



# Express Media

Resources for Young Writers



HERE FOR  
YOUNG  
WRITERS



# Express Media Resources for Young Writers

Express Media is a national organisation providing support and development opportunities for young Australian writers. We are based at the Wheeler Centre for Books and Ideas in Melbourne, Victoria.

Express Media is a vital organisation, essential to the literary, arts and broader communities. It is acknowledged and valued as the peak organisation for young Australian writers aged 12 – 30.

For the past 30 years, Express Media has been developing, supporting and promoting young writers through workshops that develop skills, through opportunities for constructive feedback and publication, and through awards and programs that recognise excellence.

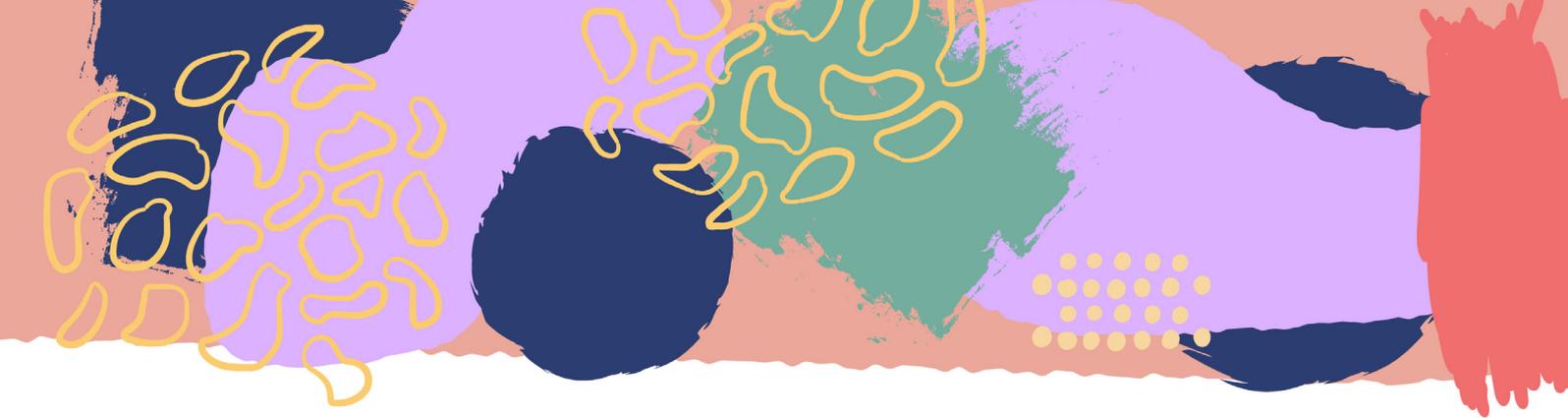
Many talented writers, arts managers, editors and youth workers have contributed countless hours, paid and volunteer, to build Express Media into the thriving centre of creativity, it is today.

Our network of alumni includes Benjamin Law, Liam Pieper, Anna Krien, Hannah Kent, Tom Doig, Lili Wilkinson, Justin Heazlewood and Van Badham among others who have gone on to have a significant impact in the Australian literary, artistic and political landscapes.

Express Media continues to build on a proud tradition of providing young people with opportunities to express themselves, with the aim of impacting positively on personal development and wellbeing.

The organisation currently presents an annual artistic program that aims to develop creative skills and build capacity among young writers. It is driven by our vision, mission, values and goals, and is responsive to the needs of our community. We hope you enjoy our fantastic resources for young writers.

*Express Media acknowledges and pays respect to the traditional custodians of the land on which our offices are located, the Wurundjeri People of the Kulin Nation. Express Media also acknowledges and pays respect to the Elders of the lands on which our programs and content reaches. It was, is and always will be, Aboriginal land.*



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## Voiceworks

*Published by Express Media, Voiceworks is a national literary journal featuring exciting new writing and art by young Australians. It is a unique opportunity for people under twenty-five to publish their fiction, nonfiction, poetry, art and comics. It's put together by the editor, a group of interns and a volunteer editorial committee (EdComm), all of whom are under twenty-five. The best way to get a sense of the kinds of work we publish is to read Voiceworks! You can get yourself a copy by ordering online, subscribing or by waltzing into one of our retailers.*

**Need some help getting started? Want to get your stuff published in Voiceworks? Here's some handy tips.**

### Pitching Your Nonfiction

We encourage you to pitch your pieces to us before writing them, especially if you're not sure if your piece is appropriate, or what you want to do with it. Pitching is our chance to help you out before you submit.

