

# COTTAGE. CAULDRON. CASTLE.

## POWER AND PLACE IN FAIRY TALES



# Cottage, Cauldron, Castle: Power And Place In Fairy Tales

## Welcome!



Our Society is a community of very different people,  
who together can make magic.

Into our cauldron we mix artists and academics,  
psychologists and storytellers, readers and writers,  
and many flavours of empathy and imagination  
- and the result nourishes us all.



We welcome you here today  
with your insights and questions, and all your gifts,  
whether they are already flourishing or just emerging,  
and your warmth that keeps us all bubbling along together.



May you carry away from this weekend  
all the enchantment and wisdom  
that arises from the depths of story and from community.

[#afts2023sydney](https://twitter.com/afts2023sydney)

A watercolor illustration of a forest scene. In the foreground, there are green bushes and a path leading towards a small, brown, gabled house. The house has a chimney and a door. The background is filled with tall, thin trees with grey trunks and dark green foliage. The overall style is soft and artistic, using various shades of green, brown, and grey.

## Acknowledgement of Country

We live in an ancient land on Aboriginal land - and that means we are standing in a place of stories, a place where, for tens of thousands of years, stories have been shared in word, art, song, and dance.

Not fairy tales!

Aboriginal stories have a very different purpose. But all stories everywhere are making meaning of people and place and that is what we celebrate here and now.

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## Housekeeping

### Permissions

Throughout the weekend, presenters will be recorded on video for later restricted release to AFTS website for members only.

Photographs of presenters and delegates will be taken to celebrate this wonderful event. Should you not wish to be included, please notify organisers at [austfairytales@gmail.com](mailto:austfairytales@gmail.com). Thank you.

## Conference Ambience

### Music

Reilly McCarron (harpist)

### Setting the Scene in Storytelling

During the breaks, browse the costume and props displayed by photographic artist Livonne Larkins.

### Transform our Cottage to a Castle

Thank you to everyone who attended Friday afternoon's optional workshop to transform our Campsie cottage into a bling-filled castle for this weekend.

## Market Stalls, Merchandise

### Merchandise

Give the Society some love – and check out the bespoke @AustFairyTales merchandise at [www.redbubble.com](http://www.redbubble.com) as well as that on offer during the weekend.

Our AFTS anthology, *South of the Sun: Australian Fairy Tales for the 21<sup>st</sup> Century*, will also be available.

### Markets

Browse our conference markets for members' own creative work: books, CDs, art and more.

## Schedule

Friday, June 23 (Optional)

MC: Jo Henwood

### 4.00pm Transformation from Cottage to Castle!

Let's transform our conference venue from a scruffy, dull suburban cottage into something magical and atmospheric – a suitable setting for our gathering.

Create fairy tale castles, cauldrons, and cottages from foam core, fluted cardboard with fabric, paint, Texta, which can be attached around the room with Blu Tack.

### 7.00pm Dinner

Let's celebrate the transformation with dinner at a nearby cafe or restaurant, or with take-out at the hall. This will be 'pay as you go' and is **not** included in the registration fee.

Saturday, June 24

Morning MC: Eliane Morel

### 9.30am Gather

### 10.00am Welcome

**Acknowledgement of Country** Terry Olsen

**Keynote: Power and Place in Fairy Tales**

Associate Professor Michelle Smith

### 11.30am Morning Tea

### 12.00pm Cottages, Castles and Cauldrons: A geography of the fairy tale

Dr Debra Phillips

**Rumpelstiltskin (Performance)** Michael Patterson

**Quiz: How well do you know fairy tales** MC, Eliane Morel

**Eating the Gingerbread Cottage: The rich history of Hansel and Gretel** Dr Kate Forsyth

### 1.30pm Lunch

## Schedule

Saturday, June 24

Afternoon MC: Alyssa Curtayne

2.30pm **Does the power of folklore survive a shift in place?**  
Erin-Claire Barrow  
**Panel: The Story Space**  
Bettina Nissen, Erin-Claire Barrow, Eliane Morel  
**Book launches of magical tales**  
Nataša Xerri, Kathryn Gossow, Serene Conneeley

4.00pm **AFTS 10<sup>th</sup> Birthday Party: Let there be cake!**



4.30pm to 6.00pm **Adapting fairy and folk tales for modern middle grade fiction** Samantha-Ellen Bound  
**From Cottage to Cauldron to Castle: A dramatic reading of an original tale** Heather Jones  
**My miniature enchantress's mansion: A virtual tour**  
Rachel le Rossignol  
**Album launch: 'Il était une fois' (Once upon a time)**  
Reilly McCarron

6.30pm **Dinner (Optional)**

Let's celebrate with dinner at a nearby cafe or restaurant.  
This will be 'pay as you go' and is **not** included in the registration fee.

## Schedule

Sunday, June 25

**Morning MC: Priti Modiyer**

9.30am **Gather**

10.00am **Dwarfs and Giants and Changelings: Oh My!**  
Katy Gerner  
**Lament: A fable, and a poetic activity with art**  
Lathalia Song  
**Jorinda and Jorindel (Performance)** Priti Modiyer

11.30am **Morning Tea**

12.00pm **Female-empowered sexuality in 17<sup>th</sup> century fairy tales by Charlotte-Rose de Caumont de la Force**  
Alyssa Curtayne  
**Dingo story tracing the corridor from Wollumbin/Mount Warning (NSW) to Mount Cougal (Qld)**  
Jonathon and Elizabeth Slottje  
**Betwixt and Between: Enchanted forests** Anne Levitch

1.30pm **Lunch**

**Afternoon MC: Bettina Nissen**

2.30pm **When 'North is Marked by Ice and Snow': The place of Britain and Europe in Australian and Japanese fairy tales**  
Dr Lucy Fraser, Dr Emerald King, Dr Masafumi Monden  
**Workshop: Edible Landscapes** Jo Henwood

3.45pm **Afternoon Tea**

4.15pm **AFTS Award Presentation**  
to 6.00pm **Rumpelstiltskin: The real story** Katy Gerner  
**Hansel and Gretel** Auslan storyteller Sue Jo Wright  
**A Moveable Feast: The kitchen** Laura Fulton  
**Thank you, and future AFTS events** Jo Henwood

6.30pm **Dinner (Optional)**

Let's celebrate with a 'pay as you go' dinner at a nearby cafe or restaurant.





