

Chapter 1 : Call for Submissions Nov

Foreword by Supriya Bhatnagar Women Writing on Family is a gift from experienced writers to their sisters who are just starting down the road to a writing career.

I will include calls for papers, presentations, participation, reviewers, and other relevant notices that I find on the web. If you find anything to be posted, please drop me a note. American Library Association Editor: Innovative public, academic, school, special librarians who have encouraged painters, photographers, musicians, writers, and other creative talent of various ages. No previously published, simultaneously submitted material; 3, words written by one or up to three co-authors. Concise, how-to chapters, using bullets, headings. To avoid duplication, please e-mail topics described separately in sentences by February 15, with a brief bio. You will be contacted which of your topics will work as well as including images if you wish. Chapters sought from U. Concise, how-to chapters using bullets, headings, based on experience to help colleagues promote their library. No previously published, simultaneously submitted material. To receive a Go Ahead, please e-mail topics each described in sentences by February 15, with biography sketch s. You will be contacted which of your topics are not duplications, inviting you to e-mail your submission. Chapters sought for an anthology by practicing U. Concise, how-to chapters using bullets, headings, based on experience to help colleagues further the profession. For a Go Ahead, please e-mail 2 topics each described in sentences by February 15, and a brief bio. Tips needed on overcoming liability and invasion of privacy issues, what to save, ways to preserve local material for current and future generations. Librarians are often the last chance important aspects of local culture have of being conserved. No previously published, simultaneously submitted material; 3, words. Concise, how-to chapters, using bullets, headings, written by one author. Please e-mail topics described separately in sentences by February 15, with a short bio. You will be contacted which topics will fit. The Key Publishing House Inc. Tips on writing about family: Please avoid writing too much about "me" and concentrate on what will help the reader. No previously published, co-written, or simultaneously submitted material. Author of the memoir: Her masters degrees include history, library science: Her anthology contributions appear in: Please send in a. Contributors will be asked to contribute a total of words. Those included in the anthology will receive a complimentary copy as compensation.

Chapter 2 : Women Writing on Today's American Family | Dolores' List of CFPs

Carol Smallwood (Author), Supriya Bhatnagar (Foreword), Anna Faktorovich (Designer) & out of 5 stars 8 customer reviews See all 2 formats and editions Hide other formats and editions.

