

2022 Season 1 Program

Writers

WRITERS
VICTORIA

All about writers



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Glimmer: *'A faint sign of a feeling or quality, especially a desirable one.'*

Following the harshness of the past two years, we want to usher in a period of radical softness and hope. We want to help you find the glimmer of potential in each idea you have or draft you write; the glint that captures your eye and attention and beckons you to nurture it, expand it, craft it into something bigger and better, imbued with meaning and passion. We want this program to nurture your skills and confidence, bringing that glimmer of a story to life.

Writers Victoria is all about writing

We are the only organisation that works with all sorts of writers, at all stages of their writing careers, across all genres, all parts of the state and all year round.

In addition to the courses and workshops you'll find in our Season 1 program, Writers Victoria provides a range of other services and activities.

Membership

See page 32 for more information about becoming a Writers Victoria member.

Magazine & Newsletter

Published quarterly, 'The Victorian Writer' magazine includes articles on the craft and business of writing, news and views from the writing world, and listings of writing-related events, opportunities and competitions. 'The Victorian Writer' is free for Writers Victoria members.

Twice a month, Writers Victoria distributes an online newsletter, filled with writing news, upcoming events and opportunities. To subscribe to 'The Victorian Writer' magazine or newsletter, visit our website.

Bookings

writersvictoria.org.au/calendars/events
program@writersvictoria.org.au
03 9094 7840

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Mentoring & Manuscript Assessments

Writers of all genres and styles can receive a detailed manuscript assessment from one of our industry experts to help develop their work or prepare to submit it to a publisher.

Mentorships offer writers the opportunity to work with an experienced author or industry professional on a one-to-one basis. Our mentors can help you with all aspects of the craft and business of writing.

Prices start from \$310. For more information or to book a manuscript assessment or mentorship, visit our website.

Writing Studios

Writers Victoria manages writing studios at two historic National Trust properties: Glenfern in East St Kilda and Cells for Writers at the Old Melbourne Gaol.

Studios are available for rent from \$170 per month. For more information visit our website.

Fellowships

Writers Victoria works in collaboration with partners and funders like the Grace Marion Wilson Trust and the Hazel Rowley Literary Fund to provide fellowships for emerging and established writers, including residencies, mentorships and funding to develop their work.

Keep an eye on the Writers Victoria website or newsletter for more information about our fellowships and deadlines.

Access

Please notify us of all access requirements when booking online. If you require further assistance, contact our membership line on 03 9094 7855 or program@writersvictoria.org.au. For information on The Wheeler Centre, please go here: www.wheelercentre.com/about-us/accessibility.

www.writersvictoria.org.au



Courses and Events

ALL FACE-TO-FACE courses take place at Writers Victoria in The Wheeler Centre at 176 Little Lonsdale Street in Melbourne (unless otherwise stated). All online courses take place via the Writers Victoria Zoom room. All courses are designed for writers aged 17 and older, but younger writers may be considered on a case-by-case basis. Please contact the office if you have any questions.

PLEASE NOTE that from Friday 22 October 2021, all patrons over the age of 16 must show proof of their COVID-19 vaccination status as a condition of entry. Before you arrive, please make sure you have added your COVID-19 digital certificate to the Service Victoria app or bring printed proof of your vaccination with you. You can find more details about how to add your certificate by visiting coronavirus.vic.gov.au. We also offer an extensive online program.

Online: Live Write

Tuesdays 8pm and Fridays 12 noon

Join us on Zoom for a forty-minute writing check-in. Featuring a timed twenty-minute writing session, writing prompts, and conversation with fellow writers, Live Write is a great way to set some accountability, get in some writing, and take time for your project. Visit the Writing Groups page on our website for details and to join in.

First Friday Write Club

First Friday of the month, Feb-Dec, 12 noon

We are looking forward to resuming Friday Write Club in 2022. Join us in the Writers Victoria library on the third floor of the Wheeler Centre on the first Friday of every month for some professional development, some networking and community, and an hour of writing. We'll use the Pomodoro method to help you get stuck into your project and share some tips and tricks to help you learn and grow.

Keep an eye on the website for starting dates.

Established Author Forum

In Season 1 2022, we are delighted to continue our Established Author Forum. Part creative development, part networking, part writing group, this forum will feature high-level, in-depth lectures from prominent Australian writers on the topics they know best as well as an opportunity to ask questions about their work and your own. Afterwards, writers will be invited to share wins, challenges, opportunities, and industry developments within a social setting.

The Established Author Forum will meet four times a year and includes a per-session cost or a discounted yearly fee. All sessions will take place at The Wheeler Centre, unless otherwise noted. 2022 dates are below. Year-long bookings will be prioritised, but if there are tickets left for individual sessions, these will be added to the session pages.

- **Thursday 10 March**, 6:30pm. Featuring Tony Birch on Sinking into Place
- **Thursday 9 June**, 6:30pm. Featuring Hannie Rayson on Long Careers
- **Thursday 15 September**, 6:30pm. Featuring Maria Tumarkin on Opening Your Writing Practice
- **Thursday 17 November**, 6:30pm. End of Year celebration

Per session:

MEMBERS: \$45/\$60 NON-MEMBERS: \$100

For the year:

MEMBERS: \$130/\$175 NON-MEMBERS: \$300

Lunchtime Bite: Finding Your Inner Poet

with Lou Garcia-Dolnik

This Lunchtime Bite is dedicated to all things poems, poetry, and verse. Whether you're terrified of line breaks and experimentation or looking for ways to reinvigorate your practice, we'll be thinking through poetry as a space of experimentation, constraint, and possibility, where "failure" can be the starting point for something new. The session will cap with a 15-20 minute Q&A where all questions, anxieties, and curiosities are most welcome!

WHEN: Thursday 27 Jan 2022, 12-1pm
WHERE: Online MEMBER PRICE: Free NON-MEMBER PRICE: \$25

Evening Appetiser: Effective Research for Fiction

with Alex Hammond

Alex has published three research-heavy books: two legal thrillers that incorporate existing law, precedents, and legal practice, and a historical thriller set in German-occupied Paris. This session looks at how to strategically target your research and tie it to your novel's structure. It provides practical, usable tips so that you're using your time well and not falling down the rabbit hole of in-depth research or struck with "accuracy paralysis".

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Lunchtime Bite: Grant Seeking and Writing for Beginners

with Lucy Hamilton

Do you have a project that needs funding support? Are you at a loss as to how to approach a grant application or find out what options are out there? In this session, Writers Victoria CEO Lucy Hamilton will give an overview of the options out there. You will learn how to approach a grant from demystifying guidelines, approaching application questions, and gathering support materials, as well as who to go to for extra help.

WHEN: Friday 28 Jan 2022, 12-1pm
WHERE: Online MEMBER PRICE: Free NON-MEMBER PRICE: \$25

Lunchtime Bite: Creative Research

with Caitlin McGregor

Creative non-fiction writing allows writers to delve deeply into their chosen topics – it lets you follow your obsessions into research rabbit-holes, and wherever else they may lead. In this one-hour session, Caitlin will explore some unconventional ways to research your essay and non-fiction writing.

WHEN: Friday 1 April 2022, 12-1pm
WHERE: Online MEMBER PRICE: Free NON-MEMBER PRICE: \$25

Online Advanced Short Story Clinic with Rashida Murphy

A short story ought to sustain both attention and imagination – a great short story leads the reader into a world where attention to detail is sustained by economy, complexity, and depth. Rashida will guide writers to combine elements of the personal and social imaginary to create layered, nuanced stories. Some visual and word prompts may be provided to explore the links between language and form. There will be targeted feedback for improving your writing.

This online course actively encourages sharing of your work with your cohort as well as with the tutor.

Pieces of up to 1500 words due 11:55pm Thursdays
3 February, 3 March, 7 April, 5 May, 2 June.

MEMBER PRICE: \$240/\$250 NON-MEMBER PRICE: \$310 LEVEL: All

Online Creative Non-fiction Clinic with Monica Dux

In this online course, students will develop a body of short non-fiction prose works under the mentorship and supervision of an experienced Creative Non-fiction writer. Through careful workshopping and feedback, students will identify the strengths and weaknesses of their short non-fiction prose.

This online course actively encourages sharing of your work with your cohort as well as with the tutor.

Pieces of up to 1200 words due 11:55pm Thursdays
3 March, 7 April, 5 May, 2 June, 30 June.

