

Edit - sorry for misspellings of names, I was doing it as I heard

Seven Envable Lines - 10am Saturday

Pre

Emerging Writer's Anthology available for purchase.

Kate Toon - get details - knows a comic writer interested in mental health, also look into Pozible

Saturday Program

11am - Tough Topics - Regent

12.30 - Structure - Regent

1.45 - Cross-Platform - Regent

3.00 - Post-Publication - Regent or 3.00 Writer's Groups - Melbourne Room

***Intro* - 10am**

Emily Maguire - young writer

#1 tip - make friends with writers

"Writers are pleasant people"

Surrounding yourself by talented people helps

#2 tip - a good editor is a gift

Don't settle for a light-edit, have someone poke endless holes in your writing can be extremely beneficial

Pointing out flaws in a manuscript while you're still able to fix them is a gift

#3 tip - people can confuse you with characters

truism - people under 30 writing write memoirs - not true!

Not mouthpieces for your views either - don't take it personally

#4 tip - ignore all reviews of your work - hard to stick by

The gap between positive reviews and negative is huge

Negative reviews aren't necessarily correct

It has to be "okay" - don't try and please every one

Exception - when something strikes a nerve, take it on board and address it

#5 tip - Only write things you are passionate about

e.g. Smoke in the Room, came about only after perseverance with addressing passion

Writing is a long-hard slog and you must be interested

#6 tip - writing full-time doesn't make you better

Financials are a real issue

It's not the life for most people - focus is great, but one-long writers retreat isn't great

You need to know about people, and this doesn't come about by staying alone

#7 tip - there is no one true path

There is a lot of conflicting advice

Listen, accumulate, and sift through the best stuff

Back to #1 - but find a support crew (Shama? or someone else?)

Friends, mentors etc. are so valuable - it will help you become better

Christie Dena - writer, designer, film-maker, ran transmedia Victoria, writer on how to make a living digitally

Dear me,

#1 It's not them, it's you - don't get angry at people who don't "get it"

Don't get caught up by yourself, you're ahead of the curve, but people won't understand

You won't get recognition - you can do without it

It's because you're forward

#2 There's only so far you can stretch - the largest market is people who aren't on board already

Help people understand digital? Maybe not, there is only so far you can push them, the basics can be boring

#3 Let other's breathe on your baby - playtesting let people engage with your project

It's not complete, but you can get more progression via feedback

#4 Peers aren't your audience

You'll get great feedback from these people, but it's not your "project" audience

Peers can be jealous and resentful, who are self-promoting as well

Be aware of your network

#5 Don't wait for the magical time - DO IT

It will never be a perfect time, do what you want to do with the time you have

#6 Never take fear-based advice

People will tell you what you shouldn't be doing - ie. don't reveal personal details on social media

Advice from fear will never be correct - be fearless

- Also in the Emerging Writer book - don't take fear-based advice

Alexander - writer of Ashes in the Air, New Angel, lecturer in creative writing

#1 Writers write

They don't network, blog, etc

At the end of the weekend go down and write, ie. best writing was done in China - where he couldn't understand anything

Best to sit down and write as much as you can, even if it's bad!

#2 Reading is an extension of writing

Reading is SO beneficial, do it as much as you can

Everything he writes is talking to another writer

He doesn't think you can be a writer if you're not a bookworm

#3 Careerism isn't necessary

Don't focus too much on competitions, being competitive doesn't work

It's not true

This is a boom time in reading, writing, and publishing - don't listen that it's dying

#4 Writing is an extension of political commitment

If you're passionate, do it, it's a delusion but a good one

Nobody could keep going unless they believe in it

#5 Writers should choose their friends carefully

e.g. writing a book review - he wrote a negative review - deeply problematic book

Has cost him a job, but its what he stands for, don't pander to everyone, be yourself

#6 Self-publish is not a dirty word

Very important - his first book was self-published, he enjoyed it, and attracted the attention of a commercial publisher

Whatever you do, don't overpay for it too

#7 Writers

Guardians of language - very delusional - don't get caught up by it

All great writers can write just about everything

Note - the embassy - can sit down and talk with the writers

Anita Sethi - international writer in residence, ambassador for the conference, has been published widely, UK

UK Guardian dished out a lot of rules for writing

Lead to a frenzy of people dishing out advice

7 - is a good number, lots of themes around 7

Got to the age of writing and was faced by writers block

#1 Don't procrastinate - carpe diem

There's no right time to write, don't need the perfect moment

Just do it, are you in earnest?

Begin and the work shall be completed - just start it!

#2 Don't stop and be overcome by fear

There's nothing to be feared, only to be understood

Once career develops, there's so much potential for fear and exposure

#3 Don't wait for the inspiration to come

It will come anyway

It's hard work, it's an incredible undertaking

Don't sit around waiting for the bolt

Balance inspiration with perspiration - mix them together

#4 Connecting - make the crucial connections

Go nuts with networking - can come from anywhere!

