

The Maurice Saxby Creative Development Program

2022

Acknowledgements

I am indebted to Helen Chamberlin and Pamela Horsey for their care, organisation and vision: thank you for all your work, expertise and encouragement. Thanks also to other members of the Maurice Saxby committee, and particularly Suzanne Thwaites, Rebecca Green and Katie Flannigan for their guidance and involvement.

I'm very grateful to all the organisations and individuals who took the time to share their experience and advice.

Finally, thanks to the Copyright Cultural Fund for their help in making this amazing program a reality at last; it has been well worth the wait.

The Maurice Saxby Creative Development Program has been generative and has helped me in many ways. The manuscript I entered when applying for the program – a changeling tale written for a YA fantasy audience – has undergone some change since 2020, but I wanted to do more. Having Penni Russon as a mentor for this project has helped me to set myself some new goals for editing the work, while the two week program has given me the knowledge and impetus to get my story out into the world, and inspired me to get on with the work of writing the best story I can write.

Day 1: Friday 2 September

'Cut it out and see if you miss it' - Shaun Tan

Arrived, after a week preparing my senior school classes for my absence, to meet Helen Chamberlin and Pam Horsey, each of whom has a lifetime of experience in children's books. It was wonderful to meet my fellow mentees in person – Lucie Towers, Shelley Knoll-Miller, Tracey Dembo – who I have come to know as friends via regular Zoom calls during the two cancelled years. I couldn't dream up a more supportive or talented group.

We had a meal in a grand room in Naughton's Hotel, meeting **writer and illustrator Lucinda Gifford**. Lucinda shared all manner of stories – publishing, working with other writers, and her process with different types of books. It was wonderful to see her books – I'm a cat lover, so life goals now include having my ageing, bad-tempered cat Baz featured in her drawings. Lucinda showed us one of her journals, too, full of exquisite annotated storyboards and dreamy sketches of animals and architecture: she manages to make even gables and roof-tiles expressive. I was inspired by her writing group's process in 2020 – when they would debrief every morning at 7am to create a routine, before settling to some writing – and by the range of her work, and its joyfulness. She talked to us about practical matters too, such as having an agent and lending rights payments.



On the endpapers,
memorials to friends' cats;
pick a favourite.

Then to see artist/writer **Shaun Tan**, whose work I love. Shaun talked about his lengthy, particular process. 'The Arrival' took six years, busting out of its original short picture book length and growing, and growing – with Helen, his editor, realising how moving it would be, knowing it was worth the wait. He talked about taking inspiration from found items: 'Everything you need to know is already there in the library.' I was struck by Shaun's approach to editing, which is all about paring everything back – something I have become better at when writing poetry, but need to apply more to fiction edits. What is the shortest way I can tell this story? he asks – likening edits to 'pruning a rose bush'. Except that you don't throw the prunings away. Shaun also recommended having a break from a project for a while, so that you can see it afresh – finding ways to give yourself a new perspective on the work.



Feel this spring warmth—
nourished and blessed



Day 2: Saturday 3rd September

Candlebark School and Dromkeen centre for children's literature

'I'm in my characters' heads, seeing the world as they see it.' John Marsden

Spring sunshine again, but in the hills the cold set in. At Candlebark School, a beautiful estate with mature eucalyptus woods and tree houses, we met John Marsden for insights into how he found the approach that suited him, after listening to a speech that divided writers into four: oil painters, architects, water colourists and bricklayers (<http://visual-memory.co.uk/daniel/Documents/short/strats.html>) He told us how this helped him to create his first published book, 'So Much To Tell You', which he wrote intensely for a short period (a 'watercolourist's' approach). He talked about his practice of starting a plot with a dilemma – personal, emotional or external conflict, and trying to reveal the truth about his characters, so that 'masks drop away.' He also stressed the importance for him of finding the right voice to tell the story, and shared how he worked to get to know the whole industry – distribution, bookselling and all – to help him get established.



scent of hyacinths,
sunlight
shines through narcissus;
a child grows with the archive



Next, to Dromkeen, the lovely homestead which has housed the work of children's authors and artists for many years.

