

CSU 2868: Wagga Wagga Writers Writers Collection

Summer Scholarship 2012-13

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Charles Sturt University Regional Archives

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Introduction

History of Wagga Wagga Writer's Writers

The group was originally formed by David Gilbey and Anthony Lawrence. Anthony was then a student of David's at CSU and has for many years now been a well-known poet. The best recount of the history of the group is given by David Gilbey in the oral history recordings for detail, interesting capturing of the actual story and for all the relevant anecdotes such as descriptions of people like Les Murray not as a famous name but as a visitor, reading poetry, in the flesh, *particularly because the nature of this collection pertains to performance poetry and reflects literature as it is to be enjoyed as entertainment.*

The name Wagga Wagga Writers Writers in fact was purloined from a local group of the time that David describes in the oral histories as one that was in the throes of it's demise, Wagga Wagga Movies Movies, so using that name I suppose lent a public cinema, performance or theatre quality to the understanding of what the group was intended to be – and that was, public readings and performances of poetry, short stories, plays. There was no local writers group at the time in Wagga Wagga but Anthony Lawrence and a few others had been meeting in his rooms on Tarcutta St. With the formation of WWWW, Firenze Restaurant became the first venue for readings and when Les Murray visited in 1987 and read to a group of one-hundred people in what is now the Champagne Room of Firenze that was the only venue.

So a centre such as Booranga in which writers could use to develop their skills, their work and from which to teach was really needed. David Gilbey recalls that Professor Cliff Blake was 'visionary' in providing half the necessary funding along with the Arts Council of NSW to refurbish the old cottage as two flats to be used jointly by the university and the Writers group as a Writer's Centre because it has for such a long time now served not only CSU's purposes with providing for a writer in residence and accommodation for staff but has brought so much to Wagga Wagga through the activities of Writer's Centre with it's cultural offerings.

The Wagga Wagga Writer's Writer's collection was accessioned in 2010 and comprised forty boxes or 7.2 linear metres (18cm width x 40 boxes) and has been arranged as a collection of 32 boxes of 5.76 linear metres. This represents a disposal of 1.44 linear metres or approximately 20% of the accessioned material which is a typical amount of disposal. Most of the disposed material was duplicated publicity materials and double-copies of publishing or editing materials.

The Development of Writers Centres during the 80's and 90's

Booranga Writers Centre now celebrates twenty-one years as a regional centre for promoting literary culture in regional Australia. Varuna Writer's Centre at Katoomba and NSW Writer's Centre at Rozelle had both been established before the Wagga Wagga Writer's Centre was funded. The WWWW Newsletter and various newsletters and correspondences show the related literary cultural growth across regional Australia.

The context for literary culture of the period was one of inviting fringe literary culture to develop, to allow it to have a voice, as Wagga Wagga Writers Writers provided for this whereas a platform for mainstream literary culture existed already.

Literature and authorial voice was established through Writer's Festivals in English speaking countries. The better known of these festivals are long established events held in the UK, such as the Hay-on-Wye Festival, which had their equivalents in the cities in Australia. So it was important to hold readings and open mike nights. This form of establishing literary authority in the publishing world is now changing due to the influence of the web and digital publishing/self-publishing. So, what Four W achieved during this period has a more historical context than I care to admit...

It might, as speculative comment, be said to be true of literary culture or Australian culture broadly, that more mainstream or average appeal literature finds a publishing voice while more exploratory ventures perhaps need a vehicle to allow people who are more interested in dramatic, emotive, psychological and sensual aspects of language, voice and speech and the way these come together in the various forms of literature, to enjoy and develop this culture in regional Australia too and to allow publishing to occur also, with an understanding that literature enjoyed this way is not an elitist pursuit but a natural facility, the way that dance is a natural gift to some or sporting prowess to others.

Happily, arts funding and policy saw inclusion across the social spectrum which embraced fringe culture and non-elitist advocacy, which placed exploratory artistic endeavour at best advantage. All sectors of the community and smaller regional communities such as Tumbarumba and Deniliquin were active members alongside literary greats of the day.

Arrangement and Description

Difficulties Encountered

The subject files were very dense with information and I was very fortunate to come to this with a background in literature studies at a tertiary level. However, I am indebted to the staff of CSURA for the supervision offered to me, particularly Jillian Kohlhagen, for assisting with decision-making about management of the subject files and correspondence files as I came to arrangement and description without a background in archival arrangement and description. Wayne Doubleday described the scholarship as a possibility to serve an 'internship' which is an excellent description of the learning opportunity and process I have undertaken and as with all learning, it is what you make of it. So I have scavenged hungrily for information from every possible source, especially consulting Jillian at all possible (and confused) opportunities and poring over copies of the wonderful resources at CSURA including the ASA Journal and Bulletin, the Inside History Magazine, newsletters and journals from ICA, NLA, the State Records Office NSW and NAA. I have become a student member of ASA during my journey from December 2012 to April 2013 and have dipped into textbooks and picked staff brains and wondered and felt supported and inspired.

I particularly love that a central tenet of records and archives is the search for purpose and meaning around what defines a record and an archive and its use, its meaning and how it is of importance. To quote David Fricker, Director General of NAA: "In a way we're trying to preserve the song long after the singer has departed...But can you separate the song from the singer? And is it the same song? Is it enough to preserve the music sheet or is it the performance that matters..."

These are the things I have pondered over, with less clarity, while arranging the subject files of a literature collection where writers have come together and have created not only records but works that have historical and social or socio-political context and artistic merit. So I have made decisions such as keeping David Gilbey's handwritten notes from workshops in which someone has taught about writing both for the content that was taught - perhaps because the teacher was Gwen Harwood or Les Murray - or because David Gilbey is such an accomplished student and teacher of English literature as well as a writer. But also because as a record of historical content, David has been an advocate for this group and an instigator from its inception, and these are his handwritten notes, well-written, legible and of use still for teaching purposes. And yet another archivist might decide differently. As a writer and student of literature and therefore as an "archivist" of this collection I see it that way and believe this is a collection to be truly celebrated.