MEMBER PRICE: \$240/\$250 NON-MEMBER PRICE: \$310 LEVEL: All

Online Emerging Short Story Clinic with Julie Koh

In this online clinic, participants will submit short fiction of up to 1,000 words each month for five months. You will receive individual feedback from your tutor, focusing on elements including plot, character, and voice. Participants will have the opportunity to comment on each other's work. This clinic is ideal for beginner and emerging writers.

This online course actively encourages sharing of your work with your cohort as well as with the tutor.

Pieces of up to 1000 words due 11:55pm Thursdays
3 February, 3 March, 7 April, 5 May, 2 June.

MEMBER PRICE: \$240/\$250 NON-MEMBER PRICE: \$310 LEVEL: All

Online Graphic Narrative Clinic With Eloise Grills

In this course, students will develop a portfolio of short comics or graphic narrative works under the mentorship of comics artist, visual essayist and educator Eloise Grills. Grills will provide carefully crafted workshopping notes and feedback, assisting students to identify strengths and weaknesses in their illustrated narratives. Grills will recommend texts from leading comics practitioners to inspire and educate students on the form. She will also set optional comics exercises for students to engage with independently.

This online course actively encourages sharing of your work with your cohort as well as with the tutor.

Pieces of up to 1500 words in comics script/written draft form, or 6 to 8 pages of drafted comics pages due 11:55pm Mondays 31 January, 28 February, 28 March, 25 April, 30 May

MEMBER PRICE: \$240/\$250 NON-MEMBER PRICE: \$310 LEVEL: All

Online Poetry Clinic with Andy Jackson

Poetry can seem mysterious and difficult. But you can write it – and this online course aims to expand your skills and confidence. Each month, participants receive a brief prompt to help them start a new poem, which they will then show to the rest of the group. Andy will provide precise, constructive suggestions for improvement, along with some ideas to expand your reading and writing practice. All participants are also encouraged to give feedback.

This online course actively encourages sharing of your work with your cohort as well as with the tutor.

Pieces of up to 80 lines due 11:55pm Mondays
31 January, 28 February, 28 March, 25 April, 30 May

MEMBER PRICE: \$240/\$250 NON-MEMBER PRICE: \$310 LEVEL: All

Online Screenwriting Clinic With Chelsea Cassio

Chelsea will look at all aspects of your script, including Character, Dialogue, Structure, Plot, Story, and Theme. A story starts with character, and that's where she will begin assessing your script. Well-formed characters require a satisfying arc along with their own personal transformation, and the story itself should aim to be a comment on the human condition.

Chelsea can guide you towards a solid structure and a clear narrative with your script. As much as there is a "template" to screenplays, it is also important that your own brand of storytelling shines through. We come to rely on well-known script structures, but a unique voice is also key.

This online course actively encourages sharing of your work with your cohort as well as with the tutor.

Pieces of up to 1500 words for an outline or treatment or 10 script pages due 11:55pm Mondays
31 January, 28 February, 28 March, 25 April, 30 May

MEMBER PRICE: \$240/\$250 NON-MEMBER PRICE: \$310 LEVEL: All

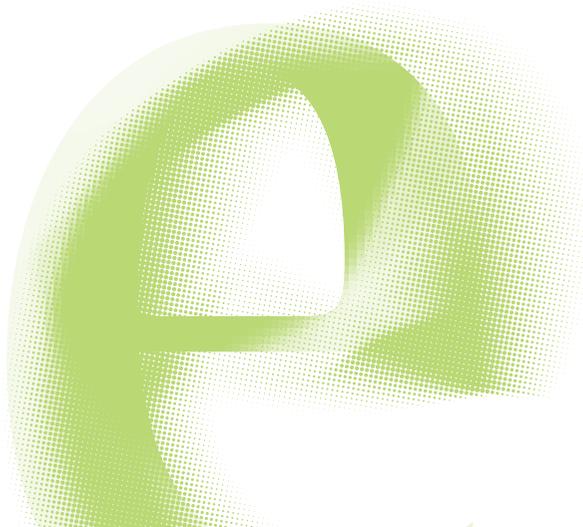
Online Speculative Fiction Clinic With Eugen Bacon

Speculative fiction helps you understand other perspectives and encourages a response in fiction to sometimes realistic themes such as climate change, the role of technology, societal dysfunction, and the crucial what if? In this online feedback clinic that runs over five months, author Eugen Bacon will provide feedback on your short story or excerpt of a longer work of fiction, enabling you to hone your work with believable worlds and characters in convincing speculative fiction.

This online course actively encourages sharing of your work with your cohort as well as with the tutor.

Pieces of up to 1500 words due 11:55pm Thursdays
3 February, 3 March, 7 April, 5 May, 2 June.

MEMBER PRICE: \$240/\$250 NON-MEMBER PRICE: \$310 LEVEL: All



The Next Draft with Laurel Cohn

The key to getting the most out of your next draft is understanding the role structural editing plays in manuscript development, how to go about it, and how to survive it. Laurel guides you through her five-step approach, providing strategies and tools, and explores the challenging inner terrain that underlies critical engagement with your own work. Time between sessions allows you to put into practice the concepts covered. Each participant will have a one-on-one session with Laurel through the course.

WHEN: Saturdays 29 January, 28 February, 26 March,
10am-4pm

WHERE: Online MEMBER PRICE: \$390/\$450 NON-MEMBER PRICE: \$645

LEVEL: All (with a completed first draft)

Crime Novel Intensive with Anna Snoekstra

3 Full-day courses

Whodunnit – Characters in Crime: Unreliable narrators and amateur detectives. Sleuths and sidekicks. What makes a compelling character in the world of crime fiction? Learn to write nuanced, complex characters that your readers will invest in.

Wheredunnit – Setting in Crime: Small towns with big secrets. Police headquarters. Crime scenes. Successful settings in crime fiction are characters unto themselves. In this course you will learn how to create a sense of place that will captivate and entrance.

Howdunnit – Plotting and Structure in Crime: Double crossings. Hidden motives. Third act twists. When writing crime stories we engage both our left and right brains. Using both practical and creative methods you will learn the building blocks to structure a killer plot that will keep your reader glued to the page.

Two 90-minute seminars

Red herrings, plot twists, and how to keep your reader guessing: A great mystery must skirt the line of being too obtuse, nor too obvious. In this seminar we will delve into how create a satisfying mystery and pay-off for the reader.

Fridging, Sexy Lamps, and other crime clichés to avoid: When does a trope become a cliché? When does a crime narrative become problematic? This seminar is all about looking deep into the sticky, tricky and sometimes uncomfortable side of writing crime fiction.

WHEN: Saturdays 5 February, 2 April, 4 June, 10am-4pm
Thursdays 17 March, 19 May, 6:30-8pm

WHERE: Courses, The Wheeler Centre, 176 Little Lonsdale
Seminars, Online

MEMBER PRICE: \$480/\$570 NON-MEMBER PRICE: \$795

Mastering the Publisher Submission Package

with Nadine Davidoff

Your manuscript is polished, you've given it everything, and now you're ready to send it out to publishers. What documents do you need to support your submission? How do you write a succinct and catchy pitch? What are the essential elements to a killer synopsis? What should your cover letter include? How do you go about finding the right publisher for your work?

This three-day course with freelance editor Nadine Davidoff will equip you with the necessary insights and skills to assemble a strong and targeted publishing proposal.

3 Full-day courses

**Researching and Finding the Right Publisher
(and Compelling Cover Letters)**

Synopses from Start to Submit

Perfecting Your Pitch

WHEN: Sundays 3 April, 7 May, 12 June

WHERE: Online

MEMBER PRICE: \$390/\$450 NON-MEMBER PRICE: \$645 LEVEL: All

Lunchtime Bite: Finding Your Inner Poet

with Lou Garcia-Dolnik

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Evening Appetiser: Effective Research for Fiction

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WHEN: Thursday 27 Jan 2022, 6-7pm
WHERE: Online MEMBER PRICE: Free NON-MEMBER PRICE: \$25

Basics for Beginning Writers

with Kate Mildenhall

It's a new year and you've finally created some space for your writing. CONGRATULATIONS! You've already made the biggest step. Join Kate Mildenhall to take you through the basics of setting up your creative practice, exercises for tapping into creativity, goal setting and creating writing habits, and pushing through the Big Blockers. Whether you are writing memoir, poetry, fiction, or YA this is a course to kickstart your creative practice for 2022.