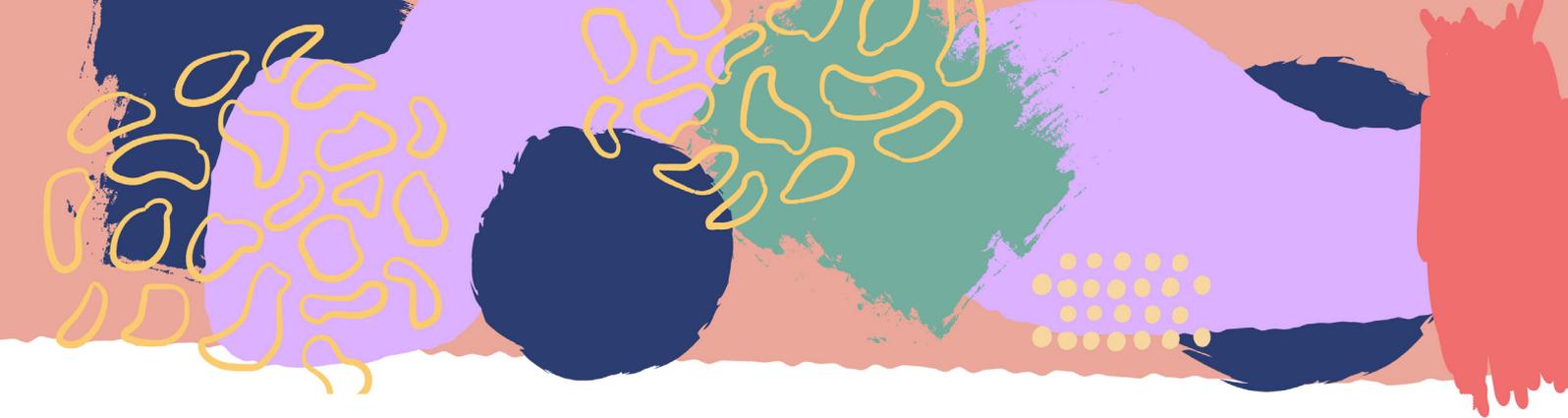
Generally speaking, our favourite submissions have:

**Insight.** Insight can come in the form of a unique experience or perspective, expert knowledge on a topic, or a keen interest in researching something. Why are you interested in this topic and why are you the right person to write on it?

**A strong angle.** You need a 'hook' that sets your piece apart from other articles on the same topic. We want more than just reportage and rhetorical questions. The key question to ask yourself: am I bringing something new to the conversation?

**A deep engagement with the subject.** Your piece needs a specific focus, supporting research and recognition of complicating factors. We prefer pieces that interrogate a narrow focus deeply over those that tackle broad topics—the more specific you can be the better. If you're writing an article or any kind of persuasive piece, it's hugely important to back up your arguments with evidence—the more research you do the more we will love you forever.

**A compelling sense of relevancy to our readership.** Make sure your reader has a reason to invest in the topic. It's important to avoid unsupported statements and to balance internal/ personal experiences within the wider cultural conversation. Remember that you are writing for an audience—why should they be interested in what you are writing about?



## Pitching Your Comics

**1. Submit a document** containing a visually descriptive, basic idea. This should include a rough script and/or thumbnails, and intended number of pages. We tend not to publish comics over three pages long because of page restrictions, but we'll make exceptions for exceptional work. To give us a sense of your visual style, include examples of previous work as attached documents or a link to your website or blog.

**2. If we think your pitch is a good fit** for Voiceworks, we'll contact you with feedback, which you can use (or not) to and create a draft. We recommend that you draft your script and thumbnails simultaneously. This will allow you to keep an eye on the balance of the piece in both content and visual impact.

**3. At this point**, if we request the completed comic, it becomes a process of really refining your work. A deadline will be set for the final inked (or otherwise completed) version that reflects the Voiceworks production cycle. Questions, queries, suggestions and whatever will bounce back and forth until both the artist and editor are satisfied. This process—from pitch response to final comic—usually takes a few weeks.

## Being Edited

Voiceworks is excited and proud to be the first place of publication for many talented young artists. To make sure that we publish the very best of what you are capable of, the editorial committee edits all selected submissions with their writer. This isn't just a chance to get paid for putting pen to paper, but also a hugely valuable learning experience.

Becoming a successful writer is not only about learning your craft, but also how to be edited.

Here are a few things the Voiceworks crew would love you to keep in mind after that heady moment of acceptance into the magazine.

**Engage** with your editor

**Justify** your changes

**Address** changes within your manuscript

**If it ain't broke**, don't fix it

**Confirmation** email and punctuality

**Read** Voiceworks



## Improving Your Poetry

**Read poetry.** Read as much as you can, and then read some more. Experiment with the styles you like (or hate) as you find your own voice.

**Keep a notebook** in your pocket, bag or phone at all times—and fill it.

The power of poetry lies in its brevity. Distil the language; make each word count.

**Experiment with form.** Follow the rules to a T... then abandon them all, and re write the poem. (You might find the final draft, with just the right devices, sits somewhere between draconian rule and complete freedom.)