Be nice when you're talking to people - it doesn't hurt - inspiration can come from anywhere

#5 Show - don't tell

Writer's give this advice out a lot, but it's something to stick to, show the character doing it in the action itself

Not just for writing a book, get the material out there - blog, website, chapter up on the web, make a world of difference

Be careful - showing your first draft can be terrible!

#6 Read, read, read

Read everything you can get your hands on - read beyond your boundaries too

e.g. a historical novel writer can still benefit from reading a crime or sci-fi novel

#7 Fail again, and fail better

Failure is intrinsic in the writing life, don't be ashamed, turn it into fuel

If someone rejects, embrace it! Use it as material

Each book in itself is a correction of the previous one

- feel free to ignore all the advice and follow your own path!

"Two roads diverged in a wood, and i took the one less travelled"

Laurence Leung - TV writer, director, and more, does a lot of stand-up, interested in writing

Greetings young me, you can grow a full beard!

It gets better

Lots of twitter followers

#1 Let yourself be bullied in school

Tragedy + time = comedy

You'll be better because of it, you are writer, turn the drama into creativity

#2 Be a pretentious fan of comedy

Be more of a fan, comedy is a varied art form and be a student of all

Study political commentary, Watch Seinfeld, don't not listen, Be like Seinfeld without dressing like him

#3 Keep a notebook

Your ideas will come from anywhere

Mine your life for comedy, write them as much as you can

#4 Don't procrastinate

Turn off the Internet when you write

Spend as much time writing as possible

A writer is someone who writes

Don't look at cute cats!

Trick your brain into going to work

Creativity is the residue of time-wasted

#5 Never admit to anyone that you're faking your way through life!

You will still experience self-doubt

You will still have nightmares about writing

Not everyone will like your work, don't read reviews

Stay true to your voice - write for yourself

#6 Listen to feedback, but don't let it rule you

You are your biggest critic, keep writing and performing

Parents can be your biggest

No-one can stop you but yourself

#7 Maybe don't be a writer

It's SO hard, people will let you know how crap you are

You'll still be an emerging writer

Plagiarise your own life for material

- Laurence has a piece on using your own material

Upstairs for the panels

Tough Topics - 11am Saturday

Sex, wildness, theatre

Filming for Big Ideas

Ask questions on the record

Panel

Romy Ash, writer of Floundering

Issues of paedophilia and child abandonment

Years ago, she worked checking police transcripts of interviews, would never know what was about to eventuate

Some were funny, more were stories of intense trauma, you could hear them for days where they might crack

There was good insights into the accused

Floundering - two boys and a mother

Tried to get people with empathise with the decisions made

It's hard to deal with the topics - one way is to do this through the eyes of the child (ie. in the readers mind)

It's what's unsaid, rather than said

Fred Stokes, writer Melbourne the Musical, Pedal Powered opera

1938 - the musical

The opera has been commissioned by Union House

Stemmed from a subject called On Country Learning

European writer about aboriginal stories

Attempted to mitigate by talking with aboriginal and chinese people

Exploring the lives of historical figures

Doesn't enjoy writers from privileged experiences only talking about their experiences

Hard to address the question where does he get the right to talk about other people's experiences?

Music and song is one way of addressing political issues

By mocking the ideas, be careful not to become the ideas

Dr Paul Fern, Writer, Diary of a Schizophrenic

Schizophrenia sufferer since 1998

Has presented opportunities

He had a book published of a diary he wrote about Schizophrenia

Written during a psychotic episode and involved itself with literary references

Wrote during his honours year

New book: Schizophrenic on a toe

Book is written in prose, was institutionalised on mental health

How do you write a compelling tale on schizophrenia?

The psychotic mind does not lend itself to rational thought, but focuses on fascination

Writing is about extending your boundaries

Looking to break down the stigma
He is someone who suffers, yet is able to achieve many things
Brainwaves - 3CR - on mental illness
Has volunteered for Mind Australia, sufferers are no worse than others
Why is it still a tough topic? People who suffer are high achievers, but still don't get exposure
Has received an enormous response about it
It has presented opps, he wouldn't otherwise have
The fight continues, we must do what we can to curtail this debilitating situation

Sidney Smith, writer of the lost woman, a powerful book about the quiet control of families
How to keep the reader involved - talking about tough topics
Mother/father are monsters - how do you keep it interesting?
8 years ago, developed an eye condition, a crescent distorting her vision
Alarm ensued, there was a grieving process, scrubbed away all the crap in her life
This precipitated an urgent need to tell the world about her experiences with her mother
Joined a group to do something, left the class
Had a start and failed, after a few years, wrote an essay on Wife Swap USA
Used the model of reality TV to flashback to her life as a 16 year old again
Got used to writing about it that way to break down the doors, there were still problems
Encountering conflict, needs to be dealt with as a writer, have to fight the instincts to protect ourselves
It's a power age- it's very hard to acknowledge the helpless
It was the darkest book to be published - and what it means - it's a love-letter to your mother

Panel discussion:

Position of power as a writer - how do you deal with them?

