

SUMMER 2016

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celebrations

THE MAGAZINE OF
THE WRITERS' FEDERATION
OF NOVA SCOTIA

The fine print

Discover the nine contract questions you need to ask

Whooping it up for WFNS

Social justice author Maureen St. Clair says thanks

Inside the winner's circle

How three authors handle accolades

Inquiring students want to know –

Do you drink while you write?



THE MAGAZINE OF
THE WRITERS' FEDERATION
OF NOVA SCOTIA

Eastword

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The Writers' Federation of Nova Scotia fosters creative writing
and the profession of writing in the province of Nova Scotia;
provides advice and assistance to writers at all stages of their
careers; encourages greater public recognition of writers and
their achievements; and enhances the literary arts in our regional
and national culture.

We recognize the support of the province of Nova Scotia. We
are pleased to work in partnership with the Department of
Communities, Culture and Heritage and Arts Nova Scotia to
develop and promote our cultural resources for all Nova Scotians.

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On the Cover: *Purple Mandala* by
Joyce Glasner, a Halifax-based writer
and visual artist. Her artworks are
frequently inspired by literature and
history, and text is a key component
in many of her mixed-media collages.

Celebrating our vibrant writing community



I was born in August,

roughly 35ish years ago give or take a decade here and there. It's fitting that this issue of *Eastword*, and its celebratory theme, coincides with the month of my birth, because I do love a good party. And gifts.

While candles, bubble bath and anything with chocolate always make for a perfect present, I'm hoping for something very special this year. Your involvement in *Eastword*. This is your publication. Your voice, your insight, and your ideas are the foundation on which the magazine thrives. Our goal is to give you a publication you look forward to receiving and actually read when it lands in your mailbox.

We can't live up to that aspiration if Nova Scotia's writing community – you – aren't an integral part of *Eastword*. There are dozens of ways to contribute. Share your reaction to articles with us, send us ideas for upcoming issues, email an inspirational note for inclusion in our round-up from readers.

You can also write for *Eastword*. If you are a freelancer or would like to dip your toe in the non-fiction periodical market, we'd love to hear from you. We'll even pay you for your article. Our rate is only 15 cents a word, which we realize is low. This is our starting point. As the publication grows and advertising revenue increases, our top priority is to pay writers what they are truly worth.

As an organization committed to improving the landscape for writers, WFNS knows copyright is a critical issue. *Eastword* buys only First Canadian English Language Serial Rights. This gives *Eastword* the right to be the first publication in Canada to run your article, but ensures ownership of the work remains with you. Once we have published the piece, rights revert back to you and you are free to do with the article whatever you wish, including reselling it, if that is an option.

If you'd like to write for *Eastword*, please send along your ideas for articles. Our interests are broad: to explore, discuss, debate, and, of course, celebrate topics of interest and importance to writers at all stages in their careers and in all fields. There are a few things we don't include in *Eastword*. Book reviews, for example, are not part of our line-up, and the focus is on writing that has a strong connection to Nova Scotia.

Eastword exists because you've told us a magazine that informs and inspires writers in Nova Scotia is needed. Help us continue to create the publication you want, and we'll all have the best birthday ever.

Cheers,

A handwritten signature in dark ink, appearing to read 'Donalee'.

donalee Moulton
Managing Editor
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The fine print

By Elizabeth Eve

“My publisher is sending me a contract. What do I need to do?”

In an author’s professional life, there is no landmark as significant as a publisher’s expression of interest. This promise of a publishing offer is as momentous as the beacon from a lighthouse used to be to mariners who had been at sea for months. It is the transformative event that sets the mind spinning about dates, word counts, e-books, revisions, endorsements, and contracts.

Publishing is a complex and risky affair. Every step toward publication follows a sequence and a timetable that fits each publisher’s particular process. First contact from your editor may be a conversation about revisions that must be made and about a publication date, and, hopefully, some discussion of the contract.

The language and structure of your legal agreement can be rather baffling. The details are buried in those endless clauses. Many authors have signed their contracts without really reading and understanding the entirety of the deal, without comprehending the nuances and the implications. Sign and send it off. Why not? The publisher has a good reputation, and the word among writers is that in negotiating or asking questions one will be labelled a “difficult” author.

It’s true that the scales are tipped in favour of the publisher, but the contract is a tool to bring balance, as well as financial gain to each party. It is constructed as an elegant vessel that ensures successful collaboration.

