

CBCA 2008 - Concurrent Session Descriptions

FRIDAY 2 MAY 2008 2.30pm – 3.30pm

YA Friction - The blurring of adolescence and adulthood in Australian YA literature

Anthony Eaton & Karen Brooks

Introduced by Marj Kirkland

Anthony Eaton is the author of a number of acclaimed YA novels since 2000. He is currently working on his PhD thesis on how adolescence and adulthood are starting to blur as reflected in YA literature in Australia. Dr Karen Brooks works as an academic in the field of popular culture, but has also published a number of books in the well-known fantasy *Quentaris* series. This session is a conversation between the two presenters, based on the research Anthony has been doing.

Different cultures, different perspectives - Looking at the world of publishing from different cultural perspectives

Richard Frankland, Jan Ormerod,

Chaired by Andrew Wilkins

Richard Frankland is an aboriginal singer/songwriter, film maker and author of *Digger J Jones* a novel about a ten year old Koorie boy growing up in Victoria in 1967. Jan Ormerod is originally from Western Australia but has now lived in the UK for many years, with her picture books being as successful there as they are in Australia. These speakers bring a wealth of different experiences to what it means to be producing books for children today.

What version of history do we give kids? - The role of history in historical fiction

Kirsty Murray, Jackie French & Mark Greenwood

Chaired by Robyn Annear

Explores the question of how we make history accessible for children without oversimplifying things. Which interpretation of history do we give them? How do you strike a balance between the story and the characterisation and getting the facts "right"?

Green is the new black - Looking at the environmental issues publishers are facing today

Linsay Knight & Susannah McFarlane

Chaired by Dyan Blacklock

A session to look at all the difficult issues facing publishers today: production of paper; transport of books from production point to distributor to bookshop; ink – what alternatives are there? Three publishers look at the issues including those general to all office environments – heating/cooling, lighting, recycling of office waste, and the paperless office.

FRIDAY 2 MAY 2008 3.30pm – 4.30pm

Community publishing: indigenous and beyond - Some initiatives from around the country working with indigenous writers

Anita Heiss, Anne Devenish & Pat Torres

Chaired by Victoria Ryle

These women look at various initiatives from around the country working with indigenous writers and other community groups. Anita, a Wiradjuri woman, worked with indigenous students at LaPerouse Public School to write *Yirra and her deadly dog Demon*. Anne, who is now Assistant Director of the Northern Territory Library Service, has also worked in the East Kimberley in a joint-use community library in Kununurra.

Victoria Ryle from the Kids' Own Publishing Partnership has worked closely with the Early Learning Centre at the University of Melbourne in creating books with young children. Pat Torres has written and illustrated two bilingual books as well as illustrating *Do Not Go Around the Edges*, shortlisted for the 1992 CBCA Younger Readers Award. She has worked with many Kimberley community organisations, including the Yawuru Aboriginal Corporation, Winarn Aboriginal Arts and Crafts, Magabala Books and the Broome Aboriginal Media Association.

The Harry Potter phenomenon - Will the publishing world ever be the same?

Sarah Odedina & Jack Zipes in conversation

Introduced by Andrew Wilkins

Sarah Odedina is the Publisher at Bloomsbury Children's Books. Professor Jack Zipes has written critical essays examining Harry Potter. We are bringing the two of them together to have a conversation about the extraordinary success of Harry Potter and what this has meant for children's publishing - and for reading. Has it swamped everything else or has it opened up the market for children's books?

Babies need books - The UK experience with Book Start and some Australian programs

Wendy Cooling, Sharon Foster & Fiona Lange

Chaired by Margaret Kett

Margaret Kett, who has worked with the State Library of WA on their statewide family literacy program, Better Beginnings, will chair this session. It brings together Wendy Cooling, founder of BookStart in the UK; Sharon Foster, who has worked with Professor Frank Oberklaid at the Royal Children's Hospital in Melbourne on the Let's Read program; and Fiona Lange from The Little Big Book Club in SA to look at the many ways early literature initiatives can be promoted.

New Voices - How teenagers get published

Alexandra Adornetto, Jack Heath & Aviva Kidd

Chaired by Clare Renner

These three authors have one thing in common – they all had their first book published when they were teenagers – in fact most of them are still at school. What is it like to have something extraordinary like this happen to you so young? This session will explore the trials and tribulations of being a young author.

SATURDAY 3 MAY 2008 2.30pm – 3.30pm

Graphically Speaking - The challenge of 'reading' graphic novels

Neil Gaiman, Queenie Chan & Nicki Greenberg

Chaired by Zoe Sadokierski

Why are graphic novels suddenly the 'in' thing? A discussion about how they require reading in quite a different way to a novel, or even to a picture book. Philip Pullman has discussed many times the impact on his writing from the comics he read as a child. And now it's been announced that Random House will be publishing a new comic imprint with Pullman as one of its authors. Who reads them? How do they read them? How do we learn the differing languages of graphic novels?

Toddlers or Teens? - Who are picture books for today?

Kate de Goldi & Wendy Cooling

Chaired by Dr Robyn Sheahan-Bright

Traditionally picture books were for the very young, but increasingly they have moved into a far more sophisticated market. Is this a viable thing for publishers? And what about catering to the classic market of the preschooler and his/her parent?

I know what I like! - When illustration is art

Inari Kiuru, Leigh Hobbs, & Jan Ormerod

Chaired by Chris McAuliffe

Leigh Hobbs and Jan Ormerod are both well known illustrators. They feel passionate about having illustration recognised as a serious form of art. Inari Kiuru works in the areas of book design and the history of illustrated books for both children and adults. Chris McAuliffe is Director of the Ian Potter Museum of Art at the University of Melbourne and will bring an academic point of view to exploring this topic of what is real art?