**Don't just rely on sight-based imagery.** Make your reader smell, taste, touch and hear your poem.

**Consider the whole gamut of poetic devices** available to you as you write.

**Find the routine** that works for you and stick to it. Write every day, even if it's only one line.

**Join a critique group** online or in the real world. Let 'em have at your poem. (You only have to take home the advice you found useful.)

**Why** are you writing this poem?

**What** does it have to say? Interrogate every line and word to determine its worth.

**What are your poem's intentions?** Make sure it speaks for itself.

Keep your target audience in mind.

**Don't be afraid to edit,** alter, experiment, or cut up your whole poem and rearrange it.

**Read your poetry aloud**—to yourself, a mirror, your cat, or a friend.

**Consider the poem's natural rhythms** and how you can manipulate them.

**Just as your words must work hard, so too**

**must your line breaks.** Consider the pace and shape of your poem as you make line and stanza breaks.

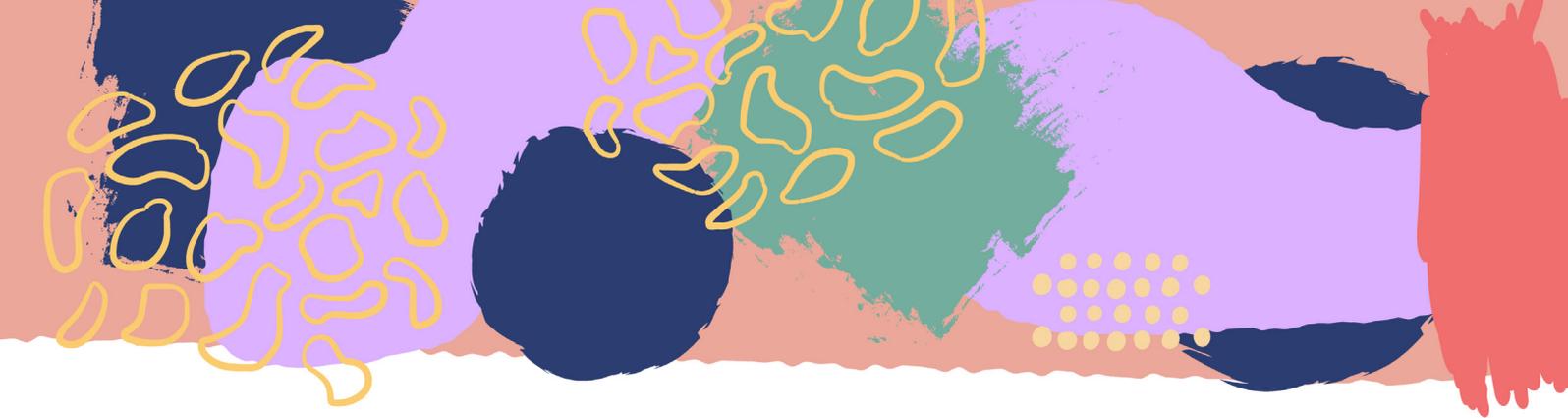


**Cut unnecessary modifiers** (adjectives and adverbs), articles (the, a, an) and conjunctions—but don't chop just for the sake of it.

**Avoid tautology,** e.g. 'enormous vast emptiness.'

**Show** through action and imagery, **rather than merely telling.**

**Evoke feeling in the reader,** rather than exclusively recording feelings literally. If your poem looks like it could be printed in a Hallmark Card, it's time to redraft.



**Proofread!** We want to see your work at its best. Also, there are few things more embarrassing than finding an awkward typo or misplaced apostrophe just after you've hit 'send'.