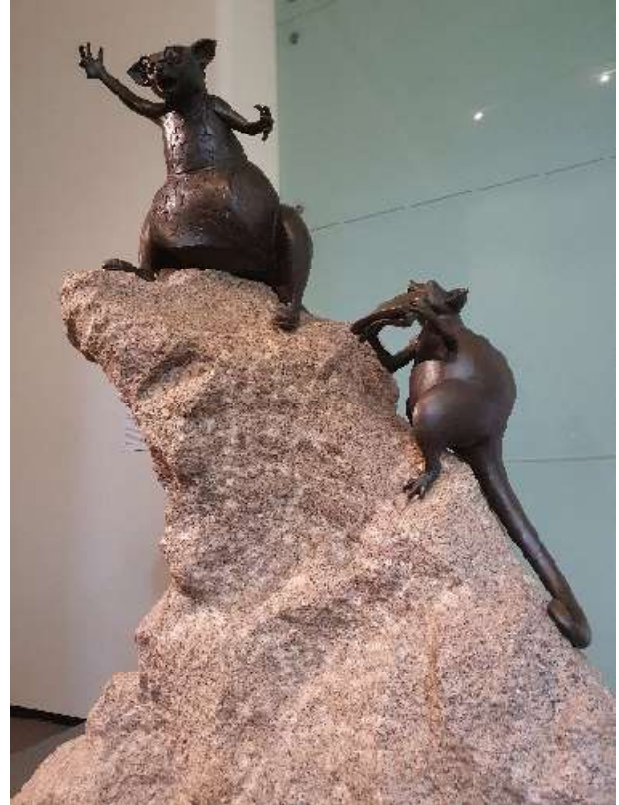
Here, Mark Wilson was launching his book *Votes for Women* (published by Ford St books),

based on three historical women campaigners in SA at the end of the 19th century. 'It's like dipping a paintbrush into history and sharing it' was author Corinne Fenton's tribute to the work.



Mark talked about trying to feature the three characters equally, and explained why he moves between full-colour impressionistic images to line drawings: to contribute to the pacing of the story, with the more detailed images there to give readers pause. Corinne then

read *Subby and his Mate*, which she wrote with Mark, and Mark finished with a drawing lesson, keeping even the youngest kids in the audience focused and engaged.



Sculpture from Dromkeen, now in the State Library

Day 3: Sunday 4 September:

Book launch at Ford St Publishing, of *Speck of the Stars* by Henry Boffin, launched by Riley Nottingham, Actor/comedian/producer.

'Remember the spark you felt when you first had the idea for the story' – Henry Boffin



We were made to feel welcome by author / publisher Paul Collins, and his partner Meredith Costain, author of books including the series *The Ella Diaries*. During his launch, Henry Boffin talked about the process of writing a longer work, especially working with an editor on the pace of the novel, and the difficulty of getting some distance from the writing. Afterwards, we met Adam Wallace, who shared his experience with school visits.

Spent an evening with Tracey and Lucie:

Brunswick pizza, outdoor heater;
talk of books to keep us warm



We saw Mr Chicken and the beautiful *When You're Older* by Sofie Laguna and Judy Watson;



Huda and Me by H Hayek (for ages 9-13) and a graphic novel series for younger primary students, *The Adventures of Anders*. For older readers we were introduced to *Boy from the Mish* by Gary Lonesborough, which is shortlisted for multiple awards, and *Future Girl*, a full-colour illustrated novel set in the near future featuring Piper, a girl navigating Deaf and hearing cultures.

Day 4: Monday 5 September:

Allen and Unwin

'The most important thing is to write the best book you can on what you feel you want to read... Don't write for a hole in the market since that hole will be gone by the time you've finished' - Jodie Webster

Jodie Webster, Publisher & Editorial Manager; Elise Jones, Acting Commissioning Editor

This was a rich session; listening to editors talk about the books they love made me want to read every story they mentioned.