WHEN: Saturday 29 January 2022, 10am-4pm
WHERE: Online MEMBER PRICE: \$135/\$155
NON-MEMBER PRICE: \$215 LEVEL: Early

Making Truth from Story and Story from Truth with Kathryn Heyman

Humans are hardwired to value storytelling. In this one-off course, award-winning novelist and memoirist Kathryn Heyman shows you how an author might take a kernel of truth and turn it into a work of art: a novel, memoir, or captivating work of narrative non-fiction. The day will be structured with a morning course and an afternoon in your own space to work on the techniques Kathryn will present. Using exercises developed over almost two decades of coaching writers, Kathryn will show you how to discover the truth in any story.

WHEN: Sunday 30 January 2022, 10am-4pm
WHERE: Online MEMBER PRICE: \$135/\$155
NON-MEMBER PRICE: \$215 LEVEL: All

Ask... About Publishing Your First Book with Ella Baxter (New Animal), Jazz Money (How to Make a Basket), Sneha Lees writing as Ruhi Lee (Good Indian Daughter)

When seeking to be published, it might take one, two, or nineteen books, but what happens then? What is expected of a debut author, and what should your expectations be? And just how does it feel to hold your book in your hands? Join our three debut writers to talk about their lead-up to publication, the realities of working with publishers, and what happens next.

WHEN: Tuesday 8 February 2022, 6-7:30pm
WHERE: Online MEMBER PRICE: \$18/\$25
NON-MEMBER PRICE: \$40 LEVEL: Early, Emerging

How to Structure an Essay with Timmah Ball

Learn how to develop an essay and other forms of non-fiction writing from initial ideas to re-drafting and research. The course will cover basic structure, different styles of essay, and non-fiction writing, editing your own work as well as research techniques. Topics covered will include different styles within essay and non-fiction writing as well as hybrid and experimental forms.

WHEN: Saturday 12 February 2022, 10am-4pm
WHERE: Online MEMBER PRICE: \$135/\$155
NON-MEMBER PRICE: \$215 LEVEL: All

Ask... About Balancing the Science and the Fiction in Science Fiction with Amie Kaufman, Claire Coleman and Sean Williams

There are many different kinds, styles, and flavours of science fiction from space opera to near-futurism, dystopian and clifi, but the same concern runs through them all: how much science is needed and how far can the fiction go? When it comes to the balance between fact and fiction, these authors are among the best in the field. Come along and ask them anything.

WHEN: Tuesday 8 March 2022, 6-7:30pm
WHERE: Online MEMBER PRICE: \$18/\$25 NON-MEMBER PRICE: \$40

How to Write Coming of Age (at Any Age) with Kate Mildenhall

Coming of Age novels come in all shapes and sizes and for different markets. They are often the books we adored as younger readers, and a story shape we strive to replicate when we write. So, what are the elements of these novels and how can we best learn from, write and market them? In this practical workshop, participants will read samples, discuss, plan and do writing exercises to support them to craft their own coming of age novel, be it already in progress, or still just a dream.

WHEN: Sunday 13 February 2022, 10am-4pm
WHERE: Online MEMBER PRICE: \$135/\$155
MEMBER PRICE: \$215

Public Speaking for Writers with Maribel Steel

Many people are afraid of public speaking. The mere thought of getting up in front of an audience to express ideas or promote our latest creation can bring on the jitters. Being an effective communicator is about understanding how an audience listens and using speaking techniques to capture their attention.

In this course, be prepared to have FUN in a supportive space where you are encouraged to participate in activities to develop skills as an effective communicator.

Please note: places are available for this course for writers who face financial barriers. Please contact program@writersvictoria.org.au to book.

WHEN: Sunday 6 March 2022, 10am-4pm
WHERE: Online MEMBER PRICE: \$135/\$155
NON-MEMBER PRICE: \$215 LEVEL: All

The Story of Your Life: Making Magic through Memoir with Anna Spargo-Ryan

Real life rarely happens in neat linear ways. Writing it down can be harder than it seems. This course will help you find the story thread and turn it into a compelling, beautiful narrative. You'll learn about memoir and essay structures, shapes and rhythms, how to blend experience and research, and how to take your work to market. Through discussion and workshopping, students will interrogate the art of narrative non-fiction and learn how to invigorate their own writing.

WHEN: Sunday 20 March 2022, 10am-4pm
WHERE: Online MEMBER PRICE: \$135/\$155
NON-MEMBER PRICE: \$215 LEVEL: All

The Orchestra of the Self: Voice in Narrative Non-fiction with Rebecca Giggs

Where does an author's voice come from? Does the author have only one "authentic" voice, or many? What factors go into deciding how our personalities turn up on the page? This day-long course looks at different approaches to orchestrating voice in narrative non-fiction – that is, factual writing that aspires to tell a story. We will cover: balancing information and emotion, how to convey the author's own stake in their subject, and why voice matters to the reader.

Writers with an interest in any of the following genres are encouraged to attend: memoir/ autobiography, biography, essay, nature and place writing, travelogue, popular science writing, narrative history, narrative politics, profile writing, long-form journalism, reportage, philosophical meditations.

WHEN: Saturday 26 March, 2022, 10am-4pm
WHERE: Online MEMBER PRICE: \$135/\$155
NON-MEMBER PRICE: \$215 LEVEL: All

Lunchtime Bite: Creative Research with Caitlin McGregor

Creative non-fiction writing allows writers to delve deeply into their chosen topics – it lets you follow your obsessions into research rabbit-holes, and wherever else they may lead. In this one-hour session, Caitlin will explore some unconventional ways to research your essay and non-fiction writing.

WHEN: Friday 1 April 2022, 12–1pm

WHERE: Online MEMBER PRICE: Free

NON-MEMBER PRICE: \$25 LEVEL: All

Researching and Finding the Right Publisher (and Compelling Cover Letters)

with Nadine Davidoff

Finding the right publisher isn't a simple Google away, and there are a lot of trip hazards along the way. This course will detail how to research publishers the right way, to understand the industry and maximise your chance of success. We'll also discuss how to contact your ideal publisher, navigate the minefields of submission guidelines, and create the perfect cover letter.

WHEN: Sunday 3 April 2022, 10am–4pm

WHERE: Online MEMBER PRICE: \$135/\$155

NON-MEMBER PRICE: \$215 LEVEL: Early, Emerging

Ask... About Recurring Characters with Sulari Gentill, Jodi McAlister, RWR McDonald

Where do characters go when the last page of the book is turned? Into the next book, of course. But how do you create a character that stays compelling through multiple stories and over multiple arcs? Join three authors with successful multi-book series to discuss long character arcs, internal and external conflicts and growth, and how to keep a character perennially interesting.

WHEN: Tuesday 5 April 2022, 6–7:30pm

WHERE: Online MEMBER PRICE: \$18/\$25

NON-MEMBER PRICE: \$40

Synopses from Start to Submit with Nadine Davidoff

Synopses have a bad reputation for being the bane of every writer's existence, but they're a necessity in every submission package. In reality, they are also a straightforward document that can be developed and perfected, and learning how to work with your synopsis can improve your creative work as well. This course will provide the skills for synopsis success.

WHEN: Sunday 8 May 2022, 10am–4pm

WHERE: Online MEMBER PRICE: \$135/\$155

NON-MEMBER PRICE: \$215 LEVEL: Early, Emerging

Writing Relationships for a YA Readership: Families, Friends, Foes, and First Loves

with Sophie Gonzales

Learn to craft realistic, relatable relationships within your YA novel, from the villain that your main character loves to hate, to the beautiful and brooding character your main character hates to love, and everything in between. This course combines psychology with narrative techniques to teach you how to identify the relationship dynamics that work best for your character and story, as well as how to effectively craft these relationships.

WHEN: Sunday 14 May 2022, 10am–4pm
 WHERE: Online MEMBER PRICE: \$135/\$155
 NON-MEMBER PRICE: \$215 LEVEL: All

Publicity for Authors with Hannah Ludbrook

The importance of understanding the role of publicity – and what proactive measures an author can take to get media and readers alike to notice their work – is often overlooked, undervalued, or misunderstood. From nailing your elevator pitch, to the best ways to reach your target audience, to communicating with the media, publicity and communications professional Hannah Ludbrook will walk you through the basics. The tools Hannah will present will be beneficial to anyone whether they are a budding author, an established writer, or a self-published star, and will help to give your work the best chance of success in an increasingly competitive market.