**Support** the publications you'd like to submit your work to. Do this through buying them.

**Fit the submission to the magazine.** (Horse and Hound probably isn't after your radical cut-up poetry.)

**Read and reread** the submissions guidelines. Ticked everything off? You go, Glen Coco!



## What is Creative Nonfiction?

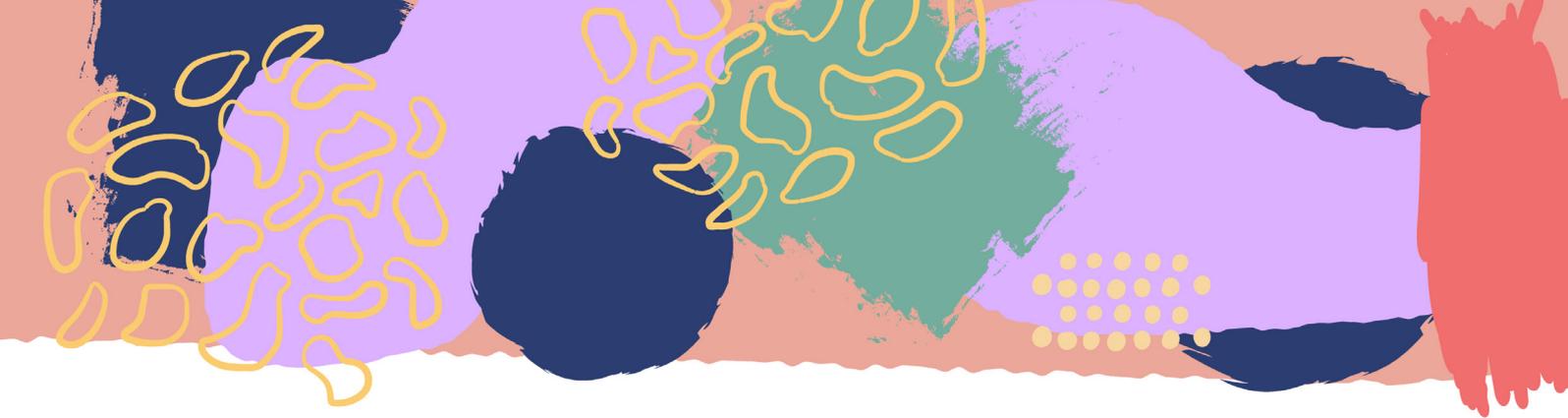
**Creative Nonfiction is all about true stories, well told.** The way to tell the story? That part is up to you!

It could come in the form of well-researched articles, memoir, funny pieces, traditional narrative biographical pieces, something that skirts between these forms or creates another one entirely.

The word 'Creative' refers to the range of techniques and unorthodox forms that you might choose to use.

'Nonfiction' refers to the subject matter—accounts of people, events and experiences that are steeped in truth.

Don't let the creative part fool you; it isn't an invitation to exaggerate or make up facts. It is an invitation to make your nonfiction stories read in the most compelling and enthralling way possible.



**Some good advice:** if you're thinking, say, 'I want to write about soccer' but don't know what to do beyond that, ask yourself, 'why do I want to write about soccer?' Chances are you have a personal investment or genuine interest in the topic, which is perfect, but you need to harness that. Successful pieces narrow their focus rather than attempt to tackle a broad topic. The more specific you can be, the better. As with any article or persuasive piece of writing, it is very important to back up your arguments with research.



**Be honest with yourself as to why you want to write about your topic**, what your relationship with it is, and then write towards that—not what you think you should be writing about. This honesty comes through in the best pieces, not necessarily by adding personal reflection, but in the writer figuring out and honing in on a very specific thing that they're interested in, then really getting stuck into what they're writing about.

**What is my key point** or argument?

**Have I recognised** factors that complicate my perspective or argument?

**What is the particular angle** I am going to take?

**What is the logical and structural progression** of my piece?

**Why am I the right person** to write this particular piece? Personal experience, willingness to research, etc.

**If I need evidence, where am I going to get it from?** What research have I conducted? Who can I speak to gain more insight into this topic?



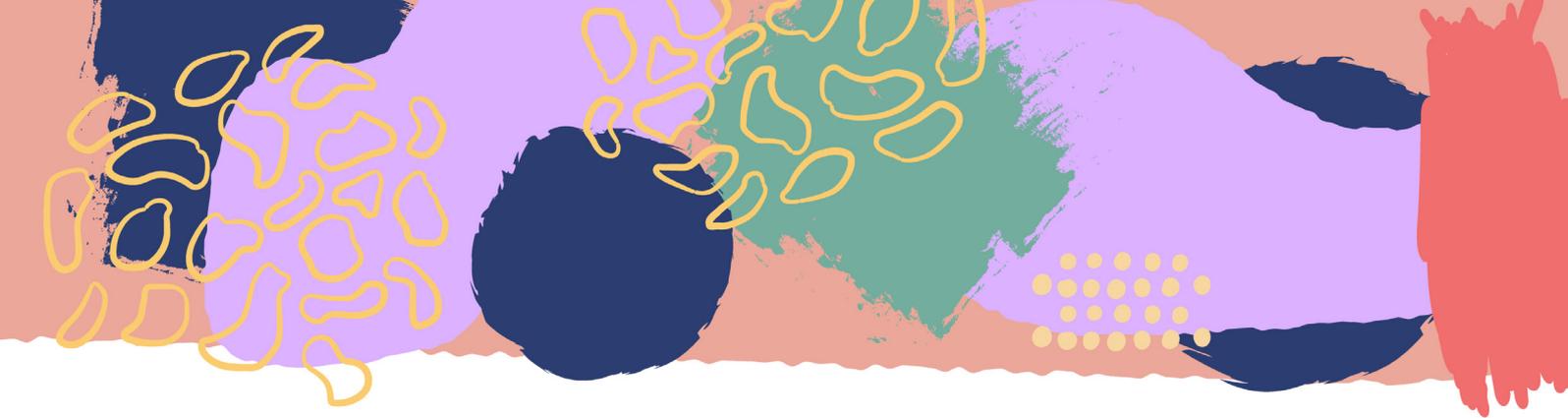
## Pitch Perfect: Your Guide to Writing the Perfect Pitch

So, let's set the scene: you're a young writer, looking to get some more experience and exposure. You're thinking of submitting your work to a publication. What do you do? You pitch of course! A pitch is an idea. It's the description of a story you're hoping to write, an outline to show an editor an idea you'd like to put on paper. It's the first step in getting published, and it's super important in your writing career.

