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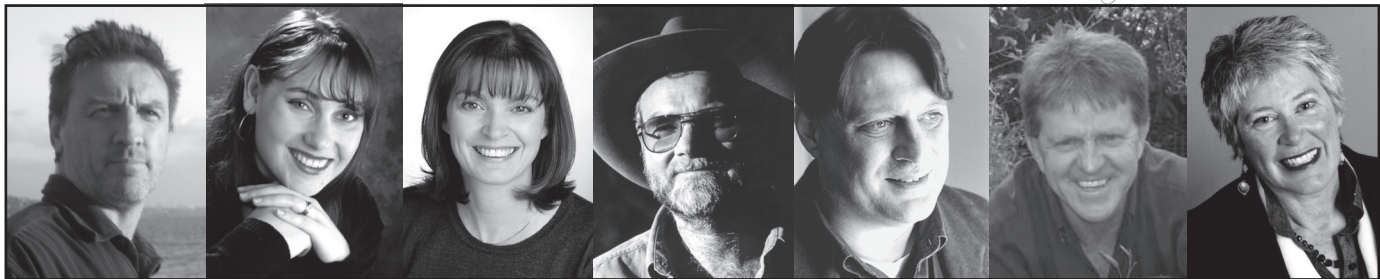
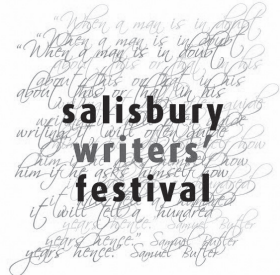
write

Newsletter of the SA Writers' Centre Inc

August 2008

Salisbury Writers' Festival

Some of the writers and editors presenting at the Festival



Don Henderson

Lucy Clark

Fiona McIntosh

Bill 'Swampy' Marsh

Michael Bollen

Phil Cummings

Angela Goode

Come and hear some of our State's best writers talk about their craft. Find out how publishers make their selections and even get them to look at the first page of your manuscript!

Read your own poetry, or just listen, at

Friendly Street's Northern Outpost.

Join One Book One Salisbury in reading *The Marsh Birds* by Eva Sallis and come along to hear what inspires this award-winning writer.

Join the Salisbury Writing groups for

afternoon tea or take part in some of the workshops. Enjoy Langmeil wines while networking at the Festival!

The Festival runs from 15-26 August. For more information about these and other activities go to www.salisbury.sa.gov.au

Poetry Unhinged 2008

Keept September free to take part in the City of Onkaparinga's Poetry Unhinged Festival. As well as workshops and competitions (see page 11) there will be events to tease the senses:

Poets and Pizza at Coriole Wines

In front of a cosy fire, a glass of wine in hand, you can enjoy poetry and pizza. The evening features four of South Australia's most entertaining poets: Peter Goldsworthy, Steve Evans, Patricia Irvine and Amy Bodossian. Fri 5 Sept 7-10pm Cost - \$40 includes pizza and a glass of

wine. Bookings 08 8323 8305 or email rachael@coriole.com

Wine, Candles and the Classics at the Leconfield Wines Cellar Door

Join us for an evening of poetry by candlelight, with light classical music from a string quartet. Poets performing include Kate Llewellyn, Graham Catt, Barbara Preston and Peter Colling. This is an event for all who appreciate literature, music, wine and fine food. Sat 6 Sept 7pm till late. Cost is \$30. Buffet dinner included and bubbly on arrival. Bookings 08 8326 5577.

Bush Poets Bonanza at Amande B&B

Join us for an entertaining Aussie night! Under a marquee in the vineyards, three of SA's top bush poets, Anne Rogers, Tim Strauss and Maurie O'Brien, will be



Steve Evans



Peter Goldsworthy

strutting their stuff. Also appearing will be virtuoso guitarist and singer Chris Finnen. Sat 13th Sept 7-10pm. \$22 per person includes 'Bush Sausage' supper. Family ticket \$50 for 2 adults and 2 children.

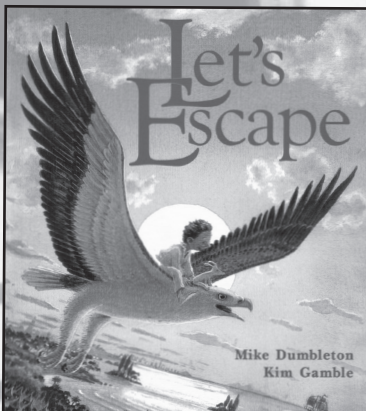
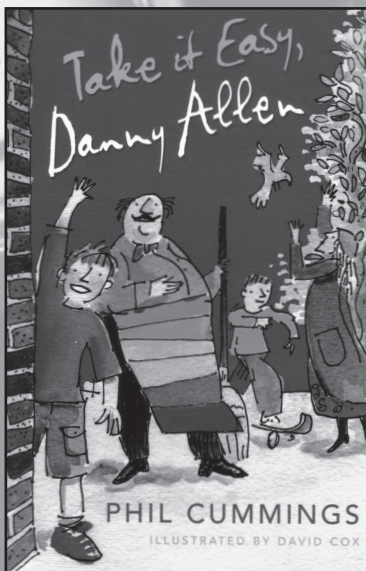
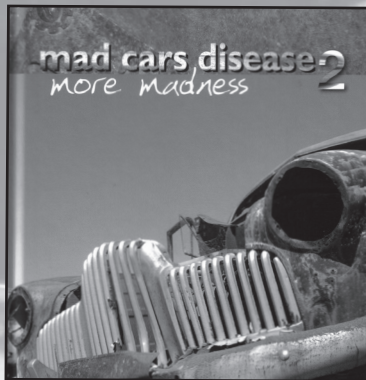
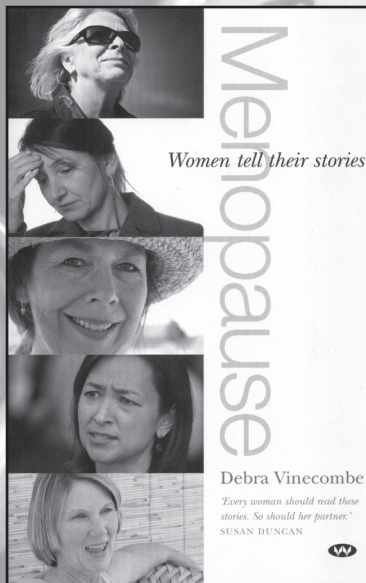
SA Writers' Centre Life Members

- Max Fatchen
- Gillian Rubinstein





Centre Information



Editorial

Welcome to the August 2008 Edition of *Southern Write*, the newsletter of the SA Writers' Centre.

This month's feature article is from fantasy turned crime novelist **Fiona McIntosh**, on the good and the bad of writing in various genres.

