

# New England WRITERS CENTRE

For people who love writing and reading

August-November 2013

## BOOKED IN!

Preparations are in full swing for our first children's and young adults' literary festival, featuring Isobelle Carmody (acclaimed for her young adult fantasy series, *The Obernewtyn Chronicles*, as well as many other award-winning books for younger readers) and Anne Spudvilas, multi-award-winning illustrator of children's books and an established portrait painter and courtroom artist. The festival, which runs from August 14-18, includes workshops, school visits, and a range of interesting talks and activities for children and adults. See the NEWC Events section below for more information, and make sure you check out the Facebook page at <https://www.facebook.com/BookedInChildrensLiteratureFestival?fref=ts>

The full program is available at:  
<http://www.newc.org.au/program/events/Booked-In.htm>

## INTERVIEW: Isobelle Carmody and Anne Spudvilas

Two special guests of our Booked-In! – Children's and Young Adults' Literature Festival (August 14-18) answer some questions from Janene Carey.



*Isobelle and Adelaide*, oil on canvas by Anne Spudvilas, 2004.

**ISOBELLE**, you began writing the first book of the *Obernewtyn Chronicles* when you were 14 years old – was that mainly for your own amusement or did you take the idea of being a published author seriously then?

Saying I wrote for my own amusement seems too small and insignificant a way to describe why I wrote *Obernewtyn* at 14. I certainly did not write it for publication because I could never have imagined that a Housing Commission kid like me could write a book that would be published. It was not that I felt I could not be accepted, I simply did not think of it at all. These days, kids of all ages write to me confidently about being published, and while sometimes they mean within the school framework,

New England Writers' Centre presents


**Booked In!**

our inaugural

**Children's and Young Adults' Literature Festival**


in conjunction with

School of Arts  
University of New England (UNE)



and the

New England and North-West sub-branch of the  
Children's Book Council of NSW



14 to 18 August 2013

say in a school publication, they just as often mean publication by Penguin or Pan Macmillan or Random. I am dazzled by their confidence and alarmed and dismayed by the fact that they seem to think that writing is all about being published. It is not. That is something that can happen to a book or a piece of writing. But the real art is in the doing of it. At 14, for me, writing was a way of surviving and a way to think about and try to make sense of the world and my place in it. It was a way of trying to figure out what I believed and a way of comforting myself. It was a solace and a grace in my life – my means of survival. I am not someone who writes, I am a writer, which means that I define myself that way and process the world in that way. I wrote *Obernewtyn* right through high school and right through university and into the start of a journalism cadetship. It was my editor who asked me one day, after seeing a story I had written on the back of letterhead paper during a slow night, if I had ever thought of trying to get published. Within a year I had quit my job as a journalist, finished *Obernewtyn* one last time, and then sent it off. The first publisher I sent it to accepted it.

*That first book was published when you were in your late twenties, after you had trained to be a journalist. At what point in your career were you able to support yourself entirely through writing fiction?*

After the book went off, I straight away sought another job in journalism. It was no longer the heyday of journalism, but it was still pretty good. All of the takeovers resulting in the current media monopolies run by moguls like Murdoch and Rinehart had yet to come, and it was easy to get another job. Journalism was in fact the perfect job because as well as the fact that I was good at feature journalism and loved it (hard news, not so much) I could drop in and out of jobs easily.

Over the next few years, while I was working on editing *Obernewtyn* (and that was a long process) and then after it was published, I had a number of jobs as a journalist and then as an editor. But by the time I was working on *The Farseekers*, I was writing full time. This was possible because I had a very modest lifestyle. I had a little motorbike I pattered round on, I wrote at home by the fire in winter and in between long trips to the beach in summer. I had no responsibilities and no profile to maintain – there were none of the demands on my time that there are now. Looking back, it was utterly idyllic.