## Setting the Scene

### Setting the Scene in Storytelling: A costume and props display Livonne Larkins

Setting the scene with costumes and props is vital in almost all forms of storytelling. It's an integral part of the story itself. To read a book, it is the descriptive prose that tells us, the audience, where and when the story is set and who the characters are. Costumes, props and lighting, to a large degree, do the same for visual storytelling. A costume says so much about a character, the era they live in, their social circumstances and whether they are the hero or villain of the piece. Props help to punctuate their story a bit more, and so much symbolism is used in costumes and props. Lighting sets the mood and suggests how the audience should feel.



One of the most useful tools in communicating through a narrative, a character's thoughts and nature, is costume. What the character is wearing says so much about them. Villains are often depicted in dark clothing to represent their dark or shadowy side. Similarly, we may describe someone good and decent as full of sunshine and light, and dress them accordingly. Colour is all important. A character might also appear immaculate if they are in control, but if they are more relaxed, so is their costume.

In the same way, props allow the storyteller to use symbolism to replace the need for words, and show the audience what is happening at that moment in time. They can also be placed into a scene as a visual prompt of particular associations and to encourage us to look deeper to find if there was something more the storyteller was trying to say.

I use photography to tell stories, so costumes, props and lighting are vital to capture the mood in one single frame. I have to convey the story without dialogue, without descriptive prose, without music reaching a crescendo to denote drama. The five elements I have at hand are background, subject, costumes, props and lighting, so these have to be as descriptive as I can make them which sometimes means that common generalisations are used.

### Harp music – creating a magical ambience Reilly McCarron

### Transformation from cottage to castle Jo Henwood and conference delegates

On Friday afternoon, we will transform our conference venue – a scruffy and dull suburban cottage – into something magical and atmospheric. Expect to create fairy tale castles, cauldrons and cottages from foam core, fluted cardboard and other materials, with the aid of fabric, paint and/or Texta.

## Saturday Sessions

10.30am

### **Cottage, Cauldron, Castle: Power and Place in Fairy Tales** **Keynote by Associate Professor Michelle Smith**

From the late nineteenth century, white settlers transplanted fairy tales into the southern hemisphere, situating fairies, giants, and witches alongside emus, kangaroos, and kiwis in bush settings. In this talk, I explore how early fairy tales published in Australia and New Zealand from the 1890s into the twentieth century imagine the environment. Motifs and characters of the European tale tradition are used to provide cultural explanations by which Australian and New Zealand child readers could understand the landscape through white settler colonialism.

Kate McCosh Clark's *A Southern Cross Fairy Tale* (1891), J.M. Whitfeld's *The Spirit of the Bush Fire and Other Australian Fairy Tales* (1898) and Blanche Vaillie's *Fairy Tales from New Zealand With Nature Notes* (1928) provide origin stories for natural landmarks and attempt to familiarise and sanitise the environment through the use of imported mythical figures such as fairies and gnomes.

In addition, Atha Westbury's *Australian Fairy Tales* (1897), and Hume Cook's *Australian Fairy Tales* (1925) imagine well-developed fairy cities in the most inhospitable parts of Australia, providing narratives of environmental conquest and First Nations erasure.

I use this history of fairy tale in the region as a backdrop for considering how contemporary Australian authors make subversive use of the genre – and, I contemplate how efforts to decolonise the study of fairy tales impacts on how we might think about Australian fairy tales from past to present.

12.00pm

### **Cottages, Castles, and Cauldrons: A geography of the fairy tale** **Dr Debra Phillips**

By using visual and text examples, I will address how fairy tales are dependent on their physical and social geographic context - the cottage, the castle and the cauldron – to situate and to drive the themes of the tale.

The cottage, castle or both represent social class dynamics, inclusive of mobility, while the cauldron represents the domestic sphere. As a subversive symbol, the cauldron is a repository of women's covert wisdom, and of their knowledge of physical and social geography. Contemporary understandings of the cauldron as a site of transformation conclude the presentation.

### **Rumpelstiltskin (Performance)** **Michael Patterson**



## Saturday Sessions

### **Eating the Gingerbread Cottage: The rich history of Hansel and Gretel**

**Dr Kate Forsyth**

'Hansel and Gretel' is a dark and gruesome tale of child abandonment, cannibalism, and murder, and yet it continues to be told and retold. Kate Forsyth follows a trail of breadcrumbs into the dark forest to examine the rich history of the tale, and to speculate why it continues to resonate so many centuries after it was first told.



2.30pm

### **Does the power of folklore survive a shift in place?**

**Erin-Claire Barrow**

What is the relationship between place and meaning in folklore and fairy tales? What happens when we take the stories out of a place, or when we take the place out of the stories? What is the role of place in the power of folklore and fairy tales to entertain, shape, thrill or frighten us?

An Australian perspective on retelling fairy tales and folklore for a modern audience, through a case study of fairy tale and folklore illustration and an exploration of the dangers of the Australian wilderness and the wilds of folklore.

### **Panel: The Story Space**

**Bettina Nissen (MC), Eliane Morel and Erin-Claire Barrow**

The Story Space is the place where fairy tales happen, the place beyond present time – 'Once upon a time' and 'in the land Far Far Away' - unconstrained by specific geography and nationhood.

