

# WAG Digest

Volume 9, Issue 4

July—August 2018

## WAG Speaker Series

**Date: August 12**

**Time: 2:30 PM - 4:00 PM**



We are pleased to announce that the August WAG Speaker series will be presented by the Youth Poet Laureate of Houston, Texas, [Rukmini Kalamangalam](#). [Rukmini](#) will discuss the similarities between prose and poetry and illustrate how a writer of prose can transition to poetry by eliminating filler words, using metaphors, etc. She has been writing and per-

forming since childhood: poetry, short stories, and creative non-fiction.

Kalamangalam is a graduate of Carnegie Vanguard High School and a current freshman at Emory University.

Prior to her induction as Houston's Youth Poet Laureate (2017-2018), she was on Houston's youth slam poetry team, Meta-Four Houston. In 2018, she was named Youth Poet Laureate of the Southwest and a National Youth Poet Laureate Ambassador.

Her poem "After Harvey" was set to music by the Houston Grand Opera. She has been published by the Houston Chronicle, ABC 13 Vi-

sions, Houston Public Media, Mutabilis Press, and The Apprentice Writer. She has been recognized nationally by Scholastic Writing Awards.

Reminder - The WAG Speaker Series is held at the Millhopper Library, 3145 NW 43rd Street, Gainesville at 2:30 pm. The regular WAG monthly meetings are free and open to the public. Parking is a problem, so come early. You are welcome to park one block south at the Florida Credit Union.



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## WAG Brags



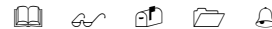
### Thornebrook Art Festival

**October 13, 10:00 AM - October 14, 5:00 PM**

Books by WAG members will be sold at the Art Festival at Thornebrook, October 13-14. WAG's booth, #128, will be in the same spot as last year, facing NW 43rd Street.

The festival features music, food, and the works of about 130 artists, including writers. Mark your calendar now so you won't miss this fun event!

Members interested in participating should contact [Jess Elliott](mailto:jesspbr@hotmail.com), ([jesspbr@hotmail.com](mailto:jesspbr@hotmail.com)) who is coordinating the book sale. WAG authors wishing to have their books displayed and sold in the booth must agree to work at least one shift and be willing to assist with set up and take down if needed.



### Digital Marketing Strategy August 4, 1:00 PM - 3:00 PM

Award winning author, [Mohana Rajakumar](#), will present a seminar on Digital Marketing Strategy at the WAG Marketing Coalition meeting August 4, 2018.

Note that this meeting will be held at the Cone Park Branch Library, 2801 E. University Ave., Gainesville, FL, 32641.

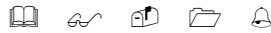
In this informative session, Mohana will take attendees through the ins and outs of various platforms such as Facebook Ads, Google AdWords, sponsored Instagram posts and the questions to ask yourself while designing a marketing strategy for your book(s).

Members of the Marketing Coalition meet monthly to discuss and share successful marketing ideas and strategies for their books. If you are a WAG member interested in selling more books, we invite you to attend a meeting to see what it's all about.



## WAG Brags

Congratulations to WAG Member **Mallory O'Connor**. Her book *Tributaries* has been given a President's Award by the Florida Authors and Publishers Association. More details to follow.



**2018-2019 Local Author Series for September and October 2018**  
**We are very excited to say that the Local Author Series has been continued at the Alachua County Library.**

WAG's Local Author Series in partnership with the Alachua County District Library kicks off its new season with two readings in September, one for adults and one for children, and continues from October through May of 2019. Here are the readings for September and October.

**Sunday September 23, 2018 2:30 PM in the Story Woods room in the Children's Department of Library Headquarters**

Children's book author **Karen Porter** will read from *Anne and Amy's Anger*, the latest book in her Emotatude series designed to help children understand and deal with their emotions. So, bring your children and grandchildren.

***Anne and Amy's Anger*** is an imaginative tale that shows how two children honor their feelings and decide what to do with the anger they feel. You will see Ann and Amy allow their emotions to guide their actions, while they give themselves time to decide what to do. Dr. Kich, an imaginary 'Emotatude' doctor, helps these children do this.

