



The Annual Report | 2023 2024

A Message from the Board Chair



Shweta Adhyam
(CW '17)
Board Chair

It has been a couple of years since Clarion West's last annual report. Our major challenge continues to be finding and affording housing for the Six-Week Workshop. It becomes clearer with each passing year that a permanent home base is necessary, and that the sooner we find one, the better. The good news is that we've received a couple of major grants, including one from the M. J. Murdock Charitable Trust to create the position of Development Director. We very much look forward to building our capabilities in this area.

This also seems as good a time as any to reaffirm that social equity and decolonisation of the arts forms the basis of who we are. Bringing world-class instruction to emerging and underrepresented writers is our primary reason for existence and operation. We believe that the world is better understood when seen through all possible eyes, that otherwise the picture we hold of it is necessarily incomplete.

Still, we are not free of the influence of privilege and colonialism. We must continue in the vein of our past



above: Molly Templeton in conversation with Ruoxi Chen on July 18 at Third Place Books Ravenna. [Chanon Wongstatayanon CW '24]

right: Audience at Cadwell Turnbull Reading (from left to right: Somto Ihezue, D.A. Vorobyov, Conrad Loyer, and Chris Yin). [Elly Bangs CW '17]

efforts in this area and take thoughtful, direct steps to advance our wisdom and understanding. The Evolving Workshop Culture Project in 2021 gave rise to new principles of equity in the classroom and beyond; we continue to use those principles to ensure a more intelligent and perceptive approach to critique. We will be introducing a scholarship to the summer workshop for a trans or nonbinary writer, funded by a generous anonymous donor. Accessibility is now part of our Core Values. Our board continues to be majority BIPOC.

Speaking of the board, we have undergone significant changes. We welcomed new members Alexandra Manglis (CW '17), M. L. Krishnan (CW '19), Izzy Waserstein (CW '17), Kris Millering (CW '09), Nelly Geraldine García-Rosas (CW



'19), Stewart Baker, and Remy Nakamura (CW '10). Four of our longtime members stepped down in 2024: Misha Stone, Linda Breneman, Susan Gossman, and Zola Mumford. In 2023, Betsy Aoki (CW '16), Gordon B. White (CW '17), and Elsa Sjunneson also rotated off the board. We bear immense gratitude for their service through the years and wish them the very best!

Finally, no matter if you are reading this as a past or prospective student, volunteer, donor, or other well-wisher, we thank you from the bottom of our hearts for being part of this excellent, vital community. May we all continue to foster the world we wish to live in. ♦

**"CW was a life-changing experience.
I have no regrets."**

—H.E. Milla (CW '24)

Still Evolving... An Update on Workshop Culture



left: The class of 2023 with workshop staff and Week 6 instructor N. K. Jemisin: (Top row, L to R) Allison Thai, workshop coordinator Jae Steinbacher (CW '14), workshop administrator Amy Hirayama, Dante Luiz, (second row, L to R) Lowry Poletti, D. K. Lawhorn, Kiran Kaur Saini, F. E. Choe, (third row, L to R) Jo Telle, Ivana Akotowaa Ofori, Jason A. Bartles, Mae Juniper Stokes, (fourth row, L to R) Alexia Tolas, Fatima Taqvi, N. K. Jemisin, Liza Wemakor, (fifth row, L to R) Tania Chen, workshop facilitator María Alejandra Barrios, A. M. Barrie.

right: Class of 2024: The Clarion West Class of 2024 with Week 4 instructor Sarah Pinsker: (L to R, back row) ashi krishnan, Sydney Rossman-Reich, Laurie Sample, Chris Campbell, C.Z. Tacks, Somto Ihezue, Conrad Loyer; (L to R, middle row), D.A. Vorobyov, Isaiah Hunt, Sarah Pinsker, Charles Velasquez-Witosky, Chris Yin, Andrés González Galante; (L to R, front row) M.T. Khan, Chanon Wongsatayanont, Rutendo Chidzodzo, Max Franciscovich, Hazel Milla, Tanisha Tekriwal. [Elly Bangs CW '17]

Jae Steinbacher (CW '14) Workshop Manager

Clarion West officially wrapped up the Evolving Workshop Culture Project with a final report that came out in April 2023. If you haven't read it, our findings are at this link. We started applying aspects of the project to our workshops as far back as 2021, and the past four years have shaped what we hope is the start of a new era of workshoping. We've made big changes to our Workshop Methods web page to reflect these updates, which are outlined below.

The Evolving Workshop Culture Project helped us define a set of core values: Centering & Empowering the Author, Equity & Accessibility, Inclusive & Safe Community, Connection & Collaboration, and Innovation & Creativity. These values drive our entire workshop ethos, from how we ask students and instructors to show up, to how we determine which workshop models to use. We created a series of workshop models that embody these, and they allow us to collaborate with our instructors, who often bring their own workshoping

strategies. Last summer, for example, we loved a free-flowing model introduced by Cadwell Turnbull (CW '16) that highlighted a work's influences, themes, elements the class loved, questions from the author, and an opportunity for the class to collectively create by asking "what-if" questions about the work.