**Before you pitch:** get to know the publication. Read new issues, read old issues. Not only will you learn about the style of the publication, you'll get an idea of what's already been covered, and what is missing between their pages.

**Make sure your piece is something original** and fresh that the publication hasn't covered already. Most publications have a house style guide you can follow, which will help you in both the writing and editing process. Style guides specify things as small as how they want numbers written (2 or two? 304 or Three hundred and four?) to more specific requirements like how pieces are structured or submitted. Sticking to the style guide will help you out immensely in the long run: your editor won't have to correct little style errors and can instead focus on evaluating (and enjoying!) your piece.

**Starting out:** what is your idea? Keep it short, sharp and straight to the point. Not only will this help you better understand what you're going to write, it will also help your editor understand exactly what they're commissioning. For news items or time sensitive pieces, one liners are essentially all you need in your pitch. For features, op-eds and other forms of writing, you can add more detail.



**Next, flesh out your sentence a little bit:** what is the background to your idea? Why is it noteworthy or newsworthy right now? This can be done by simply linking your editor a prior piece on the issue, or by a few words of explanation (think of this as rewording ‘in light of recent events’. What is the recent event?) Is your piece a reply to something published earlier? Link it. Does your piece stem from a quote or statement from a politician? Provide the statement. Provide your editor with the reason why your story is current, noteworthy and worth reading right now, rather than in a week, or months’ time.

**Then, explore the idea a little further:** what does your piece mean? What are the real world implications for the issue? What conclusion can you reach? Why is it so important?

**Depending on its relevance to the piece, provide names of who you’ll be interviewing,** or who you hope to approach. Make sure these are people you can realistically interview, and you’re not planning on contacting Kanye West. You’ll end up disappointing yourself, your editor and Yeezy. If you don’t know exactly who your interviewee is yet, you can always say ‘I’ll contact a medical professional’ or a representative to speak on the issue. Try to follow through on these, as features and op-eds are often strongest when you bring more voices to the table to support your contention.

**The importance of spelling and grammar:** use spell check. And then spell check again. And god forbid, do not spell the editors name wrong. You’re being employed to write and to write well. That starts in your pitch.

**On developing a relationship with your editor:** the way you pitch will largely depend on the relationship you have with your editor. Have you written for them before or are they a complete stranger? If you know your editor, and have a good relationship with them, your pitches can be more casual and relaxed. If you don’t know your editor, or you’re pitching to an established large corporation, you want to maintain a professional relationship with your editor. Use formal language, address them in a formal manner. Make your pitch easy to read and easy to navigate.

**Subject line:** it’s important. Really important. The subject line is the first thing your editor is going to see. It’s got to let them know it’s a pitch (and not an angry letter to the editor/request for free back issues) plus it has to give them enough information to want to actually click on your email. Editors are time poor, and have a gazillion emails to get through in the morning. Your email is getting a minimal amount of attention unless you hook them in.



### **Subject lines go a little like this:**

“PITCH: [NAME] + [TOPIC] + [THEME]”

For example, “PITCH: Bronwyn Bishop, Helicopters and The Age of Entitlement”

Or, if you’re pitching multiple things in the one email, something like this:

“PITCH: ISSUE FIVE: Freezing Eggs, DV Prevention and Alternative Contraception”

Your subject line can also be a question,

“PITCH: Are millennials narcissistic?”

**If the piece is current and/or will date quickly write ‘time sensitive’** in your subject line. This is primarily relevant to online publications and daily papers. This adds a little bit of urgency to the pitch, and when an editor is combing through dozens, if not hundreds, of emails every morning, this can help you out. However, if you write ‘time sensitive’ in your subject line, be prepared to have a super quick turnaround for your piece.

