

Southern Write

fiona mcintosh on the genre novel • workshops • bruce lindsay looks at the bespoke book
regional festivals guide • poetry • opportunities • plus much more ...



2013
June

SA Writers
Centre Inc

SA Writers Centre

fostering, developing and promoting
South Australian writers and writing

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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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SOUTHERN WRITE

Advertising:

Rates and Guidelines

For classified and display ads in *Southern Write*, and enews classifieds, please contact malcolm@sawriters.org.au

Deadlines

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.

Cover image 'Where's Emily? #2' courtesy **Cathy Brooks**. Cathy's images can be found at www.cathybrooks.com.au, while her T shirts can be purchased from <http://www.zefertiti.com/s>

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RECENT DONATIONS

Thank you to Dorothy Cormack, Ian Gibbins, Jutta McMahon, Stanley Sim and Judy Wesolowski.

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



Thanks also to our sponsors ...



Poetry

This quarter our **Guest Editor** is **Jill Jones**.

The New Estate

systems have collapsed
an electric light flickers
all over the pavement

the wind is bartering with trees
for the last leaves
otherwise
the avenues are as featureless as a railway track

streets and parks
have Aboriginal names
only a few residents can pronounce

slowly the moon has dragged itself up
from behind the night
to be exactly where it should
while each star has been accounted for

the artificial lake is as calm
as a sedative

Jules Koch

for Stephen

Silence ...

quixotic and quirky
lucid and wry
complicated
blue

softly-spoken Shakespeare sharp
erudite/old-school/present.

perceptive
generous
gentle
mysterious
lightning gesticulator
"print"

enigmatic
inquiring, bristling, smiling, spritzig, wicked
enigmatic

a mentor
passionate/compassionate
whiskey and fleet
honest and true ...

good.

Many **Adelaide poets** contributed one
word to describe **Stephen Lawrence**

Whitby

Fishing village freezes on the river under feeble Yorkshire sun.
From the yachts on the still water to the tight corkscrewed
streets, Bank Holiday crowds surge, expand and separate
into queues at cafes and the fish and chipperly. In the cosy glow
of the Jeweller's, we examine a collection of black Whitby jet.
Jeweller boasts of the Jurassic coastline, the village history,
how it inspired Bram Stoker to write his famous novel.
We climb the steep stone steps past ascending tiles and chimney pots,
to the shell of an abbey with large golden clock. Wind whines
through the graveyard propped above the wild, battering sea.
Two teenage girls wrapped in black approach, eyes darting
over the scattered gravestones. 'Which one is Dracula's grave?' they ask.
Faces white, cheeks chafed, lips vivid red. And eyes as black
and hard as the polished Whitby jet.

David McGuigan

Basket Range

Our road's seams are not stitched
with post boxes or streetlights
just the anonymous yawns of dirt driveways.
Neighbours are hidden, marked in space
by the distant barking of dogs.
Although we are younger than their children
we share gossip in the treacle light of bin night
and the long tables of Christmas and birthdays.
Out here, backyard means orchard or bush
night means creamy black silence
fast food means an hour round trip
and congealed cheese.

On weekends and sultry nights
the joyriders come,
squealing sideways on greasy bends.
Occasionally, this slow rend of stillness
stops.
We hurry with grudging first aid
to find the Skyline, a crumpled tissue box
and the boys in their shapeless, shiny shirts
gathered, shuffling
like parakeets set free
but reluctant to leave the cage.

Rachael Mead

Jill Jones has published six full-length poetry collections, most recently *Dark Bright Doors* in 2010. In 2012 she published *Senses Working Out*, a Vagabond Press Rare Object chapbook. She has won two major literary awards and been shortlisted for the Kenneth Slessor Poetry Prize (twice), *The Age Book of the Year Award*, the Adelaide Festival Literary Awards and the National Book Council 'Banjo' Award. Her work is represented in major anthologies including the *Macquarie PEN Anthology of Australian Literature* and the *Penguin Anthology of Australian Poetry*. Her poems have been translated into Chinese, Dutch, French, Italian, Czech and Spanish.

Publishing the Bespoke Book

Bruce Lindsay gives us an insight into the pleasure of producing the 'Bespoke Book'.

All writers are dreamers. How can we make an unrelated jumble of words and thoughts into something cogent, readable and unique, without the mental image of its finished form? If that vision extends to the book's physical quality, the pleasure of realisation of the dream is multiplied.

While every single book's text is bespoke in character, the pleasure of its creation can be extended to every aspect of its physical specification. Remember that, however appealing may be the prospect of a publisher relieving the author of risks relating to the book's design, printing and marketing, those services come at the cost of the book's originator having any say in its final form: a publishing contract hands to the publisher the right to edit, amend, delete or add material regardless of the author's wishes, since they will – given their knowledge of the marketplace – first and foremost protect any commercial interest in the product.

For example, my first book *Chamberlain: Australian Innovator* covered the life of an unsung Australian engineer, Bob Chamberlain, and his many works, most notably his iconic farm tractor. Chamberlain farm machinery enjoys a cult following amongst enthusiasts, and since no book had been written about them, strong tractor content would guarantee sales. The sole publisher who agreed to produce the book more usually published academic titles, and applied conditions to my book which would see the deletion of much of the technical material that enthusiasts would expect, including a DVD containing a period promotional movie and original sales brochures.