Jodie Webster and Elise Jones talked through the company structure, their children's imprints, and their approach to submissions and to working with authors. They publish 85-100 titles yearly, some of which are adult fiction and non-fiction. These include a range of picture books, middle and junior fiction and YA titles, some of which are graphic and illustrated novels.

Elise showed us the diversity of their current releases, including a dual language picture book in Kriol (https://meigimkriolstrongbala.org.au/en_au/main-abija-my-grandad-a-new-bilingual-book-from-ngukurr-released-today/) and *Walking in Gagudju Country* (here's Ben Tyler, one of the authors, on the book and its use of the Kundjeyhmi language: https://www.youtube.com/watch?v=n2_QePznSP8

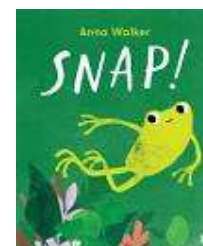


Elise stressed the company's focus on diversity, and on own voices.

Jodie stressed the importance of creating layers in your storytelling, to appeal to different readers.

Day 5: Tuesday 6 September – Scribble (junior imprint of Scribe)

'Reading should be about connecting, about visual literacy and creative thinking; it should be joyful' (Miriam Rosenblum)



We met the creative team – Guy Ivison, Graphic Designer and Children's Publisher Miriam Rosenblum.



Scribble picture books have a distinct image: bright and beautifully designed, they're often printed using 5 colour printing as a way of highlighting elements of the texts.

Scribble publishes about 8 titles in a year, and has books scheduled in until 2025. One or two books each year will come from the submissions on their monthly one-day submission periods. Some will be from their existing authors / illustrators, or commissioned from an in-house concept, or bought overseas. Their books are never rushed.

We learned about rhyming books and the problems that this can cause in translation, as well as the distinctive focus in European narratives.

Scribe / Scribble are also working to build 'thinktank', a mentorship for authors who have a bilingual background.



We were each given a copy of *Katerina Cruickshanks*, a tale focused on children who might feel that they're too loud or too 'out there', encouraging an appreciation of difference.

We attended **two Wheeler Centre talks**: 'Postcards from the Cities of Literature', where representatives of various cities worldwide made a bid for 'City of Literature' status, and a talk by Jay Carmichael about his research into 50s Melbourne for his novel 'Marlo'.

Day 6: Wednesday 7 Sept

Hardie Grant

'Stick to the passion of the book, not to finding a niche'

Meeting with Publishing Director Marisa Pintado and Marketing Manager Lauren Draper

Marisa introduced the different imprints:

- Little Hare – classic younger picture books with a family focus, 12-16 a year;
- Bright Lights – toddler books with six 'pillars': environment, gender, bodies, sovereignty, diversity, character

- Younger Readers: the backbone of the list, which was founded with the success of the *Zac Power* and *Go Girl* series and continued with various Sally Rippin series – targeting kids directly
- YA / middle grade: not a big list – x 6 per year
- a newer focus on graphic novels
- a non-fiction list

Marisa talked about the Ampersand Prize, which has been expanded to include graphic novels, in addition to middle grade and YA fiction. She told us about the strength of the US market in the YA sector in particular, and the company's focus on international rights.

We learnt that authors are responsible for organising permissions themselves, for example if quoting a song lyric. There was interesting discussion too of the use of authenticity and sensitivity readers, and the focus on own voices.

Marisa kindly gave us some books and advance reader copies to take with us, including Kate Murray's *We Who Hunt the Hollows*, which has been shortlisted for the Readings YA prize.

Day 8: Friday 9 September

Meeting with Angela Crocombe, Readings for Kids' buyer (Carlton)



Angela explained her role as buyer and gave us valuable insights into which books and trends are popular in various categories. She discussed the

buying/selling cycle at different times of the year, with a focus on the summer reading guide and the big months building to the Christmas catalogues.

