



Canadian Authors National Capital Region has a new web address:
canadianauthors.org/nationalcapitalregion

Log on for information about the Branch, its programs, or to check up on what your fellow writers are doing. Back issues of **Byline** are available on the site.

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Canadian Authors Association - National Capital Region winners

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From the Editor - 25 July, 2015

We hope you've been enjoying this spectacular summer.

In my case, early rains caused my gardens to flourish magnificently. Two flowering spirea I've never seen blossom before through lack of moisture are resplendent in their rosy glory. It's thrilling. The birds, squirrels and chipmunks drink their fill from my Tranquility Garden fountain, and the deer contemplate doing so as they munch on the primrose. I feel like I'm living in a page from Snow White.

I hope you'll all come and view these wonders at our **Summer Social, on August 16**. See details inside, or on our [website](#).

BRANCH NEWS

Dr. Qais Ghanem, 2014-15 President of CAA-NCR has decided not to extend his period in the (now officially renamed) Chair position of the Branch. We thank Qais for his work both on the Executive Committee in previous years, and for his past year in the hot seat. We wish Qais well in his future endeavours.

We are about to enter our **2015-16 Program Year** here at **Canadian Authors – NCR (Ottawa) Branch**, and are excited about our **Program** line-up for the coming months (details in this issue), and other changes made moving forward.

Debbie Rose, V-C of Programs, is looking for **Meeting and Workshop ideas**. If there's a writing related topic, or information about a particular genre of writing that you would like to see presented, drop a note to [Program Chair](#), Debbie

Thanks to Arlene Smith, our new, revised **Website** is up and running after many painful months in disarray. [Check it out](#).

Beginning with the next issue, **Byline** is going *quarterly*. This means September – November (fall issue), December to February (winter issue), March-May (spring issue) and June-August (summer issue).

For those wishing to submit an article for any of the issues, and we're absolutely looking for good material, or if you wish to advertise your books or writing-related services, *read the announcement* in Byline or contact the [Editor](#).

There have been major changes at Canadian Authors' National level as well – most importantly to the guidelines in applying for **Professional Member** designation. Information is available in this issue of Byline, or on the [website](#).

These are just some of the topics you'll find as you read further.

We look forward to seeing you at any or all of our upcoming meetings, workshops or special events. If there are ways we can help you further your writing career, let us know.

Sharyn Heagle
Editor

Spread the Word

If you regularly receive **Byline** magazine, we encourage you to **forward your copy** to other writers or readers who might also enjoy reading it.

If they'd like to receive their own copy of Byline, contact the [editor](#), who will put their name on our distribution list.

Sivarulrasa Studio & Gallery

CAA-NCR member, Sanjeev Sivarulrasa, has launched an art gallery and studio, Sivarulrasa Studio & Gallery (Thoburn Mill, 83 Little Bridge Street, Unit 102, Almonte). Sanjeev describes Almonte as a hip town with energized people who are very artist/writer-friendly.

Space is available to the public for book readings and launches etc.. **Contact [Sanjeev](#) for details.**

Special rates to CAA-NCR members.

Announcement

BYLINE magazine goes quarterly

Beginning with the next issue, **Byline** is going **quarterly**. This means September – November (fall issue), December to February (winter issue), March-May (spring issue) and June-August (summer issue).

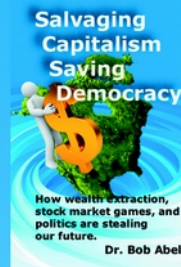
We are looking for well-written articles, up to 1000 words in length, about the craft or business of writing, and specifics about either creative or non-fiction writing for different markets. Byline pays \$.025/word to a maximum of \$25 per article.

Submit proposals to [Byline Editor](#) at any time. Material must be received no later than six weeks prior to the first month of coverage, eg. late July for the September issue.

Advertisements about your products and services should be submitted within the same time frame. Submit your material to Byline editor in either .doc or .pdf format.

NOTE: We do not create or redraft advertisements other than to meet space requirements.

Books by R.A. Abell Non-Fiction



We are currently facing the greatest transfer of wealth out of the hands of

the middle class to ever occur in history. We can't assume that government and big business will fix it of their own accord. They, acting together, got us into this mess.

It happened "slowly", over about 40 years, but the negative effects have accelerated since 2000

Dystopian Novel

The Corporation is set in a dramatically altered world of 2039.



Hundreds of millions have died from a mysterious illness. In the ensuing chaos, democracy as we know it has collapsed.

Most countries in the world are controlled by just one corporation – headed by a psychopath – and owned by a handful of families known as The Entitled".

www.rovell.com

Energy, Inspiration and Connections
Report on 2015 CAA CanWrite Conference - Orillia
by Arlene Smith

Energy, inspiration and connections: three reasons why you should consider attending the annual Canadian Authors Association CanWrite! Conferences.

The national conference is the time and place when you really benefit from membership in CAA-NCR. It's the opportunity for you to move outside of local writing circles to take advantage of our national connections. It's your opportunity to meet agents, publishers and award-winning authors and to learn from them.

I attended this year's conference at Lakehead University in Orillia. The event began on Thursday, June 11 with a Master Class led by Anthony De Sa, whose novel *Kicking the Sky* was shortlisted for the 2014 Canadian Authors Association Literary Award for Fiction. Anthony is an expert at stimulating creativity and encouraging writers to shed barriers and step boldly into their writing. Conference attendees who didn't get to Anthony's class didn't need to despair, because Anthony spent the weekend at the conference and mingled easily with all the registrants.