Since this publisher further demanded a 'marketing subsidy' to cover any commercial risk associated with producing a title outside their known market, the standard author's fee of 10% of the book's sticker price was eroded to the point that I considered self-publishing.

That decision allowed me to realise my vision for the book. After engaging a talented local graphic artist, I was involved in every aspect of the book's production, from font style, paper stock and quality, production of images, binding and dust wrapper, to inclusion of material which the publisher would have happily omitted. The result was extremely satisfying for me who, as a keen book collector, wanted my book to be at least physically comparable to others on booksellers' shelves. Tractor enthusiasts bought the book in quantities, helping the print run of 1600 books to sell out in 16 months, without any paid advertising in magazines or newspapers.

We decided to produce 100 copies bound in leather, but against usual practice we still supplied laminated dust wrappers: why wrappers are usually deleted from leather-bound editions mystifies me, since leather as much as fabric requires protection. The

downside was that one retailer, on receipt of her supplies, loudly complained that her order for leather-bound versions had not been included, while not looking beyond the wrapper. But that small diversion was almost embarrassingly successful, the limited run book selling quicker than the standard version, despite costing \$100 more ...

While this initial result was satisfying, it encouraged me to attempt books – albeit on motoring subjects – which could claim even more convincingly to be bespoke products representing my vision of quality and physical appeal, while hopefully containing text which was readable and reliable.

Being also a long-time classic car tragic, for two of my favourite marques I wanted to produce text and images which would be of practical value to owners/restorers of those cars, especially where the cars had been modified by previous owners. The sources of such information were my lifetime collections of factory literature, including sales brochures illustrating the cars' showroom form. Many such images had not been previously published beyond the original brochures, so I wanted to reproduce them as quality illustrations. On advice, I purchased a commercial quality scanner, equipped with a program allowing manipulation of compromised images. Production of my second and third books therefore began with scanning photos and drawings at very high resolution, to ensure the printed outcome was clear and faithful to the original.

While my original intention was to utilise the services of an Australian printer, the price difference between local and offshore printers could neither be ignored nor justified. A recommendation from a local art-book firm led to a Hong Kong company experienced in working with Australian authors demanding high quality outcomes.

Meanwhile the involvement of author with book designer became a pleasurable experience, with many discussions over coffee and muffins to explore innovative and unconventional ways to render the finished article attractive but manageable. One early decision was in favour of landscape format (i.e. wider rather than taller), which, while enhancing reproduction of large images, presented its own problems in terms of binding, since stress on the book's spine was increased, especially when large numbers of heavy pages were supported. Since it became clear the book would comprise more than 400 pages, we opted to encase each in a slip-case. Over the print run, these could be supplied for around twenty cents each, so the decision was easy.

My detailed instructions to the graphic artist on layout and book design he completely ignored, and created something far better. Dreamers we may be, but we should defer to those who can take our vision then embellish it with their particular expertise.

The same applies to finding someone capable of editing your text. A journalist friend told me very early that editing is sometimes known as 'killing the babies', since writers are so protective of their own written creations, when faced with an editor's criticisms. The problem with self-editing is that we know what we want to say, and read our own text as though we are saying it clearly to someone without our subject knowledge. A good editor will do much more than correct typos and tense – he or she will readily identify any lack of clarity or logic, while we may blithely believe that all is well. I learned very early to drop any defensiveness and comply with my editor's suggestions.

But no matter who you engage as an editor – professional or otherwise – make sure that he or she is capable of being very rude about your draft if the need arises, and is aware of the level of quality you wish to introduce to the written word as well as the book's form.



The Autobinda in service during World War I. This is the later version on the Tronchi chassis, identifiable by the single gun turret and exposed front wheels.

In the case of my three books produced in this manner, I must say that regardless of their commercial success the realisation of my vision for each of them was enormously satisfying – the book's appearance as much as its text. Independent reviews are potent marketing mechanisms for self-publishers, and in every instance reviewers here and overseas commented on the books' physical quality and appeal; on two occasions periodicals awarded my book 'Book of the Month' (*New Zealand Classic Car*), while another offering copies to holders of tokens (*Weekly Times*) received more requests for my book than they had ever recorded. Such warm reception manages to largely overcome a self-publisher's lack of access to publishers' regular marketing schemes – such as contracts with major book retailers – and gives the book a positive notoriety which generates sales.

Frankly, the initial financial outlay to produce a book of a quality that can compete with or even trump others on booksellers' shelves can be daunting. It is not for the faint-hearted, especially in the challenging worldwide book market. Today's younger readers frequently prefer electronic devices such as Kindle and iPads to hard copy books, so dinosaurs like me should logically investigate electronic publishing. But the sheer pleasure of holding in my hands something which my decisions have created, and to not feel ashamed of it even in company with books produced by professionals, is a rare and profoundly rewarding treat.

Any financial uncertainty must be balanced against the warm fuzzy glow generated by strongly positive reviews, direct contact with buyers who are eager to tell you how much they enjoy your work, a genuine pride in reaching for the stars, and the inestimable satisfaction of knowing you have proved wrong those in the industry who will eagerly tell you 'it can't be done'. Sales of each of my books have covered production costs, one handsomely.