Our interview this month is with rising fantasy novelist, **Pat McNamara**, who talks to *Southern Write* about his illustrated epic, *Dragonscarpe: The Last Realm*.

Our Chair **Bronwyn Webb** provides the Board's Eye View on accountability in academia.

I provide an article on some lessons I've learnt on how to distinguish yourself as a writer and maximise your chances of getting published.

This is sadly my last issue editing *Southern Write* as I am leaving my role as Communications Officer with the SA Writers' Centre. In my place I'd like to welcome **Rachel Hennessy**, author of *The Quakers*, who takes up the mantle with the September issue. We all wish her the best of luck in her new role.

David Conyers,
Editor

Our Thanks

Thanks to Barbara Brockhoff, Lyn Brooks, Jo Dey, Coie Dikkenberg, John Dikkenberg, Sharon Kernot, Joel Shayer, Peter Swindon, Ann Timoney Jenkin and Ken Vincent for their assistance in mailing the August newsletter to all our members. Thanks to Jeff Harris for this issue's Quote of the Month.

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. Although advertising material is accepted for this newsletter, such acceptance does not imply endorsement by the Centre.

Wheelchair/ Lift Access

is available at the 26 York Street rear entrance. Alternatively, come in from Rundle Street via Caffe Brunelli to reach the lift.



So Very Resourceful

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

Australian Poetry Centre, *Blue Dog: Australian Poetry*, Vol.6, No.12, 2008.

Ian Bone, *Ich Hab dir Meehr Versprochen*, Ravensburger, 2008; *Philomena Wonderpen is a Teeny Weeny Doll* and *Philomena Wonderpen is a School Camp Star*, Puffin Books, 2007 and 2008.

Phil Cummings, *Take it Easy, Danny Allen*, Pan Macmillan Australia, 2008; *Little Twitching*, Windy Hollow Books, 2008; *Boom Bah!*, Working Title Press, 2008.

Mike Dumbleton, *Cat and You Must Be Joking!*, Working Title Press, 2007; *Let's Escape*, Scholastic Press, 1997, 2006.

Doreen Francis, *I Love You So, Danny Boy*, Temple House, 2006.

Frank Gemignani, *The Wondering Minstrel*, 2008.

Robert Godden, *1001 Nights in the Trans-Arabian Corporation's Boardroom*, 2007.

Goulburn Valley Writers Group, *Tamba 42*, 2008.

Carol Hartley (ed.), *The Write Angle*, July/August 2008, Edition 21.

Gina Mercer (ed.), *Island 112* and *Island 113*, Island Magazine, 2008.

Silvia Muscardin, Corinne Fenton's *Queenie: One Elephant's Story* and *The Dog on the Tuckerbox*, Black Dog Books, 2006 and 2008.

Stephanie McCarthy, *Mad Cars Disease 2: More Madness*, Maurice Lineham DESIGN, 2008.

Sadra Thibodeaux and Sitok Srengenge (ed.), *Terra*, NT Writers' Centre, 2007.

Debra Vincombe, *Menopause: Women Tell Their Stories*, Wakefield Press, 2008.

Glen Woodward (ed.), *Teachers Stories: Before They're Gone ...*, Seaview Press, 2008.



Upcoming Workshops



Rory Barnes: Character Development Through Dialogue

Saturday August 30, 10am-1pm

This workshop will consider various aspects of written dialogue and look at the effects these have on a reader's perception of the speaker. The artificiality of realistic conversation, the necessity of using non-standard punctuation and syntax, and the invisibility of the word 'said', will all be considered. We will look at ways in which a writer can exploit the fact that speech is often an attempt to present a certain image, and listening to the speaker is often an attempt to see behind that image.

Rory Barnes has published about a dozen novels for both adults and teenagers. His main way of thinking involves imagined conversations, which is why his fiction is so full of dialogue. He suspects that many other writers think in the same fashion. Barnes was born in London but has lived most of his life in Australia. He once held a fellowship at Stanford's Creative Writing Centre, has taught writing at the NSW Institute of Technology and has reviewed fiction for *The Weekend Australian* and *The National Times*. For the past 28 years he has lived in Adelaide. His website is at: <http://users.bigpond.net.au/rory.barnes>.



Pamela Rajkowski: Effective Interviewing for Memoirs and Family Histories

Saturday August 30, 10am-1pm

The techniques, processes and products of interviewing are critical and fundamental to creating and writing successful family histories, memoirs, life stories or biographies. The richness of the interviewing and all its aspects makes non-fiction stories more powerful. Who should be interviewed, and with what techniques and in what environment? Where do the interviews take the author next? What other products do they give the story? You can overcome reluctance, shyness, controversy and contention. What are the criteria that indicate a satisfying, successful family history/biography?

Pamela Rajkowski consistently uses interviewing techniques and processes to create and document original family and community histories. All interviews were backed up with research for authentication and accuracy. Pamela interviewed a wide range of relatives, family friends, civic leaders and academics,

Booking a Workshop

Cost: \$55 for SA Writers' Centre members. \$77 for non-members.
Bookings on 08 8223 7662, sawriters@sawc.org.au or through www.sawc.org.au

locally, statewide and nationally, for her books *In the Tracks of the Camelmen* and *Linden Girl: A Story of Outlawed Lives*. She was commissioned to write the history of the Jones family of *Kalgoorlie: The Road to Bulong*. She has collaborated with publishers, printing houses and media, and examined how to finance her projects and distribute her books. She is currently interviewing people for media articles and major community events.



Katharine England: Writing Successful Reviews

Saturday August 30, 2pm-5pm

A workshop on critical reading and writing with an emphasis on book reviewing – style and structure, flavour and focus, and finding markets. What makes a good review? What makes a bad one? Come and join in an afternoon of hands-on exercises and discussions under the auspices of an experienced reviewer.

Katharine England reviews fiction and children's books regularly for *The Advertiser*, fiction occasionally for *The Australian* and *The Age*, and children's books for *Maggies* and *Viewpoint*. She has been a member of the Adelaide Writers' Week Advisory Committee since 1998 and has been on numerous panels judging literary awards. She was the 2004 recipient of the Barbara Polkinghorne Award for 'an outstanding contribution to women's writing, literature and the media'. She teaches Write Reviews as part of the Adelaide TAFE Advanced Diploma of Arts (Professional Writing), and her day job is teaching English as a Second Language at Noarlunga TAFE.



David Conyers: Science Fiction and Fantasy World Building

Saturday August 30, 2pm-5pm

This workshop is a practical approach to designing believable worlds and universes for science fiction and fantasy settings. Discover how geography, climate, terrain, biodiversity, magic, monsters, technology, transport and communications can affect the political, cultural and economic structures of a make-believe setting. Apply the basics of geography, natural history, physics and planetary motion. Understand why it is important to create maps of your world. Participants will be asked to contribute in developing two fictional settings, one fantasy and one science fiction.

