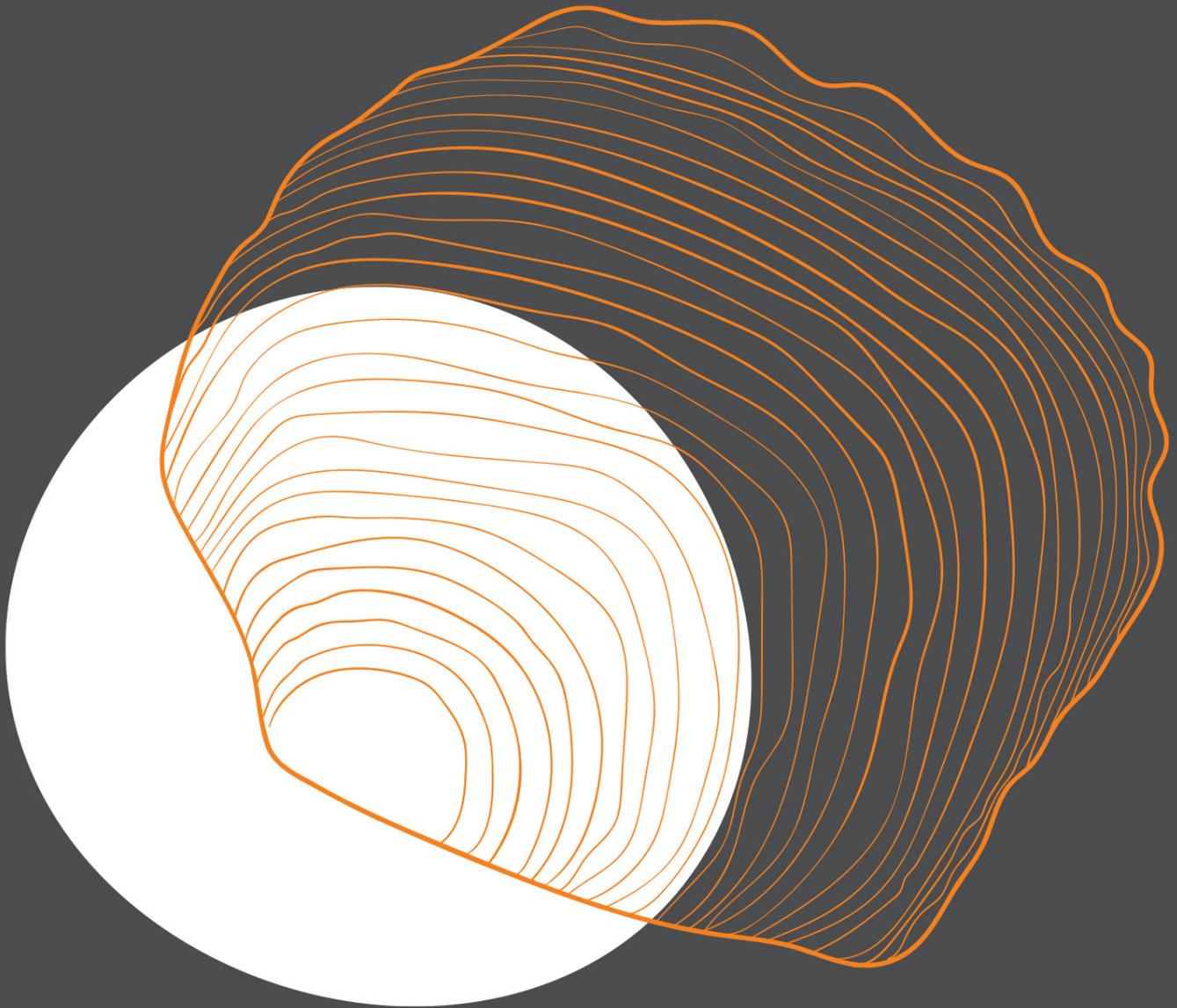


WRITERS

VICTORIA

All about writers

30
Years of
Stories



Annual Report 2019

About Writers Victoria

Writers Victoria is all about writing.

Since 1989, Writers Victoria has been a leading provider of information, resources and skills development for our members and the broader writing community.

With over 3,000 members, we are the largest organisation supporting Victorian writers, and also the largest employer of writers in the state.

Our diverse annual program continues to deliver targeted professional development and support in response to the needs of our members and participants from all over Victoria (and beyond). In 2019, Writers Victoria celebrated 30 years.

Our Purpose

Writers Victoria supports and connects writers at all stages of their development.

2019 at a glance:

\$1.03m	Annual turnover
\$419	Operating surplus (before depreciation)
(\$9,360)	Net surplus (after depreciation)
48	Volunteers worked with us
208	Writers and industry professionals worked with us
436	Employment opportunities provided for writers
2,990	Members (at 31 Dec 2019)
171	Workshops, seminars and events
4,489	Attendances

From our patron

Once again, it has been a great honour to serve as patron of Writers Victoria this last year. The last twelve months have been both galvanizing and sobering, with the environmental and cultural shifts occurring both nationally and globally making many of us writers question the efficacy of the work we do. I think there is something positive in that self-questioning and doubt. It is always clarifying to ask of ourselves: what is the purpose of what we do? But it becomes less positive when it leads to despair and apocalyptic thinking. What follows is often pessimism and inertia.

So, in a year when our politics and culture have been dominated by venality and dogmatic partisanship, it has been quietly encouraging to come into Writers Victoria and witness the purpose and diligence and good faith of the members and the staff. Over the last year WV has offered writers a wonderful series of workshops, classes and masterclasses, a range of programs that are admired and respected throughout the literary communities of this country. I know that because when I am interstate and talking with writers, the breadth and excellence of these programs is something my fellow writers comment on and applaud. The staff of WV continue to do inspiring work around membership, writing and diversity, and in building community links between our organisation and other literary and cultural organisations and communities in Melbourne and Victoria. I know that funding in the arts sector is always precarious, so I want to thank all the staff of the organisation for their patience, good humour and their outstanding work. I wrote in my last report, and it continues to be the case, that I am excited every time I get 'The Victorian Writer' in the mail. Congratulations to the team for continuing to produce such an excellent journal, both on-line and in print format.

Again, one of the undoubted highlights for me this year was introducing the State of the (Writing) Nation Oration that was delivered by Maxine Beneba Clarke. Maxine is always an eloquent and thoughtful speaker, and she spoke on questions of representation without resorting to cant, with a firm and humorous moral imperative to make the audience understand how under-representation and representations of bad faith are destructive to both an individual writer's confidence but also to our general culture as well. Maxine was joined by her collaborator, street artist Van T Rudd, whose accompanying visual presentation was equally thoughtful, and a delight. I urge Writers Victoria to keep supporting this Oration as it provides both a public forum through which WV can speak to its work and advocacy; and it also offers an opportunity for writers to take stock and make sense of what is happening in the world around us. This year has reminded us all how important this is. I want to thank everyone involved in organising the Oration and for making it such a success.

This last year saw Writers Victoria celebrate thirty years as an organisation advocating on behalf of Victorian writers. A celebration indeed was called for, as a recognition of the three decades of important work that have been achieved by everyone involved.

No one I speak to in Writers Victoria, however, is complacent. The political and social confusions that are affecting the whole of our body politic means there are challenges of communication, membership and purpose that will inevitably become more acute. Again, as I said to you all last year, please always free to 'use me'. If I can be part of these conversations, it would be an honour. I want to be part of a process of asking hard and necessary questions. And part of a process that is optimistic.

I would like to thank Nicolas Brasch as Chair, and Angela Savage as Director, for continuing to make me feel so very welcome in this role. I'd also like to thank the Committee Members for their work and loyalty. And, once more, a big and sincere thanks to all the staff who make coming into the organisation such a joy.

Christos Tsiolkas



PHOTOS L TO R: 30TH ANNIVERSARY 80S DANCE PARTY CELEBRATION; WV PATRON CHRISTOS TSIOLKAS INTRODUCES THE 2019 STATE OF THE (WRITING) NATION ORATION; HOPE MATHUMBURU, REBECCA LIM, DANIELLE BINKS & CARLY FINDLAY AT THE 'ASK...ABOUT WRITING FOR ANTHOLOGIES' PANEL.

Chair's report

It was a matter of personal delight that I was able to be chair of Writers Victoria in its thirtieth year. I was constantly reminded that the main role of the Committee of Management (CoM) is to act as a guardian of a very valuable asset. This is done by providing the necessary support for management and staff to represent Victoria's writing community, providing employment to writers, and advocating for the rights of writers; and ensuring that the organisation remains financially sound and complies with all governance requirements. In all respects, I believe we ended the year with ticks against all the above.

The Director's Report provides operational highlights of the year. In terms of the CoM, the Governance sub-committee (GSC) reviewed our rules and revised them to bring them up-to-date with current practices. These changes will be put to members at the 2020 AGM for approval. The GSC also reviewed some of our policies in light of 'MeToo' developments, to ensure that they adequately cover and represent the needs of our staff, tutors, workshop participants, members of the CoM and anyone else involved in activities under the direction of Writers Victoria.