It was my pleasure to present for the SA Writers Centre a series of seminars on aspects of self-publishing; perhaps even more than the completion of my own books, my greatest pleasure has been to observe a total (that I know about) of 10 books produced by their authors. Books produced by members of the Centre range in subject matter from cooking (*The Aussie Dumb-Arse Cookbook*, vols. 1 and 2, by Lisa Fitzgerald) to fine art (*Barbara Robertson: An Australian Artist's Life*, by Lorraine McLoughlin) to Dave Bell's beautiful *The Gardener's Guide to Growing Money Trees*. My home cooking continues to be influenced by Lisa, I get pleasure and inspiration from the artwork reproduced in such fine quality by Lorraine, and I delight in the extraordinary attention to detail – impossible for a commercial publisher to justify – applied by Dave. Any of these books qualify as 'bespoke' and all sit comfortably alongside titles produced by publishing houses.

While the commercial success of a bespoke book varies according to the popularity of their subject matter, together with the author's energy in promoting sales, all stand as testament to the joys associated with maintaining a level of control over their production that allows that dream to be fulfilled.



Bruce Lindsay was schooled in Melbourne and holds a BA from Melbourne University. His unconventional career ended through ill health in 2002. Enforced retirement led to researching and writing *Chamberlain Australian Innovator*, then others on Lancia and Armstrong Siddeley cars. He has eagerly presented seminars on self-publishing for U3A and the SAWC and contributes to journals in his fields of interest.

SPOKEN WORD SA

launching in August 2013

Spoken Word SA Launch

Where: The Metro Hotel, Grote Street, City
When: August 17, 8pm

FREE ENTRY

A night of music, performance and spectacle, this is a fundraising event to keep the slam alive. Please bring money and goodwill. Spoken Word SA is the new caretaker of the SA component of the Australian Poetry Slam and co-ordinating body of Spoken Word in South Australia.

South Australian Poetry Slam Heat 1

Thursday, 29 August
SA Writers Centre, Malcolm Reid Building
Registration 6:30pm, start 7pm

For more information on SA Poetry Slam and heats, please visit www.australianpoetryslam.com or 'Poetry Slam SA' on facebook.



Opportunities

2014 Adelaide Festival Awards for Literature

Nominations close on **Saturday 28 June, 2013**. With a prize pool of \$165,000 this is one of the nation's richest and most competitive literary prizes. Held every two years, the 2014 Literature Awards feature a \$15,000 increase in the prestigious Premier's Award to \$25,000. For details of the six National and three State Awards, plus the two State Fellowships, see <http://arts.sa.gov.au/news/2014-adelaidefestival-awards-for-literature-nominations-open/>

Lightship International Writing Prizes

Closes **Sunday 30 June**. Competitions include: First Chapter Prize, Poetry Prize, Short Memoir Prize, One Page Prize, First Act Prize, Flash Fiction Prize. Details at: www.lightshippublishing.co.uk/

Bruce Dawe National Poetry Prize

Closes **Sunday 30 June**. This annual prize, valued at \$2,000, is now open. Details at the University of Southern Queensland website: www.usq.edu.au/arts/awards/bruce-dawe-prize

The Cowley Literary Award

Closes **Sunday 30 June**. Two sections, fiction and nonfiction. There is no subject theme. Prize money for best story \$4,000 and runner up \$1,000. Submissions can be from any country by writers of any age. Stories are to be a maximum of 4,000 words. Entry fees are \$20AUD for each story. For details go to: www.australianartsales.com.au/cowley-award

Finch Memoir Prize 2014

Entries will be open between **July 1 and August 20**. The prize of \$10,000 and publication is awarded by an independent panel of judges to the best unpublished life story or memoir submitted. The competition is open to previously published and unpublished writers as well as to agented writers. \$30 entry fee; details available at www.finch.com.au/node/9

Cancer Council Arts Awards

Entries close **Monday 29 July**. The Awards give people who have been affected by cancer a way to express their journey creatively. Anyone can enter – survivors, carers and family members of loved ones lost to cancer, of all ages and artistic abilities. This year's theme is 'balance' because cancer can change the balance of life. There are nine categories for entry. Find more information at www.artsawards.com.au/default.asp

Questions Writing Prize

For young people 18-23 years. Closes **Monday 1 July**. \$2,000 1st prize for writing 1,500-2,000 words. More information at www.questions.com.au

Future Leaders Writing Prize

Open to young people in Years 11 & 12. \$1,000 1st prize for writing 800-1,000 words. Closes **Monday 1 July**. Details at www.futureleaders.com.au

Val Vallis Award For Unpublished Poetry

Closes **Tuesday 9 July**. Awarded for a single unpublished poem up to 100 lines, with first prize of \$1,000, a week at Varuna, the Writers' House, and publication in *Cordite Poetry Review*. See the guidelines at www.queenslandpoetryfestival.com/

Elyne Mitchell Rural Writing Awards

Entries close **Wednesday 31 July**. Three awards: Harper Collins Award (men and women over 18 years of age) Prize \$1,000; the Women Writers' Award (women over 18 years of age) Prize \$1,000 and the Upper Murray Writers Category (men and women over 18 years of age) Prize \$500. Details and entry form at www.elynemitchell.com/2012-competition/

Children's Peace Literature Award

Applications close on **Wednesday 31 July**. The award of \$3,000 is offered by Psychologists for Peace, for books for children published between **1 July 2011** and **30 June 2013** with a theme or main character(s) encouraging the peaceful resolution of conflict and/or promoting peace at the global, local or interpersonal level. Details at www.groups.psychology.org.au/awards/literature/ or by email to blaikies@adam.com.au

There Are More!