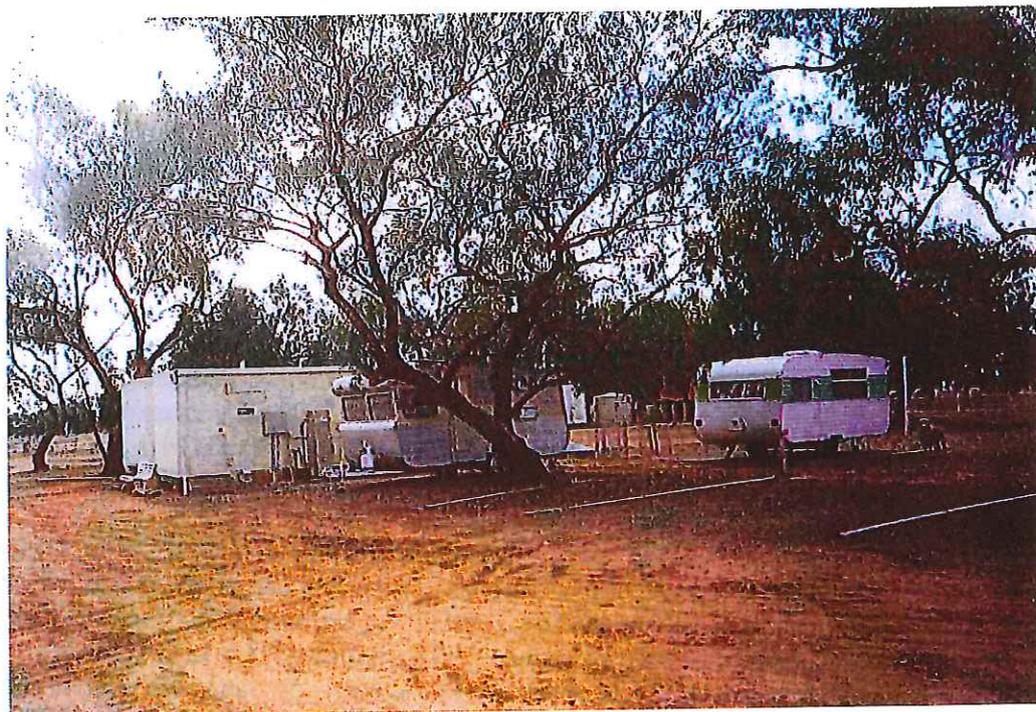
The handwritten notes encapsulate the passion that is the song, the singer and the music; the writer, the teacher, the purpose, the vision that inspires someone to advocate for a group for more than a quarter of a century. But more than that, it is about the worth of literature itself and the connections, the collective consciousness we share through this form whether performed, taught, enjoyed as self-expression or reading: this gives life's meaning in a shared way to so many of us, without which, some of us would struggle to know purpose, identity and belonging. Literature shares this purpose with records and archives: narration of a consciousness that may have collective impetus or as solitary reflection serve its purpose around identity building, redefinition of purpose and sense of belonging. We come to this life with little other than the potential to participate in this narrative and depart it with just this much also (as memory, singular and shared) though with a record to witness and dignify those transitions. To witness and to dignify...these are timeless, metaphysical concepts.

All this I find in records and archives. Less difficulty, more inspiration...

Publishing and Events Series

There is a good publishing series including in the subject files of the preparation of manuscripts for publication of the *Four W* (series One to Fourteen), as well as *The Olive Grove*, *Turtle Crossing*, *Searching for the Volcano*, *Cybertales* and *Under the Rainbow*. The *Four W* publication series includes contributions for consideration for inclusion in these publications and documentation of the decision-making around contributions selected for inclusion, editing of these and drafts for publication. *The Olive Grove* required background research on the winery and olive orchard at what is now CSU and as with many several workshops in the subject files, gives insight into the processes involved in researching, writing and publishing non-fiction and fiction.

There is also a very good series documenting the writers' events from 1993 to 2004 with subject files of publicity and correspondence around the events as well as recordings of the readings by visiting and local writers at local venues. A variety of events apart from readings, such as the retreat to Warren in 1999 (Box 6) and the workshops offered as part of the retreat by Jane Downing and Christine Ferrari on writing short stories and getting published, indicate the variety of events offered and regional links made with other groups, in this case, Western Writers Ink, a group of amateur writers from the Shires of Bogan, Bourke, Brewarrina, Cobar, Coonamble, Walgett and Warren.



Retreat accommodation.

Additionally, the collection has a strong series of correspondence albeit distributed through subject files in part, as well as in bundles of registered incoming and outgoing mail in the correspondence series. It describes administrative decisions and processes in the context and culture of the period and informs us of the evolution of things such as the earlier Cultural Advisory Council (CAC) and its role, which is interesting in comparison to the later Executive Committee. The CAC was as follows:

The Cultural Advisory Council was formed and renamed to Cultural Planning Council with the following objectives: to maintain memberships with a wide range of member organisations, form a Management Committee with two voting members from each member organisation, so that Cultural Advisory Committee could have strength in advocating on behalf of cultural activities and make recommendations to City Council.

This is a comment on what was felt to be needed at the time to garner strength in numbers for regional arts to have a foot in a door at all, despite gaining some State level funding. At a local level, and with Councils however, it was a different game. Has that changed culturally in regional Australia over the twenty year period?

So, in arranging the 'publishing and events' series files, snapshots of history within the arts and higher education contexts of the period became apparent through the documentation.

- The original aims of seeking funding for a second flat included;
- be a visible focus for writing in this region;
 - establish a concrete location for liaison with regional writing groups in places such as Young, Deniliquin, Batlow-Tumbarumba;
 - consolidate the regional network of arts and writing resources by providing office space for the Arts Council of NSW and Regional Arts Development Officer. So leadership was provided for these organisations as well as coordinating CSU's writing interests with those of the community and region;
 - Extend access of writing resources in the community to "migrants, Aborigines, disabled, young people..."; and
 - contribute to the University's programmes and add substantially to the Ministry's visible support for Australian writing in this region.

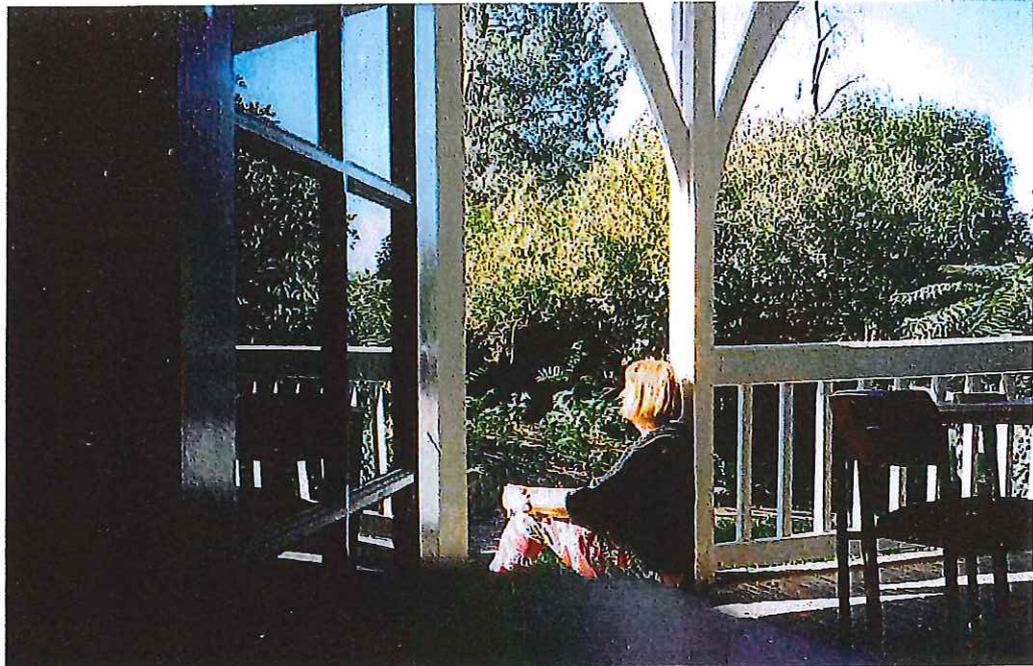
High visibility was key so attracting writers to promote Australian literature was important and participation in events such as *Carnivale* and Youth festivals such as *Voice* in which secondary students contribute poetry have always been important. But overseas artists have been a drawcard too for promoting literary culture and perhaps helping regional Australia to both believe in literary culture and their own strengths in ability to publish literature such as *Four W*, *Olive Grove* and *Turtle Crossing*.