The highlight of the year, for me, was our annual strategy day, where the CoM and staff spent a Saturday forensically examining and discussing the organisation's operations. We have already started moving on some of the proposed actions and I am confident that in twelve months' time, they will be making a real difference.

I would like to thank all of the staff for their endeavours in 2019. They do a tremendous job – and anyone who spends just an hour or two in their presence could not fail to recognise this. Of course, thank you to our Director, Angela Savage, for leading the team.

Thanks also to our wonderful volunteers and interns without whom we would not be able to do nearly as much as we do.

Thank you to the generous departments, organisations and individuals who provide funding to Writers Victoria – all of whom are mentioned elsewhere within this report.

Finally, my gratitude to the members of the Committee of Management who continued to provide their views and expertise with passion (and on a voluntary basis). Seeing what they contribute makes me extremely appreciative of the work of all CoMs and Boards that oversee Victoria's creative organisations.

The Committee members who helped steer the strategic direction of Writers Victoria in 2019 were Deputy Chair Noè Harsel, Treasurer Victor Sekulov, Secretary Peter Hill, Donata Carrazza, Abi Chellapen, Bryan Keon-Cohen, Amy Maddison, Nada Kirkwood (until March 2019), and Michele Scott-Tucker (until March 2019 – also served as Deputy Chair). Thank you to all of you for your efforts and support.

Nicolas Brasch

Director's report

We enjoyed a year of rolling celebrations to mark our 30th anniversary, starting with the launch of our 2019 program, 'True Grit'. Borrowing the title from Charles Portis's 1968 novel, the program celebrated the courage, resolve and resilience it takes to confront the blank page/screen, to take constructive criticism on the chin, to withstand the inevitable rejections that are a writer's lot. Also grit is what an oyster needs to make a pearl; in much the same way, the writer takes the grit of an idea, layers it with meaning and polishes it into a story. And the traditional gift for a 30th anniversary? – Pearls!

Our 30th anniversary celebrations took place live and online throughout the state. Under the banner 'Celebrating Victorian Writers', we curated panels at 14 festivals, 11 of them regional, showcasing the breadth and talent of our writers and creating new audiences for their work. Our online offerings included a Twitter-based flash fiction competition, '30K in 30 Days', and a monthly online series, 'Writers on Writers Victoria'. Our 80s Dance Party anniversary celebration in November, attended by some 140 members, was a huge hit. We were particularly happy to see writers turn up not knowing anyone and staying for the duration, talking and dancing the night away. Participants described the event as 'spectacular', 'fantastic' and 'fun-filled' 'with much joy'.

Another memorable event on our 2019 calendar was 'Starry One Star Night', held at Buck Mulligan's Northcote, where writers read aloud from their worst one-star reviews on Amazon and Goodreads. The brainchild of author Bram Presser, the event was both hilarious and therapeutic—so much so that we've decided to hold it annually.

Among the year's other highlights was 'Only Connect', supported by the City of Melbourne Arts Grants Program, which provided two residencies for women whose caring responsibilities acted as barriers to their participation in the literary industry. The Publishability program under the leadership of Jax Jacki Brown recruited two new fellows and held a sold-out, highly successful training for publishers. Writeability continued to grow, with councils expressing interest in supporting writers with disability in their locales. And Maxine Beneba Clarke gave a stunning annual State of the (Writing) Nation oration for us, 'On Writing and Risk'.

In terms of staffing, Lyndel Caffrey took on the role of Writeability Program Manager at the start of the year, while Andy Jackson joined the team to run the Writeability Fellowships. Our valued Communications Manager Emma Cayley resigned in November and, on her advice, we will be restructuring the role in 2020. I'd like to acknowledge and thank all staff at Writers Victoria for their hard work and dedication, and for being such a pleasure to work with; and to thank the Board for their ongoing support and custodianship of our organisation.

Angela Savage

The Writers Victoria team

STAFF

Angela Savage	Director
Emma Cayley	Communications Manager (until November)
Kate Cuthbert	Program Manager
Lyndel Caffrey	Write-ability Program Manager
Flora Lun	Accountant
Deanne Sheldon-Collins	Program Officer/Competitions Officer
Emma Mackenzie	Membership Officer/Program Admin Officer
Frances Terrett	Membership Officer/Program Admin Officer
Jax Jacki Brown	Publishability Project Officer
Andy Jackson	Write-ability Project Officer (since April)
Leah Jing McIntosh	Digital Communications Officer
Anja Goedhart	Development Officer (until February)
Tara Mitchell	Admin Officer (temp, Aug-Dec)

BOARD

Nicolas Brasch	Chairperson
Noè Harsel	Deputy Chairperson
Michelle Scott Tucker	Deputy Chairperson (until March)
Peter Hill	Secretary
Victor Sekulov	Treasurer
Donna Carrazza	Member
Abi Chellapen	Member
Bryan Keon-Cohen	Member (since March)
Amy Maddison	Member (since March)
Nada Kirkwood	Member (until March)

PATRON

Christos Tsiolkas

LIFE AND HONORARY MEMBERS

Arnold Zable	Eddie Creaney	Judith Rodriguez
Barbara Giles	Iola Mathews	Kevin Brophy
Bev Roberts	Isolde Lueckenhausen	Kris Hemensley
Christine McKenzie	Joan Sellar	Noel Turnbull
Chris Thompson	Joel Becker	Sue Penhall
Chris Wallace-Crabbe	Joyce Lee	

INTERNS

Chantelle McColl – Flash Fiction
Tahlia Jimenez – 30K in 30 Days

EDITORIAL COMMITTEE

Anna Brasier
Cory Zanoni
Kirstie Reeve

REGIONAL AMBASSADORS

Bianca Stapleton – Campaspe	Rebecca Fletcher – Ballarat
Gail Chrisfield – Surf Coast	Robyn Black – Shepparton
Maree Jones – Sunraysia	Vicky Daddo – Gippsland
Nola Wernicke – Murrindindi	

VOLUNTEERS

Sue Penhall – Office Volunteer
Rhiannon Lloyd – Librarian
Iola Mathews – Glenfern Artist Liaison
Fiona Wood – Glenfern Deputy Artist Liaison

Alex Fairhill	Ellsa Owen-Fitzgerald	Sarah Robinson-Hatch
Amy Adeney	Emily Gregg	Sharlene Kuruppuarachchi
Andrea Rowe	Giulia Fabris	Stephanie Downing
Anna Gould	Helen Haloulos	Surya Matondkar
Caitlin Cleghorn	Jessica Trevethan	Susie Chong
Cath James	Katherine Russell	Tara Mitchell
Chloe Alexander	Katy Hocking	Veronica Bielinski
Christy Tan	Mary Chetwin-Powell	Victor Sekulov
Clemence Overall	Megan Payne	
Dinithi Perera	Peter Hill	
Edna Truong	Pradhnya Tajne	
Ellen O'Brien	Sarah Giles	



PHOTOS L TO R: JENNY HOCKING, LORETTA SMITH & MICHELLE SCOTT TUCKER, 'ASK... ABOUT WRITING BIOGRAPHY' PANEL; LYNDEL CAFFREY, BRYAN KEON-COHEN, NOÉ HARSEL & JAX JACKIE BROWN AT THE STRATEGIC PLANNING DAY; NEILMA SIDNEY TRAVEL FUND RECIPIENTS MICHAEL EARP & EMMA VISKIC WITH DIRECTOR ANGELA SAVAGE AT JOY FM.

Writers and Experts

In 2019, Writers Victoria worked with 208 writers and industry professionals, providing some 436 employment opportunities as tutors, mentors, manuscript assessors, guest speakers, judges, writers, artists and bloggers, including (in alphabetical order):

Ailsa Wild
Alaina Gougoulis
Alex Adsett
Alex Creece
Alex Fairhill
Alicia Sometimes
Alison Arnold
Alison Evans
Alison Stuart
Alistair Baldwin
Allan Lake
Alli Sinclair
Amanda Martin
Ambelin Kwaymullina
Amra Pajalic
Amy Adeney
Andrew Nette
Andrew Trounson
Andy Jackson
Angela Meyer
Angela Savage
Anna George
Anna Krien
Anna Snoekstra
Annabel Smith
Anne Buist
Anne Gracie
Antoinette Holm
Arnold Zable
AS Patric
Astrid Edwards

Aviva Tuffield
Barry Revill
Bella Li
Benjamin Hickey
Bram Presser
Caitlin Punshon
Carly Findlay
Carrie Tiffany
Cassandra Frances
Cate Kennedy
Cath Crowley
Chaille Bos
Chanel Geddes
Chris Thompson
Chrissie Perry
Christine Yunn-Yu Sun
Christopher Gist
Christos Tsiolkas
Claire G. Coleman
Claire Gaskin
Clare Allan-Kamil
Clare Connelly
Clare Forster
Clare Rhoden
CS Pacat
Daniel James
Danielle Binks
Dave Cartel
Dave Drayton
David Sornig
Dawn Nguyen