Dr. Kich shares his research on Emotatudes to help Anne and Amy build awareness, acceptance, and power in their lives. He explains how Emotatudes are little vibratory beings that display what emotions look like, sound like, and act like. Amy and Anne are shown how Emotatudology gives our feelings names and even paint pictures of what they look like. They are not asked to control how many emotional experiences they have. Instead Dr. Kich helps them control how they deal with their anger. Read this book to find out how Dr. Kich intervenes to bring productive action into a situation filled with anger. The book "Anne and Amy's Anger" explains how anger can be used in powerful ways. It is one of the many Emotatude books that help us deal with our feelings.

**Karen White Porter M.Ed. NBCT** is a Director of Loga Springs Academy Homeschool Cooperative and a Nationally Board Certified Teacher.





## WAG Brags

**Sunday September 30, 2018 2:30 PM in Meeting Room A of Library Headquarters**

**Arthur Crummer** will read passages and poetry, and perform songs written by characters in his new novel *Floating Island*, a metafictional mystery set in an area similar to Paynes Prairie.

### ***Floating Island***

Paul Bradley's life is adrift. Disturbing rumors compel him to canoe onto his beloved Lake Lacuna. He capsizes near a floating island and sleeps free of mosquitoes under a layer of sand beside a misty Florida swamp. At dawn the island is gone.

Two weeks later his wife disappears. Blood-soaked parts of her shredded clothes float in Lacuna's tannic, gator-infested waters. But things aren't as they seem: strange encounters, under surveillance, disappearing journals. And then the phone rings.



**Arthur Crummer**, second president of Writers Alliance (WritersAlliance.org), was published in the first edition of the literary magazine *Bacopa*, twice selected in the Hippodrome's monologue competitions. Art has published novels *Wrestling God* and *Floating Island*, songs, poetry chapbooks, and was awarded the Edward Flemming, Jr. award in 2008. He performs music with his readings.



## WAG Brags

**Sunday October 28, 2018 2:30 PM in Meeting Room A of Library Headquarters**

Just in time for Halloween, author **J. Elliott** will read from and discuss her latest book of paranormal stories, *Tales From Kensington & Other Macabre & Unsettling Offerings*.

*Tales From Kensington & Other Macabre & Unsettling Offerings* is a collection of spooky stories, sometimes amusing, assuredly disquieting. Join a group of college kids telling ghost stories on Halloween night. Follow a famous photographer to an NPR-like radio interview. Why won't he answer the big question: why did he give up photography? A long-vacant home in a historic district is finally purchased. The owners plan to open a candy store. How sweet. What could be better? Nurses in a hospital notice some unusual qualities about some of the patients...Haunted houses, haunted people.

**J. Elliott** is an artist and author living in Alachua, Florida. *Tales From Kensington* is her second collection of ghost stories following *Ghost Lite*. She is working on a humorous women's fiction series, the "Haint Blue, Adventures Along the Way" books set in High Springs, Florida.

The author notes that this is adult fiction and suggests the appropriate age is 17+.





# A Writer's Guide to Permissions and Fair Use

## by Jane Friedman

Whenever you decide to directly quote, excerpt, or reproduce someone else's work in your own—whether that's a book, blog, magazine article, or something else—you have to consider, for each use, whether or not it's necessary to seek explicit, legal permission from the work's creator or owner.

Unfortunately, quoting or excerpting someone else's work falls into one of the grayest areas of copyright law. There is no *legal* rule stipulating what quantity is OK to use without seeking permission from the owner or creator of the material. Major legal battles have been fought over this question, but there is still no black-and-white rule.

For understandable reasons, you might be seeking a “rule” to apply to reduce your risk or reduce time spent worrying about it. Probably the biggest “rule” that you'll find—if you're searching online or asking around—is: “Ask explicit permission for everything beyond X.”