One of the most popular enduring workshop formats is a model Fonda Lee introduced in 2022, adapted from both the Milford and Lerman models. We include a summary of the model below, and you can find the step-by-step model on our Workshop Methods web page. Other enduring aspects of workshop include: following Clarion West's community guidelines; letting each cohort set their own community agreements, which include ways to address conflict; the use of author statements (brief letters authors include with their stories to describe their intentions with the work and make specific requests about feedback they want to receive or questions they have); close readers (a classmate who meets with the author ahead of workshop to discuss the story and then supports them in workshop to help them get what they need from it); and teaching the class how to ask better questions that generate discussion.

We've also reached out each year since 2021 to alumni and other community members to act as "mentors" to our students, supporting and checking in with them throughout the six weeks and at the close of the workshop.

Outcomes

Increasingly, we've found that adaptability is key to meeting the needs of each Clarion West summer class as a whole, and each individual student. We continue to develop ways to meet our students' needs in the classroom. Every year, we learn something new that becomes a classroom tool. Last summer, Carmen Maria Machado approached us with the idea of giving the author a "meat coaster" to use as a visual indicator of whether they needed a critique to pause or slow down. (The initial concept is a two-sided card, often used at Brazilian steakhouses, to signal whether one wants more food (green side) or no more (red side).) Authors are able to speak up during their critiques, but this became an additional visual prop they could use to signal their need to interject or slow things down. We will continue to offer this tool or something like it in future workshops.

ACCESSIBILITY:

Workshop Audit Results & Long-term Goals



Jae Steinbacher
(CW '14)
Workshop Manager

We're pleased to report on our 2024 accessibility audit with Elizabeth Ralston Consulting.

Clarion West formed an Accessibility Committee in 2018, whose mission was to seek to have all programs physically accessible to a broader range of students by 2021. This included hiring ASL interpreters and live captioners when requested. We held online workshops in 2021 and 2023, but our in-person Six-Week Workshops in 2022 and 2024 were held in accessible housing at Highline College and the University of Washington. Since moving so much of our programming online and expanding those offerings, the organization has worked to update our Zoom environment, online classroom software and activities, and website information toward best practices.

Last year, Elizabeth Ralston reviewed our Six-Week Workshop application, web pages, marketing and promotional materials, and training and orientation materials for instructors and students. In July, she visited the class to get a sense of what a live workshop feels like. Over the past several months we've been busy using her recommendations to make additional updates to our best practices, materials, and web pages.

Elizabeth's report included the following notes and recommendations:

What we're doing well:

- Moving our workshop and public events to physically accessible spaces has made it possible for more local alumni and community members to join our events, and has made our accommodations more comfortable



Dr. Emily Bender, Ted Chiang, and Tom Nissley in Conversation at Town Hall November 2023.
[Kris Millering (CW '09)]

for workshop students, including those with invisible disabilities like chronic pain.

- Ensuring that events include access seating near the front for wheelchair users, people with low vision, and Deaf or Hard of Hearing folks.
- Hiring ASL interpreters and live captioners when requested.
- Using automatic captions in Zoom for our live classes and streaming events.
- Providing specific details about our workshop accommodations and event locations.

Improvements since the audit:

- Updating our Accessibility web page and centralizing information.
- Dedicating one email address (helpdesk@clarionwest.org) to accessibility requests.
- Including Accessibility in our Workshop Core Values and implementing regular access check-ins in our classes.
- Adding an accessibility section to our Six-Week Workshop FAQ.
- Better clarity around which events are virtual, which are in-person, and which are hybrid.
- Working to provide all class attendees with materials and slide decks in

advance, and describing class expectations and scheduling to the best of our ability.

Things we plan to implement:

- Include captions on slide decks during live events, such as author readings.
- Consider purchasing microphones for in-person classes, especially when fans/air purifiers/face masks are in use.
- Bring Elizabeth back to visit a virtual Six-Week Workshop class and audit the tools we use for it.

Long-Term Goals:

- Provide scholarship opportunities for writers with disabilities.
- Consider hosting workshops for alternative ways of writing, including audio formats.