Its purpose is to set down in carefully chosen language the obligations and rights – free from ambiguity – for both sides. In order to include all the basic elements, the agreement should be between five and 10 pages in length. A one- or two-page contract is not necessarily optimal from an author’s point of view.

The obligations of the writer include submission of a satisfactory manuscript and protection for the publisher from libel and copyright infringement. In exchange for the assignment of rights to the publisher, the author will receive royalty payments. Under the terms of the contract, the publisher is obliged to report to the author on the number of copies sold and to share the profits, including those of any subsidiary rights that have been assigned. For this reason, it is wise for you to limit the assignment of rights to only those the publisher can actually exercise. For example, if the contract states world rights but the publisher has no ability to sell books outside of a local market, then it makes better sense to define the territory more precisely. Similarly, if the author’s work has the potential

to be adapted for the screen, and if the publisher does not have a track record in film rights, then one would be wise to retain those rights.

One key issue is the payment of royalties and, in particular, how these are calculated on print books and on e-books. The traditional publishing model pays royalties to authors on copies sold, calculated as a percentage of either the net amount received or of the retail price. Given that this is the author’s income, and the basis for a mutually beneficial collaboration, a publisher should be able to explain the royalty clauses and also, how sales and returns and other receipts are accounted for in the royalty statement.

Since the signing of a contract is an occasion full of hope and promise, you may not want to think too much about the termination of the agreement, but many things can happen that will derail the progress of the publication. For example, the author and editor may not agree on a satisfactory manuscript, or after a decade in print, the book may be unavailable but the rights do not automatically revert to the author, or perhaps the publishing company



goes into receivership and eventually operates under new ownership, but authors are left for months without income, without a working relationship and their book or manuscript in limbo. There are ways to strengthen the language of the contract so that you can retain control of your intellectual property and the agreement can be terminated without entering into legal proceedings.

There are variants of the traditional publishing model where the author is asked to invest in the production costs, and in exchange, the publisher provides the platform for internet sales, potentially a large market. The same principles apply as in a conventional publishing agreement with respect to rights and obligations, and the ability of the author to earn money from the sales of their work, and to have protection from costs over which they have no control.

With contracts, first comes understanding, then comes appreciation, then each of those clauses becomes an ally. The time taken to understand a contract will pay off generously in the months and years following publication. Getting acquainted with the agreement means keeping it close at hand, reading it, understanding it, and referring to it when required.



Elizabeth Eve has been a bookseller, a publisher, an editor, project manager, consultant, and general dog's body in the book industry, mostly in Atlantic Canada.

She has also been a program officer at the Canada Council for the Arts and is now retired from a day job, living in Halifax, and still assisting in the development and dissemination of Canadian literature.

If you have a question you'd like an expert to answer, please send it to admin@writers.ns.ca with Ask the Expert in the subject line.



The nine contract questions you need to ask

Before you sign on the dotted line, be sure to answer the following questions:

- Why does my publisher want me to make revisions before sending me a contract?
- The delivery date for the manuscript is unworkable. Can I negotiate a new date?
- Why doesn't the publisher get permission for copyrighted material?
- What is the indemnity clause?
- Does my publisher have copyright of my book?
- Why don't I get royalties on the books that I sell?
- Should I be contributing to the production costs of my book?
- What are subsidiary rights?
- What happens if my publisher goes bankrupt before my book is published?

ALIS in Writing Land

The Artists' Legal Information Society, or ALIS, offers assistance to creators, including writers, in a wide array of areas: contracts, defamation, copyright, royalties, and more. The organization has prepared a free publication *A Legal Guide for Writers*, which is now being updated. Visit nsalis.com for more information.

It takes a village

How WFNS helped my writing career.

By Maureen St. Clair

So what is social justice literature?

*By Bev Rach,
Publisher, Roseway Publishing*

Roseway publishes literary works related to social injustices and the struggles involved in making the world a better place. At some level, this statement reminds me of an awards acceptance speech where the winner says, “I believe in world peace.” It means nothing. And it means everything.

There are many stories and voices from and about those living on the margins that historically we have not heard. In general, publishing is an elitist opportunity, and the further the writer is situated from the hub of who has traditionally had those opportunities the less likely they are of being published. Stories influenced and informed by experiences and world views of women and poor people and Indigenous people and people of colour and those from the LGBTQ community and disabled people and young people and old people are stories influenced by the struggles and social injustices faced by members of those communities. They don’t have to be stories of protest marches or picket lines, but reflections of the day-to-day lives of those who live without the privileges enjoyed by many.