How does the Story Space contain the listeners, the tellers and the tale across the centuries? When the story shifts with time and space how does the power dynamic change? How do the tellers and the writers navigate the human dilemmas beyond borders? And once the tale is told, how do we bring the listeners home safe?

### **Book launches of magical tales**

**Nataša Xerri, Serene Conneeley, Kathryn Gossow**

Join authors Nataša Xerri, Kathryn Gossow and Serene Conneeley as they share their inspirations for new books and show off the AFTS's enchanting anthology *South of the Sun: Australian Fairy Tales for the 21st Century*.

For Nataša Xerri, this will be *A Stranger's Tale*, illustrated by Adam Oehlers.

## Saturday Sessions

4.30pm

### **Adapting Fairy and Folktales for Modern Middle Grade Fiction**

**Samantha-Ellen Bound**

Fairy and folk tales published for children underwent sanitisation and bowdlerisation in the Victorian era, due largely to the enormous popularity of Andrew Lang's 'Fairy' books. But over a century later, what is appropriate for the modern middle grade reader? When we write for children now and draw from the rich history of fairy and folk stories – what do we include, adapt, leave out, while still honouring the fairy tale tradition?

Sam-Ellen, the author of the *Seven Wherewithal Way* series, will discuss:

- How to respectfully adapt creatures, tales, and beliefs from other countries and avoid cultural appropriation
- How to adapt, but not dumb down, the often adult themes and grim nature of traditional tales
- How the modern child can claim agency and power in unfamiliar landscapes (of both time and place) and how to navigate traditional power hierarchies with modern sensibilities.
- What is the modern child's Happily Ever After in fairy stories? How might it have shifted over the years?

### **From Cottage to Cauldron to Castle: A dramatic reading**

**Heather Jones**

A dramatic reading of a thousand-word, original fairy tale, with question and answer afterwards.

### **My Magical Miniature Enchantress's Mansion: A virtual tour**

**Rachel le Rossignol**

Finding herself unable to write during the pandemic, Rachel turned to a new creative project, creating a miniature enchantress's mansion.

This presentation will take you inside the 1:25 scale gothic mansion, using the wonders of digital technology and a 360 degree camera to give you a dolls' eye view of the magical koi pond bathroom, the museum of enchanted curiosities, a garden of beautiful (and sometimes deadly) plants and much more.

### **'Il était une fois': Album launch**

**Reilly McCarron**

*Il était une fois (Once upon a time)* is an album created as a complementary piece to the beautiful book *French Fairy Tales* by Sophie Masson and Lorena Carrington, published by Serenity Press. Many of Lorena's illustrations are drawn from photographs she took of French castles and will feature in my video.



## Sunday Sessions

10.00am

### **Dwarfs and Giants and Changelings: Oh my!** **Katy Gerner**

It's ironic that powerful fairy tale folk have powerless counterparts in Western history – in particular, dwarfs (little people), changelings (children believed to have been exchanged for fairies), and giants (people with giantism).

An analysis of fairy tales from Australia, Great Britain, Germany and Iceland will show where these characters lived (often in cottages or castles), how they behaved and how effective their powers were.

Learn how their real-life counterparts lived and died.

### **Lament: A Fable, and a poetic activity with art** **Lathalia Song**

My works are all about healing from grief and building identity, by representing nature and the experience of living. My poetic postcards and art works are hybrids of art, words and nature-inspired healing. Join me to play with everyday concepts and make them magical.



12.00pm

### **Female-empowered sexuality in the 17th century French fairy tales by Charlotte-Rose de Caumont de la Force** **Alyssa Curtayne**

Through words and wit, Charlotte-Rose found power, despite being denied both a 'true love' and her freedom in the time of King Louis XIV's court. Her biography, stories, and letters written about her, are a part of the lasting legacy that female writers have made to the fairy tale world we know today.

### **Dingo story that traces the corridor between Wollumbin/Mt Warning in NSW and Mt Coughal in Queensland** **Elizabeth and Jonathon Slottje**

The dingo has been viewed as a threat, from colonial settlement to this day, however this creation being adds another layer of spiritual understanding in stories handed down over millennia.

How the dingo's NSW-Qld corridor was created is explored through these stories, which change motifs and players, and travel between clans and tribes that mirror the gradient, contours, and features of the land.

Delegates are encouraged to engage with living on country from a First Nations perspective. Questions will be fielded, for audience members to think about and respond to at the end.



## Sunday Sessions

### **Betwixt and Between: Enchanted Forests**

**Anne Levitch**

Enchanted forests are sacred spaces that both hide and endanger. Isolated and separated from normal modes of social interaction, the sense of identity dissolves as fear and danger dominate. Disorientation in the forest challenges our self-understanding, and usual behaviour, opening the potential of self-scrutiny and possibility of new perspectives.

Before entering the art world, I worked as an architectural / interior designer fascinated by the power of place and environmental psychology. As a conceptual artist, having worked previously with contemporary agency in fairy tales, I am currently working on an installation based on the enchanted forest as place of power. I am exploring the intersections betwixt and between art and fairy tale where both operate as encoded metaphors with power to stimulate imagination, in turn, helping the deep transformative connection between the unconscious and conscious mind.



2.30pm

### **When 'North is Marked by Ice and Snow': The place of Britain and Europe in Australian and Japanese Fairy Tale texts**

**Panel with Dr Lucy Fraser (MC), Dr Masafumi Monden, Dr Emerald L. King**

Both Australia and Japan are prolific creators of visual and literary stories of the fantastic and fairy tale arts. Despite their distinct cultural and storytelling traditions, these works often share a common feature: a deep engagement with British and European geographies, mythologies, and fairy tales. In this panel, we compare Australian and Japanese fairy tale texts, particularly in genres of the fantastic, and the scholarly theories that respond to them.

