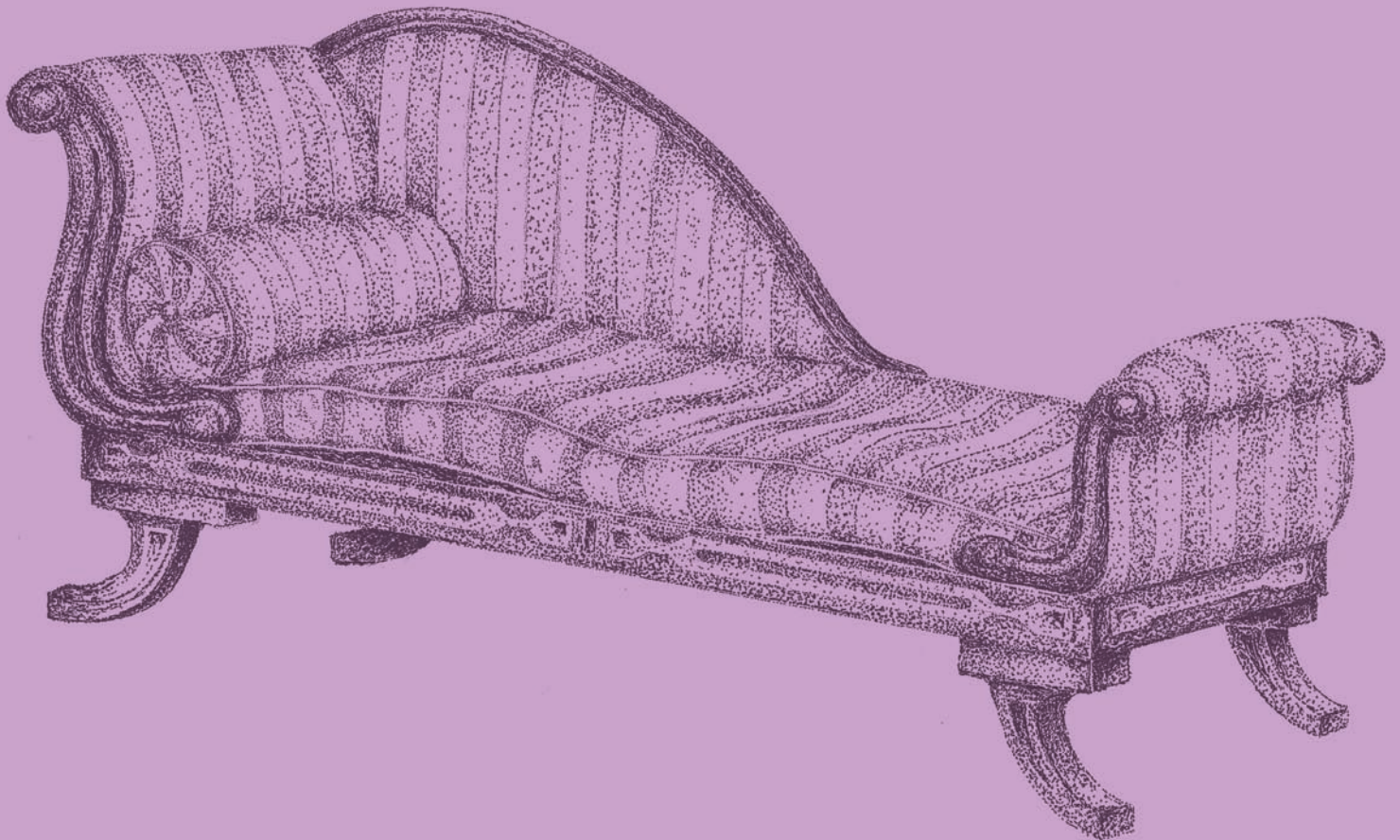


Southern Write

sophie hamley on agents • writing poetry ten years on • workshops • nonfiction groups profile • food blogging • bylines • plus much more ...



2013
March

SA Writers
Centre Inc

SA Writers Centre

fostering, developing and promoting
South Australian writers and writing

Southern Write: quarterly magazine of the SA Writers Centre

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SA WRITERS CENTRE

2nd Floor, 187 Rundle Street,
Adelaide
PO Box 43 Rundle Mall SA 5000
ABN 40 783 458 265
Tel (08) 8223 7662
E: admin@sawriters.org.au
www.sawriters.org.au

Opening Hours

10am-5pm Tuesday to Thursday

ACCESS to SAWC

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

SUBMISSIONS

For submissions, whether nonfiction articles, poetry or short fiction, please check page 15 for our guidelines and deadlines.

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Deadline for *Southern Write* is 5pm on the 15th of the month prior to publication.

15 February for March

15 May for June

15 August for September

15 November for December

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

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Thank you to Jessie Byrne, James Desmond Conrick, Dorothy Cormack, Wayne Eckert, Linda K. Hansford, Maureen Mitson, Stanley Sim and the Society of Editors.

From the Director

Sarah Tooth

Welcome to the *Southern Write* magazine! After months of planning, we're delighted to be launching our new look, made possible thanks to sponsorship from West Press and the countless hours put in by Malcolm Walker and Jennie Cumming to transform the old newsletter into a fully fledged quarterly. I would also like to thank our advertisers as without them there would be no magazine. We hope you enjoy it.

The year has got off to a roaring start, with our 'upgraded' reception space and seminar room. If you haven't already, do come in, have a look and say hello. Thanks again to our magnificent staff who cleaned, scrubbed and painted it all – Steph, Vanessa and Malcolm. They really are a multi-talented, dynamic and passionate team.

And there's lots of other new things too: we're excited to announce Ben Brooker and Edoardo Crismani, our two SAWC resident writers. They are both working on fascinating projects that you will hear more about as the year progresses. We've started our free Member Monthly sessions – the first of which attracted forty people over lunch to talk about the ins and outs of self publishing. Keep your eye on the enews for details of the March event (working with an editor) and send in suggestions for topics you'd like covered.

We have welcomed many new members during the first few months of 2013, and hope you all make contact with us to talk about your writing goals and dreams. I look forward to seeing you at one of our events very soon.

But what excites us most around the office is our program for the autumn quarter. You'll find it inside, filled with wonderful opportunities to hone your craft and build your writing career.

Finally, a quick reminder about our Annual General Meeting. You'll find details inside and we'd love to see as many members as possible come along and hear about our last twelve months. We'll be following the AGM with informal drinks and networking, and a chance for you all to get to know each other.

Enjoy your autumn writing endeavours.

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



Thanks also to our sponsors ...



Bylines

SA Writers Centre Board member **Ben Mylius** looks at 'Writing Ecological Crisis'.

Taking a break from the writing desk each day this summer, and flicking over the internet or radio news, I've watched with awe and deep concern the natural disasters playing out across the country. From the bushfires (again) in Victoria and New South Wales, to the flooding and wild storms in Queensland (déjà vu, anyone?), it seems like Australia's landscapes are only too part of the larger crises unfolding around the world.

Sitting back down at my desk a few minutes later, and looking over the character sketches and plot summaries I was working on, it's hard not to feel a bit disheartened. Who cares about my mundane stories, when real-world towns are burning? When the ecosystem is exploding and species are being wiped out, who gives a rat's about my twisting little plot or my finely-realised characters?