David Conyers is the author of more than 30 science fiction short stories found in numerous anthologies, magazines and journals across the world. His first novel, *The Spiraling Worm*, was published in 2007 and his first edited anthology, *Cthulhu's Dark Cults*, will be released in late 2008. Go to www.davidconyers.com

For Young Writers



Janeen Brian Workshop: Playing with Language

A workshop for young writers in upper primary school

Sunday August 10, 1pm-3pm

Janeen will help young writers loosen up with some fun word games, poems and raps to get their writing flowing, and then just take it from there.

Janeen Brian is a full-time author who writes picture books, short fiction, novels, nonfiction and poetry. To date she has 68 books published and has received three Children's Book Council of Australia Honour Awards for *Hoosh! Camels in Australia*, *Where does Thursday Go?* and *Pilawuk—When I was Young*. She has also received six Notable Book Awards as well as many other

awards for both her books and poetry. Several of her books have been translated. Janeen lives in Glenelg and likes to have lots of manuscripts out at publishers. The first picture book she ever wrote, *Little Blue Pig*, still, however, hasn't been published. One day!

Young Writers' Workshops are \$35. Bookings on 08 8223 7662, sawriters@sawc.org.au or through www.sawc.org.au

SMS Poetry Competition

Young adults can win prizes in an SMS poetry competition run by the City of Onkaparinga Libraries. Write an original SMS poem. U must B 12 - 25yrs + live, skool or work in the City of Onkaparinga. Use CLVA SMS language & either text, email or post your poem entry. Remember to include your name, email, age & contact number with your entry. U can SMS your entry to: 0438 806 928. Starts Mon 21 July and ends Friday 29 August.

Five Tips to Maximise Your Success

Science fiction author **David Conyers** offers five tips for new writers on how to set themselves apart from the thousands of other would-be writers competing for publication of their short stories, poems, articles and novels.

Getting started as a writer can be a daunting prospect and distinguishing yourself from the thousands of other would-be writers out there is a challenge. Here are five tips you can adopt to distinguish yourself in the writers' market and to maximise your chance of publishing a best-selling book.

1. Know what genre you write in

All books are marketed by genre: romance, travel, biography, science fiction, thriller, literature and so on. There is no exception, and the idea that your book defies genres just doesn't cut it in today's consumer-focused society. Readers buy books based upon the genres they like to read. Publishers know this, so they won't be interested in your book if they don't know where it fits in their publishing (and marketing) schedule.

2. Have a one-sentence description of your book ready to pitch to editors

The challenge here is to encapsulate in a single sentence the idea of your book so it is intriguing. Then when you meet a publisher you are ready to pitch your novel idea to him/her. Your goal is to create immediate interest in your idea so that they can't help but contemplate all the many avenues your idea might lead

to. To determine whether your idea works or not test it on friends, family and even other writers. Be prepared, because you never know when you'll bump into a future publisher.

3. Write your own author biography

When you get published, be it in a short story collection, an anthology of poems, or on the web, or if you win a competition, your editor will, more than likely, ask you for a short biography. It is always best to have something prepared in advance. To get an idea how an author's biography is written, look at one in a book by an author you like. Editors also ask for biographies of varying lengths, so write several: 50 words, 100 words, and 200 words are a good start. As an example, the SA Writers' Centre is always asking authors for biographies for workshops, articles, interviews, seminars and speaking events.

4. Get yourself a website

A website is a perfect tool to make you look professional. See if you can secure the website www.yourname.com, because that's the site your readers will first look for you. Include on your website as a minimum: a news page; your biography; a photo of yourself; a list of publications and awards; and perhaps an extract from a story or

article or two that you've published. Look at what other authors do. Websites don't have to cost you much money. There are many free website builders on the Internet. It is important that you can login and modify your site when you need to. Lastly, keep your website updated regularly: that keeps your readers coming back again and again to see what's new from you.

5. Make sure you submit your manuscript using standard publishing formatting

Most publishers prefer to see your submitted manuscripts using the following industry standards: double-spaced, 12 point Courier New or Times New Roman, left justified. The first page should include your name, address, telephone number and e-mail address, then the title of your story. There are minor variations between various publishers—check their websites for submission guidelines for specific requirements. Submitting manuscripts in this manner sends the subtle message that you approach your work seriously and professionally.

Five more tips for new writers on author photographs, business cards, author events, publicity and reviews will appear in a future issue of *Southern Write*.



Half a Page with ... Pat McNamara

Pat McNamara is the author of the fully illustrated fantasy epic, *The Last Realm: Book One, Dragonscarpe*, published in the US by Angel Phoenix Publishing. He shares with *Southern Write* his experiences writing the book and his thoughts on the fantasy market.

***Dragonscarpe* is an epic fantasy novel with hundreds of lavish illustrations, a style of publication normally restricted to the biggest names in the genre such as J.R.R. Tolkien or Michael Moorcock. Can you tell us how, as a relatively unknown author, this book came into existence?**

A man walked into a comic shop . . . no, really, strangely enough, that's how it started. Gary Turner was developing a series of fantasy and science fiction concepts through Angel Phoenix Publishing and needed an artist to bring them to life, so to speak. The comic shop owner pointed Gary towards Michal Dutkiewicz. I had just finished ten years running a game development company, and was working for Michal part-time. Michal started doing development art for Gary's Fantasy concept, but the project still needed a writer. I thought I had a good understanding of what Gary was looking for, and it was an incredible opportunity not likely to come along again; so I took a punt and showed him some of my original work. My tone and style was a good fit for the sort of story he wanted told, and here I am. A case of being in the right place at the right time!

***Dragonscarpe* is a collaboration between yourself, Michal Dutkiewicz and Gary Turner. How did you each contribute and what experiences did you have, positive and negative, writing the book together?**

While we have fairly set roles, we also workshopped most aspects of the book. Generally though, Gary developed the concept and acted as producer to make sure we didn't stray too far from his vision. I brought a narrative structure to the concept, and gave the characters their definition and flavor, and the story its emotional grounding—which is what I love. I'm a member of the pop culture generation. I love larger-than-life villains and heroes who inhabit the grey between

black and white. And Michal . . . well, he's Michal . . . the brilliant artist who shows us the world in all its detail and glory. The scope of Gary's concept also provided us with an opportunity to do more than just standard *Dungeons & Dragons* style sword and sorcery fantasy (not that there's anything wrong with that). We set out to develop an original world, which kept the fun, pulpy action aspects of fantasy, while steering clear of some of the more clichéd elements such as angry sky gods, prophecies, demons and magic missiles. Michal's extensive knowledge of archaeology, science, biology and different cultures really helped in creating a unique and hopefully plausible fantasy world in which to set the story.