For those interested in stretching their writing muscles even further, there were writing circles offered both Friday and Saturday mornings. People slipped in and out of those to attend pitch sessions with agents and publishers.

I chose to leave my mornings free to have quiet writing time and to walk on the nature trails in the nearby Scout Valley.

Both Friday and Saturday afternoons featured panel discussions with agents and publishers and 3-hour instructional workshops. Presenters included: Robert J. Sawyer, award-winning science fiction author (pictured right); Craig Pyette, Senior Editor at Random House; Carly Watters, literary agent; Ashley Dunn, Publicity Manager with Penguin Random House; Martha Webb, literary agent; and Patricia Ocampo, Managing Editor at Simon & Schuster.



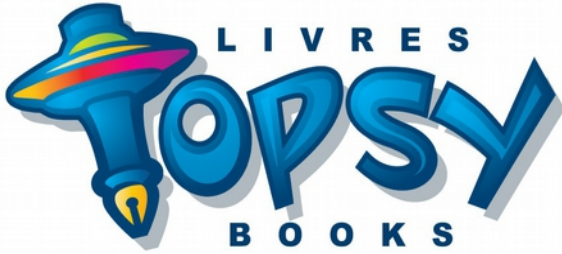

All of the agents and publishers made themselves readily available to answer questions outside of their presentation times. (Agent's panel pictured below.)



The highlight of the weekend was the gala dinner on Saturday evening when the winners of the Canadian Authors Association Literary Awards were announced.

As I always do, I came away with new ideas and helpful direction to take my writing projects to the next level. Oh, yes, I had fun and made some new friends too.

Arlene Smith

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**Called to Egypt on the
*Back of the Wind*** (borealispress.com)

by Anne Kathleen McLaughlin

Jean Houston leads students through the temples, tombs and pyramids of Egypt in a quest for a new planetary spirituality. The myth of Isis and Osiris becomes a catalyst for the healing of old wounds related to love.

Copies available from Borealis Press, at Singing Pebbles bookstore on Main Street across from Saint Paul University in Ottawa, or from Anne Kathleen.

Mischievous Muses by Kelly Buell

Apart from all things motherly, I have been caught up with the technical side of the writing trade. Editing is my bread and butter in this business and so I have had my nose in page after page of contract work. As I get further into the assignment, I realize that reading for leisure has taken a big back seat and no matter what social app I'm engaged in when I'm not at work, I'm editing the text as I read it.

I write Facebook posts only to find myself editing my status later the same day. How many people do you know that would actually admit to that? Yes, I suffer with a bit, okay, a lot, of OCD.

I still spend a lot of time looking at my novel, thinking about working on my novel, reviewing my novel in my mind's eye, thinking about how I could work on it if only I had the time, and wondering when I am going to have the time to work on my blog and brainstorm ideas for articles for publication.

It seems I have forgotten something very fundamental about writing until this moment and that is, to just *write*. So here I am, at my keyboard, letting the muse take over, and while she has been unreliable as of late, I try to remind myself that people don't wait for their coffee to brew. They have to make it first. So, if coffee is the end result of brewing coffee grinds and hot water, *anything I write*, is the result of hard work, patience and perseverance.

When the muse doesn't come to you, go out, find her, and even if she doesn't have much to say, at least it's a start.

No matter how little material she gives you, keep on writing. Set a word count goal. Small to start if the ideas aren't rolling in, and as time goes by, increase your word count, until you find yourself more productive in your writing endeavours. If word counts aren't your thing, try free writing.

My real life muses, my husband and children, and the family members I am closest to, are often on my mind and inspire me not just to write, but to live life to the fullest. You know who you are. I am blessed to have such special people in my life.

Lack of literary muses aside, I am excited about a children's book I am self-publishing and the talented people who are helping me bring this dream to fruition.

(Previously published in The Ink Never Runs Out)

BIO: Kelly Buell resides in Ottawa, Ont. She is the married mother of two children, who fills her days with joy, love and laughter. From 1999-2001, Kelly studied Journalism-Print at Algonquin College and graduated with a diploma. Her work has appeared in publications such as *Byline Magazine*, *Ottawa Star*, *The Ottawa Xpress*, *The Ottawa Citizen*, and *Capital Xtra*. Kelly received a post graduate certificate in Creative Writing through Humber College in 2015. She is in the middle stages of self-publishing her first children's book, *Loved Like Me*, and she moonlights as a blogger at notmystraitjacket.wordpress.com

Beyond the Ordinary: Teaching Writing to Young People - Part 3

By Emily-Jane Hills Orford

Helping Young Writers Keep Their Stories Moving

The story is in motion and the young writers are forging ahead with great excitement. Each new idea that pops into their heads (and there's always lots of them) leads the story along another path, a different tangent, deviating further away from the plot map.

What do you do? How can you contain the young writer's creative ideas and help them focus on a single plot? How do you guide the writers so that they can keep their stories moving along to a climax without unnecessary and confusing twists and turns?

First of all, don't discourage the writers by telling them to trash some of their tangents. They've worked hard to create these ideas and they're always proud of what they accomplish. Encourage them to keep a notebook of ideas for future use. Nothing written should ever be wasted. We just don't need everything written in one story.