Angela also discussed the Readings teen advisory board and the magazine 'Readings Monthly' and blog, as well as the Readings Prizes. The YA prize has the following shortlist:



importance of suspending judgement in order to find the common, human aspects: 'I'm not interested in serial killers – if he was a monster I wouldn't have wanted to write about him.'

They talked about the importance of keeping a diary, about the use of the 'I' in their work, and about the value of self-doubt. They discussed financial sustainability for writers, and the importance of having time to read and think.

Gabrielle Wang – drawing workshop for kids



Day 9: Sat 10 September

Our Melbourne Writers Festival weekend began with the brilliant **Helen Garner and Chloe Hooper**.

'When you burrow deep, you get to where everyone else is...' - HG

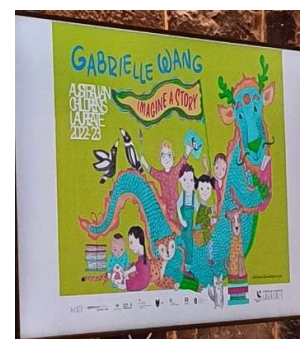


For Hooper's new work *Bedtime Stories*, she's researched children's stories as a resource for dealing with intense emotion and trauma.

Garner talked about the crime-based work she has researched, particularly *House of Grief*, and the

Gabrielle introduced herself as Children's Laureate and talked us through how to draw a dragon.

She cited the 'magic realism' of Blyton's *The Magic Faraway Tree* as one early influence.



Panel session: YA – Good V Evil

Panel: C S Pascat, Vanessa Len, Astrid Scholte

Chair: Alison Evans

'In a story, the villain is the character that's acting and the hero is reacting – so the villain is enticing: something is going to happen' C S Pascat



This was a fascinating session about binaries of good / evil and how to create nuance when characterising your antagonist. It left me buzzing. One of the questions was about whether (and how) you can make a monstrous or wicked character sympathetic; responses focused on the back story and on creating dilemmas for these characters so that they don't become two-dimensional. They discussed the degree to which they'd challenged the nature of evil characters through their novels; there were hidden betrayers who were superficially nice, allowing for a slow exposure, and characters who'd been deliberately drawn as an old-fashioned, all-out villains. They talked about the temptation to redeem their evil characters, or else to write them so that they degenerate into the worst version of themselves, and about favouring complexity over a straightforward resolution.

They also discussed what makes a good title, considering the emotional impact as well as creating a sense of what the work is about, and allowing for interesting ambiguity.

There was a fascinating discussion on world building: the writers shared some of what they were inspired by in creating their novels' worlds. Some advice I enjoyed was to write down favourite books / films / tv moments and distil that list, looking for patterns and conventions that have been most influential, that you've absorbed and carry with you. Scholte talked particularly about how she thought through the magical elements in the world she created in 'League of Liars', creating layers by asking practical questions (How do characters access the magic? What's illegal in that world? Who decides what's wrong / right?). Picat talked about undertaking extensive research, not only through reading/viewing but also through experiential

and sensory research, and about the importance of including small details to make the writing feel real.

Asked about some of the tropes that have influenced their writing, and how these can be bent or celebrated or subverted, they reflected on the stereotypes in queer representation, and how the space has been opened up for greater diversity now.

Finally, the talk moved to endings, and whether the YA market always demands a good or hopeful ending. They related this to the perspective of the teen protagonist, who usually has a more limited experience to draw on than an adult protagonist would, and may be ultimately more open to hope.