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

For the comprehensive list please visit www.sawriters.org.au

Land your writing
in all the right inboxes

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 **ConnectWeb**.com.au

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.

Foundations for Feature Writing

with Renata Provenzano

Saturday 6 July 1pm-4pm

Always wanted to see your article in your favourite magazine? Learn how with international award-winning journalist and author **Renata Provenzano**. Renata will show you how to develop a story idea, research, interview and pitch to magazines and online publications for a winning result. This is your chance to learn the tips and tricks from a journalist who has been published in dozens of newspapers and magazines around the world.

Renata Provenzano is a Dutch journalist whose writing career spans the globe. Renata has experience working for magazines such as *Qantas Club*, *Wellbeing*, *Holidays for Couples* and *Outback* magazine through to international news sites such as CNN Go.

Classification: [F]

Cost: \$80 • Members \$55

Nitty-gritty and Big Picture: Self-editing for Fiction

with Patrick Allington

Saturday 13 July 10am-4pm

This workshop explores practical strategies involved in self-editing: the art of being ruthlessly honest with yourself. Sometimes fine details, even key phrases or words, can make or break a story; sometimes the architecture needs attention; often, it's both the nitty-gritty and the big picture. This workshop will focus exclusively on participants' own works-in-progress. Come prepared to expose yourself.

Patrick Allington's novel *Figurehead* (Black Inc. 2009) was longlisted for the Miles Franklin Literary Award. His short fiction has appeared in *Griffith Review*, *Meanjin*, *Kill Your Darlings*, *Southerly*, *The Big Issue* and elsewhere. Patrick was fiction editor for the Melbourne-based literary magazine *Etchings* for its first six issues and has edited everything from scholarly works to a first aid manual.

Classification: [F] and [D]

Cost: \$150 • Members \$90

Teen Mini-Bootcamp

Tuesday and Wednesday

16-17 July 9am-4pm

This shorter version of our very popular teen bootcamp will be an opportunity to build on the skills you learnt last time and an exciting adventure for those who are attending for the first time and are ready to give writing a go! This two-day mini bootcamp follow-up will be all about fun, creativity and inspiration.

In October, we will run the full bootcamp program again.

Please check our website for details.

Recommended for 14-17 year olds

Cost: \$180 for both days

Publication: Front Door Closed? Go Around the Back!

with Allayne Webster

Thursday 18 July 6pm-9pm

Look at me! Published and want to gain attention? Unpublished and want to drum up interest? Let's talk about what we can realistically achieve (within our limited superpowers) to promote ourselves and our writing. Tips, tricks and practical advice you can apply. All you need is an open mind, a give-it-a-go attitude and an undeniable urge to ask shameless questions. Be ready for a frank and honest group discussion about networking, promotion, social media and thinking outside the square.

Allayne Webster is the published author of two teenage fiction novels, one children's novel and the recipient of two SA Arts Grants. Allayne manages her own media, website and public appearances, successfully generating ongoing interest and opportunities.

Classification: [F] and [P]

Cost: \$80 • Members \$55

Program July - September

Plotting with Character: Zine-making Series

with Ryan Paine from Birdwords

Saturday 20, 27 July, 3, 10 August

10am-4pm

Always wanted to make a zine but weren't sure where to start? Tired of waiting for editors to respond and ready to unleash your fiction on the world? Able to wield scissors without hurting yourself or anyone nearby? Join **Ryan Paine** and guest tutors in a series of zine-making workshops about plotting great stories with strong characters. During this month-long series of Saturday workshops, writers will learn from presenters how to develop strong characters and how to see them through a short plot. By the end of the month, content developed at the workshop will be published in a zine.

Ryan Paine, formerly Editor of *Voiceworks*, has worked as a book editor at Wakefield Press, was Director of Format Festival's Academy of Words, and has had book reviews published in *The Big Issue*, *Australian Book Review* and on Radio National's *The Book Show*. In 2012 he was an Asialink Writer-in-Residence at Nou Hach Literary Association in Phnom Penh, Cambodia.

Recommended for 14-17 year olds

Cost: \$240 for the whole series of four workshops (members and non-members); includes lunch and materials.

Introduction to Scrivener with Anne Bartlett

Thursday 8 August 6pm-9pm

Scrivener is the ultimate writer's software, with every tool a writer needs intuitively available: filing cabinet, notebook, summary cards, cork board, reference page, research file, icons, word targets, alternative constructions, etc. Write your masterpiece in Scrivener and learn to export to a Word document, PDF or even directly to an e-publishing file. Lose nothing, organise everything.

Free trial download available for PC and Mac. **Please install before attending this workshop.**

Anne Bartlett began writing her current novel 'The Tiger Game' (not yet published) six years ago, using Word. For the last two years she has been using Scrivener instead. It is sophisticated software that is simple to use: she has particularly appreciated the ease with which Scrivener has helped her keep track of multiple changes in time and point of view.