Japan and Australia each have their own difficult histories around imperialism, colonialism, and environmental destruction. Japan, however, does not have the same intimate, troubled link with Britain as Australia. Why then, do many Japanese creators set their works in Britain and Europe, and engage with the fairy tale traditions of these locales?

With a focus on contemporary fairy tale works by Japanese women, ranging from literary fairy tale revisions by Yoko Ogawa to girls' manga and anime such as *Princess Tutu*, *The Tale of Princess Kaguya*, and *Belle*, we uncover some of the roots of such cross-cultural fascinations from Australia and Japan, addressing their problematic aspects as well as their power, positive reverberations, and critical possibilities.

## Sunday sessions

### Workshop: Edible Landscapes

**Jo Henwood and conference delegates**

Celebrate the Australian Fairy Tale Society's 10th birthday by creating and eating a fairy tale landscape of a known fairy tale or original Australian magical space.

To do this, we'll decorate cupcakes, shortbread, and/or biscuits, using marzipan, food dye, melted chocolate and/or lollies.



4.30pm

### Rumpelstiltskin, The Real Story: A dramatic reading

**Katy Gerner**

I always felt that the fairy tale *Rumpelstiltskin* was unfair and completely implausible. Why should the young woman choose to marry the king who had twice threatened to kill her? Surely the little manikin with magical powers who had saved her life by spinning straw into gold was the better choice?

The first part of my story is loosely based on the original versions of Rumpelstiltskin, except that I set the story in Australia; the king is a stock market king and the father a public relations expert; and it is not straw that is used but money that needs laundering.

The second part is a love scene where the thoroughly modern and sensible young woman argues why she wants to marry and have children with the little manikin and not the king.

The story has a happy ending, where the happy couple marry promptly and eventually have 12 children whose baptismal robes were always sewn with the finest gold threads.

### Hansel and Gretel: Performance

**Sue Jo Wright**

Experience an Australian sign language (Auslan) performance of fairy tale classic 'Hansel and Gretel'.

## Sunday sessions

### A Moveable Feast

Laura Fulton

Any good witch knows that the most powerful room in the house is the kitchen. It is a place of power in which we can transform the humblest produce of the earth into the grandest feast, welcome and warm loved ones, turn strangers into friends, even mend broken family ties. Perhaps this power is why the kitchen features in so many fairy tales around the world.

Many writers perform the almost magical dual role of both creative practitioner and domestic caregiver, in one form or many, compelled to orchestrate myriad mundane chores while keeping alive the flame of an imaginative spark until we can rush back – perhaps to a spot no greater than one cleared on the kitchen bench – and take up our creative work once more.

A Movable Feast considers the power of the kitchen, how it is portrayed in fairy tales, how we can harness the power of this domestic space for our own creative good and how we might sustain each other through the sharing of recipes and other ideas for fitting our creative work into the nooks and crannies of our domestic routine.





## AFTS Annual Award for Inspiration and Contribution to Australian Fairy Tale Culture

This annual award is judged according to a body of work that has enduring significance due to its originality, influence, beauty/quality, depth of insight and breadth of scope, and contribution to understanding Australian fairy tales.

While the nominee does not have to be a member of the AFTS, only AFTS members can nominate and vote. The winners' names are engraved on our permanent Award; a truly beautiful sculpture created by Spike Deane.

### Congratulations to our winner!

#### SHIRLEY WAY

**AFTS executive member, and 2020-2021 eZine editor**



Shirley co-organised the 2022 AFTS conference in Brisbane, and for this, conducted a series of video interviews with presenters and key AFTS members for our YouTube channel. Her varied contributions to 2020 and 2023 conferences include MC, admin skills, promotion, and graphic design; while also an active AFTS committee member and 2021-2022 eZine editor.

### And our much-appreciated 2023 Finalists!

#### SOPHIE MASSON OAM

**Award-winning writer, and 2015 AFTS keynote speaker**



Sophie's tales and passion for fairy tales have inspired art, music and readers around the world. This year, Sophie – with previous winner Lorena Carrington – launched a small indie publishing company, Pardalote Press, to get their magical stories and artworks out into the world. Sophie's book *French Fairy Tales*, illustrated by Lorena, also inspired musician Reilly McCarron to produce a CD, *Il était une fois* (Once upon a time). All three members are part of our *South of the Sun* anthology.

#### SPIKE DEANE

**Glass artist, and AFTS graphic designer (eZines, conferences)**



Australia's top – and indeed, only - fairy tale glass artist draws on narratives found in folk and fairy tales with a focus on themes of individual transformation, metamorphosis and the idea of becoming. Behind the scenes, Spike has created the graphic design for most AFTS conferences and eZines, been Ring Leader of the Canberra Fairy Tale Ring, co-ordinated AFTS social media, and contributed illustrations to our *South of the Sun* anthology.

## Presenter and Performer Bios A-Z



### ALYSSA CURTAYNE

*Explorations of female empowered sexuality in the stories of seventeenth century French fairy tale writer Charlotte-Rose de Caumont de la Force.*  
MC (Saturday afternoon)

In the AFTS web series *Salonline*, Alyssa Curtayne, Jo Henwood and Eliane Davis Morel, explore the 17<sup>th</sup> century Salonnières: Charlotte-Rose de Caumont de la Force, Henriette-Julie de Murat, and Baroness D’Aulnoy respectively. The salonnières’ history and biographies are now captured in an accompanying book available on Amazon.

Alyssa is also the Perth Ring Maiden and a board member of the Storytelling Guild of WA, with aspirations to be a fairy tale academic and quality storyteller.



### ANNE LEVITCH

*Betwixt and Between: Enchanted Forests*

With a long background in design of the built environment, Anne Levitch transitioned to conceptual art in 2016. Her artistic and curatorial practice centres on the visual representation of embedded cultural memory, of societal attitudes and their traces. Her work responds to what she sees as layered cultural, community, family, and personal scripts.