David Gilbey's roles throughout have been extensive as President of the Wagga Wagga Writers Writers, Convenor of many public functions, Coordinator of the Flats (arranging to have the phone put on etc, writing all the thankyou letters to those who stayed and so on over years), Administrator in so many senses for publications and publicity across networks of writers groups and agencies, managing agents and liaising with government funding bodies, and also as an editor and a writer himself. He appears to have had endless energy, enthusiasm, generosity and warmth of spirit that leaps from the pages of his work as from the photos in which he appears. While it's not the David Gilbey Writer's Centre his role within the history of these files is evident. His involvement in teaching and promotion of the teaching of literature at all levels of society and secondary and tertiary education is apparent also.



Marietta Elliot, Virley Dunning, Barbara Brooks, Jenny Munday, David Gilbey

The Launch of *Four W no. 9* in 1998 includes an address to the audience by David's former Lecturer in English Literature while a student at Sydney University in the 1960's - Professor Michael Wilding. This includes reference to David's fellow student Germaine Greer and literary work by Michael Wilding. David brought an incredibly rich history and scope of talent to the formation and oversight of WWW and an extensive history of success in gaining grants as evident in the records. Prior to the establishment of Booranga, there was "no identifiable location apart from the various venues such as restaurants, pubs, school halls and seminar rooms" in Wagga where writers could gather. Essentially, *Il Firenze* restaurant was the venue for readings for any visiting writer. That didn't allow for residency to further develop draft scripts or deliver more involved teaching and workshop series as the Booranga Fellowships were designed to allow. The Centre itself certainly served with fitness of purpose for social/group support and as a quiet reflective place for writers.



Barbara Brooks Fellowship at Booranga, 1993

Newsletters and Regional Links

The newsletters and links are of greater significance during the early '90's, as they relate to the establishment of the Cultural Planning Committee and the aims that reflects.

The growth in writers groups and links with Booranga and the cultural development reflected by this growth can be compared at the points of 1992 and 2012 as a snapshot of regional and metropolitan literary cultural growth of which Booranga has been an integral part. These newsletters and links are of greater significance at this time as they relate to the establishment of the Cultural Planning Committee for which these links were important. The growth in writers groups and links with Booranga and the cultural development reflected by this growth can be compared at the points of 1992 and 2012 as a snapshot of regional and metropolitan literary cultural growth of which Booranga has been an integral part.

Links between Wagga Wagga Writers Writers and other centres 1990-1993

- Varuna Writer's Centre Newsletter
- Queensland Poets Association
- Poetry At The Pub, Mayfield NSW
- Writers In The Park, Harold Park NSW
- NSW Newswrite Newsletter 1,4,5,6,7,10,11,&12 and 1993 no.15

- Tasmanian Writer's Union Newsletter no.6 & 7
- Northern NSW Poets Get Together, UNE

Links between Wagga Wagga Writers Writers and other centres 2012

- ACT Writers Centre
- South Coast Writers Centre
- NSW Writers' Centre
- NT Writers' Centre
- Queensland Writers Centre
- South Australian Writers' Centre
- Tasmanian Writers' Centre
- WA State Literature Centre
- Northern Rivers Writers' Centre
- Victorian Writers' Centre
- Arts Law Centre of Australia
- Australian Society of Authors
- International PEN
- Australian Book Group
- Varuna
- Poetry International Web
- Red Room
- Melbourne Writers' Festival
- Melbourne Poets Union (MPU) Overload Poetry Inc
- NSW Poets Union
- Arts Victoria
- Australia Council

Financial, Administrative, Membership, and Correspondence Series

Through processing the Financial records I could see the effects of the introduction of the BAS and then the GST, and with the Human Resources management records, the evolution of the group from inception as a collaboration between David Gilbey and Anthony Lawrence based on ideas and some grant money with some targets around Arts funding, to the establishment of an Administration position, then a Director and a nominated Executive Committee with a defined and documented role.

I saw the beginning of emails as part of a record keeping process although it appeared incidental to minute keeping and instead replaced some handwritten correspondence rather than being a form of transparency around decision-making and extended communications as might be the case now for a record keeping process, wherein emails forms part of a paper-trail about input to decisions and outcomes of transparent and accountable record keeping (Luoko, 2012). Correspondence by email in that context was more occasional and did not converge with mobile messaging and social forum conversations that can now occur as non-transparent communication amongst several key individuals over time, underpinning key decision-making influences that needs to be considered as part of recordkeeping transparency and security (Luoko, 2012).

Preservation

Given the age of the collection, preservation requirements were minimal.

1. Removal of metal fasteners, clips and staples.
2. Acid-free plastic (polypropylene) jackets used for photographs and discs.
3. Audio-cassettes converted to digital media (CD) by Becca's Videos of Wagga Wagga, a local business specialising in migration of audio files.
4. Oral History recordings of interview sessions with David Gilbey asking for recollections of his perspectives and memories about the evolution of the group from its inception, how it came into being and what culturally has changed if anything within the political and arts funding contexts and within the literary/arts context more broadly. A handheld micro-SD recorder was used to record without collar or head set microphones and uploaded to USB (MP3 file). The two files consist of 27:48 minutes and 27: 13 minutes respectively.
5. Normal administrative practice (NAP) was limited with respect to some financial documents in particular, pending formal memorandum of agreement between the Booranger Writer's Group and the CSU Regional Archives. Once signed, an agreement allows for the removal and disposal of documents such as payment vouchers and receipts. These have been archived accordingly with all metal removed although once an agreement is signed much of the payment

voucher/receipts material is likely to be disposed of as this has already been audited, and Financial Statements, bank accounts and tax records exist. As with subject files, financial records have been subject to preservation regimes with removal of all metal clips, clasps, plastic sleeves and metal or plastic-coated paper-clips. Ring binders, suspension files and display folders have been removed with all files compiled into manila folders with standard archival use slide-on plastic clips, photographs and other media in acid-free archival sleeves to prevent deterioration or further damage from rust, exposure to oxidising and friction effects of contact with air and other surfaces.

6. Where normal administrative practice was applied to the disposal of documents deemed to be of short term value, this was done in accordance with National Archives of Australia Guidelines for applying Normal Administrative Practice (<http://www.naa.gov.au/>). Like the cassettes, most of the paper records were in good or very good condition with only some rust marking, creasing or occasional faded fax sheets, which could easily be improved with removal of metal and stored without overcrowding. Photographs and negatives had been stored without deterioration.
7. The hard-disc media may no longer provide future access to records due to obsolescence of the technology.
8. While much of the Wagga Wagga Writers Writers documentation was photocopied when originally placed on file, some faxed material was illegible and therefore needed to be removed and reformatted onto archival quality paper. Restoration of the documents with neon highlighter pen was attempted but this was not effective in revealing the text as can occur with more recently, less completely faded documents.

Conclusion

This collection can provide researchers with access to a wealth of information about writing, researching, editing and publishing processes, the teaching and development of literature and literary culture and detailed information in visual, textual and auditory forms relating to how this has occurred in the Wagga region since the late 1980's. The early history of the continuing Four W Writer's Group and its association with Charles Sturt University and liaisons with other Writer's Centres, various artists, agents and organisations such as the Riverina Theatre Company are themes that can be accessed through the subject and other files in this collection.

Appendix

Notes from the Oral Histories undertaken with David Gilbey.

The following notes are intended to give an outline of the content as quick reference to the oral history recordings. These notes either reflect what David alludes to in an abbreviated form, or when in quotation marks indicate a quote directly from David.