What is it about the fantasy genre that appeals to you as a writer and reader? What trends do you see the genre taking?

I love the freedom that fantasy offers. Trends? Well, we seem to be in the midst of an era of 'Sweeping Epic Fantasy', perhaps because of the 'interesting times' we live in . . . our culture is undergoing enormous upheaval at present, and that is reflected in the stories being told and read. Perhaps it'll tip into Post-Apocalyptic Fantasy, where the Grand Empires have fallen and individuals struggle to survive the aftermath—a resurgence of more individualistic Conan-esque tales.

How did you get started as a writer?

My dad, Peter McNamara, was a writer, editor and publisher of science fiction and fantasy. He had a huge library of books which I dived into as a child. So I guess you could say that it's in the blood.

What advice would you give aspiring fantasy writers?

Write! I wouldn't be doing this interview if I hadn't had finished work to show Gary when the opportunity presented itself.

Book Launches

August 2: *Occupying Silence* by Ann Nadge

Ginninderra Press's first launch in Adelaide in 12 years is of *Occupying Silence*, a book of poems by Ann Nadge. At the Lipson Café, 117a Lipson Street, Port Adelaide, 3-5pm just down the road from Ginninderra Press's new home.

August 2: *Bachelard* by Laurie Anderson

Laurie Anderson's new novel, *Bachelard*, sees French rural tranquillity meet dollar-toting tourists. Tony Zappia, Federal member for Makin, will launch the book at Salisbury East Neighbourhood House, 28 Smith Street, Salisbury East at 2pm. Contact Laurie on 08 8264 7778 for further information.

August 5: *I Dream of Magda* by Stefan Laszczuk

2007 Vogel Award winning novel to be launched by Peter Goldsworthy at the Crown and Sceptre, 308 King William Street, Adelaide. 6pm for 6.30pm start. RSVP to krystapinzch@hotmail.com

September 2: *Bye, Bye Baby* by Lauren Crow

This year's One Book One Burnside event will feature Lauren Crow's (pen-name of Fiona McIntosh) debut, *Bye Bye Baby*, launched by *The Advertiser's* Samela Harris and featuring an introduction by Lauren and an exhibition by artist Murray Edwards from the Clare Valley. From 6.30-8.30pm. More details phone Burnside Library on 08 8366 4280 or email library@burnside.sa.gov.au.

September 5: *1001 Nights in the Trans-Arabian Corporation's Boardroom* by Robert Godden

A business book for people who find business books boring. Special guest speaker will be Brett Minchington, South Australian academic, highly successful author and international speaker. 6.30pm for a 7pm start at the SA Writers' Centre. All welcome. RSVP to robert@robertgodden.com.au



Writing in More Than One Genre

In this month's feature article, internationally published fantasy novelist **Fiona McIntosh** shares the challenges she's faced while diversifying into crime and children's fiction.

Isubscribe to the notion that variety is the spice of life, and this extends to my reading. Most importantly, it extends to my writing. I was nearly 40, had never written anything imaginative since schooldays and, just for something totally selfish to mark my shrieking, disbelieving and very reluctant plunge into my fifth decade, I decided to write a book. I had no idea it would herald the start of a new career and in that indulgent, self-absorbed last few months of still being in my thirties, I turned to fantasy. I loved the genre—I still do—and, best of all, I understood it. I didn't need to analyse it before attempting to write my own story because I instinctively knew what I loved about fantasy. However, I can remember eight years ago, when I sat across a luncheon table with my new publisher, telling her that I hoped one day to write crime, to write a sweeping family saga, to write.

'Stop!' she cautioned. 'Focus on your fantasy.'

It's only now that I'm thinking about it that I realise even before I had my first novel published I was already of the belief that the whole world of books was my playground and I shouldn't feel constrained to one genre. Pick up one of my novels and you'll find it's a mix of history, horror, romance, crime, saga adventure and thriller fiction. From the outset my stories stomped over all the boundaries of genre as I was clearly subconsciously hell-bent on appealing to the broadest possible audience—not just diehard fantasy lovers.

But publishers, booksellers and media love to pigeonhole. I do understand because it makes it so much neater and easier to box up a writer neatly into a genre or writing style. It's easier to sell into the stores; it's easier to market to the reading public; it's easier to promote to the media; it's just much easier to present the author if everyone knows quite clearly what to

expect. The only person it's not easier for is the author—I think most writers want freedom.

I have decided to defy that trend of pigeonholing and I know I'm creating headaches but I can't help myself. I do want to write a cookbook. I'd really love to try my hand at some chicklit. I don't think I could live with myself if it I didn't give an epic, heart thumping romance a go sometime!

As far as I'm concerned it doesn't matter whether I'm writing crime or fantasy or children's books. The basics are the same for all fiction, but the finesse comes as we become more practised in our various genres and understand what our various audiences want from us. The basics of

...publishers, booksellers and media love to pigeonhole. I do understand because it makes it so much neater and easier to box up a writer neatly into a genre or writing style. The only person it's not easier for is the author—I think most writers want freedom.

popular style fiction should, and mainly do, revolve around quality storytelling, quality writing, characters that leap off the page and enter the readers' lives, credible dialogue, tension and above all, a good romp of a story that allows the reader to escape their daily routine. Now that applies to every genre and if you're already producing quality work in one, why not extend yourself and have a go in another? It adds more strings to your bow; it develops a new income stream; it means you can release more than one novel each year without the market feeling flooded by your titles in one genre; and it adds new dimension to your writing and your skills. So many positives!

I've written ten big fantasy books and just crafted my second crime novel. The first is out there and selling under the pen name of Lauren Crow. In 2009 my first children's novel will be released (under my own name)—it's fantasy—but writing for children requires a slightly different approach and I had a ball writing this tale that's nearly 100,000 words, so it's no small read for the younger fantasy aficionado. From next year, under my own name, I'm adding some family saga fiction to my stable of writing. Tackling a sweeping



Fantasy author Fiona McIntosh also writes crime under the pen name of Lauren Crow.

historical drama is daunting, I'll admit.

Sometimes I'm unnerved by what I'm taking on but if I'm honest, it's the fear and the challenge that makes getting up each day to sit before my screen so exciting. The diversity keeps me fresh.

And I'm increasingly of the opinion that one manuscript does not fit all . . . and it's important to match your publisher with the right story. Doing this sort of homework is now essential and why HarperCollins—so good at genre—handles my fantasy and crime fiction, while Penguin—an expert in relationship style novels, amongst its other talents—will spearhead my work into mainstream. I also believe that if you're going to diversify then it pays to keep control of your destiny and put yourself in a position to choose which agent is best placed to handle that manuscript, because like publishers, one literary agent doesn't necessarily suit the variety of novels you're capable of crafting.