We will continue to assess how we can make our programs more inclusive, and we welcome ideas and feedback from our alumni! If there's a tool you love or an improvement we could make, please reach out to helpdesk@clarionwest.org. ♦

Clarion West

2023/24 Board of Directors

Shweta Adhyam | **Chair**
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Kris Millering | **Treasurer**
M. Huw Evans | **Secretary**
Linda Breneman
Nelly Geraldine García-Rosas
Susan Gossman
M. L. Krishnan
Jon Lasser
Alexandra Manglis
Tod McCoy | **Outgoing Chair**
Dominica Phetteplace
Nisi Shawl
Elsa Sjunneson
Misha Stone
Yang-Yang Wang
Gordon B. White
Marnee Chua | **ex officio**

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Marnee Chua | **Executive Director**
Rashida J. Smith | **Program Director**
Jae Steinbacher | **Workshop Manager**
Amy Hirayama | **Events & Residency Coordinator**
Stephanie Malia Morris
Class & Content Coordinator
Evan J. Peterson
Fundraising & Outreach Coordinator
Stefani Cox | **Communications Specialist**
Elly Bangs | **Database Specialist**
Erik Owomoyela | **Back-end Developer**
Suzanne Tompkins | **Special Projects Coordinator**

Volunteers

Dan Trefethen | **Finance Committee**
Rebecca Demarest | **Development Committee**
Jeff Soesbe | **Development Committee**
Kevin Orme | **Development Committee**
Elsa Sjunneson | **Accessibility Committee**
Tierney Bailey | **Copy Editor**
Jacob Huebsch | **Video Editor**

Our Mission

We support emerging and underrepresented voices by providing writers with world-class instruction to empower their creation of wild and amazing worlds. Through conversation and public engagement, we bring those voices to an ever-expanding community.

A Special Thank You to Our Donors

Clarion West is increasingly reliant on grant funding to help support our programs for writers. The following organizations provided grant funding to support the workshop, our year-round programs, and our free public events in 2023 and 2024:

GRANTS	2023	2024
Susan C. Petrey Clarion Scholarship Fund	\$66,000	—
Sherman Family Foundation	\$30,000	\$30,000
City of Seattle Office of Arts & Culture	\$38,500	\$8,320
Breneman Jaech Foundation	\$20,000	\$25,000
The Norcliffe Foundation	\$33,000	—
ArtsFund Washington	—	\$17,500
King County 4Culture	\$10,387	\$8,000
Amazon Literary Partnership	\$5,000	\$5,000
Washington State Arts Commission	\$4,000	—
Teller Charitable Fund	\$500	—

A sincere thank-you to the donors who supported the following full and partial scholarships in 2023 and 2024:

- Blue Corn Creations Scholarship Fund
- Flores Scholarships donated by Isabel Cañas
- Flores Scholarship donated by the Lachenrock Fund
- Jeremy Bearimy Scholarship
- Malik Sharif-Fehmida Anwar Scholarship donated by Usman T. Malik, Malik Tanveer Ali, and Shabnam Tanveer Malik
- Michael and Elliot Alexander Memorial Scholarships
- New York Science Fiction Society—The Lunarians, Inc.
- Norwescon Scholarship supported by a grant from the Norwescon Science Fiction & Fantasy Convention
- Poul and Karen Anderson Memorial International Travel Fund donated by Astrid Bear
- Salam Award for Imaginative Fiction
- Science Fiction & Fantasy Writers Association Scholarship
- Sea Star Scholarship (new this year!)
- Space Bear Scholarship Fund donated by Christopher Hahn and Tegan Moore
- Space Cowboy Books Scholarship supported by Space Cowboy Books
- Susan C. Petrey Memorial Scholarship donated by the Oregon Science Fiction Conventions, Inc.
- Vonda N. McIntyre Memorial Scholarship donated by Linda Deneroff

The following Distinguished Scholarships were awarded in 2023 and 2024:

- The Worldbuilder Scholarship, provided by the George R.R. Martin Literary Foundation, awarded to Conrad Loyer (2024) and Amadu Barrie (2023).
- The Octavia E. Butler Memorial Scholarship, provided by the Carl Brandon Society, awarded to Tanisha Tekriwal (2024) and Kiran Kaur Saini (2023).

► **DONORS**, continued from page 4

In 2023 and 2024 we held several special events that helped support Clarion West year-round programs and scholarships. We couldn't have done it without these event sponsors, thank you!

Funding Sponsors

Breneman Jaech Foundation
Kris Millering
Hagen Insurance Partners
Blind Eye Books
Choice of Games
Hydra House Books
Paper Boat Booksellers

In-Kind Sponsors

Elliott Bay Book Company
Fairwood Press
Friday Afternoon Tea
Orbit Books
OwlCrate
STG Presents

We have a growing list of monthly sustainers who help support Clarion West with a reliable monthly donation. These donors have helped start the program!