We all have stories.

The first “whoop” flew down the stairs and tripped over my daughter, “What happened?” Maya yelled back up.

“I got it. I got it. I was selected for the WFNS mentorship program!”

The following year a second “whoop” bounced between two rooms and Maya hollered, “What the...?”

“I’ve been short-listed for the WFNS Atlantic Writers Competition!” I shouted.

A third, even louder “whoop” erupted a few months later when I won the same competition, and then further whoops for making the short list and winning the Beacon Award for Social Justice Literature.

While accepting the Beacon Award at the Atlantic Book Awards this spring, I expressed my deep gratitude for the Writers’ Federation of Nova Scotia. Gratitude for providing opportunities like the Alistair MacLeod Mentorship Program, the Atlantic Writing Competition, and the various forums to share my writing. Gratitude for the WFNS website where I was able to access opportunities like workshops, potential writer’s groups, and various readings.

Through the WFNS I gained confidence as a writer; confidence that helped me to finish and submit my manuscript to various competitions and juried workshops both in Canada and the Caribbean giving my writing the opportunity to be seen, affirmed, supported, and encouraged. The most recent affirmation was through the Beacon Award providing my novel, *Judith and Sola*, a home with Roseway Publishing, the literary imprint of Fernwood Publishing.

I am deeply honored my novel has found a home with Roseway, a home that shares my own passionate convictions around the power of fiction to confront and challenge our world, a world that holds such beauty

and brilliance — but also a world that is deeply flawed and wounded by imperialist, capitalist and patriarchal systems that continue to oppress and exploit creating more and more violence within ourselves, our families, communities, workplaces, countries and the world.

I strongly believe writing stories is profoundly political by nature. As Colum McCann once said, “Stories are our vast democracy. We all have them. We all need them. They cross all boundaries.”

Judith and Sola is the story of two women, two Caribbean women, two women who struggle with issues of violence related to race, class, gender and sexuality. I continue to learn through writing how vital women’s stories are to the struggle for social justice; how the personal is most definitely political; how understanding women’s stories is a path to critically understanding social justice issues; and how deeply these issues intertwine. I believe strongly that developing empathy through story is a powerful tool for building relations and alliances to and with one another moving us towards a more just and equitable world.

Now that the whooping has ceased I am moving into the editorial process and look forward to learning more about the craft of writing fiction. Stay tuned to the upcoming publication of *Judith and Sola*.

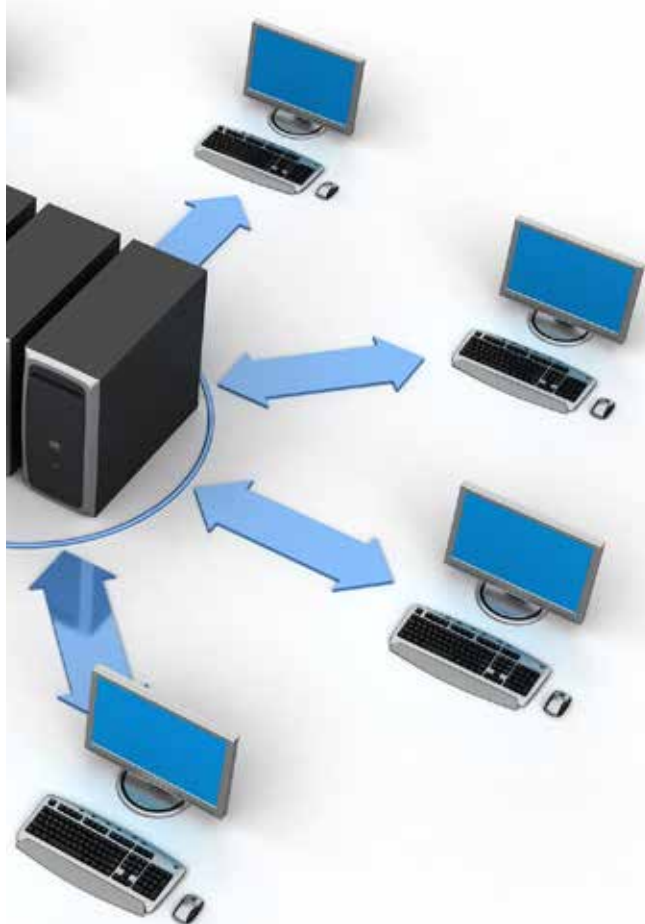


Maureen St. Clair is a visual artist, peace educator, activist, and writer. She balances life between Antigonish, Nova Scotia, and Harford Village, Grenada, with her partner and daughter, Theo and Maya St. Clair.