Demet Divaroren
Diane Stubbings
Earl Livings
Eliza Henry-Jones
Elizabeth Kuiper
Ellen van Neerven
Ellena Savage
Ellie Marney
Eloise Grills
Emilie Collyer
Emily Bitto
Emily Brewen
Emma Cayley
Emma Viskic
Enza Gandolfo
Erina Reddan
Euan Mitchell
Eugen Bacon
Favel Parrett
Fiona Cook
Fiona Lowe
Fiona Murphy
Fiona Wright
Gabriella Muñoz
Gemma E Mahadeo
Heidi Everett
Helen Koehne
Helen Morgan
Hilary Thiele
Hoa Pham
Ingrid Laguna

J P Pomare
 Jackey Coyle
 Jackie Tang
 James Bradley
 Jamie Marina Lau
 Jane Godwin
 Jane Rawson
 Jarad Henry
 Jax Jacki Brown
 Jeff Sparrow
 Jennifer Down
 Jennifer Harrison
 Jennifer Tutty
 Jenny Hocking
 Jes Layton
 Jessica Walton
 Jo Walters
 Jock Serong
 Jodi McAlister
 Joel Martin
 Josephine Rowe
 Josiane Behmoiras
 June Alexander
 Karen Andrews
 Kat Clarke
 Kate Cuthbert
 Kate Larsen
 Kate Mildenhall
 Kate Ryan
 Kathleen Humble
 Kathryn Heyman
 Katrina Taylor
 Katya de Becerra
 Kelly Gardiner
 Kirsten Krauth
 Kirstie Innes-Will
 Kirstyn McDermott
 Koraly Dimitriadis

Laura Jean McKay
 Laurel Cohn
 Laurent Boulanger
 Laurie Steed
 Leah Kaminsky
 Lee Kofman
 Lena Smarelli
 Les Zigomanis
 Lili Wilkinson
 Liz Kemp
 Loretta Smith
 Louise Zedda-Sampson
 Lyndel Caffrey
 Mantra
 Maria Tumarkin
 Marian Blythe
 Marisa Wikramanayake
 Mark Brandi
 Mary Howley
 Maryanne Vagg
 Matthew Hooper
 Maxine Beneba Clarke
 Maya Linnell
 McKinley Valentine
 Meg Dunley
 Meg Mundell
 Melanie Cheng
 Michael Krockenberger
 Michelle Scott Tucker
 Michelle Tom
 Michelle Vasiliu
 Millie Baylis
 Mykaela Saunders
 Nancy Langham-Hooper
 Neha Kale
 Nic Brasch
 Nick Gadd
 Nicole Hayes

Nina Killham
 Noé Harsel
 Nyadol Nyuon
 PD Martin
 Pamela Swanborough
 Paul Morgan
 Penni Russon
 Penny Johnson
 Penny Smits
 Rachel Flynn
 Rashida Murphy
 Rebecca Lim
 Roanna Gonsalves
 Robert Gott
 Robert Watkins
 Roz Bellamy
 Ruby Ashby-Orr
 Sam Cooney
 Sarah Mayberry
 Sarah Vincent
 Sasha Beekman
 Scot Gardner
 Sharon Kernot
 Sherryl Clark
 Shivaun Plozza
 Spiri Tsintziras
 Sulari Gentill
 Su-May Tan
 Suzanne Hermanoczki
 Tania Chandler
 Tara Mitchell
 Terry Jaensch
 Thalia Kalkipsakis
 Thuy On
 Toni Jordan
 Tony Birch
 Vikki Petraitis
 Wayne Macauley
 Zana Fraillon

Our program

WORKSHOPS AND COURSES

In 2019, the Workshop program reflected our overarching 30th anniversary celebrations with the theme 'True Grit', recognising the effort, persistence, and work that goes into the creation of literary pearls.

This year, we worked to expand our workshop program to meet the diversifying needs of our writers, to build on existing and forge new partnerships, and to create new opportunities for writers. From genre-specific workshops like Speculative Fiction with Claire Coleman and Fear Itself: The Elements of Writing Horror with Kirstyn McDermott, through diversifying the writers' toolkit with Screenwriting for Authors with Dave Cartel and Structural Editing for Writers with Laurel Cohn, specific forms and formats like Developing Your Picture Book with Maxine Beneba Clarke and Introduction to Poetry with Emilie Collyer, through to the basic narrative building blocks required by all writers like Building Character with Tania Chandler and Show, Don't Tell with Nicole Hayes, our program offered workshops across a wide range of topics.

2019 saw two masterclasses, Writing in the Age of Extinction with Jane Rawson and James Bradley and Poetry as Presence with Claire Gaskin, and two series of Reading for Writers, the first focused on crime fiction, entitled CSI: Crime Story Investigation, and the second focusing more firmly on literary fiction.

To support our members, we also launched a 'Lunchtime Bites' series of one-hour seminars run on a Friday and free for members. Tutors for these bites were drawn from our staff and Committee of Management, with Angela Savage running Write Here, Write Now, Nic Brasch running The Business of Being a Writer, and Kate Cuthbert running The Power of the Verb. We also introduced an off-site event, Starry One Star Night, held on a Thursday evening at Buck Mulligans where writers were invited to share one-star reviews of their books in a supportive environment that encouraged humour and resilience.

Our online offerings also expanded, building on our best-selling Digital Clinics to a broader webinar program to continue to support regional and rural members, members with access needs, and members who are otherwise unable to attend in-person workshops. In 2019, we ran 'The Business End', a series of webinars about different business aspects of a writing career. Comprising, as examples, tax advice, marketing and promotional tips, and information on building relationships, The Business End helped writers understand and build their career with support from expert tutors.

Finally, we continued to seek out partnerships with other organisations in the literary space, partnering with Australian Poetry for the Claire Gaskin masterclass, the Australian Society of Authors for the perennially popular Literary Speed Dating, and the YA Room for our first dizzyingly successful YA Day. We also partnered with the Melbourne Writers Festival for the first time, introducing a workshop series beginning with eight Masterclasses featuring international and interstate tutors teaching across a range of subjects. Of eight, six workshops were sold out and all reached a break-even point, making this collaboration a stunning success for both MWF and WV.

REGIONAL

As part of our 30th anniversary celebrations, Writers Victoria worked with 10 regional arts and writers' festivals to deliver panels to showcase great writers and writing from Victoria. In some cases, we also delivered writing workshops as part of the program. With the support of the Grace Marion Wilson Trust, Writers Victoria staff and board members travelled to several regions to chair panels and meet local members. By engaging with festivals across the state, Writers Victoria strengthened relationships with regional arts workers and volunteers, building a basis for further collaboration into the future. Our level of engagement in 2019 was made possible by the generosity of the established writers in our network, to whom we are very grateful. Writers Victoria supported panels at the following regional festivals in 2019: Clunes Booktown, Latrobe City Literary Festival, Art Is... Festival Horsham, Woodend Winter Arts Festival, Mildura Writers Festival, Apollo Bay Wordfest, Bendigo Writers Festival, Words in Winter Daylesford, Midwinter Words Portarlington, Mornington Peninsula Writers Festival.

In addition to bringing professional authors and industry experts into communities across Victoria to share their expertise through presentations and workshops, the small regional grants program funded by the Grace Marion Wilson Trust also supported local book launches, commissioning of radio plays, short story awards, and a schools-based program to produce books for the local library. Grants were awarded to arts/writers groups in Horsham, Trafalgar, Phillip Island, Woodend, Geelong (2), Portarlington, Warrnambool, Corryong and Lake Tyers. Said one grant recipient, 'Support for rural events from mainstream organisations is critical', while a participant in a writing workshop commented, 'regional areas miss out on a lot of cultural experiences, particularly in relation to the arts. It would be great to have more literary events in the area.'

The second year of our Casey Writers project, funded by the City of Casey, saw writing workshops and a new short story competition delivered to local writers. We also delivered writing workshops for writers and artists in the interface council areas of Melton with Melton Library, Shire of Yarra Ranges with Burrinja Cultural Centre, and Capel Sound with Peninsula Writers Club.

Finally, in collaboration with Regional Arts Victoria, Kate Cuthbert travelled to Blarney Books and Art in Port Fairy to attend a town hall-style meeting where local writers were invited to share their needs, concerns, and suggestions for how arts organisations can support them in the future.

WRITE-ABILITY

Write-ability had significant staff changes this year, with Lyndel Caffrey coming on board in January as Write-ability Program Manager four days a week, and Andy Jackson employed one day a week from April as project officer to manage the Write-ability fellowships program. Our eighth annual Write-ability Fellowships, funded by the Grace Marion Wilson Trust, provided five writers with disability tailored professional development support. The 2019 Write-ability Fellows were M.J. McArthur, Jessica Obersby, Leah Robertson, Jess Walton and Paul Whitby.

2019 saw the publication of major works by Write-ability alumni: Carly Findlay (2013 Fellow) published her memoir 'Say Hello' (Harper Collins), Anthony Riddell published his surrealist novella 'Animalcule' (In Case of Emergency Press), and Maribel Steel (2018 Highly Commended) released her self-published memoir/self-help book 'Blindness for Beginners'. Meanwhile, Carly Findlay, Jess Walton, Erin Kyan and Alex Creece appeared at the 2019 Fringe Festival on the 'Bold and Brilliant' panel chaired by Andy Jackson.