R: The book could have been awful, it's so bleak - why isn't it? It's because they are authentic characters and real. The family she writes about in her book is a loving family, just flawed.

P: Writing and writing books does lend you a certain level of power - that power is used to empower others. Through volunteering he hopes to use that power to transform the lives of others. Hopes to better the lives of others suffering mental illness. It's a daunting responsibility. Hoped to lead the way to achieve the goals in spite of the setbacks. Your daily life becomes an adventure - seeing it in that way helps overcome difficulties. Being a writer, it's not a smooth life, it's challenging, it's also about living a life as well. Inspires people.

Asserting yourself as a powerful voice.

S: She doesn't think of herself as powerful through writing. Someone who has honed those skills over time. How people perceive it. Very conscious of family, it's a love letter that probably won't even be read by them. A writer has a duty to themselves to adhere to their moral code.

How do people react?

F: There's an infinite amount of ways things can go wrong. Need to diffuse these situations by getting people who want to be involved.

Is there anything you wouldn't write about?

F: Yeah, I would not write about sexual assault and things of that nature. From my personal

experiences he writes about where he can contribute.

R: There's nothing she wouldn't write about if she can pull it off. How do you pull it off? There shouldn't be things off-limits.

P: It's all open-slathe. The best isn't morally-edifying. Literature shocks, make you think in different ways. It allows you to explore realms you wouldn't ordinarily go past.

What's been the most frightening moment?

S: The acquisitions meeting. After that, the fear that she wouldn't be able to do it.

F: There's been a few, reading about people who have gone through those situations he is writing about.

P: Writing during a psychotic episode, pretty frightening.

R: Writing about her character, a monster, can also be a hero. Really didn't want the monster to be judged.

A sense of being exposed?

P: Going public with such a condition, you deal with it, and that's the challenge of being a writer.

S: You need to let go of the illusion that you are a person that is in complete control. People comment on the honesty of the memoir, but it's the willingness to show your helplessness that makes good work.

You are imperfect, and you're showing it?

F: It comes from a position of ignorance and you're learning as you go. You need to acknowledge this and embrace it.

S: In the process of exposure, you make discoveries you wouldn't realise. It humanises experiences.

Liabilities?

R: People are eager to hear about who the book is based on. It's hard to placee. The truth comes through.

S: Extremely lucky that she wasn't kicked out 25 years ago. In her work, she sees people who really want to write about their experiences.

F: It's complicated. Especially marrying historical musings with fiction. There's a lot of responsibilities. E.g. The Melbourne Model

P: The diary, you're meeting people in that, and need to change your names. He was very positive about people and that worked out.

Structure - 12.30pm Saturday

Pre

Anita Sethi - www.anitasethi.co.uk

Damon Young - www.damonyoung.com.au

Ali Cobby Eckermann - aboriginalwritersretreat.com.au

Fiona Harris - www.fionaharris.com

Benjamin Grant Mitchell - www.benjamingrantmitchell.com

Benjamin Mitchell, writer, songwriter, and blogger

Learning about the craft, published first novel: *The Last Great Day*

There's no indigenous representation on the walls of the room

Panel:

Damon Young, Philosopher/writer, writes for Aussie newspapers

There's a lot of writing out there

There's even more content with the digital age, no guarantee of publication

There's a lot of valuable things to read - engaging opinions

Writers are competing with genuinely important writing

Print - is a conflict between equally good writers

What makes you stand out? We want to be read

How do we give ourselves the best chance? Structure is part of it

These are guidelines

Something they end up with - not start

*Creative non-fiction - best chance of publication

"The Death of a moth" - great essay to read by Virginia Woolf

Essay structure

Prologue - where the battle is won

Intro - move from prologue to argument, why read it

The Argument - making your point clearly, strong points

The Conclusion - sum up the argument and why it is important

Epilogue - provide finality, or ambiguity, a throwback to Prologue/Intro, or a gripping phrase

Seduction, Foreplay, Sex, Goodbye Kiss

Prologue & Intro is the hardest part - focus on this

Academics fail at this, it doesn't require research, it's about connecting succinctly, bring the reader into your world

His intro takes the person out of the ivory tower, and into the real world, humanise the experience

Avoid jargon as well

Important line - what you're doing when you write in this way, you're putting people on a rug with you, you can do whatever you want afterwards, but you need to get them there first

Anita Sethi, international journalist, has interviewed Take That!

Thanks for the hosting

Structure - it's a useful framework to ask what it is? and can be the biggest problem for writers
It's even more difficult for a full-time writer

7 Basic Plots - stories are based on 7 plots - read

Only once having read a book can you recognise structure

Voyage - and return - the theme of a journey

Signposts - a key thing to remember is to plant signposts for people to recognise your work

- You don't want your reader to get lost in something under construction

Flag where you are going during the journey - useful for any form

We're living in a dynamic world, very hard to capture something that's fluid

Form & content - standing back and looking at what you are writing can really help

Favourite journalists are the ones that are able to play with structure in a masterful way - but still has a traceable pattern

How do we record life? As we see it? Or by focusing on smaller details?

