

A Sackful of Awards

In the last few weeks four members of the SA Writers' Centre and a member of our sister organisation, the Australian Writers' Guild, have won major awards.



SA Writers' Centre member Sue Gilbey won the 'Bremen Peace Prize: Unknown Peace Worker'. Sue is a founding member

of the Human Rights Coalition and is involved with such groups as Australians for Native Title and Reconciliation, NOWAR, Citizen Advocacy, EarthSong, Aboriginal Healing Pathways Inc and CLEAN, the Climate Emergency Action Network. On an international level, she is involved with the Global Sisterhood Network, the Feminist Peace Network, Madre and Code Pink amongst many others. Despite chronic pain from a permanent disability, Sue has always believed in community engagement being the way to institute change and to this end she has recently finished a paper on Australia's role in the trafficking of women and girls which she will be presenting in Guam.



As part of the SA Writers' Festival thirty book groups read and reviewed six titles by emerging writers and then voted for

their favourite. This year Carol Lefevre's novel *Nights in the Asylum* won the People's Choice Award. The novel was also shortlisted for the Commonwealth Writers' Prize for best first book and was the winner of the Nita B. Kibble Literary

Award for Women Writers in 2008.



On the 10 September Christobel Mattingley will receive an Adelaide UNESCO Award from the Governor for her contribution to

literature, especially children's literature. The award will place a special focus on her latest book *Maralinga: The Anangu Story* illustrated by artists from the Yalata and Oak Valley Communities. Published by Allen & Unwin in March this year, the title went into reprint before publication. The ABC has just made two half-hour documentaries based on Christobel's book. The programs, which will be screened on *Message Stick* in late October, are timed to coincide with the anniversary of the testing of the first British atomic weapons on Anangu land in 1953.



Another SAWC award-winning member is Trish Morey, who received the 2009 Romantic Book of the Year Award (affectionately

known as the RuBY Award) in the Short Sexy category for *The Italian Boss's Mistress of Revenge* at the recent Romance Writers of Australia conference held in Brisbane in August. It's Trish's second win of this prestigious national award. Trish very generously pointed out to us that fellow SARA members, Claire Baxter and Elizabeth Rolls, were also 2009 finalists, in the Short Sweet and Long Romance categories respectively.

Andrew Bovell, the Willunga-based scriptwriter and Chair of the Australian Writers' Guild SA, won his 8th and 9th AWGIE awards (one short of David Williamson's total) at the Guild's 42nd Annual Awards in Sydney for his feature film script *Blessed* and his stage play *When the Rain Stopped Falling*. Co-written with Melissa Reeves, Patricia Cornelius and Christos Tsiolkas and directed by Ana Kokkinos, *Blessed* is set in Melbourne's western suburbs and focuses on the lives of street kids and their mothers over the course of twenty-four hours. Starring Frances O'Connor and Miranda Otto, the film opens nationally in early September. His stage production *When The Rain Stopped Falling* won Bovell another AWGIE for best play.



The production premiered at the Adelaide Festival in 2008. With environmental undertones and partially set in the Coorong, a New York production is set for next March. Bovell is perhaps best known for the multi-award winning feature film *Lantana* and for co-writing Baz Luhrmann's *Strictly Ballroom*.

The SA Writers' Centre would like to extend our congratulations and best wishes to all five winners.

November issue *Southern Write*
Copy deadline:
5pm, 15 October 2009

Email material to: comms@sawc.org.au
 Post to: 'Attention Editor', PO Box 43,
 Rundle Mall, Adelaide 5000.

Centre Information

Contributions

Thanks to the following people and organisations who donated books to the Centre:

• **Blue Dog**, vol. 8, no. 15, August, 2009.

• **Ray Clift**, *It's a Fine Line*, Ginninderra Press, 2009.

• **Joan Fenney**, *Marilyn Monroe by the Brooklyn Bridge and Other Portraits*, Ginninderra Press, 2009.

• **Frank Gemignani**, *Shifting Sands: 2501 – 2600*, 2nd Edn., 2009.

• **Ginninderra Press** for Claire Laishley's *Did You Know We Had a Screen Door?* Ginninderra Press, 2009.

• **Yvonne Griffiths**, *Champagne Taste*, 2009.

• **Liz Harfull**, *The Blue Ribbon Cookbook*, Wakefield Press, 2009.

• **Colin Hayvice**, *Confessions of an Aussie Postie*, Naenae Publications, 2009.

• **Hills Poets** for *Frost & Fire*, Ginninderra Press, 2009.

• **Bruce Lindsay**, *LANCIA: 70 years of Trailblazing*, 2009.

• **Meanjin Quarterly**, iss. 196, 2009.

• **Trish Morey** for the following titles: *Her Latin Lover*, 2008; *The Ruthless Greek's Virgin Princess*, 2009; *The Italian Boss's Mistress of Revenge*, 2008; *Forced Wife*, *Royal Love-Child*, 2009; *The Best Love Stories of 2009*, co-authored with Miranda Lee, Melissa James, Paula Roe, Fiona McArthur and Claire Baxter, 2009. All published by Harlequin Mills & Boon.

• **Overland**, vol. 17, no. 6, July, 2009.

• **Poetry and Poetics Centre** for *Mindscape: Selected Poems from the Poetry and Poetics Symposium*, Adelaide 2008, Eds. Glyn Scott, Raphael Sabu and Hayley McDonagh.

• **Raphael Sabu** for *A Rare and Vacant Hour: Poems By Avalanche aka Ivan*

Gabriel Rehorek, Ed. Graham Rowlands, 2009.

• **Sean Williams** for *Magic Dirt: The Best of Sean Williams*, Ticonderoga Publications, 2008.

Our Thanks

Thanks to Betty Collins, Jennie Cumming, Jo Dey, Coie and John Dikkenberg, Yvonne Griffiths, Catherine Jones, Hakim Oerton, Gay Sanderson, Alice Sladdin, Peggy Spry and Kate Wise for their assistance in mailing the September newsletter to all our members.

Disclaimer

The information in this publication is presented in good faith as a service to SA Writers' Centre members. While the information is believed to be correct, the Centre takes no responsibility for its accuracy. No liability is accepted for any statements of opinion or any error or omission. Advertising material is accepted for this newsletter but such acceptance does not imply endorsement by the Centre.