Spotted later at The Little Bookroom

C S Pascat: *Dark Rise*, *The Captive Prince* trilogy

Vanessa Len: *Only a Monster*

Astrid Scholte: *Four Dead Queens*, *League of Liars*

Panel: Rewriting Romance

*'Can you truly belong if you don't know who you are?
Can you know who you are if you don't belong?'*
Tobias Madden

Chair: Leanne Hall

Panel: Tobias Madden, Sarah Ayoub, Alice Boyle



Each of the authors talked about wanting to subvert some aspect of romance trends. Madden discussed subverting the fairytale romance plotline that we've absorbed from US media and culture, and focusing on

what life is really like, with all its awkwardness and problems; he also wanted to make body positivity a focus for his male protagonist. Boyle talked about wanting to re-frame queer romance as a positive, exciting experience that can be funny and sweet. For Ayoub, the teenage years are 'a liminal space between childhood and adulthood', in which you are allowed some freedoms but without always being taken seriously. There were interesting connections established between Ayoub and Boyle in terms of writing from their different perspectives, with commonalities found between writing as a migrant with the experience of diaspora, and writing from a queer perspective.

Leanne Hall framed an interesting question around the idea that in a YA romance, often the thing that's stopping the romance happening is something inside the protagonist, so that these are often journeys to self-belief. The panel talked about their protagonists dealing with internalised shame, or the difficulties of feeling 'othered' because of culture or sexuality.

They talked about some common romance tropes and the comfort there is in archetypes within the romance genre. There was also a question from the audience about writing sex in the YA novel, with some discussion of how difficult it is to identify what age groups are going to read your work when you're writing YA. There was talk of the need for YA novels to model consent, and to counter the over-exposure to porn culture by representing sex within kind, trusting relationships. Ayoub spoke also about avoiding depicting the toxic, controlling relationships she has found in some US YA writing.

A final question came back to the idea of representing diversity, which has been a recurring theme during the program. All three writers felt it was important writers to do so, but only with ample research, and not in a way that assumes their voice as a protagonist if this isn't the writer's first-hand experience.

Tobias Madden: *Take a Bow*, Noah Mitchell, *Anything but Fine*

Sarah Ayoub: *Hate is Such a Strong Word*, *The Yearbook Committee* (PhD on YA writing – *The Cult of Romance*)

Alice Boyle: *Dancing Barefoot*

Panel: Growing Pains

'Chuck everything at it and that's where the good stuff will come from.' Rhiannon Wilde

Chair: Demet Divaroren

Panel: Rhiannon Wilde, Miranda Luby



There was much discussion during this session of teen identity and anxieties, and the need for characters to learn to accept and love themselves. Luby talked about the need for nuance in the kind of performative activism that her protagonist falls into.

It was interesting to hear their very different writing processes, with one writing consecutive chapters and the other writing in a non-linear way. Luby recommended the writing guide *Bird by Bird*.

Miranda Luby *Sadie Starr's Guide to Starting Over*

Rhiannon Wilde *Henry Hamlet's Heart*; *Where You Left Us*

Session: Tales of Thwarted Ambition

A storytelling session with various of the festival writers.

Day 10: Sun 11 September

This was a poetry day for me, with some additional sessions:

'We write poetry to save your lives' Ali Cobby Eckermann

Session: poetry (Ali Cobby Eckermann and Evelyn Araluen)

This was a challenging session which began by exploring the role of the personal in their poetry, and progressed to a discussion of the issues of navigating a literary establishment that has an 'uneven and unstable way of assigning value' (ACE) and which focuses on seeking to identify the next new voice rather than contextualising them within the archive of Indigenous writing (EA). Cobby Eckermann talked about needing support mechanisms for 'nourishment and continuity' for writers. She also talked about the imbalance in literary festivals and publishing environments, with the need for agency as well as inclusion. Both writers challenged the audience, but from a place of empathy.

Sarah Holland-Batt – Peter Steele tribute lecture

'Language is... where we live, and poets are our caretakers'

Day 11: Mon 12 September

'There's a dual audience: the kids and the gatekeepers' Tash Besliev

Affirm Press, Meg Whelan (Senior Editor); Tash Besliev (Publisher), Coral Huckstep (Editor), Nina (intern)

We learnt the history of Affirm's children's publishing, which became established originally with picture books by Alison Lester; illustrated picture books have remained the cornerstone of their children's lists, but they acquire some middle and junior fiction titles, with an emphasis on humour and fun. In 2023 they have 49 titles planned. These include new illustrated series for younger readers, graphic novels and non-fiction. Recent successes have been with Nicki Greenberg's *The Detective's Guide* series and Amelia Mellor's *The Grandest Bookshop in the World*. In picture books, Tash Besliev talked about moving their focus from emotional literacy into values literacy.