What constitutes “X” depends on whom you ask. Some people say 300 words. Some say one line. Some say 10% of the word count.

But any rules you find are based on a general institutional guideline or a person's experience, as well as their overall comfort level with the risk involved in directly quoting and excerpting work. That's why opinions and guidelines vary so much. Furthermore, each and every instance of quoting/excerpting the same work may have a different answer as to whether you need permission.

So there is no one rule you can apply, only principles. So I hope to provide some clarity on those principles in this post.

### When do you NOT need to seek permission?

You do not need to seek permission for work that's in the public domain. This isn't always a simple matter to determine, but any work published before 1923 is in the public domain. Some works published after 1923 are also in the public domain. ([Read this guide from Stanford about how to determine if a work is in the public domain.](https://fairuse.stanford.edu/overview/public-domain/welcome/) <https://fairuse.stanford.edu/overview/public-domain/welcome/>)

You also do not need to seek permission when you're simply mentioning the title or author of a work. It's like citing a fact. Any time you state unadorned facts—like a list of the 50 states in the United States—you are not infringing on anyone's copyright.

It's also fine to link to something online from your website, blog, or publication. Linking does not require permission.

Finally, if your use falls within “fair use,” you do not need permission. This is where we enter the trickiest area of all when it comes to permissions.

### What constitutes “fair use” and thus doesn't require permission?

There are four criteria for determining fair use, which sounds tidy, but it's not. These criteria are vague and open to interpretation. Ultimately, when disagreement arises over what constitutes fair use, it's up to the courts to make a decision.

The four criteria are:

1. **The purpose and character of the use.** For example, a distinction is often made between commercial and not-for-profit/educational use. If the purpose of your work is commercial (to make money), that doesn't mean you're suddenly in violation of fair use. But it makes your case less sympathetic if you're borrowing a lot of someone else's work to prop up your own commercial venture.
2. **The nature of the copyrighted work.** Facts cannot be copyrighted. More creative or imaginative works generally get the strongest protection.
3. **The amount and substantiality of the portion used in relation to the entire quoted work.** The law does not offer any percentage or word count here that we can go by. That's because if the portion quoted is considered the most valuable part of the work, you may be violating fair use. That said, most publishers' guidelines for authors offer a rule of thumb; at the publisher I worked at, that guideline was 200-300 words from a book-length work.

## A Writer's Guide to Permissions and Fair Use (Con't)

4. **The effect of the use on the potential market for or value of the quoted work.** If your use of the original work affects the likelihood that people will buy the original work, you can be in violation of fair use. That is: If you quote the material extensively, or in a way that the original source would no longer be required, then you're possibly affecting the market for the quoted work. (Don't confuse this criteria with the purpose of reviews or criticism. If a negative review would dissuade people from buying the source, this is not related to the fair use discussion in this post.)

To further explore what these four criteria mean in practice, be sure to read this excellent article by attorney Howard Zaharoff that originally appeared in Writer's Digest magazine: ("[A Writers' Guide to Fair Use.](http://www.mbbp.com/news/writers-guide-to-fair-use)" <http://www.mbbp.com/news/writers-guide-to-fair-use> )

In practice, if you're only quoting a few lines from a full-length book, you are most likely within fair use guidelines, and do not need to seek permission. But understand this is a gray area, and every case is different.

### When should you seek permission?

If you use someone's copyrighted material in such a way that it might not be considered fair use, then you should ask for explicit permission. *Remember that crediting the source does not remove the obligation to seek permission.* It is expected that you always credit your source regardless of fair use; otherwise, you are plagiarizing.

To seek permission means contacting the copyright owner of the work (or their publisher or agent), and requesting permission to use the work. Most publishers have a formal process that requires a signed contract. Often, you are charged a fee for the use, anywhere from a few dollars to thousands of dollars. I've written a separate post explaining [the process for seeking permissions, with a sample request form.](https://www.janefriedman.com/sample-permission-letter/) (<https://www.janefriedman.com/sample-permission-letter/>)

But there is an unfortunate Catch-22 here. Once you start asking for permission—to reduce your risk—that gives the creator/owner of the work the opportunity to ask for money or refuse to give permission, *even in cases where the use would actually be considered fair.* So you can get taken advantage of if you're overly cautious.

