

[WQ]

ISSUE 273

June - August 2021

TIME

Jacki Ferro
Kelli Hawkins

- From Memoirs to Children's Books
- Time

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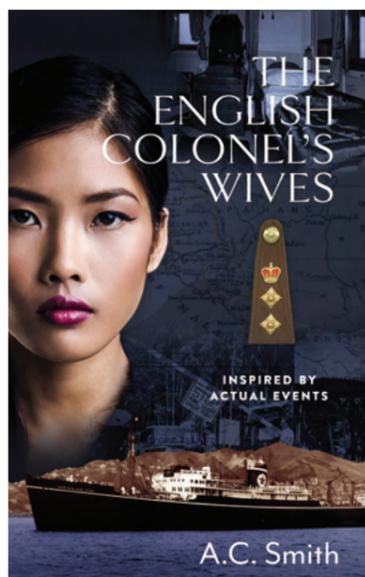
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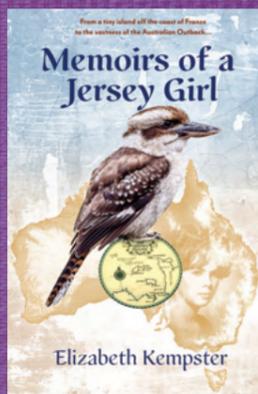
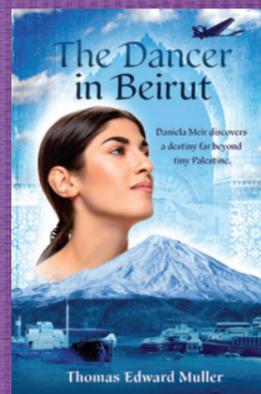
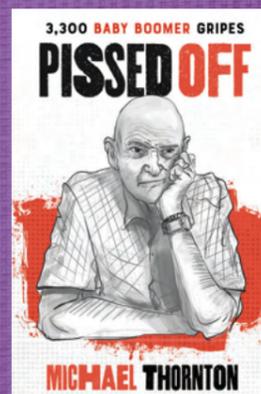
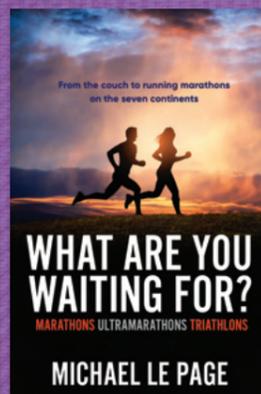
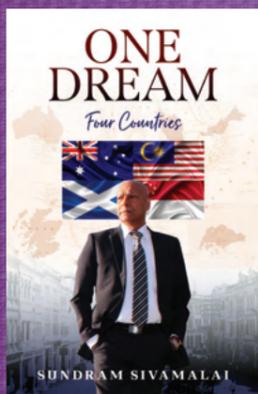
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I've now had four books published by Sid Harta. The fact that I have kept on coming back indicates that I have been very happy with the services provided, from the initial manuscript assessment, to editing, book design and distribution. I have enjoyed the collaboration, particularly in editing and design, the final outcome a fusion of my ideas and suggestions made. Many thanks!

— Noel Braun author of *The Day Was Made for Walking, I Guess I'll Keep on Walking, Whistler Street, Friend and Philosopher*

RECENT TITLES...



PUBLISHED BY



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Members can submit Milestones or details of Events or Competitions and Opportunities, or pitch articles for WQ, by emailing us at editor@qldwriters.org.au

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GUEST ARTIST

Kathleen Jennings

Cover Illustration

“Time”

Biography:

Kathleen Jennings is a World Fantasy Award-winning (and Hugo Award-nominated) illustrator and Ditmar Award-winning writer. She has illustrated for fantasy authors including Garth Nix, Juliet Marillier, Angela Slatter, Cassandra Clare and Holly Black, and has also been illustrator at large at the Brisbane Writers Festival. Her debut (illustrated) novel, *Flyaway*, and her debut poetry collection, *Travelogues*, were published in 2020.

She is running a Map Making & World Building workshop with QWC in June.

Editorial

Sandra Makaresz
Editor



The issue of time seems to be on our minds at the moment. Time moved slowly last year. Time is moving too quickly this year. We don't have enough of it. We don't make enough of the time that we have. Whatever your views on time, I'm sure this issue will have something to inspire you to make time for your writing.

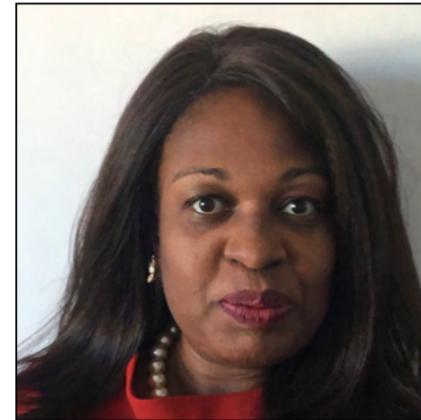
Judy Gregory chats with ex-QWC Chair (2008-2010) and Quills Member Theodora Le Souquet, who recalls a QWC freshly moved into its current home at the State Library of Queensland and on the verge of digitisation. Jackie Ferro discusses her long-term collaboration with Auntie Rhonda Collard-Spratt, a proud Yamatji-Noongar Elder, to write Rhonda's memoir *Alice's Daughter*. It's a wonderful story of the value of friendship and storytelling. Lesley Synge shines a light on long-time member Sandy Curtis and Maree Kimberley writes a celebration of time after reaching her goal of publication.

Now in its 30th year, Queensland Writers Centre continues to support the writing community and celebrate the successes. We also support and celebrate the time taken to write, writers' progress towards their writing goals and their involvement in our vibrant writing community. At the recent AGM, a new group of members offered up their time and expertise to our Management Committee. After four years on the committee, I'm excited to welcome them all and know they will find it a hugely rewarding experience. Please take the time to read about your new Management Committee; we truly appreciate the time they give.

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Queensland Government



Meet Theodora Le Souquet QWC Chair 2008–2010

in conversation with Judy Gregory

Theodora Le Souquet is a strategist who was Chair of QWC from 2008–2010. She is a member of McKinsey Online Executive Panel and a Member of the Australian Institute of Company Directors. She is Head of Business Strategy with Canaria Technologies.

I first became involved with QWC as a mentor in the mid-2000s, to help digitise the organisation. I'd only just moved to Brisbane, and I wanted to get to know the city by working with an arts organisation. QWC needed help and, even though I don't have a background in writing, it was a perfect opportunity for me.

At the time, everyone was talking about the death of the book and the need to go digital. The biggest task at QWC was to digitise Australian Writers Marketplace. Our goal was to preserve it and build it into something everyone could access. We received an Australian Business Arts Foundation KPMG Advicebank Award for that work, and then went on to win the National Advicebank Award, which was a first for a Queensland partnership.

A highlight of my time as Chair was QWC's move to the State Library of Queensland. The new State Library opened in 2006, when QWC was based at the Metro Arts Centre in Edward Street. We decided the best way to engage with writers was to be located in a place where people were engaged with writing. We negotiated to set up a writing hub within the library, with QWC co-located with other writers' organisations like the Children's Book Council and Poetry Queensland. The outcome was fantastic.

When I stepped down as QWC Chair in 2010, I worked with Sue Abbey to establish black&write. The idea was to support Indigenous writers with Indigenous editors. It was initially located within QWC, and then taken over by the State Library.

The world of writing has changed enormously in recent years – making it both easier and harder to get established as a writer. It's easier because writers can publish their own work now, and engage directly with audiences. But it's more difficult because there are more people publishing, so it's more difficult to be noticed and quality is sometimes an issue. When I was Chair of QWC, the average income for writers was \$11,000. Supporting yourself as a writer was difficult then, and it's still difficult now.

I feel one of the biggest challenges facing writers is finding ways to get noticed. It's loud out there, and most things are personality driven. It's really difficult to be noticed if you don't have a strong backstory or a strong personality. Writers who are really personable and who can really push their craft are few and far between, but that's what is needed.

I also feel that writers need to focus on how to make writing a sustainable career. If your goal is to make writing your profession, then you need to work on your craft every day. There's a lot of hard work involved. There's also a lot of planning, to figure out how to generate a revenue stream and how to establish yourself as a writer.

I encourage emerging writers to take advantage of what QWC has to offer. Do the courses. Find a mentor. Get to know your community. QWC is a grassroots organisation that offers support to all types of writers. I see it as an organisation with an ability to touch people at every stage of their writing career.



From Memoirs to Children's Books

A Collaboration Forged by Healing and Time

By Jacki Ferro

When I first met Aunty Rhonda Collard-Spratt, I was a community development worker of over twenty years, and Aunty was a scarred survivor of the Stolen Generations yet to tell her story.

Not long into an Aboriginal art mentoring program that I was coordinating, Rhonda came into my office. She shared with me and Purga Elder, Aunty Patricia King, the time when Rhonda, aged twelve, first met her mother Alice, for only five minutes.