*You've said that being a writer involves feeling 'sandpapered' – can you explain what that means?* When I spoke of being sandpapered, I meant that as a writer, you must be aware that you are your only resource. And that means you have to use yourself, put yourself out there. You must move out of your comfort zone in order to take in the raw matter of life, which is the grist to your mill. I think the context of that comment was that travel especially takes me out of my comfort zone, as does living in other places than home. It makes you more uncertain and more perceptive. Your sensibilities are sandpapered so that you are more receptive, though of course that rawness involves pain.

The paradox is that I need dull routine and comfort in order to write well – not just a few days of it, but at least a couple of months stretching ahead, and you cannot imagine how hard that is to find these days. I am trying to finish the last *Obernewtyn* book, and it is such a huge and final thing that had to be done correctly, and yet I have been unable to have a single month clear to work on it. I am just beginning to realise I am going to have to manufacture the time, perhaps by a total shut down on all trips, engagements and maybe even with some time away from my family. This latter is hard because my absence is a punishment to them, and naturally they object. But I don't know how else to achieve the deep immersion I need to finish big books and especially this one...

*Have you been to a children's/YA literature festival before, and if so, what do you most enjoy about them?*

I love literary festivals of all kinds, and I have been to many all over the world. I love the fact that you meet and engage with other writers, and test yourself on the cutting edge in front of an audience. I love how audiences can ask questions that take you where you have never been before. I often hear authors talking about how this can lead them to revelations about themselves and their work, and I feel that too. Also, you are there among people who love books and want to talk about them – that is always heady stuff. There can be no greater pleasure than to talk books with other people who like books. I also learn of new writers whose work I will read. And finally, I can see how people are and hear what they say and note mannerisms and take in the stories they tell and how they tell them – in short, festivals offer an opportunity to gather matter I will take them and use in my work.



**Anne Spudvilas (Photo: Simon Schluter)**

*ANNE, you have a beautiful portrait of Isobelle Carmody and her daughter Adelaide on your website, and I see that you designed the cover for her book, The Gathering. How well do you know Isobelle (who of course is also coming to the festival) and have you worked together much?*

My first break into publishing came through Isobelle Carmody, then a mutual friend of a journalist friend of mine. Over a 40th birthday dinner she asked me to do a cover for *The Gathering* for her to present to her publisher. They used it and that was the beginning of my career in children's publishing after years of graphic design and exhibiting paintings. Isobelle and I have been friends ever since and have published two books together, *The Red Shoes* for Lothian in 1997 and *Night School* for Penguin in 2009.

Isobelle has also been a strong supporter of my painting – she has the original of *The Gathering* cover and four other paintings of mine in her collection, including my portrait of her with daughter Adelaide in 2004.

*You have many book covers and illustrations to your credit, but the ones that leapt out at me were the Silver Brumby ones and The Peasant Prince, the version of Li Cunxin's story for younger readers. Could you tell us about working on these?*

Since *The Gathering* cover in 1991 I've illustrated eleven picture books for authors including Gary Crew, Margaret Wild, Christobel Mattingley and Nette Hilton. *Jenny Angel* by Margaret Wild (Penguin) won the Children's Book Council Picture Book of the Year in 2000.

A highlight of my picture book career was working with *Mao's Last Dancer* author Li Cunxin on the picture book version of his best-selling autobiography. *The Peasant Prince* (Penguin) was completed with the help of the Australia China Society and the Australia Council Literature Fund. I travelled to China with Li and visited the Beijing Dance Academy and also his family in Qingdao to gather photographic reference for the illustrations. I also had lessons in traditional Chinese painting in Melbourne to prepare for the book. We were rewarded with the NSW and Queensland Premiers' Awards and Australian Book Industry awards in 2008.

Over the years I've also illustrated many chapter books and covers for children's and young adult fiction, including the *Silver Brumby* series which were my favourite books when I was young.

