IFWA MEETING
Thursday, July 7, 2016, 7:00 PM
Sentry Box
MINUTES

Information Items:

New Members: June Carr (carrjune13@gmail.com), Jennifer, Heidi, Neil Enock

Time	Topic	Person
7:00 PM	**Crits for July** • Crit 1: Swati – fantasy thriller Crit by Erin, Rick • Crit 2: Justin – space police procedural (not here) Crit by Colin, Steve Swanson	Shannon Erin / Rick Colin / Steve
	Crits for August, 2016 • Crit 1: June Carr – novel excerpt (SF & F blend) Crit by Brent and Shannon • Crit 2: Phillip – prologue for novel – fantasy (Greco roman) Crit by Chris Jessop, Chris Carolyn • Crit 2: Justin – space police procedural Crit by Colin, Steve Swanson	Shannon Brent / Shannon Chris J. / Chris C. Colin / Steve S.
8:00 PM	**Skills Session** **What is a Genre?** • Lots of confusion about what genre is and what it does. • Genre is a manner of expression (prose, poetry etc.) • Sci Fi, Fantasy etc. – is a marketing tool – categories of art • Language of Genre is the language we use to talk about art • Most people think about it in marketing terms • What is genre depends on culture. As culture changes, genre changes as well. • Social pressures and activism can affect the rise and fall of genres. • MICE Quotient – genre according to Orson Scott Card in "How to Write Science Fiction and Fantasy" • Milieu – setting – without which, the story doesn't exist • Idea – central question – what if? Without which, the story doesn't exist • Character – internal to the character – main conflict comes out of characters • Event – chaos agent dumped into story eg Romance – the love interest is a chaos agent.	Renee Bennett

Time	Topic	Person
	• This is why arguments occur between lovers of one type of genre or another • Crossed Genre – don't avoid the clichés in each genre and use them. Cliches are not weak – they are too strong and will overpower other aspects of your story. Cliches can be your best friend in crossed genre. Ie Gumshoe detective – start with cliché and move it away – can get something original – we always want to put our own spin on it. If can recognize it and it is not different enough – then may not read it. Have to put your own spin on it. People who are most popular are those who tell it so differently, or people who have something to say and say it well? Do you just want to entertain? • An artist must have craft. A craftsman doesn't have to be an artist.	
8:30 PM	**<u>Call for Agenda Items</u>** • Author Table – WWC • Randy – WWC Items	Michael
8:35 PM	**<u>Brags</u>** • Kristin - Short Story published – small anthology – third annual Wolf Watcher (Thurston Howell) • Randy – Tyche (mystery / fantasy) wants • Short Story Contest – Kathy Bryant (Daddy) Robert Bose (Fallen), June Carr (For Ryan), Timothy Reynolds (Space Junk), Mike Gillett (Tok-a-Lok), Christine Saretsky (Waxwings) • Susan Forest – invited to invitation only anthology – Hard Vacuum (optimistic and realistic sci fic) • Erin – short story published in anthology – Fitting In (Mad Scientist Journal) • Rob Sawyer – Order of Canada • Mike Gillett – received a rejection	Michael
8:40 PM	**<u>Discuss / Decide</u>** • The Enigma Front: Burnt team would like to propose IFWA donating a few items for door prizes for the launch on the 13th of August - $45 to cover cost of Enigma White / Red and Enigma Front anthology and - Shannon Allan moves / Second – Susan Forest – Moved – (majority) Against (zero) – Abstain – 3 • Also, all authors – get pre-orders in for contributor copies • Author Table – WWC – Renee – 3 titles max – work for one hour - • Randy – WWC Items – Friday Night readings – Susan managing – send an e-mail – someone willing to hold Friday Night readings – Cal will send out e-mail. Club suite – Susan will book – landing page link – Randy will book Club Suite • E-mail – improv list (April's Minutes)	Michael Celeste

Time	Topic	Person
8:55 PM	**Announcements** • **Write Off – Writers in the House** – Delta Calgary South – Fireside Room – last weekend in September (24-25) – Fireside Room – cost $0.00 – Social Writing – food from Boomtown Pub • **Poor Man's Workshop – Reminder Deadline:** August 1, 2016 2016 (payment and story must be received by this time. Spots will be filled on a first come, first serve basis). **Submit your Story**: ifwaevents@gmail.com **Where:** Fish Creek Library **When:** Saturday, 15 October 2016 at 9:00 AM – Sunday, 16 October 2016 at 5:00 PM • **Aurora Awards -** voting is now open here: http://www.prixaurorawards.ca/ Deadline at end of July -	Michael

WHAT IS GENRE?