I got goose bumps (or as Rhonda calls them 'emu bumps', as 'we didn't have those fancy geese growing up,' she'd say). Aunty Pat turned to me and said, 'Someone should write this down! Jacki, you should write it.' So, on that November day in 2012, I agreed to help Aunty Rhonda write her life story.

Over the next two and half years, Rhonda came to my home one day a week. Through many tears, cups of tea, songs, and much laughter, we documented her childhood, growing up without family, culture, language or love, on a remote mission in Western Australia. I gave no structure to our meetings; I simply listened. I let her talk, unfiltered and raw, as she shared anecdotes from her life, and what had led her to Queensland.

Alice's Daughter: Lost Mission Child was published by Aboriginal Studies Press in 2017. Back in 2012, prior to that project, Rhonda had spent many months in darkness, blacking out her windows and life, as her pain overtook her and crushed her ability to face the world. When she first visited me in early 2013, Rhonda was shy, closed down, and quick to tears. But once we spent more time in each other's company, Rhonda relaxed.

Sharing incidents of neglect and abuse by white missionaries, as well as confronting sexual assaults and police violence in her teens and adulthood, Rhonda confided in me stories that she said she had never shared, nor intended to share, with any white person. Rhonda also disclosed that she had never let a white person into her home; her psychologist and I became the only exceptions.

Rhonda is a natural-born storyteller and a proud Yamatji-Noongar Elder who, despite our government's best efforts, has maintained her deep connection with her people and her culture. I became her witness, transcribing her hidden trauma for the world to read.

After the launch of her memoir, Rhonda and I took every opportunity to promote and market *Alice's Daughter*. We ran countless stalls at community events in south-east Queensland, especially during NAIDOC Week, and I held her hand as she shared soul-crushing memories on national radio and television and in many printed articles.

In September 2017, we travelled together to Carnarvon, about 900km north of Perth, to revisit what remained of Carnarvon Native Mission. It was fifty years since Rhonda had left that place that held her childhood memories from the age of three to sixteen years. Many sites brought on stunned sadness, but Rhonda's joy was great when reunited with long-lost 'mission brothers and sisters'. On this trip too, I gained a greater appreciation of how Rhonda is part of her Country, and her Country is part of her. Locals were so proud of their fellow ex 'inmate' (as the stolen children were cruelly labelled), who had shared the truth of their own

childhoods in this book.

Back in Queensland, we travelled the countryside (often getting lost) speaking about Reconciliation, Aboriginal culture, and modern Aboriginal history to public servants from Centrelink to Child Protective services, to book clubs, to assembly halls filled with high school students and teachers. Highlights included Rhonda's keynote address at USQ to mark a decade since the National Apology, and our 'Healing through Art' workshop at the inaugural National NAIDOC ATSI Women's Conference in Sydney in 2018. Our friendship strengthened, and Rhonda gifted me an Aboriginal Totem. To her, I am 'Dragonfly Girl'. To many, Aunty Rhonda is 'Aunty Curlew', so-named after her Totem animal.

Rhonda is pleased her story has been shared, acknowledged, and treasured as an important account that represents the voices of many Aboriginal people, particularly women, who endured similar suffering in their lives. Through our years together, Rhonda has blossomed into a gregarious performer, singing, dancing, and telling jokes and yarns for mesmerised crowds.

In 2020 when the pandemic hit, as Rhonda was considered higher risk, she was forced into self-isolation. To keep her busy through such a lonely time, I suggested we write children's books that share ancient Aboriginal lore and language. Aunty Rhonda jumped at the idea. In no time, we wrote initial drafts of *Grandfather Emu* and *How the Kangaroo got her Pouch*. A talented painter, Aunty painted nearly thirty artworks to accompany the story.

In early 2021, Brisbane's Boolarong Press offered to publish *Grandfather Emu* (release date June 1, 2021), the

first in what we hope will become the 'Spirit of the Dreaming' series: five joyful children's books that aim to keep the Dreaming alive, and promote literacy among First Nations children and the wider Australian public. We are also producing an audiobook, narrated by Aunty Rhonda. Each book will include terms from Aboriginal languages, and a song or poem that summarises the storyline and major teachings.

Aunty Rhonda and I continue to follow our creative hearts, rejoicing in a special friendship forged by healing and time. We believe that our bond is also blessed by Elders, both past and present, who continue to guide us and our writing.

Jacki Ferro runs *Raw Memoirs*, co-writing and editing the life stories of brave, inspirational people. Qualified in business communication, social planning, and writing, editing and publishing, Jacki is an admin of Brisbane Authors Networking Group on Facebook. When not writing, Jacki loves to dance Zumba and sing a song or two.

Time

By Mocco Wollert

My granddaughter, age twenty-five, does not know who Scarlett O'Hara was -
when I can still smell Atlanta burning.

'Hitler's last days or years' – whatever - might as well be a documentary
on Caesar, crossing the Rubicon.

World War Two has been downgraded to just another war, old news reels are
now presented in colour, the sound of guns has not changed.

Is there anyone still interested in these programmes? Not my granddaughter who does
not know who Scarlett O'Hara was.

The news is filled with obituaries – those famous stars are dropping like flies,
it was only yesterday I was in love with Rock Hudson and Gary Cooper.

Science fiction sits on my wrist, I am booked on the next tourist rocket to the moon,
my phone tells my car where to go.

All the while, time sits in the wings sticking a foot out now and then, waving discreetly,
just a reminder that there is no stopping it.

But it seems to be running faster, feels as if it overtakes events before they even happen.
The wind of change has become a cyclone.

Mocco is a recognised poet and author who lives in Brisbane. Born in Germany, she writes in
English, her second language. Her poems are published in newspapers and anthologies.

Her memoir 'Bloody, Bastard, Beautiful' was published in July 2017. A series of 8 children's books
was published in 2021.

Persistence of Memory

By Renee Hills

'Don't stress. It took me years to learn
the craft. Just keep writing every day.
It might take you years to finish your
memoir.' Our writing mentor means
well. She's young. She's published.
She's an accomplished author.

But a panicked voice is racing like
Lewis Carroll's White Rabbit through
the corridors of my mind shouting,
'I'm late! I'm late! For a very important

date.' Like the White Rabbit's
world, deadlines seem illusionary.
Sometimes I meet them. Sometimes
I don't. But every day I hear an urgent
call to write.

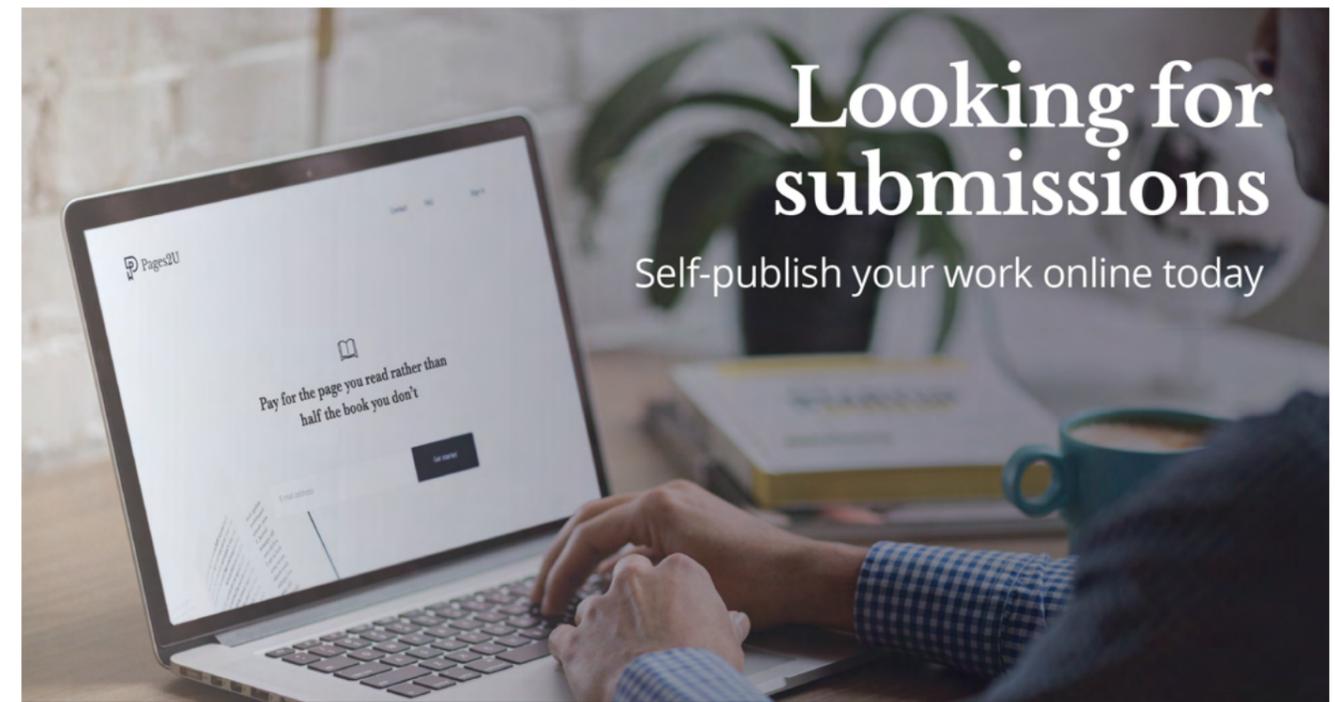
How ironic that now on the far side
of 50, apparently with time to answer
that call, my body transmits its own
urgent demands for care, movement
and energy conservation. Reluctantly,
I relinquish pre-dawn writing. I
remember how well that worked
when the children were small. The
house is still invitingly quiet but now
my mind is blurred with headache.