Perhaps I should become an environmental lawyer. (Or chain myself to a coal train.) Perhaps there's no place, amidst the urgency of our crisis, for irrelevant fictional games.

But then, I think, there is.

For about as long as there have been stories, the narrative form has given people a means to come to grips with their world. And more than this: to change it; to challenge the status quo; and to bear witness to the injustices around them. To shout out (or speak up, quietly and clearly) about what hurts and humiliates and scares them, rather than sitting back, despairing, keeping silent. Why should ecological issues be any different?

Perhaps the strength of fiction, and of storytelling, becomes greater still in the face of such enormous challenges. When the latest environmental disaster becomes mundane, when statistics about biodiversity loss and system collapse become meaningless, here, more than anywhere else, is a place for good stories told well, for human stories, small stories, big stories, stories that create both space and time for listening, reflecting and gathering the strength to act.

More and more the point crops up in work on the relationship of literature to ecological crisis. In *Ecology Without Nature* Timothy Morton writes of the need for thinking and creative work (as well

as academic enquiry) that establishes a space for contemplation, to buttress, as well as just responding to, ethical and political action. In *The Spell of the Sensuous*, David Abram calls for writers to 'plan[t] words like seedlings, under rocks and fallen logs – le[t] language take root, once again, in the earthen silence of shadow and bone and leaf.' And in *The Song of the Earth*, Romantic scholar Jonathan Bate asserts that if 'mortals dwell in that they save the earth and if poetry is the original admission of dwelling, then poetry is the place where we save the earth.' I think the point applies just as well to storytelling in general.

What, then, of the relationship between the Queensland floods, the Victorian bushfires and the stories we're working on? Perhaps we can see them as a challenge, a call to battle, rather than as a defeat or a distraction. My sense, in contrast to that initial intuition, is that there is enormous creative potential in facing up to ecological issues rather than hoping (or worrying) that they're unrelated to our work. We find enormous energy for stories, and the planning it takes to create them, when we ask: 'what does my plot (my characters, my style, structure) say about ecological crisis? What could it say? What could it do?' If nothing else, asking these questions helps us think more clearly about the position of our work in the ecosystems around it. At best, it does far more than this – clarifying, concentrating, and creating entirely new possibilities for our stories.

In a publishing climate we think may be crashing and burning, and an ecological climate we know is crashing and burning, what better time to be thinking about, and drawing energy from, our stories' ethical goals? Next time you sit down to draft a piece of writing, add a column for 'ecology'. I'll try adding one to mine. Who knows what sort of climate-changing stories we'll come up with.

Ben Mylius is an emerging writer and screenwriter with an interest in Earth Jurisprudence and the ecological possibilities of creative writing. He is the founding convenor of Paperbackfold – Adelaide Emerging Writers, and winner of a 2011 Carclew Project and Development Grant, the 2010 IAF Creative Writing Scholarship and the 2005 Tennyson Medal.

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What's in a Poem?

The following (slightly abridged) article by **David Adès** was first published in *The Handbook for South Australian Writers*.

There are ongoing debates about the demarcation between poetry and prose, and about the relationship between performance poetry (for my purposes, poetry that is written specifically to be performed) and poetry written for publication in print. This article is concerned with poetry (whether some may regard it as prose or not) written for publication in print.

There are many ways to write a poem. Some poets work a line at a time, not moving on to the second line until the first has been polished and polished to perfection. I suspect that such poets already know exactly where they want their poem to go, and have reached such a level of craftsmanship and confidence about their work that they are not concerned about losing the ideas or images that are propelling the poem. My approach is different. When you start writing a poem, do so with a sense of absolute freedom. Ignore all rules and criteria! Have fun! Let the words tumble out, let the poem spark and fizz and be whatever you want it to be. Write first for yourself. Get the words and the ideas and the images on the page. Unless you are working towards a particular plan (for example, writing a sonnet), don't worry too much about form, or structure or internal rhythm. These are all things that you can come back to later.

Poems are supposed to be read out loud. Once you have completed your first draft, read it out loud. You will notice that some lines don't quite work, that some things jar. Start rewriting. This might involve cutting, or adding, or reshuffling lines or words, scrapping the lot and starting again, reformatting the poem and so on. And you might have to do it ten times, or twenty times. Sometimes you will be returning to poems for years, trying to get them right. Some poems will resist all your attempts and remain stubbornly unfinished:

Sydney Harbour Bridge Poem

An arc of lines spans the width of the page.
A structure, solid on deep foundation stones
vibrates and hums, lets through the light.

Still, it is never quite finished: each stage
once written, begins to fade. The poet moans
and wrestles with his art through tortured night.

In rewriting and polishing your poem, you will need to be attentive to a number of things. In his introduction to *A Book of Luminous Things*, Nobel laureate Czeslaw Milosz's personal selection of the world's greatest poetry, Milosz explains his methodology in selecting the poems contained in the anthology:

My proposition consists in presenting poems, whether contemporary or a thousand years old, that are, with few exceptions, short, clear, readable and, to use a compromised term, realist, that is, loyal toward reality and attempting to describe it as concisely as possible. Thus they undermine the widely held opinion that poetry is a misty domain eluding understanding.

Unarguably, some of the world's greatest poems have been long poems, going all the way back to the transplantation of early oral poems such as 'Beowulf' into a literary form. And most of us will not write poems that are likely to be selected in anthologies such as *A Book of Luminous Things*, and probably don't even aspire to such heights. And, of course, different poetry editors will have quite different editorial leanings and criteria. Yet the criteria used by Milosz are a good starting point to speculations or musings about what should be in a poem.

Have another look at the poem you are rewriting. Ask yourself these questions:

- What am I trying to do in this poem? Am I simply trying to write something descriptive? Am I trying to conform to a particular form? Am I telling a story? Or do I just want to wrap language around an idea? If you have a clear idea of what you are trying to do in a poem, you can then examine whether you think the poem actually achieves its objective.
- Is the poem too long? Can it be pared down? Are there unnecessary images or lines? Have I repeated myself, saying the same thing in three different ways? It is always hard to let go of good lines or images, but sometimes, even if they are good, they don't belong in a particular poem and need to be excised and filed away for possible future use. A poem that is too long often loses its impact. Very often, in workshopping poems, someone looking at a poem for the first time will notice that the poem would suffer no damage and, in fact, would be much more powerful if it ended before the actual end; sometimes the end is already there, and nothing further is required than to remove the last five or ten lines.
- Is the language of the poem clear? And is the poem itself clear? On reading it, do I know what it means? Clarity in a poem does not mean that the poem has to 'explain' or 'tell' the reader everything, or that the reader should not be made to think or ponder. It does mean, though, that the poet is mindful of the fact that the poem will have a dialogue with its readers. Remember that although you started writing the poem for yourself, you now want to direct it to other readers. Will those readers be able to make sense of it? Are you assuming too much knowledge in your readers? How often have you heard a poet at a reading introducing a poem with a contextual explanation longer than the poem itself? If a poem needs so much external input, then it may well not be complete: the poem must stand or fall on its own merits.
- Is the poem readable? There can be many problems with the readability of a poem: it may be full of unintended ambiguities; the language may be convoluted; the idea that is the kernel of the poem may be undeveloped or too obscure; the poem may meander without any controlled direction, or be a long rambling exercise in self-indulgence, or suffer from internal inconsistencies – for example, it's specifically set during the morning, but a night image is used.
- Is the poem loyal toward reality? This does not mean that you can't use metaphors or delve into your imagination or engage in flights of fancy. But if you are writing about a tomato and describing an aubergine, you may have a problem.