Don't be pigeonholed. For all the right reasons try your hand at different genres—you'll be surprised how capable you are in juggling a selection of material. So long as your storytelling powers don't waver, they can be applied to any novel style. Go on, have a go at something totally new.

Meet **Fiona McIntosh** at the Salisbury Writers' Festival on Saturday 16 August, presenting her tips for success in writing fantasy, crime and children's novels.



Board's Eye View: A Higher Education Point of View

Our Chair **Bronwen Webb** offers her professional insight into the new world of accountable higher education.

My life at UniSA is currently taken up with the Division's budget, second quarter forecasts of income and expenditure, writing review reports, setting program fees and negotiating the student load for 2009 (that is, the number of places to be offered in each of our programs). I've recently been involved in recruiting for several senior positions and sitting for hours on selection panels and I'm on a million committees! It's a hectic schedule, but I love doing it and I particularly enjoy working with the dedicated, creative (and sometimes prickly) individuals drawn to academic life.

Working in a university is far from the world sometimes painted of academia—sleepy days spent debating subjects useful to only a few, wearing dirty cardigans and corduroys while buried deep in a department where your performance is not noticed.

Modern universities are complex, business-oriented institutions, whose core business is teaching, learning, research and community engagement, all with an international focus.

Higher education operates in an increasingly competitive environment. Each university is constantly benchmarked against like institutions locally, interstate, nationally and internationally. Each staff member has to meet or support very defined key performance indicators within the institution and is assessed against these.

Students, consumers of the product universities provide, are discerning and increasingly mobile from provider to provider. They are regularly asked for feedback and that feedback affects the university's funding.

University programs are developed and monitored in collaboration with advisory groups which have academic, professional and community members. Teaching and

learning happens across a broad range of disciplines, frequently with links between programs. In disciplines such as those in my Division (health), inter-professional education brings students together in the first stage of what will become a career where services are provided in multidisciplinary teams. Students attend professional placements or experiential learning in industry, and service learning is beginning to be a feature of some programs.

University research is measured against many factors, including its impact on the nation and the world. Funding for research is highly competitive and links between universities and industry in research activity are already significant and increasing, but needing to grow even more to ensure that research is focused on real world needs. Under strong ethics governance, many members of the community take part in university research projects and their input is vital to research output that has the potential to make a difference to the lives of others.



Bronwen Webb, SA Writers' Centre Chair and UniSA Division Manager.

Community engagement by universities is broad reaching. University students are involved in projects in city, rural, remote and international settings. University staff teach and research in community settings and support community centres, clinics and non-profit organisations. Universities provide free lecture series and other opportunities for the general public to

hear about what is happening in the higher education institutions, funded in part by the public dollar.

Internationalisation is a key focus of universities, not only to attract income from international students' fees, but also to introduce students to an international experience. This is vital because we live in a world where careers cross international barriers, business is increasingly

internationally focused and our work environment is a multicultural one. Students of many backgrounds and cultures study together in Adelaide and one only has to walk down Rundle Mall or along North Terrace to see the vibrant effect of this. Exchange and study abroad opportunities also exist for our students to study in many countries across the world.

We are lucky, in South Australia, to have three fine universities and TAFESA. While they are in competition to attract students and, in the case of the universities, research income, there is a significant amount of collaboration between them.

Universities collaborate in research projects and TAFE is involved in some of that activity. Universities and TAFE have strong links through articulation arrangements and credit agreements and some staff have joint appointments, teaching in both education arenas. There are excellent examples of programs provided jointly by universities and TAFE.

I've been interested to see how much engagement our three universities and TAFESA each have with the SA Writers' Centre. University and TAFESA staff and students are involved in SA Writers' Centre as members, staff, Board members, volunteers and providers of seminars. Several Centre members, well known authors in their own right, teach in the creative writing programs of the universities and TAFESA. It's a great example of higher education institutions and a not-for-profit community organisation working together and we, as writers, all benefit from it.

Bronwen (Bron) Webb is a writer of short stories and has had one published in an anthology. Bron's passion for writing currently has to be fitted around her full-time role as Division Manager for the Division of Health Sciences at UniSA. She holds a degree and postgraduate qualifications in teaching and management. Bron is in her third year as a member of the SA Writers' Centre and has been a Board member for much of that time. She is the 2008–2009 Chair of the SAWC Board of Management.

What's On



PoeticA July Program

Presented by Mike Ladd, Saturday at 3.05pm, repeated 3.05pm on Thursdays. Program details for August:

- 2nd *Hopscotch*: a feature on the Indo-American poet and translator, A.K Ramanujan.
- 9th *Seven Songs For Sydney*: a cycle of poems by Robert Harris about HMAS Sydney.
- 16th *Fishing in the Devonian*: the science-based poems of Carol Jenkins.
- 23rd *Audio/file/poets/#8*: English, Australian and American poets working with sound.
- 30th *War is not the Season for Figs*: the poetry of Lydia Cvetkovic.

The Lee Marvin August Readings

Tuesdays at Gallery de la Catessen, 9 Anster Street, Adelaide. 7.30pm for a prompt 8pm start, price \$5. Program details for August:

- 5th Anna Zagal, Lesley Jorgensen, Jordan D'Arsie, Ken Bolton
- 12th Rosemary Jones, Brian Castro, Cath Kenneally, Francesca da Rimini, Wulfe Hübermann
- 19th Patrick Allington, Mike Ladd, Ken Bolton, Bern Smith, Fran Daddo
- 26th Linda Marie Walker, Anne Bartlett, Naomi Horridge, Jill Jones, Raoul Du Plicit

July 30 to August 9: Borrowed Time

Stephen House's new play, *Borrowed Time*, is showing at the Bakehouse Theatre, 255 Angas Street, Adelaide. In an attempt to relive a glorious past seven people regroup after thirty-five years apart. Can anything ever be as it was? Only time will tell. And time is running out ... fast. Bookings at book@bakehousetheatre.com or 08 8227 0505. Tickets \$17 adults and \$12 for concessions, groups of ten or more and fringe benefit.

August 4: Wordfire is Turning Two

Wordfire is turning two, and to celebrate they have invited several authors to read their work: Brian Castro, Nicola Haywood, Stefan Laszczuk, Ioana Petrescu, Peter Pugsley and Matt Smith. 7pm for 7.30pm start, at the Crown and Sceptre Hotel, King William Street, Adelaide. Visit www.wordfire.onestop.net for more details.