Democracy 101

Do you have your own website? Are you active online? Thanks to author William Kowalski you have a virtual presence – for free. It's all about the reality of democracy.

By William Kowalski



Until recently, self-publishing was looked upon as a last resort. Now, it's seen not only as a respectable alternative to traditional publishing, but in many ways a preferable one. To be successful, however, self-publishing requires self-promotion, and these days, that means using the internet.

Not every writer has embraced this reality. For many people, the idea of having a website is intimidating. There are plenty of valid reasons to resist announcing oneself to the world online, but at the pace the world is moving, one thing is clear: if you choose to opt out of the digital revolution, no one will even notice you're missing.

Enter My Writing Network. MWN's mission is to make it as easy as possible for writers of any age, background, or experience level to get a website, join a community of like-minded people, and promote themselves and their work online in any way they see fit – all for free.

How is that possible? I am an adherent of a movement called “democratization of the web,” which holds that the more readily accessible the internet is for everyone, the better off we all are. Access to the internet, democratizers believe, should be a fundamental human right, much like clean water, air, food, housing, and safety. Everyone who wants to have a website should be able to have one, and it shouldn't cost them anything. It's that simple. The MWN network is able to exist thanks to open-source software, another revolutionary idea that is turning the traditional marketplace on its head. These are indeed exciting times.

All core services at My Writing Network are free for everyone. Sign-up requires only a valid email address. You can use your free site for anything you want: promoting and selling your books, blogging, serializing stories, advertising your writing, or publishing-related business. You can even have more than one free site. Extra services are available for those who need them, but most users will find they don't need to spend a penny to have an attractive, fully functioning website, as well as to participate in the forums, the private Facebook group, or the private subreddit (a community of interest) on Reddit.com.

There are plans for growth, too. Together with award-winning author, Darren Greer, My Writing Network plans to host its first annual writing competition for unpublished manuscripts sometime in late 2016, with the winner receiving a publishing contract with Greer's newly founded publishing imprint.

If you are able to use email, surf the web, and operate a word processing program such as Word or Pages, you already possess all the technical skills you need to run your own MWN website. You may need to repurpose those skills a little, but they will suffice, and help is freely available for those who need it.

Editor's note: To learn more about My Writing Network and to create your own site, visit <https://mywriting.network>.



Novelist William Kowalski is the author of the international best-seller *Eddie's Bastard*, the 2014 Raddall-winning *The Hundred Hearts*, and 10 other books. He is also the owner of Mahone Bay Web Design. He lives in Mahone Bay with his wife, Alexandra, and their two daughters.

Inside the winner's circle

The three winners of the East Coast Literary Awards share what it means to them – personally, professionally and financially – to know their work is valued. They also take us inside their post-winning celebrations. (An unleavened cake and a straw hat are involved.)

by Barbara Cottrell



Every year, to celebrate and promote excellence in Atlantic Canadian writing,

the Writers' Federation of Nova Scotia facilitates the difficult task of choosing three distinguished writers to receive one of the three East Coast Literary Awards. But what does winning a major award do for the heart, the craft and the pocketbook?

Surprise is a common first reaction. Dr. Robert Gray, professor of film studies and creative writing with the Department of English at the University of New Brunswick in Fredericton, who won the \$25,000 Thomas Raddall Atlantic Fiction Award for his novel, *Entropic*, says post-win he remains "a little in shock" and is "still unpacking" his success. After seeing the list of nominees for the Evelyn Richardson Non-Fiction Award, Nova Scotia author Gary Saunders thought, "Well, I won't win, but it's nice to be in their company." When his book *My Life with Trees* was announced as the winner, the Newfoundland native realized he hadn't prepared an acceptance speech. "I could think of nothing to say up there except, 'This is like being pelted with marshmallows: thank you!'"

Being in the company of other poets she admires also meant a great deal to Halifax poet Sue Goyette, whose book *The Brief Reincarnation of a Girl* won the JM Abraham Poetry Award. Both Phillip Crymble (*Not Even Laughter*) and John Wall Barger (*The Book of Festus*), who were shortlisted for the

award, gave such "inspired readings" at the event Goyette was grateful just to be in the audience. The awards celebration was a special experience for Gray, too.