Alexander Eveleth
Cindy Hagen
Leah LaCivita
Jon Lasser
Kathleen Lofgren
Claudius Reich
Adrienne Schatz
Judith Solomon
Jeffrey Weitzel
Gerald Williamson

Thank you to the businesses who have matched the donations of their employees:

Bank of America Charitable Gift Fund
Genentech
Give Lively Foundation
Google Matching Gifts Program
Jewish Communal Fund
Microsoft Matching Gifts Program
PayPal Giving Fund
Charles Schwab Employee Matching Gifts Program
Starbucks Corporation
The Boeing Company



OFFICE OF ARTS & CULTURE
SEATTLE



Shiv Ramdas (CW '16) Presents the Octavia Butler Scholarship to Tanisha Tekriwal (CW '24).
[Kris Millering (CW '09)]

"When someone in future will ask, 'What was the greatest turning point in your writing?' I will point to my Clarion West experience. Words really cannot explain how much I've learned here not just about writing, but myself, the world, the writing process, and the publishing world. I really hope to, in some way shape or form, continue a conversation with Clarion West and give back in some way for both the workshop and future writers."

—Isaiah Hunt (CW '24)

A Message from the Executive Director



Marnee Chua
Executive Director

In 2023, Clarion West held a Strategic Planning retreat in Seattle with our entire staff and board. The retreat was funded by a grant from King County 4Culture and resulted in a three-year strategic plan that focused on organizational capacity; partnerships & physical space; and sustainable programs.

As you'll see in this report, these efforts have paid off! Clarion West has found a new place in the arts ecosystem in Seattle that is already helping to ensure the organization has the support, community, and resilience it needs to continue our work.

Despite the many challenges now facing the Six-Week Workshop, our board and staff have found that an alternating virtual and in-person workshop has had many benefits for the students. The virtual workshop years allow students from around the world to participate when they otherwise would not be able to due to travel, care-giving, and expense concerns. Whether online or in person, our instructors continue to hold free public readings each week, our students build a thriving cohort of

peers, and we continue to see the positive results of an ongoing review of the workshop culture.

Our online programs continue to offer flexible alternatives throughout the year, including one-hour community classes, extended classes and workshops, and, after years in the making, we were finally able to launch the Novel Writing Workshop with instructor Samit Basu.

Our team continues to explore new ways to center speculative fiction and the writing community, developing programs like the Flash Fiction Groups that offer a low-barrier entry into more

ED MESSAGE, continued on page 7 ➡

New Development Director

Our newest staff position is the organization's first Development Director, supported by the M.J. Murdock Charitable Trust (funds from this grant will be reported in the 2025-2027 annual reports). Focusing on creating a thriving fundraising program will help ensure that Clarion West has the capacity it needs to maintain its programs, staff, and, we hope, to one day have a building of our own.

We are pleased to announce that L. D. Lewis (she/her) accepted the position in April 2025. L.D. is an editor and Shirley Jackson award-nominated author. Many folks in our community will recognize L.D. from her writing and from her time as a founding creator and Project Manager for the World Fantasy and Hugo Award-winning FIYAH Literary Magazine. In addition to her work as the founding Director of FIYAHCON, L.D. has been a researcher for the LeVar Burton Reads podcast and Director of Programs and Operations at Lambda Literary.

With over a decade of experience in events, program management, and the



L.D. Lewis.

speculative fiction community, L.D. brings an exceptional background in planning, grant writing, and community engagement. Her background in the creative industry, donor and foundation fundraising, and organization skills will be invaluable as Clarion West continues to grow and thrive.

Please join us in welcoming L.D. to her new role and to working together to help ensure the sustained growth of our community. ♦

Clarion West by the numbers

2023 & 2024

3447

Writers & Readers
Attended Programs

1638

Writers Took Online Classes

479

Writers Took Free &
Low-Cost Classes

77

Free Access Seat
Scholarships Provided

33

Six-Week Workshop
Participants

240

Flash Fiction Participants

1085

Write-a-thon Participants

600

Writers & Readers Attended
Hybrid Author Events

672

Writers & Readers Attended
Free In-Person Events

Adapting to the New Normal



Kris Millering
(CW'09)
Treasurer

The catchphrase for 2024 for Clarion West was “the new normal.”

2024 was the year that really brought home that the economics of hosting 18 writers + 6 instructors for six weeks in communal housing have shifted dramatically in the last five years. The sorority house Clarion West used to rent for the workshop was sold a few years

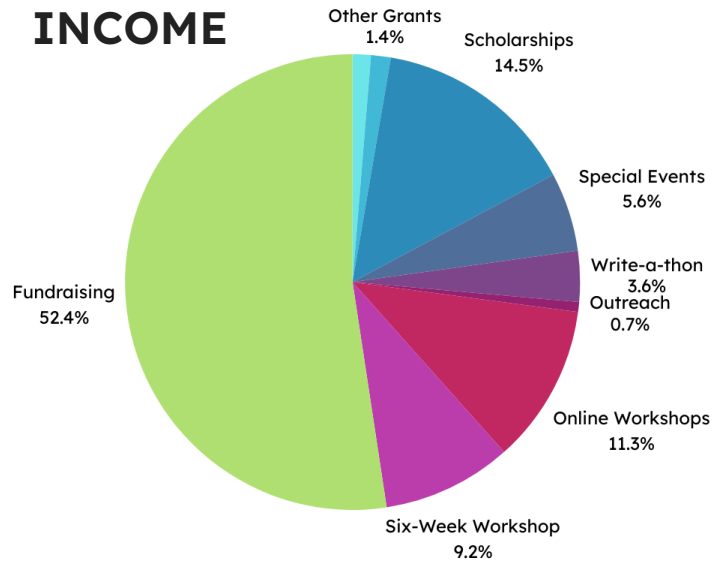
ago, and all of our replacement options are significantly more expensive. Everything was significantly more expensive, driven by the twin pressures of inflation and CW’s commitment to doing right by our employees. This is our new normal, and now CW as an organization is working hard on adapting.