Write-ability alumni Jess Walton, Heidi Everett and Anthony Riddell featured in Westerly's special edition with an introduction by program manager Lyndel Caffrey.

Writeability authors came to the fore in The Victorian Writer Magazine, 'Bold and Brilliant', Dec 2019, which was edited by Fiona Murphy (Publishability Fellow 2018), including an introduction by Lyndel Caffrey, and writing by Alistair Baldwin, Millie Bayliss, Alex Creece, Chanel Geddes, Gemma E Mahadeo and Jess Walton. We also commissioned the work of four authors for the Writers Victoria website: M.J. McArthur, Leone Purdy, Matt Robertson and Mary Borsellino.

In partnership with VALID, Writers Victoria continued to support the Dulcie Stone Short Story Competition for writers with an intellectual disability, with Shepparton Write-ability writers Ivan Esteban and Eliza Brodie both winning awards for their writing.

Write-ability staff attended the Fair Play Symposium, and presented events at the Having a Say Conference in February, and the Central Highlands Inclusion Festival in November.

Write-ability collaborated with Arts Access Victoria to host Fiona Cook who presented two free NDIS and the Arts workshops at Writers Victoria.

Write-ability Goes Regional and Online (WGRO) continued into its third year, with funding support from the Australian government through the Department of Communication and the Arts' Catalyst – Australian Arts and Culture Fund. In 2019, WGRO held an Own Voices Forums in Goulburn (Shepparton) and Mallee (Mildura) followed by the establishment of mentor-led groups for writers with disability in these regions, with the Outer Gippsland (Sale), Wimmera South West (Horsham) and Ovens Murray (Wodonga) programs coming to an end. Bendigo, Moe and Sale Write-ability groups are all continuing as ongoing Write-ability writers' groups.

The Write-ability program produced new resources in 2019, including newsletters and mail outs for its Write-ability newsletter subscribers, webinars and films. The Shepparton Write-ability forum featured on WIN news, and Write-ability writers featured on an episode of Vision Australia's Arts podcast, Behind the Scenes.

BUSINESS WRITING

2019 saw the continuation of our Business Writing program. Launched in 2016, the Business Writing stream provides professional development to the government, not-for-profit, and corporate sectors through in-house training and coaching packages. We worked with both new and returning organisations to deliver courses on workplace writing and communication, not only in Victoria but also interstate. This suggests that Business Writing has a broad market appeal, which we hope to continue tapping into as the program grows.

DIVERSE WRITERS

This year, we continued our work to incorporate a chorus of voices into our main program with the eventual goal of diversity being so fundamental to our organisation that we are able to remove 'diverse writers' as a category.

In our workshop program, we drew from our 2018 'Running Writing Workshops' course for women of colour and First Nations women and programmed Hoa Pham, Claire G Coleman, Gabriella Muñoz, and Christine Yunn-Yu Sun to run workshops in 2019. We were delighted to welcome Maxine Beneba Clarke and Van T Rudd to deliver our annual oration on State of the (Writing) Nation.

We also collaborated with several partners to run events focusing on writers from marginalised experiences. We hosted several launches, including the sold-out launch for Carly Findlay's first book 'Say Hello', the anthology 'We Are Here' which focused on stories by people who have experienced homelessness, and the Liminal/Pencilled In launch of their collaborative issue. As part of our 30th anniversary celebrations, we were also thrilled to work with the newly renovated Trades Hall for the International Day of People With Disability to put on a readings and discussions panel featuring writers with disability entitled 'Bold and Brilliant', to coincide with the issue of The Victorian Writer of the same name.

YOUNG WRITERS

In 2019, Writers Victoria continued our partnership with Express Media, supporting their Making Tracks: Wodonga program for young writers. Four workshops spaced a fortnight apart through March, April, and May supported 10 young writers as they met with an Express Media writer and editor to hone their writing skills and workshop a piece for publication. They also learned how to work with an editor and edit their own writing in preparation for publication. The program gave young and regional writers opportunities to write, network, share their work, and learn about the writing and publishing industry.

We also partnered with the YA Room to run a one-day YA-focused event, featuring 15 authors and over 150 attendees. With low-cost tickets, this event focused on young writers and readers wishing to expand their skills, learn from their favourite authors, and network with each other.

Finally, in 2019 Writers Victoria trialled school holiday programs, first through our general workshop program and second in collaboration with the State Library of Victoria. The initial school holiday program included three workshops: Screenwriting with Sarah Mayberry and Christopher Gist, Novel Writing with Jennifer Down, and Personal Essay and Reflection with Roz Bellamy. In collaboration with the SLV, we ran three workshops: Hip Hop and Slam Poetry with Mantra and Building Great Characters with Ellie Marney. Through the SLV we were able to offer tickets at a deeply reduced cost, increasing accessibility to the workshops.

Services

MANUSCRIPT ASSESSMENTS

In 2019, 61 writers booked a total of 68 assessments, 23 of which were followed by a post-assessment consultation. These numbers, which grew on the previous year, reflect the continuing popularity of the manuscript assessment service, as well as its profitability in 2019.

One writer said of the service, “I have found the assessment absolutely fascinating reading! I have so wanted people to reflect on my writing but when people say ‘nice’ things about it, I am not sure whether they are wanting to please me or whether they really mean it... An objective view is what I have been craving. Now I understand so much more about the way I have written this, my strengths and the techniques I need to work on.”

MENTORING

A total of 55 mentorships were booked in 2019, a number on par with the 58 of the previous year. The service continues to offer writers both short-term and long-term options – of these bookings, 30 were one-time or introductory sessions and 24 were ongoing mentorships. This suggests that our mentorships continue to build positive relationships, providing writers with an avenue for ongoing advice and support from industry professionals.

STUDIOS

In partnership with the National Trust, Writers Victoria continues to manage nine Writers’ Studios at the historic homestead of Glenfern in East St Kilda and two Cells for Writers at Old Melbourne Gaol.

GLENFERN RESIDENTS

Jim McIntyre	Elissa Goldstein
Caroline Arnoul	Jacqui Ross
Isabel Robinson	Xanthea O’Connor
Stephan Sholl	Mykaela Saunders
Georgina Banks	Rebecca Mendelsohn
Andrew Mott	Iola Matthews
Fiona Wood	Bram Presser
Anna Sublet	Anna Blair
Nicole Howard	Tali Lavi
Jane Leonard	

CELLS FOR WRITERS RESIDENTS

Steven Tandy
Ennis Cehic
Louisa Lim
Ruth McIver
Lisa Louden
Helen Thomas
Casey Freeman
Suya Lee

LIBRARY

The Writers Victoria library provides a quiet place for members to read, research and write. Members can use the library's collection of literary journals, newsletters, anthologies, prize-winners and books on the craft of writing. Pamphlets advertising competitions, awards, places to write and writing services are on display. The library also provides members with a space to showcase their own publications on our members' bookshelf.

COMPETITIONS AND FELLOWSHIPS

2019 was the third year of the Neilma Sidney Myer Literary Travel Fund, which, in partnership with the Myer Foundation, supports the travel projects of emerging, midcareer and established Australian writers and literary sector workers. Rounds 4 and 5 took place in 2019, awarding grants to: Alison Whittaker, Annabel Brady-Brown, Cher Tan, Ellen O'Brien, Fiona Murphy, Heather Dyer, Melanie Joosten, Oliver Reeson, Sara Mansour, Sista Zai Zanda, Susie Anderson, Yvette Holt, Cate Kennedy, Evelyn Araluen, Jonathan Dunk, Fiona Hardy, Madelaine Dickie, Maria Takolander, Mirandi Riwoe, Robert Lukins, Ruhi Lee, Sara Saleh, and Tamara Lazaroff.

The 2019 Glenfern Fellowships for Emerging Writers were awarded to Anna Kate Blair, Mykaela Saunders, and Xanthea O'Connor. These writers join a long list of alumni who have received time and space to write at St Kilda East's Glenfern mansion, a writer's studio with an engaged community in historic surrounds.

In the eleventh year of our annual Grace Marion Wilson Emerging Writers Competition, the prize for short fiction was awarded to Benjamin Hickey for the story 'Acheron'. The Runner Up prize for fiction went to Pamela Swanborough for 'The Good Mother', which also won Best Regional Writer. Highly Commended fiction writers were Alex Fenton for 'The Girl from Tidy Town', Fiona Taylor for 'Birdsong', and Vicki Long for 'A Parcel of Crows'. Mykaela Saunders won first prize for creative non-fiction with 'West Footscray Factory Fire (an apocalypse)', and Michelle Tom was Runner Up with 'Ocean Beach'. Highly commended submissions were 'Girl, Moving' by Maria Griffin, 'Just a Man' by Zahava Doery, and 'Temporary Leave' by Thanasi Bolkas.

Eleanor Hogan (Northern Territory) won the 2019 Hazel Rowley Literary Fellowship for her proposed project on the friendship between Ernestine Hill and Daisy Bates. The Fellowship – judged by Jenny Hocking, Jeff Sparrow, Della Rowley and Lynn Buchanan – awards \$15,000 towards a work of biography, and the 2019 winner was selected from a shortlist of eight applications from across Australia. Eleanor was announced during a ceremony at Adelaide Writers' Week, which followed the annual Hazel Rowley Memorial Lecture, delivered by author Maria Tumarkin.

