

# Sharpening the Quill



## The Graduating Writers Handbook

**Compiled**

**By Rachel Loveday**

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Rachel Loveday

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## Opening the Inkwell...

Most of you, if not all of you are in your final semester and are preparing to graduate with a Bachelor of Creative Arts, majoring in Creative Writing.

You will leave the safety of the four walls of 25.G05 and take your first steps into the writing world, some of you might know of the endless amount of opportunities available out there, but some of you may not and that's what this guidebook is for.

I've ordered this guidebook in a step-by-step format. The first step of your writing career after graduating might be to get your work published in literary journals. Australian literary journals are a good way to start and that's why the first chapter contains valuable information on the best Australian literary journals, including interviews with the editors.

The second step of your writing career after graduating might be to join a writers' centre. Some of you might have to wait until you have more money under your belt, as most of us uni students don't have a lot of cash on us, which is why the second chapter contains information on all of the Australian state writers' centres.

The third step of your writing career might be to apply for your first residency or fellowship, which is a huge step into getting your writing recognised and if you do choose to take that step and apply for a residency or fellowship, you could reap many benefits, such as not only having financial support to work on your craft, but also being able to travel. That's why the third chapter contains information on the residencies and fellowships offered by the Australian Council for Arts.

Some of you may have skipped a few steps and have a manuscript that you believe is ready to see the light of day and may be looking for an agent, an editor and a publisher. That's why the fourth chapter is all about Australian Writing Organisations.

And some of you may be ready to take over the world with your writing but perhaps don't know what country to start taking over, that's why the final chapter is all about publishing writing overseas, in particular, about Duotrope—a search engine for literary journals and magazines all over the world as well as

a list of the top literary magazines in the United States of America and the United Kingdom.

Despite my step-by-step format of this guidebook, there is no right or wrong way to get your writing out there in the world. The important thing is to keep writing and keep writing and never to be afraid to submit, no matter how scary it is. I know how cheesy that sounds, but you know it's true.

So sharpen that quill, open that inkwell and get writing!!!

Rachel Loveday.



# *Australian Literary Journals*

# WET INK MAGAZINE

**(All information provided has been directly taken from Wet Ink’s website)**

*“After much discussion, that ‘something’ became Wet Ink—an attractive quarterly magazine that showcases the best new writers alongside established authors: from fiction writers and poets to memoirists and social commentators. We publish a wide range of styles, from traditional to experimental, literary to quality genres, depending on the submissions we receive.”*

**(This blurb was directly taken from *Wet Ink’s* website)**

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## SUBMISSIONS

*Wet Ink* publishes fiction, creative non-fiction, poetry, memoir, essays and opinion pieces. They look for high quality and request that writers send in their best work.

*Wet Ink* also provides downloadable PDF files of the Writer’s Guidelines as well as a Cover Sheet for when writers submit their work.

## SNEAK PEEKS AND READS

*Wet Ink* provides sneak peeks and read of various writings from their previous issues to give readers and potential writers an idea of the type of writing that *Wet Ink* publishes. All sneak peeks and reads are downloadable PDF files.

## SUBSCRIPTIONS

*Wet Ink* offers its readers and writers different types of subscriptions which include individual local and overseas subscriptions, concessional and institutional subscriptions. *Wet Ink* also offers special subscriptions such as *Wet Ink* and *Overland*, *Wet Ink* and *Griffith Review* as well as *Wet Ink* and *Island* subscriptions for twelve months.

**I interviewed *Wet Ink’s* editor, Phillip Edmonds via email. The interview transcript is over the next two pages.**

**Q1) Why is *Wet Ink* a quarterly magazine and not monthly?**

We are a quarterly because the market won't carry a fiction magazine on a monthly basis. We also cannot afford to publish twelve times a year.

**Q2) Why do you give readers “sneak reads” when you encourage readers to subscribe to the magazine so strongly?**

Because they give people a good taste of what is in each issue without them getting it for free.

**Q3) Why doesn't *Wet Ink* accept image submissions?**

We do- info is on the website etc as to specifications

**Q4) *Wet Ink* has been around for almost seven years—it is a relatively new magazine compared to some of the other literary magazines on the market, how successful has *Wet Ink* been so far?**

It is reasonably successful in terms of its subscriptions, and it is respected by writers and readers, but the current bad retail climate is impacting on us and affecting our future viability. *Wet Ink* does not receive institutional support on the level of the other magazines, so our margins are tight. The universities are encouraging many people to write through their courses but taking little or no responsibility for them when it comes to supporting venues of publications such as *Wet Ink*. More CW students should also subscribe to the magazines.

**Q5) Does *Wet Ink* have a preference for established or emerging writers?**

Emerging writers, even though we don't say that anywhere. We have published over seven years far more emerging writers than any magazine in Australia.

**Q6) What makes *Wet Ink* different to the other literary magazines on the market?**

We are attractive looking and we look like a magazine and not a book which means we get into some newsagents. We also largely publish fiction and only a few non-fiction pieces. In other words we are devoted to original CW. The other magazines don't do that.

**Q7) What would you say to writers who are considering submitting to *Wet Ink* for the first time?**



Read our submission guidelines on our website, read the magazine to get a taste of what it does and only send one story at a time, a couple of poems at the most when submitting. This is because we receive hundreds of submissions and the editors don't like wading through multiple submissions.

**Q8) How are pieces selected for publication?**

Our fiction goes to two fiction editors who each choose a shortlist without talking to each other. It is the same process for the poetry and non-fiction. The shortlists are then compiled and I and Dominique Wilson choose the final cut for each issue. That way it is effectively four people who decide in the acceptance process. We think that is very fair as it works against the personal tastes of any one person.

**Q9) Do you have anything to add?**

Only that magazines such as ours can only continue with the active support of people around Australia.

***N.B. Wet Ink folded its pages as this guidebook was being compiled. Wet Ink folded its page in October 2012.***

## **GRIFFITH REVIEW**

**(All information provided has been directly taken from the Griffith Review's website)**

*“Griffith REVIEW is designed to foster and inform public debate and to provide a bridge between the expertise of specialists and the curiosity of readers.*

*We wish to give writers the space to explore issues at greater length, with more time for reflection than is possible under the relentless pressure of daily events.*

*Our aim is to provide the opportunity for established and emerging writers, thinkers and artists to tease out complexity and contradiction and propose new ways of thinking and seeing.”*

**(This blurb was directly taken from the Griffith Review's website)**

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### **SUBMISSIONS**

*Griffith REVIEW has a Word document; “For Writers” that can be downloaded by writers who are interested in submitting to Griffith REVIEW.*

The document provides tips for writers who are interested in submitting to *Griffith REVIEW* as well as information about peer review.

### **THE NOVELLA PROJECT**

*“In recent years, publishing costs and market pressures have contributed to the demise of the novella in print. However, thanks to advances in digital publishing and the rise of social media and e-readers, some industry experts are predicting that this may be the beginning of a ‘golden age’ for novellas.*

*Earlier in the year Griffith REVIEW announced a competition open to all residents and citizens of Australia and New Zealand, calling for submissions for The Novella Project, a new publishing initiative supported by the Copyright Agency Ltd.*

*Submissions will be evaluated by a panel of judges and the winning selections will be featured in late 2012 in Griffith REVIEW's fourth annual New Fiction Edition. In addition to publication, winners will receive a share of the prize pool of \$30,000 plus a share of royalties from digital sales of each novella sold separately as an eSingle.”*

**(This blurb was directly taken from the Griffith REVIEW website)**

## **SUBSCRIPTIONS**

*Griffith REVIEW* offers its readers and writers different types of subscriptions such as one year (four print editions) and two year (eight print editions) Within Australia subscriptions. One year and two year Outside Australia subscriptions. *The Griffith REVIEW* also offers digital subscription for ePub, PDF or Kindle compatible for one and/or two years as well as a premium subscription which is a print AND digital subscription.

**I interviewed *Griffith REVIEW*'s editor, Dr Julianne Schultz via email. The interview transcript is over the next two pages.**

**Q1) Why is each issue of *Griffith Review* themed? And how are those themes selected?**

To respond to emerging issues that we anticipate will be of general interest and significance 6 months – a year later.

**Q2) Does *Griffith Review* have a preference to established or emerging writers?**

We are determined to create space for new and emerging and to showcase established authors as well.

**Q3) Why is *Griffith Review* quarterly and not monthly?**

To enable the depth and detail of thematic reflection, and to produce an enduring product not something that lives and dies in short media cycle – also, it was designed as a book not a magazine hence sales and distribution different. Respects the long standing tradition of quarterly publications of ideas.

**Q4) How effective have the online discussion forums/letters to the editor been?**

It is useful, but as we do not have the resources to moderate and curate the comments section as well as we might, we seek other forums for exchange and discussion.

**Q5) Why is the Novella Project so important? And how successful has it been?**

Trying to give space to a form that has been neglected, but which we think suits the times – in terms of technology, interest and possibility. It has been very successful, tapped into a lot of talent, and we hope to continue if we can secure support for a couple more years to really ensure that this form is given a chance to flourish here.

**Q6) What makes *Griffith Review* different to the other literary magazines on the market?**

More topical than traditional literary magazines, less ideological than some others, the mix of topicality, memoir and fiction around a theme makes it distinctive here and indeed internationally.

**Q7) What would you say to writers who are considering submitting to *The Griffith Review* for the first time?**

Check out the themes and writers guidelines online. We are very open to new writers, so make a pitch and send us your work.

**Q8) How are pieces selected for publication?**

Quality of writing and ideas, then the mix of pieces for an edition – to ensure diversity, depth and originality.

# **AUSTRALIAN BOOK REVIEW**

**(All information provided has been directly taken from the Australian Book Review's website)**

*“Australian Book Review (ABR) is Australia’s oldest and premier literary review. Created in 1961, and now based in Melbourne and Adelaide, it publishes reviews, essays, commentaries and creative writing. With its national title, scope and readership, this monthly magazine is committed to highlighting the full range of critical and creative writing from around Australia. ABR is a fully independent non-profit organisation. Its primary aims are several: to foster high critical standards; to provide an outlet for fine new writing; and to contribute to the preservation of literary values and a full appreciation of Australia’s literary heritage.”*

**(This blurb was directly taken from Literary Magazines Australia’s website)**

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## **PRIZES**

*The Australian Book Review offers three prizes: The Elizabeth Jolley Short Story Prize. The Calibre Prize for Outstanding Essay which “is intended to generate brilliant new essays and to foster new insights into culture, society, and the human condition. We welcome essays from leading authors and commentators, but also from emerging writers. All non-fiction subjects are eligible.” And the Peter Porter Poetry Prize, which guarantees that winners of the prize will receive exposure through the Australian Book Review.*

## **IAN POTTER FOUNDATION INTERNSHIP**

*The Australian Book Review and the Ian Potter Foundation offer editorial internships which aims to foster and develop emerging editorial talent. They offer these internships every year. The internship is worth \$20,000.*

## **SUBSCRIPTIONS**

*The Australian Book Review offers five types of subscriptions for readers and writers:*

- 1. Individual-A subscription for one year costs \$85, a subscription for two years costs \$155 and a subscription for five years costs \$375, this subscription applies for Australian readers and writers. An individual subscription for readers and writers residing in Asia or**

**New Zealand for one year costs \$115 and a subscription for two years costs \$210. An individual subscription for readers and writers residing elsewhere for one year costs \$145 and for two years costs \$280.**

- 2. Secondary Schools-A subscription for readers and writers who are in high school. A subscription for one year costs 100.**
- 3. Student/Pensioners-For readers and writers who provide a student and/or pension card. A subscription for one year costs \$70, a subscription for two years costs \$ 130, and a subscription for five years costs \$340.**
- 4. Under 25-For readers and writers under the age of 25 years. Date of Birth has to be verified. A subscription for one year costs \$49.95.**
- 5. Institutions-For various institutions that support the Australian Book Review. A subscription for Australian institutions for one year costs \$120 and a subscription for two years costs \$210. For institutions in Asia or New Zealand, a subscription for one year costs \$150 and a subscription for two years costs \$280. For institutions elsewhere, a subscription for one year costs \$190 and a subscription for two years costs \$370.**

A one year subscription provides readers and writers with ten issues of the *Australian Book Review*. A two year subscription provides readers and writers with twenty issues of the *Australian Book Review* and a five year subscription provides readers and writers with fifty issues of the *Australian Book Review*.