I am in a Salvadore Dali landscape, the
one they call *Melting Clocks*. There's
such a surreal distortion between the
creative anxiety I feel at the relentless
numbering of days on the calendar,
and my capacity to finish the memoir,

plan out the novel, write the poem.
Time is warped—expansive and finite
in the same moment.

Sometimes though, such as during
QWC's Rabbit Hole Writing Challenge,
I slip quietly into a creative space.
While rain drips softly outside, I write
and write. I do not make the 20,000-
word mark, but for once, the urgent
ticking of the White Rabbit's pocket
watch is quiet and my imagination
roams freely through my memoir
landscape. Dali titled his painting
Persistence of Memory. Perhaps my
persistent memory will keep words
flowing until one day soon, I write
'The End'.

Renee Hills won the opportunity to
publish through the January Rabbit Hole
Writing Challenge's Rabbit Hole Raffle.



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New Management Committee

The Queensland Writers Centre AGM was held on 27th April, 2021, and saw a number of members voted in to the management committee. It's a wonderful opportunity for everyone involved. Outgoing management committee secretary, Judy Gregory, reflected on her time on the MC.

"Being part of QWC's management committee has been an honour and a great source of inspiration. It's given me new insight into the value of a state-wide organisation like QWC, and respect for its ability to offer support and motivation for writers at all levels, right across Queensland. QWC is a welcoming home for writers – a place where people feel they belong. QWC's focus on telling and sharing stories means that everyone has a place – whatever their story, whatever their writing experience, and whatever their writing goals. The management committee has helped me to feel more connected to Queensland's writing community and given me a deeper understanding of the ways different writers work."

Kym Hausmann



Kym has been a proud member of the Queensland Writers Centre Management Committee since April 2017. She was elected Chair at the 2020 Annual General Meeting after serving three

years as Treasurer. Beyond this, Kym holds a Bachelor of Commerce from the University of Queensland and is an experienced financial controller and management accountant. She is also a Graduate of the Australian Institute of Company Directors. In her professional capacity, Kim is the General Manager of Clear to Work and has developed a Financial Literacy for Not-for-Profit Directors course to educate committee members on their financial obligations.

Lara Cain Gray



Dr Lara Cain Gray is a specialist librarian with expertise in collection curation. Her professional past spans roles in library and museum curatorship, academic teaching and research, and corporate communication. She has worked at the British Library, Queensland Museum, QUT and UQ, along with freelance consultancies. Lara has a PhD in cultural studies, with an emphasis on Australian literature, and has been published in a range of commercial and academic publications. At present, she oversees development of cross cultural and multilingual books and EdTech products for use in remote and low-income communities with innovative Australian not-for-profit Library For All.

Kim Douglas



Kim Douglas is an Executive Coach and Management Consultant specialising in change management and business transformation. She holds a Graduate Certificate in Creative Writing and has been an active member of QWC for a number of years. Kim has over 20 years of experience in higher education management including a period as Manager of the Creative Industries Faculty at QUT. With a commitment to volunteering and an interest in contributing to the management of not-for-profit organisations, Kim is looking forward to the opportunity to engage with the Management Committee and QWC members to promote a vibrant and diverse writing community.

Mary McWeeney



Born in the UK, Mary is a qualified management accountant who loves numbers and the stories that can be told with them. She considers herself to be a citizen of the world who has applied her finance skills

to roles in England, Bhutan, Egypt, India, and Africa before making her home in Brisbane. Her professional experience covers commercial businesses and international humanitarian organisations, as well as over a decade in local government here in Queensland. She is not (currently) a writer but loves to read and is keen to lend her professional support to the creative community through her involvement with QWC.

Col Hester



Colin is an applied scientist (applied chemistry) and graduate of Queensland Institute of Technology (1985). He has a long association with the water industry and is currently the Head of Environmental Solutions and unofficial historian at Urban Utilities. In 2017, Col was awarded the Australian Water Association Queensland Water Professional of the Year. A keen writer, Col is the author of numerous peer-reviewed scientific papers and is happiest when researching and writing about local history and industrial heritage. Through his role at QWC, Col aspires to help others find enjoyment, expression and knowledge in the art of writing.

Peter Long



Peter Long has been a public servant, an organisational consultant, and a lecturer in the QUT Graduate School of Business. Peter has a long held interest in community arts and believes in the value of creating opportunities for a wide spectrum of writers, genres, topics and abilities. Peter has been involved in numerous voluntary organisations in Rockhampton, Mt Isa, Townsville and Brisbane. He has an acute

understanding of the value of NGOs, the power of citizens working together, and the need for good governance. Peter is also currently a member of Aspiring Writers, a writing group spun out of the first QWC course he attended.

Carolyn Martinez



Carolyn holds a Masters in Writing and is the owner and director of Hawkeye Publishing. In her role as director of Hawkeye Publishing, Carolyn oversees a team of passionate volunteers, talented interns, dedicated staff and incredibly aspirational authors. Hawkeye was recently approved by the Australia Publishers Association, and in their first year of operation traditionally published three novels – while last year, published eleven. Carolyn is also the coordinator of Brisbane Book Authors, a not-for-profit social-networking group for published authors.

Jemma Pollari



Jemma Pollari is a speculative fiction author from the Sunshine Coast and has been a member of QWC since 2012. In her day job, Jemma is a high-school physics teacher who also runs a side-business as a photographer, web designer and app programmer. Jemma holds a Bachelor of Science Communication (Honours), a Graduate Diploma of Education and a Master of Education. Jemma's ambition is to continue helping foster a sense of purpose and community to other writers through her role on the QWC Committee.

Stephen Torre



Stephen Torre BA (Hons) PhD Qld is a former Professor of English at James Cook University. His teaching and research interests are in the short story, writing and culture in the tropics, and twentieth-century avant-gardes. Stephen was the executive director of the Foundation for Australian Literary Studies and chair of the judging panel of the annual Colin Roderick Award for 10 years and is now a Life Governor of the Foundation. Stephen is the patron of Tropical Writers Inc, a member of the founding committee of the Cairns Tropical Writers Festival, and a continuing member of its program advisory committee.



Grief, Ghosts and Giving Yourself Permission

My Spirited Stay In The Fishbowl

By Lara Cain Grey

Quiz time. Which would you choose: A room of one's own, or a room with a view? They're equally appealing to most writers – and never moreso than in the age of lockdowns and limitations. The first time I settled myself into the Queensland Writers Centre's 'Fishbowl', pulling the velvet curtain behind me and gazing out past the book stacks towards the Brisbane river, it dawned on me: I had found both! I savoured the privilege of a secluded space that required nothing of me but more words on the page, with a treasure trove of research material sitting just beyond my glass enclosure in the State Library of Queensland. If I couldn't write my novel here, I simply couldn't write my novel.