WHEN: Saturday 4 June 2022, 10am–4pm
 WHERE: Online MEMBER PRICE: \$135/\$155
 NON-MEMBER PRICE: \$215 LEVEL: All

A Portal to Poetry: Writing & Poetry at the Word Level

with Sara M Saleh

In this generative writing course, we will find the writing prompt in everything. We will explore some tools for intentional reading as a way to build portals into a poem when we can't find a door. We'll learn to sit with inspiration and create the conditions to host and sustain it. We will explore the way language in its various shapes and forms presents itself in our writing so that we may better understand it, to bend, break, and play with its rules. Together we will workshop ideas and techniques for new poems. This is suitable for everyone who wants to push their craft in surprising twists and turns.

WHEN: Saturday 11 June 2022, 10am–4pm
 WHERE: Online MEMBER PRICE: \$135/\$155
 NON-MEMBER PRICE: \$215 LEVEL: All

Perfecting Your Pitches with Nadine Davidoff

Whether it's a two-line elevator pitch, a paragraph at a pitching event, or a page-long pitch to a publisher, you can develop the short, scintillating snapshot of your story that will not only capture attention, but leave them wanting more. Develop, practise, and perfect your pitches in this one-day course.

WHEN: Sunday 12 June 2022, 10am–4pm
 WHERE: Online MEMBER PRICE: \$135/\$155
 NON-MEMBER PRICE: \$215 LEVEL: All

Writing with Art: Ekphrasis, Versions, and Riffs

with Bonny Cassidy

How does our brain translate images into words? What can visual and plastic artwork tell us about poetry and vice versa? This course approaches the poetic genre of ekphrasis from a broad perspective, with discussion and exercises in ways of seeing. Suited to early or emerging writers looking for a new way to generate poetry, or for visual types seeking to put their optical life into language.

WHEN: Sunday 6 February 2022, 10am–4pm
MEMBER PRICE: \$135/\$155 NON-MEMBER PRICE: \$215 LEVEL: All

Compelling Characters in Short Fiction

with Shokoofeh Azar

Failures, sorrows, regrets, stupidities, wasted dreams, personality weaknesses, and the dark sides of our being, which we always hide under beautiful and acceptable masks, are the raw materials of our fictional characters. In this short course, Shokoofeh will show you how to pull your fictional characters out of the dark half of your being and let them breathe.

WHEN: Saturday 19 February 2022, 10am–4pm
MEMBER PRICE: \$135/\$155 NON-MEMBER PRICE: \$215 LEVEL: All

First Things First: Fine-Tuning the Opening of Your Novel

with Jennifer Down

It might sound like a cliché, but first impressions are vital – from the prospective publisher who picks up your manuscript on submission to the book-buyer browsing the shelves at their favourite store. Learn how to fine-tune the opening sentences, paragraphs, and pages of your manuscript to ensure your reader is hooked right from the jump.

WHEN: Sunday 20 February 2022, 10am–4pm
MEMBER PRICE: \$135/\$155 NON-MEMBER PRICE: \$215 LEVEL: All

Writing Exquisite Sentences

with Emily Bitto

Regardless of genre, style or level of experience, all writers work with words and sentences as the basic units of prose. This course will re-focus your writing on the level of the sentence, providing practical ways to improve your prose in both drafting and editing stages. You will learn, among other things, to strengthen your verbs, avoid cliché, and master imagery and metaphor. Through tuition, examples, writing exercises and workshopping, you'll be empowered to elevate your sentences from ordinary to sublime.

WHEN: Sunday 27 February 2022, 10am–4pm
MEMBER PRICE: \$135/\$155 NON-MEMBER PRICE: \$215 LEVEL: All

Be a Thief, not a Mimic: Mining Your Interests to Create Compelling Stories and Characters

with Beau Windon

How can you generate captivating stories for readers? There are ideas and characters hidden in your mind, just waiting to form. We'll explore how you can mine material from the media and stories you've been consuming yourself. Use the influences from your favourite books, movies, TV series, and video games to create compelling stories and characters. Learn methods to break the barriers of writer's block and develop tools for idea generation. Join Beau in evolving your practice to incorporate your influences without creating a carbon copy. Become a thief and use the tropes and formulas that you personally enjoy in a way that is all your own.

Please note: places are available for this course for writers who face financial barriers. Please contact program@writersvictoria.org.au to book.

WHEN: Saturday 5 March 2022, 10am-4pm
MEMBER PRICE: \$135/\$155 NON-MEMBER PRICE: \$215 LEVEL: All

Established Author Forum: Sinking Into Place

with Tony Birch

The Established Author Forum continues in 2022. We kick off this year by welcoming Tony Birch who will share insights and strategies about writing into, from, and about place. This evening will also include opportunities for discussion and networking.

WHEN: Thursday 10 March 2022, 6:30-8:30pm
MEMBER PRICE: \$40/\$60 NON-MEMBER PRICE: \$100
LEVEL: Established only

Suitcase Stories: Writing About Migration and Other Journeys

with Elise Valmorbidia

Departures, arrivals, journeys, transitions... What stories emerge from the contrasts between different worlds? What happens when we move from one kind of life to another? Different identities lead to multiple perspectives. Transitions generate plot. Migration—physical, emotional, spiritual, conceptual—is rich territory for narrative inspiration. In this hands-on writing workshop we'll explore storytelling (fiction or non-fiction) through language, memory, perspective and place. There'll be plenty of discussion, writing exercises and supportive critical feedback.

WHEN: Sunday 6 March 2022, 10am-4pm
MEMBER PRICE: \$135/\$155 NON-MEMBER PRICE: \$215

Idea to Action: Taking Your Picture Book from Your Head to the Page

with Maxine Beneba Clarke

Arrive with a picture book idea; leave with a finished first draft of the text, and a fully visualised illustration concept.

WHEN: Saturday 26 March 2022, 10am-4pm
MEMBER PRICE: \$135/\$155 NON-MEMBER PRICE: \$215 LEVEL: All

Creating a Scene

with Lee Kofman

Every compelling fictional or non-fictional story is built around a conflict, which creates drama. Scenes are the building blocks of this drama. It is there that the tension is continuously built (and sometimes, at least temporarily, is resolved). But what are the building blocks of a scene? And what is a strong scene? What are the best ways to approach descriptions of action? We'll tackle these questions and more, and practice building scenes through discussions and practical exercises.

WHEN: Sunday 27 March 2022, 10am-4pm

MEMBER PRICE: \$135/\$155 NON-MEMBER PRICE: \$215 LEVEL: All

Poetic Landscapes: Writing

Place in Poetry

with Evelyn Araluen

To write a landscape is to enter into relations of place, language, and perception. Everything we represent is part of an ecology: the point is not to erase the self from poetry, but to show reverence, respect, and reciprocity for the land you stand on, and write of. In this session, we will explore how speaking of a place should be prefaced by speaking to, by writing poems of environmental relation.

WHEN: Saturday 7 May 2022, 10am-4pm

MEMBER PRICE: \$135/\$155 NON-MEMBER PRICE: \$215 LEVEL: All

How to Write a Non-Boring Family History

with Hazel Edwards

Recent lockdown de-cluttering has uncovered family stories. The extraordinary "ordinary" stories of quiet heroes deserve to be told. Researching and finding the best way to tell these stories can be a fascinating journey and the chance to create a valuable resource for your descendants. Suitable for those contemplating or struggling with a book length project such as a family history, corporate history, or autobiography/memoir. Also for those creating family history stories for younger children.

WHEN: Sunday 8 May 2022, 10am-4pm

MEMBER PRICE: \$135/\$155 NON-MEMBER PRICE: \$215 LEVEL: All

Breathing Life into History: Historical Fiction

with Lucy Treloar

Historical novels come in many forms, appealing to a huge range of markets across age groups. When we enjoy reading books, we don't always notice what makes them work for us. What do we love about historical fiction, and how do we transport readers to other times and places in our own writing? Through reading samples, writing exercises, and workshopping, participants will develop skills and strategies to inhabit their historical worlds more fully, breathing life into their fiction and making it sing.