Editing, for all of us, can be a painful process, but young writers need to learn early on the importance of cutting their stories down to the bare bones and then looking at where they can add more description or liven up the storyline with dialogue.

It's also important for the young writers to understand the importance of leading the reading along the story's path, not by listing a series of events, like: *Mom died. Then Dad died. Then I cried.* Create a descriptive path that allows the reader to experience the events as the story progresses: *It was a sad day when Mom died. I thought I would never stop crying. I ached terribly and the ache would not go away. It magnified days later when Dad also died.*

Description is essential for many reasons. It makes the reader feel a part of the story. I like to do several description exercises with my students. The most popular description exercise works primarily with adjectives. The students are asked to sit in a circle with their eyes closed. I reassure them that what I'll be passing around is nothing dangerous, nothing disgusting, nor will it affect anyone with allergies.

I pass around an object, one that will fit in the palm of one's hand. Usually I use a small rock or a clam shell. While the student holds the object, they are to use all of their senses (except sight because their eyes are closed) to come up with adjectives to describe the object's touch, smell, sound and, yes, taste (although I insist that they only imagine how the object will taste).

Each student holds the object and contributes an adjective which I write on a board or a flip chart. The object is then passed onto the next person. Remember, this is all done with the eyes closed – no peaking is allowed. There is also no guessing allowed. I tell my students that I don't want them to tell me what they think the object is. That isn't the point of this exercise.

Once there is a substantial list of adjectives, I take away the object and hide it. The students are asked to open their eyes. We review the list of adjectives. Next, I ask them to write a descriptive paragraph to describe the object. The first attempt is usually a mere listing of the various attributes of the object, something like this:

The object is sharp and hard. The object is salty and smelly. ...

After sharing the paragraphs, I ask them to rewrite it, replacing the multiple uses of *the object* with pronouns and alternating the order of the sentences. I also suggest some action to bring the object into a potential story, something like this:

I was startled by a thump as a heavy object fell into my lap. I picked it up carefully, feeling its sharp edges and smelling something distinctly salty.

We share our new paragraphs and then I finally show them the object and ask them to create a story around this object. I always provide some suggested themes, like a visit to the beach which becomes a nightmare when heavy objects start falling from the sky.

Description identifies place. It also visualizes characters. I have my students list their characters and make character sketches for each one. To help describe their characters, I suggest that they look for images of people in magazines or on the internet, people that fit an ideal image of their characters. I encourage the students to clip out or print these images and keep them on hand while they're writing their stories.

Visualizing one's characters helps to place them into the story. Using the visual aids, the students are then instructed to make a list of at least fifty characteristics to describe the character. Is the character outgoing, shy, boisterous? All of these characteristics may be important in the story's development. And, the reader needs to know whatever might be relevant.

Now, how does the writer incorporate all of this into the story? If the writer were Dickens or Austen, there might be pages of lengthy descriptive paragraphs. However, this is the twenty-first century and readers prefer a fast-paced story that moves along more effectively and efficiently with dialogue to compliment the description.

I use contemporary examples to give the students an idea of how to provide the essentials of description and dialogue and keep the story moving. One popular example is Kathy Reichs, who's well-known for her *Bones* mysteries, but also, with her son Brendan, she has written a series for young people, *Virals*. Reichs uses bullet-sentences: blunt, almost point-form, to describe a scene, an emotion, an action.

Writing effective and believable dialogue is an art in itself. It's not so difficult, however, once you start listening and observing REAL dialogue, people speaking all around you. Listening is the key: listen to people talking on a bus, in the shopping mall, in the park, at school.

What do people say when they're talking to friends, to family, to people they don't like, to people who frighten them, to people of authority? How do people express themselves? Listen, observe, take notes, even carry a small pocket recorder and record conversations (just be sure to do this discretely).

I tell my students to take these observations home and apply it to their stories. How? Well, first of all, it's important to make sure that the dialogue flows without confusing the reader? There's nothing more frustrating to a reader than pages of dialogue without identifying tags – dialogue tags. Half-way down one page of unlabelled dialogue and the reader is lost: *who's saying what?*

The students usually agree with me. We discuss examples of effective and non-repetitive dialogue tags. After all, you don't want to keep saying: *he said, she said*. These repetitive clichéd labels deaden the flow of the dialogue.

I find this exercise helpful:

"What time is it?"

"Almost seven."

"Where are you?"

"At the police station."

"Why are you at the police station?"

"I was lost."

"In the middle of the night?"

"No, just now."

"But you found your way to the police station."

"No. They found me."

"Who?"

"Who? The police, of course."

"What do they want from you?"

"Nothing."

"Are you alone?"

"No."

The students are asked to add dialogue tags/labels to this conversation. Once completed, they share the dialogues and discuss how to incorporate it into a story, which they then do.

With all of this information and suggested exercises, the students are sent home with instructions to read and study examples of description and dialogue in the books that they enjoy. I encourage them to bring examples with them for the next class. We can learn so much by studying the written works of other authors.