In her research, Anne engages with the philosophical, the psychological, and metaphysical influences of cultural heritage. She responds to these investigations with experimental 3D works, installations, drawing, print, photographic and video works. She is actively involved in exploring the unseen, in making it more visible.



### BETTINA NISSEN

*Panel: The Story Space, with Eliane Morel, Erin-Claire Barrow*  
MC (Sunday afternoon)

Bettina Nissen has been a storyteller for over 40 years working in the field of Early Literacy in libraries, schools, and community organisations.

Her training is in Librarianship and Social Sciences. As a storyteller, Bettina loves to tell old folk and fairy tales from her Western European heritage. She plays with rhymes and songs and stories to bring these tales alive in a contemporary setting. For many years Bettina took these stories and rhymes to community arts projects in playgrounds to detention centres, Neighbourhood Houses and respite care centres.

Currently Bettina coordinates Paint Dbay REaD, a volunteer-led early literacy project, in Deception Bay, Queensland. She is also collaborating on the “4017 Flood Stories” project in Sandgate, with fellow storyteller, Anne E Stewart, and the Sandbag Community Centre.



### **DEBRA PHILLIPS**

*Cottages, Castles and Cauldrons: A geography of the fairy tale*

Dr Debra J. Phillips is an Education lecturer for Australian Catholic University with a specialisation in teachers' mental health. Her PhD, and previous Honours' Master degree used fairy tales to explore lived and imagined narratives.

Debra is a practising artist having had solo exhibitions and leads a community team to create public art installations; and is an inaugural member of AFTS.



### **ELIANE MOREL**

*Panel: The Story Space, with Bettina Nissen (MC) and Erin-Claire Barrow MC (Saturday morning)*

Eliane Morel is a writer, actor, singer and producer, who studied voice at the Canberra School of Music, has a BA (Hons) in Theatre Studies (UNSW) and a Diploma in Playwriting (NIDA).

She is best known to AFTS through her self-devised award-winning show *Disenchanted: A Cabaret of Twisted Fairy Tales* and through her collaboration with Jo Henwood and Alyssa Curtayne on *Salonline*, a web series about 17th century French Salonnieres/Fairy Tale writers.



### **ELIZABETH SLOTTJE**

*Dingo story that traces the corridor between Wollumbin/Mt Warning, NSW, and Mt Cougal, Qld.  
(With Jonathon Slottje)*

My research promotes narrative as a method and practice, with stories central to telling culture/s that connect identity with place. I have been working with my Gubbi Gubbi partner Jonathon Slottje since 1995 on a business that has established a new product on the Australian market as well as export.

I qualified with a Bachelor of Music (Hons) followed by a Doctorate at Western Sydney University. Prior to commencing academic music studies in 2000, I conducted research for local government, and worked in probation and parole.

As a teacher, I prepared mature-age students for tertiary education, and worked with children in institutional care. I have worked in remote Aboriginal communities and developed training programs. I have instigated and conducted community choirs, and my academic research has focused on community cultural practice and how this creative activity impacts on personal and social health and well-being.



### **EMERALD L. KING**

*When "North is Marked by Ice and Snow": The Place of Britain and Europe in Australian and Japanese Fairy Tale Texts  
A panel with Lucy Fraser and Masafumi Monden*

Interested in most things dark and twisty, Dr Emerald King lectures humanities at University of Tasmania, and researches costume representation in anime and manga, violence in text, and cosplay in Japan and Australia. Her most recent publication looks at costumes in Inuyasha as a spin on the trope of girls lost in the woods, wearing red.



### **ERIN-CLAIRE BARROW**

*Does the power of folklore survive a shift in place?*

*Panel: The Story Space, with Bettina Nissen (MC) and Eliane Morel*

Erin-Claire is an author and illustrator whose work focuses on exploring, retelling, and subverting traditional fairy tales and folklore.



### **HEATHER JONES**

*From Cottage to Cauldron to Castle (A dramatic reading)*

Heather is a published author of over 100 ESL textbooks, one self-help text book on teaching her son how to communicate ([Talk to Me: Conversational Strategies for Parents of Children with Autism or Speech and Language Impairments](#)) and two award winning one-act plays. At present, she is involved with screenwriting. She has one short film that is in post-production; one film in pre-production; and another film with a director.



### **JO HENWOOD**

*Workshops: Edible Landscapes, and Transform our Cottage to a Castle Conference Co-organiser*

Jo Henwood is always telling stories. As a Tour Guide and Education Officer, she leads tours in many heritage sites around Sydney and Windsor, including women's history tours.

She is an accredited storyteller with Australian Storytellers, an accredited Professional Guide with the Institute of Australian Tour Guides, and President of the Australian Fairy Tale Society. Jo is a museum theatre creative, workshop leader and public speaker on literature, history, creative writing, intangible culture, and storytelling.

Jo's qualifications include BA (Library Science), Tour Guiding Cert III, Grad Dip Museum Studies, Grad Cert Gifted Ed, and Master of Cultural Heritage.



### **JONATHON SLOTTJE**

*Dingo story that traces the corridor between Wollumbin also known as Mt Warning in NSW and Mt Cougal in Queensland. (With Elizabeth Slottje)*

I was born in Brisbane and lived in Wolvi on the Sunshine Coast with my mother, her mother and my Gubbi Gubbi great grandmother who was a renowned bush midwife. In the 1970s, I moved to New Zealand with my first wife, where my four sons were born. There, I believed my children would be at less risk of the racism I had experienced in my country of birth. After my marriage broke up in the 1980s, I lost contact with my children. I met my current wife Elizabeth in Brisbane in 1992, when I also reconnected with my grown sons. Elizabeth and I began the Tyre Shield business that we still conduct today.