Audiocassette in Box 1 is restricted. Researchers must request a user copy be produced. The collection documents his career as a poet, essayist, editor, ecologist, translator of classical Indian poetry, and as a professor at Naropa University. He grew up in the Boston area and graduated from Lexington High School in . After studying at the University of Rochester from , Schelling made his first trip to India and then transferred to the University of California, Santa Cruz. On the west coast, Schelling began studying poetry, Zen Buddhism, and Sanskrit. He received his B. Schelling continued writing poetry and translating Sanskrit. At Naropa, Schelling developed a concentration in translation, chaired the Writing and Poetics department from , and founded the Kavyayantra Press. His classes include poetry workshops, bioregional poetry, ethnopoetics, Indian poetry, contemplative traditions, and wilderness writing. His book of Sanskrit translations, *Dropping the Bow*: Schelling is noted for his use of bioregionalism and eco-poetics in his writing. Scope and Contents of Collection The Andrew Schelling Papers contain biographical information, correspondence, manuscript drafts, translations, teaching files, and photographs documenting the career of American poet and translator Andrew Schelling from . The Schelling Papers are arranged in the following series: A Biographical Materials and B Interviews. B The Interviews subseries contains published and unpublished interviews of Schelling from . The interviews are arranged in chronological order and include notes, drafts, and correspondence. Files may contain related correspondence by additional people, or drafts of translations or poetry, particularly renga, or collaborative poetry. Much of the correspondence addressed to Schelling is also addressed to poet Anne Waldman. From , Schelling kept a chronological correspondence file with copies of his outgoing correspondence, which he numbered, annotated, and indexed by recipient surname. Schelling also kept subject correspondence by multiple writers on single topics, including India, Ireland, Jaime de Angulo, The Satanic Verses and environmental issues. The series is divided into ten subseries: Writings are arranged alphabetically by title. If more than one title was used for a published work, the additional titles are included in parentheses. A The Poetry subseries contains drafts, notes, and correspondence regarding poems, chapbooks, and books of poetry written by Schelling. Additional drafts of poetry can be found in the Journals and Notebooks subseries. D The Reviews subseries consists of reviews written by Schelling between and on poetry, translations, and musical works. Many of his talks were also published as essays, and additional versions may be found in the Essays subseries. Additional notes for his translations can be found in the Journals and Notebooks subseries. G The Editing subseries consists of correspondence, notes, drafts, proofs, proposals, permissions and artwork for publications edited by Schelling. Most are handwritten in bound blank books; a few typescripts are included. Some of the journals are titled. In addition to dated entries, the journals may also include notes; drafts of poems, essays, translations or correspondence; quotes; and descriptions of his travels. Smaller in size and scope than the journals, they generally lack dated entries. A few have been titled; many of the notebooks are undated. Wire bound notebooks have been disbound. The series is arranged in the following subseries: A Collaborations with Ann Waldman. Schelling collaborated with Waldman on many poems and chapbooks, as well as editing *Disembodied Poetics*: B The Other Collaborations subseries includes anthologies of poetry from writing workshops; renga, or collaborative poetry, written with his poetry classes; and *Hui-Neng*, a chapbook written with poets Benjamin Friedlander and Patricia Reed. Also included are manuscripts of *Home Among the Swinging Stars*:

Chapter 3 : Linda Barnett-Johnson Virtual Assistance: June

Supriya Bhatnagar (Foreword) avg rating 4.7 ratings published 2 editions Want to Read saving.

However, the work of a poet who notices everything is likely to be brilliant. Reviews from summer Bartlett who is an owner of one of the affiliates of this empowering program in Vermont. Whether you are just starting out, refining your craft, or trying to find balance in your creative life, this collection will become a roadmap to literary success! The contributing authors offer invaluable insight into the gamut of writing issues. Congratulations to Carol Smallwood and Colleen S. Harris for gathering and editing this treasure book of wisdom. Barbara Harbach, co-editor, *Women in the Arts*: This excellent and most comprehensive collection of essays, by some of the finest minds in contemporary poetry, encompasses everything a student or teacher of poetry is looking for. Every page offers insights from sources of inspiration, the art of revision and the constraints of meter and rhyme to practical advice on getting published, promoting your work and starting a blog. Poets and teachers will love it. As a teacher and writer I found the advice and wisdom in these pages beyond valuable! Melding creativity and practicality, the volume harmonizes the multiple voices of a broad spectrum of women poets. Each subject is covered in clear, concise, sympathetic language that anyone can peruse and use straight from the carton. There are chapters 59! Sequenced in four sections: It is an entertaining read that will help female poets move to their next level. I caution you to keep a pen and paper handy to take notes or at least use a highlighter and small book marks to indicate the entries you will want to refer back to again and again. There is something for every woman who has thought about the art of poetry to learn, imbibe and react to in this book. The editors demonstrated an uncanny ingenuity as they gathered this talented diverse group of forty-three poets to create fifty-nine chapters on the craft of poetry for poets and poetry lovers. The different personalities of the writers kept the book interesting with their distinctive viewpoints. This volume was compiled with love and encouragement for all women poets no matter whether novice, or veteran, for poets who want a fresh approach. Many poets think they are ready before they are which helps explain why so many suffer with rejection after rejection. Chapters 38 through 44 detailed the many aspects of the poetry business. And yes, poetry is a business. Poetry has long been male dominated with experts claiming women were over emotional.