Writers Victoria was also proud to continue our partnership with the Deborah Cass Prize for early-career writers from migrant backgrounds. Now in its fifth year, the prize awards an unpublished writer with \$3000 plus a mentorship with an established writer and an introduction to a publisher. The 2019 Prize was awarded to Janette Chen for her story

'Wall of Men'. Judges Melanie Cheng, Lee Kofman, and Nyadol Nyuon also commended two runners up: Anna Kortschak for her story 'Pieces of Nothing', and Belinda Paxton for 'Clinging to Space Hardware'.

MEMBERS AND ADVOCACY

Writers Victoria has the largest number of individual members of any writing organisation in Australia. As always, we are grateful to the members who provided feedback to us in 2019.

The year presented a challenging financial environment for many people. In spite of this, Writers Victoria's membership numbers remained stable for the year.

Our biggest membership drive of the year, October's Subscriber-thon, slightly exceeded the results of 2018 and 2017. Our top prize for Subscriber-thon was a luxury writers retreat (one for a metro member, one for a regional member) which included a free Writers Victoria workshop place. Another top prize (one for a metro member, one for a regional member) was a one-hour mentor session with author and Patron of Writers Victoria, Christos Tsiolkas. With workshop places and mentorship sessions, our top prizes featured elements of direct writerly engagement with Writers Victoria.

Courtesy of a wide range of publishing houses, more than 200 books were gifted to our members, through Subscriber-thon and our eNews giveaways.

To deliver more benefits to our members, we increased the number of free seminars for members during the year with a series of one-hour workshops, delivered by key Writers Victoria personnel: 'Write Here, Write Now' with our Director, Angela Savage; 'The Power of the Verb' and online 'A Webinar on Webinars' with our Program Manager, Kate Cuthbert; and 'The Business of Being a Writer' with Board Chair, Nic Brasch.

Through our 30th anniversary activities – Flash Fiction and 30K in 30 Days – over 30 participants joined Writers Victoria as members.

Our 80's Dance Party anniversary celebration was well attended and provided significant networking opportunities between members who are developing their writing and members who are established authors.

Increased modification and use of our reporting tools enabled us to disseminate information to more localised and specialist audiences. This facilitated meet-ups between Writers Victoria staff and members at festival events, and enabled us to notify participants from past events about upcoming events that may be relevant to their particular area of writing interest.

In addition to providing writers with hundreds of income generating opportunities, Writers Victoria continues to advocate for writers to be paid more broadly and for improved industrial conditions for arts sector workers. Among other advocacy efforts in 2019, we protested the federal government's decision to abolish the Department of Communication and the Arts and incorporate it within the Department of Infrastructure, Transport, Regional Development and Communications (with no headline mention of Arts).

COMMUNICATIONS AND PUBLICATIONS

One of our key objectives is to promote and showcase the work of our members. In 2019, we published the work of over 70 writers and industry professionals across our print and digital channels. We featured writers at all stages and across genre, style and form in our magazine, 'The Victorian Writer', with themes ranging from 'Bold and Brilliant' and 'Beginnings' to 'Write Place' and 'Exchanges'. We produced a special 30th Birthday edition, titled 'Thirty', which featured writing by Melanie Cheng, Christos Tsiolkas, Andy Jackson, and Nick Gadd, amongst others. We also published 26 eNewsletters for our members, and 13 for our non-Member subscribers.

To celebrate our 30th birthday, we ran several writing-focused initiatives for and about our Writers Victoria members. Throughout the year, we published 'Writers on Writers Vic', an extra monthly interview and newsletter to our members, featuring Writers Victoria members Lee Kofman, Mark Brandi, Toni Jordan, Melanie Cheng, Shivaun Plozza, Fiona Wood, Andy Griffiths, Anna Spargo-Ryan, Else Fitzgerald, Christos Tsiolkas, Andy Jackson, and Simone Howell. We also ran two writing-specific initiatives. The response to our first 30th birthday initiative, #WVFlashFic, absolutely blew us away. With prompts recognising the gruelling process of creating pearls from grit and prose from ideas, we led 30 days of writing via Twitter. The winning flash fiction writer of each day received a Writers Victoria 30th Anniversary Tote Bag. The winner of the month received a Writers Victoria workshop of their choice. The winning flash fiction was by Grace Chan, who submitted (in response to the prompt 'fresh'): "Every morning, Grandpa tastes the salt lake. Still haunted, he growls, spitting brine. By what? Oh, a lady I met, long ago. After Grandpa passes, I taste the water. Fresh."

In September, we ran the inverse: 30k in 30 Days. Asking writers to commit to 1,000 words a day, we aimed to aid writers to meet a goal of 30,000 words for the month of September. Prompts and pointers were posted daily to inspire and ignite creativity, and every day writers would send their favourite lines to us. From these favourite lines, we chose a winner for a free workshop of their choice.

The Writers Victoria website is the cornerstone of our communications offerings. Our library of online resources continues to grow, including video content, advice from our tutors, and other commissioned content from writers at all stages. Our social media following also increased this year, rising to 21.6K Twitter followers, 11K Facebook followers and 2.2K Instagram followers.



PHOTOS L TO R: DEBORAH CASS PRIZE WINNER JEANETTE CHEN WITH JEAN BACHOURA (PHOTO; DAVID PATSTON); VIKKI PETRAITIS, MARK BRANDI, ANNA SNOEKSTRA & KELLY GARDINER AT THE LATROBE CITY LITERARY FESTIVAL; ALEX CREECE WITH 'BOLD AND BRILLIANT'.

Treasurer's report

Writers Victoria reported a deficit of \$9,360 in 2019 after depreciation, which was in line with our budgetary expectations for the year. We achieved total income in excess of \$1.0m for the second year running, which is all the more pleasing when you consider Federal arts funding has been cut in each of the last six years, in turn increasing demand for state, local government and philanthropic funding. While Writers Victoria narrowly missed out on several grants in 2019, we were successful in raising new funds to support residencies through the City of Melbourne Arts Grants Program.

Operationally, while our membership numbers remained relatively stable over the year, our workshop income and manuscript services continued to grow, indicating our ability to successfully tailor our services to the growing demand from our members. Expenditure was well managed with concerted savings made in the areas of printing, postage and administration costs as staff worked diligently to keep expenses within budget.

Our financial sustainability is strong as we continue to manage our operations in a financially sound and responsible manner, ensuring our cash holdings are well over \$0.5M. This enables us to look to 2020 with confidence and to explore exciting new projects.

I reiterate that the Arts funding environment is a challenging one and will continue to be so in the future. Economic, financial and social trends all play a significant role in shaping the arts arena, and Writers Victoria has managed its strategic objectives in line with the context in which it operates in to ensure an ongoing viable service that meets the needs of Victoria's writers.

2020 presents itself with even more challenges, but Writers Victoria is well positioned to continue to be the premier source of support for all writers, early, emerging and established. With continued improved systems, strong programming and new partnerships, we look forward to sustaining our organisation into the future.

Victor Sekulov



WRITERS VICTORIA INCORPORATED

A.B.N.18 268 487 576

**FINANCIAL REPORT
FOR THE YEAR ENDED
31 DECEMBER 2019**

WRITERS VICTORIA INCORPORATED

COMMITTEE'S REPORT

Your Committee members present this report of Writers Victoria Incorporated for the financial year ended 31 December 2019.

COMMITTEE MEMBERS

The names of Committee of Management Members throughout the year and to the date of this report were:

Chairperson	Nicolas Brasch
Deputy Chairperson	Noè Harsel
Secretary	Peter Hill
Treasurer	Victor Sekulov
Member	Donata Carrazza
Member	Abi Chellapen
Member (since March 2019)	Bryan Keon-Cohen
Member (since March 2019)	Amy Maddison
Member (until March 2019)	Nada Kirkwood
Deputy Chairperson (until March 2019)	Michelle Scott Tucker

OBJECTIVE

Writers Victoria supports, connects and encourages writers at all stages of their development.

STRATEGIES FOR ACHIEVING THE OBJECTIVES

- **Writers:** Provide writers with craft development, writing skills and industry knowledge.
- **Members:** Retain, grow and diversify our membership base.
- **Community:** Support writing communities across Victoria.
- **Industry:** Strengthen our profile and increase our contribution to the literary sector.
- **Operations:** Be an effective and sustainable organisation.

WRITERS VICTORIA INCORPORATED

PRINCIPAL ACTIVITIES

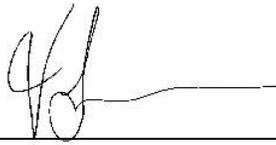
The principal activity of the entity during the financial year continued to be the provision of professional development opportunities to writers.

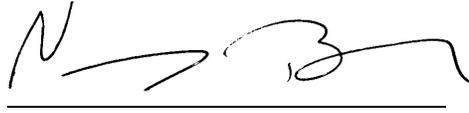
SIGNIFICANT CHANGES

No significant changes occurred in the nature of this activity during the year.