BIO: *Emily-Jane Hills Orford is the author of seventeen books, including the award-winning books **To Be a Duke** (Christine F. Anderson Publishing), **The Whistling Bishop** (Baico) and **F-Stop: A Life in Pictures** (Baico). She teaches creative writing to young people through the Ottawa Carleton District School Board's Extra-Curricular Creative Arts Program and the Association of Bright Children Saturday Take-Off Program. She also runs workshops for young writers through the Ottawa Public Library rural branches. For more information, check out her website at: <http://emilyjanebooks.ca>*

CAA-NCR Byline Submission Guidelines

Writing-related articles that include information about the process, profession or business of writing, or insights into the writer's world.

Byline pays 2-1/2 cents per word to a maximum of \$25 on publication (minimum, \$10); poetry \$10 each; photos \$5 each. Contact the [Editor](#) prior to submitting.

Deadlines for Quarterly issues:

For non-solicited material, at least **six weeks** prior to publication. Issues published September (fall issue), December (winter issue) March (spring issue) June (Summer issue).

Submission guidelines:

English with Canadian spelling. In MS Word or OpenOffice as an attachment. Photos in jpeg, largest available resolution.

Font: Times New Roman 12 point, single space. **No formatting, no indents; one extra return between paragraphs.**

Length: *Preferably between 600 - 1200 words.*

SUBMIT SUGGESTIONS FOR UPCOMING PROGRAMS

Debbie Rose, Vice-Chair of Programs, has been working since the beginning of the year on a schedule of monthly Meeting speakers, and Workshop topics, for the 2015-16 Program Year. ***We want your input!!***

Help us fill in the gaps, or get a head start on the 2016-17 Program. Is there's a topic you'd like discussed at one of our **Meetings**, one that would help you chart your professional career as a writer - ***Let us Know!***

If your writing would improve if you had an in-depth look at the creative process through a **Workshop** - ***Let us Know!***

Contact [Debbie Rose](#), CAA-NCR Program V-C, with your Meeting and Workshop suggestions. She'll be very glad to hear from you.

**28th Annual Canadian Authors Association
National Capital Writing Contest - 2015
Second Place – Poetry Category**

Sky Maps – BY CAROL McGRATH

A woman,
a specialist in Inuit literature,
told me once of Sky Maps.
The People used to find their way
across the frozen tundra
by looking at clouds
to see reflections of the land below,
interpreting each density,
each whisp, each nuanced shade.

So it was I heard of you,
long years before you came into my sight.
They said that you were crazy.
They may have got that right,
but what of me?
I look into your eyes
and see my own terrain,
each whisp, each nuanced shade,
and think each crossroad
leads me home to you.

BIO: Carol McGrath grew up as the ninth in a Newfoundland family of 11 siblings, where poetry was often discussed over the dinner table. A teaching herbalist for almost 40 years, her essay, "Scoil Coish Clai" (Hedgerow School) was included in Stephen Harrod Buhner's **The Lost Language of Plants: The Ecological Importance of Plant Medicines to Life on Earth** which won a Silver Nautilus Award in the Ecology/Environment Category. After teaching herbal medicine for 30 years in Victoria, B.C., she moved 10 years ago to Arnprior, Ontario where she lives with her two great-nieces.

LATEST RELEASE
TOMORROW'S PROMISE
 by Phyllis Bohonis



Jo Henderson's idyllic life on a remote, family-operated resort is shattered one April day by a killer snow storm. A happy marriage spanning more than three decades hasn't prepared her for the road ahead — one with seemingly impassable roadblocks painted with the names love, uncertainty, ecstasy and guilt.

AVAILABLE FROM ALL MAJOR BOOKSELLERS & AMAZON,
 For details visit www.phyllisbohonis.com

Other books by Phyllis Bohonis



Print & Digital Design
 Ottawa Canada
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We will no longer be providing editing services. Instead, **we are venturing into print & digital design** of book interiors, simple covers & helping you get these up and running.

- All print books individually designed from "scratch", ready to submit. No templates.
- Digital publications designed for Smashwords or Amazon Kindle, etc. (using MS Word).
- Manuscripts set up in either Canadian or American style, ready to submit.
- Just provide a well-edited MS. We'll do the rest.
 - 20 years' experience as a typesetter.
 - Reasonable fees.

Contact Sherrill Wark at info@crowe creations.ca for estimate.



**This corner could be yours
 to promote your books, advertise
 your services, or draw attention to
 your blog**

A 1/8 page **Byline** ad is **FREE** to CAA-NCR members. Non-members - \$15.00 per single issue.

See additional pricing in this issue, or contact the **Byline** editor for details.

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See additional pricing in this issue, or contact the **Byline** editor for details.

28th Annual Canadian Authors Association National Capital Writing Contest - 2015 Honourable Mention – Short Story Category

This Space Intentionally Left Blank – by Jennifer Hanlon-Wilde

Congratulations on your new investment portfolio with attached whole life rider! Our financial experts hope you'll be happy with your purchase (though not as much as our promotional materials led you to believe.)

It is, of course, not our place to inform you of all that could go - let's face it - badly wrong. (Except with your portfolio. That, we've addressed on pages 1, 2, 12, 13, and again on page 23, the reverse of this one, where you signed our disclaimer; we have to tell you about those risks - your investment might grow, or not - it might even disappear! - though naturally, we've provided user-friendly bar charts that illustrate the opposite: invest at 20 to become a millionaire, start at 40 and you'll still retire with a nice six-figure balance to do your bidding, whether that's golfing in Arizona with an ethnically diverse group of buddies, like the folks on page 3; cruising the Rhine with your attractive spouse - page 9 - or simply chilling on your cedar deck with mountain view in the unspecified West, like the white people on the cover of this contract.