Chapter 4 : Linda Barnett-Johnson Virtual Assistance:

International currency rates last updated: 10/24/ (conversions include estimated 3% transaction fee) 1 GBP = USD 1 EUR = USD 1 CAD = USD 1 AUD = USD 1 NZD = USD 1 ZAR = USD.

It is maybe ten years since I read a book so good that I wished it had more pages. I hope the author is working on a sequel. But we are not just a place to work; we have fun here, too, with lively open mic events, catered author appearances, and book launching parties Small Press and Poetry Collection at Endicott College in Beverly, Mass. To donate books send them to: Holder writes poems like notes in a diary. I found myself struck by their economy, wit, and urban melancholy He has a voice unlike that of any of his contemporaries. Holder is a poet of the street and coffeehouses, an observer of the everyday. He writes of old Marxists, security guards and his relationship to his deceased fatherâ€™”themes of the common life. He sees the world not for what it is, but on his own terms. He is living in the poem rather than in poetry. Jennifer wrote this song after her friend and notable poet, Doug Holder, showed her his poem: She had to change some of the words to make it work lyrically with the music, but she made sure to stay close to the original poem as much as possible. Jennifer played all the instruments on it and engineered it. Doug wrote it after a conversation he had with his mother while riding on a train to New York City. It is dedicated to her, Rita Holder. The poems in SO SPOKE PENELOPE are simply amazing, whether in the form of an apostrophe to the absent Odysseus or to the Gods, whether in a narrative past-tense mode or in the immediacy of the lived present, whether in the staccato of monosyllables or in the exuberance of unusual compounds, whether they employ Greek-feeling pentameter lines, alliteration, or anaphora. This poetic cycle shows that the whole range of human experience is contained in Penelope of Ithaca. Yet Holder finds something almost like beauty or knowledge in the abandoned warehouses with weeds crawling to the roof. He imagines when Mrs. There is so often the sense of time passing, of letting go-- letting go of people, letting go of Harvard Square Theater and the Wursthaus, balms that seemed like they would always be there. With non-stop energy, syncopated rhythms, and a fast pace that keeps you humming as you turn the pages, Cornish visits a wide array of writers, musicians, and films, stopping along the way to visit local poetry scenes and pay tribute to the homeless and poor.

Chapter 5 : Boston Area Small Press and Poetry Scene: 09/09/ - 09/16/

*Companion to an Untold Story (Association of Writers and Writing Programs Award for Creative Nonfiction Ser.) [Marcia Aldrich, Supriya Bhatnagar] on www.nxgvision.com *FREE* shipping on qualifying offers.*