Wheelchair/Lift 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 to reach the lift.



SA Writers' Centre Life Members

- Max Fatchen
- Gillian Rubinstein/Lian Hearn

Thanks to SAWC sponsor:



Board's Eye View



SAWC Board Member **Nanette Halliday** talks about the May Gibbs Residencies.

One of my several roles involves coordinating creative time residential fellowship programs for the May Gibbs Children's Literature Trust (MGCLT), a national organisation established here in South Australia to support the writers and illustrators of books for children. Support is offered in the form of residencies, providing a quiet place away from home and day-to-day concerns for writers and illustrators to focus on their creative work. Networking opportunities are also provided for visiting fellows to meet and work with interstate colleagues, publishers and readers.

We run our programs from four studio apartments. There is one in Melbourne, Canberra and Brisbane, with the local apartment in Norwood. MGCLT purchased Norwood first and we have hosted the majority of our residencies there. To date there have been forty-six interstate children's writers and illustrators in residence at Norwood and it has been a joy getting to know every one of them. In 2000 the inaugural fellow was Ann James, an illustrator from Melbourne, who liaised with our founding volunteers as they were putting final touches to the apartment, making sure there was everything a visiting author or illustrator would need to make their stay comfortable and productive. David Luckett, a fantasy and science fiction writer from Western Australia arrives on 5th October to take up the forty-seventh fellowship. David is coming here to work on an historical graphic novel, choosing Adelaide because his illustrator and publisher are here. He is coming for some face-to-face collaboration as well as quiet time to write.

I have also coordinated over thirty residential fellowships in Canberra, twenty in Melbourne and ten in Brisbane. However, none of these programs would have been possible without the assistance of the local volunteer support groups. These welcoming and generous people take care of visiting fellows, providing just about whatever is needed from coffee and home-made cakes to resolving difficulties with internet connection and faulty plumbing. I work with support groups in four states, but would like to especially acknowledge the

dedication of the locals, several of whom are members of the SA Writers' Centre.

I also find it gratifying that so many SA Writers' Centre members have been able to take up interstate fellowships. Rosanne Hawke stayed in Canberra in September 2004 to work on her YA novel *The Last Virgin in Year 10* (Lothian 2006) and Ruth Starke was in Brisbane in July 2006 working on *Noodlepie* (Omnibus 2008). Other South Australian fellows include Dyan Blacklock, Janeen Brian, Sally Heinrich, Don Henderson, Elizabeth Hutchins, Sascha Hutchinson, David Kennett, Jeri Kroll, Declan Lee, Margie Hann Syme and Alan Tucker. Please accept my apology if I have missed anyone, but all of our alumni are listed on the MGCLT website as well as the books that were developed during their fellowships, should you wish to check.

Each year we invite expressions of interest and fellowship applications for the following year. Applications open in March and close at the end of July with the details and the application form available on our website. We need a description of the proposed project, along with a brief biography and a list of published work. Fellowship recipients are selected by a panel of peers – authors, illustrators and librarians from four states. The successful applicants agree to acknowledge the support of MGCLT in any books that were developed during their fellowship and may be required to speak at a literary function arranged by the local support committee. May I encourage published writers and illustrators who have a children's book project waiting for their attention to apply for an MGCLT fellowship.

As with all arts organisations MGCLT struggles with funding. As well as taking very good care of our visiting fellows, the SA Support Group headed by Jo Vabolis hosts events with visiting fellows to help raise funds to keep the Norwood studio apartment operational. These events bring together a friendly group of people, all of whom are

interested in children's literature:

in writing and illustrating, in reading and reviewing, and in supporting its creators by donating to the organisation. They come to meet the visiting fellows, to hear them speak about their work and to discover their books. Our last function was a dinner with Glenda Millard to congratulate her on her CBC Book of the Year Award and her Queensland Premier's Award. Our next function will be for David Luckett – a brunch at the SA Writers' Centre on Sunday 18 October from 11.00am to 12.30pm. The cost is \$15 and all SA Writers' Centre members are cordially invited. Details and the RSVP form are on the MGCLT website (www.maygibbs.org.au) and I look forward to seeing you there.

Between Us

Manuscript Assessment Service

Assessments by published authors
and professional editors of
fiction, nonfiction and academic works

Directors:

Meredith Whitford BA
Ryan Davidson

165 Belair Road, Torrens Park SA 5062

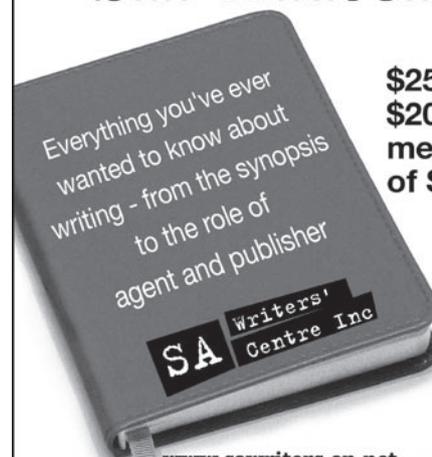
T: 08 8274 1531

F: 08 8357 2110

meredithwh@yahoo.com

www.betweenusmanuscripts.com

Handbook for SA Writers



\$25 or
\$20 for
members
of SAWC

www.sawriters.on.net
(08) 8223 7662 sawriters@sawriters.on.net

A passion for writing & travel?

Max Anderson, in conjunction with the SA Writers' Centre, will host an intensive travel writers' workshop - in Vietnam



Award-winning writer Max Anderson will take 14 aspiring writers to Vietnam for a unique travel

writer's workshop.

The program, developed in consultation with Barbara Wiesner at the SA Writers' Centre, is open to anyone with 'an interesting in writing and a passion for travel'.

'It's real "on-the-job" training combined with a pretty full tour itinerary,' says Anderson. 'I've held plenty of travel writing workshops – for the Centre, for writers' festivals and for universities – but I've never actually taught while travelling.'

Anderson is the ex-Deputy Travel Editor of *The Sunday Times* (UK) and a writer with 20 years experience. He has written

about travel for some of the world's finest broadsheets including *The Times*, *The Guardian*, *The Financial Times*, *The South China Morning Post*, *The Australian* and *The Sydney Morning Herald*.