**N.B. I contacted Australian Book Review's editor; Peter Rose for an interview, but he did not respond on time.**

## **ISLAND MAGAZINE**

**(All information provided has been directly taken from Island’s website)**

*“Island is a literary quarterly that publishes the very best contemporary writing – fiction, essays, memoir and poetry – as well as art by Tasmania’s most exciting creatives. It engages with pre-eminent writers and develops and promotes new voices.”*

**(This blurb was directly taken from Island’s website)**

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### **SUBMISSIONS**

*Island* publishes fiction, poetry and all varieties of non-fiction (essays, critical reviews, creative non-fiction, memoir, etc.). They only accept submissions via their website and the average length of writing is between 2500 to 5000 words.

### **ISLET MAGAZINE**

*Islet* is *Island*’s sister magazine which is dedicated to emerging writers. It is an online magazine published monthly.

*“Islet defines emerging writers as those who are at an early stage in their career and have not yet had a full-length work or collection of their work commercially published.”*

The word limits are shorter for those submitting to *Islet* than to *Island*. The maximum lengths for works of fiction is 600 words, for reviews 400 words and 25 lines for poetry.

### **SUBSCRIPTIONS**

*Island* offers readers and writers annual print and digital subscriptions. Annual digital subscriptions, which provides readers and writers with four issues costs \$45. Annual print subscriptions which also provides readers and writers with four issues costs \$79.95.

*Island* offers readers and writers two types of subscriptions:

- 1. Individual-Standard individual subscription for Australian readers for one year costs \$79.95. Concession individual subscription for Australian readers for one year costs \$60. Standard individual subscription for overseas readers for one year costs \$99.**



**2. Institutional-Subscriptions for Australian institutions for one year costs \$90. Subscriptions for overseas institutions for one year costs \$125.**

*Island* also offers joint subscriptions to readers and writers: *Island* and *Overland*, *Island* and *Wet Ink* and *Island* and *Griffith Review* subscriptions for one year for Australian individuals only. *Island* and *Overland & Island* and *Wet Ink* joint subscription costs \$114. *Island* and *Griffith Review* joint subscription costs \$140.

*Island* also sells its back issues to readers and writers for \$10 as well as an ePub version of their magazine.

**I interviewed *Island's* editor, Dale Campisi via email. The interview transcript is over the next two pages.**

**Q1) Why are *Island's* edition based on themes? And how are these themes selected?**

I've chosen to theme *Island* in 2012 as my appointment is only for one year. This makes my workload manageable, and it allows me to market each issue to different market segments – picking up new readers along the way.

**Themes are very much my decision, but of the zeitgeist.**

**Q2) *Islet* contributors are advised to submit to the editor via email but why is there an online submission form for *Island*?**

*Island* receives about 1000 submissions per year, which is an epic task for our team of readers let alone me as the editor! Of course we receive many more submissions than we have subscribers, so there's something inherently wrong with this system. Some magazines are already charging for submissions. We will look at that too.

*Islet* is still fledgling so the editor can cope with submissions, and the editorial interaction is something we wanted to provide emerging writers.

**Q3) What are the submission requirements for *Island's* blog?**

There aren't any. It's disseminated digitally, predominantly through Twitter and Facebook as well as our email newsletter, so the blog is very much a conversation. We encourage our Twitter followers and Facebook friends to get in touch if they'd like to blog with us.

**Q4) There is an option to do volunteer work for *Island*. What exactly does that involve? Does *Island* offer internships?**

*Island* offers internships as well as volunteer roles. If you're interested to volunteer with us, get in touch. You might have an idea for something we haven't thought of yet! Our volunteers typically help with launches, digital indexing and reading. Interns help with reading, proofreading and copyediting, and the blog.

**Q5) How is the *Islet* blog different to the *Island* blog?**

The *Islet* blog publishes the work of emerging writers. The *Island* blog is much broader: it reviews and gives expression to art forms beyond literature.

**Q6) Is *Islet* purely for emerging writers and *Island* for established writers?**

The black and white answer is yes but the line is blurred. I'm really interested in publishing emerging writers, and you'll see many in this year's *Islands*. I've not published anyone's first ever piece of writing in *Island*, but I've published several writers who've only had two or three or four pieces published before.

**Q7) How are pieces selected for publication?**

I do a lot of direct commissioning – on Twitter, email, at festivals, parties, wherever I encounter a compelling story. There are issues and themes I'm thinking about for months that finally drop into place, just by chance.

**Q8) How is *Island* magazine different to the other literary magazines on the market?**

*Island* is the literary voice of Tasmania. We publish quite a bit around 4000-6000 words, which is a bit longer than most other lit mags. We also publish a lot more art.

**Q9) What would you say to writers who are considering submitting to *Island* or *Islet* for the first time?**

You need to know the magazine before you submit. This means subscribing to it, buying it, or reading it at your local library. This is the best way to find out whether I'm likely to accept your work, and indeed if you even want to be seen in the pages of *Island*. (What if you got published and received your complimentary copy and then discovered it was daggy or boring or worse?)

Then you might like to get to know the people who make it. We're all on Twitter, so join in the conversation.

**Q10) How many times is *Island* distributed per year? Is it a monthly or quarterly magazine?**

It's a quarterly, but our blogs are updated weekly, we do a monthly newsletter and we're always chatting on Twitter and Facebook.

## MEANJIN

(All information provided has been directly taken from Meanjin's website)

*“Meanjin was founded in Brisbane by Clem Christesen (the name, pronounced Mee-an-jin, is derived from an Aboriginal word for the finger of land on which central Brisbane sits) in 1940. It moved to Melbourne in 1945 at the invitation of the University of Melbourne. It currently receives funding from the university, the Literature Fund of the Australia Council for the Arts, CAL and Arts Victoria as well as receiving vital support through subscriptions and other sales. At the beginning of 2008 Meanjin became an imprint of Melbourne University Publishing.”*

(This blurb was directly taken from Meanjin's website)

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### SUBMISSIONS

*Meanjin* accepts fiction, essays, poetry, memoir, travel writing, interviews and photography. The average word length of writing is between 2000 to 5000 words.

All writing, except for poetry can be submitted online via *Meanjin's* website.

### BLOG

*Meanjin* has its own blog on its website which contains articles written by various writers about various issues.

### SUBSCRIPTIONS

*Meanjin* offers readers and writers four types of subscriptions:

1. **Individual**-Standard individual subscription for one year costs \$80, subscription for two years costs \$145 and a subscription for three years costs \$190. Concession individual subscription for those who hold student and/or pension cards for one year costs \$60, subscription for two years costs \$110 and a subscription for three years costs \$165.
2. **Schools**-A one year subscription for schools costs \$80.
3. **Institutions**-A one year subscription for writers' centres, arts organisations and other institutions costs \$125.

- 4. Overseas-Standard individual overseas subscription for one year costs \$105, subscription for two years costs \$180 and subscription for three years costs \$210. Standard institutional overseas subscription for one year costs \$150.**

*Meanjin* also offers readers and writers joint subscriptions. *Meanjin* and *Overland* joint subscription costs \$144 for one year. *Meanjin* and *Griffith Review* joint subscription costs \$136.

One year of subscription to *Meanjin* provides readers and writers with four issues, two years of subscription provides readers and writers with eight editions and three years of subscription provides readers and writers with twelve editions.

**I interviewed *Meanjin*'s deputy editor, Zora Sanders via email; her interview transcript is over the next three pages.**

**Q1) Why is *Meanjin* not accepting poetry submissions at the moment?**

We received a huge number of poetry submissions in the first half of the year, so many in fact that we've filled all out poetry pages for the next three editions! We are often overwhelmed by submissions and need to close for a while to give us a chance to read them and respond.

**Q2) When I looked on the website, it has \$2.00 next to each category (fiction, essays, etc.) when readers can submit, why is that there?**

With an open online submission system, we were finding we received a lot of submission that were, for want of a better term, spam submissions. That is, submissions that weren't at all suitable for us from people who had clearly never read the guidelines, or even *Meanjin* before. The fee discourages that, and it also helps cover the cost of buying access to the online subscription service we use, Submittable, which is a worthwhile service, but does cost us money. In the old days authors would have had to pay for postage, return postage, printing costs etc. so we think our \$2 is fairly comparable to that.

**Q3) Why are, I'm assuming the submission fees, charged in US dollars and not Australian dollars?**

Sadly Submittable is a US site and only accepts US dollars at the moment. They've promised us they're working on accepting other currencies, but for now it's US dollars only.

**Q4) Why does *Meanjin* require that writers/readers have a user account?**

This is really just a part of how Submittable works, but it's also quite useful for us. It allows us to keep track of authors, see past submissions and communicate the progress of their submission. Hopefully authors find it worth the hassle to set up! It's also useful to know broadly the kinds of people who are submitting to *Meanjin*.

**Q5) Why does *Meanjin* have a classifieds section? Has it been effective? Has it helped writers?**

Partially it's just a fun, community building exercise, but we also plan to charge a small (\$10) fee, once we have a proper payment gateway set up. We receive lots of emails about opportunities for writers, but other than Tweeting about

them, we don't really have any way to advertise them. That's why we started the classifieds page.

**Q6) You have very specific stockists. Although they are across the country and are in plenty of bookstores, why is *Meanjin* not distributed in newsagencies or in every bookstore?**

Newsagency distribution is VERY expensive, so not really an option for us. And as for bookstores, they chose what to stock so we don't get much say in it. We are stocked in MagNation now, but we'd love to be in more bookstores. You'd have to ask them why they don't stock us, but I suspect there are lots of places *Meanjin* just wouldn't sell very well. We're pretty niche.

**Q7) Are the pieces on the website; fiction, poetry, memoir and essays from the latest issue?**

Yes, usually. We sometimes commission web-only content, but mostly the website publishes the print content from the latest edition.

**Q8) What are the submission requirements for *Meanjin's* blog? And how long has the blog been around?**

The submission requirements are that you have to email me and ask to write a blog! That's about it really. Sadly we don't have the money to pay for blog posts, so 'being willing to write for no pay' is also a requirement at the moment, though we hope to pay one day soon.

**Q9) What is included in *Meanjin's* email newsletter?**

A selection of the latest pieces, news about anything special we're doing, if there are any offers for subscribers or special deals, some extracts from the blog... it's a hodgepodge of *Meanjin* related STUFF.

**Q10) What would you say makes *Meanjin* different to the other literary journals on the market?**

Well in some ways we're not very different... we're less explicitly political than some, though we certainly publish on politics often, we generally try and take the long view on issues of national significance, and we have a particular eye for Australian cultural history, but lots of the pieces that appear in *Meanjin* could just as easily be in a different journal, and we certainly share writers!

**Q11) Does *Meanjin* have a preference for established or emerging writers?**

We have a preference for both! That is to say we would always want a mixture of both in any edition.

**Q12) What would you say to writers who are considering submitting to *Meanjin* for the first time?**

Do it! It's not so scary, and we often publish people who've never had a publication before. My only advice is to make sure your piece is polished, get someone else you trust to read over it and check for mistakes, and also that you read some *Meanjin* content first, so you know the kind of work we publish.

**Q13) How are pieces selected for publication?**

Slowly! Every submission is read twice, and voted on. A piece that gets two yes votes will be read a third, even fourth time. Even then we might ask for significant revisions. We also commission a lot of work from authors with specific expertise, and of course we have our own interests which usually find their way into the pages somehow.

**Q14) How often is *Meanjin* distributed? Monthly? Quarterly?**

Quarterly, and most weekdays there is something new on the website.



# OVERLAND

**(All information provided has been directly taken from Overland's website)**

*“Overland, the most radical of Australia’s long-standing literary and cultural magazines, celebrated its 50th year in 2004.*

*Publishing features, fiction, poetry, reviews, comment, artwork and opinion pieces, Overland is committed to engaging with important literary, cultural and political issues in contemporary Australia. It has a tradition of publishing dissenting articles with a political and cultural focus.”*

**(This blurb was directly taken from Overland's website)**

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## SUBMISSIONS

*Overland* accepts submissions from Australian and overseas writers. *Overland* publishes essays, fiction and poetry.