And while the world of publishing offers ever-increasing opportunities for new writers, it can be difficult to take the step from writing for oneself to writing for a broader audience. *Women Writing on Family* is a start-to-finish resource for writers facing this challenge. Like a trusted writing group, the authors provide insight and advice on everything from mental preparation to marketing and promotion. The personal experience of the contributors lends credibility, but the focus of the book is on helping the reader to reach her writing goals. Co-editors Carol Smallwood and Suzann Holland have assembled an impressive array of contributors for this anthology. While all are experienced authors, each has taken a different path to reach that goal. They are psychologists and nurses, college professors and secondary school teachers. Several teach writing courses, and many have won awards for their work. Their accumulated knowledge and skills are the backbone of this book. These are women whose advice I would not only trust for myself, but pass along to my friends. In one chapter, she gives concrete tips for balancing writing, family, and work, while in the other she discusses the emotional risk of writing with honesty. She was a single parent and high school dropout in her teens. Her work in *Women Writing on Family* exemplifies her journey as a writer, a parent, and a family participant. Each of the contributions brings a similar quality of authenticity and experience, even while the ages, professions, cultures, and publishing backgrounds of their authors are widely diverse. There are many resources for writers, some of which focus on women. The emphasis on writing about the family is what sets this book apart from the others. The unique issues that women face when they use their family as the basis for their writing transform an activity that is already highly personal into one that may be fraught with risk even while holding the potential for significant personal and professional development. She explains concepts such as libel using clear, jargon-free examples, then goes on to suggest five ways to reduce the likelihood of damaged relationships and limit exposure to legal action. Additional chapters on personal and legal issues help the reader assess her subject matter and make informed decisions about whether and how to share sensitive topics as part of her work. This advice is supplemented by insightful words meant to encourage the writer who is still uncertain whether she is ready to reveal her work and her family to the world. Families are a never-ending source of stories ranging from full scenes to tiny snippets. The challenge is using your own writing style and solid technique to develop the characters, setting, and story into a finished piece with reader appeal. *Women Writing on Family* offers several viewpoints on crafting both fiction and nonfiction. She offers guidance on how to embellish a single incident using historical details about the place and time, as well as exploring the likely emotions of the people involved. The internet is a valuable tool for writers, and three chapters written by successful bloggers provide information about opportunities for career development through online writing projects. Other career-related topics include marketing, self-publishing, and efficient use of writing conferences. Of course, many authors writing about family are doing so between loads of laundry and during naptime. A particularly valuable section on balancing writing and family commitments provides inspiration for those days when everything seems to hit at once. *Women Writing on Family* is a gift from experienced writers to their sisters who are just starting down the road to a writing career. The techniques, exercises, tools, and tips make it a resource to consult again and again. Poet or family historian, blogger or novelist, this book offers something for every woman seeking to write about family. She writes on local and family history and library practice.

Chapter 6 : Carol Smallwood

The author of the Foreword, Supriya Bhatnagar, states "I so wish I had a book like this while I was working on my collection 1 Orange County Library System, Orlando, Florida.

Please list your accomplishments too. I like to write stories about women who overcome odds, who look struggles squarely in the face and go forward. My own website is www. A former teacher for twenty-five years, I have taught everything from first grade to English in college. I was the former vice-president of the Romance Writers of Nevada, before we disbanded. I write my own radio commercials, and am known around the industry as the RV Lady. *Seasons of the Vineyard* is about a woman coming home to herself, her family, and coming to terms with her past. It puts them in our face, whether we want to deal with them or not. Francesca is a collector of famous quotes, and she gathers her daily strength from them. Francesca rediscovers that the rhythms of the vineyard are deeply restorative and she becomes convinced she wants to resurrect the vineyard and prove everyone wrong. She is willing to do just about anything to prove she can be a world-class vintner--even if that means sleeping with the bad boy of the Sonoma Valley. Of course this develops problems with Enrico, the foreman and her former lover. He abandons her and the besieged vineyard and she is left to fend for herself, but is determined to uncover the secret of the Zinfandel wine that once made the vineyard famous. This wine will allow her to become a renowned vintner, but the secret is buried with her mother. The progression of the book follows Francesca as she saves the vineyard, uncovers the secret of the Zinfandel, deals with the past, and comes to terms with her true love. Can you tell us about that? I have been working on a book called *The Divorce Ranch*, set in Nevada in the s. Not far from my house, are several former divorce ranches. Divorce was big business in Nevada in the s and the time period fascinates me. *Bella Serrano, The Tale of the Zin*. What are your interests and what do you do for fun? My interests are varied. I love to hike. I own and operate my own business, and in my free time I love to spend with my family. I have a wonderful son-in-law and two adorable grandchildren to which I am Nana. I really enjoyed that book. *The Divorce Ranch* sounds fascinating. Can you tell us a bit more about it? Was the ranch for getting divorces? *The Divorce Ranch*, set in the 30s, is set on a ranch where people did come and wait out their six weeks to obtain a divorce. Nevada passed a law in I think that required six weeks residency to obtain a divorce. This was during the depression, and was a huge boom for the economy. An entire cottage industry developed. Many famous people came from around the world to get a quickie divorce. In my novel, I have three main characters: The owner of the ranch accompanied women and men to the courthouse to inform the judge that the person was indeed in residency for the required six weeks. Time proves to be a challenge for me. Currently, it is prime season and writing takes more effort. I find I am more creative in the morning before the noise of the day gets me. I know it might sound funny, but for me, I need a working title. My subconscious flows when the right cornerstone is in my mind. Then, the "shitty first draft" Anne Lamott is the next hurdle. I think of the first draft as the frame of the story. It changes from there. Which I interpret, is spend the time actually writing. Many people want to write. We all have "that story" inside us, but we need to take the time to write. Thank God for the nuns! Many years ago I told a person I wanted to be a writer and she suggested I carve out a half hour a day and start writing. At that point, and I was very young.

