.

**Thursday June 26**

**Not Just Bodice-busting Babes**

Romance roadshow round up.

**Thursday July 31**

**Short Fiction and Flash Fiction**

Finding your post-Bootcamp balls.

Do you have a new work of prose that can be read in less than 15 minutes you'd like to share? Does it fit into one of our upcoming themes? If so please contact [tegan@sawriters.org.au](mailto:tegan@sawriters.org.au) with a brief bio and a description of your work (500 words or less please).

## Join Us

**Want to become an SA Writers Centre member or renew your membership?**

Individual membership is \$66/\$44 concession. We also offer memberships for groups and organisations.

Visit [sawriters.org.au](http://sawriters.org.au) and follow the links to join.

While you're there sign up for our **free enews** delivered fortnightly to stay across the most up-to-date news and opportunities.

Having problems? Call 08 8223 7662 or email [admin@sawriters.org.au](mailto:admin@sawriters.org.au)

Centre hours are Tuesday to Thursday 10am-5pm.

**Donate Now**

By supporting the Centre you are supporting South Australian writers and our literary culture. You can make a tax-deductible donation now – just contact us for details.

## Submissions

**For nonfiction, fiction and poetry submissions to *Southern Write*, please email the editor, Malcolm Walker, asking for the guidelines.**

**email: [malcolm@sawriters.org.au](mailto:malcolm@sawriters.org.au)**

# Opportunities

## To find listings ...

*either visit the Opportunities page of our website for more details or type one of the entry headings below into your web browser.*

### 2014 Alan Marshall Short Story Award

First prize is \$2,000 and a two-day writers' retreat with judge, Toni Jordan. Open to Australian writers for stories up to 2,500 words. **Closes 30 April.**

### Umoja Writing Competition

Short fiction, essay or travel article up to 1,000 words on the theme of 'Africa'. **Closes 30 April.**

### 2014 Bristol Short Story Prize

An international writing competition open to all published and unpublished writers, UK and non-UK based, over 16 years of age. First prize £1,000 (about 1800 AUD) plus £150 Waterstone's gift card. **Closes 30 April.**

### Write A House in Detroit

Applications open for international residencies soon. Specific criteria apply, so please visit their website.

### Text Prize for Young Adult and Children's Writing

Winner receives \$10,000 and a publishing contract with Text Publishing. Submission dates are **Monday 3 March - Friday 4 April 2014.**

### Ginosko Literary Journal

Ginosko Literary Journal is seeking short fiction and poetry, creative nonfiction, interviews, social justice concerns and spiritual insights.

### Grammar an Issue?

#### Punctuation not Perfect?

Why not try Grammar Bytes. It's fun and helps iron out those pernicky 'postrophes and contemptible commas. You'll find it at [www.chompchomp.com](http://www.chompchomp.com)

### Self-Publishing Comparison Service

Bloomsbury have a website which contains a self-publishing comparison service, plus a FAQ page and a number of articles. See [www.writersandartists.co.uk](http://www.writersandartists.co.uk)

### Hachette Australia

Hachette are now accepting fiction, nonfiction and children's manuscripts. Submissions must include the first chapter or first 50 pages of the

manuscript, along with a synopsis, writer biography and covering letter; nonfiction works must include a chapter outline.

### My Perfect Pitch: Database of Publishers Currently Accepting Submissions

The My Perfect Pitch database isn't just a general publishers list, instead it focusses on imprints that are accepting submissions. Each link leads directly to the submissions page. With over 1,000 publishers worldwide, covering all genres, it's worth a look.

### Australian Book Review's 2014 Elizabeth Jolley Short Story Prize

One of Australia's most lucrative prizes for an original short story. First prize is worth \$5,000 with supplementary prizes of \$2,000 and \$1,000. Judges Patrick Allington, Cassandra Atherton and Amy Baillieu. **Closes 1 May.**

### Little Raven Erotic Short Story Competition

First prize \$75, plus publication. **Closes May 2.**

### SecondBite Poetry Competition

Maximum 40 lines on the issue of 'food'. First prize \$5,000, plus two runners up \$500. \$15 per poem entry fee (donated to SecondBite). **Closes 30 May.**

### Picklets: New Ways to Pop Up in Digital Books

Have you considered what will happen to the traditions of pop-up books, comics and children's picture books in the digital world? Picklets is an e-publishing platform for interactive picture books that blends reading and animation to replicate these much-loved book forms for digital natives. It also offers illustrators, writers, designers and animators an accessible and creative new entry point to e-publishing. The publisher is currently looking for new titles to launch with the international release of the Picklets app. If you are interested in developing your own picklet or would like to learn more visit [picklets.net](http://picklets.net) For further information, images or interview requests contact Stewart Haines on 0422 678 498.

### McCraith House Fellowship

An iconic heritage-listed home donated to RMIT University will welcome Australia's top writers, thanks to a new fellowship and writer-in-residence program. McCraith House on Victoria's

Mornington Peninsula has been donated to RMIT by the Dixon-Ward family. The McCraith House Fellowship gives writers up to four weeks of uninterrupted time in the McCraith House in which to concentrate on their creative work, which they will later present to students and staff in the School of Media and Communication.