WHEN: Saturday 28 May 2022, 10am-4pm

MEMBER PRICE: \$135/\$155 NON-MEMBER PRICE: \$215

LEVEL: Early, Emerging

Calendar

The Next Draft	Laurel Cohn	29 Jan, 26 Feb, 26 Mar	▶ Page 10
Making Truth from Story and Story from Truth	Kathryn Heyman	30 Jan	▶ Page 13
How to Write Coming of Age (At Any Age)	Kate Middenhall	13 Feb	▶ Page 14
Writing Exquisite Sentences	Emily Bitto	27 Feb	▶ Page 17
Suitcase Stories: Writing About Migration and Other Journeys	Elise Valmorbida	6 Mar	▶ Page 18
Creating a Scene	Lee Kofman	27 Mar	▶ Page 19
Effective Research for Fiction	Alex Hammond	27 Jan	▶ Page 12
First Things First	Jennifer Down	20 Feb	▶ Page 17
Be a Thief, not a Mimic	Beau Windon	5 Mar	▶ Page 18
Breathing Life into History	Lucy Treloar	28 Mar	▶ Page 19
Project Manage Your Novel	Graeme Simson	29 Mar	▶ Page 24
Ask...About Recurring Characters	Jodi McAlister, RWR McDonald, Sulari Gentill	5 Apr	▶ Page 15
Finding Your Inner Poet	Lou Garcia-Dolinik	27 Jan	▶ Page 12
Poetry Clinic	Andy Jackson	31 Jan	▶ Page 8
Writing in Art: Ekphrasis, Versions & Riffs	Bonny Cassidy	6 Feb	▶ Page 17
Poetic Landscapes: Writing Place in Poetry	Evelyn Araluen	7 May	▶ Page 19

	A Portal to Poetry: Writing & Poetry at the Word Level	Sara M Saleh	11 Jun	▶ Page 16
Non-Fiction	How to Structure an Essay	Timmah Ball	12 Feb	▶ Page 13
	The Story of Your Life	Anna Spargo-Ryan	20 Mar	▶ Page 14
	The Orchestra of the Self: Voice in Narrative Non-fiction	Rebecca Giggis	26 Mar	▶ Page 14
	Creative Research	Caitlin McGregor	1 Apr	▶ Page 15
	How to Write a Non-Boring Family History	Hazel Edwards	8 May	▶ Page 19
Short Fiction	Advanced Short Story Clinic	Rashida Murphy	3 Feb	▶ Page 7
	Emerging Short Story Clinic	Julie Koh	3 Feb	▶ Page 8
	Compelling Characters in Short Fiction	Shokoofeh Azar	19 Feb	▶ Page 17
Genre Fiction	Online Speculative Fiction Clinic	Eugen Bacon	3 Feb	▶ Page 9
	Crime Novel Intensive	Anna Snookstra	5 Feb, 17 Mar, 2 Apr, 19 May, 4 Jun	▶ Page 10
	Ask... About Balancing the Science and the Fiction in Science	Amie Kaufman, Claire G Coleman, Sean Williams	8 Mar	▶ Page 13
Lunchtime Bites	Finding Your Inner Poet	Lou Garcia-Dolnik	27 Jan	▶ Page 12
	Grant Seeking & Writing for Beginners	Lucy Hamilton	28 Jan	▶ Page 12
	Creative Research	Caitlin McGregor	1 April	▶ Page 15
Evening Appetisers	Effective Research for Fiction	Alex Hammond	27 Jan	▶ Page 12
Writing for Young People	Idea to Action: Take Your Picture Book from Your Head to the Page	Maxine Beneba Clarke	26 Mar	▶ Page 18
	Writing Relationships for a YA Readership	Sophie Gonzales	14 May	▶ Page 16
	Writing Junior Fiction Kids Will Love	Sally Rippin	5 Jun	▶ Page 24
Memoir	Suitcase Stories: Writing About Migration and Other Journeys	Elise Valmorbidia	6 Mar	▶ Page 18
	The Story of Your Life	Anna Spargo-Ryan	20 Mar	▶ Page 14
	How to Write a Non-Boring Family History	Hazel Edwards	8 May	▶ Page 19
Specialised	Graphic Narratives Clinic	Eloise Grills	31 Jan	▶ Page 8
	Screenwriting Clinic	Chelsea Cassio	31 Jan	▶ Page 9

Free for Members

Specialised Craft

Writing Life	Courses	Basics for Beginning Writers	Kate Mildenhall	29 Jan	▶ Page 12	
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		Public Speaking for Writers	Maribel Steel	6 Mar	▶ Page 14	
Established Authors	Seminars	Grant Seeking and Writing for Beginners	Lucy Hamilton	28 Mar	▶ Page 12	
	Established Author Forum	Sinking into Place	Tony Birch	10 Mar	▶ Page 18	
		Secrets of a Long Career	Hannie Rayson	9 Jun	▶ Page 24	
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Industry	Publishing	Ask... About Publishing Your First Book	Ella Baxter, Jazz Money, Sneha Lees (writing as Ruhi Lee)	8 Feb	▶ Page 13	
		Mastering the Publishing Submission Package	Nadine Davidoff	3 Apr, 7 May, 12 Jun	▶ Page 11	
		Researching & Finding the Right Publisher	Nadine Davidoff	3 Apr	▶ Page 15	
		Synopses from Start to Submit	Nadine Davidoff	8 May	▶ Page 15	
		Publicity for Authors	Hannah Ludbrook	4 Jun	▶ Page 16	
		Perfecting Your Pitches	Nadine Davidoff	12 Jun	▶ Page 16	
	Online	Clinics (Feedback)	Poetry Clinic	Andy Jackson	31 Jan	▶ Page 8
			Graphic Narratives	Eloise Grills	31 Jan	▶ Page 8
			Screenwriting	Chelsca Cassio	31 Jan	▶ Page 9
			Speculative Fiction	Eugen Bacon	3 Feb	▶ Page 9
		Emerging Short Story Clinic	Julie Koh	3 Feb	▶ Page 8	
		Creative Non-Fiction Clinic	TBD	3 Feb	▶ Page 7	
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		The Next Draft	Laurel Cohn	29 Jan, 26 Feb, 26 Mar	▶ Page 10	
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How to Structure an Essay	Timmah Ball	12 Feb	▶ Page 13
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A Portal to Poetry: Writing & Poetry at the Word Level	Sara M Saleh	11 Jun	▶ Page 16
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Seminars	Lou Garcia-Dolnik	27 Jan	▶ Page 12
Finding Your Inner Poet	Alex Hammond	27 Jan	▶ Page 12
Effective Research for Fiction	Lucy Hamilton	28 Jan	▶ Page 12
Grant Seeking & Writing for Beginners	Ella Baxter, Jazz Money, Sneha Lees (writing as Ruhi Lee)	8 Feb	▶ Page 13
Ask... About Publishing Your First Book	Amie Kaufman, Claire G Coleman, Sean Williams	8 Mar	▶ Page 13
Ask... About Balancing the Science and the Fiction in Science Fiction	Caitlin McGregor	1 Apr	▶ Page 15
Creative Research	Jodi McAlister, RWR McDonald, Sulari Gentill	5 Apr	▶ Page 15
Ask... About Recurring Characters	Laurel Cohn	29 Jan, 26 Feb, 26 Mar	▶ Page 10
Online	Nadine Davidoff	3 Apr, 7 May, 12 Jun	▶ Page 11
Mastering the Publishing Submission Package	Anna Snoekstra	5 Feb, 17 Mar, 2 Apr, 19 May, 4 Jun	▶ Page 10
In-Person and Online			

Long Courses

Project Manage Your Novel with Graeme Simsion

Hemingway said 'writing is easy, just sit down at the typewriters and bleed.' You can sit at the typewriter waiting for the drops of blood to form, or you can get organised and get the job done, stage by stage, focusing on one thing at a time, making progress every day. This course is about the second option. Graeme Simsion will share the process and techniques which have made him one of Australia's bestselling novelists.

WHEN: Sunday 29 May 2022, 10am-1pm
MEMBER PRICE: \$80/\$95 NON-MEMBER PRICE: \$130
LEVEL: Early, Emerging

Writing Junior Fiction Kids Will Love with Sally Rippin

Writing for children is not as easy as it may look and trends in publishing change constantly. Find out how to write junior fiction kids will love and the best way to get your work published in a fun and engaging course to get your ideas flowing.