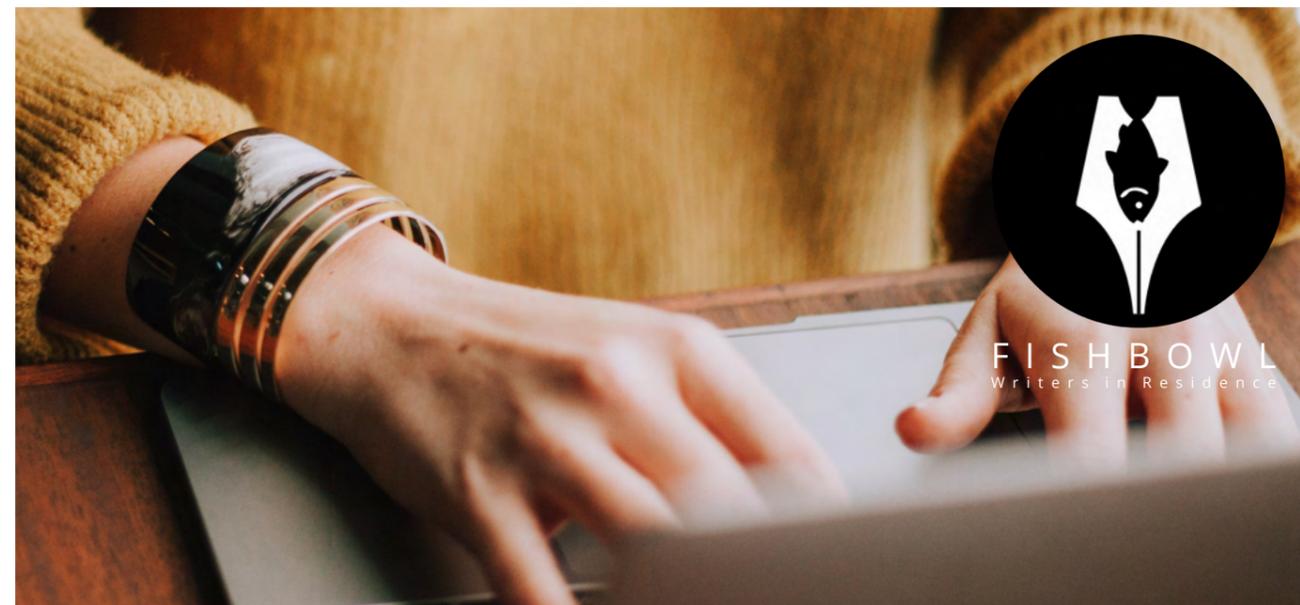
The Fishbowl Residency provides writing space and mentoring over 10 weeks to help writers achieve their creative goals. Some participants conjure a whole draft in that time; others manage to sharpen, polish, or finish a long-term project. The application process asks you to submit detailed, achievable outcomes and a practical pathway to reaching them. I'm pleased to say that I met, then surpassed, my initial aims, with some surprising twists and turns along the way.

My YA novel, *I Am Light*, is set in Brisbane in the 1920s. It examines the influence of spiritualism on a grief-stricken girl whose family is recalibrating in the wake of the First World War and the Spanish Flu. Seeking healing, she becomes obsessed with newspaper coverage of Sir Arthur

Conan Doyle's Australian speaking tour. When the famous writer, an enthusiastic spirit communicator, announces his Brisbane dates, Maggie is inspired. Could he be the one to explain why she's seeing strange shadows in the night?

The early research behind this project brought me joyful relief from all that 2020 hurled our way. Like so many others, my professional office life had become a work-from-home life, and my family's school-sport-social schedule was a sanitised shell of its former self. I committed to taking a few layers off my long term To Be Read pile, including tackling the complete *Sherlock Holmes*. This reading sent me wandering around online until pieces of a fascinating story puzzle began jumping out at me. I finally understood the curious claim writers sometimes put forward: the story found me, not the other way around. Before I knew it I'd lined up thrilling moments of data gathering, like visiting the Spiritualist Church in Spring Hill, where Sir Arthur laid a foundation stone in 1921.

I was inspired! But I was also limited. As much as I love both my family and my job, it's notoriously hard for your writing fingers to fly with everyone under your feet. But this feeling is hardly new to the Covid age. Creative souls have always struggled to carve out space without feeling selfish; without worrying that the children will be neglected, or the boss will be resentful, or the goldfish will starve. Many of us tend to put everything else before our 'frivolous' desire



to write. One key benefit of securing a residency is the sense of permission it lends to the creative process.

I applied for the Fishbowl Residency with the hope of turning my pages of scrappy notes and news clippings into a workable chapter outline. I also aimed to answer some burning research questions (how exactly did newspaper delivery work in 1921?) and get 10,000 useful words on the page. I took a week off work to kickstart the process and hit my wishful word limit in that week. Sure, many of those words were later sacrificed to the red pen, but they were no longer hiding in my head, and that was powerful.

Beyond that glorious week, I fitted my Fishbowl days around other commitments, but adding it to my diary made me accountable. The novel had become a living, breathing, WIP, no longer just a bright idea. Even if only one or two days a week could be devoted to it, it was taking shape.

With the SLQ's impressive newspaper collection at my fingertips I locked down many crucial details of my historical setting. I spent a delicious day leafing through the *E Jack Cutting Book*, for example, a carefully collated scrapbook of 1920s spiritual stories, donated by Brisbane local Eustace Jack. The further I delved into this world of mediums, fairy photos, and life after death, the more I began questioning my own beliefs. Was it merely luck that had me sitting in the Fishbowl 100 years to the day from

Sir Arthur's Brisbane sojourn?

QWC's hard working in-house editor, Sandra Makaresz, provided feedback on my chapter outline, and later some draft pages. All the while, I benefited from the friendly faces of the QWC team, who work tirelessly to connect writers with learning opportunities, industry insights, and each other. Simply being around people who care deeply about books and writing is always encouraging. Find your tribe!

So now Maggie, Arthur and I have been left to our own devices, but I feel confident we will build a strong story on such solid foundations. And whilst I no longer get to hide out in my fishy carapace, I'll be back to enjoy the view - and the company - as the novel progresses.

Dr Lara Cain Gray is specialist librarian with expertise in collection curation. Her professional past spans roles in library and museum curatorship, academic teaching, and corporate writing and editing. At present, she oversees development of cross-cultural and multilingual books with innovative Australian nonprofit publisher Library For All. She holds a PhD in cultural studies, with an emphasis on Australian literature, and participates enthusiastically in the Australian writing and reading community via her blog *Charming Language*.

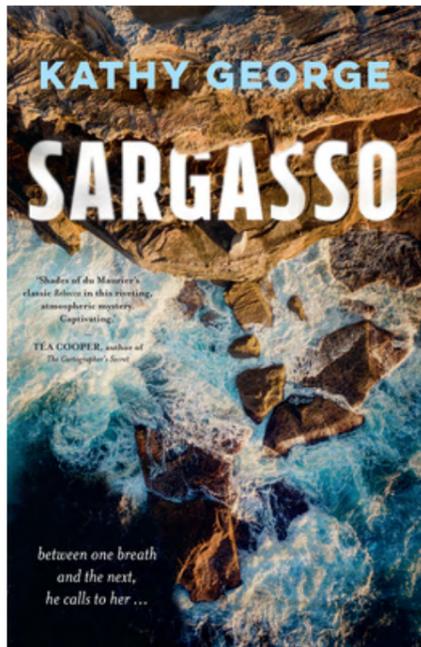


Image Credit: Anna Jacobson

Never Give Up

The Story of a Manuscript

By Kathy George



Towards the close of 2011—remember this date—I was in my final year of a creative writing degree at the Queensland University of Technology. I was completing a unit called Novel & Genre, about understanding and analysing genre (for example, Romance, Western, Fantasy, Sci-fi) and our final assessment stipulated

we write something in a genre of our choice, but something we wouldn't normally consider, something that would put us out of our comfort zones. I wrote in the Gothic genre, in the voice of a little girl, and received a HD, and after I finished university I decided to turn it into a full-length novel. I'd never had a novel published before but I had written manuscripts, which had all been rejected, but I thought I knew what I was up for. All the same I struggled with the narrative. The plot was cumbersome and unwieldy, and most days I couldn't get it to do what I asked of it. I wondered why this particular book was so hard. (I know now for a fact that some books are harder to write than others.) But finally in 2013 I was finished, and much to my delight Sargasso was selected for the QWC/Hachette Manuscript Development Program.

By the close of 2014 I had taken on board Hachette's suggestions and done a rewrite, but they rejected the reworked version and I was no nearer to finding a publisher. Then the Gods in the form of the writer,

Les Zig, smiled on me and found me an agent, and the agent found me a publisher, and the publisher loved the work, but wanted changes and another rewrite. Another rewrite that was subsequently rejected. The ending failed to please. They didn't like this, they didn't like that. The agent and I sat on our hands for a bit, and then I entered Sargasso in the 2015 Queensland Literary Awards (for a second time) and, again to my delight, it was shortlisted in the unpublished manuscript/emerging author category. The shortlisting gave me a mentorship, and I produced yet another draft, rejected by another round of publishers. (Although one anonymous staff member sent me a three page list of things to consider, and suggested that Sargasso was an Australian Wuthering Heights for the modern-day reader, a phrase I still use when describing the novel.) Sadly, at this point, my agent, who had worked tirelessly, said she didn't think there was anything further she could do.

I didn't give up. In 2017 I found an agent in New York. I found her by

accident—she represented another writer from Tasmania—and I saw from her website that there were things about Sargasso she might like, and I emailed her a query. Within 24 hours she asked to see the entire manuscript. I was lucky—this turnaround is highly unusual. She said she loved the work. She did ask for some edits, but she was specific about what she wanted, and explained her reasoning. She went away and tried to sell Sargasso but Trump had just come into power and American publishers were cautious. 2018 slid by. All this time I wrote other things. I was shortlisted for competitions, published in anthologies. I attempted other novels.