In March 2010 he will be taking a group from Adelaide via Melbourne to Ho Chi Minh City (Saigon), the Mekong Delta and the coastal resort of Phan Thiet for a seven-day/six-night travel experience.

As part of the package, the participants will attend ten workshops – five morning sessions and five evening sessions.

'It's a four-star trip, but let's be honest, combining ten workshops with six days of fully-hosted tours is not everyone's idea of a relaxing holiday!

'But that's the reality of being overseas on assignment: you have to absorb as much as you possibly can, experience what a place has to offer and be mindful of what your editor and readers expect from you.'

The workshops will cover all the essentials of professional travel writing, from researching to creative execution to the business of getting published.

The ex-editor says an important part of the experience will be the evening workshops when writers receive one-on-one coaching.

'Part of my job as a travel editor was to vet unsolicited submissions, and frankly 99% of them were rejections because the writers were making basic mistakes. Editors tend to be extremely busy people and rarely if ever give feedback to start-up writers. During the workshop, I'm working with participants to help them see what they're doing right and what they're doing wrong.'

Anderson says the trip will definitely be a 'rewarding travel experience', but he can't pretend it won't be intense. 'My ideal outcome is for participants to have a great time – and then get their work published.'

2010 Vietnam Travel Writers' Workshop

The 7-day, 6-night Travel Writers' Workshop in Vietnam costs from \$3,265pp. The package includes:

- Return airfares Adelaide – Ho Chi Minh
- 4-star accommodation in Saigon and the coastal resort town of Phan Thiet
- Five days of fully-hosted tours
- All domestic transfers
- Most lunches and a welcome and farewell dinner
- Ten workshop sessions

Workshop dates: March 6 -13, 2010.

Group size: maximum 14, minimum 10.

Travel arrangements by Golf Explorer (license TTA 208954; www.golfexplorer.com.au). For a copy of the 2010 brochure, please email shaun@golfexplorer.com.au or call 08 8376 4495.

THE WIRRA WIRRA VINEYARDS SHORT STORY COMPETITION 2009 WINNERS.

Winner of the Open section with 'Mrs Finnis waits for planes' was **Valerie Volk**, while 'Goodnight, Goodnight' by **Alexia Champion** won the Youth Section.

The following authors were also published in the anthology: **Samantha Bond, Rebekah Clarkson, David Cookson, Stephen Davey, Gina Dawson, Tom Di Santo, Steven Gepp, Kate Hayford, Molly Holding, Jacqui Lawson, Michele McCrea, Andrew Miller, Brennan O'Shea, Samantha Ryan, John Scholz, Jeanette Squires, Russ Talbot, Zenda Vecchio and Valery Wilde.**

The competition was judged by writer **Bill 'Swampy' Marsh, Geoff Stempel** (State Library of SA) and **Stephanie Johnston** (Wakefield press).

It's a tough life!

Lesley Beasley talks about her stay at Ireland's Tyrone Guthrie Centre

Every March writers who have been to Varuna cross their fingers and enter the draw for a month at the Tyrone Guthrie Centre in Ireland. But of course it's a lottery. You think Tattslotto and those strange-looking houses in Queensland. There's no point holding your breath. You never win. Until you do.

The reality took a while to sink in. A month ... to do nothing but write ... in an Irish mansion complete with gate lodges and a forest and its own private lake. I started thinking Yeats and Lady Gregory, James Joyce and Samuel Beckett, Jennifer Johnston, Brendan Behan, Seamus Heaney.

Then the panic set in. I have health problems. How would I survive the trip? I'm ill when I fly to Melbourne. What if I arrived too sick to work? What if I spent more time in bed than at my desk and then flew home to more months in bed? I began to have doubts that it was feasible, let alone possible.

Arts SA's Richard Llewellyn Trust came to the rescue, with funds towards recovery stopovers, plus living expenses for some literary research. And much to my own amazement it all worked out. For some strange reason, perhaps because the planes are so huge, I wasn't air sick. So my luggage got stuck in London? So my Euro cashcards didn't work? So I had to spend three days in bed in Dublin? None of that mattered.

The Tyrone Guthrie Centre – or Annaghmakerrig as it's more romantically known – is like something out of *Love in a Cold Climate*. Inside, however, it's always warm. My room had been Sir Tyrone's study, hence the wood everywhere, from panelled walls to cedar ceiling and polished floors. A massive couch stuffed with down was perfect for working or resting and a bookcase held works from the 1850s (the same period as my novel) to last year's Booker. If I looked up from my work I had a view that sometimes included rabbits (or rather hares) and horses.

With 15 or more people in constant, interchangeable residence the house was full of activity. Out in the cottages and converted barns, visual artists had their studios. In the house itself writers ruled, from Lady Guthrie's elegant bedroom to the maids' quarters in the attic. One week it seemed to be all playwrights doing master classes with a London talent scout. Then there was a duo writing a musical, complete with musicians and camera crew. There were quiet poets and loud, retiring novelists and exuberant fantasists, and poets – did I mention the poets – by the dozen it seemed.

I came across one huddled over a laptop, looking like an Irish Dylan Thomas. 'Ah,



the poet at work,' I lamely joked. He held up a hand, as if a brilliant image was all but his if only I would stop breathing, then he beckoned me over and there on his screen was a steeplechase. He was betting online and hanging on every hoof beat, none of which brought any joy. He had two jobs, he told me: poetry and horses, and one of them was enough to fund the other, although which was which he wasn't quite sure. He raised his glass. I waved my tea. And we went back to our work.

An Indian translator was working on a Hindi edition of an Irish bestseller. There was a German dashing off short stories and making a time capsule to be opened in a hundred years. A playwright moonlighting as a ghost writer told us how he felt like a father confessor. An Irish panto whizz swapped hints on technique with the author of a West End hit.

And everybody sang (make that everybody except me and a woman who did a trick

with her toes instead). Once the table was cleared after dinner and the coffee and wine were flowing, once the hilarious anecdotes had all been told, and the problems of the universe at least partially solved, the poets brought out their books; and between readings that left us all momentarily hushed, there was always someone to start the singing, from old Irish lullabies to the Beatles to AC/DC, with a little be-bop-a-lula thrown in for good measure.