Good questions to ask yourself:

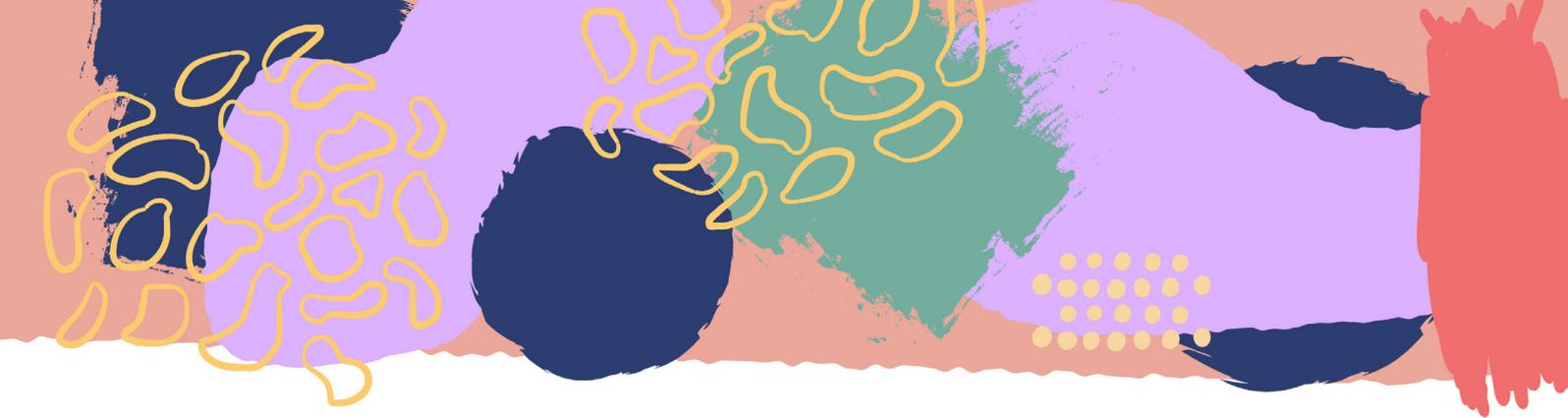
Does my pitch accurately say what my piece will be about?

Have I proven to my editor that this is a piece worth publishing?

Does my pitch make sense (in terms of flow and grammar?)

Have I used the appropriate language and tone for that particular editor/publication?

If this pitch gets picked up, can I write it well?



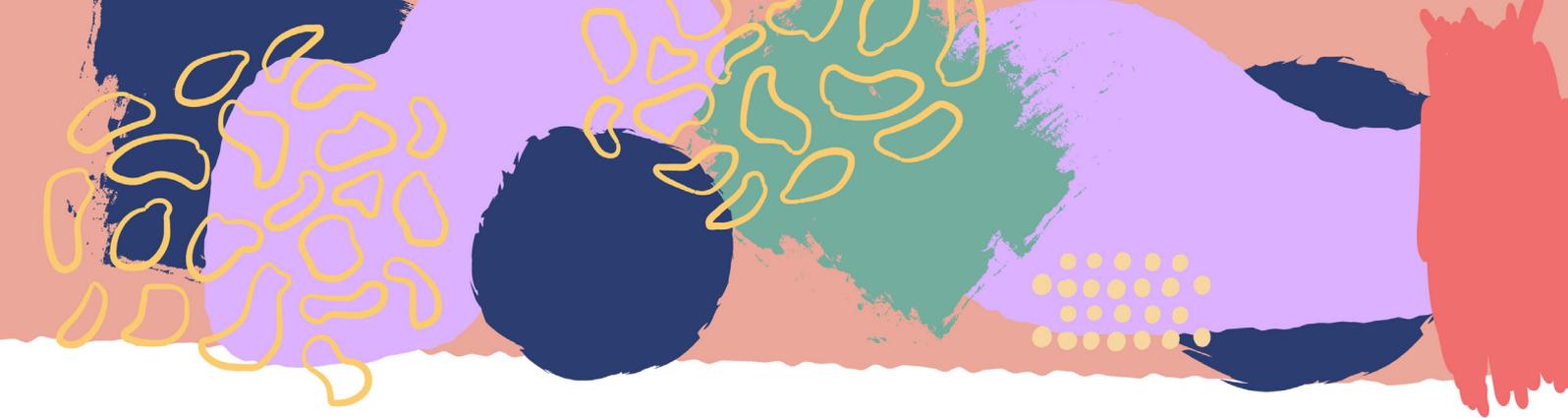
Can I file in time for the deadline? (You can always give your editor an estimated filing date. They might ask you to deliver then, or earlier, so be prepared).

Don't be afraid to ask for the going rate for stories. A simple 'Please let me know if you are interested in these stories, and if so, what rate you are offering' will suffice.

Also don't be afraid to give the publication a time limit: 'If I don't hear back in the next two weeks, I'll pitch these ideas elsewhere.' Send a follow up email to be sure, before you start contacting other organisations.