Members of the Raddall family were present. "It's truly one of the times I have felt most honoured as a writer," says Gray. "The prize money is certainly nice, but the way the event honoured all the nominees was impressive."

Perhaps above all it is this recognition of their work that the winning writers value most. "I write for my own personal reasons and would continue to write even without an award, but it is meaningful to know that others are glad you feel that compulsion to play with words so much," says Gray. He notes that writers go off on their own, sacrifice time away from family and friends because "they love this thing called writing" and the award means that people read the work and valued it.

Formal recognition also has a number of spin-offs. Saunders points out it may improve sales, give "stronger creds toward future publication or grant seeking," and "for those bravehearts who launched into writing sans safety net, a form of vindication." After publishing nine trade books, this is Saunders's first literary award and at 80 years old he says, "it feels good, a rounding of the circle, a late (I won't say last) hurrah." Gray notes that winning also provides a vehicle for readers to find books, especially for those from smaller publishers that don't have a sophisticated marketing machine behind them. He feels it is particularly significant for us to recognize and celebrate our writers and artists on the East



The presentation of the East Coast Literary Awards took place on June 4th, 2016 at the Maritime Museum of the Atlantic in Halifax, NS.

Coast, “We have important stories and storytellers here and people don’t always know it.”

In turn, the winners thanked the WFNS for making the awards program possible. They also recognized their publishers. Saunders believes Gaspereau Press deserves at least half the credit for his award, and Goyette said she was grateful to Gaspereau for making such a beautiful book and to George Walker for creating the image of the bear on the cover. She also celebrates the fact that her award “keeps the candle lit” in the name of “a wonderful person:” J.M. Abraham.

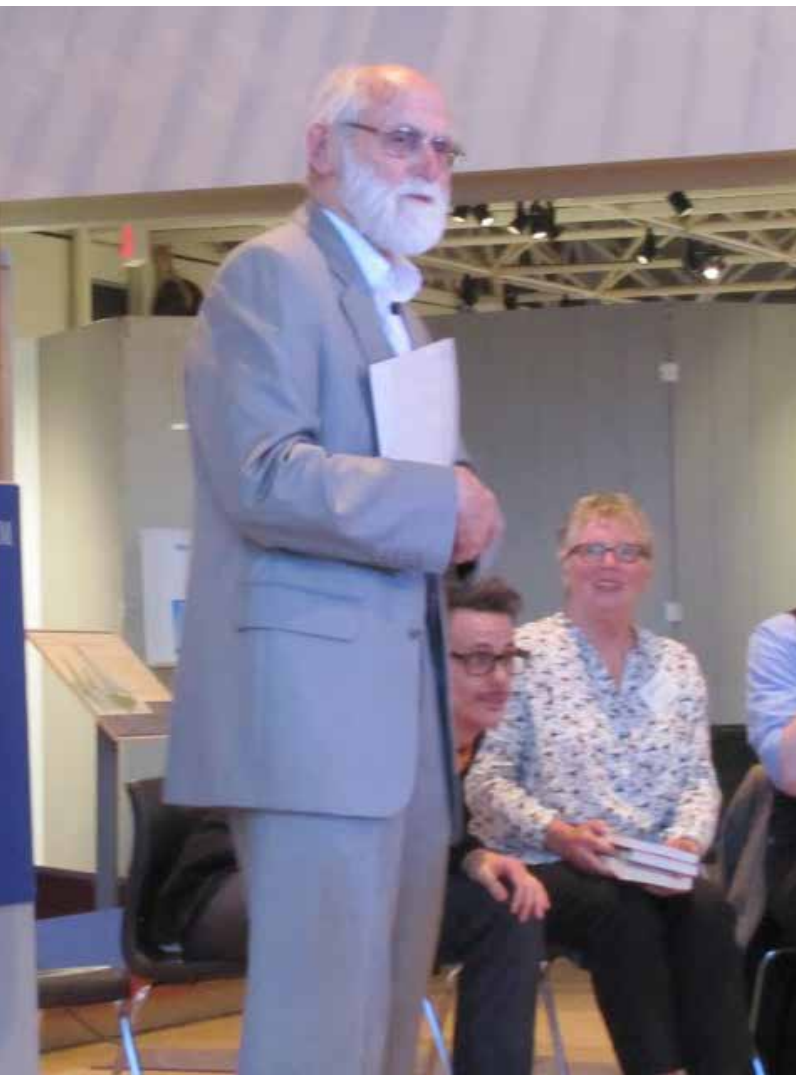
The award money is certainly appreciated, too. Gray says the Raddall family described it well when they said that the prize money gives writers the time to write and the peace of mind to concentrate. “I like to travel and lock myself up in rooms in cities where I don’t know anyone,” he says. “This

means I can do that for the new book project I am working on.”