Some of us faint-hearted souls crept off to bed, but others stayed till 2.00 am, as I sometimes discovered when I staggered out for hot chocolate, thinking no one would be up to see my fetching nightwear. Not that anyone noticed. Relaxation was the name of the game. If you came in from your studio covered in paint, who was to care? If you arrived at the lunch table still dripping from a crazy midday swim, who would mind? At dinner you could dress à la carte or come as you were with a head full of characters who refused to behave. Either way the conversation would be fast and furious and who knows but someone might or might not have the answer to a problem that had been driving you mad for days. Of more interest, however, was the evening's menu and most important of all, what would Davina have created for dessert? Profiteroles? Lemon meringue pie? Or one of her trifles? A steamed pudding perhaps? Or chocolate mousse that reduced the whole table to childlike awe.

It's a hard life being a writer at Annaghmakerrig, but someone's got to do it: I'm so grateful that this year it was me.

'Times are bad. Children no longer obey their parents and everyone is writing a book.'

– A S Byatt

'I like poking my nose into other people's lives.'

– Helen Garner

The Writing Life ...

Anne Bartlett and **Malcolm Walker** look at what's being offered in creative writing courses around Adelaide.

The run-up to Christmas is often a time when writers start thinking about that creative writing course they've been meaning to enrol in or perhaps what's offered by the universities. Such courses can provide a structured and supportive environment for both beginners and more established writers, including exposure to new ideas, stimulation and the chance to mingle with others who are equally interested in the craft of writing.

Of those who do decide to go down this route – and it's not for everybody – some enrol with a particular goal in mind depending on the length of the course, maybe finishing a short story or embarking on the journey that is a novel, while others may want new information or skills, or an external structure to facilitate their writing. Some may simply wish to gain a qualification or perhaps engage in a mentorship program that they are interested in. Still others may simply want to have fun and explore new horizons in their writing.

While there is ongoing debate about the validity of 'teaching' creative writing, and while no program or course can guarantee a job or publication or turning you into a better writer, what they do offer is considerable: an extended period in which you can test your skills and commitment to professional development; a highly stimulating environment, albeit short term in some cases; feedback and critique from peers or teachers; a wider context into which to place your work. Courses such as those listed below can be enriching, even confronting or moving sometimes, while the friendship and support that can eventuate can be invaluable – we know of one group that started nearly ten years ago as part of a PhD program and still meets fortnightly.

For beginners or those interested in hobby writing a good place to start is a WEA leisure course. Twelve courses are listed under 'Creative Writing' in their spring Course Guide, ranging from

'Understanding Point of View' to 'Writing Picture Books for Children' to 'Travel Writing'. Fees apply but concessions are available. For more details visit wea-sa.com.au

The University of the Third Age (U3A) offers a number of possibilities in Creative Writing for the over fifties. Offerings include courses such as 'Performance Prose and Poetry', 'Writing Short Stories' and 'Writers Workshop Group'. Fees can vary, but are moderate and no extra fee is charged when members enrol in a course. For further information visit www.adelaideu3a.mx.com.au/

Those writers who wish to undertake a longer, more formal commitment to learning their craft will find they are well catered for; tertiary creative writing courses and programs have blossomed over the

... courses can offer a structured and supportive environment ...

last decade and there's a beguiling range of choice. While this is a more structured route to discovering one's creativity, one that usually means attending classes, lectures and seminars (although some courses can be undertaken online), it's precisely this arrangement of deadlines and the pressure to complete projects that appeals to many people. In choosing this route a writer may gain both focus and time to hothouse the creative process and to complete a major project. Added to this are other benefits such as industry linkages, guest speakers, workshop environments, critical feedback, encouragement and networking that aren't readily available elsewhere, and, if creative writing is undertaken at undergraduate level, students may find themselves making interesting digressions into literary, film or media studies. The added bonus is that a formal qualification is gained on completion, something that can prove very useful when seeking employment in the

creative industries.

TAFESA offers professional writing fee-based short courses – delivery either in-class, online or externally by mail – such as 'Creative Writing', which focuses on a polished short story ready for publication, 'Writing Children's Stories', which covers everything from picture book texts through to marketing, while 'Page to Stage' looks at theatrical production and writing for performance.

Also offered by TAFESA are an Advanced Diploma of Arts (Professional Writing) part-time over 4 years and a Diploma of Arts (Professional Writing) 3 years part-time. Subjects which comprise part of both Diplomas include the following courses: 'Fiction: The Short Story', 'Film and Television', 'Fiction: The Novel', 'Poetry', 'Write for Children', 'Fantasy', 'Radio' and 'Write for the Stage'. Enrolment for both Diplomas needs to be through SATAC by 30 October, 2009. For more details about either the short courses or the Diploma go to www.tafe.sa.edu.au or ring 8463 5000.

During the mid-year and Christmas breaks universities often run Winter and Summer Schools and these occasionally have creative writing courses as part of the program. Taking one of these courses can be a gentle initiation into what is offered at degree level.

The various tertiary creative writing courses emphasise different aspects of writing, some being more vocational and industry focused, while others lean towards the theoretical or literary. There is a certain amount of overlap: a careful and informed choice can save time and make for a smoother ride.

All three of Adelaide's universities offer Creative Writing Programs within their Bachelor of Arts programs.

The University of South Australia's School of Communication offers a Bachelor of Arts (Writing and Creative Communication).

The aim of the degree is to provide students with a sound basis in the theory and practice of professional, technical and creative writing. There is a broad range of creative writing subjects that can be taken optionally as part of the major, from 'Editing and Publishing' through to 'Reworking the Canon'. Other sub-majors such as 'Editing and Publishing', 'Literary Practice' and 'Children's Literature' are also available. Anyone interested in poetry may well wish to check UniSA's Poetry and Poetics Centre website as it lists awards, poetry and poetics symposia, publications, reviews and interviews.

Students studying at Flinders University will find a variety of undergraduate creative writing topics are offered as part of the BA. These include but are not limited to 'Short Stories and Their Writers', 'Life Writing: Reading and Writing the Self', 'Wish You Were Here: Workshopping Travel Writing,' and 'Writing for Children'. The seminar series 'Writers and their Worlds' gives a professional insight into the publishing industry, while the Creative Arts Program hosts four Writers-in-Residence to enrich the undergraduate experience. The Department of Screen and Media also offers subjects of interest to creative writing students.