*Have you been to a children's / YA literature festival before, and if so, what do you most enjoy about them?*

Yes, I've been to literature festivals all over Australia and also in Beijing, Shanghai and Bali. I've also visited schools in Lithuania, Vietnam, Thailand and Turkey. I love these visits, seeing new countries through the eyes of people who live and work there. Literature festivals in particular are fun as well as work – we authors and illustrators get a chance to meet or to catch up. Recently I've been able to spend time with Isobelle again. She lives in Prague in the Czech Republic, I live in a tiny town, Wentworth on the Murray River in southwest New South Wales. We were both invited to the Ubud Writers and Readers Festival in Bali last year and added on five days of holiday time. Meeting the kids who read our books is always a great part of literature events. Festivals are great. I'm looking forward to spending time with Isobelle again in Armidale.

## **NEW ENGLAND THUNDERBOLT PRIZE FOR CRIME WRITING**

From the sometime home of legendary bushranger Captain Thunderbolt and magistrate Thomas Alexander Browne – aka Rolf Boldrewood – the author of the classic tale *Robbery Under Arms*, the New England Writers' Centre is offering some lucrative new prizes for short-form crime writing. But the closing date of **September 30** is rushing up,

so don't delay! Entry forms are available from:  
<http://www.newc.org.au/netpcw.htm>

### 1. New England Thunderbolt Prize for Crime Fiction

First Prize: \$500 for a story of up to 2,500 words.  
*Sponsored by: The School of Arts, University of New England (UNE)*

### 2. New England Thunderbolt Prize for Crime Non-Fiction

First Prize: \$500 for an article of up to 2,500 words.  
*Sponsored by: The Armidale Express*

### 3. New England Thunderbolt Prize for Crime Poetry

First Prize: \$500 for a poem of up to 60 lines.  
*Sponsored by: Collins Booksellers (Armidale & Tamworth), Dymocks (Armidale), Chaucer on Bridge Street (Uralla), and the Armidale Dumaresq Library.*

Plus... an extra prize of \$200 to be awarded to a resident of the New England region entering in any category. (*Sponsored by the New England Writers' Centre*)

## INTRODUCING OUR NEWEST BOARD MEMBER

The latest person to join the New England Writers' Centre board, **Tom Penrose**, moved to Armidale three years ago after a long career in the corporate human resources department of David Jones.

As a training and development consultant, his role involved the design, development and delivery of training programs covering new front-line recruits through to executive managers. He was involved with a number of key projects during his 20 years at David Jones, and holds a Certificate IV in Training and Assessment.

As well as being a member of NEWC, and now our Business Development Manager, Tom is also a volunteer at New England Regional Art Museum. His interests include travel, cooking, antiques and reading, especially mystery novels. He is working on a mystery novel and hopes to improve his skills as a writer through NEWC.

## LOCAL WRITERS - NEWS

**Bronwyn Parry's** novel *Dead Heat* has been longlisted for the 2013 Ned Kelly award for crime fiction. She's also in the running for a Sisters in

Crime Davitt Award for best crime and mystery books by Australian women in 2012, along with **Sophie Masson** (*Moonlight and Ashes*) and former NEWC member, **Wendy James** (*The Mistake*).

The premiere performance of 'Thirteen Grace Notes for Water' – a poem by **Yves Louis** set to music by Richard Peter Maddox – occurred at the Uniting Church in May. The musicians were Ruth Strutt (soprano), Gerard Larkins (flute), Chris Garden (clarinet), and Peter Maddox (keyboard/marimba).

**Christine Perrott's** book *Patient Fortitude* has been published by Sid Harta, and is available in Armidale bookshops. On July 27 she will be at Dymocks signing books for purchasers, and at 4.30pm on August 3 the book will be locally launched by Tony Bennett at Fiona McDonald's gallery in Uralla.

**Helen Evans** has published two e-books on Amazon for Kindle - *The Busy Mothers' Guide to Happy Babies*, and *The Busy Mothers' Guide to Happy Toddlers*.