I was awarded a scholarship with the Wheeler Centre's Next Chapter program and was chosen to present my story at the Sydney Writer's Festival in 2021. I am currently completing this manuscript for publication. <https://www.wheelercentre.com/people/jonathon-slottje/>



### **KATE FORSYTH**

*Eating the Gingerbread Cottage: The rich history of 'Hansel and Gretel'*

Dr Kate Forsyth is an award-winning author, poet, and storyteller. Her most recent novel is *The Crimson Thread*, a reimagining of 'The Minotaur in the Labyrinth' myth set in Crete during the Nazi invasion and occupation of World War II.

Other historical novels include *Beauty in Thorns*, a reimagining of 'Sleeping Beauty' told in the voices of four women of the Pre-Raphaelite circle of artists and poets; *The Wild Girl*, the story of the forbidden romance behind the Grimm brothers' fairy tales which was named Most Memorable Love Story of 2013; and *Bitter Greens*, a retelling of 'Rapunzel' which won the 2015 American Library Association award for Best Historical Fiction.



### **KATHRYN GOSSOW**

*Book launches: Magical Tales (with Serene Conneeley, Nataša Xerri)*

Kathryn Gossow has been writing and publishing short and flash fiction in a variety of genres since 2006. Her first novel is Aurelias short-listed *Cassandra*, a mythic fiction retelling. Her second book, *The Dark Poet* is a collection of gritty short stories about the dangers of charismatic men. In real-life Kathryn loves many things: jonquils, decaying buildings, sarsaparilla, lemon curd, cold winds, warm spring days, music festivals – and True Crime. From this obsession, of the ordinariness of life meeting the extraordinary of crime, springs her third book; a small-town thriller, *Taking Baby for a Walk*.

Kathryn also co-edited AFTS anthology, *South of the Sun: Australian Fairy Tales for the 21st Century*, and is a keen explorer of fairy tales. She adores flash fiction and has several short stories out in the world. [www.kathryngossow.net.au](http://www.kathryngossow.net.au)



### **KATY GERNER**

*Dwarfs and Giants and Changelings: Oh my!*  
*Rumpelstiltskin: The real story (Dramatic reading)*

Katy is a disability support teacher for TAFE with a passionate interest in the portrayal of disabilities in literature. She is planning a thesis on the stereotyping of disabilities in literature, which she hopes will establish how and why perceptions about disability were modified, and their impact on personal, professional, familial and cultural behaviours.

Katy has written 20 books and collaborated on four on topics for the Australian Civics and Citizenship curriculum for Macmillan Education – and she has recently edited and contributed to a chap book which was published by ginninderra press.

Her qualifications include a Diploma in Dramatic Art, Bachelor of Arts in Journalism, a Graduate Diploma in Adult Education (Basic Education), a Graduate Certificate in Applied Linguistics, a Master of Education (Special Education) and a Master of Education (Support Teaching).



### **LATHALIA SONG**

*Lament: A fable, and a poetic activity with art*

Lathalia Song is a teaching artist, writer, advocate. Previously an editor, designer and copywriter for various design agencies, her work appears in Streetcake Magazine, Harpy Hybrid Review, Levatio, The Minison Project, Lothlorien Poetry Journal, Curio Gallery and Authora.

Currently, she is Westwords Writer in Residence and Westwords Academy writer, and an editor for Authora Australis: <https://www.authora.net>

Lathalia shares the joy of creativity each year at heffalumpdesign.com; abstracting ink designs with screen-printing and poetic fables at <https://www.flywaterleafight.com.au/>  
Twitter: Hope Song @flywaterleaf, Instagram: lathaliahopesong.



### **LAURA FULTON**

*A moveable feast: The kitchen*

Australian/American Laura Fulton is a novelist, memoirist, essayist and teacher. Born in the Mississippi delta region, she grew up in the Ozarks of Arkansas and now writes from Wurundjeri land on the outskirts of Melbourne.

A former columnist, staff writer, ghost writer and project writer, Laura has published commercial books and articles in the US, the UAE and Australia. Her interests include travel, watching stand-up comedy and live theatre, reading, writing and walking her little dog. Her work often considers themes of hope, strength, resilience, beauty within the mundane and the triumph of tiny heroes.  
[www.laurafulton.org](http://www.laurafulton.org)



### **LIVONNE LARKINS**

*Display: Setting the Scene in Storytelling*

Having always experimented in art, mosaics, photography and writing, it was anything connected to fairy tales that held me captivated. Even as an adult, I would find myself transported to another world whenever I read or watched a retelling of one.

I've always loved being creative but had other responsibilities, so when I reached 50 years of age, the yearning to seriously create could no longer be ignored and I enrolled in an introduction to Fine Arts at NADC. I followed that up with Diploma of Photography and began to tell my own story through the safety of fantasy. To set the storybook scenes, I started creating props and costumes which I am now exploring as their own art form using upcycled products.

This has allowed me to combine my love of photography, re-purposing, theatre, mythology, history and storytelling. I am a passionate advocate of de-stigmatising mental illness and domestic violence, and my work is often based on these and other social issues. I feel it is important to hear a variety of voices to make the change the world needs and art has become my voice, following years of being silenced.



### LUCY FRASER

*When “North is Marked by Ice and Snow”: The Place of Britain and Europe in Australian and Japanese Fairy Tale Texts*

*– A panel with Masafumi Monden and Emerald L. King*

Dr Lucy Fraser is Senior Lecturer in Japanese at The University of Queensland. She researches fairy tales, animals, and gender in literature and popular culture in Japanese and English. She is the author of *The Pleasures of Metamorphosis: Japanese and English Fairy Tale Transformations* of “The Little Mermaid” (Wayne State UP, 2017).



