



TEXT

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Editorial

“I was on the side of creative writing, its political power, its hope, its deep honesty.”
– Nigel Krauth (TEXT SI 53, 2018)

In praise of Nigel Krauth’s contribution to TEXT journal

This edition of TEXT marks the first in the journal’s twenty-seven-year history without Managing Editor, and formerly General Editor, Professor Nigel Krauth, at the helm. Nigel co-founded TEXT alongside Tess Brady in 1997. Earlier this year he announced his intention to step down from the role due to illness, and in this editorial we want to acknowledge his extraordinary leadership and vision.

Nigel contributed his first scholarly article to TEXT with our inaugural edition, published in April 1997, alongside scholarly articles by Kevin Brophy, Brian Dibble, Martin Harrison, Jeri Kroll, Tony Mitchell and Graeme Webster. At that time, as Nigel and Tess stated in their editorial, TEXT was “one of the first Australian journals to exist entirely by electronic means” (Vol 1, No 1, 1997). Additionally, it has always been an open access journal, a position Nigel has defended consistently, even as the journal’s value – both to multi-national for-profit academic publishing organisations and to us, as a community of scholarly readers – has increased.

Looking back over Nigel’s contributions to TEXT as author, critic and editor over more than a quarter of a century, some common themes emerge. Early editorials advocate consistently for the (then) emerging discipline of creative writing in the context of Australian higher education, for its validity as research, and for the importance and validity of its doctoral programs alongside more traditional doctorates. His later editorials chart and bear witness to the growing health and vitality of our discipline, and this journal, as creative writing programs expanded into every major university in the country, making an increasingly visible contribution to Australian culture, Australian literature and creative practice research.

In his scholarly contributions to TEXT, Nigel consistently advocates for experimental methods and forms, such as the weaving together of exegetical and creative modes in doctoral practice

(Vol 22 No 1, 2018). He shows an abiding interest in the relationship between creative writing and socio-political change, as in his short work of memoir reflecting on writing and politics (SI 53, 2018). More recently, Nigel co-edited special issues on travel writing (SI 56, 2019) and on creative writing and surfing (SI 65, 2021). In his work as editor at TEXT, he has been a consistently positive and enabling leader. Where contributors were not up to scratch, he called us out and gently encouraged us to do better (Vol 21, No 2, 2017).

Nigel has worked with many leading creative writing scholars and practitioners on the TEXT editorial team over the years, from Tess Brady to Jen Webb, Kevin Brophy, Enza Gandolfo, Donna Lee Brien, Dallas Baker, Linda Weste, Patrick West, Julia Prendergast, Sue Joseph, Kate Cantrell, Emma Doolan, Dominic Symes, Amelia Walker and Simon-Peter Telford. His editorials have praised, often, the tremendous contribution made by peer reviewers, year in, year out, to make the peer-reviewed journal possible.



On behalf of our many contributors as well as past and present members of the editorial team, I'd like to express a heartfelt thank you to Nigel for his extraordinary vision, generosity and collegiality over the course of TEXT's first three decades. His contribution to the discipline of creative writing in Australia, particularly via TEXT, has been simply phenomenal.

I am happy to say that Nigel will continue to contribute to the TEXT editorial team as Creative Works Editor, alongside Anthony Lawrence, and we are grateful to maintain the connection.

– Julianne van Loon on behalf of everyone at TEXT



In this issue

This issue includes two articles engaged, in different ways, with the climate-emergency. Established scholar Paul Magee contributes “Carbon Neutral Conferencing: A Case-Study in Poetics”, in which he documents his work as co-convenor of the ACT's first government-certified, carbon-neutral conference in 2022. In addition to detailing a practical and transferrable example of how to stage a carbon-neutral academic conference, Magee interrogates the ‘carbon-neutral’ concept and looks into recent scholarship on the internationalisation of the university sector, shining a light on the tensions between internationalisation and concurrent policy drives towards environmental sustainability. Meanwhile, Alex Cothren, Amy Matthews and Rachel Hennessy contribute “Author experiences of researching, writing and marketing climate fiction”, in which they present their findings after interviewing sixteen Australian and New Zealand writers of climate fiction, focusing on how the different stages of the publishing cycle – research, writing and marketing – affected author wellbeing. Interestingly, they find that it is the post-publication phase that produces more difficult emotions for most authors.

A focus on the wellbeing of practitioners also informs original research by publishing scholar Camilla Cripps, whose inaugural contribution to TEXT, “Subverting Trauma: Evidencing a need for trauma-informed principles in editing practice” reviews existing trauma-informed frameworks and reports on her field survey of practising editors who self-identify as working,

or having worked, with traumatic material or trauma survivors. Cripps concludes that there is an urgent need for formalised guidelines for trauma-informed editing, and more explicit education on this aspect of the practice for emerging editors.

Matters of pedagogy canvassed in this issue include new work on graduate research and education activism. Stefan Jatschka's "Writing the exegesis: A space of becoming" provides an overview of the evolutionary nature of the exegesis in Australia and outlines several features of a successful exegesis. His article will be of particular interest to creative writing graduate students and their supervisors. In "The screenwriting canon and the industrial hidden curriculum," co-authors Radha O'Meara, Kay Are, Stayci Taylor and Cath Moore identify a cohort of screenplays and screenwriters recurrent on university screenwriting reading lists – a canon – dominated by hegemonic identities. Their argument for diversifying provides a convincing case for education activism.

Practice is addressed in our October issue in two unique contributions. Co-authors Francesca Rendle-Short, Michelle Aung Thin, David Carlin, Melody Ellis and Lily Rose Tope present "Very *communitas*: Testing a hypothesis in creative writing, methodologically", a polyvocal article that brings performativity to the page and extends earlier work published by Rendle-Short in *TEXT* on the concept of *communitas* (see Vol 15, No 2, 2021). Here, the authors look at the concept of *communitas* in practice, asking, for example, how a *communitas* unfolding might look and feel as writers practice. Lastly, Helen Marshall, Kathleen Jennings, Joanne Anderton present the case for "creative futurism", a subcategory of speculative fiction they identify as having a heightened focus on technology and a realist-rationalist tone. Their research includes creative challenges for writers, concluding with a list of apparent purposes for creative futurist stories, intended as a provocation.

We hope you enjoy this edition.

– Julienne van Loon, Ross Watkins, Shady Cosgrove

Welcomes and acknowledgements

Thank you to Ross Watkins for standing in as Reviews Editor, in addition to his role as General Editorial, for this edition.

We would like to welcome our new Reviews Editor, Aidan Coleman, a Senior Lecturer at Southern Cross University, whose contribution will commence with the next edition. Aidan is a writer and critic whose research and scholarship spans Australian literature, Shakespeare, poetry, ecocriticism and creative writing. He received the University of Adelaide Medal for his doctoral research, and his biography of the Australian poet John Forbes will be published by Melbourne University Publishing in 2024. If you'd like to review for *TEXT* or have a book you'd like to see reviewed, you can contact Aidan as Reviews Editor at textreviews@aawp.org.au.

Thank you to our copyediting interns for this edition, Kit Russell and Siena O'Kelly. Kit and Siena are students in the Masters of Writing and Publishing program at RMIT University and

are mentored in their roles by Angela Meyer and Tracy O’Shaughnessy, both of whom teach into the RMIT Masters of Writing and Publishing program. We are grateful for their support.

– Julienne van Loon