There are probably a hundred other questions to ask. Is the poem 'telling' too much? Is it preaching or lecturing or haranguing the reader? Is it in an appropriate form? Some poems don't work in a particular form but work very well in another: experiment until you find the form that fits the poem. Does it lack an internal rhythm? When you read it out loud, does it flow? Is there logic or sense in the line breaks or stanza breaks? And so on.

Sometimes you are too close to your poem to be able to answer these questions. Get other poets to look at it. Or join a group and workshop the poem. Or put it away for a while and come back to it later. When you have done these things, and all the rewriting you can bear to do, send it off to literary magazines. You will rarely get editorial feedback (usually, a pro forma response) but sometimes you will get a nice surprise and a poem will be published the first time it is sent out. And if you've sent out a favourite poem seven or eight times and it comes back every time, maybe, just maybe, you've missed something, and need to revisit it again.

What's in a Poem (Ten Years On)?

David Adès revisits his earlier article, reprinted on the page opposite.

About a decade ago I wrote an article titled 'What's in a poem?' for the *Handbook for South Australian Writers* (see the following page for David's original article). When I was approached recently to have the article republished in *Southern Write*, I thought it might be interesting to ask the question of myself again, assuming that I might have some other thoughts now given the passage of time.

Re-reading the original article, what strikes me is how much it reveals of what I didn't know! More as a result of circumstance than design, I am a poet who is self-taught. Regrettably, I never studied poetry in any formal way – and it shows. My dot point series of questions to ask is practical and useful to a point. It reflects what I had gleaned from years of largely ad hoc and unsystematic reading, writing and editing. What it lacked – because I didn't know it and to a large extent still don't – was any appreciation of the poem in a historical context.

It is trite to say that we don't write poetry in a vacuum. We write it as part of a cultural and personal milieu, and that milieu inevitably informs the poem, gives it relevance and if the poem is not mired in short-lived conventions and is good enough, may give it some longevity too. In my case, I wrote largely without any appreciation or understanding of the preceding milieus, the many trends and schools of poetry that evolved both in Australia and internationally, often in response to one another or to trends and schools that preceded them, the ongoing conversations and dialogues between poets through their poems. I lacked any appreciation of the poem as something within that historical context. I wrote within a relatively insular bubble. With the benefit of hindsight, that was unfortunate.

It is fruitful for poets to look outwards, not only at what peers and contemporary poets around the world are writing, but also at what preceded them, the wild poetic sea from which they emerged. Hopefully, in doing this we can add depth and dimension to our own poems, we can participate more intimately in those conversations and dialogues between poets, and our own poetry can evolve. I don't argue so much that knowledge is power here, but that knowledge is empowering and we can all make the opportunity to empower our writing by extending our knowledge in a systematic and formal way, rather than the ad hoc way I pursued my practice.

Nearly two years ago I left Adelaide to move to Pittsburgh. I left behind a busy professional life. This enabled poetry to move from a largely peripheral place in my life towards a more central place, a place in which it could better flourish.

Unbeknown to me, I was moving to a major American poetry hub – a drawcard for poets from around the United States and internationally – with a remarkable, thriving, industrious poetry scene that has facilitated my immersion in many streams of current American poetics as well as fostering an investigation into American (and non-American) poets of earlier eras. In becoming part of different poetry communities here, in participating in a couple of significant poetry reading series and in seeking to publish widely in the United States, I have emerged from my insular mind set and I think this has galvanised my poetry. While I might wistfully wish that I had done this thirty years ago, I am excited to be doing it now and very glad that I have had the opportunity to do it at all.

I also had the good fortune last year to participate in a MOOC – a massive open online course – on Modern and American Contemporary Poetry (ModPo). Run by the University of Pennsylvania, the course was free and was taken by over 34,000 students from all over the world. It filled numerous gaps in my knowledge and understanding of poetry and pointed me in many directions to further develop that knowledge and understanding. The course will be repeated this coming September and is a wonderful opportunity for anyone interested in modern poetry.

One fascinating and fundamental thesis of ModPo, introduced at the outset and powerfully explored in a range of very diverse poetry oeuvres, was that the 'how' of the poem is more important than the 'what', that the form of the poem is as much about content as the words and that it is the first thing we should attend to. While I remain to be convinced of the primacy of the 'how', the exploration of how this approach towards writing poetry has evolved, and the range of devices used in pursuit of the poetry, has greatly helped make poetry that previously seemed incomprehensible and impenetrable to me more accessible and understandable. One of the facets of this approach is the invitation by the poet to the reader to engage in the process of making meaning of the poem, that there is work to be done by the reader not just to uncover meaning but also to construct it.

In my previous article I quoted Czeslaw Milosz's criteria for selecting poems that undermined 'the widely held opinion that poetry is a misty domain eluding understanding'. Now I think such undermining is unnecessary because the opinion is misconceived. There are great riches to be found in poetry's misty domain – including understanding – once we learn, through our work with the poems, how to see through the mist. And perhaps it is preferable that the misty domain does not part to reveal everything, that something elusive and tantalisingly out of reach remains, that the poems are not so accessible as to be obvious. Aim for clarity, yes, but aim also for mystery. These aims are not opposed to each other.

The editors of *The Open Door: 100 Poems, 100 Years of "Poetry" Magazine*, in describing how they sifted through 40,000 poems to choose 100 put it this way in an essay titled 'Mastery and Mystery':

'There is some combination of mastery and mystery: language has been honed to unprecedented degrees of precision, but it exists within – and in some way acknowledges – some primal and nearly annihilating silence.'

And:

'Part of the enjoyment of poetry – an enormous part – is letting yourself experience things you do not understand, letting the textures and rhythms of verse take you to places in your consciousness – and unconsciousness – that you could not have accessed otherwise.'

I agree. The misty domain is where mystery resides. I may never succeed in writing poetry that successfully combines mastery and mystery in this way, but it is something I can aspire to. What's in a poem? Everything!

David Adès is an Australian poet living in Pittsburgh. He has been a member of Friendly Street Poets since 1979. His poetry collection *Mapping the World* was commended for the Fellowship of Australian Writers Anne Elder Award 2008. His poems have appeared widely in Australia in publications including over 20 of the Friendly Street Readers and literary magazines such as *Island*, *Tirra Lirra*, *Wet Ink*, *Famous Reporter*, *Five Bells*, *Blue Dog* and *Verandah*. He is now also publishing widely in the U.S. Recently published and forthcoming poems are in *5 A.M.*, *Bewildering Stories*, *Blue Pepper*, *Cordite Literary Magazine*, *Eye Contact*, *Five Poetry Journal*, *Ilya's Honey*, *InDaily*, *Pittsburgh Post-Review*, *Poetica*, *Red River Review*, *Rune Literary Magazine*, *San Pedro River Review*, *Social Alternatives*, *Spiritus*, *Studio* and *Tamba*.