### MASAFUMI MONDEN

*When “North is Marked by Ice and Snow”: The Place of Britain and Europe in Australian and Japanese Fairy Tale Texts*

*– A panel with Lucy Fraser and Emerald L. King*

Dr Masafumi Monden is a Lecturer in Japanese Studies specialising in Japan. He writes and teaches on modern Japanese cultural history, fashion, art and popular culture, gender studies, and Japanese language. He is the author of *Japanese Fashion Cultures: Dress and Gender in Contemporary Japan* (2015).



### MICHAEL PATTERSON

*Rumpelstiltskin (Performance)*

Michael’s is an interesting background. Ask him about his time living in Japan or Bangladesh; his time as a university lecturer, as a disability advocate, his time in the military, vipassana meditation in India, his clowning course in San Francisco, bushwalks in Tasmania, his one and only caving expedition, his commerce degree and MBA, trekking in the foothills of the Himalayas, his storytelling, hot yoga in short shorts, riding a motorbike across the Nullabor, keeping bees, living with a mother with mental illness, volunteer work with refugees, ESL teaching, performing as a magician, working with children. Those smile lines are there for nothing!



### MICHELLE SMITH

*Keynote – ‘Cottage, Cauldron, Caste: Power and Place in Fairy Tales’*

Associate Professor Michelle J. Smith is a Senior Lecturer in Literary Studies at Monash University, where she teaches fairy tales and children’s literature.

She has published research on Australian fairy tales and “Beauty and the Beast” in the Victorian era, as well as guest-editing an issue of *Marvels & Tales*. Michelle is currently writing chapters about fairy tales in Australia, New Zealand and the Pacific for *The Routledge Companion to Fairy Tales* and *The Cambridge History of Children’s Literature in English*.

She is the author of three academic books and six edited collections on children’s literature and Victorian literature. Two further co-edited books will be published in the coming year: *Literary Cultures and Nineteenth-Century Childhoods* (Palgrave) and *The Edinburgh History of Children’s Periodicals*, for which she has written a chapter on fairy tales in *St. Nicholas* magazine.



### **NATAŠA XERRI**

*Magical Tales: Book launches with Serene Conneeley, Kathryn Gossow*

Nataša Xerri is an Australian writer and the author of *A Stranger's Tale*, illustrated by Adam Oehlers.

In this folkloric tale, a man known only as the Stranger finds his way to another world and embarks on a journey to take back what he has lost. Watched with growing interest by ancient celestial beings, he faces a different challenge at every turn and each one more tempting than the last. Can he resist the temptations, or will the Four Winds sway his heart with bribes cloaked as gifts?

When she's not reading or writing, she's probably drinking coffee and thinking about both. Nataša enjoys discovering new fairy tales, spending time in her garden, and, most of all, hanging out with her son Hunter.



### **PRITI MODIYER**

*Jorinda and Jorindel (Performance)*  
*MC (Sunday morning)*

Priti Modiyer is described as an enthusiastic, engaging storyteller, who feels that besides the joy and healing that they create, stories have the wonderful side-effect of inspiring change.

Priti tells stories in her leadership and empowerment workshops, in libraries, in schools, at storytelling festivals, in her keynotes, and really, wherever you'll give her a chance to get started which, these days, is very often online.

Priti is a Certified Coach, a Doctor in Naturopathy, Certified in 'Training and Development', a certified Firewalk Instructor, and has a bunch of traditional degrees in management and accounting that she sometimes uses to beef up her resume.



### **RACHEL LE ROSSIGNOL**

*My magical miniature enchantress's mansion: A virtual tour*

Rachel Nightingale is an award-winning playwright whose works have been performed in Australia, New Zealand and the Philippines.

She is co-author of *Mandala: Journeys Within the Circle*, and author of the *Tales of Tarya* series, published by Odyssey Books. Through beloved characters, Harlequin, Columbine and Pierrot, the series explores the magic and power of creative arts. Her next release, *Raluana Lane* (published by Next Chapter) is a novel based on the true story of her grandparent's experiences during the Japanese invasion of Papua New Guinea during World War II.

Rachel's extensive theatre experience includes co-writing and performing on the popular *Murder on the Puffing Billy Express* steam train dinner and show.

With social work, education and editing qualifications, and a doctorate in professional writing, she enjoys teaching students of all ages, worldwide. In her spare time, she is a pin-cushion to a Devon Rex, a chew toy for some crazy chihuahuas, and a craft-a-holic. Being on the autism spectrum, Rachel understands what it's like to be different, and embraces diversity and acceptance.





### **REILLY McCARRON**

*Album launch: 'Il était une fois' (Once upon a time)*

Reilly McCarron is a composer, musician, singer, writer, and folklorist with a love of fairy tales. In 2013, she co-founded The Australian Fairy Tale Society with Jo Henwood. She has a Graduate Diploma in Australian Folklife through Curtin University. Reilly has composed music for a wonderful selection of projects by Australian authors and illustrators.

Her debut solo album *Il était une fois* was created as a complementary piece to the book of French Fairy Tales written by Sophie Masson, illustrated by Lorena Carrington, and published by Serenity Press. It features spoken word and singing by Cathy Abadie. Reilly is currently writing an EP and double album called 'Golden Orb'.



### **SAMATHA-ELLEN BOUND**

*Adapting Fairy and Folk Tales for Modern Middle Grade Fiction*

Samantha-Elle Bound is a writer, children's author, and podcast host. From humble beginnings as an eight-year-old writing fairy tale rip-offs, she now has many years experience working with books – as a bookseller, reviewer, editor, production and marketing coordinator, and in education.

A huge supporter of #LoveOzMG, Sam-Elle has been published in literary journals and shortlisted for numerous short story awards. She was shortlisted for the Vogel Prize in 2018 and been a recipient of a May Gibbs Creative Time Fellowship.