Session 1

“From Anthony Lawrence’s digs on Tarcutta St to upstairs at Romano’s ...the upstairs function room is now the Champagne Room”. A space and venue was to provide local and regional writers with the opportunity to “stand on the shoulders” of established writers invited to Saturday night readings that also added to the cultural capital of Wagga’s arts scene of the late 80’s.

David discusses the first reading: attended by more than one hundred people and the visiting reader was Les Murray.

I ask David: Did literature have any real presence in regional Australia at that time? David discusses this in the context of Wagga and beyond. Literature had no real identity in regional Australia, no presence as performance or entertainment at the time and his aims in developing Wagga Wagga Writers Writers events, for example as performance poetry.

-With the readings popularity, Neil James began to “understand the importance of establishing a network of writers centres” and saw an opportunity for funding. So the “devolution from federal to state level funding became a real strength for us...” Neil James asked WWWW to set up a Writers Centre.

- “Cliff Blake was visionary” in supporting the venture with equal funding so that State Arts funding and the University originally put in \$50,000 each and this contributed to restoration of the two units that became the Booranga Writers Centre with one flat for use for Four W and the other side available to University staff. “The university probably put in more than its share but the writers group was well supported over time and also contributes to the mission of the university in terms of economic and cultural capital...”

For David Gilbey, “a shift occurred” during his involvement with the group from just “commitment to literature teaching to an interest in writing. The ancient magic of words, creating something from nothing...”

Being a regional group we had to “make it happen”. “We had a great range of writers...”

Booranga and WWWW have their own “identities and capacities...” and his role has been “obstetric”.

Session 2

More than a quarter of a century of advocacy for literature in the Wagga region (1987 to 2013...)

-Kate Llewellyn: a “symbiotic working relationship” including as a mentor for David Gilbey as a writer; her “feisty gender politics”.

-Robert Adamson, Professor at UTS, continuing casual acquaintance: enabled relationship between Wagga and mainstream Australia; poet, editor, co-written on his years in NSW prisons.

-Performance Poetry: Pi-O, dialectic movements in Australian English (Greek-English phonics), “subversive sexual politics”.

-“Bring the fringes to Wagga and make Wagga participate”, without wanting to offend anyone, performance poetry, concrete poetry, sound poetry, prose poems and the influence of trans-national poetry (boundaries between English-Turkish, English-Greek, English-Polish)...

-WWWW fostered indigenous men’s stories and high profile indigenous writers but were not successful in mainstreaming indigenous writing.

“There is a difference between being an advocate for writing and a collector of writing... is that it behoves us to be open to all kinds of writing...”

“Traditional [bush-ballad writing had been well covered in the mainstream...]”

[David and WWWW] preferred on the whole other than the conservative mainstream writers and “my preference has been to foster the fringe...”

“You can judge a nation by how it treats its minorities...at the cutting edge...we try not to think of ourselves as highbrow even if more specialised.”

(Other advocacy included): “...take writer’s out to the schools to make it more accessible through hearing and seeing it performed in the classroom..”

David discusses collaborations between Booranga Centre and the English Teachers Association include Extension English, an evening whereby students get 5 or 7 minutes to read their work and the audience can write comments that the student can incorporate in their work and submit as part of their HSC. “This has been embraced by teachers of the region...some astonishing new writing is heard at these evenings...”



David Gilbey speaking at the Opening of the Booranga Writer's Centre.

References

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(<http://www.naa.gov.au/>).

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Statement of Knowledge for Record Keeping Professionals, Australian Society of Archivists,
Retrieved from http://www.archivists.org.au/icms_docs/111930_ASA-RIMPA_Statement_of_Knowledge_for_Recordkeeping_Professionals.



Charles Sturt University Regional Archives

Accession List By Item

Agency: **Booranga Writers' Centre (Wagga Wagga Writers Writers) CSU 2868**

Box No	Item No	Item	Date	Loc
Visiting Writers and Events				
1	1	Writer in Residence: correspondence	1976 - 1993	B
1	2	Les Murray: poetry readings [also contains correspondence re. "Jerilderie" by Anthony Lawrence]	Mar 1987	B
1	3	Robert Adamson	Apr 1987	B
1	4	Pi O	May 1987	B
1	5	Judith Beveridge	Jun 1987	B
1	6	Kate Llewellyn	Jul 1987	B
1	7	Nigel Roberts and Billy Marshall	Aug 1987	B
1	8	Carnivale writers: Colin Johnson, Komninos Zervos & Barney Roberts	Sep 1987	B
1	9	John Foulcher & Annie Sibley	Sep 1987	B
1	10	Robert Gray: correspondence, biographical notes and publicity material	Mar 1988	B
1	11	Michael Wilding: correspondence, biographical notes and publicity material and notes on the Tichbourne Case	Apr 1988	B
1	12	Shelton Lea: correspondence, biographical notes and publicity material	May 1988	B
1	13	Jenny Boulton: correspondence, biographical notes and publicity material	Jun 1988	B
1	14	Susan Hampton: correspondence, biographical notes and publicity material	Jul 1988	B
1	15	Kate Llewellyn: correspondence and publicity material	Aug-Sep 1988	B
1	16	Eric Beach: correspondence, biographical notes and publicity material	Aug 1988	B
1	17	Carnivale Writers: Frank Moorhouse, Amanda Lahney and Angelo Loukakis	Sep 1988	B
1	18	Peter Goldsworthy: correspondence, biographical notes and publicity material	Mar 1989	B
1	19	Vera Newsom: poetry workshop, participants poems, correspondence, biographical notes and publicity material	May 1989	B
1	20	Jas H Duke, performance poet, Melbourne based: correspondence and publicity material	Jul 1989	B

Agency: Booranga Writers' Centre (Wagga Wagga Writers Writers) CSU 2868

Box No	Item No	Item	Date	Loc
1	21	Carnivale Writers, feminist writers book event: Joanne Burns, Yasmine Gooneratne and Inez Baranay. Writing Workshop by Sasha Soldatow: correspondence, biographical notes, photographs, publicity material, "Australian Feminist Book Fortnight 1989 Catalogue"	Sep 1989	B
1	22	Helen Hodgman: correspondence and publicity material	Oct-Dec 1989	B
1	23	Kevin Gilbert, Aboriginal poet, playwright, activist: correspondence and publicity material	Nov 1989	B
1	24	Laurie Duggan [unsuccessful Writer-in-Residence]: correspondence and publicity material	1990	B
1	25	1990-1991 Programme file	1990 - 1991	B
1	26	Judith Rodriguez: poems, correspondence, biographical notes and publicity material	1990	B
1	27	Robert Drewe and Gabrielle Lord: correspondence, biographical notes and publicity material	1990	B
1	28	Bruce Dawe, AO: correspondence (some handwritten), biographical notes and publicity material, some workshop notes by David Gilbey), magazine article "Barbed Words" from Good Weekend	1990	B
2	29	Carnivale 1990 Writers, Ngugi Wa Thiong'o (Kenya), Allan Sealy (India) and Peter Skrzynecki (Australia): correspondence, biographical notes and publicity material	1990	B
2	30	Marion Halligan: correspondence, biographical notes and publicity material	1990	B
2	31	Rodney Hall: correspondence, biographical notes and publicity material	1990	B
2	32	1991 - 1992 Programme file	1991 - 1992	B
2	33	John Tranter: correspondence, biographical notes and publicity material	1991	B
2	34	Heather Cam: correspondence, biographical notes and publicity material, workshop materials	1991	B
2	35	Ray Mooney: workshop notes, correspondence, biographical notes and publicity material	1991	B
2	36	Beverley Farmer [also known as B.Christou]: correspondence, biographical notes and publicity material	1991	B
2	37	1992 Programme file	1992	B
2	38	1992 - 1993 Programme file	1992 - 1993	B
2	39	Anthony Lawrence and John Kinsella: correspondence, photograph, biographical notes and publicity material	1992	B
2	40	Myron Lysenko and Lauren Williams, Roger Milliss, Sandra Shotlander: photographs, correspondence, biographical notes and publicity material	1992	B