Pyramid structure - how do you capture structure? In Fiction writing play with those shapes

End with a beginning - focus on the hook - it's integral to take someone with you - memorable opening sentences

Like a job interview, decision is made in the first few seconds

Important regardless of form, it gets even more difficult with short form

It's not a limiting model, it's a way you can really shine on your originality

Joseph Campbell - The Man with a Thousand Faces

The Writer's Journey - Christopher Vogell

Fiona Harris, television writer, starred in Comedy Inc, Skithouse, etc.

When she started writing professionally it was sketch comedy shows

Tuesday morning sketch meetings

As much as she hated it, she worked out what works very quickly

Short-form writing - didn't allow for much structure

The experience was frustrating, and went and did the comedy festival

Talking about +1 - a comedy play - keep in mind that it's very pedantic!

Needed to write something that would be seen by people, character-based performance that tracks certain times in 6 lives

Summed up decades of friendship in 60mins

But - found a review that said some of the characters were unresolved

Strive to tell the story as best you can, regardless of theme

Show's getting another life - happy ending

Drawn on personal experience by getting big sheets of A3 paper, and write about characters, timeline, index cards on each show, each character has different colours - very particular technique

Write chronologically for the most part - helps drive direction

Early drafts - let it all out and write badly if you need to

Beginnings are about introducing characters - show conflict immediately

Middles - control rise and fall of the story, and have obstacles, throw in a character you can't

trust

Climaxes - Provide some form of resolution: lesson learned, grown, include humour

5-6 big moments in a story - identify them

Look for holes in structure - very important

Index cards are great for structuring

Ali Cobby Eckermann, published poet, has an aboriginal writers retreat

Acknowledgement of aboriginal land

Stolen-generation writer

Oral-story telling background

Written page lacks structure, grass roots writer, uses the map of Australia to guide her

Formally a raw writer - had done creative writing at tertiary school in Alice Springs

Very raw time, was more important that it would be written rather than structure

Emphasis on writing with respect from her adopted mother as well

Tears for Mum - poem

Grew up in a family of 5 children, mixed backgrounds and still close

Coming - Vagabond press collection

Aboriginal humour is raw and beautiful - what's funny around the campfire, is different to the norm

True Love - poem about love being stronger than wounds

Ruby Moonlight - greatly influenced by several facts

Emphasis on reading

Talking too much is a sign of rumma-rumma - mental health or too much self-interest

Difficulties with injecting sense of the aboriginal into traditional forms

Retreat - 15km away from the land that she knew well

Structure for aboriginal writing - don't isolate details and water down stories, like Keith

Windschuttle

Snippets of Ruby Moonlight - way of signifying structure

Structure is truth - her mother's obituary published in The Age today

Panel:

How do you detach yourself from words you get attached to because of structure?

A: Drafting process is critical, when you're writing put everything down, then you can chop later. It can be painful, but it needs to be acknowledged. e.g. switching from first to third person can dramatically change things

F: 1-2 people who are trustworthy who can be honest and brutal are intrinsically valuable. Draft and re-draft.

D: Don't choose the wrong people to read it. Some people aren't constructive enough. Time - put something away and come back to it. If you get used to it, it won't help you see it in a good light. If you're aware of your structure, get someone to read from a different structure. e.g. reading Henry James instead of George Orwell.

Ali: Reading out loud can really help too with detaching as well. Don't throw away and revise the

scribbles.

How does education play a role?

F: Education isn't necessary, but the tools can be invaluable.

D: Studying different courses can help as well.

A: Very traditional background - the best moments are discoveries outside of the classroom - informal writer's groups can be very helpful as well.

B: Went back to study, and loved it, there's always more to learn. Education is continual.

Ali: Formal education is the desert, learning how to talk aboriginal by listening with other senses and heart. Listen to the music of language as well as what's being said.

Is it important for Australian people who are speaking English and being taught English, within a racist structure... should we rely on these structures in the future?

B: As writers we should try and change language and drive change.

A: Publishers play a role in attracting diversity as well. The industry should encourage diversity in voices as well. How do you get potential writers to have the necessary tools that have the same backgrounds.

F: Her daughter has a very diverse library and voice, and it's changing for the better. They are immersing themselves in this.

D: When you lose a language, you lose all the nuances, that are intrinsic within it as well. If indigenous people don't have the opportunity to impress upon people the nuances it's a great shame.

A: Translators are critical too.

Plug for Emerging Writer Handbook.

Cross-Platform - 1.45pm Saturday

Pre

Lachlan works for a NFP

There is more than one way to tell a story.

John Richards - Boxcutters podcast, Host of RRR, Outland ABC Sci-fi gay fan club show.

Has no idea why he is it. He's written television, radio, podcasts, online.