Submissions from writers who subscribe to *Overland* are of higher priority than submissions from writers who do not subscribe to *Overland*.

Writers are asked to submit via *Overland's* submission manager.

## PRIZES

*Overland* offers two prizes: The *Overland Judith Wright Poetry Prize* for *New and Emerging Poets*. This prize is to foster talent by poets who have not yet had a book published.

The *Overland Victoria University Short Story Prize for New and Emerging Writers* is annual competition intended to encourage new writing.

## SUBSCRIPTION

*Overland* offers six types of subscriptions to readers and writers.

1. **Individual-Subscription for one year costs \$54.**
2. **Pensioner/Concession/Student-Subscription for one year costs \$40.**
3. **Institution-Subscription for one year costs \$70.**

4. **Life**-Costs \$660.

5. **Poetry Prize**-This subscription is offered to writers entering the Overland Judith Wright Poetry Prize. This is a one year subscription and costs \$52.

*Overland* also offers joint subscriptions with *Griffith REVIEW*, *Meanjin* and *Wet Ink*. Joint subscriptions with *Griffith Review* and *Meanjin* are valid for one year and costs \$114. Joint subscription with *Wet Ink* is valid for one year and costs \$92.

**N.B. I contacted *Overland* editor, Jeff Sparrow for an interview, but he did not respond on time.**

# QUADRANT

**(All information provided has been directly taken from Quadrant’s website)**

*“Quadrant magazine is the leading general intellectual journal of ideas, literature, poetry and historical and political debate published in Australia.”*

**(This blurb was directly taken from Quadrant’s website)**

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## SUBMISSIONS

*“Quadrant accepts unsolicited, previously unpublished articles that fit within its general profile of a journal of ideas, essays, literature, poetry and historical and political debate. Although it retains its founding bias towards cultural freedom, anti-totalitarianism and classical liberalism, its pages are open to any well-written and thoughtful contribution.*

*The success rates for unsolicited submissions are roughly one in four articles, one in twenty poems, and one in twenty stories. Some of our writers are internationally renowned; some are previously unknown.*

*Length of articles and stories varies mostly between 1500 and 6000 words, book reviews between 800 and 2000 words, and poetry from a few lines to several pages.”*

*Quadrant publishes fiction, poetry and non-fiction.*

## QUADRANT TV

There are Youtube clips of various contributors to *Quadrant* giving speeches on political and social topics, on *Quadrant’s* website.

Editor, Keith Windschuttle recently gave a speech on “The Future of the Left”.

## SUBSCRIPTIONS

*Quadrant* offers readers and writers three types of subscriptions:

- 1. Printed Magazine Annual Subscription-This subscription costs Australian readers and writers \$79, New Zealand readers and writers \$95. Readers and writers residing in Eastern Asia & the Pacific Islands \$120 and for readers and writers around the rest of the world, \$150.**

2. **Online Only Annual Subscription-Costs \$44.99**
  
3. **Premium Annual Subscription**-This subscription includes copies of the printed magazine, a new series of Quadrant essays, free access to Quadrant Online, free access to Quadrant's archives, invitations to Quadrant's lectures, book launches, dinners and other functions. This subscription costs \$300.

**N.B. I contacted *Quadrant* editor, Keith Windschuttle for an interview, but I did not receive a response.**

# SOUTHERLY

**(All information provided has been directly taken from Southerly's and Literary Magazine Australia's websites)**

*“Southerly is Australia's oldest literary journal, founded in 1939 by R.G. Howarth and published by the Sydney branch of the English Association. Its title refers to the welcome gusty weather change that blows into Sydney after hot summer days, known as the Southerly Buster.*

*After 70 years of continuous publication Southerly is a custodian of Australia's literary heritage yet remains a dynamic forum where new writers and critics can make initial forays into publication. It is the particular relationship between the two aspects of its remit authority and innovation-that produces the spark and the substance of Southerly.”*  
(This blurb was directly taken from Literary Magazines Australia's website)

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## SUBMISSIONS

*Southerly* publishes fiction, poetry and essays of literary criticism and cultural debate.

Unsolicited submissions are accepted and there is no deadline for submissions—they are considered and reviewed year round.

Submissions can be made via hard copy sent through the post or by e-copy via email as an attachment.

## LONG Paddock

*Long Paddock* is the online component of *Southerly*; it aims to avoid backlogging of submissions and provide more content that the printed version of *Southerly* is limited to.

*Long Paddock* is relatively new and is still developing.

## SUBSCRIPTIONS

*Southerly* offers its readers and writers two types of subscriptions:

1. **Individual-Individual subscription for Australian readers and writers costs \$69.95 for one year. For overseas readers and writers, subscription costs \$76 for one year.**

2. **Institutional**-Subscription for Australian institutions costs \$90 for one year. Subscription for overseas institutions costs \$98 for one year.

**N.B. I contacted *Southerly* editor, David Brooks for an interview, but he did not have time in his schedule to be interviewed.**

# VOICEWORKS

(All information provided has been taken directly from [expressmedia.org.au](http://expressmedia.org.au)—  
Voiceworks' website)

*“Voiceworks is a national, quarterly magazine that features exciting new writing by Australian young writers. It is a unique opportunity for young writers and artists (under 25) to publish their poetry, short stories, articles and comics, illustrations, drawings and photos, as well as receiving feedback on their submission. It is produced entirely by young people and relies totally on contributions from the readers to make up the content.”*

(This blurb was directly taken from [expressmedia.org.au](http://expressmedia.org.au))

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## SUBMISSIONS

*Voiceworks* publishes fiction, poetry and non-fiction. The *Voiceworks* editing committee recommend that writers pitch their non-fiction ideas before submitting a written article.

They ask for writers to send no more than two pieces of fiction and each work of fiction to be no longer than 3000 words. For writers submitting poetry, they ask for writers to send no more than three pieces of poetry and to be no longer than 100 lines.

*Voiceworks* is a themed literary journal—each issue has a different theme, although writers are not obligated to submitting writing that fits with the upcoming theme, it is preferred.

## VIRGULE BLOG

*Virgule* is *Voiceworks*' blog. The blog promotes the launch of each issue of *Voiceworks* and also contains articles written by writers about the latest literary issues.

## SUBSCRIPTIONS

*Voiceworks* offers its readers and writers four types of subscriptions

1. **Under 25 Writers Victoria Membership and Voiceworks Subscription**-Costs \$48 for one year and includes the benefits of *Writers Victoria* membership as well as the benefits of the standard annual subscription to *Voiceworks*.
2. **Individual Print and EBook Subscription**-Costs \$36 for one year and includes four issues of *Voiceworks* and an option to join Express Media

member's email list to access information on writing and publication opportunities.

3. **Organisational Print and EBook Subscription**-Costs \$75 for one year and is available to schools, libraries, youth services and other organisations. This subscription includes four issues of *Voiceworks*, 10% discounts on Express Media workshops and the monthly Express Post.
4. **EBook Only Subscription**-Costs \$17.99 for one year and includes four issues of *Voiceworks* in ebook format and an option to join Express Media's member's email list.

**I interviewed *Voiceworks* editor, Kat Muscat via email. The interview transcript is over the next four pages.**



**Q1) It says on [expressmedia.org.au](http://expressmedia.org.au) that:**

*'Voiceworks is a national quarterly magazine that features exciting new writing by Australian young writers. It is a unique opportunity for young writers and artists (under 25) to publish their poetry, short stories, articles and comics, illustrations, drawings and photos.'*

**Why is *Voiceworks* a magazine strictly for young writers under 25?**

To both develop and showcase the work of Australian writers and artists. With the exception of university affiliated publications, there aren't many opportunities for young people to get their work out there. So often they'll be pitted against writers with a great deal more experience, something *Voiceworks* aims to address. But also because the ideas, arguments and stories of young people are compelling and provocative regardless of age. They deserve to be published in their own right.

**Q2) Why is the editorial committee comprised of editors under 25 years of age?**

The editorial committee of *Voiceworks* are absolutely vital for creating the magazine each quarter. They read submissions, select content, edit and provide feedback for unsuccessful contributors. All these things are fantastic for *Voiceworks*, and also, really career development opportunities. Largely because of that we've maintained the age limit—this is opportunity we want to be able to offer to a large number of aspiring writers and editors. It is also linked to the tone and ethos of *Voiceworks*. A young editorial committee means new ways of approaching old problems, and one that is aware of what their peers would like to read.

**Q3) Why is it essential for writers who are interested in submitting non-fiction work pitch their ideas and work before submitting?**

It's not essential; we offer it as an option for nonfiction writers. The form a pitch takes also varies from a few paragraphs and dot point to full pieces. While not mandatory, engaging in the pitching process is very much encouraged. It gives writers the chance to receive critical feedback on their argument, sources and angle and respond to it in a redraft before we select content. It's also great practise. Lots of publications have a more strict pitching policy so it's a skill worth fostering.

**Q4) Why is *Voiceworks* a quarterly magazine and not a monthly magazine?**

We wouldn't be able to produce the quality of magazine that we do with a shorter production cycle. Apart from myself and the designer, *Voiceworks* is run entirely by dedicated volunteers but we receive hundred of submissions each quarter. We read every piece at least three times, select work democratically and provide feedback for all submissions so it just isn't viable to do it any faster. *Voiceworks* also needs to allow time to edit pieces, which are done collaboratively with the writers. We're committed to creating high quality professional magazine—and therefore will choose sub-editing (a dying art) over faster turnaround every time.

**Q5) Why are the descriptions or prompts for upcoming themes vague or open?**

The blurbs for each theme are written to be open to as many interpretations as possible. We include them as a prompt for inspiration, not directives. If writing or art is strong we want to publish it without restraints.

**Q6) How are themes selected?**

Democratically—this takes a while but is well worth it. I create a shortlist which everyone on the editorial committee reads and then we'll discuss at one of our

weekly meetings. Pieces are judged on a number of factors such as originality, voice, cohesion and expression.

**Q7) How successful and/or popular is the *Virgule* blog?**

*Virgule* is under-construction in a number of ways. We're still trying to find the best way to make it work, what topics it should cover and how best to promote it. It's really about providing another point of contact for readers during the gaps between issues, and making *Voiceworks* more approachable. To this end we've also recently gotten a twitter account (@VoiceworksMag) which is run by some of the EdComm.

**Q8) What would say makes *Voiceworks* different to the other literary magazines/journals on the market?**

That we're one of the first ports of call for young Australian writers, with a focus on developing all contributors rather than just accepting their work. It's so easy to feel as a young artist that you're sending your work off into the abyss and *Voiceworks* directly addresses that. The magazine is also always just a straight up good read.

**Q9) What would you say to writers who are considering submitting to *Voiceworks* for the first time?**

It sounds so obvious, but carefully read and follow the submission guidelines. Make sure you've proofread, and ideally showed your work to a friend to iron out any glaring inconsistencies beforehand. Read *Voiceworks*. This will make sure you don't send in writing that is not suited to the magazine, for example academic essays. Lastly, buy *Voiceworks*. Buy or subscribe to any publication you would like to one day see your name in. There is a strange disparity, particularly in smaller publications, that people love submitting but don't seem

to follow through to actually purchasing them. This doesn't really make any sense, especially when ebook subscriptions are under \$20 for the year.

# ANTIPODES

(All information provided has been directly taken from Antipodes' website)

*“Antipodes, the official journal of the American Association of Australasian Literary Studies (AAALS), is published in June and December of each year. The journal welcomes critical essays on any aspect of Australian and New Zealand literature and culture, and comparative studies are especially encouraged. Additionally, Antipodes welcomes short fiction, excerpts from novels, drama and poetry written by Australian and New Zealand authors.”*

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## SUBMISSIONS

*Antipodes* publishes critical essays & interviews, poetry, fiction and book reviews.

*Antipodes* requests that creative works (poetry and fiction) to be submitted only by Australian writers.