Because it is a contract, you know; you did your part by signing it, for which we thank you - and we've done ours: reminding you that returns are not guaranteed, Standard & Poor be damned.) In short, investment is risky - like life!

That's why this space is intentionally blank.

Because - to put it plainly - shit happens, right? You could leave our office, take the elevator to the ground floor and walk right into an armed robbery of the Tim Horton's located in our tasteful lobby. You might cross paths with the panicky young drug addict who overestimated the cash in the till and underestimated the speed and agility of Frank, our security guard, who now lies bleeding on the high gleam of the marble floor, eyes lolling in two different directions, both of which point to felony charges for our hapless thief. Let's call him Bobby. No - this is an institutional document, and institutional racism is a well-documented and robust phenomenon; so let's call him Andre. Little Dre for short.

Little Dre has nothing to lose and you are in his way.

Maybe he turns, sprints toward the door. Maybe the only casualty of your interaction is the white cashmere coat of the 7th floor secretary when the collision splashes her Frappuccino everywhere. Maybe she drops the coffee and runs to Frank; she's doing pre-reqs for nursing school at night, she didn't choose the white cashmere by accident, impractical though it turned out to be, wicking up Frank's blood from the floor where she knees thinking *Airway, Breathing, Circulation* and shouting at you to *for God's sake call 911!*

Or.

Maybe she comes through the door unimpeded, just in time to see Little Dre, now in a frenzy of fear, shoot you in the neck. Maybe he didn't mean to; he's never practiced at a range, only just stole his uncle's Glock to scare someone into handing over buckets full of cash so he can score.

Maybe he shot you, on purpose or by accident. Dre scrambles out of the lobby sweating dread and need from every pore, and you lie there bleeding a hell of a lot. Most of the blood is going into your lungs, so there's no impressive pool of scarlet spreading out beneath you, like Frank has. You're lying on your back and gravity means you're drowning. You can't move, since the bullet severed your spinal cord between C1 and C2, though your heart continues to beat.

Bystanders assume Frank is hurt worse (lucky Frank, with Erika standing over him like a cashmere angel) and you are triaged to death. The process is slower than you might prefer, and this is not the outcome you had in mind when you scheduled this meeting with our prestigious company.

Well, don't expect help from the financial sector. In fact, we think you're pretty lucky in this scenario; nice going, buying the term life rider before you invested a nickel. Your family will be comfortable for years!

Or.

You may survive the Tim Horton's robbery only to grow old alongside your money. We can't guarantee you'll enjoy it. Because what if your only son becomes a low-level drug dealer? What if he becomes Little Dre - or Patrick, Dakota or Jordan - and, out of his mind on crystal meth, kills a man by meaningless accident? Unthinkable, right?

It always is. You're what we call shit out of luck. Because this is the very worst thing that can happen.

You may live to see your son reduced to a death's head of need, sentenced to prison for a crime he didn't even commit, not really - it was the addict crouched inside him, the junkie's shaking finger on that trigger, not your Dre, your firstborn, that holy vessel of all your hopes for the future, all your love, the moment of whose birth made you breathless with awe you can still remember years later, who at 19 shot a man in the face (who would live) and a man in the neck (who would die.)

Maybe you'll take a pointless job in a laughable industry making pointless caveats, not because you want to, or because you like lying to people, or because loopholes are your specialty; but just to murder the time between visits to your ruined and incarcerated and beloved child.

We can tell you there is nothing worse than leaving him there, at the mercy of felons (other felons) who have had years to hone their rage, to harden their hearts as well as their bodies; and guards who no longer believe that anyone is really good.

So go ahead. Purchase our product. Just remember we can't insure happiness, or anything like it. Not in this space. Not anywhere.

BIO: Jennifer Hanlon-Wilde is a nurse practitioner, mom, and aspiring fiction writer from Oregon, who had the good fortune of a year's sabbatical in Ottawa. **This Space Intentionally Left Blank**, her first fiction submission, benefited from the Ottawa Public Library's Monday night workshop. She is returning to Oregon with her family, two and a half novel drafts, and a great appreciation of the many opportunities the Ottawa area offers for writers.

CAA-NCR SUMMER SOCIAL - A day in the country

DATE: Sunday, August 16, 2015

TIME: 3:00 until the bonfire burns out

**LOCATION: Sharyn's country home,
3622 Campbellcroft Rd., Osgoode**

**TYPE: Pot Luck - Readings - Book Sales
Mark your calendar before it fills!**

**Meet your fellow writers in a casual, congenial
and supportive atmosphere. We invite you to:**

- **Read from your work, published or otherwise;**
- **Bring your books and give folks an opportunity to purchase a copy;**
- **Network, meet old friends and discover new ones;**

**All are invited - CAA Members, Non-members,
friends or family, 18 years or older.**

**Contact Sharyn for directions to her home.
Bring a garden chair for outside relaxation,
weather permitting. If you need a ride, let us know.**



Report on Canadian Authors Association Annual General Meeting

June 14, 2015, Lakehead University Orillia

At the annual general meeting, **outgoing president, Matthew Binn**, opened the meeting by highlighting new ventures that have been put into place in the past five years. In some cases, transitions to new systems and technology has been slow and frustrating, but we are now reaching completion in a number of important foundational areas on which we can build.