Goyette plans to use her prize money to buy more books that, she hopes, will deepen her understanding of the world and keep her sense of curiosity and wonder alive, or maybe just make her laugh out loud a couple of times, “but really laugh in that great unexpected, spurt-out-a-mouthful-of-tea way.”

Saunders had a word of warning though for past and future winners. He recounted the story a woman he knew who sold the first story she ever wrote to *The New Yorker* and was so paralyzed by success she never wrote again. Therefore, he says, “best not to take it too seriously.”

Goyette also feels a need for caution. “If I’m engaged with the idea of awards or what people like, I’d be too afraid, too intimidated, and maybe too ashamed, to go off the path and



Gary L. Saunders accepts the Richardson Non-Fiction Award for *My Life With Trees*

try to even consider writing something that is startling and vulnerable in its singularity,” she says.

Still, winning an award is an opportunity to celebrate. So how did the 2016 winners of the East Coast Literary Awards rejoice? Cake, ice cream, and a few days of admiring the medallioned black folder on the kitchen table were mentioned.

Saunders was also presented with a baked, turquoise-painted, half-moon, unleavened cake, red ribboned and



Robert Gray accepts the Raddall Atlantic Fiction Award for *Entropic*.

“shining like jade” by his four-year-old granddaughter. She did, however, take the guilt somewhat off the honour by solemnly adding that her gift was offered because he was “the oldest.”

Gray had “ice cream and some bad TV in the hotel” after the ceremony, but back in his hometown, Fredericton, he celebrated with friends, and splurged on Lego in his “ongoing project to resist adulthood.” Goyette to plans to buy a new straw hat for her husband to “ensure that my beloved’s head will not get burned by the relentless beam of sun while we holiday for a few days by a lake.” And maybe, she says, she’ll throw a kitchen party for a few friends who could really use a couple of hours of sweaty dance moves in the middle of summer.



Barbara Cottrell recently retired after a long career teaching, researching and writing. Her work has been published in Canada, the United States, and Germany. She is currently thoroughly enjoying writing for fun with the Darkside Writers Group.

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inspirations

When my writing is going well, I generally celebrate in small ways – taking my dog out for a nice walk so we can both enjoy the fresh air, or if it's the end of the day, pouring myself a nice glass of red wine and savouring every sip. I allow myself to bask in satisfaction, knowing that today was a good day. – Charmaine Gaudet

How do I celebrate the “ups” in my writing life? 1) I make a note of whatever it is I’m celebrating and put it in my “feel good” file. Great to finger through when I need a pick-me-up. 2) If I land an unexpected contract or high-paying assignment, when paycheque arrives I splurge on food items that I normally wouldn’t consider ... like lobster, scallops or a brisket. And I also buy a couple of hunks of exotic cheese and chocolates without looking at the price! – Sandra Phinney

I am now working on my 10th book. One of the best things I have learned is to solicit as much feedback as early as I can in the writing process. For my new book on adaptive decision-making, I have 10 colleagues who are helping me with the book. Their ideas, insights, advice and support are always reasons to celebrate and help me overcome whatever the obstacles of the day are. – Brad McRae

Over the years I have had to do so much myself, regardless of being in with a known publishing house, or through my own endeavours. – Chad Norman

Getting a grant is worth celebrating because it’s two gifts in one: validation for what you’re doing, and the money you need to help you do it. I like to tell one person right away, either by email or phone. Then I take the rest of the day off, if I can, and wander around the city (or the apartment, depending on weather) and just savour it on my own. – Sue MacLeod



Past and Present

Keeping our WITS about us

Take a step inside – and a step back – to discover more about the Writers in the Schools initiative that WFNS has had in place for the past 34 years.

Since its inception, the Writers' Federation of Nova Scotia has advocated for the use of locally written materials in classrooms across the province. In 1981, WFNS became involved with the Visiting Artist Program (VAP) offered by the Nova Scotia Department of Culture, Recreation and Fitness. Originally, VAP focused solely on connecting students with professional visual artists; however, in 1981, the program expanded and writers were eligible.