## READING ACROSS THE PACIFIC

*Reading Across the Pacific* is the AAALS' blog with various articles on AAALS news and other issues regarding Australasian literature and the AAALS.

## SUBSCRIPTIONS

*Antipodes* offers its readers and writers two types of subscriptions:

1. **Individual-Australian individual subscription for one year costs \$38. Canadian individual subscription for one year costs \$44. Overseas individual subscription for one year costs \$50.**
2. **Institution-Australian institutional subscription for one year costs \$48. Canadian institutional subscription for one year costs \$49. Overseas institutional subscription for one year costs \$60.**

**N.B. I contacted Antipodes editor, Nicholas Birns for an interview, but he did not respond on time.**



# *State Writers' Centres*

# THE NEW SOUTH WALES (NSW)

## WRITERS' CENTRE

**(All information provided has been taken from the New South Wales Writers' Centre's website)**

*“The New South Wales Writers’ Centre is a government funded not-for-profit organisation that exists to promote writing-based culture and the rights and interest of writers in New South Wales.*

*The Centre provides a dynamic program of activities each year including writing workshops, courses for writers, publishing seminars, festivals for writers and writing competitions as well as providing mentorship opportunities, manuscript assessments and providing support for writers and writing organisations in Sydney and across New South Wales.”*

**(This blurb was directly taken from the New South Wales Writers' Centre website)**

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### COURSES

The New South Wales Writers' Centre offers a range of courses which include but are not limited to:

- Writing for Young Adults
  - Journalism Writing
  - Writing for Television
  - Blogging for Beginners
- Creating Children's Picture Books
  - Crafting Fiction
- Workshops for Mastering Plot, Form and Structure
  - Radio Writing
  - Writing Non-Fiction

The costs of courses range from as little as \$100 to \$600. This all depends on the length of courses and the content taught and provided. The more expensive courses usually run over a four to six week period.

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## **FESTIVALS**

The New South Wales Writers' Centre hosts three writing festivals a year:

-The Playwriting Festival

-The Kids and Young Adult Literature Festival

-The Emerging Writers' Festival

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## **COMPETITIONS**

The New South Wales Writers' Centre also presents competitions:

-The Blake Poetry Prize

-The New South Wales Writers' Centre Varuna Fellowship

-The Sydney Morning Herald Young Writer of the Year

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## **MENTORSHIP**

The New South Wales Writers' Centre mentorship programs are best suited to writers who have a completed manuscript and need and/or want professional help before moving onto writing their next draft.

The mentor will make notes and suggestions in meetings, discussions and other forms of communication, however they will not write a full manuscript report or recommend a writer to a publisher and/or a literary agent.

The costs to the mentoree are: \$470 for a mentor's assessment (five hours), \$825 for ten hours, \$1200 for fifteen hours and \$1540 for twenty hours.



## **MEMBERSHIP**

The New South Wales Writers' Centre offers five types of membership:

1. **Ordinary Membership**: Costs \$75 for one year, \$145 for two years and \$210 for three years.
2. **Concession Membership**: Is the least expensive form of membership, but to apply for concession membership, applicants must give a concession card (pension or student card) number. Concession membership costs \$55 for one year, \$105 for two years and \$150 for three years.
3. **Regional Membership**: For applicants to be able to apply and obtain regional membership, applicants must live at least 200 kilometres outside of the Sydney Central Business District (CBD). Regional membership costs \$55 for one year, \$105 for two years and \$150 for three years—the same price for concession membership.
4. **New Overseas Membership**: This membership includes applicants that reside in New Zealand and Papua New Guinea. New Overseas Membership costs \$80 for one year, \$130 for two years and \$170 for three years.
5. **Overseas (other) Membership**: Costs \$100 for one year, \$145 for two years and \$185 for three years.

Once you become a member, you will be able to reap several benefits which include access to Newswrite Magazine, which provides news about the Centre. Discounts off courses and festivals, manuscript assessments and books. Members will also be able to have free access to the Writers' Centre and Writing Spaces, Writers' groups and the Centre's library as well as other events.

# **THE AUSTRALIAN CAPITAL TERRITORY (ACT)** **WRITERS CENTRE**

**(All information provided has been taken from the Australian Capital Territory Writers' Centre website)**

*“The ACT Writers Centre is a non-profit organisation, promoting writing-based culture and supporting the professional rights and interests of writers in the ACT and region.”*

**(This blurb was directly taken from the Australian Capital Territory Writers Centre's website)**

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## **COURSES**

The Australian Capital Territory Writers Centre offers a range of courses which include but are not limited to:

- Writing to Thrill: A Seminar on Thriller Writing
- Writing Fundamentals
- Unjammed: Four Exercises to Help You to Overcome Writers Block
- How to Find Your Way through the Publishing Maze
- Writing Back Story
- Advanced Fiction Writing
- Writing Aliens (and why it's important to write what you don't know)
- Writing the First Draft of your Movie

The costs of these courses vary on a writer's membership status and the length of these courses. Costs vary between being free of cost to \$185.

The Writers Centre also offers an ongoing online course:

**Free the Writer in You**

A fourteen week course on overcoming writer's block, creating your own deadlines and using your own skills to come up with new writing ideas.

The costs to members for the full fourteen week course are **\$730**. For non-members the cost is **\$742.50**.

It is also offered as a seven week course, the costs to members for this course are **\$369**. For non-members the cost is **\$380**.

\*\*\*\*\*

## **SERVICES**

The Australian Capital Territory Writers Centre offers a generous amount of services for its members, which include but are not limited to:

**ACTWrite Magazine**-A monthly members' magazine which contains articles on writing, publishing and literature, information about the Writers Centre's upcoming events, writing and publishing opportunities and competitions.

**E-News**-Is a supplement of the monthly magazine, but is also available to non-members as well as members for free.

**Invite-A-Writer**- *“Through Invite-A-Writer we help our members find work by connecting them with people who need the skills and resources they possess.”*  
The Invite-A-Writer services include: writers, editors, proofreaders, teachers, speakers and illustrators. Members can also apply to become Invite-A-Writer professional.

**New Territory Press**-Is the self-publishing service offered by the ACT Writers Centre.

**Script Appraisals**-The Writers Centre offers access to a specialist service for writers who have completed a first draft feature film or television drama or short film/video script.

The appraisals include detailed analysis of story, development and structure, character, dialogue and its suitability for intended genre and production platform.

**Book Launch Packages**-The book launch packages offered by the Writers Centre includes many services which include: offering promotion in ACTWrite

and in the e-news, suggestions of places to launch the book or books with room hire costs and how the places look as well as musician and flowers costs.

\*\*\*\*\*

## **MEMBERSHIP**

The Writers Centre offers five different types of membership:

1. **Individual membership:** One newsletter and one membership card is provided. One year of membership costs \$60 and two years costs \$115.
2. **Concession membership:** One newsletter and one membership card is provided. One year of membership costs \$50 and two years costs \$95. A healthcare, concession and/or student card number must be provided.
3. **Youth (18 years and under) membership:** This is the least expensive membership offered. One newsletter and one membership card is provided. One year of membership costs \$45 and two years costs \$85.
4. **Couples membership:** One newsletter and two membership cards are provided. One year of membership costs \$110 and two years costs \$210.
5. **Organisational membership:** Two newsletters and two membership cards are provided. One year of membership costs \$105 and two years costs \$200.

**Organisational membership cards will be issued in the name of the organisation. All paid up members or regular attendees of that organisation are entitled to member discounts, but only two members will receive the discounted price on any particular workshop.**

Once you become a member, you will be able to reap several benefits which include: subscription to ACTWrite, discounts on workshops, competitions and events, invitations to member-only events, entry into member-only competitions, discount on Writers Centre services,

discounts at local businesses, use of the Writers Centre's meeting room, use of the Writer Centre's facilities, advice and referrals and an invitation to apply for Invite-A-Writer.

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## **RESOURCES**

The ACT Writers Centre's website provides tips on using writer's resources such as how to use search engines and to be cautious when money is involved with certain organisations.

They also provide links to the website of the other state writers' centres as well as other major regional writers' centres.

They also provide links to websites that cater for prose writers, poets and scriptwriters, children's authors and youth authors. They also provide links to websites that provide advice, funding and support for writers as well as links to educational programs and other writers' groups.

## WRITERS VICTORIA

(All information provided has been taken from Writers Victoria website)

*“Writers Victoria is a non-profit organisation that assists writers through all stages of their development. We provide high-quality information and professional development for aspiring and established writers, and special benefits for members.”*

(This blurb was directly taken from the Writers Victoria website)

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### COURSES

Writers Victoria offers a range of courses which include but are not limited to:

**-The Writers Workout:** Consists of three writing courses, each lasting three weeks. The first course was in August 2012, the second in October 2012 and the third in November 2012. The aim of these courses is to inspire writers.

**-Building Credible Worlds**

**-Feature Writing**

**-e-publishing**

**-Imposing Shape: Bringing Structure to your Writing**

The costs of each individual course varies, particularly on each writer's membership status and the length of the courses. The costs of the courses can vary from \$115 to almost \$400.

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### FESTIVALS AND WRITING COMPETITIONS

Writers Victoria also presents writing festivals and competitions:

**-The Abbotsford Convent: Reader's Feast Writers at the Convent**

**-Aireys Festival of Words**

**-ArtBeat Festival**

**-Ballarat Writers Festival**

- Bayside Literary Festival
- Bloomsday Festival
- Brimbank Literary Festival
- CJ Dennis Festival
- Continuum
- Melbourne Festival
- Melbourne Writers Festival
- Mildura Writers Festival
- Williamstown Literary Festival
- Woodend Winter Arts Festival
- Wordfest
- Write Around the Murray
- New Voices Festival
- Next Wave Festival
- Overland Poetry Festival
- The Grace Marion Wilson Emerging Writers Competition

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## **SERVICES**

Writers Victoria offers its members a range of services, which include:

- Regional partnerships
- Mentorships
- Writers' Studios
- Fellowships
- Prizes/Competitions

- Books for Sale
- Library
- Program of events
- News

**Write-Ability**-Provides support for writers with a disability.

**Manuscript Assessments**-This assessment includes not only the assessment of the manuscript itself, but also Publisher Submission Appraisal which is an assessment of the material that a writer plans on submitting to a publisher and also a Post Assessment Consultation, once the appraisals are complete. The costs of the services and assessment vary based on the manuscript genre and length.

\*\*\*\*\*

**MEMBERSHIP**

Writers Victoria offers five types of memberships:

1. **Concession and Concession Household Membership:** Membership for those who hold a health-care, student and/or pension card. The household membership is if two people in the same household, hold a health-care, student and/or pension card. Individual concession membership costs \$48 for one year and concession household membership costs \$65 for one year.
2. **Regional Membership:** This membership applies to those living more than 50km outside of the Melbourne CBD and/or have phone numbers starting with “5”. Interstate members are not eligible for this membership. Regional membership for one year costs \$42.
3. **Household Membership:** Is membership for a maximum of two people living in the same household. One copy of the e-bulletin and The Victorian Writer magazine is sent out, but each member receives their own membership card. The standard Household membership for one year costs \$88, the Household Concession membership for one year costs \$65, the Household Regional membership for one year



costs \$60. The standard Household membership for two years costs \$115.

4. **Organisational Membership:** Is available for institutions, corporations and not-for-profit organisations. One year membership for not-for-profit organisations costs \$120 and one year membership for institutions and corporations costs \$195. Two year membership for not-for-profit organisations costs \$205 and two year membership for institutions and corporations costs \$365.
5. **Individual Membership:** Individual or standard membership for one year costs \$65 and for two years costs \$115.

Once you become a member of Writers Victoria, you will be able to reap several benefits which include: access to Writers Victoria staff for information and advice, a free issue of *The Victorian Writer* magazine, access to e-news, access to the Writers Victoria Library, up to three free classifieds a year in *The Victorian Writer* or e-news, competition entry forms available from Writers Victoria, discounts on Writers Victoria services, member discounts at bookshops, cinemas and other stores.