NEWC Chair, **Sophie Masson**, was re-elected Chair of both the Writers' Centre and the ASA this year, and was on the Book Industry Collaborative Council until it wound up in June. The first book in her *Romance Diaries* series for young people came out with Harper Collins in January, with the second due in August, both written under the pen-name of Jenna Austen. In May, *Scarlet in the Snow*, the second book in her Random House YA fairytale series, was released. Her new adult novel, *Black Wings*, came out as a Kindle e-book with British digital-only publisher, Achuka Books. Also, earlier this year, under her own micro-publishing e-book imprint, Sixteen Press, Sophie published *By the Book: Tips of the Trade for Writers*, a collection of previously published blogs and articles on authorship and writing. Read about her adventures with indie publishing (the new buzz word for self-publishing) at <http://www.futureofthebook.org.au/2013/07/15/two-indie-adventures/>

**Sophie Masson** has also joined forces with fellow author **Fiona McDonald** and local illustrator David Allan in a new picture book publishing venture called Christmas Press. Their launch title, *Two Trickster Tales from Russia*, will feature Sophie's retellings of folk tales 'Masha and the Bear' and 'The Rooster with the Golden Crest'. Designed by Fiona McDonald and illustrated by David Allan in classic Russian style, the book will be released in

late October as a limited edition of 500 A4-sized softcover books in full colour, printed in Australia. To help cover costs, the trio are using an innovative internet-based financing model known as “crowdfunding”, which allows people to contribute money to projects they think are interesting and worthwhile and to receive a range of designated “perks” in return. The campaign on Indiegogo runs until August 13, and the perks on offer include not only signed, postage-paid copies of the book for \$25, but also distinctive, story-themed postcards, prints, mugs and even toys. Check it out at <http://igg.me/at/christmaspress/x/3485227>

## NEWC EVENTS

### **Booked-In! Children’s and Young Adults’ Literature Festival, August 14-18**

Guest author **Isabelle Carmody** has written many books for young adults, such as the *Obernewtyn Chronicles*; younger readers, the *Little Fur* series; as well as picture books, including *Dreamwalker*. Guest illustrator **Anne Spudvilas** is also an established portrait painter and courtroom artist. Her books include: *The Peasant Prince*, *Woolvs in the Sitee*, *Jenny Angel* and *In My Backyard*. Local authors and illustrators will also be presenting events at the festival. There will be workshops for teenagers and adults in both art and writing, a discussion panel, a competition, author and artist talks, as well as bookshop signings, craft activities, demonstrations, displays, kids’ illustration workshop, market stalls, performances, puppet-making, readings and storytelling.

#### **Entry fee:**

\$10 per adult

\$5 per child

\$25 for family of two adults and two children.

People booked in for a workshop get into the General Festival free of charge.

#### **Extra workshops:**

There will also be a short writing workshop on Saturday for children and teenagers, with Teresa van der Kraan, and an illustration workshop for children on Sunday, with Fiona McDonald. Admission to these extra workshops is an additional \$5 per child.

#### **Bookings:**

Tickets for the Booked In Festival weekend may be booked through NEWC, or purchased at the door of the venue at: Chaucer on Bridge Street Gallery/Granny Fi’s Toy Cupboard, 42 Bridge Street, Uralla.

#### **Thursday August 15, 4:30pm**

*Artist Talk: Meet the Illustrator, Anne Spudvilas*

VENUE: Armidale Dumaresq Library

COST: \$5, no bookings required, pay at door.

#### **Saturday August 17, 9:30am – 12:30pm**

*Workshop: Creating a Picture Book, with Anne Spudvilas*

This practical and entertaining workshop will explore how a picture book is made. First Anne will give a presentation of the process from beginning to end, featuring sketches, dummy books and the finished product. Then the class will create the beginnings of a picture book, creating a super simple text and individual charcoal drawings to go with it. Next step will be creation of a storyboard which will then be cut up and made into a concertina ‘dummy’ book. Materials – paper, pencils, charcoal – will be provided.

VENUE: Chaucer on Bridge Street Gallery/Granny Fi’s Toy Cupboard, 42 Bridge Street, Uralla

COST: NEWC members \$40, non-members \$45.

Must be booked in advance.

#### **Saturday August 17, 10:30am**

*Author Talk: Meet the Author, Isabelle Carmody*

VENUE: Armidale Dumaresq Library

COST: \$5, no bookings required, pay at door.