In the absence of a literary arts officer for the province, WFNS was asked to keep records of interested and eligible writers and to serve as the liaison between schools and the professional writing community. In 1982, Writers in the Schools launched its first official year.

Author Joyce Barkhouse championed writers visiting schools even before writers were eligible for VAP. Reprinted here for your edification and amusement is an article from *Writers' News*, February 1981 describing her classroom experience.



And the WITS winners are ...

To celebrate WFNS's 40th anniversary, the Writers in the Schools program ran a contest last February offering schools across the province a chance to win a fully funded, full-day author visit. Schools had to tell us about their favorite local writers and how they would celebrate their visit. We received 28 entries, and two prizes were awarded: Enfield & District Elementary and Halifax West High School.

Each school was given a list of local authors to choose from for their visit. Enfield & District Elementary hosted Janet Barkhouse. The kids loved her presentation about Sable Island, sat with rapt attention during her reading of *Pit Pony*,

and were thoroughly engaged when writing and sharing their own stories.

Halifax West High School was visited by Chris Benjamin who talked with students about social justice writing. The teens asked questions about his worldly travels, listened intently to readings from *Drive-By Saviours*, and were encouraged to share the poetry they created during Benjamin's presentation.

Everybody walked away a winner.

Writers in the School

Joyce Barkhouse

"Do you drink while you write?"

Taken by surprise I countered with,
"Do you mean water?"

"No," said the brown-eyed boy in Grade V. "I mean rum or whiskey. I heard that writers can write a lot better if they drink while they write."

He was serious, so I explained that while different writers undoubtedly have different behaviour patterns, I prefer to drink tea or coffee while working creatively.

Ann Blades, the award-winning author and artist of *Mary of Mile 18*, told me that when she made her debut as an author-in-the-school, a small boy put up his hand.

"Yes?"

"You have a piece of masking tape sticking to your bum," he said, helpfully.

Nobody laughed. She thanked him, removed the offending bit of tape, and the interview proceeded comfortably.

Most authors like to visit classrooms, and many can relate equally delightful episodes. But in Nova Scotia the very concept of inviting artists and other outsiders to participate in a project is often something quite new and alien to both teacher and author. Yet it can be a very enriching experience for students to have the opportunity to learn about the writing and publishing world from one who has actually been involved in the process.

How successful such a visit can be depends not only upon the choice of author and the amount of preparation done by the chosen person, but also upon the teacher, and how well he or she has motivated the class. An N.S. author told me about a recent bad experience in this province. She spent a whole day in a school where teachers let her walk in

"cold"; failed to introduce her (one child asked rudely, "Who are you?"); gave her a cup of coffee during the break and then completely ignored her while they chatted amongst themselves. By the end of the day she felt both humiliated and exhausted. On the other hand, when Kay Hill was invited to a school in Labrador, she was met at the airport with red roses! In the auditorium of the school a huge picture of Glooscap, from an illustration in one of her books (*Glooscap and His Magic*), had been superimposed on a wall. Throughout the visit she was treated with warmth and courtesy, and before she left she was presented with a two volume history of Labrador, a souvenir pin with their coat-of-arms; and a pair of beautiful moccasins, hand-made by Eskimos.

These visits by authors to schools in other provinces perform a vital service, especially in helping to make new generations aware that they live in a great country with a mosaic-like culture of its own -- Canada.

However, in some provinces only those authors who have had books of fiction or poetry published nationally are eligible for the Canada Council grants, which are usually the principal source of funding, with schools paying part of the cost.

But within our own province, certain authors are eligible for a small government fee through the "Visiting Artist" program.

Those writers who have already had experience in visiting schools and libraries and who would like to participate on an on-going basis, should send an information sheet to the office of W.F.N.S. This should contain a very brief autobiography; a report of previous experience; and a short bibliography of published works. The author should also give a preference for age groups (primary, elementary, or high school) as well as preferred areas of

qualification (poetry, playwrighting, fiction, etc.)

If you receive a personal invitation from a teacher or librarian, you may refer the enquiry to the W.F.N.S. office. At the same time, you would be wise to request the host or hostess to prepare the students for your visit. An excellent sheet of instructions: "How to Host an Author in a School" is available from the Children's Book Centre. How the children are motivated depends upon the reason for your visit; and some excellent suggestions are included in "How to Host an Author." One of the best ways, of course, is to have children "make books" or write poetry or fiction before the author arrives. They should also have read (or heard) at least one of the author's books. (At a Boys and Girls Reading Club in Ontario, two eight year olds gave excellent critical book reviews of

George Dawson: The Little Giant; and then asked some very probing questions about the writing of the biography.) Children soon realize that writing is not an easy profession.