Agency: Booranga Writers' Centre (Wagga Wagga Writers Writers) CSU 2868

Box No	Item No	Item	Date	Loc
2	41	Fellowships: enquires and applications	1993	B
2	42	Fellowships: applications received	1993	B
2	43	Richard Allen and Karen Pearlman: correspondence, biographical notes and publicity material	1993	B
2	44	Amanda Stewart: correspondence, biographical notes and publicity material	1993	B
2	45	Gwen Harwood: workshop notes, correspondence, biographical notes and publicity material	1993	B
2	46	Bill Berrigan: correspondence and poetry	1993	B
2	47	Alan Gould and Rachel Wyatt: correspondence, biographical notes and publicity material	1993	B
2	48	David King: examples of work and "Ore"	1993 - 1994	B
2	49	Bill Hardy: "You Wonder Why We're Mad!"	1994	B
2	50	Writer's Fellowships - 2nd round applications	1994	B
2	51	1994 Programme file	1994	B
3	52	Hal Bruce: script - "Goodbye Sunshine," photograph, correspondence, publicity material	1994	B
3	53	Thom the World Poet: correspondence, publicity material, inc. Austin [Texas] International Poetry Festival newspaper, photographs, audio cassette	1994	B
3	54	Jennie Swain: "Into Words," correspondence, receipts	1994	B
3	55	"New Writers in Performance" (Kate Veitch, National Book Council): Christine Harris, Kim Scott, Maureen McCarthy, Lynn Hughes, Pamela Freeman, Inez Baranay, John Fairbairn	1994	B
3	56	Barbara Brooks: correspondence, biographical notes and publicity material	1994	B
3	57	Marian Eldridge: correspondence, photograph, biographical notes and publicity material	1994	B
3	58	Martin Flanagan: correspondence and publicity material	1994	B
3	59	Ken Bolton: correspondence, biographical notes and publicity material	1994	B
3	60	Roger McDonald: correspondence and publicity material	1994	B
3	61	Tim Thorne: correspondence, biographical notes and publicity material	1994	B
3	62	Leisure Company (Accessible Arts Project)	1994	B
3	63	Lauren Williams: correspondence, biographical notes and publicity material	1994	B
3	64	1995 Programme file	1995	B
3	65	Fellowships correspondence	1995	B

Agency: Booranga Writers' Centre (Wagga Wagga Writers Writers) CSU 2868

Box No	Item No	Item	Date	Loc
3	66	Mark O'Flynn: correspondence, biographical notes and publicity material	1995	B
3	67	Isabel Huggan: correspondence, biographical notes and publicity material	1995	B
3	68	David McCubbin: correspondence, biographical notes and publicity material	1995	B
3	69	Susan Varga: correspondence, biographical notes and publicity material	1995	B
3	70	Peter Bakowski: correspondence, biographical notes and publicity material	1995	B
3	71	Screen Writing Course (Australian Writers Guild)	1995	B
3	72	Jackie Huggins: correspondence, biographical notes and publicity material	1995	B
3	73	Richard Allen & Karen Pearlman: correspondence, biographical notes and publicity material	1995	B
3	74	Polonius Poets - Polonius Press	1995	B
3	75	Looking at the World Through Women's Eyes	1995	B
3	76	John Foulcher [3 weeks residency at Booranga]: correspondence, biographical notes and publicity material	1995	B
3	77	Michael Symons: photographs, correspondence, biographical notes and publicity material	1995	B
3	78	John Griffin: correspondence, biographical notes and publicity material	1995	B
3	79	Bones Rhynehart: correspondence	1995	B
3	80	Mary Gardiner: publicity material	1995	B
3	81	Tom Frame: correspondence, biographical notes and publicity material	1995	B
3	82	Writing Competition (Wagga Voices Festival): publicity material, list of finalists and correspondence to competitors	1995	B
4	83	Festival of the Voice: publicity material	1995	B
4	84	Poets Union Tour with Peter Kirkpatrick, Beth Spencer	1995	B
4	85	Margaret McAlister: Fellowship application, correspondence, publicity material, workshop notes by D. Gilbey	Oct-Nov 1995	B
4	86	Jacqueline Kent [Writer in Residence]: photograph, correspondence, reports, teaching documents pertaining to residency (as an Editor), biographical notes and publicity material	Jan-Mar 1996	B
4	87	Richard and Carol Frost: biographical notes and publicity material	1996	B
4	88	Bill "Swampy" Marsh [Writer-in-Residence]: photograph, correspondence, biographical notes, workshop notes, publicity material	Mar-Apr 1996	B

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Box No	Item No	Item	Date	Loc
4	89	John Palmer [Writer-in-Residence]: correspondence, biographical notes and publicity material	1996	B
4	90	Mat Schultz [Writer-in-Residence]: publicity material and correspondence, Angus & Robertson book cover for CLAIM, his novel about the Tichbourne case	1996	B
4	91	Maurilia Meehan: correspondence, biographical notes and publicity material	Jun-Jul 1996	B
4	92	Anne Coombs & Susan Varga: biographical notes and publicity material	1996	B
4	93	Dorothy Porter: Literary Lunch (LitLink Tour) publicity, correspondence and biographical notes	1996	B
4	94	Frank Moorhouse: Literary Lunch (LitLink Tour), correspondence, publicity material	1996	B
4	95	Terry Denton: correspondence, biographical notes and publicity material	1996	B
4	96	John Kinsella [and creative partner Tracy Ryan]: correspondence, biographical notes, and "Varuna New Poetry" vol.2 no.1	1996	B
4	97	Next Wave Festival: correspondence, publicity material, event report, grant and writer biographical documents for writer Chris Mansell	1996	B
4	98	Stand Up Poets: correspondence, biographical notes and publicity material	1996	B
4	99	Life Stories Workshop, with writers Patti Miller and Tony Reeder correspondence, publicity material, photograph of Tony Reed and workshop applications	1996	B
4	100	Andrew Burke [Fellowship]: correspondence, biographical notes and publicity material	1996	B
4	101	Christine Willison: correspondence, publicity material, biographical notes, curriculum vitae, "Word for Word, Berkshire Literature Festival: Festival Poetry"	1996	B
4	102	Fellowship Applications for 1996 and 1997	1996 - 1997	B
5	103	Jane Williams [Fellowship]: correspondence, biographical notes and publicity material	1997	B
5	104	Tim Collins [Fellowship]: correspondence, biographical notes and publicity material	1997	B
5	105	Richard Hillman: manuscript of "From the Headland", correspondence, application for Fellowship	1997	B
5	106	Fiona Sprott [Fellowship]: correspondence, Fellowship application, publicity material	1997	B
5	107	Steven Herrick: correspondence, biographical notes and publicity material	1997	B
5	108	Neil Murray: correspondence and publicity material	1997	B