## QUEENSLAND WRITERS' CENTRE (QWC)

(All information provided has been taken from the Queensland Writers' Centre's website)

*“QWC is a not-for-profit cultural enterprise with more than 2,400 members, and is the publisher of The Australian Writer's Marketplace – Australia's leading resource of the writing and publishing industry. QWC also leads innovation in digital book culture. In 2010, we established ‘if:book’ Australia, a think-tank to foster engagement by Australian writers, readers and publishers with digital futures.”*

(This blurb was directly taken from the Queensland Writers' Centre website)

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### COURSES

The Queensland Writers' Centre offers a range of courses: Masterclasses, Weekend Workshops and Regional Workshops. Their range includes but is not limited to:

- The Year of the Writer-Masterclass series for writers who are currently writing their novels.**
- Writing Young Adult Fiction
- Beginning to End: Writing Popular Fiction
- Making Picture Books
- Show Don't Tell
- From Page to Stage: Writing for Performance
- Writing Oral History
- Freelance Writing

The costs of the workshops vary on each writers' membership status: For QWC concession members they are \$99, for QWC standard members they are \$110, for non-member concessions they are \$144 and for a non-member full price they are \$160.

The masterclasses are more expensive. For QWC concession members they are \$144, for QWC standard members they are \$160, for non-member concessions they are \$189 and for a non-member full price they are \$210.

The regional workshops are all free.

The Year of the Writer masterclasses are \$595.

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## **FESTIVALS**

The Queensland Writers Centre presents several writing festivals which include:

- The Bundaberg WriteFest
- The Tropical Writers Festival
- The Curtis Coast Literary Carnivale
- The Somerset Celebration of Literature
- The Whitsunday Voices Youth Literature Festival
- The Voices on the Coast Youth Literature Festival
- The Townsville Literary Festival
- The Reality Bites Literary Festival
- The Brisbane Writers' Festival
- The Emerging Writers' Festival

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## **SERVICES**

The QWC provides services which include free writers guides on their website. These guides cover a whole range of topics such as: Editing, feedback and support, Starting Out, Publish Your Writing and Financial and Legal Guidance for Writers. There are also several guides within these topics.

Other services that the QWC provide are:

-A ninety minute mentorship

-A list of Writers Groups in Queensland

-A list of the Australian Writers' Marketplace Books as well as other books on writing

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## **MEMBERSHIPS**

The Queensland Writers' Centre offers five types of memberships:

1. **Standard Membership: Costs \$65 for one year and \$120 for two years**
2. **Concession Membership: Costs \$55 for one year and \$100 for two years. To apply for concession membership, writers must hold either a full time student card, pensioner card, senior card or health care card.**
3. **Passionate Membership-A new five-year membership which costs \$260.**
4. **Youth Membership-For writers under 26 years of age, which costs \$25 for one year.**
5. **Writers Group Membership-Costs \$99 for one year.**

Once you become a member, you will be able to reap several benefits which include, but are not limited to discounts to all of the workshops, masterclasses and seminars offered by the Queensland Writers Centre, WQ magazine (the Queensland Writers Centre magazine), the regional program is free to all members, discounts to bookshops around Queensland, discounts to practical writing guides from the Writers Centres' bookshop, discounts to The Australian Writer's Marketplace books and online subscriptions and updates on opportunities, events and news in the e-bulletin newsletter.

# **TASMANIAN WRITERS CENTRE**

**(All information provided has been taken from the Tasmanian Writers' Centre's website)**

*“The Tasmanian Writers' Centre was incorporated in 1998 and grew out of an already strong literary community who realised the benefits a professional organisation could offer writers and readers in the state.*

*Workshops and seminars, writing resources and library, employment opportunities, manuscript assessment services, readings and events have enabled the centre to attract a membership of 480 statewide.”*

**(This blurb was directly taken from the Tasmanian Writers' Centre's website)**

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## **COURSES**

The Tasmanian Writers' Centre offers a range of courses which include but are not limited to:

- Are We There Yet? Writing Your Novel
- Writing Crime or Popular Fiction

Both courses cost \$77 for the Writers' Centre's members and \$110 for non-members.

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## **EVENTS**

The Tasmanian Writers' Centre hosts many events, which include:

- Book Launches
- Twitch Events
- Other events such as literary readings, panels and meeting authors

The book launches that the Tasmanian Writers' Centre hosts are all for Tasmanian writers.

The Tasmanian Writers' Centre website also provides a calendar of their statewide writing and literary events.

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## **TWITCH!**

Twitch caters for young Tasmanian writers from teenagers to writers in their early thirties. Twitch also provides workshops and short courses for these young writers as well as providing information for events for young Tasmanian writers.

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## **MANUSCRIPT ASSESSMENTS**

The Tasmanian Writers' Centre offers its members the opportunity to have their manuscripts assessed by established Tasmanian authors who specialise in a range of genres.

Assessors will provide members with a four page written report with answers to questions that members may ask their assessor as well as other recommendations such as possible improvements and whether the manuscript is publishable.

The costs of assessment fees vary according to the type of manuscript as well as its length. An assessment for short manuscripts up to 6,000 words costs \$220 whereas an assessment of fiction or non-fiction up to 120,000 words costs \$540.

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## **MEMBERSHIP**

The Tasmanian Writers' Centre offers four types of membership:

- 1. Standard Membership: Costs \$54 for one year and costs \$100 for two years.**
- 2. Concession/Regional Membership: Writers applying for concessional membership must provide either a Centrelink card and/or student**

**card number. Writers applying for regional membership must live 50km or more from GPO Hobart or Launceston.**

**Concession/Regional membership for one year costs \$40 and membership for two years costs \$75.**

**3. Under 25s Membership: Costs \$25 for one year and costs \$45 for two years.**

**4. Organisation Membership: Includes two membership cards and five workshop attendees. Organisation membership costs \$88 for one year. Two year memberships for organisations are not available.**

Once you become a member, you will be able to reap several benefits which include discounts on books at the Hobart Bookshop and the Devonport Bookshop. 25% off the costs of the annual subscription to *Island* magazine, concession rates at The STATE cinema, a manuscript assessment service, reduced rates on the programs of workshops and seminars. Assistance with grant applications, approaching publishers, agents and other professional services, links to all services offered by the Writers Centre in Australia, access to the members' Library. And a copy of E-Cal, the Tasmanian Writers' Centre fortnightly bulletin.

## **SOUTH AUSTRALIA (SA) WRITERS' CENTRE**

**(All information provided has been taken from the South Australia Writers' Centre's website)**

*“Located in the heart of Adelaide, the SA Writers' Centre is a not-for-profit organisation that aims to foster, develop and promote South Australian writers and writing. The Centre, which has over 1200 members, was the first of its kind in Australia and continues to act as a resource for people of all ages and experiences, assisting both new and established writers on every aspect of craft and publishing.”*

**(This blurb was directly taken from the South Australia Writers' Centre's website)**

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### **WORKSHOPS**

The South Australia Writers' Centre offers a range of workshops which include:

- How to Fix a Broken Children's Story
- Zine Archive Exploration and Presentation
- Writing Popular Fiction (A five-part series of fortnightly workshops)
  - Plan A, B or C: Story Design
  - Fiction Writing Intensive: A Masterclass
  - Sizzle the Page
- Is Your Life All Write? The Art of Life Writing
  - The Taste of Tweet Success
  - Beating Baddies into Shape
  - Voice Training for Writers
  - Polished to Perfection

The costs of these workshops vary based on the length of the workshops and whether individuals are members or non-members. Costs vary between \$15 to \$250.



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## **FESTIVALS**

The South Australia Writers' Centre hosts three writing festivals a year:

- The Salisbury Writers Festival
- The Ubud Writers and Readers Festival
- The SPOKE Festival-Cross Genre Performances

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## **USEFUL RESOURCES**

The South Australia Writers' Centre provides useful writing and literary resources which include but are not limited to:

- Find an agent
- Find an author
- Find an editor
- Find a writing course
- Get Published
- Consultation
- Competitions
- Copyright
- Editing Tips
- Grants
- Launch a Book
- Mentoring
- Manuscripts

- Online Resources
- Residencies
- Self publishing
- Writing Space

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## **MEMBERSHIP**

The South Australian Writers' Centre offers six types of membership:

1. **Standard Membership: Costs \$66 for one year.**
2. **Concession Membership: Writers applying for concession membership have to provide either a CRN (for those holding Centrelink Health Care Cards) and/or a student card number. Concession membership costs \$39 for one year.**
3. **Youth Membership: Is membership for writers under the age of eighteen. Youth membership costs \$15 for one year.**
4. **Organisation Membership: Costs \$90 for one year.**
5. **Writing Groups: Costs \$90 for one year.**
6. **Writing Groups Plus: Costs \$127 for one year.**

Once you become a member, you will be able to reap several benefits which include, but are not limited to: receiving one free twenty minute appointment for writing assessments and publishing enquiries per year. Receiving a free copy of the *Southern Write*, the South Australia Writers' Centre's quarterly newsletter. Discounts on seminars, workshops and readings. Fortnightly e-bulletins. Attending networking evenings. Discounted advertising in the monthly newsletter. Free use of the Centre for book launches and having an author profile on the South Australia Writers' Centre's website, if you're a published writer.

# **THE NORTHERN TERRITORY WRITERS CENTRE**

**(All information provided has been taken from the Northern Territory Writers' Centre's website)**

*“Despite our small population, the Territory has an abundance of writers and a lively literary scene. The NT Writers' Centre has 350 members throughout the Northern Territory, who range from hobby writers to published authors. Whatever your writing interests or experience, the NT Writers' Centre can offer you advice and point you in the right direction. We can also assist members to set up writing projects in their communities. Our current goals are to maintain a diverse program of literary activities in the Northern Territory, while embarking on new initiatives to encourage and support the development of young writers (16-30 years), Indigenous writers, and writers from non English speaking backgrounds. We offer writers and readers the dynamic WordStorm Writers' Festival every two years, visiting regional centres and culminating in five days of panels, workshops and events in Darwin. In alternative years Eye of the Storm takes writers and events to selected regions of the territory.*

*With only two and a half staff members this is a big brief, but we have a wonderful committee and volunteer team who help us make it all possible.*

*The NT Writers' Centre advocates on behalf of writers. We are funded through the Literature Fund of the Australia Council for the Arts and the NT Department of Natural Resources, Environment and the Arts. With this ongoing support, and our healthy, active membership, I am confident the NT Writers' Centre will continue to grow and provide the services that isolated writers in the NT value so highly.”*

**(This blurb was directly taken from the Northern Territory Writers' Centre's website)**

\*\*\*\*\*

## **SERVICES**

### **Manuscript Appraisals**

Manuscript Appraisals by the Northern Territory Writers' Centre involves an assessor giving writers advice on the strengths and weaknesses of their manuscripts as well as strategies and suggestions for improvements.

Costs vary on the types and lengths of manuscripts. Costs vary between \$220 to \$420.

### **Library**

The Northern Territory Writers' Centre provides its members with well-stocked literary material for inspiration, which includes, but is not limited to:

- Australian Literary Journals
- Publications by Northern Territory authors
- Industry magazines
- Newsletters from interstate writers' centres
- “How To” books on all aspects of writing
- Reference material on publishing markets
- Youth publications
- Information brochures on various writing genres
- Information on writing courses and groups

\*\*\*\*\*

## **FESTIVALS**

The Northern Territory Writers' Centre hosts two festivals

- The WordStorm Festival of Australasian Writing
- Eye of the Storm: Words on the Fringe (this festival is held in non-WordStorm years, the next festival is in 2013)

\*\*\*\*\*

## **PUBLICATIONS**

The Northern Territory Writers' Centre has five publications

- Bruno's Song and Other Stories from the Northern Territory
- See My World Anthology
- This Country Anytime Anywhere

-How to Look After Your Pool in the Event of a Cyclone

-Terra: A Bilingual Anthology from WordStorm, the Northern Territory  
Writers' Festival

\*\*\*\*\*

## **RESOURCES**

The Northern Territory Writers' Centre's website provides links to other writing resources which include:

-Links to Northern Territory Writers' Groups

-A list of writing competitions

-A list of the Northern Territory Writers' Centre's writers and editors

\*\*\*\*\*

## **MEMBERSHIP**

The Northern Territory Writers' Centre offers three types of membership:

- 1. Waged Membership-Membership for writers who are employed. One year of membership costs \$55.**
- 2. Unwaged/Concession/Freelance Membership-Membership for writers who are unemployed, hold concession cards and/or are freelance writers. One year of membership costs \$45.**
- 3. Organisations Membership-One year of membership costs \$70.**

Once you become a member, you will be able to reap several benefits which include: discounts on workshop fees, discounts on tickets to events, discounts at notified bookstores, printing and stationery companies. Subscription to *Write Turn* newsletter, access to the Manuscript Appraisal service, borrowing at the Northern Territory Writers' Centre Library, access to member-only projects such as mentoring programs.