The University of Adelaide offers a limited number of undergraduate courses such as 'A Festival of Contemporary Writing' – offered during years when the Adelaide Festival of Arts Writers' Week is on – and new for 2010 'Creative Writing: The Essentials', which takes a practical look at creative writing through prose and poetry. As well, there is a range of courses within the Discipline of English which look at various forms of cultural production.

Providing a student fulfils the necessary entry requirements, Honours often gives an emerging writer the opportunity to extend their technical range and to become critical readers of their work, while at the same time allowing experimentation with form, style and voice, as well as developing self-editing skills.

All three universities have a number of Graduate Programs in Creative Writing. Those wishing to test the waters can start with a Graduate Diploma in Creative Writing and then move on to a Master of

Arts. If you're interested in this route you will need to check with the relevant institution to see whether these courses are offered by coursework or research as they can change from year to year. The Creative Writing PhD, while longer than a MA, is often seen as being more attractive to some students as it does not incur fees.

The PhD in Creative Writing, while often attracting emerging writers or those who wish to continue their track record in publishing, has also seen many unpublished writers enrol in this degree. Over the last decade Creative Writing Doctorates have become increasingly popular throughout Australia. This is hardly surprising as, with a 3-year commitment and with the aim of producing a major creative product, such an endeavour gives a writer a great deal of continuity and can be viewed as total immersion. However, it's not for the faint-hearted as a creative writing thesis not only aims to produce a creative work of publishable standard and often requires considerably more editing and redrafting than a traditional PhD, but also requires an exegesis or accompanying scholarly

... the friendship and support that can eventuate can be invaluable ...

component. Total word length – that is the combined length of the creative and scholarly components – will vary and each of the universities requires a different ratio or percentage between the two: in some instances it may be 80% for the creative work and 20% for the exegesis; when in others it may be 50-50.

For most higher degrees a portfolio of work is required and while scholarships are available in some instances they are limited in number and highly competitive.

At this juncture it might be politic for the writers of this article to declare a certain bias: both Anne and Malcolm graduated from university-based creative writing programs; both would say that they found the experience rewarding. Anne was a student in the inaugural creative writing class at the University of Adelaide in 1997 and completed her MA a year later. Malcolm graduated from Flinders



University with a BA Honours in creative writing. In 2001 both writers enrolled in the Creative Writing PhD program at Adelaide. Anne's novel *Knitting* was published internationally and longlisted for the 2006 Miles Franklin award; the Australian edition of Malcolm's YA fantasy *The Stone Crown* impressed the judges of the Victorian Premier's Literary Awards, while the UK edition will be published this November.

The websites of all four tertiary institutions have detailed guides to courses and degree structures. Handbooks for most degrees are also available. For further information on any of these courses or programs please get in touch with the following people.

For information about the University of South Australia's creative writing programs, please contact Ioana Petrescu on 8302 4522 or by email at Ioana.Petrescu@unisa.edu.au. Alternatively you can visit the website at www.unisa.edu.au

Information about the Creative Arts Program at Flinders can be found at their website: www.flinders.edu.au Or you can contact Professor Jeri Kroll on 8201 3400 or by email at jeri.kroll@flinders.edu.au

The University of Adelaide contact person is Patrick Allington. He can be reached on 8303 8132 or at by email at creativewriting@adelaide.edu.au The University's Creative Writing homepage can be found at <http://www.hss.adelaide.edu.au/creativewriting/>

For enrolment information, closing dates and fees please visit the respective institutions websites or SATAC.

W h a t ' s O n



Poetica October Program

Mike Ladd presents *Poetica* on Saturday at 3.05pm (repeated 3.05pm on Thursdays).

- 3 Oct Revelation: Scottish poet, Liz Lochhead.
- 10 Oct Searching for Sappho.
- 17 Oct The Sounds of Words: American poet, Robert Pinsky.
- 24 Oct Sunbathing in the Rain: Welsh poet, Gwyneth Lewis.
- 31 Oct Indeed I Love: Polish poet, Halina Poswiatowska.

For further details visit the website at www.abc.net.au/rn/arts/poetica/

2-3 Oct: Port Lincoln Workshop

Reminder: David Harris workshop. For details, please refer to our last newsletter.

Fri 2 Oct: Friendly Street: Murray Bridge Workshop & Rebel Slam

From 2-4.30pm Amelia Walker & mcm will run a workshop at Headspace, focussing on microphone & performing skills. Followed by a slam 6pm-9pm with Jenny Toune.

Tues 6 Oct: Friendly Street Poets

Two 'Pot Luck Night' spots so bring 5 minutes worth of readings in case you win one. Entry \$5/\$4 conc. with free drinks.

Tues 6 Oct: Stephanie Alexander Author Presentation

Author talk on *The Kitchen Garden Companion* 7.30pm to 8.30pm at the Greater Union Cinema Complex. Tickets \$9 from Angus and Robertson at Marion.

Wed 7 Oct: Books In My Life Lunchtime Lectures

Rick Hosking will be speaking at 1pm about books which have influenced him in the Hetzel Lecture Theatre, State Library of South Australia, Institute Building.

Wed 7 Oct: Don Tate – A talk on his book *The War Within*

Vietnam veteran Don Tate is at the Payneham Library from 2pm to 4pm. Free event. Bookings essential: 8336 0333.

Sat 10 Oct: Friendly Street @ Port Adelaide Library

Free event 1.30- 3.30pm, featuring Mark Martin (MC), Pat Irvine, Sue Reece, Peter Tsatsoulis, Jill Gower, Ros Schulz, Kate Alder, Jenny Toune, Peach & M. L. Emmett. Bookings essential: 8405 6580 or www.portenf.sa.gov.au/goto/librarycalendar

Sun 11 Oct: Hills Poets

Next meeting 3.30pm at the Bridgewater Inn. Please ring Jill Gower on 8339 5119.

Sun 11 Oct: Book Launch

Denis McGill's *Random Ramblings* will be launched by Jude Aquilina in the Courthouse Gallery, Goolwa Tee, Goolwa at 2pm. Music and refreshments provided.