The national website is in place, and the **registry of members** on that site can now begin. The improved maintenance of our membership registry will enable us to track the percentage of our members who have professional designation, which will in turn qualify us for more grants. **(For many grants, we need to have 50% of our members as professionals.)**

The technology is now in place for **webinars**, which will be available free to members. Watch for more details on webinars to come.

Matthew thanked all the people who worked with him during his two-year presidency and turned the role over to **Margaret Anne Hume, the incoming chair**. The change in terminology, from "president" to "chair" came about from **changes to our by-laws**, approved during the meeting. Here is a summary:

- 1. There is now only one class of member, and all members have a vote.** This means there are no longer "associate members" and "professional members," just members.
- 2. The wording allows the association to designate categories such as Student or Professional,** but their rights and responsibilities remain the same, regardless of category.
- 3. The terms "President" and "Vice-President" have been changed to "Chair" and "Vice-Chair."** In the Canada Not-for profit Corporations Act, "president" typically means a senior staff member or a chief executive officer. We made the change to avoid confusion.

During the Treasurer's report, Margaret Anne Hume thanked the executive director for successfully obtaining **grants that helped to offset the costs** of the CanWrite! Conference.

The national board has also prepared a **five-year deficit reduction plan** to move the organization forward into a financially viable future.

To reflect the growing number of self-published works, the membership committee reported on changes made to the application form for professional designation. The change comes in two parts. First, the committee determined whether the publisher of a book could be considered a trade or

commercial publisher. Second, if the publisher of a book does not meet the criteria, then the author can apply as a self-published author.

Characteristics of a Trade or Commercial Publisher

1. The publisher provides a written contract to the author.
2. The publisher pays the author a minimum of \$200 and/or provides royalty payments to the author.
3. The publisher does not require any payment from the author.
4. The publisher allows the author to retain copyright of his or her work.
5. The publisher provides editing of the work without additional fee.

Those applying as self-published authors need to meet 4 of the 6 following requirements:

1. Must be edited by an editor qualified by professional qualifications or experience (provide the name, contact, and qualifications of editor).
2. Must have a minimum level of net income of \$500 within the past two years (net income after the deduction of costs for printing, distribution, editing, design, publicity, and promotion; provide income and royalty statements).
3. Minimum number of 250 units sold within the past two years (provide statement of units sold).
4. Must be registered (ISBN, ASIN, or other).
5. Cover must be designed by a designer qualified by professional qualifications or experience (provide the name, contact, and qualifications of the designer).
6. Interior of the work must be designed by a designer qualified by professional qualifications or experience (provide the name, contact, and qualifications of the designer)

A message from CAA National Office

Why you should consider applying for professional designation

When our national organization applies for some grants, it needs to show that at least 50% of our membership has a professional designation.

The grants received help to pay for high-quality presenters at our national conferences, and they help to pay for part-time staffing at our national headquarters in Orillia. No money? No staff!

Recent changes might make it easier to qualify if you are a self-published author. Your self-published work would qualify if it meets **4 of 6 defined criteria**. **See the requirements on the following page.**

Criteria to Apply for Professional designation

Your self-published work will qualify if it meets **4 of the 6** following criteria.

The work:

1. Must be edited by an editor qualified by professional qualifications or experience (provide the name, contact, and qualifications of editor).
2. Must have a minimum level of net income of \$500 within the past two years (net income after the deduction of costs for printing, distribution, editing, design, publicity, and promotion; provide income and royalty statements).
3. Minimum number of 250 units sold within the past two years (provide statement of units sold).
4. Must be registered (ISBN, ASIN, or other).
5. Cover must be designed by a designer qualified by professional qualifications or experience (provide the name, contact, and qualifications of the designer).
6. Interior of the work must be designed by a designer qualified by professional qualifications or experience (provide the name, contact, and qualifications of the designer).

The self-published work may be combined with work from other categories:

- Book Author – Trade or Commercial Publisher, minimum of 25,000 words, except for children’s books
- Poet – minimum of 500 lines
- Periodical or Journal Writer – minimum of 25,000 words in articles or short stories
- Newspaper Writer or Columnist – minimum of 20,000 words total
- Scriptwriter – radio, television or theatre scripts totaling a minimum of three hours playing time
- Writing instructor – minimum of 50 hours teaching time, and this must be combined with another category
- Artist – minimum of 50 illustrations published
- Photographer – minimum of 50 photographs published
- Cartoonist – minimum of 50 cartoons published
- Translator – minimum requirements are the same as for the writing category from which the translations were made
- Technical Writer – minimum of 25,000 words
- Trade or In-House Periodical Writer/Editor – full-time position

**Canadian Authors Association
National Capital Branch**

2014-15 Executive & Chairs

*Please feel free to contact any of the following with
your suggestions or concerns*

EXECUTIVE

Chair	Unfilled
Vice Chair Membership	Dr. Francois Mai
Vice Chair Youth Program	Nerys Parry
Vice Chair Programs	Debbie Rose
Recording Secretary	Unfilled (volunteer?)
Treasurer	Arlene Smith
Branch Historian	Gill Foss
Byline Editor	Sharyn Heagle

COMMITTEES

NCWC Contest Coordinator	Sherrill Wark
Byline Publisher	Dr. Robert Abell
Website Coordinator	Arlene Smith
Communications Distr.	Carol Stephen
Writing Circles (Wcs)	
Coordinator	Unfilled (volunteer?)
Contacts	
Centerpoint	Kit Flynn
Centertown	Sharyn Heagle



CAA-NCR Program Information – 2015-16

MEETINGS

TOPIC: A Beethoven-lover's Guide to Writing with Passion

PRESENTER: Dr. Francois Mai

DATE: Tuesday, September 22, 2015

NOTE: DUE TO RENOVATIONS BEING UNDERTAKEN AT McNABB, WE HAD TO BUMP THE NORMAL MEETING DATE TO LATER IN THE MONTH - TO THE 22ND. HOPE TO SEE YOU THEN!!!