All About Agents – the Short Version

Sophie Hamley is from the Cameron Creswell Agency and President of the Australian Literary Agents' Association.

Just because most of Australia's literary agents are in Sydney or Melbourne doesn't mean that they only want to represent writers from those places. Australian stories come from all over the country and agents welcome submissions from writers in every state and territory. Yes, it's nice if you can meet your agent in person but it's not absolutely necessary – agents often have clients they never or rarely meet (but call or email on a regular basis). Even if you're a writer who has no intention of setting foot in any eastern state, we still want to hear from you. Hopefully the following information will help make us more approachable and also give you some tips on how to approach us.

What do agents do?

In simple terms, we manage the business of writing. But that really doesn't describe all of what we do. We find new writers and place them with publishers; we manage careers, and career planning; we negotiate contracts; we give advice (about all sorts of things, not just writing, as often issues to do with 'writing' are not about writing at all). Some agents provide editorial support, giving feedback on manuscripts. Some manage foreign rights for their writers, so they try to place their work with agents and publishers overseas. There aren't a lot of agents in Australia, so most of us don't specialise (as some American agents do) – you'll find that most agents handle a range of both fiction and nonfiction, and some will also look after children's books.

How should you approach an agent?

As not all agents may represent the genre you're writing in, it's wise to submit only to an agent who would be likely to be interested in your work. You can find a list of agents on the website for the Australian Literary Agents Association <<http://austlitagentsassoc.com.au/>> This is not a list of all agents in the country as not everyone is a member of the association, but most agents are on it.

It's advisable to visit the websites of agents to whom you wish to submit, to read their submission guidelines and also to see who they represent, which should give you an indication of what they're looking for. Many authors trip themselves up on this point: children's writers, for example, send submissions to agents who don't represent children's books, and that submission is then a waste of the writer's and the agent's time. Many agents don't represent sci-fi or fantasy novels, so if you write in one of those genres don't waste your time by submitting to an agent who does not represent them.

If the agent's website does not give an indication of what they're looking for – or they don't have a website – contact them (via phone or email, whichever they indicate is their preference) and ask.

Most importantly, when you are submitting, *follow the submission guidelines*. The fastest way to get rejected is to completely flout the guidelines. We don't have guidelines because we want to annoy writers – we have them to make it easier to assess submissions (to compare apples with apples, if you will). We all receive a lot of submissions and having some rules makes the process more streamlined.

NB: Agents – like publishers – may periodically close their submissions. This is due to the volume we receive and the fact that we have to look after our clients first. But it would be unusual for every single agent to be closed at the same time, so just submit to the ones who are open and keep checking the websites for the others.

What should you do before approaching an agent?

Make sure your manuscript is as ready as it can be. This doesn't mean it should be 'perfect' – we don't expect that it will be

publication-ready – but it does mean it shouldn't be a first draft. Too often writers will submit a manuscript when it's not ready – and they actually know it's not ready – and they'll get rejected and then grow disheartened. Patience is indeed a virtue when it comes to submitting to agents (or publishers) so take your time with your work – don't throw away everything you've done to date simply because you've been impatient.

Are agents open to submissions from all parts of Australia?

Absolutely. I would personally love to see more stories, both fiction and nonfiction, from rural and regional Australia, and from all states and territories, not just those that are 'close to the action'. Australia is not just the eastern seaboard! We need your stories in our culture and having them published is a very good way to make that happen. I'm aware that for people who aren't in New South Wales and Victoria it can sometimes seem as if the publishing industry is a long way away and doesn't care about what's happening in other parts of the country, but that's not the case: we just sometimes forget to tell you that we are interested in your stories.

Some tips

This is a potted version of advice I often give to writers.

1. Writing is a job – it is work, work, work. Successful writers know that they have to draft and often will not submit till draft five or six. And that's with the awareness that they'll probably have to do another draft once their agent or editor gives them feedback. If you don't feel you're able to draft and re-draft, writing may not be the gig for you.
2. The book publishing process is slow, and in order to succeed you will need to be very patient. Once your book is taken on by a publisher, you can then expect to wait at least a year till it hits the shelves. A snap survey at a Romance Writers conference in the US found that they had all written on average four manuscripts before getting published.
3. Fiction is always harder to place than nonfiction – not necessarily because publishers are publishing less fiction now but because there are a lot more people trying to get published. To keep yourself sane, it helps to not have high expectations and it also helps to just keep writing. It helps distract you, for one thing, but it also shows agents that you are prepared to work – and that's information that publishers want to know.
4. Sometimes you'll need to accept that the manuscript you really, really want to see published just isn't working, for whatever reason – perhaps the timing isn't right or perhaps the writing isn't as good as it should be. The wisdom of knowing when to put that manuscript in the bottom drawer is hard won but will stay with you forever – and after you've relinquished your attachment to the bottom-drawer manuscript, you create space in your brain for new stories.
5. If you are serious about becoming a writer, don't assume that your agent or editor or publisher should do everything for you. It's your job to write a great hook and synopsis; it's your job to convince an agent to take you on, because they then have to convince a publisher to take you on. If you approach an agent with the attitude that the agent would be lucky to have you – that you are the best unpublished writer in the world – then you're probably 100% guaranteed to get knocked back.
6. The most important point of all for you in trying to become a published writer: read. Read in your genre, read outside your genre – just read. The best writers are those who read a lot. It also helps you to place yourself within the industry and the literary world in general.

Bookings

Further information on workshops and all bookings can be made at sawriters.org.au

Bookings can also be made by contacting the office during working hours admin@sawriters.org.au

Classifications

[F] foster: learn the craft

[D] develop: extend your skills

[P] promote: marketing and business skills

Workshop Policy

Bookings close 2 working days prior to workshop.

Note there are no refunds on workshop bookings.

Creative Writing Rules with Sue Fleming

Thursday 4 April 6pm-9pm

Have you ever wondered what it would be like to take a more structured approach to your writing? Do writing courses work? What makes a short story successful? Get the answer to these questions and more! This workshop is designed for emerging writers and will be taught by tafesa Professional Writing lecturer, **Sue Fleming**. Put the distractions of ordinary life away for a few hours and have fun exploring plot and character, dialogue and description. Meet other writers and prepare yourself for some training! This workshop is brought to you by Adelaide College of the Arts.

Sue Fleming coordinates the Professional Writing program at the Adelaide College of the Arts (TafeSA) and acts as mentor to nearly 300 students each year.

Classification: [F]

Cost: \$60 • **Members** \$25

Advanced Fiction Masterclass

with Tony Birch

Sunday 7 April 10am-4pm

Are you writing novels or short stories? Why not join this advanced fiction masterclass with renowned creative writing teacher and author **Tony Birch**? Whether discussing beginnings and endings, dialogue and description, or character and plot, this workshop is designed to help writers move from the early draft stage of a work of fiction to something more closely resembling a completed manuscript. Technical approaches and exercises will be introduced to participants that should become integral to each writer's toolbox. Participants can expect to leave brimming with ideas for future writing projects.