Thurs 15 Oct: Book Launch

Join David Sornig for the launch of his debut novel *Spiel*, a roller-coaster ride of emotion and discovery through the streets of Berlin as an Australian architect retraces his family's footsteps. 6.30pm at the SAWC.

Thurs 15 Oct: North Eastern Writers' Group

The next meeting will be held from 7.30-9.30pm at the Tea Tree Gully Memorial Hall. Guest speaker: author Bob Kearney. Enquiries to Ken 8380 5348 or Sharon 0403 831170.

Thurs 15 & 29 Oct: St Bart's Spring Poetry Readings

October 15: Tom Sullivan, Jude Aquilina, Steve Evans, Jules Leigh Koch and Dr Jacqueline Clarke discussing and reading the Latin Poet, Prudentius. **October 29:** Rob Walker, Ken Bolton, Maggie Emmett, Jeri Kroll and Dr Tom Burton discussing and reading William Barnes. Time: 7.30 p.m; cost: \$5 entry (includes wine). St Bartholomew's Anglican Church, 77 Beulah Rd, Norwood. Contact: Aidan Coleman cheapgravel@yahoo.com

Sun 18 Oct: SA Writers' Theatre

There will be a workshop of a new play from 2pm-5pm at Holden Street Theatre, Hindmarsh. Free admission.

Wed 21 Oct: SA Writers' Theatre General Meeting

The meeting will commence with ten-minute readings of first-draft scripts, followed by a reading of 'After Sunset' by Jean Mann. 7pm @ SAWC. All welcome.

Thurs 22 Oct: Meeting of Independent Scholars Group

From 2.30pm Dr Virginia Kenny will discuss the central idea behind her book-in-process: 'An introduction to holding societies together during globalisation'. SA Writers' Centre. Visitors most welcome. Enquiries to virginia@virginiakenny.com, 8344 7810 or go to www.isaa.org.au

Sun 25 Oct: Book Launch

Colleen Sweeney's *Kindred Spirits* will be launched by Jude Aquilina in the Prince Albert Hotel, Murray St, Gawler at 2pm.

Sun 25 Oct: Sunday with SAWT

Features a script-in-hand performance of 'Desire' by Kym Davey; Guest Speaker: Steven Gratton. Starts 1pm at Holden Street Theatre, Hindmarsh. Admission: \$10 (pay at door). Includes soup, buttered roll, guest speaker and the performance. For more information please go to www.sawt.org.au

Wed 4 Nov: Book Launch

Ray Cliff's autobiography *It's a Fine Line* is being launched 6.30pm at the Tea Tree Gully Library. Wine and nibbles provided. RSVP to Symon on 8397 7461 or wills@cttg.sa.gov.au

Thurs 5 Nov: 'Where Words Take Us': Poetry/Story Encounter

Melbourne poet Peter Bakowski joins local storyteller/poet Dennis Wild 7.30-9.30pm at St. Ignatius Parish Hall, Norwood. Admission: \$5.00 - For further details: 0414 837956 or djwbsy@ozemail.com.au

6-7 Nov: Country Arts SA's 6th Regional State Forum

'Creative Stimulus 2009 – the role of the arts in an economic downturn.' Keynote speaker: Richard Harris, CEO of the SA Film Corporation. For application forms: email@countryarts.org.au or ring 8444 0400.

Opportunities

6 Oct Deadline: Rodney Seaborn Playwrights Award now \$20,000

The Award is for those needing income support during a project or to assist with the costs of production, workshops, restaging, publishing or touring. Recipients may work alone or jointly. Forms and guidelines at www.sbwfoundation.com/award.html – for any queries contact priscillayates@hotmail.com

9 Oct Deadline: Writing @ Rosebank Residencies

Residencies available for between 3 weeks and 3 months between November 2009 and December 2010. Application guidelines are available from www.vwc.org.au/services/rosebank-retreat, by email from info@vwc.org.au or by phoning 9654 9068.

The Asia-Pacific Writing Partnership

'Writing Across Cultures': A Symposium for Students and Teachers of English Language Creative Writing: 9-10 March 2010 at the City University of Hong Kong.

MELALEUCA

A free monthly e-zine of Australian poetry. For submissions and subscriptions email Phillip Ellis at phillip.a.ellis@gmail.com

Meuse Press e-anthology

Submissions for an e-anthology: poetry, short prose & photography celebrating the people, culture, history and landscapes of Broken Hill. Entitled 'From this Broken Hill', the deadline is 30 October. For details and submission guidelines contact Les Wicks at leswicks@hotmail.com

Kill Your Darlings

This new quarterly publication is now accepting submissions of fiction, feature articles, essays and reviews. For more information email info@killyourdarlingsjournal.com or go to www.killyourdarlingsjournal.com

National Young Writers Festival

The Festival is being held in Newcastle on the 1-5 October this year. They have a program called 'The Younger Young Writers Mentorship Program' (YYWMP) which aims

to hook up young writers aged 16-20 with a mentor who helps tailor a festival experience specific to them. Prospective mentors and mentees should contact Amy Ingram at amy.nywf@gmail.com

Aesthetica Magazine

This UK-based arts and culture publication, which features current arts news from around the world, is keen to establish ties in Australia. For more information visit www.aestheticamagazine.com

NSW Premier's Literary Awards

Details of the 2010 Awards will be advertised in *The Australian* on 12 September. Closing date for nominations is Friday 16 October 2009. Guidelines and nomination forms available at www.pla.nsw.gov.au and www.arts.nsw.gov.au

Ghost Writer Sought

Ghost writer sought to assist in writing a novel based on a fictional TV dance competition. Payment offered. Email Julian at julianhall7@bigpond.com

Ghost Writer Required

Ghost writer required to write the amazing life story of a 'stolen generation' indigenous man. Small payment negotiable. For more details, phone James on 8254 7604.-

Mostly Books

Expressions of interest are being sought from local self-published authors for an opportunity to promote their work. Tables and publicity will be provided from 24-26 November. Mostly Books are also looking for local authors for their 2010 Books and Coffee programme. For details phone 8373 5190 or e-mail to mostlybooks.internode.on.net

Wanted: Editor/Proofreader

Assistance with an autobiographical manuscript is required by a writer with a disability. If you're interested, phone Jean on 0419 194 712.