August 5: Friendly Street Poets Meeting

Friendly Street Poets reading and Annual General Meeting will be held at the SA Writers' Centre 6.30pm for a 7pm start. \$4 entry with free wine and juices.

August 7: Open Mic Poetry Reading

Open mic poetry reading held at the Tuxedo Cat, rooftop, Synagogue Place, Adelaide. Free entry. Doors open 7pm.

August 9: New Poets Seminar II

Friendly Street Poets offer the opportunity for three beginning poets to be published with their New Poets Series competition. Previous winners Janine Baker, Geoff Kemp and Judith Ahmed will hold a question and answer session on how they constructed their submissions. Held at the SA Writers' Centre 2-4.30pm. Cost \$25 full price or \$20 concession. Application forms available at www.friendlystreetpoets.org.au.

August 10: Sunday with SA Writers' Theatre

Features a script-in-hand performance of a new play, *A Grand Life*, by Meg Roberts. Starting at 1pm at the Holden Street Theatre, Hindmarsh SA 5007. Admission \$10 includes soup, buttered roll, guest speaker and the performance.

August 10: Hills Poets

The Hills Poets meet on the second Sunday of every month at 3.30pm at the Bridgewater Inn, Mount Barker Road, Bridgewater in the dining room in the hotel's cellar. Next meeting's guest reader is

Karen Blaylock. For information please ring Jill Gower on 08 8339 5119.

August 10: The Wilderness Society Benefit Gig 2008

Held at the Grace Emily Hotel from 2pm until midnight, entry is \$8 concession or \$15 waged. Spoken word artists include Mike Ladd, Amelia Walker, Jimmy Brideson, Tammy-Jo Sutton and Cassie Flanagan. Support local artists and help raise funds for the Wilderness Society of South Australia, a not-for-profit organisation.

August 11: William McInnes Author Talk

William McInnes, an Australian stage and screen actor, has become an author with the publication of his memoir *A Man's Got to Have a Hobby* and his novel *Cricket Kings*. William talks about his books from 7-8pm, followed by book signings. The event is free and will be held in the Domain Theatre, Marion Cultural Centre. Bookings essential on 08 8375 6855.

August 15: Writing Right Special Guest Speaker

Jacqueline Cookes, the proprietor of the Mostly Books store will be speaker at the SA Writers' Centre at 6.30 pm for the Writing Right meeting. For more information visit www.writingright.com.au.

August 20: SA Writers' Theatre General Meeting

The meeting will commence with ten-minute readings of first-draft scripts by playwrights followed by the reading of a new play, *And Then You Die*, by Tony Moore. 7pm at the SA Writers' Centre, 2nd Floor, 187 Rundle Street, Adelaide SA 5000.

August 21: North Eastern Writers

The next meeting of the North Eastern Writers will be held from 7.30pm-9.30pm at the Tea Tree Gully Memorial Hall. All welcome. Enquiries to Ken 8380 5348 or Sharon 0403 831 170.

Opportunities

August 23: Humorous Poetry Seminar

Friendly Street Poets offers a seminar with Jude Aquilina, Louise Nicholas and Graham Rowlands on writing humorous poetry. Held at the SA Writers' Centre from 2-4.30pm. Cost \$25 full price or \$20 concession. Application forms available at www.friendlystreetpoets.org.au.

August 23: Writing Annual Reports

This workshop on how to produce high-quality annual reports and how to use project management principles in their preparation is presented by Lawrie Kirk and Virginia Wilton. From 9am-12.30pm at the SA Writers' Centre. Cost is \$75 for members, \$125 for non-members.

Apply with completed registration form and payment to: Society of Editors (SA) Inc., PO Box 2328, Kent Town SA 5071, or by email to Society of Editors (SA). Workshop limited to 20 participants. See <http://www.editors-sa.org.au/workshops.php> for the Workshop Registration Form.

August 31: SA Writers' Theatre Sunday Workshop

Workshop of *Double Blind*, by Ross Barrett from 2-5pm at the SA Writers' Centre. Admission is free. For more information please go to www.sawt.org.au.

August 31: Write to Spring Workshop

Workshop on writing, drawing and interactive storytelling, presented by Annie Fox. From 2-5pm at the SA Writers' Centre Board Room. Twelve places only.

Cost \$75 for SA Writers' Centre members, \$90 for non-members. Bookings made to anniefox@ozemail.com.au. Please send cheque/money order to PO Box 102, North Adelaide SA 5006.

September 2: Friendly Street Poets Meeting

Friendly Street Poets reading will be held at the SA Writers' Centre 6.30pm for a 7pm start. \$4 entry with free wine and juices.

Asialink's 2009 Arts Residency Program Applications Open

The Asialink's Arts Residency Program encourages cultural and artistic engagement between Australian writers, performers, artists and arts managers (including editors) and their colleagues in various Asian countries. Successful applicants are awarded up to \$12,000 toward travel, living and project expenses for 3-4 months in Asia. Applications are now open, and close Friday 5 September 2008. Residencies are open to writers of all genres. Visit www.asialink.unimelb.edu.au for further information and how to apply.

Art for Humanity Seeking an Artist/Poet

Art for Humanity is looking for a collaboration with an Aussie artist/poet to put art/poetry along the themes of identity, land, object and belief on billboards all around the country for the World Cup in 2010. Please contact William Blomfield, Third Secretary, Australian High Commission at William.Blomfield@dfat.gov.au for more information.

Attention Humorists

UP! Humorous Storytelling, a writers' group for people who write upbeat humorous stories whether it's for stand-up, print publication, television, cinema, theatre, children, adults, etc. Please forward expressions of interest in joining this group to Katherine at muse@glasswings.com.au.

The Book Depository

The Book Depository was founded in 2004 with the aim of making 'All books available to All' through pioneering supply chain initiatives, republishing and digitizing of content. Currently The Book Depository is able to ship 1.3 million unique titles from their fulfilment centre in Gloucester, United Kingdom and this figure grows everyday. Their main aim is to list as many books as possible, and so are keen to talk to publishers and distributors about supply arrangements. Publishers and distributors wishing to add books to their catalogue should contact Ian Ramsden-Morris, ian@bookdepository.co.uk.

Expressions of Interest Sought from Self-Publishers Seeking a Distributor

A South Australian based self-publisher is assessing the viability of an Adelaide-based distribution centre designed to maximise return to authors. To that end, they are seeking expressions of interest from other self-publishers who are interested in listing their titles for national distribution with major retailers. Titles should be commercially viable and offer retailers genuine consumer appeal.

For more information contact Jo Fiedler on jofiedler@mac.com.au.

Living Words Writers

New members sought for Living Words Writers, a group that meets at the SA Writers' Centre on the second Saturday of each month. Their theme is memoirs and biographies. Please contact Shirley on 08 8341 7378 for further information.