**On rejection:** not every pitch you write will be picked up or published, and that's okay! If at first you don't succeed, try, try again. There are a number of reasons that your pitch might not have been picked up, and none of them are personal. Your editor may have already given that story to another writer or it's been covered a million times before. Sometimes you just don't slot into their publishing schedule. Maybe your connection to the story isn't quite personal enough, or it's not right for that particular publication. Maybe, they're just not interested. Sometimes, silence is an answer—and that answer is no thanks. But have no fear! Just because one editor isn't interested in that one story, doesn't mean you don't have endless opportunities and dozens more stories to tell.





## Video Resources

Toolkits: Live is an accessible online opportunity for all young writers to learn from the best and brightest wordsmiths in Australia. Through a series of live streamed YouTube sessions and an interactive social media conversation, develop your writing skills and hone your craft—all in the comfort of your lounge rooms. Our Toolkits: Live resources are guest artist sessions from our respective Toolkits program. Access our Toolkits: Live resources by visiting [expressmedia.org](https://www.expressmedia.org) for all things writing, editing, honing your craft and building up the

### **Toolkits Live: Crafting Character and Voice**

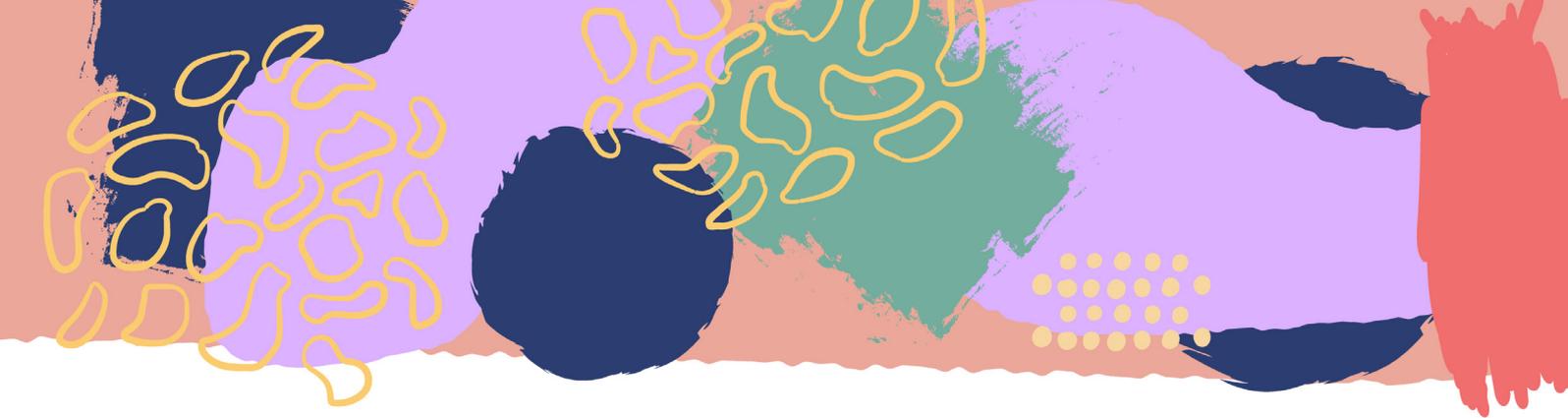
Someone once said that characters aren't invented. They knock on your door, demand to be written and all you can do is listen to them. Join Luke Carman and Felicity Castagna as they look at strategies for carving out memorable characters with strong individual voices. We will also be exploring voice as a writer, what writing in first, second and third person can add to your story, and why point of view matters so much.

### **Toolkits Live: Editing & Publishing**

So, you've finished a draft of your story. What's the next step? Together with editor Alice Grundy and Felicity Castagna we will take a close look at how to carve your writing into being the most refined and publishable work it can be. After this, we will be looking at how to approach magazines, anthologies, websites and radio producers in order to get your work out there

### **Toolkits Live: Setting and Place**

What does setting have to do with your story? Join Helen Chebatte and Felicity Castagna as they investigate how the right details affect your work, and guide you through establishing a sense of place that will strengthen and inform the mood your work.



### **Toolkits Live: Digital Poetry**

The digital world has opened a whole new realm of possibilities that's just waiting for poets to tap into. This week, Benjamin Laird and Melody Paloma will take you down the virtual rabbit hole and show us what digital poetry can do, and how we can use the computer to communicate our ideas in new and exciting ways.

*Presented in partnership with Australian Poetry.*

### **Toolkits Live: You're the Voice (Try and Understand It)**

Whose story are you telling? How are you (or your characters) telling it? What makes dialogue sound real? Join Jennifer Down and Omar Musa – poet, spoken-word superstar and author of the Miles Franklin-longlisted novel *Here Come the Dogs* – to look at strategies for crafting an authentic, strong narrative voice. Challenge your understanding of the ethics in storytelling and get in tune with sounds of your story.