I entered Sargasso in yet another competition in late 2019, and promptly forgot all about it. It was a long shot, I thought, but I had nothing to lose. And in March 2020, Harlequin phoned to tell me Sargasso had been shortlisted for the ASA/HQ Commercial Fiction Prize. They said the work was clever, and darkly Gothic. Later, they called to tell me I hadn't won, but they nonetheless wanted

to take Sargasso to acquisitions. The Commissioning Editor said they'd all read the manuscript a number of years ago and loved it, but at the time there'd been some concern it was not commercial fiction, and they'd passed on it. Now they'd all read it again, and loved it even more. Now they wanted it, and they were going to say so. Or vote on it. Or whatever they do at acquisition meetings. So I endured another agonising wait. I woke in the small hours wondering what I would do if they said no. How I would cope, most importantly how I would go on writing? I told a few of my closest writing friends because the enormity of the secret was too much. Then I had an email. Sargasso was going to acquisitions the following morning! At lunch time Harlequin phoned to say their acceptance was unanimous. I remember that I struggled to speak. Then I babbled, and when I got off the phone I shrieked and then I cried, bawled my eyes out. After all this time and all this work, and all the efforts of many and various people, including my family who had put up with my highs and my lows, Sargasso was to be published. And on 3 February

2021, it was. Remember the date at the beginning? 2011. Ten years. It is a fairy-tale come true.

And the moral of this story, in short, is not to give up. Never give up.

Kathy George has been a participant in the QWC/Hachette Manuscript Development Program, was shortlisted in the QLA's Unpublished Manuscript/Emerging Author category in 2015, and was recently shortlisted for QWC's *Adaptable* program. Her Gothic novel, *Sargasso*, published by Harlequin Australia, is out now.



Behind the Scenes

The Curtain Project

By Aleisha Yu



Aleisha is an avid reader of translated Asian works, graduating from QUT in 2020 with a Bachelor of Business and Creative Industries majoring in Advertising and Interactive and Visual Design. She was employed by the Queensland Writers Centre as a Graphic Designer after completing two successful internships. With the team, she creates a range of visual assets and marketing collateral for upcoming workshops and events.

Working at the Queensland Writers Centre as a graphic designer has given me the opportunity to work on a wide variety of projects. One of my latest undertakings was our amazing new curtain, which you can now see brightening up our workshop space. As seemingly innocuous as a curtain project may seem, the background workings and development to get it to its final stage was a rollercoaster of research, learning and problem solving.

In one of our regular team meetings, the task of replacing the existing curtain was put onto my to-do-list. Since the Centre had been closed due to COVID-19 restrictions, we hoped that our members would be re-energised when coming back into the Centre with a new updated space.

The curtain surrounding the office was comprised of three individual panels, two of which were 12.5 x 2 metres and one which was 8 x 2 metres. We commissioned one of our past interns, Rowan Campbell, to design an image that would relate to our work in a fun, bright and uplifting way. I think you'll agree that Rowan met the brief.

During the design period, we also reached out to printers to see if they could print on fabric for our size specifications. If you've seen the workshop area and its old gold curtains you'll know this was no easy feat. We were lucky to work with Matt from Flash Graphics who provided us with sample fabrics and test prints for the final piece and advice for the final product.

Once the curtain was designed and printed I headed over with my family's ute, loaded it all on and brought it to the Centre. It was an interesting sight to see as I, a barely 5ft Asian woman was hauling a 30kg, 2-meter long rolled-up curtain over

my shoulder like a lumberjack. Much to our CEO Lori-Jay's disappointment, a photo was not taken to capture this moment.

We now had this printed, uncut piece of fabric, but our next task was figuring out how to attach it to the current set-up. I reached out to various tailors with little success, before finally stumbling across the Australian Sewing Guild, who connected with local Brisbane sewing groups.

Sharon from Materials Girls based in Nundah got back to me about the project. Before accepting the project, she came into the office to get a better scope of the full project. We ran through ideas and came up with a game plan together. Sharon also stated that she wanted to donate her time for this project. It was an amazing offer that demonstrated the values of this organisation and their commitment to community projects. We couldn't have asked for a better collaborator.

The day finally came to start attaching this curtain. I walked into work with my portable ironing board, iron and quilting pins ready to get started. Preparing the curtain involved trimming, ironing and pinning each side of the curtains. Over 70m of fabric in all had to be completed, taking over 12 hours in prep time alone.

The first day went without a hitch. We started with the smallest curtain, and it was quickly attached and rehung onto the rail with little difficulty. Despite my various 'knocks on wood', the next two curtains would prove more difficult, but Sharon had solutions for each dilemma that unfolded.

Over the span of four days, Sharon and our volunteers powered through this project and did an amazing job bringing it all together. We hope you'll come in and see it soon!



Left to Right: Lori-Jay Ellis, Aleisha Yu, Sharon Hall & Tiana Collins





Time

By Kelli Hawkins

Sigh.

As a writer – and a human being – I sometimes feel like time is my greatest friend and biggest enemy rolled into one. Time is niggardly, thieving, deceitful. And always deeply unfair, particularly to writers. Yet we need it, crave it, desperately plead with our gods of choice for more of it.

When I started my debut adult fiction novel, *Other People's Houses*, I – like most new, unpublished writers – struggled to find the time to scribble a few hundred words down here, to tap a couple of hundred into my keyboard there. It was difficult to justify getting up early or staying up late to write around jobs I was actually getting paid for, not to mention looking after my kids, socialising – generally living a kind-of normal life. I certainly didn't tell anyone I was writing a novel. Well, just my husband (to avoid being served divorce papers). The process ate greedily into what little free time I had.

So often, I thought to myself, *why do I do this?*

Writing a novel is such a massive undertaking. It swallows up years of your life in great big gulps and there is no guarantee you'll ever produce a novel that will see the inside of a bookshop. And yet, most days, I sat down and did it. Indeed, I wrote three novels before starting *Other People's Houses*. Three novels that still languish, unpublished, in my bottom drawer. But, for some reason, I kept going. The first draft of *Other People's Houses* took around a year to complete. A year. A year of my life spent writing words – that may or may not have been any good – onto paper. Hundreds of pages of words. And that was just the first draft.

Who does that to themselves?

And, as any writer can attest, the first draft is only

the beginning. After that, comes the whole put-your-manuscript-away-for-ages thing. (Again, more time.) Then rewriting. Editing. Repeat as needed. (Hint: it's probably needed quite a lot.)

For me, another year passed before I started to enter *Other People's Houses* into writing competitions; ones that provided feedback. That feedback was invaluable. And it invariably led to more rewrites, more editing.

More time.

But I persevered. Eventually the book found a publisher and finally, in March this year, it hit the shelves. More than five years after the germ of an idea – that of a grieving woman who attends open houses on Sydney's wealthy north shore, taking a memento from each one – came to me as I lay in bed one ordinary October night. Seeing the book out in the world is an incomparable feeling, there's no doubt about it. It's a feeling I often doubted I would experience during the arduous but somehow still precious writing process.

I was a different person when I started writing *Other People's Houses*, five years ago. Time – insatiable time – took its toll, that's for sure. It was while I was in the final stages of writing that novel that my that husband was diagnosed with terminal bowel cancer. He was given two months to live. We were graced with almost nine before he died. I didn't write much at all for a long time after his diagnosis. Time darkened. Moved faster. Much, much too fast.

Until finally, for our little family, it ran out completely.

Three months after Matt's death I started to send *Other People's Houses* to agents. I was in limbo at that point. Grieving, taking time away from my day job, spending crucial hours and days and weeks with my teenage

children; all of us in shock, trying to come to terms with our changed circumstances. But I made a conscious decision to try to get *Other People's Houses* published. I knew it was now or never. If I didn't get this book published, I'd give up writing, return to my office job to support my family and put aside for good the pull of words and sentences and the characters who lived in my head.

As it turned out I found an agent quite quickly (though most didn't respond to my queries). In turn, my agent found a publisher for both *Other People's Houses* and my children's book *The School for Talking Pets* (to be released in September 2021, both with HarperCollins Publishing). It all happened within a couple of months. My life completely changed direction. Timing – yet again – was everything. And I found that editing and proofreading and emailing publishers and my agent provided an invaluable distraction from my grief.

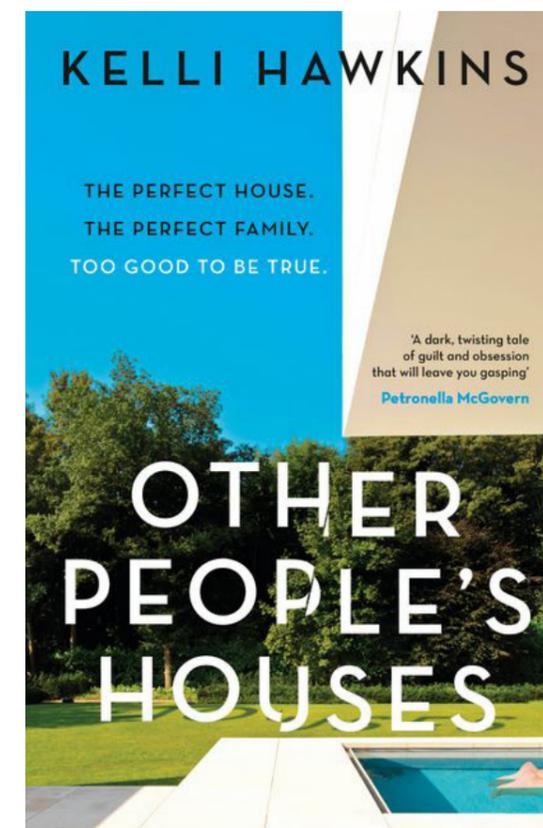
So. Time, hey? It's a doozy.