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Box No	Item No	Item	Date	Loc
5	109	Shana and Sorrensen: photograph, correspondence and publicity material	1997	B
5	110	Poet on Wheels: correspondence, publicity material, "Five Bells: Australian Poetry, vol. 4 no. 3"	1997	B
5	111	Mat Schultz: correspondence and publicity material	1997	B
5	112	Cyberwrite: correspondence	1998	B
5	113	Australian National Festival of the Voice (Voices)	1997	B
5	114	Artstart Youth Poetry Competition	1997	B
5	115	WriterSports: publicity material	1997	B
5	116	Events - 1997: publicity material	1997	B
5	117	Molonglo Press - Ian Templeman / Paul Hetherington: photographs, correspondence and publicity material	1998	B
5	118	Neil Boyack [Fellowship]: correspondence and publicity material	1998	B
5	119	Kate Llewellyn: correspondence and publicity material	1998	B
5	120	Anita Heiss [Fellowship]: correspondence and publicity material	1998	B
5	121	Kerri Reed-Gilbert: correspondence and publicity material	1998	B
5	122	Brian Henry [Fellowship]: correspondence, biographical notes and publicity material	1997 - 1998	B
5	123	Mark Brennan: publicity material	1998	B
5	124	Geoff Page: correspondence, photograph, curriculum vitae	1998	B
5	125	1998 Fellowships: correspondence	1997 - 1998	B
5	126	Bronte Pech [Fellowship]: correspondence and publicity material	1999	B
5	127	Gabrielle Lord and Roger Johnson [Fellowship]: photograph, correspondence, biographical notes and publicity material	1999	B
5	128	Mike Ladd [Fellowship]: correspondence and publicity material	1999	B
5	129	Hazel Edwards [Fellowship]: correspondence, biographical notes, workshop handouts and publicity material	1999	B
5	130	Anita Heiss: correspondence, biographical notes and publicity material	1999	B
5	131	Sally Odgers [Fellowship]: correspondence, photographs, biographical notes and publicity material	1999	B
5	132	David Reiter [Fellowship]: correspondence, biographical notes and publicity material	1999	B
5	133	Miriell Lenore [Fellowship]: correspondence, Fellowship application, biographical notes and publicity material	1999	B
6	134	Gloria Frydman [Fellowship]: correspondence, photograph, biographical notes and publicity material	1999	B
6	135	"Cybertales" entries	1999	B
6	136	Fellowship applications	1999	B

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Box No	Item No	Item	Date	Loc
6	137	Fellowship - rejected applications	1999	B
6	138	Warren Writers Retreat: correspondence, photographs, biographical notes and publicity material	1999	B
6	139	Isabel Tuck and Mileta Rien: correspondence, photographs, biographical notes and publicity material	1999	B
6	140	Sam Watson: correspondence, biographical notes and publicity material	1999	B
6	141	Gerard Windsor: correspondence, biographical notes and publicity material	1999	B
6	142	Lyn Tranter (Literary Agent): correspondence and publicity material	1999	B
6	143	Rob Trickey and Marion Halligan: correspondence, application and publicity material	1999	B
6	144	Christine Willison: correspondence and publicity material	1999	B
6	145	Mark Brennan: correspondence, photographs and "essays"	1999	B
6	146	Mariette Elliot: correspondence, biographical notes and examples of work	1999	B
6	147	Maryanne Del Gigante: correspondence and examples of work	1999	B
6	148	Philip Norton: correspondence, examples of work and publicity material	2000	B
6	149	Robyn Davidson: correspondence and publicity material	2000	B
6	150	Mannus Correctional Centre: correspondence and travel orders	2000	B
6	151	Anne Maree Rolley [Fellowship]: correspondence, biographical notes, publicity material, and pages from a work in progress.	2000	B
6	152	Alana Valentine: correspondence, biographical notes, publicity material, and papers from a work in progress.	2000	B
6	153	Les Wicks: correspondence, examples of work, biographical notes and publicity material	2000	B
6	154	Photographs of unknown speakers [x3]	2001	B
6	155	Michael Crane: correspondence, biographical notes, publicity material, papers from a work in progress, and photographs.	2001	B
6	156	Alyssa Brugman: correspondence, photographs, biographical notes and publicity material	2001	B
6	157	Poets on Wheels Tour with Lesley Walter, Cameron Semmens and Jane Williams: correspondence, photographs and publicity material	2001	B
6	158	Koorungal Public School Poetry Day: correspondence	2001	B
6	159	Student Readers: correspondence	2001	B
7	160	Pat Skinner: correspondence, biographical notes, examples of work	2001	B
7	161	Liz Hall-Downs: correspondence, examples of work, biographical notes and publicity material	2001	B

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Box No	Item No	Item	Date	Loc
7	162	David Malouf: correspondence, photograph and publicity material	2001	B
7	163	Brook Emery: correspondence, photograph, examples of work, biographical notes and publicity material	2001	B
7	164	Roving Readers: correspondence, participant lists and rosters	2001	B
7	165	List of Fellowship Recipients and 2002 programme	2002	B
7	166	Fellowship and Writer-in-Residence - rejected applicant correspondence and lists of potential applicants	2002	B
7	167	Literary Crawl (Albury): publicity material	2002	B
7	168	HSC Open Mike: correspondence and publicity material	2002	B
7	169	Literary Luncheon: publicity material	2002	B
7	170	Magenta Bliss: correspondence and application	2002	B
7	171	Jacqueline Williams: correspondence, application and publicity material	2002	B
7	172	Greg Bastian: correspondence, photograph, biographical notes and publicity material	2002	B
7	173	Campion Descent: correspondence, application, biographical notes and publicity material	2002	B
7	174	Leslie Cannold: correspondence	2002	B
7	175	Peter Bakowski: correspondence, book cover for "Days That We Couldn't Rehearse", biographical notes and publicity material	2002	B
7	176	Indigenous Writing and Education	2002	B
7	177	Writers-in-Residence / Writer's Fellowship - general information for applicants and application form	2002 - 2003	B
7	178	Fellowship applications	2003	B
7	179	Stephanie Dickson: correspondence, photograph and application	2003	B
7	180	Zenda Vecchio: correspondence, photograph and application	2003	B
7	181	Wagga Wagga City Council Youth Festival: correspondence, contributions and publicity material	2004	B
7	182	SLAM Poetry Performance Workshop contributions	2004	B
Visiting Writers and Events - Publicity				
8	183	Press clippings, press releases, posters, flyers, etc.	1987	B
8	184	Press clippings, press releases, posters, flyers, etc.	1989 - 1993	B
8	185	Press clippings, press releases, posters, flyers, etc.	1994	B
8	186	Press clippings, press releases, posters, flyers, etc.	1995 - 1999	B
8	187	Press clippings, press releases, posters, flyers, etc.	1998	B
8	188	Press clippings, press releases, posters, flyers, etc.	1999	B
8	189	Press clippings, press releases, posters, flyers, etc.	2001	B
8	190	Press clippings, press releases, posters, flyers, etc.	2002	B