OPERATING RESULT

The surplus (deficit) for the year amounted to (\$9,360), 2018 surplus \$1,596.
Signed in accordance with a resolution of the members of the Committee.





Date 27 March, 2020

WRITERS VICTORIA INCORPORATED

STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME FOR THE YEAR ENDED 31 DECEMBER 2019

	Note	2019 \$	2018 \$
REVENUE			
Operating Revenue	2	981,248	1,070,244
Interest Received		12,699	11,749
Other Revenue		9,448	10,488
TOTAL REVENUE		<u>1,003,395</u>	<u>1,092,481</u>
EXPENDITURE			
Audit of Financial Report	3	3,000	3,000
Program Costs		329,719	368,149
Manuscript Services		55,180	51,530
Depreciation		9,779	13,927
'The Victorian Writer' Magazine Expenses		49,675	50,868
Licence Fee		31,788	31,104
Employment Benefit Expense (Salaries and on-costs)		429,108	467,289
Disadvantaged Writers Provision		0	1,600
Other Expenses		104,506	103,418
Total Expenses		<u>1,012,755</u>	<u>1,090,885</u>
SURPLUS (DEFICIT) BEFORE INCOME TAX ATTRIBUTABLE TO MEMBERS OF THE ENTITY	3	(9,360)	1,596
Income Tax		0	0
OTHER COMPREHENSIVE INCOME		0	0
TOTAL COMPREHENSIVE SURPLUS (DEFICIT) FOR THE YEAR ATTRIBUTABLE TO MEMBERS OF THE ENTITY		<u>(9,360)</u>	<u>1,596</u>

The above statement should be read in conjunction with the accompanying notes.

WRITERS VICTORIA INCORPORATED

STATEMENT OF FINANCIAL POSITION AS AT 31 DECEMBER 2019

	Note	2019 \$	2018 \$
ASSETS			
CURRENT ASSETS			
Cash and Cash Equivalents	4	536,364	660,006
Trade and Other Receivables	5	5,849	37,297
Other Assets	7	10,975	8,592
Inventories	6	0	0
TOTAL CURRENT ASSETS		553,188	705,895
NON-CURRENT ASSETS			
Financial assets	8	0	0
Property, Plant & Equipment	9	4,328	12,499
TOTAL NON-CURRENT ASSETS		4,328	12,499
TOTAL ASSETS		557,516	718,394
LIABILITIES			
CURRENT LIABILITIES			
Membership in Advance (one-year)		46,859	45,007
Funding Received in Advance/Contract Liabilities		164,312	332,975
Trade and Other Payables	10	75,574	56,663
Short-term Provisions Payable	11	23,794	23,735
TOTAL CURRENT LIABILITIES		310,539	458,380
NON-CURRENT LIABILITIES			
Diverse Writers Liability Carried Forward		33,500	33,500
Long-term Provisions Payable	11	3,189	1,149
Membership in Advance (two-year)		64,068	69,785
TOTAL NON-CURRENT LIABILITIES		100,757	104,434
TOTAL LIABILITIES		411,296	562,814
NET ASSETS		146,220	155,580
EQUITY			
Reserves	14	21,000	21,000
Retained Earnings		125,220	134,580
TOTAL EQUITY		146,220	155,580

The above statement should be read in conjunction with the accompanying notes.

WRITERS VICTORIA INCORPORATED

STATEMENT OF CHANGES IN EQUITY FOR THE YEAR ENDED 31 DECEMBER 2019

	General Reserve	Retained Earnings	Total Equity
2017			
Balance at 31 December 2017	21,000	132,984	153,984
2018			
Surplus (deficit) attributable to members	0	1,596	1,596
Transfer from General Reserve			
Balance at 31 December 2018	21,000	134,580	155,580
2019			
Surplus (deficit) attributable to members	0	(9,360)	(9,360)
Transfer from General Reserve	0	0	0
Balance at 31 December 2019	21,000	125,220	146,220

The above statement should be read in conjunction with the accompanying notes.

WRITERS VICTORIA INCORPORATED

STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 31 DECEMBER 2019

	Note	2019 \$	2018 \$
CASH FLOWS FROM OPERATING ACTIVITIES			
Receipt of Grants inc GST		428,039	617,262
Receipts from Customers inc GST		341,118	349,936
Membership fees inc GST		174,683	188,058
Other Income including Advertising		12,750	27,045
Interest Received		12,699	11,749
Donations		3,723	4,288
Payments to Suppliers & Employees		(1,095,046)	(1,250,426)
NET CASH GENERATED (USED) BY OPERATING ACTIVITIES	16	(122,034)	(52,088)
CASH FLOWS FROM INVESTING ACTIVITIES			
Purchases of property, plant and equipment		(1,608)	0
Proceeds from Sale of Assets		0	0
NET CASH GENERATED (USED) BY INVESTING ACTIVITIES		(1,608)	0
NET INCREASE (DECREASE) IN CASH HELD		(123,642)	(52,088)
Cash and Cash Equivalents at the beginning of the year		660,006	712,094
CASH AND CASH EQUIVALENTS AT THE END OF THE YEAR	4	536,364	660,006

The above statement should be read in conjunction with the accompanying notes.

WRITERS VICTORIA INCORPORATED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2019

The financial statements cover Writers Victoria Incorporated as a not-for-profit entity. It is an association incorporated in Victoria under the Associations Incorporation Reform Act 2012. It is a not-for-profit income tax exempt charity; as such it is exempt from income tax.

NOTE 1 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

Basis of Preparation

The financial statements are general purpose financial statements that have been prepared in accordance with Accounting Standards and the Associations Incorporation Reform Act 2012.

Australian Accounting Standards set out accounting policies that the AASB has concluded would result in financial statements containing relevant and reliable information about transactions, events and conditions. Material accounting policies adopted in the preparation of these financial statements are presented below and have been consistently applied unless otherwise stated.

Reporting basis and conventions

The financial statements have been prepared on an accruals basis and are based on historical costs modified where applicable by the measurement at fair value of selected non-current assets, financial assets and financial liabilities.

Accounting Policies

Revenue

Interest revenue is recognised on a proportional basis taking into account the interest rates applicable to the financial assets.

Revenue from the rendering of a service is recognised upon the delivery of the service to the customers.

Grants are recognised at fair value where there is reasonable assurance that the grant will be received and all grant conditions will be met. Grant Revenue is recognized as the Grant program is utilized or expended for programs that have designated performance requirements.

All revenue is stated net of the amount of Goods and Services Tax (GST).

WRITERS VICTORIA INCORPORATED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2019

Goods and Services Tax (GST)

Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Australian Tax Office. In these circumstances, the GST is recognised as part of the cost of acquisition of the asset or as part of an item of the expense. Receivables and payables in the balance sheet are shown inclusive of GST.

Cash flows are presented in the cash flow statement on a gross basis, except for the GST component of investing and financing activities, which are disclosed as operating cash flows.

Comparative Figures

When required by Accounting Standards, comparative figures have been adjusted to conform to changes in presentation for the current financial year.

Critical Accounting Estimates and Judgments

The directors evaluate estimates and judgments incorporated into the financial report based on historical knowledge and best available current information. Estimates assume a reasonable expectation of future events and are based on current trends and economic data, obtained both externally and within the group.

Key estimates – Impairment

The entity assesses impairment at each reporting date by evaluating conditions specific to the entity that may lead to impairment of assets. Where an impairment trigger exists, the recoverable amount of the asset is determined. Value-in-use calculations performed in assessing recoverable amounts incorporate a number a key estimates.

No impairment has been recognised in respect of this financial year.

Income Taxation

The entity is endorsed by the Taxation Office as an Income Tax Exempt Charity. Therefore, no income tax is payable by the entity.

Leasehold Improvements and Plant and Equipment

Leasehold Improvements and Plant and Equipment are carried at cost as the entity has adopted the Cost Model under AASB116 Property, Plant and Equipment or fair value less, where applicable, any accumulated depreciation and impairment losses. All assets are depreciated over the estimated useful lives of the assets to the entity.

WRITERS VICTORIA INCORPORATED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2019

Depreciation

The depreciable amount of Leasehold Improvements and Plant and Equipment are depreciated on a straight line basis over their useful lives to the entity commencing from the time the asset is held ready for use. Leasehold improvements are depreciated over the shorter of either the unexpired period of the lease or the estimated useful lives of the improvements.

The depreciation rates used for each class of depreciable assets are:

Class of Asset	Depreciation Rate	Method
Leasehold Improvements	10 %	Cost
Plant & Equipment	20-33%	Cost

The assets' residual values and useful lives are reviewed, and adjusted if appropriate, at each balance sheet date.

An asset's carrying amount is written down immediately to its recoverable amount if the asset's carrying amount is greater than its estimated recoverable amount.

Gains and losses on disposals are determined by comparing proceeds with the carrying amount. These gains or losses are included in the income statement. When revalued assets are sold, amounts included in the revaluation reserve relating to that asset are transferred to retained earnings.

Leases

Leases of fixed assets where substantially all the risks and benefits incidental to the ownership of the asset, but not the legal ownership that are transferred to the entity, are classified as finance leases.