He does the same thing - fiction or non-fiction. The medium is non-relevant. Once you find your voice - you hone it.

Once they start telling, you know it's them. It's still one voice.

The media should bend to my will - that's reasonable - make it work for you.

When writing Outland, he kept writing on a blog. Then was asked to do a radio version of it.

Then it became a TV.

The audience changes and the level of involvement from the audience adapt.

So many parameters to consider within each medium. Each medium has different feedback, and you still need to sift through it.

Said xylophone with the hand translator

Eliza Hull, debut EP Dawn has been released

Been writing since she can remember.

Songwriting is her main love. Excited to have it out.

Without poetry, she wouldn't be a songwriter. <-- different forms, but couldn't survive with one or the other

Landed job at Australian Poetry via a video response to a poem.

Working with various platforms allows you to understand your overall story better.

Song - needs to be more basic.

Poetry - lay it all on the table, in more intricate form.

Eliza has started blogging her poetry, which leads to enhanced interactions.

Try different artforms to expand your horizons. It's pleasantly surprising.

Songwriting is more conversational.

Poem is different when read, a song reads different when sung. It's up to the audience on how to

Asphyxia, deaf puppeteer,

Thanks everyone - I'm very happy to be here.

About her family of puppets.

Communication was opened up via a stage show, allowing her to tell a story via surrealism.

Puppets have their own characters, and I have my own stage presence, which allows her to blend the story.

Show got toured, and midway through the show and was approached by Allen And Unwin.

It was a challenge to come up with how it would go in the book.

Then needed to work out the different world sizes, one was a stage, one was a whole book.

Instead - it allowed for more character development.
It allowed her to go through and see the world through her lead character's eyes.
Wasn't a simple translation.
Wanted to do an app of her story, where the user becomes a friend of the reader.
It will be more like a 1v1 conversation with the reader.
New challenge - coming up with a story drawn from book and show.
Have a go and make things from your own world.

Jacki Ryan, comic and music video creator
Burger Force - espionage agency under a fastfood agency
Real people used for the comics, her background is low-budget film clips
Problem with writing without regard to budget, was made easier by using comics
Started experimenting with Adobe Creative Suite
And started telling stories with sequential art
Shoots with stills camera - very hard to convey many moments in one shot
Shots not done with filter, very striking black and white
People see comic books in blocks - really changes the dynamic
42 issues - up to issue 12 - visit burgerforce.com

Panel:

Decision to change media?

J: Outland - gratuitously thought of as TV. But blog was thought of as a discussion of pop culture. But essentially form comes first.

Jac: Story came first, and then form afterwards.

How does she start?

Jac: With a storyboard. Stills camera is reduced to line art.

How does form affect what you're saying?

Eliza: It depends on what I want to say.

Main audience is children - how does puppetry capture child's imagination?

A: She learned in other countries that puppetry isn't just for children. The form allows for a broad audience. With my book, I hope it does have a broad audience. It's difficult breaking through convention.

Fear of forms?

Jac: I'm not fearful of forms, I welcome any challenge.

E: Yes, speaking is harder than poetry and song.

A: There's always an element of fear, you can send it out there, and it's

J: Never done a novel. And has a big appreciation of what people do. Some start in one form and then start into another.

Does different platforms change your audience?

J: Yeah, varied feedback from the different mediums.

Jac: With comics it's easy to see an image, and decide whether it's interesting.

A: With theatre shows, it's a lot different reaction to a book. A theatre show has 200 people and that's it. A book accesses more.

Working with young people? Do you think different forms lend themselves better to expressing themselves?

E: Definitely helps. It's mutually beneficial. Wrote a song together with one of the girls she mentored. It helps hearing other people's stories.

Collaboration?

J: It really helps with various expertises being involved. Steal from everywhere. Always listen to people's ideas and always credit them. Because you get the glory as well.

Do they know their puppets?

A: It's tough within a limited time frame to articulate the relationships. But then across different platforms I am involved, I'm written within the book.

Is it a different world for deaf people?

A: The show features little in-jokes about deaf culture. And it adds an extra layer to the story.

Plug for EWF book.

Crowdfunding - 10am Sunday

Crowd-funding - you pitch a project with a funding project for 90 days, you have to hit your target to get the reward - it's all-or-nothing.

Pledges aren't capitalised on until the money hits it target.

Pozible, check other programs that have been done, crowd-sourcing site.

Plan rewards, or offer them a service for an exchange.

Game gets interesting - other than a book - ie. maybe meet the author, create a special gift.

Q: What rewards were up for grabs?

\$10 - eBook, \$20 - hard copy, \$150 - write a poem for people.

Pozible is a social network as well. It's like a mini-world where you can update your projects etc.

Good time to get on to it as there aren't many writers.

Kickstarter - entrepreneurs.

Pozible - theatre, film, etc.

Very visual experience. Like Pinterest.

Better to be personal.

Kate's book - Gone Dotty - collection of poems that were published.