TIME: 7:00 – 9:00 pm

LOCATION: McNabb Recreation Centre, 180 Percy St. east of Bronson Ave.

Dr. Mai's presentation is based on his book ***Diagnosing Genius: The Life and Death of Beethoven*** (McGill-Queen's UP 2007). Beethoven's passionate nature was wonderfully reflected in his music and, through narration of some of Beethoven's life experiences and playing recordings of selections of his music, the presentation will illustrate **how** Beethoven expressed those emotion in his music.

In his presentation Dr. Mai will recount stories about Beethoven or read extracts from his book and then play a selected piece of Beethoven's music that expresses the emotion or feeling that goes with the story described, and discuss how he was able to translate that into the written word.

BIO: *Dr François Mai is a medical graduate of the University of Cape Town, South Africa. He obtained specialty qualifications in General Medicine and Psychiatry in Great Britain and spent most of his working life as an academic psychiatrist. Music has also been his passion, in particular the music of Beethoven. He was a competent amateur pianist and in the 1990's produced two CD recordings that were used to raise funds for the Schizophrenia Society of Ontario. (His late brother David suffered from schizophrenia.) In 2007 McGill-Queen's University Press published his book "Diagnosing Genius: The Life and Death of Beethoven" which describes the many medical and psychiatric problems Beethoven experienced, and the effects they had on his creativity. Dr. Mai's website link is: www.francoismai.com.*

TOPIC: Marketing in the Digital/Social Media World - Differentiating yourself in the online marketplace

PRESENTER: Laurel Anderson

DATE: Tuesday, October 13, 2015

TIME: 7:00 – 9:00 pm

LOCATION: McNabb Recreation Centre, 180 Percy St. east of Bronson Ave.

With the Internet and proliferation of blogs and online publications, everyone's a writer these days. How do you set yourself apart when it comes to your brand and your audience? What should you be doing on social media to engage your audience and market your work?

BIO: *Laurel is a freelance writer and Social Media and Communications Strategist. When not working on her collection of Shorts (really short stories) she provides digital marketing and communications consulting services to individuals, companies, brands and other organizations that need help telling their story.*

As a writer, Laurel has covered everything from daily news stories, people profiles, entertainment, lifestyle, gossip, fashion, trends, movie reviews and more for both print and online publications. She has been known to tackle both serious issues and lighthearted topics during her column run with a local newspaper. Her years of entertainment work allowed her to experience both sides of the industry while working on and writing about shows like Canadian Idol, So You Think You Can Dance and Canada's Walk of Fame.

TOPIC: Tapping Your Innate Creativity

PRESENTER: Bobbi Florio Graham

DATE: Tuesday, November 10, 2015

TIME: 7:00 – 9:00 pm

LOCATION: McNabb Recreation Centre, 180 Percy St. east of Bronson Ave.

One of Barbara Florio Graham's most popular workshops has been Tapping Your Innate Creativity, which she has taught to national organizations and corporations across Canada, in the U.S. and abroad. It is now offered as an online tutorial.

Barbara will give a small sample in her presentation to CAA, and explain how to use many of these principles to improve our creative writing.

BIO: *Barbara Florio Graham has won awards for fiction, non-fiction, humour and poetry, and has written for magazines and newspapers across North America. The author of three books, **Five Fast Steps to Better Writing**, **Five Fast Steps to Low-Cost Publicity**, and **Mewsings/Musings**, she served as Managing Editor for *Prose to Go: Tales from a Private List*. A popular*

mentor and publishing consultant, Bobbi's website contains a wealth of free information. Go to: <http://SimonTeakettle.com>.

TOPIC: Taxes and the Writer

PRESENTER: Angela Doyle, BDO Canada LLP

DATE: Tuesday, January 12, 2016

TIME: 7:00 – 9:00 pm

LOCATION: McNabb Recreation Centre, 180 Percy St. east of Bronson Ave.

What to claim and what's ineligible as a tax deduction can be complicated for a writer, and following the rules is essential if we want to avoid being audited. Most important, we all want to minimize our tax burden.

This presentation will look at the various deductions a writer can legitimately make, help you implement smart tax strategies to meet your compliance obligations, and maybe offer some clues about how to keep the tax man happy.

BIO: INFORMATION TO FOLLOW

TOPIC: Scribing Sex - Romancing The Page

PRESENTER: Jasmine Aziz

DATE: Tuesday, February 9, 2016

TIME: 7:00 – 9:00 pm

LOCATION: McNabb Recreation Centre, 180 Percy St. east of Bronson Ave.