There were bright spots: our online workshops are growing steadily, and grant income for our programs is also increasing. We took the lessons we learned from 2024 and applied them to 2025 with a balanced budget that includes an online Six-Week Workshop and increased reliance on volunteers to fill in the gaps left by departing employees.

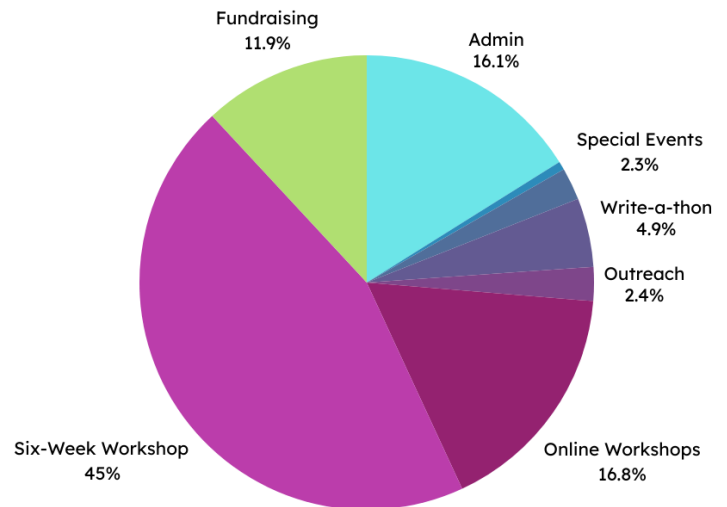
Now, we’re looking to the future. To host an in-person Six-Week Workshop in the future, we will need to either significantly reduce the amount we spend on accommodations, or significantly increase the amount of funding we have available for the workshop, whether by raising tuition, increasing our fundraising, or a combination of both. We’re making strides by hiring our first development director, made possible by our 3-year grant from the Murdock Charitable Trust. We anticipate that 2026’s Six-Week Workshop will also be virtual, both to keep expenses down and to provide an accessible experience for those who may not be able to travel to the United States in these uncertain times.

This is both an exciting and challenging new era for Clarion West, and we’re glad to have you along for the ride! ♦

INCOME



EXPENSES



► ED MESSAGE, continued from page 6

intensive workshopping with peers. I am always inspired by our team as they explore and create spaces where every writer truly belongs.

And with all of the hard work, shared dreams, late nights, and years of planning, I find it especially difficult to say goodbye to three of our team members. In 2024 we had to say a fond farewell to Stephanie Malia Morris, Evan J.

Peterson, and Stefani Cox. Please join me in sending them many best wishes in their adventures ahead.

With the help of our community and grant support, we continue to build toward full-time positions with benefits to support our team. And I’m happy to say that our turnover rate has been low, with staff staying with us for anywhere from three years to much longer. I’m so proud of what we’ve accomplished with this team and where we plan to go next!

Together, we’re creating something meaningful and lasting. ♦

“Reflecting back on the experience, I realize that this is perhaps the first time I’ve felt like a valued, seen member of a larger writing community (and treated like a working professional with potential and something interesting to say!)”

—F.E. Choe (CW '23)

Award-Winning Alumni

We congratulate our alumni for their 2023 & 2024 accomplishments! (As reported by alumni, does not constitute a full list. Awards listed alphabetically.)

AURORA AWARD NOMINEE

2023: "After the Apocalypse" by Colleen Anderson (CW '87)

BEST AMERICAN SCIENCE FICTION & FANTASY

2023: "Beginnings" by Kristina Ten (CW '19)

2023: "The Odyssey Problem" by Chris Willrich (CW '88)

2023: "There Are No Monsters on Rancho Buenavista" by Isabel Cañas (CW '18)

CANADA'S NATIONAL MAGAZINE AWARD

2023: Honourable Mention, Poetry: "Moving Again" by Yilin Wang (CW '21)

Six-Week Alumni Achievements by the numbers

2023/2024*

94 Short Stories

22 Novels

4 Novellas

5 Novelettes

33 Awards

18 Poems

4 Essays

10 Anthologies & Collections

3 Game publications

1 Children's Book

* As reported by CW friends and alumni. May not represent complete numbers.