Pozible - work in progress tool.

Tip - use a blog. Create a FB following.

New tool changing behaviours. Instead of finishing products.

Don't ask your friends for money. Instead of that, asking them to share.

\$2-2.5k ideal.

Include a sample of your writing.

Be generous and sponsor other people's projects.

Learn tips like ISBN. Fine line to tread.

Can do videos.

Personalise the experience, people want to know these details.

Steps:

1. Think about your budget.
2. Look at other people's projects.
3. Determine your reward.
4. Remember Pozible's reward incentive scheme.
5. Set up your social profile.
6. The best images get the best attention.
7. Dive in! Just take the leap.

Keep your promises.

Creative Commons license - available and contact the photographer.

Consider proper dimensions.

Indigo-go? Potential another site.

Self Publishing - 11am Sunday

Gary - from Sydney, self-published author

Started from an interest graphic design, creating things etc.

Always had an interest in publishing something, wasn't aware of the process.

Spent two years researching his own photography magazine - publishing is really, really hard.

It's all determined by worth. Ginormous task.

Gave up the dream of trying to publish a magazine.

But still always wanted to publish something.

Made magazines for the magazine festival. Started from home-printing.

Networked and befriended a publisher at his expense, producing great materials. Sold a few more copies.

Demand from Paris for more. He wanted to submit his magazine to an international photo book award.

Bought back his own materials. And submitted for awards, he got a finalist for a photo festival.

Blurb - print on demand. Less risk. You own the content.

Turned something digital into a book.

Where's the audience etc. Print on demand reduces the burden.

QR Code book? Robots talking to each other.

Refuge - work with the department of housing and use it as an art space. Ended up becoming a refugee project. From a culturally diverse area. He'd been photographing around the area. And saw boats with tarp over them. Idea was to drive around at night and photograph boats to connect the distinction between boat people and refugees. -Didn't put name on book

Nicola, interest in zines too

Was working on first novel - Spectacle City - first book about Melbourne city.

Stemmed from wanting to write a satire on Melbourne.

Took five years, and set over Cup Weekend, process of writing was intensely personal.

Friend edited book down to a workable novel.

Can get very expensive.

Production is not an individual effort, finding people you wanted to work with.

Target audience was very narrow.

Allowed her to do it on her own terms.

Be self-assured.

Need to protect yourself from consignment fees.

Visit: spectaclecity.wordpress.com

Gary: test the designs, get feedback and refine, what other girl has done is very brave.

The minimum viable product.

Build and test, make mistakes along the way. Doing the final thing is really risky.

2 approaches - coordinating with a production team, or going via print-on-demand online

Costs?

G: Very low, \$20 to start off with, per copy! But the economies of scale aren't there.

N: Really enjoyed the risk, structured around getting the book done for love. Producing an ebook too.

Come from beautifully different backgrounds.

Barcodes? ISBN?

Blurb has 7 different formats.

Post-publication?

N: Coming and talking about what she's doing. Getting review copies out. Emailing bloggers for reviews. Working on personal connections.

G: Facebook, Twitter, social-media. Quite content with what he has done. Badge-story sense of accomplishment.

Once making a book on Blurb, they can go to the e-shop and order the book.

Grants?

N: Yes for sure, didn't happen.

G: The application process doesn't quite work to your advantage. Better to be reliant on yourself.

N: Made an extra special edition with a reward-system.

Digital Writing - 12.30pm Sunday

Pre

David Whiteneen

Topic on writing for the Internet

What sort of opportunity does it present?

How do you stand out?

John Weldon, writer and lecturer, author of 'Spin Cycle'

Going to talk in 140 character sound bites.

Talking about 'Spin Cycle' - his book - also available downstairs

Humorous contemporary Australian novel about what it means to be a man

Intrigued by how interactive digital is

Comments - example of UGC

Social media has seen the rise of citizen journalists

Multivocal

Protagonist is a blogger and key parts of the book are contained within the blog

Blog and Book combined to form another medium that isn't necessarily finished

Still has unlocked potential, e.g. fan fiction etc.

What excites him, is the way digital transcends boundaries

May be the author of the novel, but the protagonist is the lead, does he become a character?

Interesting questions about fiction, who a character is, deus ex machina?

What blogs provide through interactivity is a challenge to the traditional roles of character before print - oral storytelling

Carla Sammat, author of vegan blog, ft. SBS foodie, easy as vegan pie site

Talking about plain blogging on the Internet

Why blogging? Loves the freedom it gives her

Moving into traditional forms of writing has been shocking

Vastness of the platform

It used to be an attached platform with a ready-to-go community

How do you maintain the audience?