Jasmine Azia will be outlining the differences between erotica and romance - from definitions to delivery. She will give examples of how to craft stories according to the audience you are targeting, giving examples on the difference between mainstream sensual writing versus more explicit content. There will be discussion about the art of writing erotic content to elicit arousal and when this is beneficial to a story and when it is not.



This talk is based on the majority of questions Jasmine receives from authors asking how to write in various styles, eg. erotica vs. mainstream romance, and how they can tell the difference.

NOTE: This presentation contains explicit content and language due to the nature of the topic.

BIO: *Jasmine Aziz is a retired vibrator seller. She worked as a consultant for four years doing*

*in-home party presentations selling adult novelty toys. In that time she met many amazing and diverse women who inspired her to write a novel that would help both men and women navigate the subtle complexities of the modern woman's life. Her first novel, the comedic **Sex & Samosas**, straddles the genres of women's fiction, self-help and erotica while taking a humorous look at cultural and social issues. It has recently been optioned for a movie. Jasmine is currently putting the finishing touches to her next novel, a memoir, based on the wild and unconventional four years she sold adult toys entitled **Bring Your Own Batteries**.*

TOPIC: Copyright, the Internet and the Writer

PRESENTER: Dr. Michael Geist

DATE: Tuesday, March 9, 2016

TIME: 7:00 – 9:00 pm

LOCATION: McNabb Recreation Centre, 180 Percy St. east of Bronson Ave.

DETAILS TO FOLLOW

Byline

**Note Byline's new advertising rates:
(a great deal)**

*Members are entitled to a 1/8 page advertisement in each issue of **Byline** at no cost!*

News bits for the "Kudos" column, or Book Reviews are still free for Branch Members.

Member Rates

Single issue: 1/8 Byline page: N/C
1/4 Byline page: \$15
1/2 Byline page: \$30

One year - Quarterly (4 issues/no copy changes)
1/8 Byline page: N/C
1/4 Byline page: \$45
1/2 Byline page: \$90

Non-Member Rates

Single issue: 1/8 Byline page: \$15
1/4 Byline page: \$30
1/2 Byline page: \$50

One year: (4 issues, no changes):
1/8 Byline page: \$45
1/4 Byline page: \$90
1/2 Byline page: \$150

Note: Yearly prices reflect the cost of three issues; the fourth publication is free

For more information, contact [Byline Editor](#)

Byline is distributed by e-mail to those on our CAA-NCR Mailing List.

To have your name added to our mailing lists, contact the [Editor](#)

WINNERS – Canadian Authors Association Literary Awards - 2015

June 14, 2015 - The Canadian Authors Association is thrilled to announce the **Canadian Authors Literary Awards** winners for 2015.

Introduced in 1975, these awards continue the association's long tradition of honouring Canadian writers who achieve excellence without sacrificing popular appeal. The 12 finalists were selected from almost 300 nominations.

The 2015 Canadian Authors Literary Awards winners are as follows:

CAA Award for Fiction

- Miriam Toews, Toronto, Ontario, for *All My Puny Sorrows* (Penguin Random House Canada)

Lela Common Award for Canadian History

- Robert Wright, *The Night Canada Stood Still* (HarperCollins Canada)

CAA Award for Poetry

- Tim Bowling, Edmonton, Alberta, for *Circa Nineteen Hundred and Grief* (Gaspereau Press)

CAA Emerging Writer Award

- Kim Fu, Seattle, Washington, *For Today I Am a Boy* (HarperCollins Canada)

High Peaks Engineering: Rocky Mountain Marvels

by L.D. Cross

The amazing story of punching rails through the Canadian cordillera.

ISBN: 9781927527801

Paperback \$9.95 Ebook \$6.39

<http://www.heritagehouse.ca/>

Kelly Buell - Writer, Proofreader, Editor

Critiquing, reviewing, and proofing content as well as **line editing** works of many genres – any length. Child and adult literature – horror, thrillers, drama, and other works of fiction.

As a seasoned freelance journalist, I can provide a fresh perspective on writing for publication, approaching editors and publishers, and insights on the writing life.

[Contact](#) Kelly or see her [Blog](#).

In case you missed the announcement...

Here are **Canadian Authors Association – National Capital Region** winners of our 28th annual National Capital Writing Contest for short stories and poetry.

Look for the winning short stories and poem in this and upcoming **Byline** issues.

Short story contest judge Matthew Bin. The winners were:

1st - Anna C Rumin, Ottawa, "Ned and Lill"

2nd - Cynthia Clegg, Dunrobin, "The Reception"

3rd - James Palmer, Ottawa, "Birthday"

Short Story Honourable Mentions

Jennifer Hanlon-Wilde, Ottawa, "This Space Intentionally Left Blank" **(in this issue)**

Zenon Strzelczyk, Ottawa, "The Inward Vision"

Stephanie Loiza Read, Ottawa, "Tara Marie Andronek"

Poetry contest Judge Bernice Lever. The winners were:

1st - Karen Massey, Ottawa, "in sequins, dulling"

2nd - Carol McGrath, Arnprior, "Sky Maps" **(in this issue)**

3rd - Joan McKay, Ottawa, "Winter Blues"

Poetry Honourable Mentions

Gerry Mooney (Ms), Nepean, "A Sky Suite"

Gill Foss, Carp, "The Art of Discovery"

Joan McKay, Ottawa, "Stardust"

The awards were presented in a ceremony held at the Ottawa Public Library, Main Branch, on May 12th, 2015.