Anne is author of the novel *Knitting* and is also an Honorary Research Fellow at the University of Adelaide.

Classification: [F] and [D]

Cost: \$80 • Members \$55

It's Your Funeral: Writing Eulogies

with Dorothy Shorne

Sunday 21 July 2pm-5pm

At some point, you may be called upon to write or contribute to a eulogy. Often this will be with very little notice and in a time of much emotion and distress. This is a time to call on your interview techniques, interpersonal and writing skills. In this workshop, you will learn the techniques to deliver a eulogy that will inform, delight, transfix and celebrate. You will engagingly encapsulate the lifespan of a person with your words and capture the essence of the deceased.

Dorothy Shorne has been a funeral celebrant since 1995 and is passionate about honouring a person's life through words, ritual and ceremony.

Classification: [F]

Cost: \$80 • Members \$55

SAWC City Walk with Stephen Atkinson

Saturday 17 August 10am-1pm

Writing and walking have enjoyed a long and fruitful relationship. From ancient Greek philosophers and Chinese sages, to the Romantic poets and onward into the 21st century, walking has matched words with steady rhythms and delivered fresh ways of looking at the world. And while much of this inspiration was sparked by rambles through the countryside, at least since the early nineteenth century, walking city streets has suggested a different set of possibilities and fed other literary forms and new ways of writing about people and places.

Join us for the first in a series of perambulating writing tours of Adelaide and be on the lookout for surprising vistas and forgotten tales in a city you thought you knew.

Stephen Atkinson is a writer, convicted jaywalker and teacher with a debilitating penchant for the uncanny.

Classification: [F]

Cost: \$65 • Members \$40

Write with Spice

with Astrid Cooper

Sunday 18 August 1pm-4pm

Memorable fiction is about emotion – beginning with the writer's 'passion'. If you're not passionate about your creation, how can your readers be passionate about what they're reading? Adding 'spice' is simple when you know how.

Regardless of what you're writing, this workshop is guaranteed to open you to new levels of writing experience and expertise. Become a passionate pen!

Astrid Cooper has been professionally published in Australia, UK, Europe and North America for over 20 years. She is also a freelance manuscript editor and assessor, as well as a teacher and mentor. Her books regularly hit best-seller lists and are often voted 'Best of ...' by readers.

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

Winter Book Fair

Saturday 24 August 10am-4pm

FREE ENTRY

SAWC Atrium

Wakefield Press, the **Small Press Network** and **SA Writers Centre** bring you a fun filled Winter Book Fair. This day in celebration of the industry will include book discounts, pitch to publisher and publicist sessions, industry information and talks, and a book launch.

Be sure to put this one in your diary!

FREE ENTRY

The Art of World Building

with D M Cornish

Saturday 31 August 10am-1pm

World building, world building, world building: together we will explore ways to conjure and expand on secondary worlds, and seek to push our thinking of speculative fiction beyond its well-worn usages. Clichés are often hard to avoid, but surely we can find ways to genuinely revive them. Bring a pen and leave your assumptions at the door.

An illustrator by training **D M Cornish** is the author of the *Monster-Blood Tattoo* series – *Foundling*, *Lamplighter* and *Factotum*.

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

Ebooks for Beginners

with Emily Craven

Saturday 31 August 10am-4pm

Do you have a new and exciting work that a traditional publisher won't touch? In this digital age there is no reason to let your work take an extended smoko on your hard drive. This full day workshop is designed to take your writing and give you the skills you need to turn it into an ebook, no matter the format, length or genre. This workshop is outcome focused, meaning that you won't be taking notes like a slave, you will be actively working on your ebook/product and will have it formatted ready for upload to the online ebook stores together with a marketing plan catered specifically for your audience.

Emily Craven is an author of nonfiction, fantasy and YA fiction. In 2011-2012 she undertook a 12-month writing mentorship with world renowned fantasy author **Isabelle Carmody**, for her YA fantasy novel, *Priori: The Power Within*. She blogs and presents for If:Book Australia, Meanland and the Australian Society of Authors on the future of digital publishing, ebook marketing, transmedia/interactivity and the reader/author connection.

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

Interactivity and Digital Stories

with Emily Craven

Sunday 1 September 10am-4pm

Do your students love to tell stories, but hate to read? In this digital age writers young and old don't have to stick with words in a book to tell their story, they can use social media, video, audio and images to tell a tale with a whole lot more oomph than a regular book.

Join digital innovator **Emily Craven** as she shares her knowledge on using digital platforms to enhance storytelling beyond a normal book, using tools that engage and interest young adults.

This full day workshop will take you through activities you can do with students to create their own ebooks, the free digital platforms and technologies your students can use to make their stories interactive, plus, Emily will help you brainstorm your own digital projects for the classroom that encourage creativity and divergent thinking.

Please see previous box for **Emily Craven's** biography.

Classification: [F]

Cost: \$80 • Members \$55

Fantasy, Horror & Science Fiction Short Stories

with Lisa L Hannett

Saturday 7 Sept (Part 1) 10am-1pm

Saturday 5 Oct (Part 2) 10am-4pm

This two-part workshop is designed with writers of speculative fiction in mind. The first session focuses on practical tips for writing striking imaginative stories in fewer than 5,000 words. We'll concentrate on refining three areas of the short story writer's craft: creating engaging plots and achieving the 'single effect'; building credible secondary worlds and characters (while avoiding info dumps); and editing to make stories shine. In the second session, participants will have the opportunity to workshop their own stories, to receive mentorship from Aurealis Award-winning author, **Lisa L Hannett**, and to begin polishing their pieces for publication.