Chapter 7 : Books by Bernard Cooper (Author of Flash Fiction)

Foreword by Supriya Bhatnagar, Director of Publications, Editor of The Writer's Chronicle, Association of Writers & Writing Programs, George Mason University. Author of the memoir: and then there were three .

Women Writing on Family: The Key Publishing House Inc. Tips on writing about family: Please avoid writing too much about "me" and concentrate on what will help the reader. No previously published, co-written, or simultaneously submitted material. Author of the memoir: Her 23rd book is Writing and Publishing: Our Defining Passages is [http: The Little House Literary Companion](http://The Little House Literary Companion). Her masters degrees include history, library science: Her anthology contributions appear in: Please send in a. Contributors will be asked to contribute a total of words. Those included in the anthology will receive a complimentary copy as compensation. Contributors needed for articles about: Please avoid writing too much about "me" and concentrate on what will most help the reader. Norton and Company, Harris is a Pushcart Prize nominee. Her book of poetry, God in My Throat: Her second and third books, These Terrible Sacraments and Gonesongs, are forthcoming in Tips needed on overcoming liability and invasion of privacy issues, what to save, ways to preserve local material for current and future generations. Librarians are often the last chance important aspects of local culture have of being conserved. No previously published, simultaneously submitted material; 3,, words. Concise, how-to chapters, using bullets, headings, sidebars, written by one author. Please e-mail topics described separately in sentences by December 31, with a word bio. You will be contacted which of your topics will fit. Scarecrow Press Chapters sought from special, school, public, academic librarians, LIS professors about managing a library alone. Concise, how-to chapters, using bullets, headings, written by one author. To avoid duplication, please e-mail topics described separately in 3 sentences by December 31, with a word bio. You will be contacted which of your topics will work. American Library Association Chapters sought for an anthology by soon to be retired or currently retired U. Chapters also sought from retirement and financial planning professionals. No previously published, simultaneously submitted material; 2,, words written by yourself or with one co-author. Concise, how-to chapters, using bullets, headings. To avoid duplication, please e-mail topics described separately in sentences by December 31, with a word bio. Chapters sought for an anthology by practicing U. Concise, how-to chapters using bullets, headings, based on experience to help colleagues further the profession. Those accepted will receive a complimentary copy, discounts on additional copies. No previously published, simultaneously submitted material, no co-authors; 3,, words. To receive a Go Ahead, please e-mail 2 topics each described in sentences by December 31, and a word bio with: You will be contacted which of your topics are not duplications, inviting you to e-mail your submission.

Chapter 8 : A Library Writer's Blog: 5 CFP From Carol Smallwood

Friday, November 4, www.nxgvision.com Northwest Missouri State University, Maryville, Missouri "Brick and Click" is a one-day symposium of practical relevance to directors, librarians and paraprofessionals supporting traditional and online resources/services for academic library users.

