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TEXT

The Journal of the Australian Association of Writing Programs

EDITORIAL

The Passing of the J Category

It was a nice irony that on the very day the first issue of TEXT appeared (2 April 1997) the Australian Vice-Chancellors' Committee announced the withdrawal of the 'J' category from the research quantum weighting of publications list. This means new creative works in visual arts, theatre, music and writing areas - produced by university staff appointed to teach in those areas - at present do not qualify for consideration as research and therefore do not attract research quantum funding points.

Not only is access to quantum funding cut off, the move by the AVCC can be interpreted as a general downgrading of the profile of the practical arts in universities. According to DEETYA figures (1996) performing and visual arts departments presently constitute 5.4% of the national total of university staff and 5.0% of the national total of tertiary students. (These figures don't include creative writing department figures.) The suggestion in the AVCC downgrading is that creative and practical arts departments could be on the way to having their status returned to that of the old CAEs - as a teaching-only segment of the tertiary education system. The consequence of this is, of course, a singling out for reduced levels of operating grant funding (i.e. larger classes, fewer resources, greater teaching loads and less time for creative work, etc).

For those practitioners teaching in creative writing programs the implications of the removal of the 'J' category are severe.

No matter how original, innovative, influential, ground-breaking, award-winning or earth-shattering your new literary work might be - it won't be counted as research.

No matter how many of your colleagues in English and Humanities Departments write articles and books and give conference papers based on your work (and thereby gain research points for themselves) - your primary work won't be counted as research.

No matter how much better a teacher of creative writing you become through the nexus between your practical research and your teaching - that praxis won't be counted as research.

No matter how many research higher degree scholars or undergraduate enrolments you attract to your university through your reputation as a practitioner, no matter how many of your novels or poems are set readings on university undergraduate courses, no matter how many of your plays are performed or studied at tertiary level, no matter how many of your filmscripts are central to media or film courses - your literary output won't be counted as research.

No matter how many literary grants you've had, commissions you've won, books you've sold, problems and issues you've investigated, national or international debates you've influenced, government or private awards you've received - your input and output, your intellectual endeavour, won't be counted as research.

This is the present situation. If the Professor of Creative Writing at the University of Adelaide publishes a novel or a book of poems, it won't be considered that he is contributing in a research-valued way towards the state of writing or living in Australia, he'll just be indulging his hobby. If the Vice-Chancellor of Southern Cross University composes a new symphony, he won't be making a research-valued contribution to Australian music or culture, he'll just be entertaining himself. If the Director of the Queensland College of Art mounts a new exhibition in New York or London, he won't be making a research-valued contribution to the visual arts in Australia or overseas, he'll just be filling in spare time.

But academics from music, theatre and visual arts are doing something about the situation. At a meeting in Canberra earlier this year, the national bodies representing these areas agreed to draft a paper which will be presented to the AVCC as soon as possible. The attitude seems to have been that the removal of the 'J' category had occurred in order for the creative and practical areas to justify their re-inclusion by means of some hard evidence concerning the correlation between creative product and research.

Because of the newness of creative writing departments in universities, and the infancy of the Australian Association of Writing Programs, it seems that creative writing has missed out on being a part of this concerted approach to the AVCC.

There are interesting features to the position of creative writing in the 'J' category review debate - and some of these could save us from the fate visual arts, theatre and music appear headed for. Areas and processes already valorised as 'traditional research' are covered by creative writing. Because of its proximity to English/literary studies and communications; because its domain of enquiry overlaps with sociology, psychology, ethics and cultural studies; because it is textual; because it uses the same language and media typically used by the 'recognised' research areas - creative writing stands a good chance of attracting some of the research kudos those areas already lay claim to.

And there may be a further advantage (although it could equally prove to be a complication) in the fact that creative writing is developing further the notion of ficto-criticism - a means by which the borders between traditional literary research and creative product are becoming increasingly blurred.

It was good to see Frank Moorhouse receive an honorary doctorate from Griffith University at the Gold Coast campus graduation ceremony this year. There can be no doubt that Moorhouse's investigative and shaping contribution to Australian cultural understanding, and to literature, over more than a quarter-century is equivalent in its insight and influence to the contributions of several 'major' researchers.