Wanted: Editor/Proofreader

An editor/proofreader experienced in the fantasy genre is required to work on a young writer's finished manuscript. Payment offered. Phone Kylie on 8370 7042.

2009 Iverawe Nature Poetry Competition

The competition is for a nature poem not longer than 28 lines. First prize is \$1000, runner-up \$300, Tasmanian resident's award \$350, emerging poet's award for an unpublished poet, \$200. For definitions of nature and unpublished, see the entry form. Entries close 12 October 2009. Entry forms at www.inverawe.com.au

The Big Book Club

Submissions are being accepted for February, March and April 2010. The deadline is 31 October. Contact Gemma Parker on 8362 4844 or gemma.parker@tbbcinc.com.au

Positive Words Magazine

Works now accepted on the themes 'Diamonds' and 'How Time Flies' for December and January. Submissions only accepted in hard copy. Send SAE for response to the Editor, Sandra James, PO Box 798, Heathcote 3523, Victoria or email positivewordsmagazine@live.com.au

Australian Poetry Slam 2009

Slam heats are currently being held across Australia. For more information go to www.australianpoetryslam.org or email the SA MC Daniel Watson at paroxysm@paroxysmpress.com

Synaptic Graffiti Collective

Video Poetry sought for a DVD anthology, 'Memory'. For submission guidelines visit: <http://www.myspace.com/synapticgraffiti> or email: synapticgraffiti@scart69.net

Adelaide Academic Press

Brascoe Press's new imprint is now open to submissions from academics and educational writers. For more information please visit the 'Imprints' page at www.brascoebooks.com.au

Copy correction from Mostly Books, who would like to point out that there was an error in their last inclusion and apologise for causing any inconvenience to readers. The Working Poets group meets on the fourth Sunday of every month rather than the last.

Murray Alfredson poems 'My father' and '...with birth as condition...' were published in *Touch: The Journal of Healing*, Sept 2009, with 'Jasmines' appearing in *Faith, Hope and Fiction*, Sept 2009 and 'Saint Padarn' in *Umbrella*, Fall 2009.

Katherine Arguile won 1st prize in the Momaya Short Story competition with 'Haiku'.

Elaine Barker's poem 'On the Home Front' was published in *The Independent Weekly*.

Ross Duffy's story 'Next Time Around' was published in *The Write Angle*.

Joan Fenney's poem 'A Piano for Aung San Suu Kyi' was published in *The Canberra Times* in August.

Colin Hayvice's collection of humorous short stories *Confessions of an Aussie Postie* is to be published with Naenae Publications and Hyde Park Press.

Eva Hornung's *Dog Boy* was shortlisted for the Victorian Premier's Literary Awards.

Lolo Houbein's *Island Girl*, a young adult novel, was published by Hybrid in August.

Claire Laishley's *Did You Know We Had a Screen Door?* was published by Ginninderra Press in July 2009.

Max Merchenschlager's poem 'Red Sea Bathing' won the open section of the CJ Dennis Poetry Competition.

Mark Neuling's poem 'Our Loved Ones' won the Youth 19 to 25 category in the Open Your Mind Poetry Competition.

Shelda Rathmann's poem 'Leaf Blowers Lament' was published in *The Independent Weekly*.

Theo Schaple's poem 'Songs of Love, Loss & Experience' was published in *Link* vol. 18, no. 3, August 2009.

Alice Shore's poem 'Orb of Blue' was given a commendation in this year's CJ Dennis Poetry Competition and her poem 'Moodnight' was featured on the ABC's Pool website during August.

Troy France Sorgini's poem was published in the *Australian Red Cross* magazine, July 2009.

Colleen Sweeney's poems 'Cascade Nursery', 'Motherland' and 'Scientific Research' were published in *Frost & Fire*.

Glennis Wakelin (writing as **Glennis Leith**) won 1st prize for her short story 'The Dreamtime Lizard' in the Open Category of this year's CJ Dennis Literary Awards.

rob walker: 'Queer-eye for the straight phasmid' appeared in *Divan 7*, Australia's premier annual online poetry journal. 'The Darkening Eucalyptic' is an audio poem on *The Cortland Review* online poetry journal. 'Small stuff', 'Plympton gopher' and 'Tupperware' have been recorded with exciting new poet/muso outfit Max-Mo at <http://www.myspace.com/max-mo>

Valerie Volk had two poems in *Studio*, 'Easter' and 'after: a duo of grieving'.

The SA Writers' Centre

and the

Mental Health Coalition

invite SAWC members and friends to a special event ... as part of

Mental Health Week 2009

join TV presenter

Mark Aiston

in celebrating the winners of the **Open Your Mind Poetry Competition** at the SA Writers' Centre on **Thursday 8th October** from **6.30pm**. The winning poems will be displayed on hand-painted canvases in the Atrium area.

Food and wine served.
All welcome.

The Salisbury Writers' Festival Competition 2009 Winners.

Poetry: Category 1:

1st Prize: 'Light' by Tamsin Endley.

2nd Prize: 'I Loved You' by James Knight.

3rd Prize: 'I am Tiana' by Tiana Dannenberg-Ward.

Poetry: Category 2

1st Prize: 'Seven and a Half Minutes' by Marianne Musgrove.

2nd Prize: 'Bus to Asperger' by Carolyn Stirling Croshaw.

3rd Prize: 'Tartan Slippers' by Elaine Barker.

Short Story: Category 1:

1st Prize: 'Life's a Game' by Antony Scholefield.

2nd Prize: 'The End' by Bethany Lee.

3rd Prize: 'Deadliest' by Kate Branson.

Short Story: Category 2

1st Prize: 'The Graveyard Bear' by Gwylim Klippel-Cooper.

2nd Prize: 'Every Night on the Way Home' by Belinda Iziercich.

3rd prize: 'A Christmas Gift' by Pauline Williams.

Judges: Martin Johnson and Dominique Wilson.