F(R)ICTION WRITING CONTEST

2024 Spring Writing Contest Winner: "Head of the Household" by Kristina Ten (CW '19)

HUGO AWARDS WINNERS

2024 Best Series: Imperial Radch by Ann Leckie (CW '05)

2024 Best Semiprozine: Uncanny Magazine, including managing editor Monte Lin (CW '19)

2023 Best Dramatic Short Form: The Expanse: "Babylon's Ashes" co-written by Daniel Abraham (CW '98)

HUGO AWARD NOMINEES

2024 Best Novel Nominee: *Translation State* by Ann Leckie (CW '05)

2023 Best Editor Nominee: Sheree Renée Thomas (CW '99)

IGNYTE AWARD WINNERS

2024 The Ember Award for Unsung Contributions to Genre: Sheree Renée Thomas (CW '99)

IGNYTE AWARD NOMINEES

2024 Outstanding Adult Novel: *We are the Crisis* by Cadwell Turnbull (CW '16)

2024 Outstanding Creative

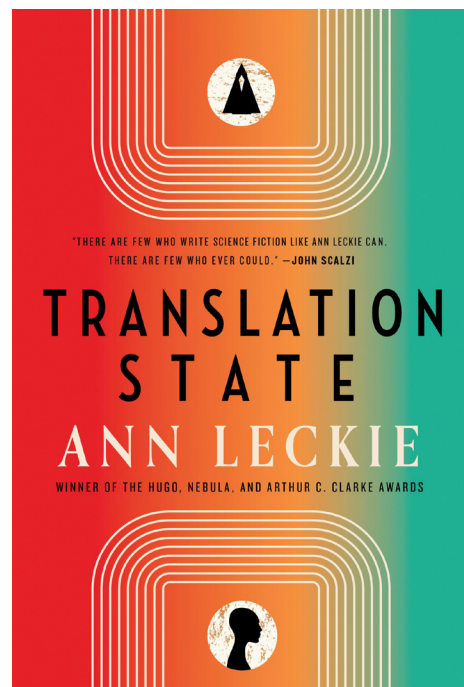
Nonfiction: "Symmetry, Horror, and Identity" by Tania Chen (CW '23)

2023 Middle Grade Novel: *Ruby Finley Vs. The Interstellar Invasion* by K. Tempest Bradford (CW '03)

2023 Best Short Story: "The Voice of a Thousand Years" by Fawaz Al-Matrouk (CW '21)

2023 Best Anthology: *The Memory Librarian: And Other Stories of Dirty Computer*, written in collaboration with Sheree Renée Thomas (CW '99) and others

2023 Best Anthology: *Voodoonauts Presents: (Re)Living Mythology* edited by Yvette Lisa Ndlovu (CW '22) and others. Featuring works by Yvette Lisa Ndlovu, Christopher Caldwell (CW '07), and others



2023 Community Award: Carl Brandon Society

2023 Community Award: Clarion West

LOCUS AWARD WINNERS

2023 Anthology: *Africa Risen: A New Era of Speculative Fiction* edited by Sheree Renée Thomas (CW '99) and others. Featuring works by Yvette Lisa Ndlovu (CW '22), Somto Ihezue Onyedikachi (CW '24), Chinelo Onwualu (CW '14), and others.