Since 2008, **Lisa L Hannett** has sold or published 50 short stories internationally and is a three time Aurealis Award winner. Her first book, *Bluegrass Symphony*, was nominated for a World Fantasy Award and she published her second book in 2012, *Midnight and Moonshine*, co-authored with Angela Slatter.

Classification: [F] and [D]

Cost: \$230 • Members \$145
(for both sessions)

The Art of Book Reviewing

with Patrick Allington

Wednesday 11 September 6pm-9pm

What makes a good book review? Is it the quality of the withering put-down? The attention to detail? The ability to summarise plot? To write with brevity?

Using participants' own examples, this workshop will explore how to write a book review that both does justice to the book (love it or hate it) and is itself an engaging piece of writing.

As well as being a fiction writer, columnist and editor, **Patrick Allington** is a highly-regarded literary critic. He writes regularly for *Australian Book Review* and *The Advertiser*, and his reviews have also appeared in *The Weekend Australian*, *The Monthly* and elsewhere.

Classification: [F] and [D]

Cost: \$80 • Members \$55

Creative Critical Writing: Why Call It That?

with Dr Ros Prosser

Sunday 22 September 10am-4pm

This workshop introduces hybrid forms of writing: writing that works across genres and generic expectations. There will be discussion of techniques and a writing workshop providing a range of exercises designed around developing an understanding of some of the writing forms known as 'hybrid'. Techniques developed in this workshop will help your writing attain layers of observation and detail that respond to wider questions about the place of the writing subject in relation to questions of politics, the personal, the social and the cultural.

Dr Rosslyn Prosser is a Lecturer in English and Creative Writing at the University of Adelaide. She publishes in the areas of life-writing, poetry, prose, fictocriticism and performance.

Classification: [F] and [D]

Cost: \$150 • Members \$90

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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.



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Writing Commercial Genre Fiction

Fiona McIntosh takes a tough look at what it takes to write genre fiction ... successfully.

Have you been following the success of *Game of Thrones*? It started out as volume one of a fantasy work of the same name, first released in 1996, and spawned a series of books that ended up as #1 on the *New York Times* best seller list. The TV series is arguably the hottest thing to watch on the planet just now. It's become a phenomenal success, with adults especially enjoying its often R-rated images and language.

This is genre fiction flexing its muscle. It is seductive, addictive escapism. These days genre no longer hides in cultish corners but resides squarely in the mainstream, particularly with women readers, who comprise its most powerful and loyal audience.

So if you want to be successful in the world of fiction, you should be writing within a genre for ease of access. But it's no good you writing what you want and believing with all of your heart that a global publisher should also love your work. I have to be tough here so forgive me. No one gives a flying fig what you like or want to write ... indeed no one cares that I want to write a cookery book! My publishers only care that I continue to write best selling fantasy and best selling romantic historical fiction.

All you should care about if you want to survive and thrive in the hard commercial world of publishing is to write what the market is salivating for.

Everyone's take on success differs. I applaud those who may describe it as a drawer of rejections and who take the 'because what doesn't kill you only makes you stronger' kind of attitude. These are warriors. They don't give up, they understand that persistence is the key to winning that elusive contract, and they have the almighty capacity to start again on a new manuscript and push through to its finish. Others may consider success as being self-published. I heard a lovely story recently that a writer was sharing her 'amazing success' with a book she'd recently released and was bubbling over with the news to her writing group that she'd sold 200 copies ... and she was ecstatic. So success is a difficult word to pin down. My idea of success in the field of commercial fiction is hitting the Australian National Top 10, selling the novel overseas and into the foreign language market, having my publisher's sales team gleeful over their units sold graph, my editor fizzing with delight at how well our baby is performing and having Acquisitions eagerly discussing my new project. For me, and my shallow take on my business life, success is (a) happy publisher and readers and (b) happy earnings.

I readily admit that I don't care about awards, being asked to sit on panels, being wined and dined, being invited to events, etc. The way I choose to measure success in my field is by my publisher requesting more contracts, my audience telling me it can't get enough of my books and knowing there are advances and royalties trickling in regularly.

So ... if we're all agreed that genre is 'it' for commercial success (read \$\$\$), then please be sure you are writing in a clear genre. If you don't know what you're writing and where it fits then you're going to struggle to sell it to a publisher. It has never been more important to dovetail into a neat compartment so that websites can easily point to your novel with headlines like, 'If you love Fiona McIntosh, you'll love so and so.' If you can't fit into a genre, how does a huge beast like Amazon help readers to find you? I'm not suggesting for a moment that Amazon should be your only focus, but electronic marketing of novels is increasingly demanding more and more attention from publishers, booksellers and, of course, e-publishers and ebookers. We're all online more hours of the day than perhaps most of us care to admit and marketers know that, so that's where the mighty dollar is going to grab our attention. And, as much as I detest being pigeon-holed, I realise I have to make sure my novels fit neatly beneath an overarching

genre, where people new to my work will stumble across my titles or where someone whose attention has been piqued by an ad or a review can easily hunt down my books.