### How to avoid the necessity of seeking permission

The best way to avoid seeking permission is to not quote or excerpt another person's copyrighted work. Some believe that paraphrasing or summarizing the original—rather than quoting it—can get you off the hook, and in some cases, this may be acceptable. But be aware you can still be found in violation of fair use, and guilty of copyright infringement, when paraphrasing.

You can also try to restrict yourself to using work that is licensed and available under Creative Commons—which does not require you to seek permission if your use abides

**Remember that  
crediting the  
source does not  
remove the  
obligation to  
seek  
permission.**

Continued Next Page

## A Writer's Guide to Permissions and Fair Use (Con't)

by certain guidelines. ([Learn more about Creative Commons. https://creativecommons.org/](https://creativecommons.org/) )

**What about using work from websites, blogs, or in other digital mediums?**

The same rules apply to work published online as in more formal contexts, such as print books or magazines, but attitudes tend to be more lax on the Internet. When bloggers (or others) aggregate, repurpose, or otherwise excerpt copyrighted work, they typically view such use as “sharing” or “publicity” for the original author rather than as a copyright violation, especially if it’s for noncommercial or educational purposes. I’m not talking about wholesale piracy here, but about extensive excerpting or aggregating that would not be considered OK otherwise. In short, it’s a controversial issue.

**What about using images, art, or other types of media?**

The same rules apply to all types of work, whether written or visual.

Typically, you have to pay licensing or royalty fees for any photos or artwork you want to use in your own work. If you can’t find or contact the rights holder for an image, and it’s not in the public domain, then you cannot use it in your own work. You need explicit permission.

However, more and more images are being issued by rights holders under Creative Commons rather than traditional copyright. To search for such images, you can look under the “Creative Commons” category at Flickr or [VisualHunt](https://visualhunt.com/). (<https://visualhunt.com/>)

**Note:** If you find “rights-free images,” that doesn’t mean they are free to use. It simply means they are usually cheaper to pay for and overall less of a hassle.

**No permission is needed to mention song titles, movie titles, names, etc.**

You do not need permission to include song titles, movie titles, TV show titles—any kind of title—in your work. You can also include the names of places, things, events, and people in your work without asking permission. These are facts.

**But: be very careful when quoting song lyrics and poetry**

Because songs and poems are so short, it’s dangerous to use even 1 line without asking for permission, even if you think the use could be considered fair. However, it’s still fine to use song titles, poem titles, artist names, band names, movie titles, etc.

Thank you to Jane Friedman for use of this article.

Jane Friedman ([@JaneFriedman](https://www.janefriedman.com/)) [<https://www.janefriedman.com/>] has 20 years of experience in the publishing industry, with expertise in digital media strategy for authors and publishers. She is the co-founder and editor of [The Hot Sheet](#), the essential newsletter on the publishing industry for authors.

In addition to being a columnist for *Publishers Weekly*, Jane is a professor with The Great Courses, which released her 24-lecture series, [How to Publish Your Book](#). Her book for creative writers, [The Business of Being a Writer](#) (University of Chicago Press), received a starred review from Library Journal.

Jane speaks regularly at conferences and industry events such as BookExpo America, Digital Book World, and the AWP Conference, and has served on panels with the National Endowment for the Arts and the Creative Work Fund. [Find out more.](#)



**You do not  
need  
permission to  
include song  
titles, movie  
titles, TV show  
titles—any kind  
of title—in your  
work.**



## Conferences



### Florida Writers Association

*Writers Helping Writers*



*Where does your muse live?*

#### 17th Annual Florida Writers Conference

October 18-21, 2018 | Hilton Orlando/Altamonte Springs

This is the conference for you if you're looking for three days devoted to the craft and business of writing. With more than 70 workshops and panels ranging from sessions for beginners to deeper, more interactive workshops, the Florida Writers Conference offers a satisfying and supportive celebration of the writing world in all its infinite variety.