Finance leases are capitalised by recording an asset and a liability at the lower of the amounts equal to the fair value of the leased property or the present value of the minimum lease payments, including any guaranteed residual values. Lease payments are allocated between the reduction of the lease liability and the lease interest expense for the period.

Leased assets are depreciated on a straight-line basis over the shorter of their estimated useful lives or the lease term.

Lease payments for operating leases, where substantially all the risks and benefits remain with the lessor, are charged as expenses in the periods in which they are incurred.

Lease incentives under operating leases are recognised as a liability and amortised on a straight-line basis over the life of the lease term.

WRITERS VICTORIA INCORPORATED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2019

Financial Instruments

Recognition

Financial instruments are initially measured at cost on trade date, which includes transaction costs, when the related contractual rights or obligations exist. Subsequent to initial recognition these instruments are measured as set out below.

Financial assets at fair value through profit and loss

A financial asset is classified in this category if acquired principally for the purpose of selling in the short term or if so designated by management and within the requirements of AASB 139: Financial Instruments: Recognition and Measurement. Derivatives are also categorised as held for trading unless they are designated as hedges. Realised and unrealised gains and losses arising from changes in the fair value of these assets are included in the income statement in the period in which they arise.

Loans and receivables

Loans and receivables are non-derivative financial assets with fixed or determinable payments that are not quoted in an active market and are stated at cost using the effective interest rate method.

Held-to-maturity investments

These investments have fixed maturities, and it is the entity's intention to hold these investments to maturity. Any held-to-maturity investments held by the entity are stated at amortised cost using the effective interest rate method.

Available-for-sale financial assets

Available-for-sale financial assets include any financial assets not included in the above categories. Available-for-sale financial assets are reflected at fair value.

Financial liabilities

Non-derivative financial liabilities are recognised at amortised cost, comprising original debt less principal payments and amortisation.

Contract Liabilities/Funding Received in Advance

Contract Liabilities represent Grant Funds and other revenue that has not been utilized or expended as per the program requirements. In prior years this has been referred to as Funding Received in Advance.

WRITERS VICTORIA INCORPORATED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2019

Fair value

Fair value is determined based on current bid prices for all quoted investments. Valuation techniques are applied to determine the fair value for all unlisted securities, including recent arm's length transactions, reference to similar instruments and option pricing models.

Impairment

At each reporting date, the entity assesses whether there is objective evidence that a financial instrument has been impaired. In the case of available-for-sale financial instruments, a prolonged decline in the value of the instrument is considered to determine whether impairment has arisen. Impairment losses are recognised in the income statement.

As a not-for-profit entity the value in use of an asset may be equivalent to the depreciated replacement cost of that asset when the future economic benefits of the asset is not primarily dependent on the asset's ability to generate net cash inflows and where the entity would, if deprived of the asset, replace its remaining future economic benefits.

Provisions

Provisions are recognised when the entity has a legal or constructive obligation, as a result of past events, for which it is probable that an outflow of economic benefits will result and that outflow can be reliably measured.

Employee Benefits

Provision is made for the entity's liability for employee benefits arising from services rendered by employees to balance date. Employee benefits that are expected to be settled within one year have been measured at the amounts expected to be paid when the liability is settled, plus related on-costs. Employee benefits payable later than one year have been measured at the present value of the estimated future cash outflows to be made for those benefits.

Cash and Cash Equivalents

Cash and cash equivalents include cash on hand, deposits held at call with banks, other short-term highly liquid investments with original maturities of six months or less.

WRITERS VICTORIA INCORPORATED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2019

	2019	2018
	\$	\$
NOTE 2 REVENUE – OPERATING		
Membership	158,803	170,962
Grants Received – Other	353,347	413,747
Grant Auspicing	0	1,625
Manuscript Services Income	73,159	67,973
Creative Victoria Grant	147,400	147,400
Advertising	11,591	18,386
Writing Studios Revenue	23,185	21,728
Partnered Fellowships	18,545	34,250
Seminars and Workshops	195,218	194,173
Total Operating Revenue	981,248	1,070,244
OTHER REVENUE		
Donations – Other	3,723	4,288
Sundry Income Including Book sales	5,725	6,200
Total Other Revenue	9,448	10,488
Interest Received	12,699	11,749
TOTAL REVENUE	1,003,395	1,092,481
NOTE 3 REVENUE AND EXPENSE ITEMS		
Auditor’s remuneration paid or payable to E Townsend & Co		
Audit of financial statements	1,900	1,900
Other Services Preparation of Financial Accounts	1,100	1,100
	3,000	3,000
Bad and doubtful debts		
Trade Receivables	0	0
Total bad and doubtful debts	0	0
License expense on operating license		
Operating License Minimum License Payment	31,788	31,104
NOTE 4 CASH AND CASH EQUIVALENTS		
Reconciliation of cash		
Cash at the end of the financial period as shown in the cash flow statement is reconciled to the related items in the statement of financial position as follows:		
Current Assets		
Cash on hand	168	0
Cash at Bank –	536,196	660,006
Total	536,364	660,006

WRITERS VICTORIA INCORPORATED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2019

	2019	2018
	\$	\$
NOTE 5 TRADE AND OTHER RECEIVABLES		
Current		
Trade Debtors	5,849	37,397
Less: Provision for Impairment of receivables	0	0
	<u>5,849</u>	<u>37,397</u>
Other Debtors	0	0
	<u>5,849</u>	<u>37,397</u>
	2019	2018
	\$	\$
NOTE 6 Inventories		
Current		
At Cost	0	0
Finished Goods	<u>0</u>	<u>0</u>
	2019	2018
	\$	\$
NOTE 7 Other Current Assets		
Current		
Prepayments	<u>10,975</u>	<u>8,592</u>
NOTE 8 Financial Assets		
Non-Current		
Term Deposits invested longer than one year	<u>0</u>	<u>0</u>
Term Deposits that are invested for over one year are classified as Non-current. The current Term Deposit is invested for 6 months.		
NOTE 9 PROPERTY, PLANT AND EQUIPMENT		
Office Equipment at cost	83,508	81,901
Less (Accumulated depreciation)	(79,180)	(69,402)
Total Office Equipment	<u>4,328</u>	<u>12,499</u>
Total Property, Plant and Equipment	<u>4,328</u>	<u>12,499</u>

WRITERS VICTORIA INCORPORATED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2019

NOTE 10 Accounts Payable and Other Payables

	2019	2018
Current		
Trade Creditors	10,025	11,836
Other creditors	53,900	35,178
GST Payable	7,423	4,779
Amounts Withheld PAYG Withholding	4,226	4,870
TOTAL TRADE AND OTHER PAYABLES	75,574	56,663

NOTE 11 PROVISIONS

	2019	2018
Current Provisions		
Staff Annual Leave	16,768	15,785
Provision for Disadvantaged Writers	7,026	7,950
	23,794	23,735
Non-current Provisions		
Long Service Leave	3,189	1,149
TOTAL PROVISIONS	26,983	24,884

NOTE 12 CAPITAL AND LEASING AND LICENCE COMMITMENTS

Operating Lease Commitments

	2019	2018
	\$	\$
Non-cancellable operating leases contracted for but not capitalised in the financial statements:		
Payable minimum license payments		
-no longer than one year	31,788	31,104
-longer than one year but not longer than five years	0	0
-greater than five years	0	0
Total commitment	31,788	31,104

Capital Expenditure commitments

Capital Expenditure commitments contracted for		
-Plant & Equipment purchases	NIL	NIL
-Capital Expenditure projects	NIL	NIL

WRITERS VICTORIA INCORPORATED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2019

NOTE 13 CONTINGENT LIABILITIES & CONTINGENT ASSETS

Estimates of the potential financial effect of contingent liabilities that may become payable are:
No contingent liabilities or Assets exist.

NOTE 14 RESERVES

General Reserves

The General Reserve of \$21,000 was created for a potential parental leave liability.

NOTE 15 EVENTS AFTER THE BALANCE SHEET DATE

There have been no material non-adjusting events after the reporting date, nor has any information been received about conditions at reporting date that have not been included in this report.

NOTE 16 CASH FLOW INFORMATION

Reconciliation of cash flow from operations to surplus (deficit) for the year

	2019	2018
	\$	\$
Surplus (Deficit) for the year	(\$9,360)	1,596
Add back non-cash items		
Depreciation	9,779	13,927
Provision Doubtful Debts	0	0
Increase (Decrease) in Provisions	2,099	2,090
Changes in Assets and Liabilities		
(Increase) Decrease in Trade & Other Receivables	31,448	(33,651)
Increase (Decrease) in Payables and Accruals	18,911	(50,250)
(Increase) Decrease in Other Assets	(2,383)	(3,828)
(Increase) Decrease in Inventories	0	0
Increase (Decrease) in Funding in Advance/Contract Liabilities	(168,663)	26,510
Increase (Decrease) in Membership in Advance (2yrs)	(5,717)	(2,588)
Increase (Decrease) in Membership in Advance (1 yr)	1,852	(5,894)
Increase (Decrease) in Diverse Writers Liability C/Fwd	0	0
Net Cash Generated (used) By Operating Activities	(122,034)	(52,088)

WRITERS VICTORIA INCORPORATED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2019

NOTE 17 ECONOMIC DEPENDENCE

The entity is economically dependent on Grant Funding. If funds are not spent in accordance with Grant Conditions future grants can be suspended. The entity is dependent on the continued receipt of grants.