Word Remix Publishing Opportunity

Young and emerging writers are invited to be part of the world's first remixed/remixable short story anthology *Remix My Lit*. A group of established authors from around Australia are writing short stories and releasing them under a Creative Commons Attribution Non-Commercial ShareAlike licence. Submitting authors can remix these stories, as long as they acknowledge the author. These stories are available at www.remixmylit.com.

Email remix submissions to anthology @creativecommons.org.au. For more information, visit www.remixmylit.com or email anthology@creativecommons.org.au.

Writers Sought

Writer sought to assist with writing life story. Please contact Richard Lintvelt on 04165 977 132 for further information.

Writer sought to assist in editing life story manuscript which deals with the suffering endured in institutions. Please contact Warren on 0488 990 911 for further information.

Congratulations

Murray Alfredson has been nominated for the Pushcart Prize for five poems published in *Shalla*: '... with birth as condition ...'; 'Requiem'; 'I think therefore'; 'Pectoral'; and 'Sunsets I & II'.

Jennifer Benkhauser's poem 'Celestial Wings' was published in *Ripples Magazine*. Her poem 'Solitaire's Island' was published in *Positive Words* August issue. Her short story 'Trailblazing Days' was published by *FreeXpression*.

Janeen Brian's picture book *Too Tight, Benito*, illustrated by Judith Rossell, was published by Little Hare, while *Oddball*, a junior novel, was published by Walker Books. Her poem 'A Tree Sings' is reprinted in *Orbit*, July 2008, No.6.

Belinda Broughton won first prize in the Friendly Street Roman Poetry Competition for her poem 'The Weeping and the Wailing'.

Ron Dunning's poem 'A Thirties Adelaide Day' was published in *The Independent Weekly*, June 2008.

M.L. Emmett's poem 'The Lives of Poems' was published in *Studio 108*, 2008. 'Lakeshore Art' and 'Two Seasons in One Day' were both published in *The Mozzie* April 2008, and 'Low Rolling Fog' appeared in the May issue.

John Griffin's poem 'Pitch Dark in Puerto Mantel' was published in *Island* (Winter Issue 113). The poem was Highly Commended for the Gwen Harwood prize in 2007.

Stephen House won first prize for his poem 'Reminders of that' in the Positive Words Competition 2008.

Greg MacPherson's short story 'The Tragedy' was published in *Tamba*, Autumn/Winter 2008.

John Malone's poem 'Visitor' appeared in *Swings and Roundabouts*, published by Random House. His three poems 'Mail', 'Blowfly' and 'A Former Planet Opens Up' appeared in *Orbit* and *Blast Off* respectively, both published by The School Magazine.

Silvia Manuela's poem 'Red Candle Temple' was published in *Positive Words* in July.

Robert Moore's script *Costume Change* received a Richard Llewellyn Arts and Disability Trust Literature grant for production by The Lampshade Shop.

David Mortimer's poem 'Between Brisk and Brusque' was published in *Five Bells*, Autumn 2008.

Marianne Musgrove's second children's novel, *Lucy the Good*, was published in July by Random House Australia. Her book *The Worry Tree* is in its third reprint and her poem, 'Animal Dreams' appeared in the July edition of *Countdown: The School Magazine*.

Roger Norris-Green self-published his historical romance novel *Outcast*.

Graham Rowlands' poems 'Twenty' and 'Working' were published in *Eureka Street* and *The Canberra Times* respectively.

Jewels Smith's short story 'Jewel and Sienna' was published at www.mothersbeheard.com, an online literary site for mothers.

Colleen Sweeney received a Richard Llewellyn Arts and Disability Trust Literature grant, to support the further development of her poetry manuscript.

Zenda Vecchio's short story 'Dilly' was published in the July/August issue of *Quadrant*.

Dominie Whyntie's novel *Ladies Bring a Plate* was published in June.

Congratulations **Channel 31** for producing a pilot poetry and visual arts program. Stay tuned!

Southern Write Submission Guidelines

When submitting your news, in the subject header of your email please put the words 'SW Submission'.

Please send your submissions either as a WORD or RTF document, or in the body of your email. Do not format your submission and do not use all capitals or fancy layout.

Photos and book covers need to be of print resolution, i.e. 300 dpi. Web images are too small.

Email your submissions to comms@sawc.org.au, or in hardcopy addressed to **The Editor, Southern Write**, but email is preferred.

While all efforts are made to include your submissions, we cannot guarantee inclusion.

Please note that only SA Writers' Centre members will be included in the Congratulations page.

Thank you,

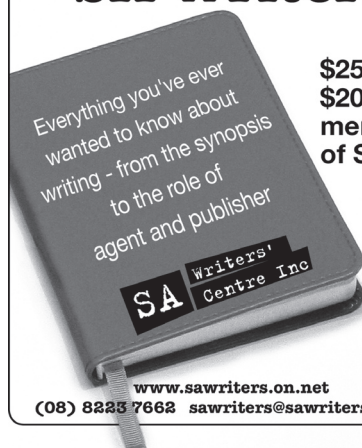
David Conyers
Editor

Quote of the Month

Good stories don't come from trying to write a story the moment I think of the first idea. All but a handful of my stories have come from combining two completely unrelated ideas that have been following their own tracks through my imagination.

— Orson Scott Card

Handbook for SA Writers



\$25 or
\$20 for
members
of SAWC

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

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Literary Competitions

August 15: John Marsden Prize for Young Writers ☺★☞●

The fourth annual competition gives writers a share in \$4,500 in prize money and a chance to be published in *Voiceworks* magazine. Young writers can submit their poetry or fiction of 3000 words or less. Cash prizes will be awarded for the best entry in each section by a writer aged under 18 and between 18 and 24. Entry forms and submission guidelines are available at www.expressmedia.org.au

August 15: St. Martins Emerging Playwright Competition ★☞●

Open to all Australian playwrights aged 13 to 25. Two categories: 13 to 17 and 18 to 25 years of age. The winning entries will receive public readings and dramaturgical assistance. Send entries to: St. Martins Youth Arts Centre, 28 St. Martins Lane, South Yarra VIC 3141. Further details at <http://www.stmartinsyouth.com.au/whatson/playwrights.html>

August 20: Poetry Unhinged Single Collection of Poetry Competition ☞●

Prize is a publishing package valued at \$1,495 of a paperback book of the winning entry. Entries must be 70 pages of poetry in length. Entry fee is \$10. Mail poems to: Poetry Unhinged Single Collection of Poetry Competition, PO Box 43 Rundle Mall, Adelaide SA 5000.