My advice to writers – no, not just to writers, to all human beings – is to accept your limited time in this world. Put yourself out there. Travel (overseas, or around the block). Laugh. Pause. Take in what's around you. Your family, perhaps. Or the view. The magnificent scent of a eucalypt on your walk to the bus station. And write, of course, if it's what you want – if it's what you need – to do.

Know that if you use your time, and take your time, eventually novels do get written, edited and even published. You just need to keep sitting down and putting those words onto paper.

Trust me.

Though it often may not seem it, time is on your side.



Kelli Hawkins writes novels for adults and children as well as reports for a private investigator. Over the years she's travelled whenever possible and worked all kinds of jobs: she's been a political journalist, a graphic designer, a mystery shopper – even a staple remover. She lives in Newcastle with her two teenagers.

Chasing the Wild Pineapple

Sandy Curtis – ‘Bilo’ to Berlin

by Lesley Synge



Image: Sandy Curtis

It's noon at the Bundaberg Art Gallery and, as arranged, through the entrance springs Bundaberg's most famous writer, Sandy Curtis.

For the next couple of hours, we belt through a startling range of topics, starting with her 1950s childhood in the very small town of Biloela west of Gladstone, where she ended her formal schooling at the age of 15. Marriage and family saw Sandy move to Bundaberg, the commercial centre of the region which produces 25% of Australia's fruit and vegetables.

It wasn't until her 40s when she emerged from family responsibilities to write. An unusual background to a successful writing career, but Sandy Curtis's dynamism is anything but conventional.

Drawn to the paying genres of romance and crime, she signed up as one of QWC's first members. In 2006, her passion for professional development inspired her to found, and run, WriteFest, one of many examples of her extensive community service.

WriteFest focused on publishing industry workshops rather than being 'another writers festival for readers' and became a vital annual event for 11 years. One presenter requested Sandy to purchase a large, fresh leg of lamb for him. Later, on stage, he demonstrated how easily a credit card could slice through flesh. A workshop that aspiring crime writers would never forget!

With seven romantic thrillers set in Australia under her belt (Pan Macmillan; Clan Destine Press), Sandy is thrilled with the reach of her print and e-books. German readers in particular have taken to her oeuvre, in translation.

Still reeling from the recent death of her husband, Sandy is optimistic about completing three more novels. 'There's never enough time in a day!'

What stands out as we part, is the effervescent life that Sandy has created for herself and how she has so magnanimously shared her enthusiasm and skills with her local community.



Signora Bella, May 2019 Credit SLQ

Lesley Synge holds an MA in Creative Writing from UQ. Her novella, *When Giuseppe Met Jackie*, won Ravello Tales Award (Italy) and her non-fiction has twice won the Lorna McDonald Essay Prize. Her latest poetry collection is *Signora Bella's Grand Tour*. She is a founding member of QWC.






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Taking the Slow Road

By Maree Kimberley

Fifty-eight. That's my magic number. It's the age I am now, the age when I achieved my goal of walking into a bookshop and seeing a book with my name on the cover sitting on the shelves.

I'd dabbled in writing for most of my life but didn't start to take it seriously until I started a creative industries degree in my late thirties. In my second year at uni I picked a subject that changed my life: *Writing for children and young adults*.

I'd always thought writing for kids would be too hard. I was right. Writing for children and young adults is hard. But it's also where I discovered my writing passion.

The major assignment for that course became the basis of my first children's manuscript, titled *Shark Boy*. An editor from an Australian publishing house loved it and took it to acquisitions. The marketing department rejected it.

I still haven't quite forgiven them...

In 2005 I had my first taste of success when an education publisher accepted my children's novella. The editor told me it was one of the cleanest manuscripts they'd worked with. That gave me a real boost. But I also made a very rookie mistake and signed over my copyright to them.

I learned an important lesson. Don't be too eager to sign your first book contract: always read it carefully and get professional advice.

In 2006 I was accepted into a Master of Arts in young adult fiction at QUT with five other writers. This was a fantastic experience that gave us a chance to learn from industry experts, including a fiction editor working for a highly regarded publisher. She invited each of us to send her our manuscripts as soon as they were ready.

I submitted my manuscript, *Girl in the Shadows*, with high expectations. After all I had direct access to an editor who was a decision maker, which is a rare thing for an unpublished writer. When she rejected my manuscript I was devastated.

I thought I'd blown my best chance at publication. I threw myself onto the bed, cried into my pillow and decided I'd never write again. Once I'd calmed down a bit, I did some soul searching into why I wrote and what I wanted from writing. Ultimately, I decided that I would always write, no matter what, because writing is an essential part of who I am.

But that didn't diminish my dream of seeing my novel in a bookstore

In 2010 I was invited to do a creative-practice-led PhD. During my Masters I'd really enjoyed the research component and so I jumped at the chance to do more study. Not only for the access to all those beautiful libraries but for the time and space to spend working on another novel.

In the meantime, I continued to submit *Girl in the Shadows* but without success. Eventually I put it aside and focused on my PhD manuscript, *Dirt Circus League*.

In 2011 I went to Varuna Writers House to work on the manuscript with the help of a wonderful mentor, Stephen

Measday. It was a very rough first draft but Stephen saw the story's potential and encouraged me. While at Varuna I recorded a three-minute audio reading from *Dirt Circus League*. Later, this became a turning point on my road to publication.

I finished my PhD in 2014 and spent several months polishing the manuscript before submitting it to publishers and agents. I worked hard on my submission skills and had several requests for the full manuscript but ultimately no offers.

Then in 2016 Danielle Binks, who'd heard my Varuna reading back in 2011, contacted me. She'd just joined Jacinta Di Mase as a literary agent focusing on children's and young adult books and asked about *Dirt Circus League*.

I sent Danielle the manuscript. She saw its potential but also wanted changes. Big changes. Specifically, she wanted my third person point of view with three separate character voices to be changed to a single character, first person point of view.

That was a huge challenge. I had to ask myself some tough questions. Did I want to do it? Could I do it? And how would I do it?

I talked to a trusted industry insider who advised me to think about whether I could make the changes and still have it be the book I wanted. I decided, yes.

I got to work. It took more than a year to get it to where I thought it was ready to resubmit to Danielle. When she accepted my rewrite and I signed with her we were both over the moon!

Danielle pitched my novel to Australian publishers in August 2018. Then, in early September, she emailed me

saying "Text want to talk to you!"

This wasn't a contract offer. It was an opportunity for me to convince the editor I was prepared to work hard, listen to feedback and follow advice to make the book the best it could be. I remember the editor commenting that it was clear this wasn't my first manuscript, and she could tell I'd spent several years working on my craft.

The phone call went well and I signed a contract with Text Publishing in September 2018 with the book slated to come out in early 2020. That date was pushed to October 2020. Then came covid...

Finally, March 30, 2021 was my publishing day. Eleven years after I started writing the manuscript and around 20 years after I set myself a goal of publishing children's/young adult novel, I walked into a bookstore and there it was.

Dirt Circus League on the shelves, with my name on the cover.

It was worth the wait.

Maree Kimberley is a writer from Brisbane. Her work has been published in several anthologies, including *The Year's Best Australian Fantasy and Horror 2015* and *Defying Doomsday*. *Dirt Circus League*, her first novel for young adults, was inspired by the remote landscapes of Cape York and her fascination for neuroscience.



Competitions & Opportunities

Creative Arts Fellowship

Price:	FREE
Prize:	\$10,000 grant and four-week residency at the library with access to collections.
Length:	Max ten pages
Deadline:	10 th July

The Creative Arts Fellowship and Creative Arts Fellowship for Australian Writing are for works inspired by the Library's unique, rare or comprehensive collections. Works can be at any stage of development but must require direct access to the collections to progress or be completed. The final work, which does not have to be finished within the residency period, should showcase the collections in unique or interesting ways, and acknowledge their contribution through commentary or in the artwork.

National Playwright competition

Price:	\$40
Prize:	\$300 and performance of the work.
Length:	Equivalent to a production no less than 25mins to a maximum of 45mins.
Deadline:	31 st June

Playhouse Players Inc. are running the National Playwright competition for its 20th year. The competition encourages emerging writers to write one act, original plays in English that are suitable to be performed by Playhouse Players Inc or another nominated Theatre Company. Winners will see their work performed as well as receiving a cash prize. Three successful One Act Play scripts (judged by an independent panel of Judges) will be performed for four premiere performances each in December.