## WRITING WA

**(All information provided has been taken directly from Writing WA's website)**

*As the peak body for writing and associated activities in WA, Writing WA celebrates the achievements of our literary creators, provides a range of services to support emerging practitioners, and strives to bring West Australian writing to new audiences throughout this State and beyond.*

**(This blurb was directly taken from the Writing WA's website)**

\*\*\*\*\*

### WORKSHOPS

Writing WA offers a range of workshops which include but are not limited to:

- Incorporating Your Life into Fiction
- Transforming Your Family History into Story
- How to Write and Publish a Novel
- Short Story Ideas and Structure
- Writing Personal Essays
- Writer Mentoring
- Fiction Writing Masterclasses

\*\*\*\*\*

### FESTIVALS

Writing WA is supporting the following regional Western Australia writing and literary festivals:

- The Margaret River Writers Festival
- The Bridgetown-Greenbushes Writers Festival
- The Kimberley Writers Festival
- The Big Sky Writers and Readers Festival

-The Avon Valley/Toodyay Writers Festival

\*\*\*\*\*

**COMPETITIONS**

Writing WA promotes several writing competitions through their website which includes but is not limited to:

- The 100 Word Story
- The Calibre Prize for Outstanding Essay
- The Editia Prize
- Pitch Your Book in Front of a Publisher
- The Age Short Story Competition

\*\*\*\*\*

**PUBLICATIONS**

Writing WA has several publications:

**e-newsletter:** A fortnightly Writing WA bulletin provided to members with employment opportunities and other news in the literary sector.

**Natural Selection:** A showcase exhibition and catalogue produced by Writing WA to promote Western Australia writers and their recent publications.

**Downloadable Information Sheets:** These sheets are free for all and provide information on important literary issues such as: Writing Your Place in History, Using a Ghost-Writer, Self Publishing, Manuscript Appraisal Reports, Manuscript Assessors (contacts), Literary Agents (contacts) and Freelance Book Designers (contacts).

\*\*\*\*\*

**REVIEWS**

Writing WA provides a column of book reviews to The West Australian newspaper’s book pages. The reviews are published on the last Tuesday of each month.

\*\*\*\*\*

## LINKS

Writing WA provides links to literary services in the following categories:

- Publishers
- Major Literary Organisations
- Other Writers' Centres
- Service Providers
- Poetry
- Children's Literature
- Screen and Performance Writers
- Young Writers
- Competitions
- Funding Bodies
- Literary Awards

\*\*\*\*\*

## MEMBERSHIP

Writing WA offers two types of membership:

1. **Full Members**- May be any organisation, association, group or other body, whether incorporated or not incorporated, whose primary function is the engagement with Literature or Literary Activities. Full Members will have full voting rights and may nominate persons for election as members of the Board. Membership costs \$135 for one year.
2. **Associate Members**-May be any organisation, association, group or other body, whether incorporated or not incorporated, that has engagement with Literature or Literary Activities but where these are not a primary function of the body; or any other organisation, association, group or other body, whether incorporated or not



**incorporated; in any case that the Board shall approve for Associate Membership from time to time at its absolute discretion.**

**Membership costs \$135 for one year.**

**Once you become a member, you will be able to reap several benefits which include: priority access to Writing WA's funding for projects such as Writers In Libraries, Country Writing Group Workshops, and Regional Writers' Festivals (membership is not a guarantee of funding). Specialist advice and support in all areas of writing and publishing, the potential to partner in projects custom-designed to enhance your goals. Fortnightly e-bulletin with industry news, free statewide and interstate promotion of your organisation's writing-related activities via our website. Additional free promotion of selected activities via our e-newsletter and Facebook page. Access to writers of all kinds suitable for events, readings, activities, education and training.**



*Australian Literature  
Residencies and Fellowships*

# AUSTRALIAN LITERATURE RESIDENCIES AND FELLOWSHIPS

(All information provided in this chapter has been taken from the Australian Council for Arts' website)

The Australian Literature residencies and fellowships that I am placing in this guidebook are offered by the Australian Council for Arts.

\*\*\*\*\*

## About the Australian Council for Arts

*"The Australia Council for the Arts is the Australian Government's arts funding and advisory body.*

*Its mission is to enrich the lives of Australians and their communities by supporting the creation and enjoyment of the arts. This mission is underpinned by a commitment to:*

*-Excellent and distinctive Australian art - assisting Australian artists to create and present a body of distinctive cultural works characterised by the pursuit of excellence*

*-Access for all Australians - assisting Australian citizens and civic institutions to appreciate, understand, participate in, enjoy and celebrate the arts*

*-A strong and vibrant arts sector - providing infrastructure development for Australia's creative arts."*

(This blurb was directly taken from the Australian Council for Arts' website)

\*\*\*\*\*

## AUSTRALIAN LITERATURE RESIDENCIES

At this point in time, the Australian Council for Arts are offering four individual literature residencies, which are:

- 1. The B.R. Whiting Library (Rome)**
- 2. Keesing Studio (Paris)**
- 3. Australia Council Studio (Paris)**
- 4. Self-organised Residencies**

## **The B.R. Whiting Library and Keesing Studio Library Residencies**

Both of these residencies are six months and take place from February 1<sup>st</sup> until July 29<sup>th</sup> 2013 and from August 2<sup>nd</sup> 2013 until January 27<sup>th</sup> 2014.

Successful applicants will receive a living allowance of \$15,000 for the entire residency and also \$3,000 for travel expenses.

## **The Australian Council Studio Residency**

This is a three month residency that will take place from June 12<sup>th</sup> until September 12<sup>th</sup> 2013.

The successful applicant will receive a living allowance of \$7,500 for the entire residency and also \$3,000 for travel expenses.

## **Self-Organised Residencies**

Individual writers who meet the eligibility requirements may apply for a self-organised Australian or overseas studio residency that will allow them time and space to develop their own writing. The studio or residency must be of good repute and be able to offer appropriate facilities to support the planned project.

Successful applicants will receive a living and travel allowance dependent on the residency of up to \$5,000.

\*\*\*\*\*

## **AUSTRALIAN LITERATURE FELLOWSHIPS**

I have handpicked three fellowships that the Australian Council for Arts offers in literature that would be valuable for graduating creative writing students:

### **Support for accomplished literary writers and illustrators to create new work**

Fellowship grants support excellence in Australian literature by providing highly accomplished, critically recognised literary writers and illustrators with financial support for two years to enable them to create new work. The Literature Board will award up to one Fellowship per year in recognition of a writer's contribution to Australian literature. Fellowships are worth \$100,000 and are paid in three instalments over two years.

All fellowship recipients are required to submit an interim report at the end of the first year prior to receiving the second year of funding. The final instalment of \$10,000 will be paid when an acquittal report has been submitted and approved at the end of the two-year period.

Nominated projects must be in the following literary genres:

**-Fiction**

**-Literary non-fiction (defined by the literature board as autobiography, biography, essays, histories, literary criticism or other analytical prose)**

**-Children's and young adult literature**

**-Poetry**

**-Writing for performance (theatre, radio)**

**-New media (digital, interactive, cross-media)**

**-Graphic novels and illustrated picture books**

\*\*\*\*\*

**Creative Australia Fellowship Program:**

**Young & Emerging Artists**

These Fellowships are a major new initiative to support the professional development of outstanding artists working across the sector and across Australia.

Over five years between 2011/12 to 2015/16, the Australia Council will award 10 fellowships for established artists (each valued at \$100,000) and 13 fellowships for early career artists (each valued at \$60,000). These new Australia Council Creative Australia Fellowships will provide financial support for artists across all art forms to undertake a program of creative or professional development.

Early career artists working in visual or media arts, community arts and cultural development, performance, writing or music with a track record of significant achievement are invited to submit a proposal for this Australia Council Creative Australia Fellowship.

These fellowships will be awarded to:

**-Enable and further the creative or professional development of outstanding early career artists by supporting a 2-year program of creative work or professional development**

**-Assist early career artists to use and develop innovative practices when creating new work, particularly interdisciplinary approaches**

**-Encourage early career artists to connect with and benefit from established artists in networking and/or mentoring arrangements.**

Three Creative Australia Fellowships for early career artists will be awarded each year from 2012-2015 and one in 2016.

The Australian Council for Arts encourages artists from Indigenous backgrounds and from culturally and linguistically diverse backgrounds to submit proposals. Proposals are also encouraged from artists with disabilities and from artists living and working in regional Australia.

The Australian Council for Arts also offers a Creative Australia Fellowship for established artists, but I felt that the Creative Australia Fellowship for emerging young and emerging artists was more relevant to graduating creative writing students.

\*\*\*\*\*

### **ArtStart**

The Australia Council provides financial assistance to recent creative arts graduates who are committed to establishing a career as a professional writer, visual, hybrid or performing artist, or a creative practitioner working in community arts or cultural development. Grants provide funding for services, resources, skills development and equipment that help graduates to build an income-generated career in the art form they have studied.

Applicants must present a viable plan outline their proposed ArtStart activities, demonstrate their potential for artistic excellence and display a strong commitment to their chosen field.

ArtStart does not directly fund the creation of new creative works or support the development of one-off performances or exhibitions.

**This scholarship has two rounds: Round 1 closes in March and Round 2 closes in September.**



# Australian Writing Organisations



# AUSTRALIAN WRITING ORGANISATIONS

## Australian Society of Authors

(All information provided was directly taken from the Australian Society of Authors' website)

The Australian Society of Authors was established in 1963 to promote and protect the rights of Australia's authors and illustrators.

In 2012, their mission statement still remains the same:

*“To be the principal advocate for the professional and artistic interests of Australian authors by:*

*-Protecting basic rights to freedom of expression*

*-Working to improve income and conditions*

*-Promoting Australian writing and literary culture.”*

\*\*\*\*\*

The Australian Society of Authors now has over 3000 members around the country and is about one hundred times larger than it was in 1963.

\*\*\*\*\*

### The Australian Society of Authors:

- Sets the minimum rates of pay and conditions for writers and illustrators
- Publishes books, contracts, papers and free information sheets for emerging and established authors
- Lobbies governments at all levels to promote authors and illustrators professional interests in areas such as copyright, moral rights and taxation
- Represents its membership policy—making bodies and on the boards of copyright collecting and lending rights agencies
- Works with arts organisations, book sellers, publishers, writers' centres and literary agents on campaigns and research projects

- Co-ordinates special interest groups for children’s writers and illustrators, academics, Indigenous writers, isolated writers and translations
- Organises Australian Society of Authors panels at literary festivals
- Conducts and contributes to research on issues concerning Australian literary creators
- Assists members through its Benevolent Fund

\*\*\*\*\*

## **Membership**

The Australian Society of Authors offers memberships like the State Writers’ Centres.

They offer four types of membership:

1. **Full Membership**-For a published writer or illustrator in book, magazine or electronic formats. One year of membership costs \$170.
2. **Affiliate Membership**-For a writer or illustrator who is interested in the craft of writing or illustrating but as yet are unpublished. One year of membership costs \$110.
3. **Student Membership**-For a writer or illustrator who is enrolled in a full-time or part-time course. One year of membership costs \$110.
4. **Organisational Membership**-This membership is for organisations that supports writers and illustrators and have similar interests to the Australian Society of Authors. One year of membership costs \$350.

Once you become a member of the Australian Society of Authors, you will be able to reap several benefits, which includes: a subsidised contract advisory service, telephone and email advice, a free-call telephone line for interstate members, twelve issues of the Australian Society of Authors member newsletter per year, four issues of *Australian Author* magazines per year. Free access to the Australian Society of Authors contract templates, Australian Society of Authors

information of papers and discounted books and DVDs for authors. A mentorship program for emerging writers, access to the members' website for free publications and information and subsidised access to information sessions and seminars.