So writing in a genre and knowing your genre is vital today.

Contrary to how it may feel to any of us waiting for a big break, I believe publishers are as active as ever in searching out new talent but they are having to be ruthless in looking for genre writers who can deliver a manuscript that has the potential to sell in the tens of thousands. In Australia we have publishers who are generous and, above all, nurturing. Our publishers know it's rare to find a writer with the potential to be an overnight success. They *will* help to build you, but only if your stories have that wonderful commercial whiff about them ... and only if they sense that both you as a writer and the range of your storytelling has the potential to keep developing, keep increasing sales by drawing more readers to your books.

Please get it straight in your mind that genre fiction is about commercial endeavor ... everyone has to get their slice! The publisher has to make a profit out of you; it is not a charity and increasingly publishers should not and do not feel obliged to take on a writer just because their story is terrific or their writing is sublime. If it can't sell copies and generate profits, it's a lost cause. Sad but true.

What's more, if traditional booksellers cannot shift plentiful copies of that book, there's no point in ordering, stocking, or finding space on their expensive retail shelves for them. And they're going to send them back to the expensive warehouses that publishers increasingly don't want to pay for. The days of having wonderful books in stock 'just because' have gone. Ebookers have more flexibility but even so they will not give you that prime position on their home page if your story can't make money for them, while readers must have a fantastic experience in order to buy more, more, more of the same.

Finally, you have to make money out of this manuscript. You want to be paid an advance, and then you want that novel to earn out its advance and start earning you lovely royalties. And that will bring the publisher back to you with a request to sign a new contract. That's the merry-go-round of commercial fiction. Final sad truth: there are loads of fabulous writers with genuinely fabulous stories that unfortunately don't offer enough commercial potential – they don't fit mainstream, they don't suit a genre, their audience simply isn't wide enough to generate enough dollars to make it worthwhile for a publisher to take it from raw first draft to finished, polished product on a store shelf.

This is where self-publishing is pretty amazing but please tread with caution. Research, take advice and spend time finding the perfect fit software or better still, an experienced e-publisher for your precious manuscript, or risk condemning it to the wastelands. Coming out of e-publishing are some heartening tales and it can be a clever pathway into print if you enjoy some less expensive electronic success first. If you demonstrate an eager audience, I promise you that a top print publisher will be banging on your door. And you might also find that traditional publishers, while they may not want to take you into hard copy initially, may well road-test your potential by publishing you in ebooks first. So the potential for writers of genre fiction is broadening, not contracting, despite the perceived doom and gloom of fewer opportunities in publishing.

So what constitutes commercial fiction with potential to earn?



Well, firstly knowing where you fit – who is your audience and who are their favourite authors? Do you fit neatly among them and does your storytelling play to the expectations of that audience?

Are you catching a wave? Not always essential but oh so very desirable if you're early enough. Right now for instance rural romance, or RuRo if you're in the know, is smacking them out of the park. I swear if I see another cowboy-hatted girl, wearing gaucho boots and denims, leaning against a fence and sucking a straw I am going to suffer apoplexy in the middle of Adelaide airport. But right now women readers can't quite get enough of RuRo. It is burning hot and there are some very good writers who've suddenly found themselves in the spotlight because they're writing engaging romance set in country Australia. Catch it if you can.

Meanwhile, if you're planning to write about vampires then you've arguably missed the wave. So for genre writers, my advice is that you craft a story clearly within the solid lines of genre fiction of the kind that never stops selling, e.g. crime, romance, epic fantasy, family saga ... and historical. That last one, which potentially stomps across all genres, should appeal unashamedly to women, something that is borne out with my recent pair of novels – *The Lavender Keeper* and *The French Promise*.

Is there conflict in your story? Are your characters being challenged?

Is your story confident? By that I mean does it stride straight into the action? Can you set the scene immediately in a single paragraph and then fling your reader straight into the story?

Are you a fabulous storyteller? Can you let your characters do the walking and talking? Is your story emotional? Sensory – full of imagery?

Is it written in an easy to read style? No room for pompous, flowery prose in commercial fiction.

Is the action zipping along? Are the characters in motion?

There's a whole lot more to consider but then this would turn into a workshop and that's not what I set out to do. I run 5-day Masterclasses twice a year on just this subject, so it needs a lot more than this article to tease out the invisible elements that combine to make a potential best seller. However, getting all angsty and artistic is not the answer to solving the genre riddle – the solution is found by diving in, swimming with the mainstream shoal and sticking to the fastest current when writing. And, while the daily grind of being a commercial novelist is demanding, I am having fun at work and that's one of those intangible elements that contribute strongly to a successfully earning novelist. Enjoying your writing – losing the anxiety in other words – is the oxygen that's going to boost your stories.

Never feel anything but proud about writing genre fiction. Remind yourself that it's where the dollars are spent by publishers and especially by the readers. And where the most love is given by your audience ... and that there's room enough for all of us.

So come on, swim in the mainstream that genre fiction has become!

Visit me anytime: www.fionamcintosh.com

For more information on the next **Commercial Fiction Masterclass** please contact: bookings@fionamcintosh.com (September 2013 is full. April 2014 has six seats remaining.)