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Box No	Item No	Item	Date	Loc
8	191	Press clippings, press releases, posters, flyers, etc.	2003	B
Visiting Writers and Events - Audio Recordings				
9	192	Audio cassette recordings of Readings [x73; currently un-itemised]	c.1988 - c.1999	B
Publication - fourW				
10	193	fourW no. 1	1990	B
10	194	fourW no. 2	1991	B
10	195	fourW no. 3	1992	B
10	196	fourW four	1993	B
10	197	fourW five	1994	B
10	198	fourW six	1995	B
10	199	fourW seven: a book of poetry and prose	1996	B
10	200	fourW eight: a book of poetry and prose	1997	B
10	201	fourW nine: a book of poetry and prose	1998	B
10	202	fourW ten: carp	1999	B
10	203	fourW eleven: a book of poetry and prose	2000	B
10	204	fourW twelve: a book of poetry and prose	2001	B
10	205	fourW thirteen: a collection of poetry and prose	2002	B
10	206	fourW fourteen: a collection of poetry and prose	2003	B
10	207	fourW fifteen: a collection of poetry and prose	2004	B
10	208	fourW sixteen: new poetry and prose	2005	B
10	209	fourW seventeen: new poetry and prose	2006	B
10	210	fourW eighteen: new writing	2007	B
10	211	fourW nineteen: new writing	2008	B
10	212	fourW twenty: new writing	2009	B
10	213	fourW twenty-one: new writing	2010	B
11	214	fourW no. 1 publication files: submissions; artwork, manuscript and final copy; launch	1990	B
11	215	fourW no. 2 publication files: submissions; correspondence; notes on contributors; launch; editing manuscript	1991	B
11	216	fourW no. 3 publication files: submissions; submission correspondence; correspondence (general, launch), publicity	1992	B
12	217	fourW four publication files: editing copy; correspondence and publicity; editing, submissions and correspondence; edited copies of submitted works	1993	B
12	218	fourW five publication files: submissions; correspondence re. submissions; correspondence - launch, publication/distribution and submissions; pre-publication editing copy; graphics/artworks; editorial (history) about fourW five and the Writers Centre	1994	B

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Box No	Item No	Item	Date	Loc
13	219	fourW six publication files: submissions; Robert Harris artwork; correspondence re. submissions; list of submissions; second proof - selected works list; manuscript and computer disk; advance orders	1995	B
13	220	fourW seven publication files: submissions; administrative/misc. (submissions, rejections); correspondence; final proof; distribution; advance orders	1996	B
14	221	fourW eight publication file: submission list, correspondence, photographic negatives of artwork	1997	B
14	222	fourW nine publication files: contributors; contributions for consideration; publication [inc. computer disks]; launch	1998	B
14	223	fourW ten publication files: contributors; successful submissions; launch; launch and distribution	1999	B
14	224	fourW eleven publication files: submissions correspondence; editorial panel; launch	2000	B
15	225	fourW fourteen publication files: submissions [x4 files]; printing / submissions list	2003	B
16	226	fourW twelve publication files: consignment forms and manuscript (contains manuscript of fourW eleven); launches (inc. copies of photographs); launch (inc. photographs)	2001	B
16	227	fourW thirteen publication files: forms, correspondence, printing and manuscript	2002	B
16	228	fourW fifteen publication file: submission list, printing and publicity	2004	B
16	229	General fourW publications files: receipts, invoices, covers, subscriptions, ISSN, distribution and sales, photographs, etc.	1990 - 1996	B
Publication - Newsletters				
16	230	"Booranga News" Newsletters [many duplicates]	1993 - 1998	B
16	231	"Booranga News" Newsletters, invoices and miscellaneous papers	1995; 2001 - 2004	B
Publication - General				
16	232	Legal Deposit	1991 - 2002	B
16	233	ISBN information	1996 - 2003	B
17	234	"Hardship to Heritage, volume 1"	1990	B
17	235	"Children's Poetry Anthology"	1993	B
17	236	"Between Earth and Sky" translation by Ken McKenzie of work by Franco Berton	1995	B
17	237	"Turtle Crossing"	1996	B
17	238	"Under the Rainbow"	1996	B

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Box No	Item No	Item	Date	Loc
17	239	"The Olive Grove" [inc. "Howmans Gap", Pictorial History of Agricultural Research and Biennial Report 84-86 Wagga Ag Research Institute, background research for The Olive Grove, some photos, recipes, artwork, prepublication and launch documents]	1996	B
17	240	"Cybertales"	1999	B
17	241	"Take It As Read"	2001 - 2002	B
17	242	"Belles of Barellan"	2003	B
17	243	"Lines from Barellan"	2003	B
Administration - Minutes				
18	244	Minutes of the Wagga Wagga Writers Writers	05/02/1987 - 22/04/1987	B
18	245	Minutes of the Wagga Wagga Writers Writers	1992 - 1993	B
18	246	Minutes and Agendas of the Wagga Wagga Writers Writers	1993 - 1994	B
18	247	Minutes and Agendas of the Wagga Wagga Writers Writers	1995 - 1996	B
18	248	Minutes and Agendas of the Wagga Wagga Writers Writers	1997	B
18	249	Minutes and Agendas of the Wagga Wagga Writers Writers	1998	B
18	250	Minutes and Agendas of the Wagga Wagga Writers Writers	1999	B
18	251	Minutes and Agendas of the Wagga Wagga Writers Writers	2000	B
18	252	Minutes and Agendas of the Wagga Wagga Writers Writers	2001	B
18	253	Minutes and Agendas of the Wagga Wagga Writers Writers	2002	B
18	254	Minutes and Agenda of the Wagga Wagga Writers Writers Annual General Meeting	12/03/2003	B
18	255	Minutes and Agenda of the Wagga Wagga Writers Writers Annual General Meeting	16/03/2005	B
18	256	Minutes and Agendas of the Wagga Wagga Writers Writers	2006	B
18	257	Minutes and Agendas of the Wagga Wagga Writers Writers	2007	B
18	258	Minutes and Agendas of the Wagga Wagga Writers Writers / Booranga Writers	2008	B
19	259	Minutes and Agendas of the Booranga Writers	2009	B
19	260	Minutes and Agendas of the Booranga Writers	2010	B
Administration - Membership				
19	261	Applications for membership	1992	B
19	262	Membership list	1993	B
19	263	Membership list	1994	B
19	264	Membership list; Applications for membership	1995	B
19	265	Membership list; Applications for membership	1996	B
19	266	Membership list; Applications for membership	1997	B
19	267	Membership list; Applications for membership	1998	B