#### **Saturday August 17, 1:30-2:30pm**

*Panel Discussion: Writing for Children and Young Adults, chaired by Elizabeth Hale*

A stimulating panel discussion featuring four creators of works for young people: visiting author Isabelle Carmody, visiting illustrator Anne Spudvilas, local author Sophie Masson and local author/illustrator Fiona McDonald. Chaired by Elizabeth Hale from the Children’s Literature stream in the School of Arts, UNE.

VENUE: Chaucer on Bridge Street Gallery/Granny Fi’s Toy Cupboard, 42 Bridge Street, Uralla

ADMISSION: A Booked In! Festival ticket (\$10 adults, \$5 children, \$25 per family of two adults, two children)

#### **Sunday August 18, 10am-1pm**

*Workshop: Real Fantasy, Isabelle Carmody*

This stimulating workshop by one of Australia’s best-known authors of fantasy novels for young people will enable you to explore a variety of ways to build reality into your fantasy. This will include exercises in exploring your senses, in building character from the inside and in making setting a character. Bring pencils, pens and paper.

VENUE: Chaucer on Bridge Street Gallery/Granny Fi’s Toy Cupboard, 42 Bridge Street, Uralla

COST: NEWC members \$40, non-members \$45.

Must be booked in advance.

## The Skype Sessions – Online Creative Writing

These one-hour sessions will be delivered through Skype to participants via a large screen at The Armidale School (TAS). Tutors will give a presentation and then invite questions and discussion, in all cases except *Pitching Your Work* with Pippa Masson, which takes a different form.

Members as always are given preference in bookings for two weeks after events are announced. **There is a limit of 15 places per session, and to hold your booking you will need to pay in full within a week of booking.**

VENUE: McConville Centre at TAS, 87 Douglas St, Armidale.

TIME: Wednesdays, 6pm to 7pm.

COST: \$15 members, \$20 non-members.

**SEPTEMBER 11:** *Poetry and Creative Energy* – with **Felicity Plunkett**. Award-winning poet, **Felicity Plunkett**, will share ideas from her research and writing about creativity in an exploration of energy-building and creativity: “Jostling in my thoughts and findings are ideas of courage, hospitality, space and balance. These qualities in an array of artists’ and critics’ work have inspired my thinking and my practice. In the discussion, participants may raise specific creative questions, challenges and ideas.”

**SEPTEMBER 18:** *Come to Your Senses* – with **Linda Jaivin**. Whether you’re a travel writer, memoirist, essayist, erotic writer, historian or working on the Great Australian Novel, evocative, sensual descriptions of place, personality and atmosphere will help bring your prose to life. Great description begins with keen observation, and keen observation means being alert to everything the senses take in: sight, sound, smell, taste and the ‘feel’ of things. This workshop will help you acquire the analytical tools and vocabulary to translate sensual input (real or imaginary) into lively, lucid writing.

**OCTOBER 9:** *Pitching Your Work To Agents And Publishers – Learn The Ropes!* - with **Pippa Masson**. Pitching your much loved work to publishers and agents can be daunting. How much information should you provide? What should you tell them about yourself? How do you write a synopsis? **Agent Pippa Masson from Curtis Brown** will guide you through the process. A limited number of participants can do a pitch of a synopsis with Pippa in the session, so book early if

you want to secure a spot for that. Those who don’t pitch their own work can learn from others.

**OCTOBER 16:** *Out Of The Slush Pile, Onto The Editor's Desk* – with **Emma Rafferty**. What are publishers looking for? And how do they go about finding it? What are the current trends and the new hottest things? How important is getting a literary agent to being published? How do you catch the eye of an in-house editor who spends day-in, day-out working through the slush pile of unsolicited manuscripts from aspiring authors? Which publisher is best for you, and how do you find out? And once you snare an editor, what can you expect of them and what will they expect of you? **Managing Editor of Pan Macmillan Australia, Emma Rafferty**, will give an overview of the acquisitions, developmental and editorial processes in this session.