Authenticity of voice, experts in their fields, personality is your greatest asset, let your personality shine through, it's what attracts people to you

e.g. posts a Monday wrap-up stream of consciousness - it's the most hit day for her

What that tells her - is that people like consistency - important

Doesn't like to discuss strategy, if you write what you know - people will be attracted to you

Think about your audience and tailor your tone to them

Easy as Vegan Pie - wanted to create a friendlier place for people to connect on, makes it conversational

1. Personality

2. Subject

3. Consistency!

- So important, don't lose interest, write consistently - once a week - adhere to discipline

People will know there's something for them to read
It's what worked well for her, those elements are in there as well
Loves being able to experiment - getting instant feedback as well can be inspiring
Also great for honing your skills, adopt styles, and find things that work for you

Andrew Remich, began as a mainstream journalist for news.com.au, bring the brief into the digital age, has written for Mess + Noise
Mainstream media journalist, going to talk about the world according to Gaz
He started off as a web developer, and went and did a BA at Melb Uni
Was writing about Australian music independently
News.com.au created a hub for online journalists
These days he's news director for Ballarat Courier
In 2010 he was offered a chance to go embed himself with a solo artist to publish his story
Tried to do something meatier, was Web 1.0 rather than 2.0
Gaz came around and lots of crazy stuff happened and he captured the bits
It was 10,000 words worth
He created 46 pages that were scribbled down as a designer
Make friends with web developers! They are always after content
Check out developer community - for seeing if there's interest
Jane Lee - starting a hack monthly event partnering writers with developers
theworldaccordingtogaz.com
- happy with how it went but...
Should have made it downloadable/printable
Should have charged for it? A bigger debate, could have added a PayPal
Didn't work with InstaPaper
Could have done it as an eBook - in just 2 years eBook distribution companies have developed
Lulu - eBook distribution site

Dr Christy Dennon, writes on transmedia heaps, Conspiracy for Good, Bluebird AR, currently developing stuff too
Authentic in ALL CAPS - game where they fuse media
Start with story or medium?
Christy invents the media
Had been working on alternative reality games where content is dispersed everywhere
Only small % of people follow the whole thread - problem
To solve problem, went to The Louvre, and did the Da Vinci code audio-tour - well-created and the narrative guided her through the venue
Why don't we have audio-tours of the web? - spark point
That's what she's creating - while navigating websites there is audio commentary (idea - audio narration of the web? potential there with project?)
Her Mum died, looked at all the last things they heard/saw/emailed/etc. for clues
Can help extrapolate what happened
Issues with creating this form - always include 3 levels of interaction/behaviours,

1. Suit it to passive people who will only click if told to
2. Do things where people will go and do anything - collect passwords etc.
3. Also has a guide character, to help the players who are struggling and get involved, like a Dungeon Master

Documentation is all over the place and fractured - so she's adopted the Screenplay format for how it works but for websites, with dialogue, the documentation in this style facilitates cohesion.

Enable classes of characters

Q: Is she a gamer? How does this sit in?

Panel

Q: If I'm a new writer - how do I get started in these fields?

J: Just get started, just do it. Play with the technology.

C: 3/4 of us have a blog, it's very easy.

A: It's very easy too. Journalism? Is hard to crack into as newspapers. Ben Grubb was approached as he was scooping before the newspapers.

C: Transversity and creative gaming... there's a community you can get involved with and it's a rare space, and you can talk about techniques.

Is a qualification necessary?

C: It's not that easy to do what she does. She has to manage expectations. Succeeded in spite of having a Phd. It does help her get work, but it has worked against her too.

A: On journalism, the mastheads are increasing readers, they are just trying to adapt.

q: Classic beginners mistakes?

C: Blog - you suck at transmedia - creating fictional characters where you're deceiving the audience, no, no, no.

Difference between people who are suspending disbelief - you need to have opt-in.

A; There was an attempt to reinvent the wheel, stick to the traditional stuff.

C: Marketeers - is a horrible word, talk to people and be real, and get some mentoring, big tip: don't be a jerk.

J: Online presence is like a gym membership, keep going.

How do you protect your creativity?

J: You can't stop people copying it. You have to trust people. There's not much that can be done about it.

C: Engage with the community and give, it's a small, hyper-communicable environment.

C: Publicly shame them.

MC: Someone stole his short-story for spam.

Australian Web Developer in front.

Q: How does fiction work online?

C: People feel betrayed by this.

Q: Tips on maintaining a blog presence?

C: Suggestion - make a new blog for a new project. Not good to mix it all up.

C: Multiple identities are hard to consolidate. People who kept the same site, can talk about various audience.

Q: Great tips for driving presence?

A: Following other people, keywords, link to as many interesting sites as you can

C: It's community-based, stick with it.

- Emerging Writer book - How to Deal with Trolls by Sophie Black - engage and distract

Q: How do you deal with trolls?

Q: How to deal with emotional people?

C: You have to get a really thick skin. Don't self-censor.

www.ewfdigital.com - more details about the digital program.