There is a sense among 'ordinary' people that creative products are only concerned to entertain. The scientists' bloc which drives the AVCC's research quantum deliberations seems to be made up of 'ordinary' people. We, as creative writers who are also academics, need to change this 'ordinary' attitude. In the eighteenth century it was recognised that writing constituted more than just the sugar-coating on the pill. Ironically, a scientist today could research the sugar-coating on a medical pill and get quantum points for it.

If the AVCC is demanding some notion of 'research tradition' to underpin its consideration of the 'apparently upstart discipline' Creative Writing, let them not forget that before Sociology and Psychology existed, before Ethical and Cultural Studies named themselves, there was simply serious creative writing which dealt with - as it ever does - the social, psychological, intellectual and ethical problems of the world.

The Australian Association of Writing Programs must become involved in responding to the AVCC's challenge. We need to gather and collate information on creative writing courses around Australia to produce a database which will generate numbers and understandings of undergraduate and postgraduate study activity, staff involvements, and research/creative outputs. Equally, there is an urgent need for us to forge liaisons with the other creative and practical academic groups driving the response to the AVCC action.

Tess Brady
Nigel Krauth

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TEXT

The Journal of the Australian Association of Writing Programs

LETTERS TO THE EDITOR

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from G.C. Beaton

Dear Editors

Hi - enjoyed browsing the first issue of TEXT.

I like Steve Evans poetry - but perhaps it could have been set out more imaginatively?

Nigel Krauth's comments re. the Moya Costello piece interested me. I think much of the discussion revolves around how we view 'knowledge'.

There is a 'virtual writer' program happening here in Adelaide - you might want to contact writers@ngapartji.com.au (Gail Kovatseff) from the multi-media centre.

I have just returned from a trip to the Outback (Woomera, Roxby Downs, Coober Pedy) - where, as part of the program, I was introducing people to the possibilities that the internet opens up for writers in remote regions.

Regards

G.C. Beaton

from Pam Brown

Dear Editors

Congratulations on your new cyberventure...and thanks for subscribing me.

It seems pretty diverse - the range of articles/contributors...I mean there are opinions with which I disagree (Kristin Henry's rather bleak review of "W/Edge" - which I think is a far more interesting endeavour than she does) - as well as plenty of things to agree with & think about...

Anyway - I look forward to further editions.

Best wishes

Pam Brown

from digit

Dear Editors

I thought the article "Writing in Small Chunks" was interesting and insightful however it would be more fun and meaningful if there were lots of hyperlinks and it was more interactive.

Thankyou
digit

from Jeri Kroll

Dear Editors

TEXT looks terrific. I really like the layout and it's very user-friendly.

A few comments. Any chance of page numbers? I'm thinking of the new DEETYA guidelines and also of ease of reference if you want to quote from someone's article.

Thanks so much for taking this journal on. I know it's a huge task, but it certainly has turned out to be timely, considering the disastrous new guidelines DEETYA has dictated. We just got our new research data collection forms and I haven't dared open the envelope yet. Too many people have warned me about the excessive detail needed.

Isn't it awful that NO creative work will now be counted? Just my luck. I've got a young adult novel coming out in September, for which Flinders University will get zilch credit. Of course, I'm overjoyed anyway, but still, it rankles that some scientist's five-page piece with a lot of graphs will count whereas a two-hundred page novel won't.

Thank heavens that TEXT exists!

Cheers

Jeri Kroll

from Susan Lever

Dear Editors

In view of Judith Rodriguez's letter to you suggesting a listing of postgraduate degrees which involve some element of 'writing', and her mention of ASAL's postgraduate listing, I would like to advise your readers that ASAL now maintains its register of postgraduate theses on its webpage <http://www.adfa.oz.au/asal>. We would be pleased to add any postgraduate theses involving Australian literature (in any form) to the list. Unfortunately, it seems to be current practice that thesis titles give only the haziest idea of the proposed content, but the list at least shows signs of activity in a general sort of way. Congratulations on the journal.

Yours

Susan Lever

from Moira McAuliffe

Dear Editors

In his article "Care & Feeding of a Creative Writing Dept." Brian Dibble says that the Film & Television course at WAIT (in operation in 1974) was a first in Aust. practice, The National Film & Television School not being formed at that point.