**OCTOBER 23:** *Know Your Market: What’s different about children’s publishing?* - with **Eva Mills. Publisher for Books for Children and Teenagers at Allen & Unwin, Eva Mills** will discuss children’s and YA trade publishing in Australia and how it differs from adult publishing.

The session will cover a brief overview of the key players, why being ‘local’ is important, who are the gatekeepers, and how the e-book market is shaping up for children’s books. We will also discuss readership levels and categories within children’s publishing, with specific reference to Allen & Unwin’s list. This session will be of particular interest to those considering making a change from writing for adults to writing for children. Participants are encouraged to come with specific questions for discussion.

**OCTOBER 30:** *Identifying a market for your non-fiction idea* with **Ingrid Ohlsson**. There are hundreds of works of non-fiction published each year in Australia that struggle to sell more than 1000 or 2000 copies. Whereas once readers turned to non-fiction books for practical information and advice, they now go to the Internet. This has caused the erosion of a substantial part of the market - just think of declining cookbook numbers. On the upside, non-fiction often sells on the strength of the idea rather than the name of the author, which means new authors can break through and make an impact. The market is unpredictable, but **Ingrid Ohlsson, Publisher for Non-Fiction at Pan Macmillan**, will show that there are some rules that can help the non-fiction writer and publisher maximise their chances of publishing success; many

of these are about identifying and defining the readership early on.

**NOVEMBER 6: Making Digital Publishing Pay** – with **Angelo Loukakis**. The online environment brings new opportunities for authors, but also many issues that need careful thought. The difficulties for authors today include identifying potential sources of income for digital format works. For instance, is Amazon 'the only way' for the starting-out author? Can you or should you try to 'monetise your friends'? If so, how? And if you do make your material available online, how do you protect its integrity and reduce piracy? Earning from authorship becomes more feasible when you're aware of your rights, as well as the regulations that govern what happens with intellectual property. In this session, **Executive Director of the Australian Society of Authors, Angelo Loukakis**, will highlight the key areas of copyright, publishing contracts and commercial negotiation and provide guidance on how to be your own best advocate in the digital arena.

## COMPETITIONS

The **2013 City of Rockingham Short Fiction Awards** are now open, with over \$2000 in prizes to be won. Entered stories must be inspired by, drawn upon, or use the theme of the artwork *Brothers* by Cherry Lee (1999), which can be found on the entry form at <http://www.rockingham.wa.gov.au/Leisure-and-recreation/Art-and-craft/Writing-and-Literature.aspx> Entry is free, closing date is October 11.

The **Aesthetica Creative Writing Competition** invites writers to submit imaginative work in either the Poetry or Short Fiction category. Prizes include £500 prize money, publication in the *Aesthetica Creative Writing Annual* and a selection of books from partner organisations. Submissions previously published elsewhere are accepted and the deadline for entries is August 31. More at [www.aestheticamagazine.com/creativewriting](http://www.aestheticamagazine.com/creativewriting)

The **Melaleuca Blue Life Writing Competition**, which closes August 14, is an open life writing contest with the theme 'What I couldn't tell my mother'. Genres include memoir, monologue, letter and short story, with a maximum of 2000 words. Photographs, drawings, or other images may accompany entries but will not form part of the judges' selection criteria. For full details and entry form visit <http://lifewriting.info/>

*Australian Book Review* seeks entries for the eighth **Calibre Prize for an Outstanding Essay**. The Calibre Prize is intended to generate brilliant new essays and to foster new insights into culture, society, and the human condition. ABR welcomes essays from leading authors and commentators, but also from emerging writers. All non-fiction subjects are eligible. First prize is \$5000. Closing date December 2. For more information on the prize visit <https://www.australianbookreview.com.au>

The **Scribe Nonfiction Prize for Young Writers** is open to people aged 30 or younger who are working on a long-form piece in any nonfiction genre, such as memoir, journalism, essay, biography, and creative nonfiction. Submissions must be between 5,000 and 10,000 words. The award will offer them the opportunity to enhance their work-in progress.