Tony Birch has taught in the Creative Writing program for ten years in Melbourne and has previously taught history at a tertiary level. His short stories are widely published.

Classification: [D]

Cost: \$150 • **Members** \$90

The Secrets of Style with Carol Lefevre

Saturday 13 April 10am-4pm

The Secrets of Style is a full day workshop designed to offer participating writers an almost instant improvement of surface style as well as the long-term goal of developing conceptual style. Since it is never too soon to consider style in prose writing, writers at all stages of accomplishment are welcome, from aspiring beginners to emerging and developing authors. In the morning session, writers will work through a list of the principles of practical style and apply them to their own pages. The afternoon workshop will push deeper into the decisions that result in classic style, with examples, discussion and some writing exercises.

Carol Lefevre holds both an MA and PhD in Creative Writing from the University of Adelaide and has published two novels as well as short fiction, journalism and nonfiction. She is currently a Visiting Research Fellow at the University of Adelaide.

Classification: [F], [D] and [P]

Cost: \$150 • **Members** \$90

Year of the Genre Short Story

with Lisa L. Hannett

Sunday 14 April (Part 1) 10am-4pm

In this five-part workshop, writers of genre fiction will create fantasy, science fiction and horror stories using fewer than 5,000 words. We'll concentrate on refining three areas of the short story writer's craft: plotting and achieving the 'single effect'; building credible secondary worlds and characters (while avoiding info dumps); and editing to make stories shine.

PLEASE NOTE: Your payment includes the five full day workshops. Unfortunately, we are unable to provide a refund if you are not able to attend one or more of the workshops. The dates are: **Sun 14 April** and **Sat 25 May, 15 June, 17 August** and **5 October**.

Lisa L. Hannett is an Adelaide fantasy and horror author, who has won three Aurealis Awards. Her short stories have been published worldwide.

Classification: [F] and [D]

Cost: \$800 • **Members** \$500

Program April - June

Teenage Writing Bootcamp Monday 15 - Thursday 18 April 9am-4pm

Are you at school and dreaming of becoming a writer? Want to make the most of your school holidays? We're offering an exciting teenage writing program in the April school holidays! Ideal for enthusiastic writers aged between 12 and 17, who are keen to get stuck into some high quality creative writing with some fun, interesting and supportive workshop leaders.

Keep an eye on our website for further details.

Don't forget to join City of Unley on **Saturday, April 14** at the Unley Town Hall for **The Writers' Tribe: A Day for Young Writers**. This is a great opportunity to explore the craft of writing with other creative young people.

For details of **The Writers Tribe**, please visit www.unley.sa.gov.au

How to Write a Press Release

with Vicki Morrison

Thursday 18 April 5.30pm-8.30pm

Hundreds of press releases hit an editor's desk every week. So how do you stand out from this huge pile of unsolicited requests? In this short but much-needed course, **Vicki Morrison** teaches you the five key elements essential for a successful press release. These tips will give each author a strong chance to stand out from the pack and bring their book to the attention of the public. Vicki will guide you through a myriad of interesting and different ways to capture an editor's attention and to create your own dynamic press release.

Vicki Morrison is the Principal of Strategic Solutions, a business development and marketing consultancy that has guided authors, writers' centres, publishers and multinationals for over fifteen years. She is also an internationally published freelance writer and author.

Classification: [F] and [P]
Cost: \$80 • Members \$55

Essay Masterclass with Anne Manne

Saturday 20 April 10am-4pm

Writer and essayist **Anne Manne** will discuss that most beguiling and versatile of art forms, the essay. She will assist students in crafting their own and discuss approaches to getting published. The workshop will look at technique, cultivating a distinctive style and the importance of developing your own unique author's voice. But what about the necessary requirements to get your essays published? What is a 'hook' and how does it help to have a sparkling beginning? What differentiates essays in shape, style, content and length from other forms of writing? Ways to orient your essay writing to fit the requirements of publications you submit to will be discussed. The group will discuss work presented by fellow students and ways of overcoming the inner critic.

A former columnist with *The Age* and *The Australian*, **Anne Manne's** most recent longer essays on contemporary life have appeared in *The Monthly*. She has written a memoir and a book on motherhood, which was a finalist in the Walkley Award for Best Non-Fiction Book.

Classification: [D]
Cost: \$150 • Members \$90

Marketing & PR for Writers

with Vicki Morrison

Saturday 20 and Sunday 21 April
10am-4pm

Over 70% of publishers now expect their authors to contribute to the marketing and PR process and work alongside their marketing departments to generate publicity for their books. You simply can't afford to be left behind! **Vicki** will teach you how to publicise yourself and your books with confidence. You will learn the 10 best ways to generate interest and promote your book, including websites, book launches and social media. During this course, you will complete a personalised marketing plan and create a PR campaign for your first three months to successfully leverage promotional opportunities and help drive sales for your book! This course teams perfectly with 'How to Write a Press Release'.

Vicki Morrison is the Principal of Strategic Solutions, a business development and marketing consultancy that has guided authors, writers' centres, publishers and multinationals for over fifteen years. She is also an internationally published freelance writer and author.

Classification: [F] and [P]
Cost: \$300 • Members \$180

Writing in Flow with Jane Turner-Goldsmith Saturday 11 May 10am-1pm

The psychology of creative writing is a hot topic! Writing and 'mindfulness' share similar processes: attentiveness, appreciation, engaging the senses. Self-expression can be therapeutic under the right conditions – especially if we achieve that often elusive nirvana state of 'flow'. This interactive workshop will extend participants' powers of creativity and the imagination through hands-on exercises, discussion and sharing. Attendees should expect outcomes such as inspiration, engagement in the writing process, fun and, hopefully, 'flow'.

Jane Turner-Goldsmith is a writer, psychologist and teacher. Her novel *Poinciana* was shortlisted for a Commonwealth Prize and she has published short stories, poetry and children's fiction and edited a nonfiction anthology of adoption stories.

Classification: [F]
Cost: \$80 • **Members** \$55

Write the Fight Right with Alan Baxter Sunday 12 May 10am-4pm

This is a workshop designed to look at the things that make a fight or action scene in a story read as realistically as possible, while maintaining excitement and pace. By looking at the various factors that go into a real fight, and paying attention to the things we train for when we learn to fight, we can write fight scenes that stay exciting without breaking the rules of realism that shatter believability. Throughout the workshop other forms of written action will be addressed under the same parameters, and action scenes will be deconstructed.

Alan Baxter is a British-Australian author living on the south coast of NSW, Australia. He writes dark fantasy, sci-fi and horror novels, plus short fiction, and teaches Kung Fu. He's a contributing editor and co-founder at *Thirteen O'Clock*, Australian Dark Fiction News & Reviews, and co-hosts *Thrillercast*, a thriller and genre fiction podcast.