August 20: Poetry Unhinged Young Persons' Poetry Competition ☞★

Two categories: open and open bush; ages 7 to 12 and ages 13 to 18. Poems on any subject no longer than 50 lines. Mail poems to: Poetry Unhinged Poetry Competition, PO Box 43 Rundle Mall, Adelaide SA 5000.

August 20: Poetry Unhinged Open Award ☞★

Three categories: open; open bush; and open multicultural. Poems on any subject no longer than 50 lines. Only one poem per category. Mail poems to Poetry Unhinged Poetry Competition, PO Box 43 Rundle Mall, Adelaide SA 5000.

August 22: Book Week Poetry Competition ☺★

The Playford Library Service, as part of Children's Book Council of Australia Book Week, is running a poetry competition with the theme 'Fuel your mind' as part of their 'Poetry Olympics' event, open during Book Week August 18-22. Competition for secondary school-aged students (Year 8-12). Contact Josh on 8254 4600 or 8256 0334, or email jhammond@playford.sa.gov.au for more information.

August 29: Spring Festival Short Story Competition

Open theme, maximum words 2,000. First Prize \$250, Second Prize \$120 and Third Prize \$75. Entry Fee \$5 per entry or \$9 for 2. Limit of 2 entries per author. First Prize winner will earn bonus \$150 if the winning entry includes any two of the following words or phrases: Wynnum, Manly, Moreton Bay, sea, pelicans, Port of Brisbane, yacht/s, harbour, dolphins or dugong. Post to: Spring Festival Short Story Competition, P O Box 1099, Wynnum Central QLD 4178. See www.wynnummanly.com.au

August 31: Positive Words Mini-Competition ☺

Prize is a six months subscription to *Positive Words*. Entry Fee \$1 in unused postage stamps. No entry form required. Send entries to: The Editor, Sandra Lynn James, 466 Old Melbourne Road, Traralgon 3844. For August 2008: write a short story in 100 words or less, or a poem in ten lines or less using the word 'Light' at least once.

August 31: The Calibre Prize for an Outstanding Essay ☞●

Australian Book Review (ABR) and Copyright Agency Limited (CAL) are seeking entries for the third Calibre Prize for an Outstanding Essay. First prize of \$10,000. Guidelines and application form at www.australianbookreview.com.au

September 1: Poetry Unhinged Spoken Word Competition ☞

For the performance of an original poem with a maximum length of 3 minutes. First

prize only of \$180. Mail to: Poetry Unhinged Spoken Word Competition, PO Box 43 Rundle Mall, Adelaide SA 5000.

September 1: Hilarie Lindsay Young Writers' Poetry Competition for School Students ★☞●

Fellowship of Australian Writers NSW Inc. competition held annually for school children. Even year poetry, odd year prose. Four Sections: Years 10, 11 and 12; Years 7, 8 and 9; Years 5 and 6; Year 4 and under. See www.fawns.org.au for more details.

September 12: EJ Brady Short Story Competition ☞●

The main prize, for a story of fewer than 2500 words, is \$1,000. For fewer than 700 words, you can win \$500. Entry fee \$10 for Major Short Story, \$7 for Very Short Story. See www.mallacootaarts.org for more details and the entry form.

September 12: David Harold Tribe Poetry Award

Presented by the University of Sydney's Department of English, the award will be \$11,000 for the best original poem of up to 100 lines. The winning poem will be published in *Southerly*. See <http://www.arts.usyd.edu.au/departs/english/prizes/prizes.shtml>

September 16: Copper Triangle Writers Group Short Story and Poetry Competition ☺★☞●

Two sections: Open Short Story to 2000 words and Open Poetry to 60 lines. First Prize in both sections is \$100, certificates for Second and Third Prizes. Theme is mining, memories, mariners

and mystery. Competition open to all ages. Fees: \$5 for a single entry or \$10 for 3 entries. Cheques/money orders made out to: Copper Triangle Writers Group Inc. Post to: Copper Triangle Writers Club Inc., PO Box 205, Moonta SA 5558.

September 19: One Thousand Words Short Story Competition

One Thousand Words, a short story competition to celebrate the life and legacy of Steve J. Spears. Winning entry will be published in *The Adelaide Review* and receive a cash prize of \$1000. Entry is free. Submissions must reference 'An Adelaide Experience'. Entries should be exactly 1,000 words (although 10 words tolerance acceptable). Entry forms at www.citysouth.org.au. Email entries to citysouthassoc@adelaide.on.net

September 19: Mental Health Week Call to Poets ☺

Tell us in 4 – 8 lines 'Mental Health: What do you Know?' Twelve finalists will be chosen and their work reproduced and displayed at the SA Writers' Centre. Poets will have the opportunity to read their work and a prize of \$250 plus an SA Writers' Centre Membership. For more information contact Phil at Arts Access SA on 8224 0799 or philn@artsaccess-sa.org.au

September 19: Taronga Foundation Poetry Prize ☺★☞●

The Taronga Foundation Poetry Prize (TFPP) offers Australia's youth the opportunity to share in over \$31,000 in prizes, and have their poetry published by Random House Australia. Entry fee of \$5. Writers up to 16 years of age. See www.btgstudios.com/tfpp.html

Competition Details

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

As a service to members, the SAWC holds some entry forms and guidelines. Call in and collect copies for 20c each or send one business-sized stamped self-addressed envelope, plus one loose 50c stamp for every TWO competitions requested.

Competitions are listed in order of closing dates.

Membership Application Form

SA Writers' Centre Inc PO Box 43 Rundle Mall 5000 ABN 40 783 458 265 Ph (08) 8223 7662 Fax (08) 8232 3994 Email: sawriters@sawc.org.au

Name/Organisation

Address

Suburb/Town Postcode

Telephone..... Fax Email

- \$125/\$88 organisation (inc GST) Renew
 \$65 waged (inc GST) New
 \$38 student/healthcare cardholder (inc GST) Concession number

Method of payment: Cheque/money order attached Bankcard Mastercard Visa

Credit card number | | | | | | | | | | Expiry date

Cardholder's name Cardholder's signature Date of application.....

(Please enclose a SSAE for return of receipt and membership card. If a tax invoice is required, please tick)

[FOR OFFICE USE ONLY: Rec No: Rec Date: On database:

If undelivered please return to:
SA Writers' Centre Inc
PO Box 43
Rundle Mall SA 5000

Southern Write
August 2008

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September 2008:
15 August 2008

SA Writers' Centre Inc: Providing resources, support & encouragement for SA Writers
fostering the development of writing culture in South Australia

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Wheelchair/lift access is available at
26 York Street (rear entrance) or through
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Government of South Australia
Arts SA



The SA Writers' Centre is assisted by the Australian Government through the
Australia Council, its arts funding and advisory body.