NOTE 18 FINANCIAL RISK MANAGEMENT

Financial risk management policies

The Committee's overall risk management strategy is to assist the entity in meeting its financial targets, whilst minimising potential adverse effects on financial performance. Risk management policies are approved and reviewed by the Committee of Management on a regular basis. These include credit risk policies and future cash flow requirements

The entity does not have any derivative instruments at the end of the reporting period.

Specific Financial Risk Exposures and Management

The main risks the entity is exposed to through its financial instruments are interest rate risk, liquidity risk and credit risk.

(a) Credit risk

Credit risk is the risk that parties that owe money do not pay it.

The maximum exposure to credit risk, excluding the value of any collateral or other security, at balance date to recognised financial assets, is the carrying amount, net of any provisions for impairment of those assets, as disclosed in the statement of financial position and notes to the financial statements.

The entity does not have any significant concentration of credit risk exposure to any single, or group, of counter-parties under financial instruments entered into by the entity. A profile of credit risk appears above under the Note on 'Trade and Other Receivables'

(b) Liquidity risk

Liquidity risk arises due to the possibility that the entity might encounter difficulty in settling its own debts or other liabilities. The entity manages this risk by managing credit risk on amounts owed to it, monitoring forecast cash flows and ensuring that adequate unutilised borrowing facilities are maintained.

WRITERS VICTORIA INCORPORATED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2019

Financial liability and financial asset maturity analysis

	Within	1 Year	1 to 5 years		Over 5 years		Total	
	2019 \$	2018 \$	2019 \$	2018 \$	2019 \$	2018 \$	2019 \$	2018 \$
Financial liabilities due for payment								
Trade and other payables	75,574	56,663					75,574	56,663
Funding in Advance/Contract liabilities	164,312	332,975					164,312	332,975
Membership in Advance (two-years)			64,068	69,785			64,068	69,785
Total expected outflows	239,886	389,638	64,068	69,785			303,954	459,423
Financial assets – cash flows realisable								
Cash and Cash Equivalents	432,495	559,184					432,495	559,184
Trade and other Receivables	5,849	37,297					5,849	37,297
Financial Assets	103,869	100,822					103,869	100,822
Other Assets	10,975	8,592					10,975	8,592
Total anticipated inflows	553,188	705,895	0	0	0	0	553,188	705,895
Net inflow (outflow) on financial instruments	313,302	316,257	(64,068)	(69,785)	0	0	313,302	246,472

c) Market Risk

Interest rate risk

Exposure to interest rate risk arises whereby future changes in interest rates will affect future cash flows or the fair value of financial assets and liabilities.

WRITERS VICTORIA INCORPORATED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2019

Price Risk

Price risk relates to the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in their market price.

Sensitivity analysis

The following table illustrates sensitivities to the entity's expose in interest rates and equity prices (if equities held). The table indicates the impact on how profit and equity values reported at the end of the reporting period would have been affected by changes in the relevant risk variable that management considers to be reasonably possible. These sensitivities assume that the movement in any particular variable is independent of other variables.

		Profit		Equity
		\$		\$
Year ended 31 December 2018				
+ or - 2% in interest rates	+/-	11,184	+/-	11,184
+ or - 10% in listed investments	+/-	-	+/-	-
Year ended 31 December 2019				
+ or - 2% in interest rates	+/-	10,727	+/-	10,727
+ or - 10% in listed investments	+/-	-	+/-	-

(d) Foreign currency risk

The entity is not exposed to fluctuations in foreign currency.

Net Fair Values

The net fair values of listed investments have been valued at the quoted market bid price at balance date adjusted for transaction costs expected to be incurred. For other assets and other liabilities, the net fair value approximates their carrying value. No financial assets and financial liabilities are readily traded on organised markets in standardised form other than listed investments.

The differences between fair values and carrying values of financial instruments with fixed interest rates are due to the change in discount rates being applied by the market to those instruments since their initial recognition by the entity. Most of these instruments, which are carried at amortised cost (e.g. trade receivables, loan liabilities), are to be held until maturity and therefore their current net fair values bear little relevance to the entity. As appropriate, the net fair values and carrying amounts of financial assets and financial liabilities are disclosed in the Statement of Financial Position and in the notes to the financial statements.

WRITERS VICTORIA INCORPORATED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2019

NOTE 19 RELATED PARTY TRANSACTIONS

Disclosures to Key Management personnel are set out in note 20.

Transactions with related parties

All transactions with related parties are on normal commercial terms.

Receivable from and payable to related parties

There were no trade receivables from or Trade payables to related parties at the current and Previous reporting date.

Loans to /from related parties

There were no loans to or from related parties at the current and previous reporting date.

None of the Governing Committee received a salary from the association.

Note 20 KEY MANAGEMENT PERSONNEL DISCLOSURES

The aggregate compensation made to key management personnel of the incorporated association is set out below.

	2019	2018
	\$	\$
	130,968	151,330

NOTE 21 ASSOCIATION DETAILS

The registered office of the association is:

Level 3
The Wheeler Centre
176 Little Lonsdale Street
Melbourne Vic 3000

The principal place of business is at the registered office.

WRITERS VICTORIA INCORPORATED

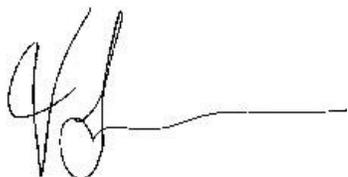
STATEMENT BY MEMBERS OF THE COMMITTEE

The Committee has determined that the association is a reporting entity and that these general purpose financial statements should be prepared in accordance with the accounting policies outlined in Note 1 of the financial statements.

In the opinion of the committee, the financial report attached:

- 1 Presents fairly the financial position of Writers Victoria Incorporated as at 31 December 2019 and its performance for the year ended on that date in accordance with Australian Accounting Standards and the Associations Incorporation Reform Act 2012.
- 2 At the date of this statement there are reasonable grounds to believe that Writers Victoria Incorporated will be able to pay its debts as and when they fall due.

This statement is made in accordance with a resolution of the Committee and is signed for and on behalf of the Committee by: -



Victor Sekulov, Treasurer



Nicolas Brasch, Chair

Dated this 27 March, 2020

WRITERS VICTORIA INCORPORATED

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF THE WRITERS VICTORIA INCORPORATED

Opinion

I have audited the financial report of Writers Victoria Incorporated (the Entity), which comprises the Statement of Financial Position as at 31st December 2019, the Statement of Comprehensive Income, Statement of Changes in Equity, and the Statement of Cash Flows for the year then ended, notes to the financial statements including a summary of significant accounting policies and the declaration by those charged with governance.

In my opinion, the accompanying financial report gives a true and fair view of the financial position of the Entity as at the 31st December 2019 and its financial performance and its cash flows for the year then ended in accordance with Australian Accounting Standards, and the Associations Incorporation Reform Act 2012.

Basis for Opinion

I conducted my audit in accordance with Australian Auditing Standards. My responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Report section of my report. I am independent of the Entity in accordance with the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 Code of Ethics for Professional Accountants (the Code) that are relevant to my audit of the financial report in Australia. I have also fulfilled my other ethical responsibilities in accordance with the Code. I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

Responsibilities of Management and Those Charged with Governance for the Financial Report

Management is responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards and for such internal control as management determines is necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

In preparing the financial report management is responsible for assessing the Entity's ability to continue as a going concern, disclosing as applicable, matters related to going concern and using the going concern basis of accounting unless management either intends to liquidate the Entity or to cease operations, or has no realistic alternative but to do so.

Those charged with governance are responsible for overseeing the Entity's financial reporting process.

Auditor's responsibility for the Audit of the Financial Report

My objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes my opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of the financial report.

WRITERS VICTORIA INCORPORATED

As part of an audit in accordance with the Australian Auditing Standards I exercise professional judgement and maintain professional skepticism throughout the audit. I also:

Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide the basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions misrepresentations, or the override of internal control.

Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Entity's internal control.

Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.

Conclude on the appropriateness of management's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Entity's ability to continue as a going concern. If I conclude that a material uncertainty exists. I am required to draw attention in my auditor's report to the disclosures in the financial report or, if such disclosures are inadequate, to modify my opinion. My conclusions are based on the audit evidence obtained up to the date of my auditor's report. However, future events or conditions may cause the Entity to cease or continue as a going concern.

Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

I communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including deficiencies in internal control that I identify during my audit.

Name of firm E Townsend & Co
Name of Auditor Eric Townsend

Address 15 Taylor Street
Ashburton Vic 3147

Dated this 27 March, 2020

Notes

With thanks

In 2019, we were grateful for the very generous support of:



We also worked with a broad range of partners, including (in alphabetical order):

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WRITERS

VICTORIA

All about writers

30
Years of
Stories

Writers Victoria Inc
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ASN: A0019533Z

Level 3, The Wheeler Centre
176 Little Lonsdale Street
Melbourne VIC 3000
Ph: (03) 9094 7855