Classification: [F] and [D]
Cost: \$150 • **Members** \$90

Romance Writing Bootcamp with Lucy Clark Saturday 18 and Sunday 19 May 10am-4pm

Romance novels have been popular for centuries. From Jane Austen to Barbara Cartland, right through to the present day romance authors. So what is it about this genre that captures the imagination of readers all around the world? Come along to learn from South Australia's first published romance author, **Lucy Clark**, about what makes the romance genre so engaging and how you can tailor your writing to suit market requirements. At least four previous participants of this workshop have gone on to achieve publication – this could be you!

Lucy Clark has published over fifty-five romance novels with publishing giant Harlequin Mills & Boon. Her books have been translated into over twenty languages and have sold in excess of one million copies.

Classification: [F]
Cost: \$300 • **Members** \$180

Picture Book Possibilities with Katrina Germein Sunday 26 May 10am-4pm

Have you always wanted to learn the art of perfecting picture book texts? Now is your chance! This fluid and relaxed workshop, with bestselling author, **Katrina Germein**, will consider timing, tone, and emotional impact, as well as editing and market trends – all the vital things in creating an engaging and successful picture book. Participants will learn about identifying the essential elements of a story and crafting a story within a limited word count, plus this will be a great opportunity to meet like-minded writers in a comfortable environment. There will be an opportunity for manuscript feedback and peer review.

Katrina Germein is an Australian best-selling picture book author with her first book, *Big Rain Coming*, remaining continuously in print for over ten years. Katrina's most recent title, *My Dad Thinks He's Funny*, sold out within a month of its release and the sequel, 'My Dad STILL Thinks He's Funny', will be launched this year.

Classification: [F]
Cost: \$150 • **Members** \$90

The Internet: Not So Scary!

with **Cassandra Dean**

Saturday 8 June 10am-4pm

In today's rapidly changing world, the importance of social media and a presence on the web is vital. People are connecting more than ever through Facebook, Twitter and various other online Social networks, and we as authors must embrace this way of interacting. At the end of this intensive workshop, participants will be able to establish and maintain a viable website and blog and understand and utilise a Facebook and Twitter presence as well as other social networking sites. They will have both the understanding and confidence to negotiate emerging online marketing techniques. Finally, participants will understand the necessity and benefits of social interaction with fellow authors.

Cassandra Dean is a multi-published author in both ebook and print and has previously presented at the South Australian Romance Writers Conference.

Classification: [F]

Cost: \$150 • Members \$90

In Place: Writing About Place in Fiction and Nonfiction

with **Kerryn Goldsworthy**

Saturday 22 June 10am-4pm

Charles Dickens's London, Ian Rankin's Edinburgh, Alexander McCall Smith's Botswana: these places are so powerfully present that they almost have the status of characters in themselves. This workshop will show you how to write about a place in such a way as to bring it vividly before your readers' eyes, and how to weave your plot and setting together to improve and enrich both. Whether you write fiction or nonfiction, the art of writing about place is one of the quickest and surest ways to bring your writing to life in the mind of the reader.

Kerryn Goldsworthy is a freelance writer, critic, columnist, essayist and blogger, and a former academic. She has taught Creative Writing and Australian literature at four different universities over the last 30 years, and wrote her PhD thesis on place in Australian fiction. She is currently a judge for the 2013 Stella Prize.

Classification: [F] and [D]

Cost: \$150 • Members \$90

Writing for the Web

with **Danae Sinclair**

Saturday 29 June 10am-1pm

In 2013 we're all savvy consumers of online content. When we arrive at a website or page we have ideas about what we can expect and what we want to get out of the experience – we all have goals. This half-day workshop provides an introduction to a set of principles for creating readable, effective web content that meets readers' expectations and provides pathways to their goals. The workshop will explore the ways audiences read on-screen text, how to structure your content so that it can be navigated intuitively and how to refine it for maximum results.

Danae Sinclair is a content writer and strategist with fourteen years experience working on online projects. Trained in marketing and communications, she's a word nerd and currently works as a consultant and contractor to various government agencies on web content and accessibility.

DISCOUNT: Book for *both* the 'Writing for the Web' and 'Cooking the Books' workshops on 29th June and pay just \$100 (members only).

Classification: [F] and [P]

Cost: \$80 • Members \$55

Cooking the Books - the Secret Art of Recipe Writing

with **Liz Harfull**

Saturday 29 June 2pm-5pm

Cookbooks are still selling in high volumes, despite the rapid changes in the publishing industry. Always wanted to capture for posterity those much treasured recipes handed down from one generation to the next in your family, or create your own recipe book? Join the author of the best-selling *Blue Ribbon Cookbook* in this workshop, which will reveal how to write to draw in the reader in whether it's for publication or simply to record precious family memories. This session will provide you with the steps you need to write recipes that are easy to follow, and help the people who use them to achieve a successful result, leaving them confident to try all your recipes.

Liz Harfull has written two best-selling books, *The Blue Ribbon Cookbook* and *Women of the Land*. As a journalist, Liz has been writing for regional newspapers, specialist rural newspapers and magazines for more than 30 years.

DISCOUNT: Book for *both* the 'Writing for the Web' and 'Cooking the Books' workshops on 29th June and pay just \$100 (members only).

Classification: [F]

Cost: \$80 • Members \$55

Groups Profile

Diana Chessell introduces the **Writing Migrant Stories** group.

Our group is now part of the SA Writers Centre in central Adelaide as the Writing Migrant Stories group and we very much appreciate the creative space, nurturing atmosphere, support and fellowship afforded us there.

We started out as the Migrant Stories Workshop at the Workers' Educational Association of South Australia (WEA) in January 2009 with Diana Chessell as our Tutor. We were a group of fourteen people of nine different nationalities. We started in an upstairs west-facing room in the forty degree centigrade heat of Adelaide's fierce summertime and began to share, record and shape a great range of work – always shaping our stories to keep our authentic voice, as Diana reminded us.

Since those early days, some have moved on to find their vocation as screenwriters and novelists, or written their autobiographies or scripted plays. Together with people from another WEA course, various other ethnic groups including the Italian group, Italian Donna, our group varies over time. Our members, visitors and those who consult the Migrant Voice: Migrant Image service are from many different cultures and countries, including Chile, Croatia, Egypt, England, France, Germany, Greece, India, Italy, Malaysia, Pakistan, Russia, South Africa, Spain and Sudan.

Our first publication in 2011, on the theme *Arriving Adelaide*, represented our most common experience. In fact, the cultural shock of arrival is deeply impressed on all our memories. The 2013 volume is titled *Traditions Lost: Traditions Held* because as immigrants both the holding and the loss or rejection of our past connect us back in time and across generations, and reflect the imprint of our families' arrival in Adelaide from 1916 to the present day.

These stories carry the memory of our origins and reflect something of the double-sided mirror of migration, with its ambiguities and contradictions, sorrows and joys. They tell of traditions of language, of dress style, of festivals, of talking, of food, of restoring faith and personal balance and of keeping our cross-cultural 'self' alive as we contest 'holding' our culture in a new place. They weave together a colourful, complex tapestry of Adelaide's immigrant culture through our adapted cross-cultural traditions.