They discussed the ways in which a series may be scheduled, depending on the age of the intended readers, to maintain interest.

Affirm have recently switched from a monthly to a quarterly submissions process. In terms of YA, they've organised the Varuna Affirm Press mentorship, to identify and work with aspiring authors. They're only starting to build a YA list, and this is likely to move slowly because of the relatively small market for Australian YA fiction. They watch Booktok closely to see what teen readers are choosing.

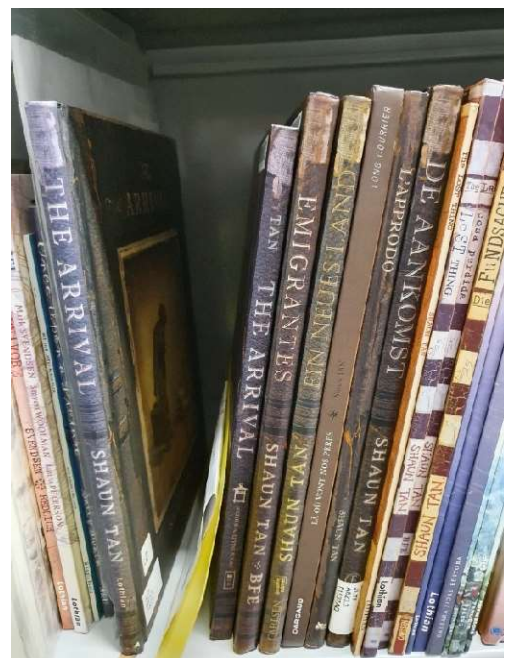
The team work cohesively, with all editors acquiring titles, and working closely with the sales and production teams as well. Where possible, they prefer to develop a long-term relationship with their authors.

The team at Affirm gave us a generous selection of books and advance reader copies, which I'm looking forward to reading.

Day 12: Tues 13 September

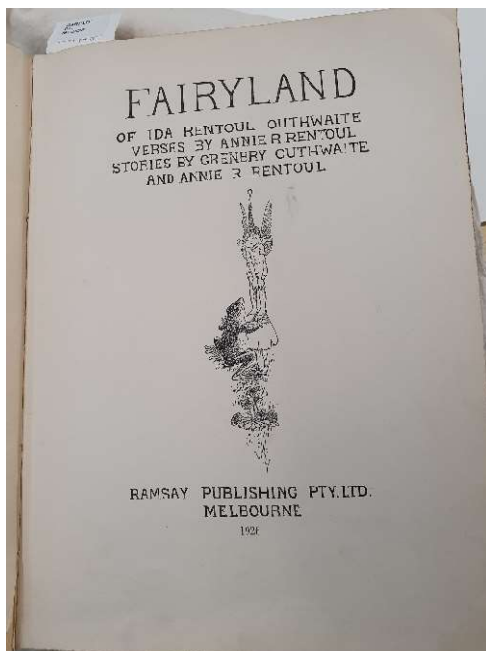
State Library of Victoria, meeting Daniel Wee and Jodi Kok

Touring the State Library of Victoria's rare books and children's collections was a treat. We were shown around the Ken Pound collection, which is housed mostly in compactor shelving and comprises a huge range of Australian children's fiction, with sometimes multiple editions of a text (the image shows their selection of Shaun Tan's works in overseas editions)



Afterwards, we were shown around a selection of rare children's books, including horn books, chapbooks, annuals and some beautiful old Australian fairy-tale volumes. It was a joy to be able to see these; I could have stayed all day.