She is the author of modern fable *What the Raven Saw*, junior series *Silver Shoes*, and the folklore-inspired epic fantasy series *Seven Wherewithal Way*. The first book was named QBD Children's Book of the Year and a CBCA Notable Book. Sam-Elle is the host and producer of KidLit Classics, a podcast that celebrates classic children's literature.



### **SERENE CONNEELEY**

*Book launches: Magical Tales (with Nataša Xerri, Kathryn Gossow)  
Conference Co-organiser*

Serene Conneeley is an Australian writer, witch and faery tale lover living on Gadigal Country, with a fascination for history, travel, ritual and the myth and magic of ancient places and cultures. She is the author of the *Into the Mists* and *Into the Storm* trilogies, original faery tales *The Swan Maiden* and *The Snow Queen's Daughter*, non-fiction books *Faery Magic*, *Mermaid Magic* and *Witchy Magic*, and the enchanting oracle deck *Practical Magic*.



### **SUE JO WRIGHT**

*Hansel and Gretel, performed in Auslan (Australian sign language)*

Sue Jo Wright attained a Diploma of Visual Arts at TAFE NSW - St George, Fine Arts, which included Arts Administration (Community Arts and Cultural Development).

Sue Jo is an artist working primarily with photography and mixed media, exploring different themes and perspectives through Auslan (Australian Sign Language). This creative process offers the wider world a glimpse into her private world within the Deaf community.

Since 2019, Sue Jo has worked as an arts and theatre consultant with a vision to reduce barriers experienced by deaf and hard of hearing people from accessing artworks and performances. She is also a Creative Director of Handshapes, an organisation that hosts Deaf-led art workshops for Deaf adults, people who are hard of hearing, Children of Deaf Adults (CODAs) and Auslan students.



### **TERRY OLSEN**

Acknowledgement of Country

Terry Olsen is a proud Annaiwaan and Gamilaroi man from the freshwater country of northern NSW, who grew up and was educated in Queensland.

His work in education, since 1991, spans Toowoomba and Sydney, inclusive of TAFE (Aboriginal programs development), University of Technology Sydney (student services officer), and the national Native Title Tribunal.

In 1997, Terry joined Ngaru dance company, and began his own business as a cultural educator and performer. This led to work at the 2000 Sydney Olympics, tours across NSW and Qld, and with schools and kindergartens.





# Special Thanks!

## Assessment Panel

**Allana Christie** (NSW) is fascinated by the connections between the arts and spirituality, and with Michael Patterson is co-responsible for the dynamic creative development of 'Mr Bamboozle': <https://bamboozleandcompany.com.au>

**Bettina Nissen** (Queensland) is a storyteller with over forty years of experience working in the field of Early Literacy in libraries, schools, and community organisations. She loves to tell old folk and fairy tales from her Western European heritage.

**Dr Robyn Floyd** (Victoria) won the 2019 Australian Fairy Tale Society Award. Robyn is an expert on Australian fairy tales, exploring the history and impact of their publication, with her PhD thesis and blog, Early Australian Fairy Tales: <https://robynelainefloyd.blogspot.com/>

## Conference Artwork

**Dr Debra J. Phillips** is an Australian Catholic University lecturer, who specialises in teachers' mental health, and how fairy tales can be used to explore lived and imagined narratives. She is a practising artist having had solo exhibitions and leads a community team to create public art installations; and is an inaugural member of AFTS. <https://grimmart.weebly.com/grimm-art.html>

## Graphic Art and PR

**Shirley Way** is a founding member of the Australian Fairy Tale Society, a former president of the Queensland Storytelling Guild, and a current member of South Burnett Arts. The passionate arts advocate is also the Local News Director for Queensland's Resonate Regional Radio Network.

## IT Support

**Kathy Smart** created the world's first full length, fully voiced, fully interactive English children's storybook based on *The Frog King* or *Iron Henry* by the Brothers Grimm. She has both a Masters in Creative Writing and an advanced Diploma in Game Design and Production.

## Venue

**Karen Craigie OAM** created **Prosper Project Australia** in 2014 to provide disadvantaged families with the resources they need to thrive and prosper. Karen, on behalf of Prosper, has generously made the Campsie Cottage available to us free of charge as a way of supporting our own community-building and cultural investment.

Thank you, Karen!



[www.australianfairytalesociety.org](http://www.australianfairytalesociety.org)

## Australian Fairy Tale Society (AFTS)

is a national non-profit charity.

Our aim is to encourage academics, performers, creatives and enthusiasts from around the country to conserve, create, converse and share all things fairy tale.

We offer a national website, annual conferences, a growing number of state-based or local Fairy Tale Rings, and an option for passion projects.

All are welcome.

## 2023 Sydney Conference - Feedback

**How was your 2023 conference?**

Our [Feedback Form](#) is open until 6pm on Sunday, July 2, 2023.

AGM: July 4, 7.30pm (Zoom)

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## Fairy Tale Rings

The Fairy Tale Rings are the circle of life for our Society, keeping us connected at a local level. Each Ring, currently in Adelaide, Brisbane, Canberra, Illawarra, Sydney, Victoria and online (Magic Mirror), gather to investigate our five fairy tales each year, as a type of book club for fairy tales.

One of the delights of the Fairy Tale Rings is just how diverse they are, each having their own personality and focus.

Want to join or start a Fairy Tale Ring? Contact Jo at [austfairytales@gmail.com](mailto:austfairytales@gmail.com)

## eZine - a membership perk!

Our eZine showcases our members' talents – poetry, fiction, interviews, news, illustrations and photography! We look forward to your contributions.

## 2024 Conference - Host/s needed!

Would you and your friends love to host our next conference?  
Let us know at [austfairytales@gmail.com](mailto:austfairytales@gmail.com) by August 31, 2023.