The writers hold their 'authentic voice', their idiom and sentence construction, as well as writing about the people, places and objects they value, including the ephemeral and inchoate. So writers critique each other for clarity of meaning and the inclusion of both 'sense and spirit of place', beyond narrative form and chronological retelling.

Diana Chessell, convenor and Cate Stellar, writer.
Please contact: 0415 052 174 or chessell@bigpond.net.au

An invitation is extended to members to attend the launch of *Traditions Lost – Traditions Held: A Collection of Migration Stories*, by Vesna Ilicic, Koula Valiotis, Giuliana Smaila, Diana Chessell, Cate Stella & Alexander Theodoros. Edited by Diana Chessell

A publication of the Writing Migrant Stories group on Tuesday 12th March 2013, 5.00-7.00 pm, at the SA Writers Centre, 2nd floor 187 Rundle Street, Adelaide. RSVP 0415 052 174 or chessell@bigpond.net.au

Book Later

Dymocks Adelaide 08 8223 5380



All good things come to an end and when they've packed up the Writers' Week tent, and everyone has gone home, we will still be here for you. Someone has to shoulder the responsibility of being here, week in, week out, to make sure you don't go without. Think nothing of it.

Notification of SAWC's 2013 Annual General Meeting and Call for Nominations

Monday 13 May 2013 at 6pm
Offices of SAWC, 187 Rundle St, Adelaide

Join us for SAWC's Annual General Meeting, to be followed by networking drinks.

The SAWC Board consists of 8 members. The term of office is two years. Continuing members for 2013 are Sandy Verschoor, Susan Errington and Michelle Prak.

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

Individuals nominating must be financial members. Nominations must be addressed to the Director and received in writing by 5pm Monday 15 April 2013, either via email or post.

2013 SAWC GROUPS MUSTER

We are delighted to announce the return of the Groups Muster. We invite all SAWC groups, both metropolitan and regional, to a day of discussion, ideas, information sharing and planning, to be held on Saturday 4 May from 10am – 4pm. Cost will be \$15 per person, to cover lunch and refreshments, with a discount if a number of members from the same group wish to attend (2 or more). The final program will be released shortly. To register your interest, or to suggest ideas/topics for discussion on the day, please email admin@sawriters.org.au



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fairweather island (\$30)
13 april 7.00pm | second valley
This project has been assisted by the Australian Government through the Australia Council for the arts, its arts funding and advisory body

workshop: life writing, research and where it might lead
14 april 10.00am–12 noon
normanville surf life saving club

poetry + breakfast
overlooking the sea (\$20)
20 april 9.15–10.45am
normanville surf life saving club

workshop: writing tips from award winning author on poetry, and prose too (\$25)
20 april 11.00am–1.00pm
normanville surf life saving club

12–21 april 2013



leafy sea dragon festival information and tickets online
www.lsdff.org.au

Versify – Spoken Word Hip Hop & *Parang* Book Launch

with Omar Musa, Dialect, Koolta,
Social Change and other special
guests

Friday 5 April 7pm-10pm

FREE event

Join some of Australia's most talented hip hop artists as they perform their moving and captivating lyrics in spoken word. With effortless delivery, you'll be spellbound by every performance.

Omar Musa will also be launching his long awaited second book of poetry, *Parang*. *Parang* is the second collection of poetry from former Australian Poetry Slam winner Omar Musa. Written over four years, the collection explores Malaysian jungles, dark Australian streets and dreams.

This is a free event but please bring cash for the bar and merchandise.

Cost: Free

Food Blogging

Amanda McInerney looks at the global explosion of food blogging.

I'm surprised to say that I began my food blog, *Lambs Ears and Honey*, three years ago. Surprised because it doesn't seem that long, and surprised that I'm still at it. I began the blog on a whim one quiet afternoon after trawling the internet looking for recipes – probably when I should have been actually cooking, instead of just reading about it. After making my way to the half-way point of a Masters In Gastronomy before having to defer, I discovered I was possessed of some research and writing skills and had been casting about trying to work out a way to use them. Blogging seemed a relatively safe way for an unsure beginner to maintain some writing discipline without enduring the ego-bashing that public exposure can often bring.

When I began writing *Lambs' Ears and Honey* I had no particular focus or direction and simply wrote about whatever was on my mind. After a fairly short time my attention began to concentrate on the stories behind the local food products and producers of South Australia. I live in the Onkaparinga Valley, a primary food and wine producing region of South Australia, and I found the blog was the perfect excuse to indulge my curiosity about the stories behind some of my favourite local foods. I soon realised that these passionate, talented and skilled local producers were keen for recognition and eager to share their often inspiring personal journeys.

The growth in familiarity with the internet among the general population has seen a global explosion of blogs on just about any subject one cares to name, with food blogging being one of the most popular forms. There are as many different types of food blog as there are food bloggers. Some choose to share their thoughts and images on food they have prepared themselves, others do the same with food prepared in restaurants, hotels and cafes. Some find a niche for themselves within a specific cuisine, culinary tradition, food group, food allergy or even just a specific food – type the words 'bacon blog' or 'chocolate blog' into any search engine and the results will go for pages. There are blogs on diets, food politics, food security, food fads, junk food – I'm sure you're getting the picture. While passion exceeds skill for quite a few enthusiasts, there are many food bloggers who attract a very large audience. A significant number boast well in excess of one million page views per month and are now considered to be genuine competition to traditional journalists and their publications.


My own blogging journey has taken a somewhat more modest path but has, nevertheless, led me to develop skills and enjoy challenges, opportunities and relationships I would never have dreamed of that summer afternoon three years ago. Aside from the confidence I've gained as an individual and a writer – a condition which can be tricky to achieve in a stay-at-home mother of twenty years – I've found an appreciation of, and degree of competence in, an aspect of online communications that had hitherto been a happy mystery to me. I once considered social media – facebook, Twitter, etc – to be the sole domain of those under the age of forty, but quickly discovered it to be an integral part of my very steep food blogging learning curve. With practice, I've become more comfortable with use of the growing number of social media platforms. I've been surprised to find myself developing genuine relationships with others in my field and, more intriguingly, attracting the attention of some whose opinion of my writing is such that they are prepared to pay me to do it for them.

In 2012 I further surprised myself by discovering I had the organisational and networking skills and stamina required to pull together a hugely successful national conference. Over the course of the last three years I have developed strong relationships and friendships among South Australian food producers and organisations. When I was approached to co-chair the organisational committee for a national food bloggers conference,

I was confident that I could take advantage of that event to showcase the many premium and unique products produced here to a national audience of people who love nothing better than to photograph and talk about food. The subsequent event resulted in multiple and effusive blog posts from the eighty delegates singing the praises of SA and its food, plus a group of very satisfied sponsors. It left me feeling ready to take on anything.

Far from being a little hobby to help hone my writing skills and while away the hours between school drop-off and pick-up, food blogging has presented me with several possible future directions for the next phase of my life. It has inspired me and made me aware of my potential, opened doors and given me the confidence to step through them in ways I would never have attempted before. My writing has progressed to the point where I am now developing a career as a regularly published freelance food and travel writer. I am currently serving on a committee that is putting together a South Australian food and wine festival and wondering what this strange new world will offer me next.