Horn book examples



Visit to The Little Book Room



We were met by Michael Earp, who runs the teen book club, and then owner Leesa Lambert. Leesa told us the history of the shop, which was founded in 1960 by Albert Ullin: the first children's bookshop in Australia, and the longest-running specialist children's bookshop globally. The focus is on Australian work, and particularly on championing new titles. The shelves are lovingly organised, with plenty of room to display picture books, and an impressive YA and graphic novel collection out the back.

Day 13: Weds 14 September

Visit to Books Illustrated

'Let the illustrator decide: if you're doing a text, given them space' Ann James

Our last day, and a trip first of all to meet Ann James and Ann Haddon at 'Books Illustrated'.

The two Anns opened a gallery of children's book illustrations over thirty years ago, initially selling original artworks. Now they encourage illustrators to create an archive of their originals and mainly sell prints (there is a Canberra archive at the university). Their sales will close this December, so we felt lucky to have visited.

Ann talked about some of the illustration trends in Australian and European children's books, and the shift to picture books in Australia that are 24 or even 16 pages rather than 32.

We visited the studio where Ann James completes her work and she showed us some drafts that gave a sense of her drawing process.



The studio and gardens are full of Ann's art: from books to her shoebox dioramas that recreate well-known picture book characters, we absorbed this warm, creative space that promotes and champions children's books by many Australian authors and illustrators.



Day 14: Weds 14 Sept

Visit to Clare Forster, literary agent with Curtis Brown Agency

'Be really clear, with stakeholder relationships, what you need and what you're looking for, and say if you're not happy.'

Having talked to editorial and publishing staff, authors, illustrators and booksellers, the chance to meet with a literary agent completed the complex picture of the industry that the Maurice Saxby program has provided.

Clare Forster works with authors of adult fiction and non-fiction, including literary fiction. She described her role as a literary agent, emphasising that she likes to work with authors across their whole output. That role involves listening, suggesting, making approaches to publishers and receiving their approaches to her for suggestions. She licenses world rights to the publishers so that they can sell them overseas.

Clare Forster showed us a cross-section of writers whose work she represents, across a range of genres and age groups. As an agent, she has no ties to particular publishers, and will work with authors to get their work with their choice of publisher as far as possible. She explained that she tailors her approach to her clients' preferences, and emphasised the need to be clear with an agent about what you want the relationship to be.

Clare echoed what some other publishers have said about the difficulty of finding a large enough market for some YA novels, although this affects realism more than genre texts like fantasy or sci-fi.

She also encouraged us to build a profile so that we are visible; to show openness to feedback; and to engage with competitions, anthologies, mentorships and organisations such as SCWBI and the ASA.

Teens' Talk presentation:

In the evening we attended a Teens' Talk panel session at the Wheeler Centre, chaired by Lili Wilkinson with a focus on the future. The two teenagers presented very articulately on a wide range of topics including sustainability, identity and tolerance.

Day 15: Thursday 15 September

Visit to Penguin Random House

The last day began with a visit to Penguin's smart offices in a tower block on the Southbank. It's been fascinating to glimpse the differences between the different publishing houses. We met Amy Thomas, the Commissioning Editor. All the children's editors work on titles across the list, which includes picture books, junior fiction and YA. Amy explained the roles within the Melbourne and Sydney offices, and talked about how Penguin deals with overseas and local titles. There are approximately 100 publications each year. Penguin is owned by Bertelsmann, a German organisation, which is keen to maintain a values-based approach to business; Penguin Australia works with the Indigenous Literacy Foundation as part of this approach.

Amy talked about the research she has to do, including keeping track of market data from the Australian Publishers Association (APA). She also talked about the submissions procedure.

Amy showed us a range of the titles she's worked on recently, including picture books and junior fiction and non-fiction. There are commercial titles such as the Bluey series and some celebrity titles. YA authors include Lynette Noni.



We also had a talk on type design, fonts and readability from Penguin's graphic designer, Tony Palmer. My late father was a typesetter trained originally in hand compositing, so I find any talk of fonts both fascinating and moving; this talk went beyond type styles to the process of designing a page of type, with references for further reading.