"Do you ever get so mad you tear up everything you've written?" a student asked Marianna Dempster.

"I certainly do! I get so mad I scribble and scratch all over the pages before I throw them into the waste-basket. But then, of course, I start all over again," said Marianna.

As an author-in-a-school you sometimes get fan mail as a follow-up to your visit. Barbara Smucker (Underground to Canada) received a letter from a child which said, "You don't look so bad, after all. When I knew how old you were I didn't know what to expect."

WRITERS IN THE SCHOOLS

The following is a description of the "Visiting Artist Program" offered by the Nova Scotia Department of Culture, Recreation and Fitness.

In all cases where the "artist" is referred to, "writer" may be employed.

* NOTE: In the absence of a Literary Arts officer for the province, teachers (and other hosts) and writers should apply in writing to The Writers' Federation of Nova Scotia. W.F.N.S. will keep a file of resumes, provided by eligible writers, and recommend payment to the Department of Culture.

ASSISTANCE TO SCHOOLS AND COMMUNITIES UNDER THE "VISITING ARTIST PROGRAM"

A program of the Nova Scotia Department of Culture, Recreation and Fitness to provide a professional visual art resource for provincial, junior and senior high schools, students and teachers, community recreation commissions, through the form of interviews and teaching sessions with visiting artists.

The artist will provide information and/or instruction on, i.e. personal career experiences and training, particular art interests, techniques and materials, exhibitions, art history, and other on a structured yet casual basis, the session content to be mutually agreed upon by the artist, the teacher, the student. The sessions will be arranged to take place in the school, the gallery, the studio, or a community facility.

This program will provide casual employment, career guidance, direct artist/student contact, and should stimulate parental, school board, student, and community interest in the visual, verbal and non-verbal world of the visual arts through artists.

(Continued on Page 13)



Milo's Burden
Peggy Hogan

Double Dragon Publishing, \$22.17
(paperback), \$6.28 e-book
ISBN-10: 1771152931
ISBN-13: 9781771152938

A young boy has overturned the balance of a long-forgotten magic. With his sister and her friend, and an old man and a mangy dog, he must fix what he has done before the world is destroyed. Sometimes you have to make it right — no matter the cost.



Saddest Ship Afloat: The Tragedy of the MS St. Louis
Allison Lawlor

Nimbus Publishing, \$15.95
ISBN-10: 1771083999
ISBN-13: 9781771083997

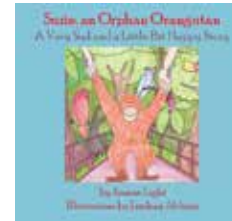
The latest in the *Stories of our Past* series is illustrated with photos and sidebar features on the voyage of the MS St. Louis, glimpses into the lives of passengers, a look at Canada's postwar refugee policy, and memorials dedicated to preserving the story of this tragic event in Canadian immigration history.



Nomos: Shaping the Land / Physis: that Shapes Us
Joanne Light & Stephen Patterson

Tapwema Press
ISBN: 9780969258445

"A truly beautiful, intelligent, and deeply moving book, visually and poetically." — Freeman Patterson. Nova Scotia photographer Stephen Patterson and poet Joanne Light's geo-poetic and pictorial portrait of Nova Scotia presents image and text pairings evoking our complex relationship with the landscape. A special gift for those who cherish Nova Scotia.



Susie, an Orphan Orangutan
Joanne Light & Lindsay Alchom

Tapwema Press
ISBN: 9780968258452

"My daughter loves this book! The pictures are very engaging and we like to talk about them. What I like most about this book is the high quality of the writing and the serious, ethical nature of the subject that's conveyed in a way that brings out empathy and thoughtfulness in children."



The Atlantic Writing Competition is now Nova Writes!

The competition was previously open to all residents of Atlantic Canada, but will now be open to residents of Nova Scotia only.

All entrants will continue to receive written comments on their manuscripts. Category winners will receive a cash prize and an invitation to read at the Celebration of Emerging Writers.

Submissions open: November 1, 2016
Deadline for submissions: December 13, 2016

Stay tuned for more details and updated guidelines!



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