I will include calls for papers, presentations, participation, reviewers, and other relevant notices that I find on the web. If you find anything to be posted, please drop me a note. To be published by IGI Global: Only now is it beginning to be defined as a description for library research software that allows a library user to search multiple Web-based resources simultaneously and bring back usable search results beginning to be refined. The mission of this book is to provide librarians and administrators with information they can use to evaluate and implement a resource discovery productâ€”to determine how well such software can meet the needs of their users, to make a product choice based on their local needs, to develop plans for implementation, to implement the software and integrate it into the research lives of users, and to evaluate the effectiveness of the software in their own environments. Resource discovery tools have become more mainstream resources. As librarians work to find, purchase and implement such products as EBSCO Discovery Service, Encore, Primo, and Summon as well as open source tools they need to develop structured procedures for review and implementation that ensure they are using funds wisely. To date, very little has been published on this topic and only a small number of conference programs and presentations have been scheduled or given. There is an immediate need for information and shared ideas. Objective of the Book: We have the following objectives for this book: The primary audience for this book is composed of librarians and library administrators in academic libraries, both large and small. Librarians who are interested in providing resources for users to find the information they need, who maintain library Web sites and catalogs, or provide library instruction to students, faculty and staff in colleges and universities will find the overview information useful. Library administrators who must set priorities and find funding for new resources will be able to use the book to help them plan their review of the marketplace, selection of an appropriate tool, and implementation of that tool. Recommended topics include but are not limited to, the following: The proposal should summarize the proposed contents of the paper and provide a draft outline of major points to be included. Authors of accepted proposals will be notified by March 28, about the status of their proposals and sent chapter guidelines. Full chapters are expected to be submitted by June 30, All submitted chapters will be reviewed on a double-blind review basis. Contributors may also be requested to serve as reviewers for this project. For additional information regarding the publisher, please visit www.igi-global.com. This publication is anticipated to be released in Important Dates February 28, Proposal Submission Deadline March 28, Notification of Acceptance June 30, Full Chapter Submission August 30, Review Results Returned September 30, Final Chapter Submission October 30,

Chapter 9 : SAGE Books - Social Work in Mental Health: Contexts and Theories for Practice

Foreword by Supriya Bhatnagar, Director of Publications, Editor of The Writer's Chronicle, Association of Writers & Writing Programs, George Mason University. Afterword by Dr. Amy Hudock, co-founder of Literary Mama, an on-line literary magazine chosen by Writers Digest as one of the Best Web Sites for Writers.

Contexts and Theories for Practice, edited by Abraham P. It has been quite a challenge for him to bring together a range of professionals, mostly social work educators and practitioners from Australia and India on social work practice in mental health. This book will be useful in teaching, skill development of social work practitioners and for future researches and collaborations. The chapters cover current practices, theoretical debates, social work interventions and challenges faced by the social workers in the field of mental health. Mental, neurological and substance use disorders are common in all regions of the world, affecting every community and age group across all income countries. While 14 per cent of the global burden of disease is attributed to these disorders, most of the people affected—75 per cent in many low-income countries—do not have access to the treatment they need WHO Only between 76 per cent and 85 per cent of people with severe mental disorders in low- and middle-income countries receive no treatment for their mental health conditions compared to the corresponding figures for high-income countries, which were also unenviable, that is between 35 per cent and 50 per cent WHO and There is a growing recognition of the global community that countries, especially low- and middle-income countries need to pay greater attention to mental disorders and prevention of mental health problems as a large number of those can be prevented and treated. As people living with mental disorders have to suffer the dual burden of the disease and the stigma arising out of gross misconceptions, there is great need to develop appropriate interventions to change attitudes and to protect the human rights of this highly vulnerable population. Among those caretakers and health care providers, professional social workers play a major role in working with the affected individuals, their families and the community at large. Professional social work also has a very significant contribution to make in the prevention of these disorders and for the promotion of mental health. Report by the Secretariat. Retrieved on 14th April from [http:](http://) Retrieved 14th April from [http:](http://) There have been a number of people who have been instrumental in bringing this book project to fruition. I would like to first of all acknowledge the loving providence of God, who protected me and blessed me with some fantastic colleagues and friends to work on this project. Likewise, support and assistance have come from many corners for which I am indebted and grateful. Mental Health as a subject has always been a fascination for me. During the course of my own studies and practice I developed a passion for this subject. The greatest of all learning in this field occurred when I started working with my clients. They taught me a lot—many of which were matters that I had not learned through my formal studies. Therefore, I would like to thank all my clients and colleagues who supported me, guided me and challenged me in my clinical practice. In particular, I would like to thank all my team members at Clare Mental Health, South Australia, and very specially John Banister, our then team leader who allowed and supported me to venture into community mental health practice, and Pat Glenister for mentoring me in mental health social work. Their support has been a key inspiring aspect of my journey in editing this book. I would like to thank Vimla V. I would like to also express my gratitude to all chapter authors for offering the readers excellent insight into social work practice within a mental health setting. I am aware that many of them were extremely busy with their teaching, research and other academic commitments, but nevertheless took out time to be a part of this wonderful project. You honour me with your participation in this project, and for that I am truly grateful. This book would not have been possible without the help and assistance of my students and colleagues at James Cook University. Very special thanks to S. Sharma who provided with some anecdotal evidence for this project and for being part of this work. I am equally indebted to Professor Robert Bland, from the University of Queensland, who constantly encouraged me, provided feedback and mentored me in this project. I am likewise thankful to John Ashfield, from the Australian Institute for Male Health Studies, for his tireless support and inspiration. During the course of this project, I have been blessed to have come into contact with so many scholars hailing from different walks of life. Some have been able to contribute to this