WHEN: Sunday 5 June 2022, 10am-4pm
MEMBER PRICE: \$135/\$155 NON-MEMBER PRICE: \$215
LEVEL: Early, Emerging

Established Author Forum: Secrets of a Long Career with Hannie Rayson

Hannie will share the thrills and spills of 40 years as a playwright, screenwriter, memoirist, and newspaper columnist. She will discuss strategies for maintaining tenacity, curiosity, and joy – the three keys to a long writing career. She'll extol the benefits of being part of a writing community and of diversifying your craft. She will discuss the uselessness of doubt as a creative tool. (Unless employed to neutralise any tendency to be an insufferable arse.)

And for the record, she says that suffering as a creative impetus is overrated.

WHEN: Thursday 9 June 2022, 6:30-8:30pm
MEMBER PRICE: \$40/\$60 NON-MEMBER PRICE: \$100
LEVEL: Established only

Established Author Forum: Opening Up Your Creative Practice with Maria Tumarkin

Maria will talk about how necessary it might be to open up your writing practice "to all the winds" (Harold Pinter's words). Pinter's "winds" are about the kind of writing that is antithetical to hiding, but Maria's proposition here is more modest: opening up being, for instance, looking towards other artforms to figure out what kind of writer you are, or seeking writing in languages that are not part of your daily writing and reading lives to challenge your ideas about what words can do. Opening up as in staging mutinies in your writing projects, or making visible on the page what you usually keep well hidden. There's more but what good is it to reveal it all?

WHEN: Thursday 15 September, 6:30-8:30pm
MEMBER PRICE: \$40/\$60 NON-MEMBER PRICE: \$100
LEVEL: Established only

1911

1911

The SMH described **Alex Hammond's** latest novel, *The Paris Collaborator*, as an artfully constructed historical thriller. His first novel, *Blood Witness*, was nominated for a Ned Kelly Award for Best First Crime Novel. He has presented at the Emerging Writers Festival, Stonnington Literary Festival, Monash Literary Festival, State Library of Victoria, NSW Writers' Centre, Casey Winter Arts Festival, City of Yarra, and Melton City Council.

Amie Kaufman is a New York Times, USA Today, and internationally bestselling author of science fiction and fantasy. Her multi-award winning work has been translated into nearly thirty languages, and has been described as “a game-changer” (Shelf Awareness), “stylistically mesmerising” (Publishers Weekly) and “out-of-this-world awesome” (Kirkus). Several of her series are currently in development for film and TV. Raised in Australia and occasionally Ireland, Amie has degrees in history, literature, law and conflict resolution, and is currently undertaking a PhD in Creative Writing. She is the host of the podcast *Amie Kaufman on Writing*. Amie lives by the sea in Melbourne, Australia with her husband, daughter, and rescue dog, and an extremely large personal library.

Andy Jackson is a poet and creative writing tutor. He has been shortlisted for the Kenneth Slessor Prize for Poetry and the John Bray Poetry Award, and has co-edited disability-themed issues of *Southerly* and *Australian Poetry Journal*. He has featured at literary events and arts festivals in Ireland, India, the USA, and across Australia, as well as on ABC's *Radio National* and *The Drum*. His latest poetry collection is *Human Looking* (Giramondo, 2021).

Anna Snoekstra is a novelist and screenwriter living in Melbourne. Her short work has appeared in *The Guardian*, *The Saturday Paper*, *The Griffith Review*, and *LitHub*, and she contributes regularly to *Lindsay Magazine*. Her first novel *Only Daughter* was released in 2016, and was optioned by Universal Pictures to be a feature film. Since then, she has published two more crime novels in more than twenty countries: *Little Secrets* and *The Spite Game*.

Anna Spargo-Ryan is the author of two novels, *The Gulf* and *The Paper House*. She was the inaugural winner of the Horne Prize and is the non-fiction editor of *ISLAND Magazine*. Her new book, a memoir about mental illness and trauma recovery, will be published by Picador in 2021.

Beau Windon is a neurodivergent writer of Wiradjuri descent based in Naarm/Melbourne. He writes quirky stories about quirky people with a focus on YA fiction, creative non-fiction, and poetry. He has been awarded grants for writing projects by Creative Victoria and the City of Melbourne and has been published in *Griffith Review*, *Archer Magazine*, and *Rabbit*, among others. You can follow him on social media @WholsBeauWindon where he posts sporadically and deletes anxiously.

Bonny Cassidy is a settler woman of Irish and German descent, living on Dja Dja Wurrung lands. She is the author of three poetry collections, most recently, *Chatelaine* (Giramondo, 2017), which was shortlisted for the Prime Minister's Literary Awards. Bonny's essays on Australian literature and culture have been widely published, and she has been a guest of numerous international festivals and residencies. She is Senior Lecturer in Creative Writing, RMIT University.

Caitlin McGregor is a neurodivergent essayist, editor, and critic, living on unceded Jaara land. They hold a BA (Hons) in Creative Writing and English & Theatre Studies from the University of Melbourne, and their writing has appeared in a range of publications, including *Overland*, *Kill Your Darlings*, *The Big Issue*, *The Guardian*, *Meanjin*, *Going Down Swinging*, and *Voiceworks*.

After graduating film school, **Chelsea Cassio** sold her first short film, *Imaginary Friend*, to ABC, which aired over three years. She has since written for shows such as *The Doctor Blake Mysteries*, *Secret Bridesmaids Business*, and *Miss Fisher's Modern Murder Mysteries*. Her original television concepts are all in active development with global and local production companies. In 2020, she was invited to join the *Imagine Impact* community – an international content accelerator program launched by Ron Howard.

Claire G Coleman is a Noongar woman who writes fiction, essays, poetry and art writing while either living in Naarm (Melbourne) or on the road. Her latest work is *Lies, Damned Lies: A personal exploration of the impact of colonisation*.

Italian Australian author **Elise Valmorbida** won the Victorian Premier's Literary Award 2019 for her fourth novel, *The Madonna of the Mountains*, published internationally in several languages to critical acclaim. She has written three works of non-fiction; the latest is *The Happy Writing Book*, a positive guide to creative writing and wellbeing, inspired by her 20+ years of experience as writer-teacher. Elise is also an award-winning indie film producer and script consultant. www.elisevalmorbida.com

Ella Baxter is a writer and artist living in Melbourne. Her debut novel, *New Animal*, was released in 2021 in Australia and will be released in the US and UK in 2022. *New Animal* has also been optioned for television with Lingo Pictures, with Marieke Hardy as showrunner. Ella is currently working on her next novel, *Woo Woo*.

Eloise Grills is the author of the illustrated essay collection, *big beautiful female theory* (2022, Affirm Press), the graphic novel, *Sexy Female Murderesses* (2018, Glom Press), and the poetry collection, *If you're sexy and you know it slap your hams* (2019, Subbed In). Eloise is the recipient of many grants, fellowships, and awards. She recently won the prestigious Melbourne Prize. She has a Master of Creative Writing, Editing and Publishing from Melbourne University.

Emily Bitto is a Melbourne-based writer of fiction, non-fiction, and poetry. Her debut novel, *The Strays*, won the 2015 Stella Prize. Her second novel, *Wild Abandon*, was published in September 2021 by Allen and Unwin. Emily has been teaching creative writing for over a decade, including at RMIT, the Faber Writing Academy, and through the *Kill Your Darlings* mentorship program.

Eugen M. Bacon is African Australian, a computer scientist mentally re-engineered into creative writing. Her work has won, been shortlisted, longlisted, or commended in awards, including the BSFA Awards, Foreword Book of the Year, Bridport Prize, Copyright Agency Prize, Australian Shadows Awards, Ditmar Awards, and Nommo Awards for Speculative Fiction by Africans. New releases: *Danged Black Thing* (Transit Lounge Publishing, 2021), *Mage of Fools* (Meerkat Press, 2022), *Chasing Whispers* (Raw Dog Screaming Press, 2022). Website: eugenbacon.com Twitter: @EugenBacon

Evelyn Araluen is Co-Editor of *Overland Literary Journal*, as well as a poet, educator, and researcher. Her debut poetry collection *DROPBEAR* is published by the University of Queensland Press. Born and raised in Dharug country, she is a descendant of the Bundjalung nation.