You need to be here because this is where your muse lives. For more information, see this site:

<https://floridawriters.net/>

If you want to make money freelance writing online, getting paid will be an important part of the equation!



#### Thirteenth Annual Sanibel Island Writers Conference

November 8 - 11, 2018

BIG ARTS & the Sanibel Island Public Library, Sanibel Island, FL

Participants at all stages of development—from notebook scribblers to published novelists—are invited to attend a variety of workshops in fiction, poetry, songwriting, children's literature, journalism, screenwriting, and creative nonfiction; panels on publishing & editing; and readings, keynote addresses, & concerts. All scheduled events are presented by celebrated and experienced writers and teachers, and open to full-time registrants. The conference welcomes any aspiring writer who wants to create new work or refine a project already in progress.

For more information go to: <https://www2.fgcu.edu/SIWC/about.html>



## Calls for Submission

### Calls for Submission

Submissions for Issue 3 of **The Hunger Open** Until 8/15

Deadline: August 15, 2018

*The Hunger* publishes visceral writing. The theme of “hunger” is not confined only to food, but hungers and thirsts of all kinds: the craving for connection, the human need to be filled or emptied, the devastating desires that define our most alive moments. Hungers can be sexual, romantic, familial, individualistic, spiritual, creative, sorrowful, conflicted, humanistic, and/or existential. We are excited by the lyrical, the experimental, the strange, the uncomfortable, the vulnerable, etc. Send us work that bleeds. We want to be devoured. [www.thehungerjournal.com/submit](http://www.thehungerjournal.com/submit)



### Zizzle Literary Magazine Call for Submissions

Submissions accepted year-round.

Payment: \$100/flash fiction piece. Submissions: Free. *Zizzle* is a new international literary magazine for young minds. We seek flash fiction that will not only surprise, move, and amuse children as young as age 10 (grade 5), but grown-ups as well. We like stories that dive deep into meaning and resist banality.

Word limit: 500–1,200. Guidelines: [zizzlelit.com](http://zizzlelit.com). Follow @zizzlelit on Twitter!



### Seeking Short Fiction for Issue 5!

Deadline: August 15, 2018

*Light and Dark* is now seeking submissions of short stories (less than 3,000 words) that explore the dichotomous nature of existence in some way. Send us your most honest, your most daring, your most nuanced stories. We pay our writers for their work and feature it both online and in our annual print issue. Submit here: [lightanddark.submittable.com/submit](http://lightanddark.submittable.com/submit).



## Calls for Submission

The MacGuffin is looking for Prose, Poems, and Pictures

Deadline: Rolling

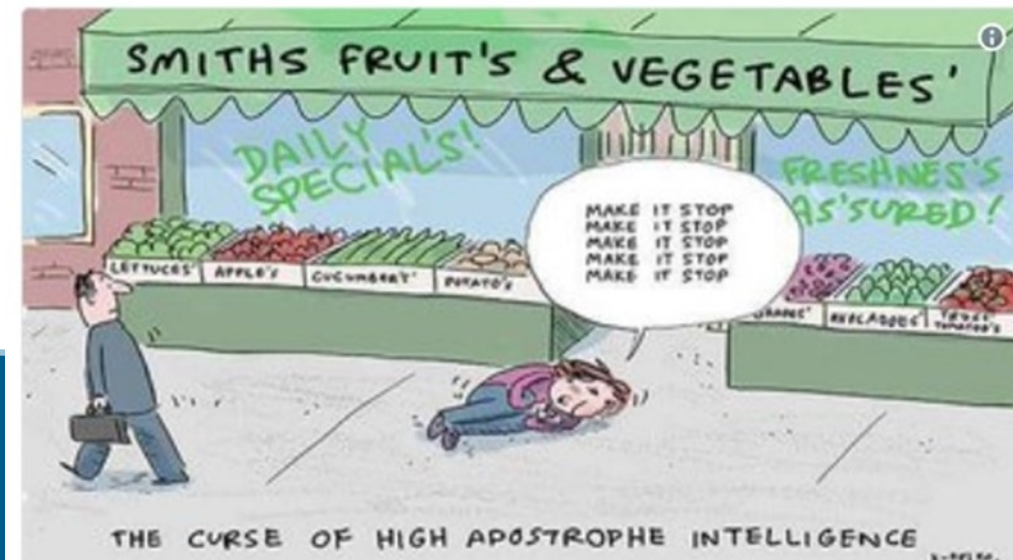
Calling all painters, illustrators, photographers, and other fine artists: *The MacGuffin* is looking for artwork to include inside and on the cover of our upcoming Summer, Fall, and Winter issues. We typically look for pieces that pop off the page and evoke a sense of place. You can view our past cover designs at our cover gallery at [www.schoolcraft.edu/macguffin/cover-art-gallery](http://www.schoolcraft.edu/macguffin/cover-art-gallery). Please note that all work should be at 300 dpi and at least 9" in height. Not to leave out the writers: we are also currently taking both poetry and prose, fiction and nonfiction, for our Fall issue. [www.schoolcraft.edu/macguffin/](http://www.schoolcraft.edu/macguffin/)