The Australian Society of Authors also offers links for authors as well as other services which are available on their website: [www.asauthors.org/](http://www.asauthors.org/)

\*\*\*\*\*

## **The Institute of Professional Editors**

**(All information provided was directly taken from the Institute of Professional Editors' website)**

*“The Institute of Professional Editors is the peak national body for Australian editors. It exists to advance the profession of editing and to support and promote Australian editors.*

*The Institute of Professional Editors brings together the state and territory societies of editors in Canberra, New South Wales, Queensland, South Australia, Tasmania, Victoria and Western Australia.”*

**(This blurb was directly taken from the Institute of Professional Editors' website)**

\*\*\*\*\*

### **Accreditation**

The Institute of Professional Editors provides an accreditation exams for editors, which measure an editor's competence against the Australian Standards for Editing Practice.

The exam is for three hours and is open to anyone, however a fee has to be paid and it is also recommended that editors who wish to take the exam have at least three or more years full-time editing experience.

Exams are usually held every one to two years in the following locations:

-Adelaide

-Brisbane

- Canberra
- Hobart
- Melbourne
- Perth
- Sydney

There are sample exams available on the Institute of Professional Editors' website for editors to view.

The Institute of Professional Editors also provides links to the state editing societies as well as a list of accredited and distinguished editors on their website.

\*\*\*\*\*

### **Professional Development**

The Institute of Professional Editors offers activities for professional development for editors which include:

- Running training workshops for the accreditation exam
- Promoting the professional development and training activities of the member societies
- Publishing occasional papers on matter of interest to the editing profession
  - Providing a list of education and training providers in editing
  - Promoting and sponsoring seminars and workshops in editing

\*\*\*\*\*

## **THE AUSTRALIAN WRITERS GUILD**

**(All information provided was directly taken from the Australian Writers Guild website)**

*“At the Australian Writers Guild we promote and protect the interest and standing of writers who originate or adapt written material for performance. We support our members through an extensive program of industrial campaigns, legal assistance, professional development services, initiatives, events and advice.”*

(This blurb was directly taken from the Australian Writers Guild website)

\*\*\*\*\*

## **MEMBERSHIP**

The Australian Writers Guild offers three types of membership for performance writers:

1. **Full Membership**-This membership is for writers who have had performance writing produced. For film, theatre and radio writers, they must have at least fifty minutes of produced work. For television writers, they must have at least forty-five minutes of produced/filmed work. There is a one-off joining fee of \$185.

**The benefits of full membership include: model contracts and recommended standard rates for film, television, theatre and new media. In-house legal and industrial advice, professional networking opportunities, script registration and advice. Script assessment seminars, workshops and conferences, information, news and special offers via E-Bulletins. And Storyline Australian Writers’ Guild Authorship Collecting Society (AWGACS)- collecting and distributing monies owed to Australian writers from the broadcast of their works in Europe and the UK.**

2. **Associate Membership**-This membership is for un-produced writers or writers with produced work beneath the minimum stated for full membership. This membership is perfect for emerging writers, there is a one-off joining fee of \$120.

**The benefits of associate membership include: Industrial & Legal Advice (6 hours per annum with additional advice charged at a rate of \$165/hr), access to agreements, rates and other important documents.**

**Standard agreements include: Options, Co-writing & employment contracts. Eligibility for writing competitions, prizes and initiatives, a wide range of Industry Events as well as discounts and giveaways. Writing and Professional Resources, script registration service, script assessment service. Access to industry information through Storyline and our fortnightly electronic newsletter.**

- 3. Student Membership-To qualify for student membership, writers must be able to provide proof of enrolment in either a full-time or part-time course. The one-off joining fee is waived for student membership, however there is an annual membership fee of \$85.**

**The benefits of student membership include: Access to agreements, rates and other important documents. Standard agreements include: Options, Co-writing & employment contracts. Eligibility for writing competitions, prizes and initiatives. A wide range of Industry Events as well as discounts and giveaways. Writing and Professional Resources, script registration service, script assessment service and access to industry information through Storyline and our fortnightly electronic newsletter.**

.....

## **SERVICES**

### **Script Assessment**

In 2009, the Australian Writers Guild launched their Script Assessment Service.

There are three tiers to the service: two written reports and a face-to-face meeting as well as follow-up consultations.

**The tier-one (written report) costs \$220 for Australian Writers Guild members and \$320 for non-members.**

**The tier-two (written report) costs \$495 for Australian Writers Guild members and \$595 for non-members.**

**The tier-three (face-to-face meeting) costs \$495 for Australian Writers Guild members and \$595 for non-members.**

The follow-up consultations can be either by phone or face-to-face.

**Phone consultations costs \$110 for Australian Writers Guild members and \$160 for non-members.**

**Face-to-face consultations costs \$165 for Australian Writers Guild members and \$220 for non-members.**

\*\*\*\*\*

### **Final Draft**

Final Draft is a program specifically designed for writing screenplays, teleplays, stage plays and scripts for new media. The program formats scripts to entertainment industry standards leaving writers time to focus on the creative energy of their content.

The program costs Australian Writers Guild members \$199.

\*\*\*\*\*

### **AWGIE Awards**

Since 1967 the Australian Writers' Guild has presented the AWGIE Awards to recognise and reward excellence in performance writing. In the years since their inception the list of AWGIE winners has included writers whose stories have shaped our national culture including feature films, theatre, TV series and serials, mini-series and children's animated programs.

The AWGIES are unique in the industry in that they are the only writers' awards judged solely by writers, and the judging is based on the written script - the writer's intention rather than the finished product.

An extensive list of categories ensures that every writing discipline is catered for. Individual category winners in a year become eligible for the Major Award, awarded to the outstanding script of that year.

They also offer information for writers on how to enter their scripts on their website.

\*\*\*\*\*

### **The National Screenwriters Conference**

A biennial event presented by the Australian Writers' Guild the conference features panel discussions, case studies, networking opportunities, mentorships and exclusive Masterclasses with international guests.

The next National Screenwriters Conference will be held from February 20th until February 22nd 2013, on the stunning Mornington Peninsula, just one hour from Melbourne.

Titled 'What Happens Next? The Screenwriters' Journey', the conference will bring together leading local and international screenwriters and industry professionals, to develop creative and commercial partnerships, analyse industry developments and discuss the creative process.

\*\*\*\*\*

## **AUSTRALIAN POETRY**

**(All information provided has been directly taken from Australian Poetry's website)**

*“Australian Poetry Ltd (AP) is a new organisation launched in 2011 as a merger between the Australian Poetry Centre and Poets Union.*

*Australian Poetry has a clear national strategy to assist with how we make decisions and select projects. We aim to:*

- 1. promote excellence in Australian poetry*
- 2. develop a diverse, inclusive program, providing opportunities for all Australians to engage with Australian poets and poetry*
- 3. build new audiences for Australian poets and poetry nationally, internationally and in the digital space*
- 4. Develop a strong organisational plan, as a foundation for growth.”*

**(This blurb was directly taken from the Australian Poetry website)**

\*\*\*\*\*

## **SERVICES**

Australian Poetry offers various services to poets. Australian Poetry displays a calendar of poetry and other writing events on their website.

## **Competitions**



Australian Poetry constantly runs competitions for poets which include but are not limited to:

-The Max Harris Poetry Award

-The Overland Judith Wright Poetry Prize for New and Emerging Poets

-The Martha Richardson Poetry Prize

- The RABBIT Poetry Journal-Under 21 Poetry Competition

### **Workshops**

Online workshops generally run for four weeks and operate by participants emailing the tutor their poetry a few days prior to the first scheduled day of the workshop. The tutor will respond with feedback and direction. Participants will then continue to submit their work, improving their piece based on feedback offered weekly, for the duration of the course.

The workshops on offer include but are not limited to:

-The Sequence Poem

-Poetry of the Body

-Meaning through Metaphor

-Practical makes Perfect

### **The Cafe Poet Program**

The Cafe Poet Program involves placing poets in cafes as “poets in residence” for six months. The poet is given space to write in the cafe for approximately two or three times a week as well as complimentary tea and/or coffee. In return the cafe receives promotion and becomes a part of the poetry community.

In the three years since the program was established it has resulted in placing more than eighty poets across the country and extensive national media coverage.

For poets to apply they must be a member of Australian Poetry.

### **Phone App**

Australian Poetry provides a phone App for its members, they provide members who purchase the app information from Australian Poetry such as leading poets in the country, a list of poetry organisations, publishers of poetry, a list of upcoming literary festivals and writers' centres.

It's updated every few months.

\*\*\*\*\*

## **PUBLICATIONS**

Australian Poetry publishes a variety of literary publications which are:

**The Australian Poetry Journal:** A poetry Journal of the highest quality including the country's leading poets

**Sotto:** a monthly online publication including articles, reviews and contributions by our members

**The Members Anthology:** Completely managed, edited and coordinated by AP members

**The New Voices Series:** Publishing the work of previously unpublished poets

**Poem of the Week:** Providing an opportunity for poets to respond to themes and provocations on a weekly basis

Australian Poetry also provides a list of resources for writers including writing books, competitions and other internet writing resources on their website.

\*\*\*\*\*

## **MEMBERSHIP**

Australian Poetry offers poets four types of membership:

1. **Standard Membership-**This membership costs \$80 for one year.
2. **Concession Membership-**To apply for this membership, poets must provide either a senior or any other Centrelink concession card. This membership costs \$60 for one year.

3. **School Age Membership**-This membership is for poets that are either in primary or secondary school. This membership costs \$20 for one year.
4. **Overseas Membership**-This membership is for poets who live outside of Australia. This membership costs \$90 for one year.

Once you become a member, you will be able to reap several benefits, which include: Annual subscription to the Australian Poetry Journal (two editions in 2012), our weekly e-newsletter will keep you up-to-date with news, events, competitions, and opportunities from around Australia. Access to our monthly online publication, Sotto, full of articles, reviews and poetry. Member discounts to AP events, festivals, competitions, workshops and opportunities, such as submitting to the Poem of the Week and being considered for our Cafe Poet Program. Inclusion on the Australian Poetry iPhone application to promote yourself and your poetry. Access to the members-only community section of the website and a discounted poetry manuscript assessment service.

## **FELLOWSHIP OF AUSTRALIAN WRITERS**

**(All information provided was directly taken from the Fellowship of Australia Writers' website)**

*“The Fellowship of Australian Writers (FAW) Inc is a non-profit charitable, voluntary organisation which aims to bring together all those interested in writing for their mutual professional, cultural and social benefit, and to provide information and advice to them. The membership includes writers working in diverse fields. While FAW Inc. is based in Victoria, it has an increasing number of members joining from all states in Australia. The competitions and publishing opportunities advertised in its quarterly magazine, The Australian Writer are open to all Australian writers.*

*The FAW is a long established Australia-wide organisation, founded in 1928. We have autonomous branches in all states and territories with regional branches in country and metropolitan areas. The FAW is active on behalf of writers in areas such as government policy, literary awards, professional advice, and representation of writers' rights and the promotion of literature.”*

**(This blurb was directly taken from the Fellowship of Australian Writers' website)**

The Fellowship of Australian Writers aims to:

- **To encourage the study and practice of literature in Australia.**
- **To improve conditions for Australian Writers and to assist them in every possible way.**
- **To co-operate with other organisations and associations for the furtherance of the above objectives.**

The Fellowship of Australian Writers tries to meet these aims by:

- Conducting an awards program aimed at promoting and encouraging writers from around Australia.**
- Providing advice, workshops, meetings, training encouraging and providing advice to aspiring and established writers.**
- Disseminating information on writing opportunities and awards through our newsletter produced every three months.**
- Opening up links, sharing resources and entering into joint venture initiatives with other writer organisations to improve conditions for Australian writers.**
- Running Writers' Lounges in Brunswick, Black Rock and Box Hill/Nunawading.**
- Supporting regular meetings throughout regional Victoria, where members have the opportunity to participate in a variety of literary activities.**
- Providing advice to writers on contracts and other matters of concern to them are also services offered by the Fellowship.**

\*\*\*\*\*

The Fellowship of Australian Writers publishes *The Australian Writer*, a magazine that contains valuable information for writers such as upcoming writing competitions and writing courses as well as literary grants and national awards. Previous issues of *The Australian Writer* can be found on the Fellowship of Australian Writers' website and can be downloaded as a PDF file.