Amanda McInerney is an Adelaide Hills-based food blogger and freelance writer with a passion for the food and wine of South Australia. She is a graduate of the University of Adelaide's Le Cordon Bleu course with a Graduate Certificate in Gastronomy and has worked widely with regional South Australian food and wine groups, iconic food producers and both local and national food organisations. She is also South Australian contributor to *Tiger Tales*, Tiger Airlines inflight magazine, contributes to the *Queensland Good Food Guide* and has been featured in *The Advertiser*, *Adelaide Matters* and *Sumptuous Magazine*.



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NonfictionNow Conference 2012

Anne Green shares ideas from a conference that convinced her nonfiction abounds with creative opportunities.

The RMIT building in Melbourne is topped by an architectural flight of fancy that resembles a giant green brain. By the end of the **NonfictionNow Conference** held there last November, that brain must have been pumping. Abuzz with the collective creative passion of 400 plus delegates, some 180 panellists and keynote speakers, it was a forum that challenged, provoked and inspired.

Transplanted for the first time from its home in the US, the conference is the brainchild of **Robin Hemley**, Director of the Nonfiction Writing Program at Iowa University, home of the illustrious Iowa Writers Conference. A biennial event begun in 2005, Hemley describes it as 'a kind of party as much as a literary gathering'. It was a coming together of nonfiction practitioners, students and teachers, where hard-earned wisdom blended with fresh ideas and adventurous innovation to look not just at where we are now with nonfiction, but where we're going. And from what I heard, it looks like being one hell of a ride.

According to **David Shields**, the opening speaker, the future requires not just jettisoning the baby with the bathwater, but reinventing the bath. Introduced by Robin Hemley as a writer with 'a virtuoso ability to grab text where he finds it', he is the enfant terrible of the US nonfiction scene, his recent bestseller *Reality Hunger: A Manifesto* having been named one of the best books of the year. The book is a collection of around 600 numbered collages of his own words mixed with quotes from other sources, none of which are traditionally acknowledged.

We live, Shields says, in an 'attention deficit disordered society' which has alienated us from reality and rendered the traditional novel obsolete. What we need now, he says, is work that breaks the form, occupies a 'bleeding edge between genres', constructs an invisible membrane between life and art and shows us how to endure existence, rather than escape it.

For him, it's about grabbing life as it comes at us, 'in bright shards'. His discovery of the power of collage, which he said came to him as an epiphany in the shower, gave him a way to write that seemed truer than fiction. Describing himself as an 'old existentialist dressed up in digital culture's new clothes', his style isn't one for the faint hearted and some may wish he'd stuck to singing in the shower. However, he set a cracking pace for the rest of the day.

Helen Garner, the only Australian keynote speaker, was less confrontational but even more inspiring. Existential angst of the Shields variety doesn't worry her. Typical of her unique down to earth candour, she confessed that tending her suburban garden and managing her grandchild gives her all the reality she needs. When invited to be Australia's standard bearer at the conference, Garner initially demurred, saying she had no grand original thoughts to expound. She doesn't need to. Her work speaks for itself. That it also speaks too stridently for her has generated plenty of controversy, with claims that her fiction is 'diaries with the names changed' and her nonfiction is factually skewed by personal bias. She admits she can't write without putting herself in the story, especially the 'searching, doggedly curious part of me'. The penetrating powers of observation she brings to her subjects are honed even more incisively when she aims them at herself. Despite her stellar career, she has no illusions about herself as a writer. It was heartening to hear that even for her, starting a new book is like 'dragging black shaggy ropes of seaweed out of my gut', that she sits at her desk with no sense of 'accumulated competence' and must 'start again from scratch every single time'. Far from quibbling about the category resistant nature of her writing, we can only hope that she keeps on unearthing that brilliant seaweed.

Panels over the three days covered a multitude of forms and subjects, from the ethics of disclosure to the aesthetics of memoir. **Cheryl Strayed**, author of *Wild*, discovered in its creation that courage comes 'from going to the dark places', **Anne Manne** described nonfiction as 'one human heart talking to another' and **Judith Armstrong** confessed her biggest challenge in writing her biography of Tolstoy's wife was defining its genre. My only regret was not being able to attend everything.

Nonfiction has sometimes been seen as the refuge of writers who lack the imagination to create fiction. If you could distil one message from NFN 2012 it would have to be, that's never been less the case than now.

Robin Hemley calls his conception 'a conversation between writers, students and teachers'. Underneath the green brain last November that conversation never flagged. Like the best of nonfiction writing, it awakened the imagination and fuelled an obsession to know more. Far from being fiction's drab relative, it convinced me that nonfiction is a kaleidoscope of creative opportunities.

Anne Green (previously Anne Jenner) writes fiction and nonfiction. Several of her short stories have been published in *New Australian Stories 2*, broadcast on ABC Radio National *Sunday Story* and have been successful in several competitions. She's currently completing a Masters of Creative Writing at Macquarie University. More of her work and articles can be found on her blog <http://www.annegreenblog.wordpress.com>.



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Fiction

- single page stories must be between 650-850 words
- double page stories must be between 1750-1900 words
- double-spaced, 12 pt Times New Roman
- electronic submission only to malcolm@sawriters.org.au
- not published elsewhere, in print or online
- no restrictions around content or genre
- must be individual financial member of SAWC
- no individual feedback on submissions will be given
- only one entry per member per submission round
- selection will be made by curatorial group comprised of representatives of SAWC staff and board
- all copyright remains with author
- deadline **Tuesday, 30 April, 2013**
- successful submissions notified mid-May
- before sending in your story please make sure that you've read these guidelines carefully

Nonfiction Articles or Features:

- prior to submission send a 200 word outline and 50 word bio to: malcolm@sawriters.org.au
- submissions may be made at any time.
- final piece must be 1800 words maximum
- double-spaced Times New Roman 12 pt font
- electronic submission only to: malcolm@sawriters.org.au
- must be individual financial member of SAWC
- no individual feedback on submissions will be given
- the SAWC welcomes craft, interviews, industry issues
- the SAWC **does not** take submissions for reviews
- selection will be made by curatorial group comprised of representatives of SAWC staff and Board. Priority will be given to submissions that engage with issues of interest to SAWC membership.
- all copyright remains with author.

Poetry:

- poems up to 30 lines accepted (no concrete/shape poems will be published)
- by electronic submission only to poetry@sawriters.org.au
- embed poems in the body of the email (attachments will not be opened)
- single-spaced, 12 pt Times New Roman
- poems must not be published elsewhere, in print or online, or on offer
- there are no restrictions around content or genre
- you must be an individual financial member of SAWC, submitting your own work
- only one entry per member per submission round
- full name must accompany entry even if using a pseudonym
- selection will be made by the Guest Editor
- no feedback will be given by either the Guest Editor or the Centre
- only successful submissions will be acknowledged
- all copyright remains with author
- no payment offered
- submissions open **Monday, 15 April, 2013**
- deadline **Tuesday, 30 April, 2013**
- successful submissions notified mid-May
- unsuccessful submissions will be deleted
- dates will then be announced for the following submission round

Membership Application

You can join the SA Writers' Centre online at sawriters.org.au

If using this form, please return to

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