book, while others offered me words of appreciation, direction and further references. I thank them all. I would like to especially thank Professor R. Srinivasa Murthy, who graciously allowed me to reproduce his outstanding paper as a chapter in this book. I am also deeply touched and honoured by the support of my friends. To that end, I would like to thank my friend Kalpana Goel from the University of South Australia, for her support and excellent suggestions. Special thanks are also due to my friend and colleague Professor Ilango Ponnuswami from Mangalore University for his encouraging words, reviewing some of the chapters and for his insightful comments. My gratitude likewise goes out to my colleague Venkat Pulla, University of the Sunshine Coast, for sharing his knowledge and understanding of strengths-based social work practice and mental health issues with me. He has been a keen supporter of this project and I really thank him for all he has been to me through the various roles that he has played over this period as an author, colleague, supporter and critic. I thank Shoba Ramachandran for critically reviewing some of the chapters that came to us for this book, and doing such a good job at it. On the production side, I wish to thank Rekha Natarajan, Sutapa Ghosh, Supriya Das, Saima Ghaffar and Anupam Choudhury for their professional support, comments, suggestions and commitment to seeing this work published. As you can imagine, this has been a long but passionate journey for me and for my family. I thank my wife, Mini, for her critical questions, deep and meaningful reflections and her invaluable suggestions for the book. I also thank my children, Abhijith and Alka, for their understanding, and for patiently waiting for me to help them with their academic work and sports activities.