Graeme Simsion was a CEO and business consultant before deciding, at the age of fifty, to become a writer. His debut novel, *The Rosie Project*, was ABIA Book of the Year and has sold over 3.5 million copies in forty languages. Two sequels, along with *The Best of Adam Sharp* and *Two Steps Forward* (written with partner Anne Buist), have also been international bestsellers and optioned for movies. His latest books are *Two Steps Onward* (with Anne) and *Creative Differences*.

Hannah Ludbrook has worked in book promotion for over five years in both the UK and Australia and has lead campaigns for a range of authors, from literary debuts through to bestselling narrative non-fiction. She is currently a Senior Publicist at Penguin Random House Australia and New Zealand.

Hannie Rayson is the author of sixteen plays including *Hotel Sorrento*, *Life After George*, *Inheritance*, *Two Brothers*, and *Extinction*. Her plays have been performed throughout Australia and major theatre companies internationally. Hannie wrote a memoir, *Hello, Beautiful!* which she adapted as a one-woman show and performed in 37 theatres around Australia. She is working on a 6-part TV series as head writer.

Hazel Edwards is the author of *Complete Your Book in a Year* and *Writing a Non Boring Family History*, but her best known work is the series *There's a Hippopotamus on Our Roof Eating Cake*. In 2013, Hazel was awarded an OAM for Literature. Her memoir *Not Just a Piece of Cake – Being an Author* explores long-term creativity. Society of Women Writers (Victoria) patron, Hazel writes a birthday story for each of her grandsons every year. www.hazeledwards.com

Jazz Money is a Wiradjuri poet and artist currently based on Gadigal land. Her practice is centred around the written word while producing works that encompass installation, digital, film and print. Jazz's writing has been widely performed and published nationally and internationally. Their David Unaipon Award-winning debut collection, *how to make a basket*, is available now with University of Queensland Press.

Jennifer Down is the author of two novels – *Bodies of Light* and *Our Magic Hour* – and short story collection *Pulse Points*, which was awarded the Readings Prize for New Australian Fiction. She was named a Sydney Morning Herald Best Young Australian Novelist in 2017 and 2018 consecutively.

Jodi McAlister is the author of the YA paranormal romance *Valentine* trilogy. In 2022, her YA campus romance, *Libby Lawrence is Good at Pretending*, will be published by Wakefield Press; and *Here For The Right Reasons*, the first in a series of interconnected reality TV rom-coms, will be published by Simon & Schuster. She is also an academic, and works as a Lecturer in Writing, Literature and Culture at Deakin University.

Julie Koh is the author of *Capital Misfits* and *Portable Curiosities*. The latter was shortlisted for several awards and led to Julie being named a 2017 Sydney Morning Herald Best Young Australian Novelist. Her short stories have been published widely, including in the *Best Australian Stories* and *Best Australian Comedy Writing*. She has written two radio plays for ABC Radio National and the libretto for *Chop Chef*. She was a judge for the 2018 Stella Prize.

Kate Mildenhall is the author of *Skylarking* (Black Inc., 2016) and *The Mother Fault* (Simon & Schuster, 2020). She co-hosts *The First Time* podcast, a podcast about the first time you publish a book. Kate lives in Hurstbridge on Wurundjeri lands, with her partner and two children.

Dr Kathryn Heyman's acclaimed memoir, *Fury*, was published in Australia and the UK in 2021. She has written several radio dramas for the BBC, including *Moonlite's Boy*, based on the letters of bushranger "Captain Moonlite". Her fourth novel, *Captain Starlight's Apprentice* was adapted as a serial for BBC Radio 4 and drew an audience of over 2 million. Kathryn's awards include the Southern Arts and Arts Council of England Writing Awards in the UK. An Honorary Professor of Humanities at the University of Newcastle, Kathryn is the director of the Australian Writers Mentoring Program and has helped scores of writers move from idea to publication.

Laurel Cohn is a book editor passionate about communication and the power of stories in our lives. As a developmental editor, assessor, and writing coach, she has been helping writers prepare their work for publication for over three decades. She is a regular course presenter for Writers Victoria, Writing NSW, Queensland Writers Centre, and Byron Writers Festival. She has a PhD in Literary and Cultural Studies. www.laurelcohn.com.au

Lee Kofman is the author of five books, including *Imperfect* (2019, Affirm Press), which was shortlisted for Nib Literary Award 2019, and *The Dangerous Bride* (2014, MUP); editor of *Split* (Ventura, 2019), which was longlisted for ABIA Awards 2020, and co-editor of *Rebellious Daughters* (Ventura, 2016). Her short works have been widely published and her blog was a finalist for Best Australian Blogs 2014. Her book *The Writer Laid Bare* will be out in 2022.

Lou Garcia-Dolnik is a poet and editor working on unceded Gadigal land. Their writing has been awarded Second Prize in Overland's Judith Wright Poetry Prize, an Academy of American Poets University Prize from the University of Texas at Austin, and has been shortlisted in the Blake Poetry Prize, the Arts Queensland Val Vallis Award, and the LIMINAL and Pantera Press Non-fiction Prize.

Lucy Hamilton has over ten years of arts administration experience. She has held roles at Express Media and Regional Arts Victoria, as well as voluntary roles with Multicultural Arts Victoria and the Human Rights Arts and Film Festival. She lived in the UK for 7 years, where she studied medieval French literature and had a brief stint in the world of advertising while working as a stage manager and production manager across comedy clubs, fringe venues, and festivals.

Lucy Treloar is the author of the award-winning novels *Salt Creek* (2015) and *Wolfe Island* (2019). Her fiction and non-fiction has been published in *Overland*, *Best Australian Stories*, *The Saturday Paper*, and *Meanjin* among others. A graduate of the University of Melbourne and RMIT, Lucy is undertaking a PhD and working on her third novel. She lives in Melbourne with her family.

Maria Tumarkin writes books, essays, reviews, and pieces for performance and radio; she collaborates with sound and visual artists and has had her work carved into dockside tiles. She is the author of four books of ideas. Her latest book, *Axiomatic*, won the 2018 Melbourne Prize for Literature and was named a *New Yorker* Top 10 Book of 2019. Tumarkin is a recipient of the 2020 Windham Campbell Prize in the non-fiction category. She holds a PhD in cultural history from the University of Melbourne, where she teaches in the creative writing program.

Maribel Steel is an author, lyricist, award-winning public speaker, and life-coach. She is an experienced facilitator having presented at conferences in Melbourne and USA. Being vision-impaired, Maribel has a keen ear for the spoken word, and is passionate about being an effective communicator. She has appeared on Sydney TV and Radio National programs as well as on Youtube. Maribel recently graduated from the Writeability Storming the City Program and welcomes diversity and inclusion in her courses.

Maxine Beneba Clarke is an Australian writer of Afro-Caribbean descent. She is the author of the multi-award winning short fiction collection *Foreign Soil*, the critically acclaimed memoir *The Hate Race*, and numerous poetry collections. Her children's picture books include *When We Say Black Lives Matter*, *Fashionista*, *Wide Big World*, and the Boston Globe/Horn Prize-winning and CBCA shortlisted *The Patchwork Bike*.

Monica Dux is a writer, commentator, and a columnist for *The Age*. She was a founding board member of the Stella Prize, and the Feminist Writers Festival. She is the author of *Lapsed: Losing your religion is harder than it looks* (HarperCollins ABC Books, 2021), *Things I Didn't Expect (when I was expecting)* (MUP, 2013), co-author of *The Great Feminist Denial* (MUP, 2008), and editor of the anthology *Mothermorphosis* (MUP, 2015).

Nadine Davidoff is a freelance book editor and writing/editing teacher with extensive trade publishing experience. She has worked as a Senior Editor at Random House and a Commissioning Editor at Black Inc. Nadine has taught in RMIT's Professional Writing and Editing course and she teaches the annual Fiction Editing Masterclass in Melbourne University's Masters of Publishing program. She has delivered numerous courses for writers' centres Australia-wide.

Rashida Murphy is the author of the novel *The Historian's Daughter* (UWA Publishing) and a book of short stories titled *The Bonesetter's Fee & Other Stories*, forthcoming in 2022 with Spineless Wonders Publishing. Rashida's stories, poems, and essays are widely anthologised. She has judged several literary awards, including the WA Premier's Literary Awards. Rashida also mentors emerging writers. She lives in Boorloo/Perth with a multilingual cat and a monolingual husband.