There was a Film & Television Dept. at Swinburne Institute of Technology at that time, which I believe had been functioning since about the mid-60's. Brian Robinson was Head of Dept., Ian McNeilage was Head of The Art School, which comprised Film & Television and Graphic Art.

In 1976 the Film & Television Dept. introduced a Graduate Diploma course; the previously existing course had been undergraduate-only. I was one of the graduates of that year.

I think Gillian Armstrong graduated from the u/grad course, and I know Michael Pattinson ("Moving Out" and "Ground Zero") did, because we were both in the undergrad. course in '75 and I helped arrange the gala screening of student films from that year's intake, in early '78 at the State Film Centre, in Melbourne. Esben Storm was also a student of the Film & TV course.

When I was there, there were persistent rumours that Michael Leuning had been a student in Graphic Design (I cannot for the life of me remember the exact name of the Graphics Dept.). I believe Graphics was rationalized over to Prahran at some point in the '80's, and Film & TV went to Preston? (I've lived o/seas for a number of years, & am not sure of that part of the history.)

But I do remember visiting lectures by Bud Tingwell, Harold Bagent, Tim Burstall and Fred Schepisi (when he had Filmhouse, before the release of "Devil's Playground") ... So it really did exist!

Yours sincerely,
Moirá McAuliffe

from Hugh Martin

A response to Kevin Brophy - "Endings: Reproducing Originality"

In allowing Roland Barthes assertion might the writer be confusing form and content? If Kevin Brophy used Dickens and Dostoevsky as a map in his early writings, that is only to say he recognised there was no need for him to reinvent the wheel and as an apprentice wheelwright he would do best to learn from those he perceived to be the masters of their craft. Kevin Brophy, the young writer, would then have written about what concerned Kevin Brophy not what concerned Dickens and Dostoevsky. Therefore the endings to his writing would have been dependent on the content of the work. Fiction writing is a thought experiment, "To go in search of" as Jacques Derrida has said. If the writer is honest to himself then the conclusions should be inevitable. In the words of John Gardner: "He creates what seems, at least by the test of his own imagination and experience of the world, an inevitable development of story."

The problem seems to lie in the use of map as metaphor. A map for a creative work is more akin to a plan than an accurate (or inaccurate) representation of terrain that already exists and simply needs to be traversed, unless we agree that art is a constant of humanness (thought, feeling, action) in which case to single out realism is not entirely honest because the individual nature of the artist will define that humanness, interpreting it and thereby differentiating it as a work of art. In accepting that creative maps exist and only need to be discovered, like secret formulas, aren't we denying the very act of creation and the artist's involvement in the act?

I am uncomfortable about accepting the opposition - spontaneity/planning, as fact. It seems to me that spontaneity exists within the plan and it is the freedom to move, to change the plan, which is intrinsic to the creative act but which at the same time does not deny the usefulness or necessity of a plan.

The examples of Monet and Kerouac only show that spontaneity exists in art as a structural signifier, as well as an initially creative element, thereby supporting the claim that artistic work is not predesigned, but bubbles out of the individual shaped and finished according to the artist's talent and dedication to their work.

Intentionality seems to be missing from Kevin Brophy's equation of the writer as creator. This is a theory of artist as victim to pre-ordained schedule. The day that writers accept this will mark the end of creative writing, which no amount of university courses will be able to resuscitate.

Hugh Martin

from Gina Mercer

Dear Editors

Congratulations on such a creative response to the AVCC boneheads who so readily dismiss all our creative output - when I read about your journal in the AWSA Communique I was immediately impressed and appreciative. good luck with it, and you can count on my support - cheers -

Gina Mercer

from Terry O'Connor

Dear Editors

Greetings, and congratulations on TEXT. It looks great. I've been skimming through the articles, and have put them aside until I have time to read them properly and absorb them all. Despite my mutterings of the other night, TEXT is not full of theory which a mere journeyman such as I would find incomprehensible; in fact the writing is admirably clear, as befits work by those who teach writing.

However, I have a whinge: not one of the articles looks to me as if it could be edited down to about 1200 words -- which length is the maximum I can take in my books pages in the Saturday Brisbane Courier Mail as a "column" piece -- although several of them look to be suitable for general reading by a literary-minded audience.