And we left Penguin with a wonderful selection of books.

Cocktail party

The final party was a joyous night hosted by Suzanne Thwaites and her family; a chance to see more of the mentors and to meet some former mentees of the program. It confirmed my sense of having been part of a special program that has had made a difference to many writers.

Postscript – the mentor session

Finally, I've come away from a session with my mentor, Penni Russon, with my head buzzing. Penni is the author of, among other books, 'Only Ever Always' and the Undine series – work that I've admired for the way she manages magic and world-building. I was able to pick her brains about her approach, particularly to the trickier aspects of writing a 'portal' fantasy story where characters move into another world for part of the novel. She had tips about creating the other world but also insightful critiques of my story's characterisation, pace and plotting, with suggestions that are definitely going to move me on. Penni drilled into the motivation of some of my characters in a way that allowed me to see how I could build in some new layers, and suggested points at which the setting needed clarification. We also talked about the problematic nature of superimposing European fairy-tale elements on an Australian urban landscape.

The Maurice Saxby Creative Development Program has left me with greatly-increased confidence, a considerably better-informed approach to the publishing process and industry and much inspiration. There are ideas popping all over the place that I can't wait to get to work on. I am incredibly grateful for this opportunity, for all the people that shared their experience and passion with us, and for the company and support of my three fellow mentees.

To Helen and Pam especially, thank you.



Deep in stories with fellow mentee Shelley Knoll-Miller. Thanks to Shelley, Lucie and Tracey for sharing this adventure, and for all the ideas and support.

- *What We All Saw* by Mike Lucas

Reading lists, and lists, and lists...

I have absorbed a lot, but there have also been so many books I've seen that I want to read.

Penni Russon recommended two recent novels, which is where my post-MSCDP reading has started:

Still Life with Tornado by A S King – (US) trauma-related magic.

There's a really strong voice in this and a slow, inevitable reveal. I loved the way the supernatural begins to happen within the protagonist's everyday world, so that you think it's some kind of projection or illusion of theirs as a way of coping with trauma. Then it becomes visible to the adults in the novel, too, and is left mysterious, never being explained away.

The Soul Atlas by Zana Fraillon (UK)– I'm halfway through this, and am loving the transitions through time and place, so that the interaction between two worlds is as fluid as the character's memories.

Work to follow up:

After Allen and Unwin session:

- Margaret Mahy: *The Changeover* – an older changeling tale that was recommended as a classic
- Vanessa Len – *Only a Monster* and Astrid Scholte *The Vanishing Deep* – A&U debut fantasy YA titles
- *Future Girl* Asphyxia
- AIATSIS Ethical Publishing Guidelines

After Hardie Grant session

- *We who hunt the hollows* by Kate Murray (HG-recommended and mentioned by Angela Crocombe from Readings)

Readings YA prize shortlist:

- *The Museum of Broken Things* by Lauren Draper
- *Sugar Town Queens* by Malla Nunn
- *Sunburnt Veils* by Sara Haghdoosti
- *Underground* by Miranda Burton
- *We Who Hunt the Hollow* by Kate Murray

After Penguin session:

- *Time Catchers* series by Karen Ginnane
- *This Book of Wondrous Possibilities* by Deborah Abela

Further research:

- C S Pascat: *Dark Rise, The Captive Prince* trilogy
- Vanessa Len: *Only a Monster*
- Astrid Scholte: *Four Dead Queens, League of Liars*
- *Bird by Bird: Some Instructions on Writing and Life* Annie Lamott

- *Stop Stealing Sheep and Find Out How Type Works* by Erik Spiekermann
- Dani Vee podcast 'Words and Nerds'
- Sarah Sentilles' workshops for creatives: <http://www.sarahsentilles.com/workshops-1#/elevator-pitch-workshop/>
- Chloe Hooper: *Bedtime Stories*, and Sally Rippin: *Wild Things*