The Making of the Book [Page xv] The inspiration to lead a book on social work practice in mental health did not just happen overnight. There were a couple of incidents and events that influenced my thinking and practice in the field which motivated me to take this work. Social work practice in mental health is an important area of practice. This collection deals with a variety of gaps in the literature and also provides a fresh outlook for an international audience. This book finds a niche for itself as it brings academia that are involved in interdisciplinary practice. A series of incidents has prompted me to shape this book. As a faculty member in social work some 15 years ago, I was responsible for a field placement for one of my students in a mental health hospital in India. At that time, it was not a course unit taught at the college, but a mere placement option in a psychiatric hospital setting that was made available to interested students, although subject to discussion and negotiation with the said medical facility. A number of my peers were a bit concerned about sending students to a place that represented great misery and disappointment for social workers at that time. The question then arose as to whether it would be a prudent action to place a young and naive social work student in a mental health setting that offered a difficult practice context and a grim future. I still remember that a student came bravely to express her keenness. While some of my colleagues were apprehensive about sending her into such a potentially harsh environment, the student not only received a start but finished her placement and went on to do a masters in social work. While I deeply appreciated the practical issues that many of my colleagues in the s warned me about, clearly there was an ideological difference that permeated our discussions in those years. The primary issue was: Is this place suitable for an undergraduate placement? Or was there an undercurrent of resistance due to stigma attached to mental illness even in the social work field 15 years ago? I did not have a clear answer then; but this made me reflect about the role of social workers in the field of social work practice and was a key motivating factor behind the making of this book. Meanwhile, I was very keen to provide a safe, supportive environment for my student and an opportunity to see, grasp and fathom for herself and to experience what a gigantic task it would be to be involved with mental health [Page xvi]issues. The student was well supported and received much appreciation from many, which not only motivated her but also later motivated other students to undertake placement in a psychiatric setting. For a long time, nearly 15 years, this remained a dream. In the meantime, another student of mine took up the cudgel and wanted to do his placement in a mental health facility, and upon successfully completing it, both these students gave me the confidence, courage and anecdotal evidence to engage in developing culturally appropriate literature and trainings for students in mental health. On reflection, these early challenges really spurred me on to develop meaningful materials that would attempt to de-stigmatise and demystify issues in mental health for my students. After a long hiatus, I came into contact with my first mental health placement student again in She was by then actively engaged in social work and

was settled in the United States. While we were catching up, she said something to me which rekindled this idea to lead this book. This is what she had to say: Being a Social Work student in India was always a choice everyone questioned. It was hard for even my own family to sometimes understand what good a degree in social work could be as a career? After all these years of its presence, social work still struggles for its place in the working world as a profession. Starting a career in social work was a decision that I made not just because it was different but also because it offered learning through working. So far, pursuing a career in this field has meant a great experience for me. It has moulded me into the person that I am today and how I perceive the world around me. I was to be placed for my concurrent fieldwork at a mental health hospital. There also was an unfounded fear within me, making me doubt my own ability to work in that place, since it was so overwhelming to see as much sadness and people dealing with all the problems they had that it almost depressed me. I felt at a personal level that I might not be able to deal with it. After my first couple of visits to the hospital, I had an epiphany and realised this is what I wanted to do. I saw that all the people coming in to the clinics everyday were dealing with so much and still doing what they must despite their problems. The people I observed and I was going to work with, themselves, became my inspiration to work there. I believed that this is what I was meant to do, no matter how hard it may seem. Fortunately for me, our college supervisor had faith enough in my willingness to work there and my readiness to take on what everyone else thought was an oddball of a task. And so it happened, the training began, I made the most of my hours of observation in various outpatient clinics, reading at the library and discussions with the doctors and gaining from the perspective of teams of all professionals and understood the role of social workers in the whole scenario. Upon completion of the first quarter I was gauged by the supervisors and was then allowed to practise at the hospital. With guidance from my supervisors and the hospital doctors I gained knowledge about various psychiatric, psychological and other mental health disorders. But most of all I learnt of the social issues surrounding mental health problems. The families most of the times failed to recognise the actual problems of the patients. Even when they do find out about the problem, they do not wish to seek help for it, for the fear of being ostracised by the society. There were several patients in the rehab centre who had been brought over by their families for treatment, but never taken back by that family member, thinking of them as a liability. This display of sheer apathy on the part of family members was the most difficult to comprehend and saddening. But the reason for such behaviour was clearly the fact that our society still does not understand mental health; even something as depression is looked down upon and people refuse to see doctors for it, fearing what others might think of them. So one can safely say that the role of a social worker in the field of mental health is quite crucial especially in a country like India, where awareness needs to be brought about amongst the masses about these issues and people need to be rid of their biases and prejudices against those ailing. Thanks to this experience and all that I learnt from it, I want to be a social worker in the field of mental health.