Unless someone could be persuaded to edit/rewrite their own work down to 1200 words (I'm well aware of the dangers of trying to truncate scholarly argument for popular consumption, so I have no intention of trying). The three pieces that attract me are those by Brophy, Mitchell and Webster. Or unless (more realistically) someone could be persuaded to write about 1200 words on the creation of TEXT, the reason for it, the benefits etc etc, all in a format suitable for a books section?

Congrats again.

Terry O'Connor

Literary Editor, The Courier Mail

from Simon Pockley

Dear Editors

Have just read Nigel Krauth's piece citing Moya Costello. I wrote to her too.

You may be interested to have a look at 'The Flight of Ducks' as a use of a networked medium to tell a story or perhaps many stories in small chunks.

Regards

Simon Pockley

from Rhonda Whitton

Dear Editors

I'm currently compiling the 'Australian Writer's Marketplace', a book targeted primarily at freelance writers and journalists giving them extensive information on where to sell their work, submission information etc..

As well, the book will have a section setting out Australian Tertiary/TAFE courses, literary agents, literary awards and support organisations.

The QWC suggested you might have a listing of Australian Unis having writing related courses. If this is the case, would it be possible to obtain a copy. I will then write to the institutions direct asking them for specific information.

Kind regards

Rhonda Whitton

*Information about your courses can be sent directly to Rhonda Whitton via her email
rhondaw@deakin.edu.au. Eds.*

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Journal of Writing and Writing Courses

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TEXT

The Journal of the Australian Association of Writing Programs

News and Updates

- October Conference
- The Creative Writing Student Roland Harvey Award for an Unpublished Children's Manuscript
- Adelaide Writers' Week Fringe
- SOUNDINGS: Third Biennial National Conference on Poetry

TRUTH: WRITING COURSES AND THE IMAGINATION

Hosted by Professional Writing, Deakin University
and
the School of Creative Media and Design, RMIT
at
Level 4, Building 94,
23-27 Cardigan Street, Carlton 3053

CONVENORS:

Judith Rodriguez, Dr Kevin Brophy and Elizabeth Flann, Deakin University
Judy Duffy and Jennifer Spry, RMIT

FRIDAY, 10TH OCTOBER - SUNDAY 12th OCTOBER 1997

Details: Kevin Brophy and Judith Rodriguez

Third Biennial National Conference of Poetry

Soundings, the third national Poetry Conference will be held in Adelaide, 7-9th November 1997.

Speakers include:

Lisa Bellear; Pamela Brown; Steve Evans; John Foulcher; Dinah Hawken; Brian Henry; Miriel Lenore; Kate Llewellyn; Graham Rowlands; Philip Salom and Roberta Sykes

Visit the web site for updates:

<http://engdram.flinders.edu.au/English/Soundings.html>

For further details contact Dr Jeri Kroll at the English Department,
Flinders University,

GPO Box 2100, Adelaide
SA 5001

or email her on Jeri.Kroll@flinders.edu.au

The Creative Writing Student Roland Harvey Award for an Unpublished Children's Manuscript

What sort of books do we do?

Roland Harvey Books publishes children's books which aim to raise awareness of issues, concepts and ideas - and, of course, to entertain. In the past we have followed themes that include history, science and the environment... but we are interested in any theme if the idea is well developed and handled in an original way.

Some of our most successful titles in the past have been books like *The Friends of Emily Culpepper* (a commended books for the CBC Children's Book Awards), a humorous story about a little old lady who shrinks her visitors and keeps them prisoner so she can have their company whenever she wants it. It sounds simple enough but it has been shown to raise discussion among children about the idea of recognising a friend and the obligations of being one. It has been used regularly with the children and philosophy movement in Australia. Serious stuff but the book is also very popular and highly successful commercially - the best of all worlds.

Similarly, *My Place in Space* (an Honour Book in the CBC Children's Book Awards) also raises awareness through an entertaining, humorous treatment of an idea - in this case, the scale of a single person's position within the universe. A child answers a sarcastic bus driver's query about where they live by describing his home's position in the ever-expanding terms of street, town, district, state, country, continent, hemisphere, etc. through to galaxy and position in the known universe. The book is both playful and informative - and again, a commercial success.