The definition of what is and is not in a particular genre changes as the culture around it changes, because genre definitions are part of the sub-language a culture uses to talk about art. As such, it must change, so a definition which is true at one point may not be true at another – or may have taken on connotations not present in the original. Genres can also change or grow so much that they are split into new genres to facilitate the new conversations around them. Trends and fads may boost genres; they can also make them fall out of fashion. Social pressure, such as from political activists, the religious, or other interest groups may support or oppose particular genres or sub-genres.

But what is a genre?

Teh word is French and means a type, sort, or kind. Therefore, a genre is a category. Genres for music include rock, opera, and folk; genres for painting include realism, expressionism, and surrealism. Genres for literature include romance, fantasy, and mystery.

More specifically, a genre is a marketing category, a means by which the artist tells the prospective consumer what they are getting, and it is the means by which the prospective consumer searches for the content they wish to experience. Proper labelling is in the best interests of both parties ... which brings up the question of how to figure out what genre labels belong on any one particular artwork.

There are multiple ways of applying labels to artworks. One could label a piece by its intended audience, by its content, by expression, mode, mechanical properties ... by just about any attribute one could think of. Fortunately, these labels fall into broad categories. The five just mentioned are likely the most common.

The most common usage of genre for literature is for fiction, and the categories most often used there are audience and content.

Genre by audience is differentiated by the presumed primary readers of the work. Some of the possible categories are age, race, nationality, gender identity, religious affiliation, political affiliation, class, etc. Most works will have an assumed default audience of adults of the primary culture present in the marketing area and will not have a label by audience; works presumed of interest to persons not fitting this description are likely to receive such labels. Examples include Young Adult, African-American, and LGBT.

Genre by content

Works in this category are differentiated by the type of story being told, the traits and tropes used, and by the sorts of climaxes given to the reader. Some examples are fantasy, romance, and western. It is the most common method for differentiation of works; nearly all works will have a label from this category, even if the work's primary marketing uses a different category, such as Young Adult.

There are nine main genres: Fantasy, Horror, Literary, Mainstream, Mystery, Romance, Science Fiction, Thriller, and Western. Each of these shares certain traits within itself with the majority of the works assigned the label. The nature of creativity being what it is, not all works in a genre will share all traits – or, sometimes, even most traits – with all other works in that genre. Therefore, these comments are meant as general truths about core works in each genre. Edge cases are both possible and present.

One thing that a genre will share with the works within it is the main source of conflict. Orson Scott Card in HOW TO WRITE SCIENCE FICTION AND FANTASY categorizes conflict sources with a tool he calls the MICE Quotient, where MICE stands for Milieu, Idea, Character, and Event. While every story has all of these (avant garde and experimental work notwithstanding), each genre will weight these differently, and this is part of what defines each genre. This not only gives each genre its form, it informs the arguments between aficionados of different genres.

Core works in each genre tend to rank MICE as follows:

Fantasy: Milieu, Event, Character, Idea
Horror: Event, Character, Milieu, Idea
Literary: Character, Idea, Milieu, Event
Mainstream: Character, Event, Milieu, Idea
Mystery: Idea, Event, Character, Milieu
Romance: Event, Character, Milieu, Idea
Science Fiction: Idea, Milieu, Event, Character
Thriller: Event, Milieu, Character, Idea
Western: Milieu, Event, Character, Idea

Milieu: Setting, culture, world-building
Idea: The central question; also, information
Character: The personality and self of the main character(s)
Event: A 'chaos agent' in the form of a person, item or occurrence requires resolution