In addition to a cash prize of \$1,500, the winner receives a meeting with a publisher or an editor at Scribe, and up to 10 hours of editorial time to work on developing the piece to Scribe's publication standard or to developing it into a book-length project. The winner also receives a subscription to Scribe: each month for 12 months, one new-release title will be sent out to them weeks before it is released in book stores.

Entries open on July 20 and close on October 11. For more information on the Scribe Nonfiction Prize for Young Writers email [awards@expressmedia.org.au](mailto:awards@expressmedia.org.au) or visit [www.expressmedia.org.au](http://www.expressmedia.org.au)

## GETTING PUBLISHED

**Steam eReads**, 'the hottest name in romantic efiction', is a new Australian-owned boutique online publishing house that is now accepting submissions. It plans to be one of the best markets for quality fiction on the internet, giving readers and authors something new and exciting to sink their teeth into. For more information, see <http://steamereads.com.au/submission-guidelines/>

The Australian Society of Authors' new **Manuscript Development Service (MDS)** is designed to support authors with a substantial work-in-progress. The MDS is designed to strengthen and progress manuscripts by providing authors with high-level editorial guidance. The service is offered to authors with at least one full-length work published, or writers with experience working with editors. The ASA's mentorship program (<https://asauthors.org/mentorships-0>) is available for unpublished writers wanting to advance their

manuscripts. For more information about the MDS, visit <https://asauthors.org/manuscript-development-service>

**ABC Open – 500 Words** is a monthly writing challenge that invites you to share a non-fiction story in 500 words or fewer. The theme for July was "The things we do for love", which was designed to elicit tales of times when you did something brave, crazy or regrettable in the name of love. Check out August's challenge at <https://open.abc.net.au/projects>

**Writers' Web** is a new way for emerging writers to be discovered, read and sold rather than through the traditional publishing route. Similar to the farmers' market model where the producer sells to the consumer, writers' web allows emerging and self-published Australian writers to connect directly to their readers, becoming authors in the process. Find out more at [www.writersweb.com.au](http://www.writersweb.com.au) or email [info@writersweb.com.au](mailto:info@writersweb.com.au).

## WORKSHOPS, FESTIVALS & FELLOWSHIPS

Special guests at the **Byron Bay Writers' Festival** (August 2-4) include well-known author Peter Carey and debut novelist Hannah Kent, whose novel *Burial Rites* brings the hardscrabble Icelandic society of the 1800s vividly to life as it tells the story of a female prisoner held on a farm while awaiting execution. Other women starring in the festival program include Anne Summers, Judith Lucy, Fenella Kernebone, Jane Caro, Maxine McKew, MJ Hyland, Cate Kennedy and Denise Scott. There's also Ma Thanegi, former personal assistant to Aung San Suu Kyi, who has morphed into a prolific and diverse writer. At the festival, you will find marquees with In Conversations, panels, readings, lectures and book launches running concurrently. Most sessions are an hour in length, and you can sit and listen for an entire session or wander between marquees as the fancy takes you. Each day starts at 9am with the last session concluding at 5pm. Tickets start at \$110 for a single day pass, and the full program is available from <http://www.byronbaywritersfestival.com.au>

**Backstage Bali**, running from October 7-16, is a retreat that includes four days of intensive writing workshops on the edge of a volcano at Lakeview Hotel in Kintamani, before joining the festival in Ubud on the 11-15th. Bring a current writing project or start one afresh. The workshop exercises are designed to progress your writing from whatever

stage it is at. All genres and all levels of experience are welcome.

For more details and bookings, see <http://www.writersjourney.com.au/journeys/backstage-bali/>

Applications are now open for the **NSW Visual Arts Fellowship for Emerging Artists** (which replaces the Helen Lempriere Travelling Art Scholarship). This \$30,000 Fellowship is presented by the State Government in partnership with Artspace Visual Arts Centre, and is open to NSW visual artists at the beginning of their career.