The forthcoming *Islands in My Garden* plays with the exploration of life on a microcosmic level in an urban backyard and ends with a strong message about the importance of green space in the city. Again, the book is both fun and informative - and, we hope, will be commercially successful.

Your Story...

These are all picture-story books but that doesn't mean you can only enter manuscripts which fit that format. We are expanding into other forms that include short fiction and short novels - for children of all ages. We are interested in quality children's stories and original non-fiction ideas of all sorts. If you think your work is good, send it in. Our award will go to the manuscript judged best, regardless of format.

Closing Date for entries: 1Dec 1997

Award Announced: 1Feb 1998

ENTRY FORM

Name:

Address:

Ph:

Title of Manuscript:

No. of Words:

Entry Details

- ◊ Entry is open to students of an accredited professional writing course in Australia.
- ◊ Manuscripts should be for a work which has not previously been published.
- ◊ Manuscripts should be typed, double-spaced and on one side only.
- ◊ The deadline for entries is 1 December 1997. Late entries will not be accepted.
- ◊ Judging shall be by a panel from within the industry.

- ◊ The prize is \$2000 which is not an advance on royalties but Roland Harvey Books reserves the right of first option to publish the winning entry.
- ◊ The award will be announced 1 February 1998. The decision of the judges shall be final and legally binding and no correspondence will be entered into regarding the award.
- ◊ Entrants may submit more than one entry but each entry must be accompanied by a separate entry form.
- ◊ Roland Harvey Books acknowledges that copyright in the work submitted rests with the entrant.
- ◊ Roland Harvey Books reserves the right not to make an award.

Declaration

I hereby declare that I am the sole copyright holder in the work submitted for the Roland Harvey Award for an unpublished manuscript and agree to abide by the conditions of entry as outlined above.

Signed:

Date:

Send entries, each with a separate entry form to:

Roland Harvey Award
Roland Harvey Books
92 Bay Street
Port Melbourne 3207
Victoria

Adelaide Festival Writers' Week Fringe 1998

In 1986 the SA Writers' Centre initiated the popular *Poets on Popeye* as a Fringe event; in later years, we held Fringe Readings at Club Foote and Tapas. In 1998 we're really gearing up!

The Writers' Caf is planned to run every night of Writers' Week 1-6 March from 6 pm in our spacious premises in Adelaide's trendy East End. With its own bar and refreshments, it'll be a place for writers to meet and hang out after the Tents close down. At *Writers' Caf*, writers read and/or listen, hold a book launch, participate in Wordsports, take the floor on Open Mike, and raise issues on anything to do with writers and writing.

We're also planning a *Writers' Fringe Barbecue* at a winery on the Saturday before (or possibly after) Writers' Week, and we intend to set up a Hospitality Register offering visiting impecunious writers a bed, a sofa, a barn or, at the very least, a floor.

Want to come and take part? No obligation at this stage: just send information about yourself, your writing, and what you'd be interested in doing to:

Adelaide Festival Writers' Week Fringe 1998
SA Writers' Center
PO Box 43, RundleMall, Adelaide, SA 5000
or fax:(08) 8232 3994
or email writers@eastend.com.au

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These sites are updated for each edition of TEXT. If you have a site you would like us to include in the April 1998 edition please click [here](#) to email us with the details.

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- *Australian Book Review*
- *Australian Humanities Review*
- *Aurora Australis*

Student Writing Sites

- University of Canberra's Professional Writing homepage
- Jamieson Kane's Fishbowl site
- *SiteLines*, Creative Writing at Curtin University

Other Sites of Interest

- ASAL
- Australia Council
- Australian Network for Art and Technology
- Australian Bookshops
- Australian Film, TV and Radio School
- Australian Publishers Association
- Australian Society of Authors
- Australian Writers Guild
- Australian Writers On-Line
- Authorlink
- byte sized theatre
- Bookwire
- Brisbane Writers Festival
- Copyright Agency Limited
- Copyright Information
- Department of Communications and the Arts
- INFOCIS Aust Publishers on the Web
- Inkspot: Resource for writers
- National Book Council
- National Library of Australia
- Northern Rivers Writers Centre
- Ozlit
- Oz writers
- RealTime
-
- SA Writers' Centre
- Victorian Writers' Centre

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