Rebecca Giggs is an author from Perth. Her work has appeared in *The Atlantic*, the *New York Times Magazine*, *Granta*, and in anthologies including *Best Australian Essays* and *Best Australian Science Writing*. Rebecca's non-fiction focuses on how people feel towards animals in a time of technological and ecological change. Rebecca's debut book, *Fathoms: The World in the Whale*, was awarded the Nib Literary Prize and the Western Australian Premier's Prize for an Emerging Author; it was also shortlisted for the 2021 Stella Prize.

R.W.R. McDonald (Rob) is an award-winning author, a kiwi living in Melbourne with his two daughters and one HarryCat. His debut novel, *The Nancys*, won Best First Novel in the 2020 Ngaio Marsh Awards, as well as being a finalist in the Best Novel category. It was shortlisted for Best First Novel in the 2020 Ned Kelly Awards, and Highly Commended for an Unpublished Manuscript in the 2017 Victorian Premier's Literary Awards. *Nancy Business*, his second novel, was published in June 2021.

Sally Rippin is Australia's highest-selling female author and has written more than 50 books for children and young adults. Her widely popular Billie B Brown books are beloved across the globe and have sold more than five million copies in eighteen countries. Sally loves to write stories with heart and characters that resonate with children, parents, and teachers alike. Her most recent series is *The School of Monsters*. www.sallyrippin.com

Sara M Saleh is a human rights activist and the daughter of migrants from Palestine, Egypt, and Lebanon, living on Gadigal land. A poet and writer, her pieces have been published in English and Arabic in various national and international outlets and anthologies including Australian Poetry Journal, Cordite Poetry Review, Meanjin, Overland Journal, and Rabbit Poetry. She is co-editor of the 2019 anthology *Arab, Australian, Other: Stories on Race and Identity*. Sara is the first poet to win both the Australian Book Review's (2021) Peter Porter Poetry Prize and the Overland Judith Wright Poetry Prize (2020). She is currently developing her debut novel, *Songs for the Dead and the Living*, as a recipient of the inaugural Affirm Press Mentorship for Sweatshop Western Sydney.

Sean Williams is a multi-award-winning, New York Times best-selling author for readers of all ages. His work includes series, novels, short stories, and poems that have been translated into multiple languages for readers around the world, including stories set in the Star Wars Universe and original series created with Garth Nix. He teaches creative writing at Flinders University and moonlights as ambient musician "theadelaidean".

Shokoofeh Azar is the author of essays, articles, short stories and children's books, and is the first Iranian woman to hitchhike the length of the Silk Road. Her debut novel, *The Enlightenment of the Greengage Tree*, originally written in Farsi, was nominated for the 2018 Stella Prize, the 2020 International Booker Prize, and the 2020 US National Book Award, among others. She also published a collection of short stories in Farsi. Her second novel and a new collection of short stories will be ready to publish in English in 2022.

Sneha Lees, writing as Ruhi Lee, is the author of *Good Indian Daughter* (Affirm Press, 2021) and has written for *The Guardian*, ABC, SBS, *South Asian Today*, and more. She is studying acting at The National Theatre, Melbourne and Creative Business (Screen Production) at The Compton School, University of Canberra. Chugging away on a screenplay and a new manuscript, she has massive bags under her eyes, but at least they sparkle with exciting stories (and roll at the dorky things she says).

Sophie Gonzales writes young adult queer contemporary fiction with memorable characters, biting wit, and endless heart. She is the author of *The Law Of Inertia*, *Only Mostly Devastated* and *Perfect On Paper*. *If This Gets Out* (co-written with Cale Dietrich) was published at the end of 2021 by Wednesday Books/Macmillan. When she isn't writing, Sophie can be found performing in musical theatre, ice skating, and practising the piano. She currently lives in Adelaide, Australia.

Sulari Gentill is the award-winning author of the Rowland Sinclair Mysteries, which chronicle the life and adventures of a 1930s Australian gentleman artist, and the Hero Trilogy, based on the myths and epics of the ancient world. She lives on a small farm in the foothills of the Snowy Mountains of New South Wales, where she grows French Black Truffles and writes about murder and mayhem. Sulari has won and been shortlisted in many awards. She was the inaugural Eminent Writer in Residence at the Australian Museum of Democracy.

Timmah Ball is a writer, researcher, and creative practitioner of Ballardong Noongar heritage. She is the editor for *First Nations* writing at *The Westerly Magazine* and Arts House *Makeshift Publics* artist for 2021 where she developed the publication *Do Planners Dream of Electric Sheep?* In 2016, she won the Patricia Hackett Prize for her essay "In Australia" and has published in a range of literary journals and magazines such as *Meanjin*, *The Griffith Review*, *Art Link*, and *The Sydney Review of Books*.

In 2021 **Tony Birch** published the poetry collection *Whisper Songs*, and the short story collection *Dark As Last Night*. His previous books are the novels *The White Girl*, *Ghost River*, and *Blood*, and the short story collections *Shadowboxing*, *Father's Day*, *The Promise*, and *Common People*. His website is: tony-birch.com

Membership

Membership benefits include:

- Discounts on courses, manuscript assessments, mentorships and writer's studios
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- Twice-monthly newsletter filled with writing news, events and opportunities
- Up to three free listings a year in 'The Victorian Writer' or newsletter
- Access to the Writers Victoria library on Level 3 of The Wheeler Centre (10am to 4pm weekdays), including a great collection of writing-related reference books, literary magazines, journals, trade weeklies and more (subject to restrictions)
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- Information, advice and guidance from the Writers Victoria team

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Don't forget, if you earn an income from your writing this year you can use your Writers Victoria membership and course fees as a tax deduction (for professional development expenses).

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TOTAL

Services

Writeability

Writeability supports writers with disability to develop their skills and writing careers. Writeability Goes Regional and Online (WGRO) offers a diverse range of activities for both individuals and communities, including professional development opportunities and literary partnerships.

For upcoming Writeability events and activities, please see our website, or email writeability@writersvictoria.org.au.

Writeability Goes Regional and Online is funded by the Australian government through the Department of Communication and the Arts' Catalyst – Australian Arts and Culture Fund. Writeability is also supported by the Grace Marion Wilson Trust.

Webinar Library

Get tips and tricks on the art of writing and publishing at a fraction of a course fee from the webinar library. All Writers Victoria webinars are now available online at writersvictoria.org.au/resources/shop.

Business Writing

Writers Victoria offers a range of professional writing courses for business and government clients, including in-house training, one-on-one coaching, and open-access courses. Visit writersvictoria.org.au/business for more information.

G.A.T.E.WAYS

Young writers in Years 5 and 6 can now develop their literary talents at Writers Victoria thanks to our partnership with the G.A.T.E.WAYS On Location program, which takes children out of the classroom and into different learning environments. For more information or to book, visit gateways.edu.au.

Bursaries

Writers Victoria recognises that many writers face financial barriers to participation in literary activities. For more information about bursaries to attend workshops, including opportunities for Women Writers of Colour, visit writersvictoria.org.au/support.

Bookings

Booking policy

Prior bookings are required for all events. As places are limited, we advise that you book early. Bookings are confirmed upon full payment to Writers Victoria.

Please take note of our cancellation policy:

- within 5 days of event – no credit or refund
- within 6–10 days of event – 50% credit, no refunds
- over 10 days before event – full credit or refund
- Credits are valid within the same calendar year.

Writers Victoria reserves the right to cancel any activity up to two days before an event. Please contact us to confirm your event will go ahead before booking travel or accommodation.

Contact

Writers Victoria

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

Email: program@writersvictoria.org.au

Website: writersvictoria.org.au

Telephone: (+61-3) 9094 7840

Venues

Unless otherwise stated, all workshops, seminars and events are held at:

Writers Victoria, The Wheeler Centre,
176 Little Lonsdale Street, Melbourne
(alongside State Library of Victoria).

Access

Writers Victoria aims to make our program, services and opportunities as accessible as possible for people with disability. Please let us know about your access requirements when booking. Please give two weeks' notice for Auslan interpreting.

Program changes

For the latest news, events and activities, go to writersvictoria.org.au.

Age requirements

Workshops are designed for participants aged 17+ unless otherwise specified. Please contact Writers Victoria if you wish to enrol younger people into one of our events.

Bookings

writersvictoria.org.au/calendars/events
program@writersvictoria.org.au
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Reviews

WRITERS
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