Building an Audience - 3pm Sunday

Pre

Last session for the day

Spruik for the EWF book

Today's session is about building an audience

It's the done thing

Sharing the platforms their building

Sarah Powell, producer of comics related to events and projects, illustrator

Recently came from Caravan of Comics in the US to promote Australian comics

Focus on building audience for the US and Canada

Tour to build audience - novel idea

Idea came from 2011 trip to NY, audience wants to connect directly with the artist

They lose interest where there is no direct connection

Needed to build a big group - got back to Australia and started putting heads together

14 artists were interested in touring, 11 in the end went

There was an application for funding, the artists committed to self-funding - \$4k each

Did crowd-funding to build audience, appealed to other Australian cartoonists

Had to offer new work in terms of rewards, and there's an element of jealousy who couldn't go because of circumstances

People who did support - they were 100% behind them

Got the money through crowd-funding, then did the festival circuit, was quite rewarding

400 exhibitors at each major festival, with small press

Hardest thing was selling to potential customers, there was a huge amount of competition

Lots of professional development, best part was helping creators

Reasonable social media campaign

The results will be realised over the next two years

Andrew Nett, Melbourne-based writer, small press specialising in crime fiction, PopCurry

Some people in this room might have bigger audiences than the talker

Terrifying and exciting time to be a writer

Search "build audience platform" - turned up crap

Nobody really knows what's working

Recent data out of the US was that people are getting far more out of social recommendations

But, there are people who say that a follow \neq book

Blogging, tweeting, goodreads can be tiresome

CrimeFactory - magazine that started in Melbourne, 10 issues

Resuscitated as an online PDF - comes out 4 times a year, free or 99c for Kindle

Has published first book - 27 crime stories

Never set out to build a platform, happened organically

Had to be dragged kicking and screaming towards each social media

Gets short story writing work out of blog, enjoys being part of a community

Couple of quick lessons

What's your audience? Identify and engage with it

Don't be restricted by geography - ever - the US has a vibrant community - the sites are high quality and the industry read them, and people are being picked up and getting published

Be authentic - its not creating a brand - you're an author trying to get your work out, don't get on social media and broadcast - be yourself!

Contribute and share and add value

Mike Bartlett, won 2011 text prize, writes for mags, and newspaper

Story of failing to build an audience

Writing was sitting in a dark room and talking to yourself

Who would actually want to read any of this?

In 2002, went looking for an audience, and three people read it

Tried building an audience because he didn't want to go to agents or people qualified to read it

Probably a level of arrogance involved too

Started a blog in 2005 and built up an audience of dozens

Wasn't a balanced conversation, learned a bit about the audience

A year later, learned about podcasting - wrote and recorded a reading of the book, the talking to strangers encouraged people to talk back

Was a rich vein for tapping into, and started adapting the book to what the audience wanted

From 10 to 10,000 - still didn't get a contract - enjoyed the chance to interact with the audience

Learned a lot from the audience, maintaining an audience is as difficult as producing content

Lessons:

play to your strengths, reply etc.

get over yourself,

come to terms with the fact that people are interested

Katie Keyes, poet, does 1 poem a day, and has been published

Do not speak too quickly

2 areas of development of an audience

Twitter poet - audience followed - enforced deadline to tweet a poem every day

It worked! It started slowly and built an audience over time, started strategically applying this

Use the medium for good and not for evil, there's more than banality - with lots of creative applications

Love it possibly too much, social media addiction

Writing longer than 140 characters is hard now!

Strictly poetry all the time - keeping the voice separate - not following friends etc.

Don't engage in conversations outside of poetry and always ensure there's a poem in the top 3
3,000 followers are reading every day

Pseudonym is more well known than her name

Has presented a lot of opps - such as being a conference poet

Guerilla conference poet arose for conferences

DIY approach, don't wait and build it for yourself and keep going until they pay you!

Panel:

Q: Anything she wouldn't do to not build her audience?

K: Not above most things.

A: Wouldn't positively review a book - has to be honest.

M: Come back to being authentic - don't suck up to people.

Q: In building audiences, how do you make the distinction between niche and broad appeal?

M: Appealed to an audience likely to be tech-savvy originally then let the broadness come later.

S: Created a studio space where people can find Melbourne cartoonists.

A: What may be a niche in Australia, may not be a niche elsewhere. America is a large audience for example. I encourage people to look far more broadly across borders.

S: Knows cartoonists who are considering having their work translated.

Q: Publishers asking for platforms so they don't have to work as hard?

A: Book selling is a tough gig and the margins are so low, and people are genuinely looking for ways to sell their books more. Any value you can add is a bonus. It's a mistake to think that because you have an audience, you're entitled to a book.

M: Scott S - an example of how he sourced an audience and got his books accepted. And because of the strength of his feelings. It's not essential but it can help!

A: The average self-published author makes \$100 on Amazon.

K: Self-publishes, but it's been a gateway to other stuff. It has lead to other opportunities.

Q: How many books need to sold to be considered successful?

A: My understanding for the AU market 4,000 copies being sold is somewhat acceptable, 8,000 is doing very well. Knows a lot of 1st time authors that have got 1,000.

MC: Average print on demand book count is 1.8.