The Florida Review Seeks Submissions from Latinx/Latino/Latina Writers

Deadline: September 1, 2018

*The Florida Review* and *Aquifer: The Florida Review Online* currently seek submissions from Latinx/Latino/Latina writers for a special fall feature. While fiction, creative nonfiction, and poetry are all welcome, we are especially considering prose, no longer than 3,000 words. Work will be featured in a section of *The Florida Review* 42.2 (Fall 2018) and daily between September 15—October 15 on *Aquifer: TFR Online*. Submission fee: \$3.00. Deadline: September 1. [floridareview.submittable.com/submit/11646/latinx-latino-latino-lit](http://floridareview.submittable.com/submit/11646/latinx-latino-latino-lit)





## Contests



### Don't Miss Our Summer Flash Fiction Contest!

*South 85 Journal* is relaunching Converse College MFA program's Julia Peterkin awards, starting with an all-new summer flash fiction contest. Like past awards, the contest will honor Julia Peterkin, an 1896 graduate of Converse College. In 1929, she won the Pulitzer Prize for Novel/Literature for her novel, *Scarlet Sister Mary*.

We will accept submissions for the Julia Peterkin Award for Flash Fiction June 25 through August 15. We will announce winners in October. One winner will receive a cash prize of \$500, and we will name four runners up who will receive no prize. All five stories will appear in the Fall / Winter 2018 issue, which we will release December 15.

Submit your previously unpublished fiction of 850 words or less. As always, we are especially interested in stories that demonstrate a strong voice and/or a sense of place, but we consider all quality writing.

For more information or to submit, visit [our contest page on Submittable](https://south85.submittable.com/submit/118884/julia-peterkin-award-for-flash-fiction-500-priz). (<https://south85.submittable.com/submit/118884/julia-peterkin-award-for-flash-fiction-500-priz>)

Get ready submitting to our regular reading period, which begins August 1.



## Contests



**Our annual poetry contest begins July 1, 2018.**

**Crosswinds is pleased to announce Tina Cane, Poet Laureate of Rhode Island, will judge this year's contest.**

**Grand Prize - \$ 1,000.00**

**Second Prize - \$ 250.00**

**Third Prize - \$ 100.00**

**Reading Period: July 1st – Dec. 31st.**

**All winners will be announced in Poets & Writers Magazine, on our web-site, and to thousands of poets, writers, and others.**

**Reading Fees:**

**\$20 for each submission of up to three poems. Two submissions are allowed but require two separate reading fees.**

**For guidelines and/or sample copies:**

**[www.crosswindspoetry.com](http://www.crosswindspoetry.com)**





## Contests

### Gemini Magazine - Flash Fiction Contest

Deadline: August 31, 2018

Entry Fee: \$5

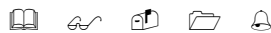
Cash Prize: \$1,000

E-mail address: [editor@gemini-magazine.com](mailto:editor@gemini-magazine.com)

Website: <http://www.gemini-magazine.com>

A prize of \$1,000 and publication in *Gemini Magazine* is given annually for a short short story. The editors will judge. Submit a story of up to 1,000 words with a \$5 entry fee by August 31. Visit the website for complete guidelines.