\*\*\*\*\*

**MEMBERSHIP:**

The Fellowship of Australian Writers offers four types of membership for writers:

1. **Regular Membership**-One year of membership costs \$45, two years of membership costs \$85, five years of membership costs \$200 and ten years of membership costs \$400.
2. **Concessional Membership**-Writers applying for concessional membership must provide a student, pension or other concessional card. One year of membership costs \$33.
3. **Organisational Membership**-A membership for organisations. One year of membership costs \$85.

\*\*\*\*\*

### **STATE FELLOWSHIPS:**

The Fellowship of Australian Writers has expanded to the Australian states. There are Fellowships in four states:

- The New South Wales Fellowship of Writers
- The Victoria Fellowship of Writers
- The Tasmanian Fellowship of Writers
- The Western Australia Fellowship of Writers

\*\*\*\*\*

## **THE AUSTRALIAN LITERARY AGENTS** **ASSOCIATION**

**(All information provided was directly taken from the Australian Literary Agents Association's website)**

*“The Australian Literary Agents’ Association was formed in 2003 in order to provide a public presence and a point of contact for Australian literary agencies and their staff.*

*What do literary agents do?*

*They seek outlets for the work of writers they represent, and oversee the contract relationships between authors and those who use their work — book and magazine publishers, film, theatre, radio and television producers, and others. They see that their authors get a fair and profitable deal. They are especially concerned with publishers’ advances, the way publishers promote their authors, overseas rights, translation rights, film rights and opportunities, and many other detailed contract matters.”*

**(This blurb was directly taken from the Australian Literary Agents Association’s website)**

\*\*\*\*\*

The Australian Literary Agents Association’s website provides a list of their members which include:

- Australian Literary Management**
- The Author’s Agent**
- Callahan Literary Management**
- Cameron Creswell Agency**
- Curtis Brown**
- Drummond Agency**
- Golvan Arts Management**
- Nanette Halliday**
- HLA Management Theatrical Agency Australia**
- Jacinta di Mase Management**
- Jenny Darling Associates**
- Margaret Kennedy Agency**
- Mary Cunnane Agency**

**-The Naher Agency**

**-The Other Woman and Company**

**-Rick Raftos Management**

**-Selwa Anthony Author Management Agency**

The Australian Literary Agent Association's website also provides a "Finding an Agent" page which provides advice and tips for writers who are looking to find an agent. This page also provides tips, such as how to format your manuscripts and how to mail them to an agent.

The website also contains answers to frequently asked questions that writers ask in regards to finding an agent to read their work.

The website provide literary contact details which include the contact details for various manuscript assessment services, writing centres and organisations and federal and state government organisations related to writing and literature.



# *Publishing Writing Overseas*



## **DUOTROPE**

*“Duotrope is a resource for writers that offers an extensive, searchable database of current fiction, poetry, and non-fiction markets, a calendar of upcoming deadlines, submissions trackers (for registered users), and useful statistics compiled from the millions of data points we’ve gathered on the publishers we list.”*

**(This blurb was directly taken from Duotrope’s website)**

\*\*\*\*\*

Duotrope provides several search engines including editor interviews and what’s new on the market. They also provide a calendar for impending deadlines on submissions to certain literary journals and writing magazines.

Duotrope also provides a search engine for writers to submit their work to literary journals and magazines all over the world. The search engine includes genre types, literary style, length and amount of words, payments, submission types and whether publications will submit multiple and simultaneous submissions.

The search engine for writers also provides an option to search for literary journals and magazines in specific countries. The search engine lists over 52 countries for writers to submit to, which include but are not limited to:

Australia, the United States of America, the United Kingdom, Israel, South Korea, Mauritius, South Africa, Japan and Zimbabwe.

The search engine for writers is displayed over the next two pages.



## Search for Publishers of Fiction

[Guide to searching](#)

**Instructions:** Enter the details of the piece you want to get published below, navigating through the tabs as needed. Recommended fields are in **bold**. Fields that should be used sparingly are in **orange**. Please acquaint yourself with [our terms & definitions](#) before running your first search. If you'd rather browse all the markets or search by title, please [go here](#) instead.

- [Basics](#)
- [Exclusions](#)
- [Extras](#)

### Genre:

### SubGenre:

### Style:

### Subject:

### Length:

### # of Words:

### Min. Payment:

  Incl Unknown

### Min. Royalties:

### Submission Type:

Medium:

Submission Details:

- Accepts Reprints
- Accepts Simultaneous Submissions
- Accepts Multiple Pieces in one submission

Show only:

Exclude:

- Fee-based
- Contests
- Anthologies
  
- Temp Closed
- Fledglings
- Limited Demographic

Country:

Acceptance %:

 %

to

 %

(whole numbers only)

Sort By:

Search	Clear
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## TOP 50 LITERARY MAGAZINES IN THE UNITED STATES OF AMERICA

Every Writer's Resource.com has provided a list of the Top 50 literary magazines in the United States of America.

Part of the criteria for the literary magazines to make the list was the date of founding, the number of anthologies published, the quality of work and the names of established authors published in these magazines.

Every Writer's Resource.com made this statement about the purpose of this list:

*“The purpose of this list is to help writers find a place to publish their writing that will get them some recognition. We feel when a magazine is published over a long period of time and is recognized nationally we feel it gives the authors more opportunity for exposure. Also these magazines tend to have a very good name in literary circles. We know that many will not agree fully, and some will feel we've left a good or great publication off the list. That's okay. The best thing to do is go to our message boards and post your opinion under our top 50 boards and make a case for adding it to this list.*”

*This list also includes **BOLD** type where literary magazines take online submissions. We feel this is an important step for a magazine to take. We feel that by taking submissions online magazines are opening themselves up to many more voices and have a better opportunity to find new talent that we want to read. To this end, we have a suggestion. Go down this list and pick out a literary magazine that takes online submissions. Go to their site and submit your work. Also while you are there buy a subscription. Support those who support writers.”*

The Top 50 list is shown over the next two pages:

1. The New Yorker
2. Ploughshares
3. The Atlantic
4. Harper's Magazine
5. Tin House
6. The Paris Review
7. The New England Review
8. The Georgia Review
9. Kenyon Review
10. Five Points
11. Threepenny Review
12. Antioch Review
13. Calloloo
14. The Virginia Quarterly Review
15. The Southern Review
16. Conjunctions
17. Epoch
18. Granta (UK magazine)
19. The Gettysburg Review
20. The Cincinnati Review
21. The Yale Review
22. The Southwest Review
23. The Hudson Review
24. Triquarterly
25. Crazy Horse
26. The Iowa Review
27. Agni
28. The Alaska Quarterly Review
29. McSweeney's 7
30. Shenandoah 1949
31. Boulevard
32. The Harvard Review 1986
33. Fence
34. The American Scholar 1999
35. Subtropics 2006
36. Witness
37. Volt
38. XConnect
39. Prairie Schooner
40. The Missouri Review

- 41. The Oxford Review**
- 42. Bomb**
- 43. A Public Space**
- 44. The Chicago Review**
- 45. The Connecticut Review**
- 46. The Black Warrior Review**
- 47. The American Poetry Review**
- 48. Poetry**
- 49. Barrow Street**
- 50. The Massachusetts Review**

More information on each of these literary magazines is available on the Every Writer's Resource website at this link:

<http://www.everywritersresource.com/topliterarymagazines.html>



## **TOP 10 LITERARY MAGAZINES IN THE UNITED KINGDOM**

*“Cision Europe presents the top 10 UK Literature magazines. These magazines had to be an editorially independent and Literature had to be their main topic. Circulation figures (ABC or Publisher's Statement) were then applied to establish the ranking.”*

**(This blurb was directly taken from the link provided below)**

The top 10 UK Literature magazines by Cision Europe are listed below:

- 1. The London Review of Books**
- 2. Granta**
- 3. Writer’s Forum**
- 4. newBOOKs**
- 5. The Literary Review**
- 6. Mslexia**
- 7. Book World**
- 8. The Good Book Guide**
- 9. A470-What’s on in Literary Wales**
- 10. The New Welsh Review**

More information on this list and the literary magazines listed is available via the link below:

<http://uk.cision.com/Resources/Key-media-offline-rankings/Top-10-Literature-Magazines/>



# Useful Websites and Bibliography

## USEFUL WEBSITES

### LITERARY MAGAZINES

Wet Ink: <http://www.wetink.com.au>

Griffith REVIEW: <http://www.griffithreview.com>

Australian Book Review: <http://www.australianbookreview.com>

Island: <http://www.islandmag.com>

Meanjin: <http://www.meanjin.com.au>

Overland: <http://www.overland.org.au>

Quadrant: <http://www.quadrant.org.au>

Southerly: <http://www.southerlyjournal.com.au>

Voiceworks: <http://www.expressmedia.org.au/voiceworks/>

Antipodes: [http://www.australianliterature.org/Antipodes\\_Home.htm](http://www.australianliterature.org/Antipodes_Home.htm)

### STATE WRITERS CENTRES

NSW Writers' Centre: <http://www.nswwc.org.au>

ACT Writers Centre: <http://www.actwriters.org.au>

Writers Victoria: <http://www.writersvictoria.org.au>

Queensland Writers' Centre: <http://www.qwc.asn.au>

Tasmanian Writers Centre: <http://www.tasmanianwriters.org>

SA Writers' Centre: <http://www.sawriters.org.au>

NT Writers' Centre: <http://www.ntwriters.com.au>

WritingWA: <http://www.writingwa.org>

## **AUSTRALIAN LITERATURE RESIDENCIES AND FELLOWSHIPS**

Australian Council for Arts: <http://www.australiacouncil.gov.au>

## **AUSTRALIAN WRITING ORGANISATIONS**

Australian Society of Authors: <http://www.asauthors.org>

Institute of Professional Editors: <http://www.iped-editors.org>

Australian Writers Guild: <http://www.awg.com.au>

Australian Poetry: <http://www.australianpoetry.org>

Fellowship of Australian Writers: <http://www.writers.asn.au>

Australian Literary Agents Association:  
<http://www.austlitagentsassoc.com.au>

Writing Australia: <http://www.writingaustralia.org.au>

Literary Magazines Australia: <http://www.litmags.com.au>

## **WRITING OVERSEAS**

Duotrope: <http://www.duotrope.com>

## **BIBLIOGRAPHY**

- <http://www.wetink.com.au>
- <http://www.griffithreview.com>
- <http://www.australianbookreview.com>
- <http://www.islandmag.com>
- <http://www.meanjin.com.au>
- <http://www.overland.org.au>
- <http://www.quadrant.org.au>
- <http://www.southerlyjournal.com.au>
- <http://www.expressmedia.org.au/voiceworks/>
- [http://www.australianliterature.org/Antipodes\\_Home.htm](http://www.australianliterature.org/Antipodes_Home.htm)
- <http://www.nswwc.org.au>
- <http://www.actwriters.org.au>
- <http://www.writersvictoria.org.au>
- <http://www.qwc.asn.au>
- <http://www.tasmanianwriters.org>
- <http://www.sawriters.org.au>
- <http://www.ntwriters.com.au>
- <http://www.writingwa.org>
- <http://www.australiancouncil.gov.au>
- <http://www.asauthors.org>
- <http://www.iped-editors.org>
- <http://www.awg.com.au>
- <http://www.australianpoetry.org>

-<http://www.writers.asn.au>

-<http://www.austlitagentassoc.com.au>

-<http://www.writingaustralia.org.au>

-<http://www.litmags.com.au>

-<http://www.duotrope.com>

-<http://www.google.com.au>

-<http://www.everywritersresource.com/topliterarymagazines.html>

-<http://uk.cision.com/Resources/Key-media-offline-rankings/Top-10-Literature-Magazines/>