Creative Writing at Tabor Adelaide

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Members Monthly Events

– last Thursday of every month –

June: How to Give Up Your Day Job

July: Tax for Writers

August: Working From Home

September: Memoir/Life Writing

Please keep an eye on our fortnightly enews for details.

Fiona McIntosh has written 25 novels since the Year 2000. All are in print, most published overseas and in various foreign languages. Her next two novels are scheduled for release in November 2013 and March 2014. As one of South Australia's most successful genre novelists, and with her fantasy series among the best selling lists, her shift into romantic historical fiction a few years ago has made her one of the country's foremost writers of women's fiction. *The French Promise*, released April 2013, hit the national top ten and claimed #1 fiction title for Penguin Books across print and e-books. Meanwhile, her inaugural commercial fiction Masterclass in April this year, which she promised Bryce Courtenay she would continue to run, has already put five hopeful manuscripts onto the desks of interested acquisitions editors in global publishing houses.

Four Regional Festivals

The SA Writers Centre is proud to partner with a range of councils and writing groups to present a year-round program of writers festivals, from the well established events in Salisbury and Onkaparinga through to new exciting offerings in Clare and Langhorne Creek. We encourage all writers and readers to get involved and celebrate the richness of our literary culture.

Salisbury Writers' Festival August 23-September 6

Budding writers, literary enthusiasts or anyone with a passion for words is encouraged to sign up to this year's Salisbury Writers' Festival.



Coordinated by the City of Salisbury in partnership with the SA Writers Centre, the 2013 Festival will be held from 23 August to 6 September and features local and national writing talent – some of whom have international reputations!

A variety of genres will be represented over 15 days of jam-packed sessions which include a prestigious opening presentation and awards evening, alongside events and workshops.

Participants will have the opportunity to interact in a range of workshops aimed at developing writing skills and providing them with the chance to meet and learn from some of the best writers in the business!

For more information please visit:

www.salisbury.sa.gov.au/SWF

Join the conversation on Twitter: #SWF

South Australian Readers' and Writers' Festival October 25-November 3



Coming up on Friday 25 October the City of Onkaparinga will launch the 2013 South Australian Readers' and Writers' Festival.

A week's worth of events will follow at Onkaparinga Libraries and a new artwork will be installed in the Storybook Walk at Thalassa Park. Local businesses are also getting involved with various events throughout the City of Onkaparinga.

The main Festival day on Sunday 3 November will be held at the Arts Centre in Port Noarlunga and will include the People's Choice Award presentation, an insightful panel discussion and hilarious debate. The full program will be available in the lead-up to the Festival.

www.onkaparingacity.com

For further enquiries please contact Nerissa Galloway
nergal@onkaparinga.sa.gov.au

Langhorne Creek Writers Festival September 21-October 17

Writing Competition: closes June 30

- Open Theme
- Langhorne Creek Theme
- Poetry
- Cash Prizes



Young People's Writing Competition

- Through South Australian Schools – ask your teacher!
- Entries close August 30, 2013

Workshops: September 21

- Shaping Up: Handling Shape and Structure in the Short Story by Carol Lefevre
- Writing Poetry for Pleasure and Publication by Jude Aquilina
- The Hobby That Eats – Notes on Food/Travel Writing and Blogging by Amanda McInerney

Cellar Door Performances and Muster: October 13

Young People's Literacy Day and Award Ceremony October 17 – at Langhorne Creek School and open to students state-wide!

www.langhornecreekwritersfestival.com
inquiries to writing@langhornecreekwritersfestival.com
Proudly supported by Alexandrina Council

Clare Writers' Festival November 25-December 1



The inaugural festival in the gorgeous Clare Valley features a packed program, with lead up events during the week, including Writers' Group and Book Group musters and a booksellers event.

The main day is Saturday, November 30, when Festival patron Fiona McIntosh presents the keynote address. Saturday sessions will be a mixture of Conversations and Short Workshops, featuring authors – Karly Lane (NSW, Australian Rural Romance); Sean Williams (SA, Fantasy/Sci Fi); Trish Morey (SA, Category Romance); Gerald Lally (SA, Family History); Ali Cobby-Eckermann (SA, Indigenous Poet); PD Martin (Vic., Crime); Astrid Cooper (SA, Erotica).

This packed daytime session will be followed by a showcase of regional authors who can chat to readers in an outdoor setting, with wine and food and will segue into an On The Couch event at the adjacent Clare Town Hall, featuring Sean Williams, Karly Lane, PD Martin, Trish Morey and Fiona McIntosh.

Sunday has been set aside for Master Classes – Crime Fiction with PD Martin and Romance with Trish Morey.

www.thewriteweek.com
email thewriteweek@gmail.com or phone 04007 42692

Southern Write Submission Guidelines and Deadlines

Fiction

- single page stories must be between 750-900 words
- double page stories must be between 1750-1900 words
- double-spaced, 12 pt Times New Roman
- electronic submissions 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, 23 July, 2013**
- successful submissions notified mid-August
- 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 1850 words maximum
- double-spaced Times New Roman 12 pt font
- electronic submissions 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 submissions only to: poetry@sawriters.org.au
- please embed poems in the body of the email
- 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, 17 June, 2013**
- deadline **Tuesday, 23 July, 2013**
- successful submissions notified mid-August
- 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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