Children's Peace Literature Award

Price:	\$15
Prize:	\$3000

Length:	Published book
Deadline:	31 st July

Sponsored by Psychologists for Peace, the Children's Peace Literature Award is biennial award to Australian authors of books for children that encourage promote peace. It is open to young people (up to 18 years) who have a book published between 1st July 2019 and 30th June 2021 with a theme or main character(s) encouraging the peaceful resolution of conflict and/or promoting peace at the global, local or interpersonal level.

2021 Newcastle Poetry Competition

Price:	\$33
Prize:	\$15,000 and publication in the 2021 anthology
Length:	Max 200 lines of poetry
Deadline:	28 th June

A poetry competition for all Australians. It is run by Hunter Writers Centre and sponsored by the University of Newcastle. Poems must not include the name of the author or any identifying marks.

Wyndham Writing Awards

Price:	Free
Prize:	Publication in the Wyndham Writing Awards Anthology 2021
Length:	Flash fiction 100-600 words; 1 poem up to 60 lines; short story 1,500-3,000 words
Deadline:	30 th June

Wyndham City is again hosting the Wyndham Writing Awards. Prizes will be awarded for unpublished works in three categories: short story, flash fiction and poetry. Supported by Arts Assist, the awards aim to recognise, inspire and encourage emerging adult writers from Victoria.

The ACU Prize for Poetry

Price:	\$25
Prize:	\$10,000
Length:	80 lines
Deadline:	5 th July



Established in 2013, the ACU Prize for Poetry is one of Australia's most prized poetry awards, receiving hundreds of entries each year. Through it, the Australian Catholic University aims to support the emergence of new and dynamic Australian Poets and poetry. The prize will be awarded to the most outstanding poem on the theme of Resilience.

E.M. Fletcher Writing Competition

Price:	\$20 HAGSOC members, \$30 non-members
Prize:	\$1,000, special HAGSOC member prizes and publication
Length:	1,500-2,000 words
Deadline:	15 th July

The Heraldry and Genealogy Society of Canberra (HAGSOC) is running the E.M. Fletcher writing competition to reward the best short story on the theme of family history/genealogy. Open to Australian residents over 18 years, the winner will have their work published in an edition of The Ancestral Searcher (TAS), HAGSOC's quarterly journal.

Anthology Poetry Award

Price:	Early Bird - €10 per poem; final deadline - €15 per poem
Prize:	€500 and a 1-year subscription to Anthology magazine
Length:	3,000-5,000 words
Deadline:	Early bird - 31 st July; Final deadline -31 st October

The Anthology Poetry Award was established to recognise and encourage excellence in the craft of poetry writing and to provide a platform for publication. Entries are invited from poets of all nationalities and there is no limit to entries per person. Open to original and previously unpublished poems in the English language, the theme for this year's poetry award is Freedom.

Venie Holmgren Environmental Poetry Prize

Price:	\$10
Prize:	\$1,000

Length:	80 lines
Deadline:	26 th July

Rabbit: a journal for non-fiction poetry, and Holmgren Design are offering Australian poets the opportunity to submit their best unpublished poems on an environmental theme. The winning poems will be published on www.holmgren.com.au and in Rabbit. The competition is in honour of poet and environment activist, Venie Holmgren.

Sydney Hammond Memorial Short Story Writing Competition

Price:	\$12
Prize:	\$250 Hawkeye Gift Voucher
Length:	1,000 words
Deadline:	1 st August

Hawkeye Books are seeking light-hearted, positive stories on the theme of courage for this Sydney Hammond Memorial Short Story Competition. The judges will favour stories with critical thinking, humour and/or a point of difference. The top 40 stories will be published in an anthology and the winner's story will inspire its front cover design.

Henry Savery National Short Story Award

Price:	\$5
Prize:	\$150
Length:	60 lines
Deadline:	31 st August

The Fellowship of Australian Writers Tasmania is seeking original, unpublished poems for the FAW Tasmania Poetry Prize. Results will be announced at the FAW October general meeting and all prize winners will be notified.

Sunspot Lit: Rigel 2021

Price:	\$5
Prize:	\$750 and publication
Length:	5,000 words
Deadline:	30 th June

Sunspot Lit is an international literary journal. For their Rigel competition they are looking for the single short story, novel, novella, graphic novel, or poem that outshines all the rest.



Richell Prize for Emerging Writers	
Price:	\$20
Prize:	\$10,000 and a 12-month mentorship with Hachette Australia
Length:	20,000 words
Deadline:	9 th July

Hachette Australia, along with the Richell family, has launched the Richell Prize for Emerging Writers 2021. Open to unpublished writers of adult fiction and adult narrative non-fiction the Prize will be judged on the first three chapters of a novel, along with a synopsis and a statement about how the author's writing career would benefit from winning. Writers do not need to have a full manuscript at the time of submission, though they must intend to complete one.

The BR4R Seeking Asylum Poetry Prize	
Price:	Free
Prize:	\$300 and publication
Length:	50 lines
Deadline:	15 th August

Ballina Region for Refugees is running this poetry competition to celebrate the positive contributions that refugees make to our communities. They are seeking poems that consider the experiences, aspirations and hopes of refugees and asylums seeking a home in which to build new, meaningful and safe lives. Open to anyone living in Australia, the theme for this year's competition is 'Time for a Home.' Winning entries and selected runners-up will be published in Social Alternatives.

Aurealis	
Price:	Free
Prize:	Short stories 2,000-8,000 words; non-fiction 500-2,000 words
Length:	50 lines
Deadline:	30 th September

Established in 1990, Aurealis is one of Australia's most successful science fiction/ fantasy magazines. They are currently open to unsolicited submissions of unpublished science fiction, fantasy or horror non-fiction and short story pieces. They do not publish horror without a supernatural element.

FAW Tasmania 2021 Poetry Prize	
Price:	\$5
Prize:	\$150
Length:	60 lines
Deadline:	31 st August

The Fellowship of Australian Writers Tasmania is also seeking original, unpublished poems for the FAW Tasmania Poetry Prize. Results will be announced at the FAW October general meeting and all prize winners will be notified.

Self-Editing for Writers 1

Foundations

Belinda Pollard

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Please send all general submissions to: submissions@affirmpress.com.au

Check website for full submission details: <https://affirmpress.com.au/submissions/>

Allen & Unwin

Please note Allen & Unwin only accepts manuscripts correctly submitted through their electronic system. Any hard-copy submissions mailed in will be recycled. Also that, despite its name, The Friday Pitch is open to submissions all week!

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<https://www.boolarongpress.com.au/writers/submission-guidelines/>

Carina Press

Harlequin's digital-first adult fiction imprint. Currently acquiring all subgenres and heat levels of romance (excluding inspirational romance), new adult, historical romance, mystery and crime, action adventure, science fiction, fantasy and interactive adventures. Does not accept unsolicited submissions of novellas under 35,000 words.

<https://www.carinapress.com/shop/pages/write-for-us.html>

Escape Publishing

Digital imprint of Harper Collins Australia. All submissions must include a central romance or romantic elements focused on lead characters and an uplifting ending.

<https://www.harpercollins.com.au/escapesubmission/>

Ginninderra Press

Hard-copy submissions only. Accepts non-fiction, poetry, and collections of fiction. Must enquire before submitting children's books. NOT accepting novels at present. Enquire before submitting children's books.

<http://www.ginninderrapress.com.au/getting.html>

Giramondo Publishing

Submissions closed until December.

<https://giramondopublishing.com/submissions/>

Hachette Australia

Accepts fiction, non-fiction, children's and YA. NOT looking for science fiction/fantasy, horror, illustrated books, cookbooks, poetry, screenplays or academic works.

<https://www.hachette.com.au/submissions/>

Hawkeye Books

Submissions now open. Looking for creative non-fiction, fiction, self-help books, memoirs and picture books.

<https://hawkeyebooks.com.au/submissions/>

Harlequin Books Australia

Seeking strong commercial works of fiction, memoir or non-fiction Australian stories for women.

Minimum 80k words.

<https://www.harpercollins.com.au/harlequin-books-submissions>

Mills & Boon

Accepts a wide range of romance. Online submissions open. Visit website for details.

<https://www.millsandboon.com.au/submissions/>

Odyssey Books

Accepts unsolicited fiction, memoir, narrative non-fiction, picture books, and novellas. Traditional publishing with direct submissions welcome; no agent required. No advance paid. Self-publishing options available.

<https://www.odysseybooks.com.au/submissions/>

One More Chapter

Currently closed for submissions, but will open up again very soon. See website for updates.