The Fellowship will enable the recipient to undertake a self-directed program of professional development which may include but is not limited to: travel, mentorships, residencies, research, and/or the creation of new work. As part of the assessment process, shortlisted artists will present their work in an exhibition at Artspace, Woolloomooloo from October 4-20.

For detailed guidelines, eligibility requirements and the application form visit the Arts NSW website. Applications close midnight, August 14.

**Faber Academy – Writing A Novel (Intensive Course) begins October** Faber Academy's six-month Writing a Novel course is now available as an intensive course running over three long weekends in October (11-14), December (6-9), and February (14-17), with Skype meetings in between. For full course details and listings please go to: [www.allenandunwin.com/faberacademy](http://www.allenandunwin.com/faberacademy)

**Winter Tales – Bellingen's Hot August Night** Help keep a key regional cultural event, the **Bellingen Readers & Writers Festival**, afloat by attending this fundraiser at 7pm on Saturday August 10 in the Bellingen Memorial Hall. 'Winter Tales' is a variety night to raise funds to ensure the continuation of the festival in 2014, featuring hot music from Peter Hardinge & Bobbi Marchini and the Lyons Street Kitchen Collective; sizzling poetry from multi-award-winning poets and slammers Brian Hawkins, Craig Nelson, John Bennett, Brian Purcell and Liz Routledge, plus a special screening of the BRWF's Women's Stories film. Winter meal favourites like hot soup and cocoa will be served. Tickets \$20/\$15 concessions are available online or in person from the Waterfall Way Visitors Centre Bellingen. See [www.bellingenwritersfestival.com.au](http://www.bellingenwritersfestival.com.au) for more information.



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**DROP-IN WORKSHOP**

On the last Thursday of each month from 1.30 – 3.30 pm at NEWC. You can drop in to read your work in progress and get feedback, or listen to and support others. Any style of writing is welcome – poetry, prose, drama – literary or genre.

This event is free to members, \$5 per visit to non-members.

**Coordinator: Fiona McDonald**

**SUBSCRIBE NOW!**

I wish to become a member of the New England Writers' Centre (if you don't want to wreck your newsletter, send these details on paper):

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**New England Writers' Centre**

Anyone can join. The NEWC is open to anyone of any age, new and established writers, and readers too! It is for people who love reading and writing.

Full annual membership including GST is \$30. For a couple - \$30 + \$15 for 2<sup>nd</sup> member, for tertiary students - \$20; for students under 18 - \$15.

Cheque or direct deposit in our account: New England Writers Centre, BSB 932000, Account No: 618658. Please include your name when you make an online deposit and drop us an email to let us know.

**CENTRE OPENING HOURS**

Tuesday: 1 pm – 4 pm  
Wednesday: 10 am – noon  
Thursday: noon - 4 pm

**Director:** Lesley Sly  
**Office Manager:** Paul Prenter

**The Board:**  
**Chairman** - Sophie Masson. **Deputy Chair** - Liz Horne.  
**Treasurer** - Brian Neville. **Minutes Secretary** - Paul Prenter. **Consultants to the Board** - Jeremy Fisher, John Walker. **Newsletter Editor** - Janene Carey. **Website Designer** - Ingrid Kalf. **Drop-In Workshop Co-ordinator** - Fiona McDonald. **Youth Co-ordinator** - Teresa van der Kraan. **Public Officer** - Paul Prenter.

**How to contact us:**  
The NEWC is situated in the Neighbourhood Centre, 129 Rusden St, Armidale (between the Council Building and the Town Hall). Best access via Cinders Lane car park.  
**Phone/Fax** 02 6772 7210  
**Post:** PO Box 1219, Armidale NSW 2350  
**Email:** admin@newc.org.au

**Next newsletter: December**

**OUR WEBSITE**  
<http://www.newc.org.au>

**We gratefully acknowledge the support of:**

The Writers Centre is assisted by the NSW Government through Arts NSW.



**Trade & Investment Arts NSW**



Provision of accommodation by the Armidale/Dumaresq Council



**MACQUARIE**

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