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Box No	Item No	Item	Date	Loc
19	268	Membership list; Applications for membership	2000	B
19	269	Membership list; Applications for membership	2001	B
19	270	Membership list; Applications for membership	2002 - 2003	B
19	271	Membership list; Applications for membership	2004	B
Administration - Personnel				
19	272	PAYE books	1995 - 1999	B
19	273	PAYG summaries, group certificates and related tax papers for staff	2001 - 2005	B
20	274	Superannuation	2001 - 2004	B
20	275	Workers Compensation	1996 - 2001	B
20	276	Regional Literary Coordinator applications	2000	B
20	277	Regional Literary Coordinator / Director of Booranga position	2000 - 2003	B
20	278	Director of Booranga applications	2003	B
20	279	Office Manager Position description and advertisement	2002	B
20	280	Office Manager applications	2003	B
20	281	Office Manager applications	2002 - 2005	B
20	282	Staff contracts	2002	B
20	283	Work Experience	1998 - 2000	B
20	284	Wagga Wagga Volunteer Centre	1999 - 2001	B
Administration - Booranga Writers' Centre				
20	285	Administration relating to the opening of the Booranga Writers' Centre	1993	B
20	286	Opening the Booranga Writers' Centre: photographs, booklets and notes	1993	B
20	287	Correspondence and publicity relating to the Booranga Writers' Centre	1993 -1994	B
20	288	Graphic designs for logo	1993	B
20	289	Lease agreements and charges	1993 - 2002	B
20	290	Use of facilities	1995 - 2000	B
20	291	Equipment maintenance	1998 - 1999	B
20	292	Building refurbishment and plans	1994	B
20	293	Insurance - General Liability, Property Damage	1992 - 2002	B
20	294	Insurance - Computer	1993 - 1997	B
20	295	Computer Grant	1993 - 1994	B
20	296	Photocopier	2001 - 2002	B
Administration - Correspondence				
21	297	Stationery file [inc. correspondence between David Gilbey and David Malouf, Kate Grenville, Helen Garner who were invited to read in Wagga and funding submission correspondence]	1988	B

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Box No	Item No	Item	Date	Loc
21	298	Correspondence [inc. poster design competition documents and publicity for events]	1989	B
21	299	Correspondence In	1993	B
21	300	Correspondence Out	1993	B
21	301	Correspondence	1994	B
21	302	Correspondence Incoming and Outgoing	1995 - 1996	B
21	303	Incoming and Outgoing Mail	1997	B
21	304	Incoming Mail	1998 - 2003	B
Administration - Subject Files				
22	305	LitLink	1996 - 2003	B
22	306	Far West Arts Service - Broken Hill Writers' Centre	2000	B
22	307	Eastern Riverina Arts Programme Inc.	1999 - 2000	B
22	308	Deniliquin Creative Writers	1993 -1995	B
22	309	Competitions	2000	B
22	310	Country Arts Support Programme	2000	B
22	311	Arts and Cultural Advisory Council - Wagga Wagga	1998	B
22	312	ABC Radio Riverina	2000	B
22	313	Charles Sturt University - Visiting Writers and Artists	1994 - 2001	B
22	314	Queensland Poets Association	1993 - 1994	B
22	315	Regional Poets Co-operative	1997	B
22	316	Ulitarra	1995 - 1999	B
22	317	Riverina Theatre Company	1998 - 2000	B
22	318	"Sisters-in-Crime" newsletters	1994 - 1996	B
22	319	Political Party Correspondence	1994	B
22	320	Poets on Wheels	1996 - 2001	B
22	321	South West Arts	1995 - 1996	B
22	322	Sydney Writers' Festival	1994	B
22	323	Unsolicited Manuscripts (Marietta Elliott: CV and examples of work)	1995	B
22	324	City of Arts Programme	1996 - 2000	B
22	325	Wagga Wagga City Council (Seniors Week; Australia Day Awards; Writer's in Wagga history)	1995 - 1998	B
22	326	Wagga Wagga City Council - Cultural Investments Programme and Cultural Planning Survey	1997 - 1999	B
22	327	ACT Writers' Centre, Hunter Region Writers' Centre, Central West Writers' Centre, New England Writers' Centre - newsletters	1994 - 1996	B
22	328	NSW Writers' Centre	1994 - 1998	B
22	329	NSW Writers' Centre - funding application	1994 - 1996	B

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Box No	Item No	Item	Date	Loc
22	330	Queensland Writers' Centre - correspondence	1994	B
22	331	Varuna Writers' Centre	1994	B
22	332	South Coast Writers' Centre - newsletters	1995 - 1996	B
22	333	Victorian Writers' Centre	1995 - 1999	B
22	334	Booranga Writers' Centre Regional Meetings	1999 - 2002	B
23	335	Rob Harris (artwork for sister cities)	1998	B
23	336	Asset Register	1993 - 1994	B
23	337	Reprographic Service - invoices and media [inc. CD-R "Lines from Barellan"]	1994 - 2003	B
23	338	Literature Board - Artistic Reports and Financial Statements	1988 - 1996	B
23	339	WWWW Website Planning	n.d.	B
23	340	LitLink - Jane Downing "Searching for the Volcano"	1999 - 2000	B
23	341	Amphitheatre Project	1999 - 2001	B
23	342	Writers' Centres and Literature Officers' Forum	1993 - 1995	B
23	343	Miscellaneous items: Programme report; Newsletters from Varuna Writers' Centre, Queensland Poets Association, NSW Writers' Centre, and the Tasmanian Writers' Union; Correspondence from the Stockman's Hall of Fame	1992	B
23	344	"Outback Writers"	2004 - 2007	B
23	345	"ACTWrite" ACT Writers' Centre	2004 - 2005	B
23	346	"Writing Queensland"	2004	B
23	347	"Writas" Newsletter of the Tasmanian Writers' Centre	2004 - 2005	B
24	348	"Newswrite" The NSW Writers' Centre Magazine	2004 - 2007	B
24	349	Photograph: Booranga Writers' Centre with David Gilbey, Richard Johnson and two unidentified.	02/12/1993	B
24	350	Regional Poetry Festival	1993	B
24	351	Community Cultural Development Board: Poets on Wheels	1994 - 1995	B
24	352	Wagga School of Arts - Festival of Plays Publishing Project	1994	B
24	353	Australian Writers' Guild	1993 - 1994	B
24	354	Incorporation of Wagga Wagga Writers Writers	1992 - 1993	B
Administration - Finance				
24	355	Chart of Accounts	n.d.	B
24	356	Financial Reports	1987 - 2010	B
25	357	Payment vouchers, receipts and invoices	2001 - 2003	B
25	358	Payment vouchers and receipts	1995	B
25	359	Payment vouchers and receipts	1997 - 1999	B
26	360	Payment vouchers and receipts	2000	B
26	361	Payment vouchers and receipts	2001	B

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Box No	Item No	Item	Date	Loc
26	362	Payment vouchers and receipts	2005	B
26	363	Treasurer's Records	1993	B
27	364	Treasurer's Records	1994	B
27	365	Treasurer's Records	2005	B
27	366	Payment Vouchers, Reciepts, MYOB Session Reports	1992 - 1994	B
27	367	Invoices Received To Be Paid	2000 - 2002	B
28	368	Payments	2003	B
28	369	Payments	2004	B
28	370	Charles Sturt University - Accounts/ Financial Information	1994 - 2001	B
28	371	Publications - receipts/orders	1994 - 1997	B
28	372	Petty Cash	1995 - 2000	B
28	373	Travel Order Book	2001 - 2004	B
28	374	Account Statements (NAB)	1993 - 1999	B
29	375	Cash Receipt Books [x4]	1993 - 1998	B
29	376	Cash Receipt Books [x7]	1996 - 2002	B
29	377	Cheque Books and Deposit Books [x12]	1987 - 2002	B
29	378	Credit Listing Books [x2]	1996 - 2003	B
29	379	Telephone Reports	2001 - 2002	B
29	380	Business Activity Statement (BAS)	2003	B
29	381	Software: ClarisWorks [x2 disks]; Aldus Personal Press [x3 disks]; MYOB [x1 disk]	n.d.	B
29	382	Computer Disks - accounts (treasurer's reports) [x4 disks]	n.d.	B