<https://www.onemorechapter.com/>

Pantera Press

Seeking well-written fiction and non-fiction, with best-seller potential and international appeal. Currently NOT accepting picture or illustrated books, cookbooks, self-help books, health and well-being books, travel books, poetry, play scripts, short stories, compilations, chapter books or children's books (for ages 12 and under).

<https://www.panterapress.com.au/submit/>

Pan Macmillan

Currently interested in contemporary drama, sagas, psychological suspense, crime and thrillers, historical, and literary fiction; narrative non-fiction, contemporary issues, memoir, history, true crime, lifestyle and health, mind body spirit; junior and middle grade fiction, young adult/crossover fiction.

<https://www.panmacmillan.com.au/submissions/>

Penguin Australia

Submissions now open. They do not accept plays/scripts, individual short stories, science fiction/fantasy, poetry, picture books or educational textbooks.

<https://www.penguin.com.au/getting-published/>

Rhiza Press

Currently considering unsolicited submissions for young adult fiction through Rhiza Edge and query letters for manuscripts suited to the Rhiza Press digital list.

<https://wombatrhiza.com.au/rhiza-press-submissions/>

Scribe Publications

Submissions closed. They only accept submissions during seasonal three-week windows; the next window is 1 September through to 21 September.

<https://scribepublications.com.au/about-us/submissions>

Sidharta Books & Print

Currently only considers manuscripts that have been professionally read (in entirety) by their own listed editors. Submissions via email with brief synopsis and author bio.

<https://publisher-guidelines.com>

Text Publishing

Broadly interested in publishing fiction and non-fiction, including middle-grade and young adult. Currently NOT accepting poetry, play scripts or picture books, individual short stories, technical manuals, cookbooks, how-to guides, travel guides or educational textbooks.

<https://www.textpublishing.com.au/manuscript-submissions>

Ultimo Press

Ultimo Press is an independent publisher established in 2020 with the simple ambition to

become home to Australia's best storytellers. Accepts general and literary fiction and non-fiction. Submission guidelines in the contact section of the home page.

<https://www.ultimopress.com.au>

University of Queensland Press

Submissions only accepted during the first week of each month. Currently accepting unsolicited submissions for literary fiction and non-fiction. Poetry, children's and YA are currently closed for unsolicited submissions.

<https://www.uqp.com.au/pages/submissions>

Ventura Press

Accepting submissions of contemporary fiction, historical fiction, crime/thriller fiction, memoir, mental health, and history. Currently NOT accepting children's fiction and nonfiction, poetry, young adult fiction or non-fiction, or illustrated books of any kind. Currently only accepting submissions on Fridays.

<https://www.venturapress.com.au/submissions>

Walker Books

Unagented writers can only submit on Walker Wednesday. Check the website for the upcoming Walker Wednesday dates in 2021.

<https://walkerbooksaus.typeform.com/to/MktCaKMM>

Wombat Books

Accepting unsolicited manuscripts via online submission.

<http://wombatbooks.com.au/index.php/authors/submissions>

Member Milestones

Alexandra McCallum

Alexandra McCallum was commissioned by online platform Running Dog to review the finals of the Kier Choreographic Award.

Christine Wells

Christine Wells, author of the upcoming *Sisters of the Resistance*, sold a second historical novel, *Her Secret War*, to Lucia Macro at Morrow, HarperCollins, New York.

Josh Donellan

Josh Donellan's fiction podcast *Six Cold Feet* was nominated for an award in the Best Fiction category of the Australian Podcast awards.

Nola Passmore

Nola Passmore (writing as Nola Lorraine) has recently had her historical novel *Scattered* published by Breath of Fresh Air Press. It's a tale of mystery, adventure, faith and romance; and is available from Amazon and Koorong.

Jim Page

Jim Page has recently published an entry '*Philosophy of Peace*' in The Internet Encyclopedia of Philosophy (<https://iep.utm.edu/peace/>), and also an article '*Is kindness enough?*', in *Australian Ethics*, 20(1): 3,4. 2020.

Christine Hand

Christine Hand's short story *Amazons up in Arms* was published by Adelaide Literary Magazine.

Rosemary Stride

Rosemary Stride's short story *Never Again* is published in the Stringybark Anthology, 'Golah Sing'. Her memoir, *Hindsight*, was commended in Scribes 2020 Short Takes competition.

Peter Papathanasiou

Screen Canberra has provided funding for a television adaptation of Peter Papathanasiou's memoir *Little One* (published by Allen & Unwin).

Katherine Franks

Katherine Franks has self published her second novel *The First Wave*, a thriller set in the beautiful Sunshine Coast of Qld.

Fauun

Fauun published a first novel titled *1991*.

Sinval Aragao

Sinval Aragao has self-published *Aliny's story living with domestic violence*, the story of his niece's murder, in English and Portuguese.

Sandra Bennett

Short-listed winner of our Adaptable competition, Sandra Bennett has independently published her book *Fossil Frenzy, the Adamson Adventures 3*.

Dean Buckley

Dean Buckley had his poem *The Futility of Grass Minding* published in the *Tasmanian Times*.

Juanita Simmonds

Juanita Simmonds had her '*Opal Mining*' piece published in the "This Life" column in the Review section of *The Weekend Australian*.

Kim Foale

Kim Foale's has had her debut novel, *Adventures in Amelbria* published.

Lisa Walker

Lisa Walker's young adult novel *Trouble is my Business* will be published by Wakefield Press in September 2021.

Jan Prior

Jan Prior's short story '*Archipelago*' has been published in *Bent Street 4.2*, a LGBTIQA literary journal.

QWC Membership Benefits

When you become a member of QWC, you become part of a vibrant writing community with access to a wide variety of resources and information.

Writing Queensland (WQ) magazine

Exclusively for QWC members, the quarterly WQ Magazine features articles from industry professionals and writers.

Advertising discounts

Members receive a discount on advertising in WQ and our weekly e-newsletter, a fantastic way to promote your business to an engaged, educated readership of thousands, with wide interests in culture, music, food, family and travel as well as reading and writing.

Members-only programs and services (costs apply)

The Writers Surgery offers members 90-minute consultations to discuss their projects (including grant applications) face-to-face, by Skype or by telephone with an experienced editor or published author.

Year of the Writer series is a suite of master classes to help you plan, write and edit your novel.

The Novelist's Boot Camp is an intensive weekend of brainstorming, plotting and practical exercises to get your novel started and well on its way.

QWC Member Discounts

QWC members receive discounts on QWC's annual program of workshops, master classes and industry seminars. Presentation of your membership card will also provide you with discounts at the following places:

Bookshops

- 10% discount at:
Byblos Bookshop, Mareeba (discount on second-hand books only); Dymocks, Brisbane City; Dymocks, Townsville; Folio Books, Brisbane City; The Jungle Bookshop, Port Douglas; The Library Shop, SLQ, Brisbane; Maleny Bookshop, Maleny; Mary Who, Townsville; Riverbend Books, Bulimba; Rosetta Books, Maleny; The Written Dimension Bookshop, Noosa Junction; The Yellow Door Books and Music, Yeppoon.

Other discounts

- Author Photos by Profile Portraits Australia: \$110 for 3 low res photos (normally \$150); \$140 for 3 high res photos (normally \$195). Contact Giulio on 0417 604256 giulio.saggin@gmail.com / profileportraitsaus.blogspot.com.au (mileage costs may apply)
- Developmental editing and manuscript assessment services by Totally Edited: 10% discount. Contact Richard Andrews at totallyedited.com
- La Boite Theatre tickets \$25 (preview) \$39 (in season).
- Olvar Wood Writers Retreat offers a 10% discount to QWC members on all their writer services: olvarwood.com.au
- \$5 memberships at Dendy Cinemas

Membership Form

To join the Centre please complete the information below or join online at qldwriters.org.au.

Please complete and return to:
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PO Box 3488,
South Brisbane
Queensland 4101
p: 07 3842 9920
e: admin@qldwriters.org.au

Applicant's details

Please indicate: New member Renewing

Name: _____

Organisation (if relevant): _____

Postal Address: _____

Telephone: _____ Postcode _____

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Duration and type of membership

	Print	PDF*	Print	PDF*
Full membership	<input type="checkbox"/> \$79	<input type="checkbox"/> \$79	<input type="checkbox"/> \$149	<input type="checkbox"/> \$149
Concession	<input type="checkbox"/> \$59	<input type="checkbox"/> \$59	<input type="checkbox"/> \$109	<input type="checkbox"/> \$109
Passionate (5 yrs)	<input type="checkbox"/> \$349	<input type="checkbox"/> \$349		
Youth (26 and under)	For details go to: expressmedia.org.au			
Organisation	<input type="checkbox"/> \$150			
Overseas Supporter	<input type="checkbox"/> \$50 (no GST)	<input type="checkbox"/> \$90 (no GST)		
Donation*	<input type="checkbox"/> \$10	<input type="checkbox"/> \$20	<input type="checkbox"/> \$50	<input type="checkbox"/> \$_____

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