Oct 12: Feast Writing Competition ☺●

1st prize books to the value of \$500, 2nd \$200, 3rd \$100. Send up to 3000 words of prose or 80 lines of poetry to Feast Festival Writing Competition, PO Box 8183 Station Arcade Adelaide SA 5000. Think prose, poetry, essay, fiction, nonfiction but must have significant queer content. Enquiries to Sue Webb on 8463 0684 or literature@feast.org.au

Oct 16: Southern Cross Literary Competition ●

Southern Cross Literary Competition is for stories up to 5,000 words. This competition, which was run for many years by Ballarat Writers, has been relaunched, bigger and better in 2009. \$1,000 prize. \$10 entry. Open to Australian and international writers. Enter by post or online. Guidelines and entry details at www.ballaratwriters.com

Oct 30: 2009 CBCSA Writing Competition

☺★
The Children's Book Council of Australia (South Australian Branch) has a competition for young writers. There are 3 age categories: 5-7, 8-10 and 11-18 years. Include the current CBCA book week theme – 'Book Safari' – in a 500 word or less short story or poem (the catch phrase doesn't need to be the focus but the 2 words need to appear in the text), write your name, age and contact details on your entry and send to CBCSA Writing Competition, GPO Box 2392, Adelaide, SA 5001. Entries need to be in the post by 6pm. Winners announced at www.cbcsa.org.au on November 12.

Oct 30: Raspberry & Vine ☺☞●

Works of fiction up to 4000 words of any genre. The competition is open to anyone, and students will receive a 20% discount. 1st prize \$300. For student discount a photocopy of student's ID card or completion certificate is required with the entry. Guidelines and forms: www.raspberryandvine.com.au

Oct 31: Best of Times Competition ●

For humorous short stories up to 2500 words. Cash prizes for 1st, 2nd and 3rd place. No entry form required. Include a cover sheet with your name and address, title and word count. \$5 per story. Cheques/money orders to Chris Broadribb. Post your entry to Chris Broadribb, PO Box 55, Blaxcell NSW 2142 or email it to cabbook-8@yahoo.com.au. Competition webpage: http://spiky_one.tripod.com/comp8.html

Oct 31: Positive Words Mini-Competition ☺●

Write a poem in ten lines or less, or a short story in 100 words or less including the word 'winning' at least once. Prize: 6-month subscription. Entry fee: \$1.10 in unused postage stamps. All entries must be postmarked by 30 September 2009. Send entries to The Editor, Sandra James, PO Box 798, Heathcote 3523, Victoria. For details: positivewordsmagazine@live.com.au

Oct 31: Positive Words End of Year Competition

☺☞●
Entries must be postmarked by this date. Open theme. Open short story up to 500 words. Open Poetry up to 32 lines. Entry fee \$3.30 per entry or 4 entries for \$11.00. 1st Prize (in each section) \$100, 2nd twelve months subscription to *Positive Words*. Entries to The Editor, Sandra James, PO Box 798, Heathcote 3523, Victoria. For entry forms email positivewordsmagazine@live.com.au

Nov 6: Copper Triangle Writer's Group ☺★

The theme of this year's Short Story and Poetry Competition is 'flight'. Open short story to 2000 words; open poetry to 60 lines; under 16 years short story to 2000 words and poetry to 60 lines. Entry fee is \$5 for one or \$10 for three. Open 1st prize \$100; under 16 years 1st prize is \$50. Send entries with cheque or money order payable to Copper Triangle Writers Group Inc., PO Box 205 Moonta SA 5558. Entry forms from 750monster@gmail.com.

Nov 7: The Fleurieu Playwriting Competition

☺★
A competition for playwrights living on the Fleurieu Peninsula. Senior winner's prize \$750, junior winner's prize \$300. Entry forms ring Harry Dewar on 0421 366 101 or by post to 10 Johnson Crescent, Port Noarlunga, SA 5167.

Nov 24: Eyre Writers Awards ☺☞●

Four sections: Rhyming Poetry, Non-rhyming Poetry, Short Story and Pep Manthorpe Prize. Please note changes have been made since last year's competition. Various prizes. Entry forms and conditions from Eyre Writers Inc PO Box 1771 Port Lincoln SA 5606 or Dennis Lightfoot at lincoln5606@hotmail.com

Nov 30: Blackened Billy Verse Competition ●

Open for entries in September. 1st prize \$500 plus the famous Blackened Billy Trophy, 2nd prize \$250 and 3rd \$150. Entry forms will be available on September 1. Enquiries to Jan Morris PO Box 3001, West Tamworth or email janmorris@northnet.com.au

Nov 30: Horse SA Writing Competition

☞●
Open Short Story: any subject relating to Australia – 1200-1500 words. Essay: any aspect of South Australian horse history – 1200-1500 words. Fee of \$7.70 per entry. 1st prize \$100, 2nd \$50 Myer Voucher, 3rd \$20 Myer Gift Card. For conditions of entry email horsesa@horsesa.asn.au

Nov 30: The Australian Fabians Race Mathews Award ★●

Open to all Australian political thinkers and activists aged 18-28. Entries 600-1,000 words, no footnotes, on policy issues relevant to Australia in 2009. 1st prize: a return airfare to London and internship at one of the UK's leading think tanks; 2nd prize: one-month internship at Per Capita. To enter go to the Submit Entry page at www.fabian.org.au/youngwriters

Nov 30: Shades of Sentience Short Story Competition ☺●

Horror, sci-fi, fantasy, magic realism. Max words 3000, min. 1000. 1st prize \$150, 2nd \$50, 3rd \$25. Winners announced 30 December and work published on website: http://sentienceonline.net/?page_id=73.

Nov 30: Fish Short Story Prize ☺●

1st prize 3,000 Euro, of which 1,000 is for travel expenses to the launch in July. Entry is 25 Euro or equivalent. Name and address must not appear on the story, but on a separate sheet. Max word length: 5,000. Postal entries to: Fish Publishing, Durrus, Bantry, Co. Cork, Ireland. Details on the web site: www.fishpublishing.com

Dec 13: Ten Minute Play Competition ☺☞●

Eltham Little Theatre's 10 Minute Quickie Play Competition is open to 16 years+. \$1,500 prizes available. Plays will be performed in May 2010 at Eltham Little Theatre. Visit: www.elthamlittletheatre.org.au/thequickie.html

Please note: competitions are listed in order of closing date

Key

- ☺ competition listed for the first time
- ★ competition with sections for young writers
- ☞ SA Writers' Centre holds the entry forms
- the entry form is available on the Internet

Entry Forms: ☞ Entry forms 20c each or send one business-sized stamped self-addressed envelope, plus one loose 50c stamp for every TWO competitions.