LOCUS AWARD NOMINEES

2024 Best Science Fiction Novel: *Translation State* by Ann Leckie (CW '05)

2024 Best Horror Novel: *Vampires of El Norte* by Isabel Cañas (CW '18)

2024 First Novel: *Ink Blood Sister Scribe* by Emma Törzs (CW '17)

2024 Best Novella: *The Last Dragoners of Bowbazar* by Indra Das (CW '12)

2024 Best Novelette: "Six Versions of My Brother Found Under a Bridge" by Eugenia Triantafyllou (CW '19)

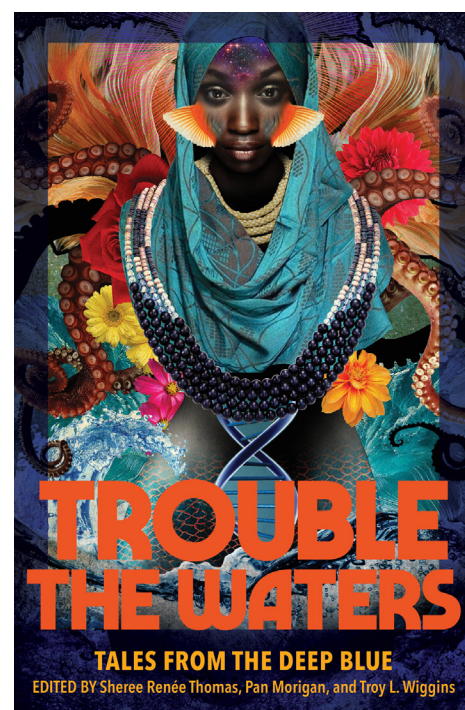
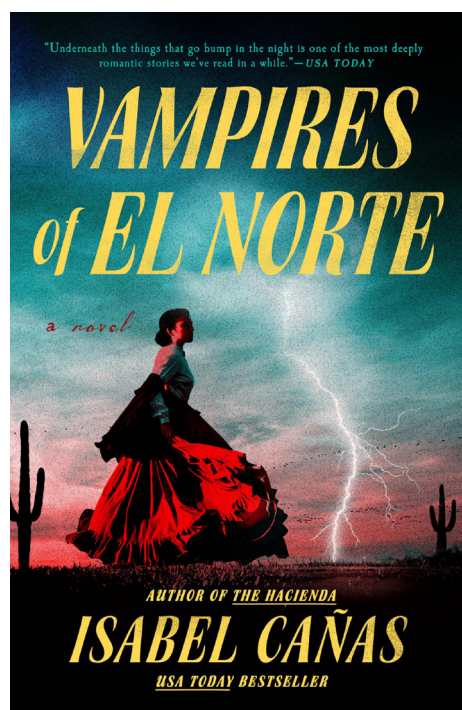
2024 Best Anthology: *New Suns 2* edited by Nisi Shawl (CW '92)

2024 Best Editor: Sheree Renée Thomas (CW '99)

2023 Best First Novel: *The Hacienda* by Isabel Cañas (CW '18)

2023 Best First Novel: *The Genesis of Misery* by Neon Yang (CW '13)

2023 Best Short Story: "Dick Pig" by Ian Muneshwar (CW '14)



► **AWARD-WINNING**, continued from page 8

2023 Best Short Story: “Beginnings” by Kristina Ten (CW ’19)

2023 Best Anthology: *Trouble the Waters: Tales from the Deep Blue* edited by Sheree Renée Thomas (CW ’99)

2023 Best Series: *Memory’s Legion: The Complete Expanse Story Collection* by James S.A. Corey (Daniel Abraham CW ’98 and Ty Franck)

2023 Best Collection:

Our Fruiting Bodies, Nisi Shawl (CW ’92)

2023 Best Editor:

Sheree Renée Thomas (CW ’99)

NEBULA AWARD NOMINEES

2024 Best Novel: *Asunder* by Kerstin Hall (CW ’22)

2024 Best Novelette: “Joanna’s Bodies” by Eugenia Triantafyllou (CW ’19)

2024 Best Novelette: “Loneliness Universe” by Eugenia Triantafyllou (CW ’19)

2024 Best Short Story: “The V*mpire” by P H Lee (CW ’22)

2024 Best Short Story: “We Will Teach You How to Read | We Will Teach You How to Read” by Caroline M. Yoachim (CW ’06)

2024 Best Game Writing: *A Death in Hyperspace* by Phoebe Barton (CW ’19), *Natalia Theodoridou* (CW ’18), and others.

2023 Best Novel: *Translation State* by Ann Leckie (CW ’05)

2023 Best Novelette: “Six Versions of My Brother Found Under the Bridge” by Eugenia Triantafyllou (CW ’19)

PALESTINE BOOK AWARDS NOMINATION

2023: “Lullaby for the Unseen” by Nelly Geraldine García-Rosas (CW ’19)

“Being told, by people who would know, that I could pursue this—that I have what it takes, at least in theory—that was powerful.”

—C.Z. Tacks (CW ’24)

PHILIP FREUND PRIZE FOR CREATIVE WRITING

2023: *Drinking From Graveyard Wells: Stories* by Yvette Lisa Ndlovu (CW ’22)