*Gemini Magazine*, Flash Fiction Contest, P.O. Box 1485, Onset, MA 02558. (339) 309-9757. David Bright, Editor.



### Sustainable Arts Foundation Writing Awards

Deadline: August 31, 2018

Entry Fee: \$20

Cash Prize: \$5,000

Website: <http://www.sustainableartsfoundation.org>

Up to twenty awards of \$5,000 each are given annually to poets, fiction writers, and creative nonfiction writers with children. Writers with at least one child under the age of 18 are eligible. Using the online submission system, submit up to 10 poems totaling no more than 15 pages or up to 15 pages of prose with a biography, an artist statement, a project statement, a curriculum vitae, and a \$20 entry fee by August 31. Visit the website for the required entry form and complete guidelines.

Sustainable Arts Foundation, Writing Awards, 1032 Irving Street #609, San Francisco, CA 94122.

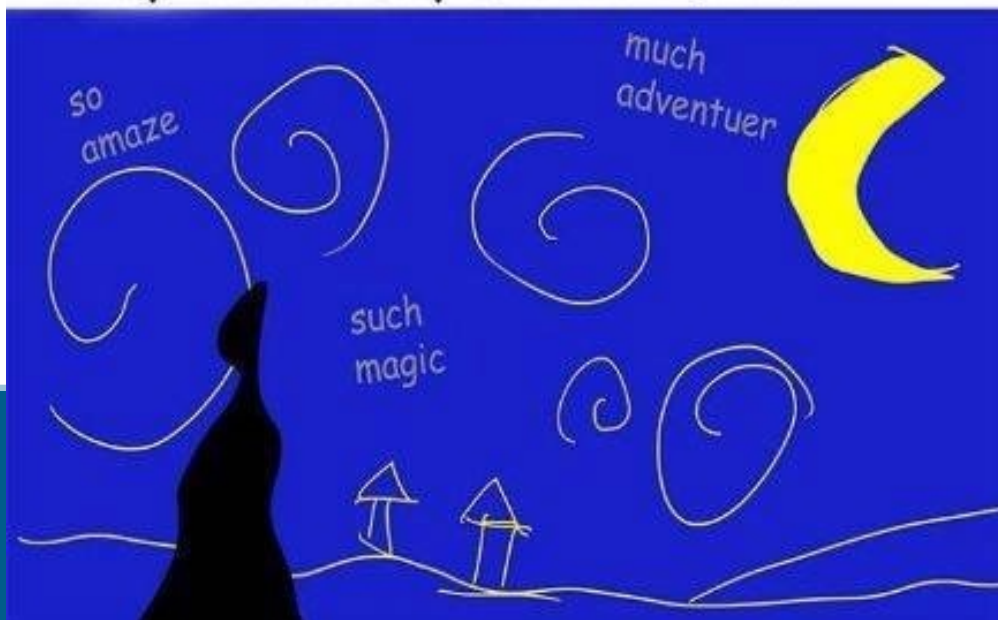




Story idea in your head:



Story idea when you tell someone:





**Writer's Alliance of Gainesville**

***A not-for-profit Florida corporation***

p.o.box 358396

**gainesville/florida/32635-8396**

**[352-336-8062/wagmail@cox.net](mailto:wagmail@cox.net)**

**The Writers Alliance of Gainesville (WAG) promotes, encourages and supports aspiring and experienced regional writers. This goal is accomplished via WAG monthly meetings, public readings, ongoing small critique groups, a literary journal, writers' contests, and collaborations with schools and civic organizations to foster creative expression through the written word.**