Requiem for a beast - An insightful exploration of this complex work for images, words and music

Matt Ottley

Introduced by Mark Greenwood

Matt Ottley has produced an extraordinary work in *Requiem* using different media to tell its story.

"This work is obviously a labour of love, and is a major achievement in each of the separate media involved. Taken together as a whole, *Requiem for a Beast* provides a unique portrait of the physical and psychic landscape of the Australian outback" Australian Bookseller & Publisher, June 2007. Matt will take you through the creation of this work.

SATURDAY 3 MAY 2008 3.30pm – 4.30pm

You do judge a book by its cover - Book design and the impact of cover art

Deb Brash, Sarah Odedina & Sally-Ann Balharrie

Chaired by Leonie Tyle

Deb Brash, Art Director at Penguin; Sarah Odedina, Publisher at Bloomsbury UK; and Sally-Ann Balharrie, book designer for Black Dog Books will explore with Leonie Tyle from Random House the importance of cover art in selling a book. What makes a good cover?

Composing a book - The wonder of music and words

Susanne Gervay & Sue Johnson

Chaired by Liz Honey

Investigating how music and words can work together in books - looking at Liz and Sue's book, *I'm still awake still*, and Susanne's book with her daughter, *That's why I wrote this song*. Is it hard to get publishers to take on more complex publishing initiatives like this even for established authors?

Left hand, right hand - Making images with the non-dominant hand

Bruce Whatley

Introduced by Ann James

Bruce Whatley has been experimenting with drawing with his left hand and in this session will look at making images with the non-dominant hand. This work is based on Bruce's work for his PhD. Bruce is well known for his exciting picture books - among them *Looking for Crabs*, *Detective Donut* and *the Wild Goose Chase* and *Diary of a Wombat*.

Using *The Arrival* in the classroom - How the issues of loss and migration can be explored

Lesley Reece & Shaun Tan

Introduced by Marcia Phillips

Lesley Reece from the Fremantle Children's Literature Centre will discuss how *The Arrival* can be explored with students in a classroom situation. She will look at using books like Shaun's with issues of importance to young people and the importance of using 'real books' when teaching the young to be literate.

Shaun Tan, acclaimed creator of *The Arrival* and many other award-winning picture books, will be available for questions

SUNDAY 4 MAY 2008 11.00am – 12.00noon

Working together - The relationship between author, editor and publisher

Zoe Walton & John Flanagan

Chaired by Linsay Knight

Linsay Knight is publisher at Random House of John Flanagan's internationally successful series *Ranger's Apprentice*. Linsay will discuss with Zoe Walton, editor, and John what their contributing roles are with producing a series like this.

Lost without translation - The art of bringing books from other languages to Australia

John & Agnes Nieuwenhuizen

Introduced by Bronwen Bennett

John and Agnes will talk about why translation matters. John will discuss how he selects books to translate along with the process and the challenges of translating for different audiences.

Information in the Google age - The difficulties facing publishing and writing non-fiction books today

Dr John Long, Dr Mark Norman & Andrew Plant

Chaired by Maryann Ballantyne

This panel will explore the difficulties facing publishing and writing non-fiction books today when confronted by the tendency for both kids and adults to resort to the Internet for information on any topic. How difficult is it for trade publishers of information books to find a market? And how important is the role of design in these books?

Wild about poetry - Kids love poetry - so why isn't more being published?

Meredith Costain, Moira Robinson & Liz Honey

Chaired by Sherryl Clark

Everyone says kids love poetry - and they do, when it's presented to them in the right way. So why isn't more being published? Why do schools still shy away from reading and writing it? Are we scared of it? What is the "right way"? Do we need our own Children's Poet Laureate or Children's Poetry Month like the US? These questions, and more, are just waiting to be tackled!

SUNDAY 4 MAY 2008 12.00noon – 1.00pm

Real girls or dream girls - Writing female characters

Anita Heiss, Shalini Akhil, J C Burke, & Susannah McFarlane

This session looks at the images that writing can give to girls, perhaps counteracting what they find in the media. Is it the writer's role to reflect society or to guide impressionable girls to look at varied models of behaviour? Many young, prepubescent girls read into the YA area – should writers feel a responsibility towards them? Similarly, Shalini's book was written and published as an adult book but has found a YA market.

Love, death and laughter - The big issues in YA writing

Julia Lawrinson, Kate de Goldi & Michael Gerard Bauer

Young adult literature is often portrayed as being gloomy and issues driven. Adolescence is a time of transition, a time when sex looms large in people's lives; when love becomes something to think about, hope for, dream of; when death may enter people's lives for the first time. But in spite of this, teenagers do laugh a lot – and maybe they can laugh at sex and death as a way of learning to cope with these things.

Creating other worlds - These authors talk about the influences on their writing

Michael Pryor, Garth Nix, Isobelle Carmody & Neil Gaiman

Four acclaimed writers in the field of fantasy literature will talk about the writers who have influenced them, from their own childhood reading to the writers that they read today. How difficult is it, when starting out, to create your own voice and shake free from the influences of Tolkien or C S Lewis or Alan Garner?

What's so funny - Popular fiction

Doug MacLeod, Mary-Anne Fahey, Bernard Beckett

What makes kids laugh? How is it different to adult humour? Does it all have to be about bums? Situational humour compared to linguistic humour. Humour for primary aged children compared to that for teenagers.