PORTER HOUSE REVIEW EDITOR’S PRIZE

2024 Finalist: “How to Make a Snow Maiden” by Kristina Ten (CW ’19)

RHYSLING AWARD NOMINATION

2023 Long Form Shortlist: “Machine (r) Evolution” by Colleen Anderson (CW ’87)

SCIENCE FICTION & FANTASY POETRY ASSOCIATION DWARF STARS AWARD

2024 Winner: “The Infinite Possibilities of Trees” translation by Yilin Wang (CW ’21)

2024 Nomination: “scifaiku (butterfly effect)” by Colleen Anderson (CW ’87)

SHIRLEY JACKSON AWARD WINNER

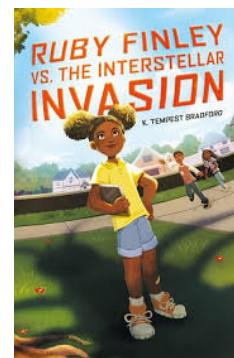
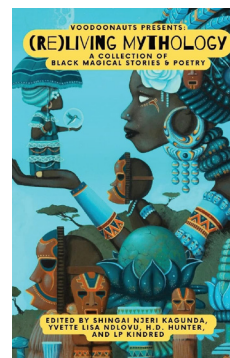
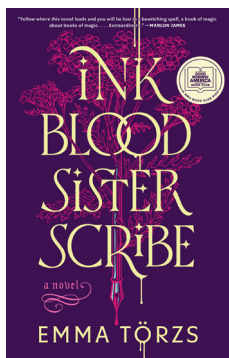
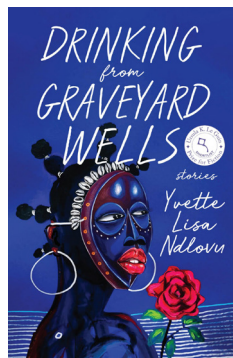
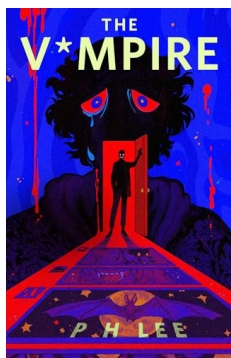
2023 Best Novelette: “Six Versions of My Brother Found Under the Bridge,” Eugenia Triantafyllou (CW ’19)

SHIRLEY JACKSON AWARD NOMINATION/FINALIST

2023 Short Fiction Finalist: “The Dizzy Room” by Kristina Ten (CW ’19)

2023 Collection: *Drinking from Graveyard Wells* by Yvette Lisa Ndlovu (CW ’22)

AWARD-WINNING, continued on page 10 ►►



► **AWARD-WINNING**, continued from page 9

STILLHOUSE PRESS HORRIFIC! PROSE CONTEST

Winner: *Play Dead*, Kristina Ten (CW '19)

SUBJECTIVE CHAOS KIND OF AWARD FOR SHORT FICTION

2023 Winner: "Approved Methods of Love Divination in the First-Rate City of Dushagorod" by Kristina Ten (CW '19)

THE YEAR'S BEST DARK FANTASY & HORROR

2023 (Vol. 4): "Bonesoup" by Eugenia Triantafyllou (CW '19), "Challawa" by

Usman T. Malik (CW '13), and "The Voice of a Thousand Years" by Fawaz Al-Matrouk (CW '21)

2024 (Vol. 5): "Miz Boudreaux's Last Ride" by Christopher Caldwell (CW '07) and "Interstate Mohinis" by M.L. Krishnan (CW '17)

WIGLEAF TOP 50

2023: "Feeding on the Thamirabarani Metro" by M.L. Krishnan (CW '19)

WORLD FANTASY AWARD WINNER

2023 Best Anthology: *Africa Risen: A New Era of Speculative Fiction* edited by

Sheree Renée Thomas (CW '99) and others

WORLD FANTASY AWARD NOMINATION

2024 Best Short Fiction: "Waystation City" by A. T. Greenblatt (CW '17)

2023 Best Anthology: *Trouble the Waters: Tales from the Deep Blue* edited by Sheree Renée Thomas (CW '99) and others

GUESTS OF HONOR: HELIOSPHERE

2023: Steve Miller with wife Sharon Lee (CW '73)

► **CULTURE**, continued from page 2

We anticipate continuing to finetune the workshop every year, based both on what we learn as we implement new models and the feedback we receive from our students. We added accessibility to our Core Values in early 2025, as a result of an accessibility audit. We are learning that no matter how inclusive we aim to be, it is very difficult to make this style of workshop accessible to everyone, especially due to the workload and stress. Some of the new workshop models embody more of our core values than others, and the feedback that works best for one writer varies across the board. Difficult discussions will still come up, but students feel more supported in talking about them, and there is greater trust in our classes. We hope that what seems to be a trend of overall positive workshop experiences continues to grow as we have these discussions with our alumni and shape this workshop to meet future students.

Fonda Lee's Hybrid Milford/Lerman Model

Before Workshop: The author submits their story and an author statement. Readers make notes but are not expected to write up a review letter until after the workshop, as some of their thoughts might change after the conversation.

Duration: 45-50 minutes

- Step 1: (1-2 mins) The author begins by revisiting the main points of their author statement. This is their opportunity to let readers know about their intentions and goals for the story. They may also pose a few questions.

- Step 2: (3-5 minutes) Rapid round! The class goes in a circle, each person briefly detailing 1-2 things they admire about the piece. Gear the positive feedback toward giving specific information, not merely general compliments.
- Step 3: (20 mins) The instructor poses neutral questions to the class and/or author. Responders raise hands to offer critiques, including neutral questions in their feedback.
- Step 4: (3-4 minutes) Instructor Feedback
- Step 5: (10 minutes) The author may respond to feedback or questions and close out with a brief full-class discussion for any additional feedback, questions, etc. ♦

Quick guide to asking a neutral question:

Question with opinion: "It's a cliché for the character's parents to die, why did you make that choice?"

Neutral questions: "Why is it important that this character is an orphan? How does the death of their parents influence their outlook and decisions at the outset of the story?"