### The Wednesday Post: HarperCollins

The online unsolicited submission program of HarperCollins Publishers is open every week on Wednesday only. Go to [www.wednesdaypost.com.au](http://www.wednesdaypost.com.au)

### The Moth International Short Story Prize

Prizes: 1st €3,000, 2nd €1,000, 3rd week-long writing retreat at Circle of Misse in France (including €250 towards travel). Open to everyone as long as the work is original and previously unpublished. Entry fee €9 per story; enter as many stories as you like. Word limit 6,000. **Closes 30 June.**

### Australia Council Early Career Residencies

The Early Career Residencies program provides an opportunity for artists, curators, editors and producers in all Australia Council supported art forms to develop and implement creative projects and developments, whilst being supported in a host organisation or venue. Up to \$30,000 is available for a residency of up to six months.

### Momentum Publishing

Momentum, Australia's first major digital imprint, is seeking book submissions.

### Writers Travel Fund - Asia

A new grant is available via the Australia Council's Market Development division. This grant is available to writers pursuing opportunities in Asia only. Eligible activities include travel for book tours, international writers' festivals, meetings with international publishers and speaking at high profile literary events.

## And There's More!

This page samples some of the major awards, prizes and competitions, along with other current publishing and industry updates from our website.

For the comprehensive list please visit

**[www.sawriters.org.au](http://www.sawriters.org.au)**

## Member Monthly

### Calling All Spec Fiction Writers!

Thursday 24 April  
12.30pm-1.30pm

We know there are many members out there writing speculative fiction who want to share their manuscripts and ideas, so we thought we'd take the opportunity to get you all together. Come and share your ideas, thoughts and challenges – and maybe even find the perfect critique partner.

### Meet the Romance Writers

Thursday 29 May  
12.30pm-1.30pm

Are you a budding romance writer? Wondering where to go for support? Meet members of SARA (South Australian Romance Authors), one of our most successful writers groups, who will discuss how to make your way through the romance maze.

### Making the Most of Your Local Bookstore

Thursday 26 June  
12.30pm-1.30pm

Did you know that bookshops actually love local authors? It's true! As a newly published or publishing author the relationship with your local bookstore (or stores) can be one of your most valuable relationships. Join Lia Weston as she leads a discussion of some of the best techniques for managing and getting the most out of this relationship.

free • members only • free • members only

### Teenage Boot Camp

## Writing Boot Camp for Teenagers

Monday 14 to Thursday 17 April

9.30am-4.30pm daily

Our school holiday creative writing program continues in 2014, aimed at young people who want to develop their craft and meet like-minded writers.

We'll bring you four days of fun, practical and dynamic writing experiences designed to initiate you into the world of contemporary writing, different modes of literature, writing for performance and the opportunities digital writing brings.

Delivered by a range of professional, enthusiastic and engaging presenters, all attendees will come away inspired, educated and motivated to begin, or continue, their writing journey.

Content is flexible and suitable for all levels. Previous attendees welcome.

With **Ben Brooker**, **David Chapple**, **Emily Craven**, **Indigo Eli**, **Amy T Matthews** and **Malcolm Walker**.

*For ages 13-17 years.*

**Cost: \$380 Members • \$420 Non-members**

*Can't make this one? The next Teen Boot Camp will run from 14-17 July 2014. Register your interest now at [admin@sawriters.org.au](mailto:admin@sawriters.org.au)*

## Partnered Events

### Book Marketing & Publicity presented by Emily Booth, in partnership with the ASA

Saturday 24 May 10am-4pm

This course will introduce participants to the process of publicising and marketing a published book. The session will cover working with a professional publicist **or** publicising your self-published work, and what to expect from a publisher's publicity and marketing campaign. The concept of a 'hook' will be examined, and how to get one. Generating press releases, marketing plans, and useful skills for authors will also be covered. Emily will share techniques for attracting free publicity to your project and interview technique.

**Dr Emily Booth** is the Editorial Manager at Melbourne's Text Publishing, where she has worked since 2000. Before working with the editorial team she worked as a Publicist, Publicity Manager and then as Sales and Marketing Director. Prior to working in publishing she taught history at La Trobe, Melbourne University and Deakin University. She is the author of two books.

Bookings at [asauthors.org](http://asauthors.org) or phone (02) 9211 1004

**Cost: Members \$155 • Non-members: \$230**

## Coming Up ...

**Fiction Writing Boot Camp** in July; **Christy Dena** on Digital Writing; **PD Martin** returns; **Kate Forsyth** on speculative fiction; **Mike Ladd's** poetry masterclass; **Benjamin Law** on memoir, and the **Emerging Writers Festival** comes to town in September.

## ENEWS

### NOT GETTING THROUGH?

A number of members have told us they're not getting the fortnightly enews. Firstly, you must have subscribed ... so go to our home page and click on the link.

If you've already subscribed, and it's not arriving, there's a problem – because we're definitely sending it! So ... please make sure that you've put our email address –

**[malcolm@sawriters.org.au](mailto:malcolm@sawriters.org.au)**

– in your email address book to ensure bulletins aren't ending up in your junk mail.

That way all that lovely hot-off-the-press news won't be languishing in some dark corner of the virtual universe.

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