### **Toolkits Live: Aboriginal Histories and Poetry**

Why is it so important to create space for Aboriginal voices in our literary institutions? Join Melody Paloma and Evelyn Araluen to explore the history of Aboriginal writers in Australian literature; from ancestral songs and stories to contemporary poetics; and learn why everyone benefits from the ethical representation and reception of Aboriginal writing.

*Presented in partnership with Australian Poetry.*

### **Toolkits Live: Poetry for Social Change**

Poetry has power. Join social activist and spoken word poet Omar Musa in conversation with Melody Paloma as he explores how poetry can ignite a fire in us that can spark revolutions.

*Presented in partnership with Australian Poetry.*

### **Toolkits Live: Get Set(ting), Go**

Setting is about more than just a story's location – it's the time period, environment, climate, landscape and culture of your writing. How can we create a sense of place without physical descriptors? How can we write about places we've never seen, or make up our own locations? Can we write place as its own real and convincing character? Join Tony Birch, award-winning author of *Ghost River*, *Father's Day* and *Blood*, in conversation with Jennifer Down to discover the intersections between between setting and environment, and their relationship to place.



### **Toolkits Live: Polishing, Editing and Submitting Your Work**

Now that you've finished a draft of your story, what do you do with it? Join Jennifer Down in conversation with poet, essayist and book editor Elena Gomez to break down the nuts and bolts of fiction and learn how to edit out the guff and bring out the detail you need to make a story sing. Learn how to self-edit, refine and revise your work, the dos and don'ts of submission processes, and how to approach your favourite publications.

### **Toolkits Live: Writing from Within: Writing Memoir**

How should you represent events and experiences from your own life? Does writing memoir have to be exposing? Join award-winning writer, poet, editor and critic Fiona Wright in conversation with Tom Doig, to explore writing from real life.

### **Toolkits Live: Literary Journalism**

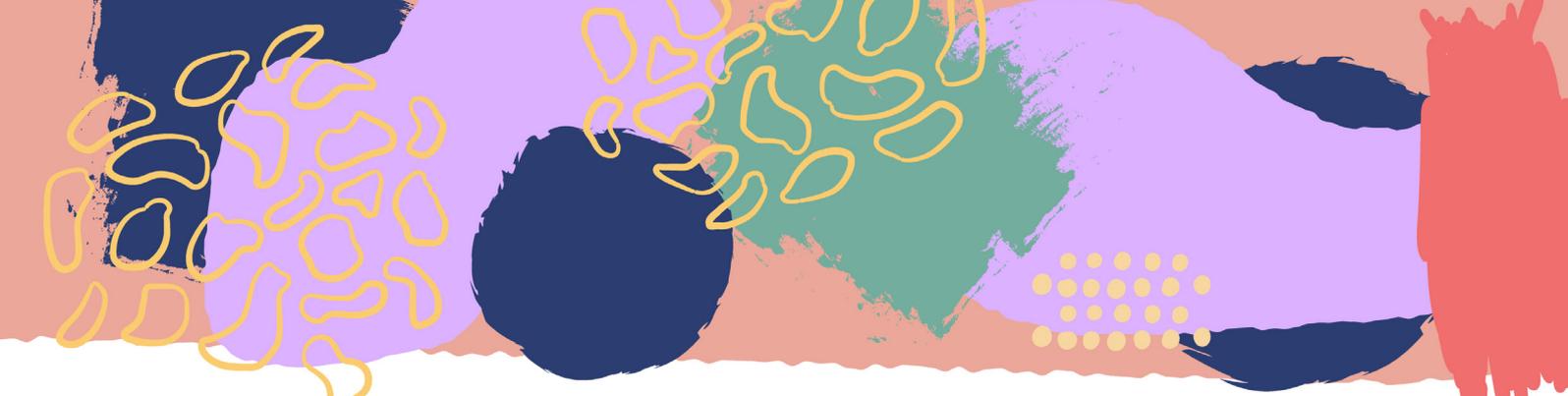
How do you know if an event is worth researching and developing into an extended narrative? How do you balance the aesthetic possibilities of literature with the factual demands of journalism? Join internationally acclaimed author and journalist Royce Kurlmelovs in conversation with Tom Doig, to learn about writing compelling literary journalism.

### **Toolkits Live: Across the universe: World-building, setting and identity**

This week, author, essayist and Black&Write Indigenous Writing Fellow Claire G. Coleman joins Jennifer Down to talk about world-building, environment and relationship to place in fiction. How does setting inform a narrative—and its characters? What role does climate and environment have in storytelling? How can we bring a place to life, even if it's imaginary?

### **Toolkits Live: Cult of personality: writing authentic characters**

For some of us, character-writing comes naturally. For others, it's one of the trickiest parts of the gig. This week, acclaimed author of *The Fish Girl*, Mirandi Riwoe joins Jennifer Down to discuss strategies for writing believable, fleshed-out characters that stay with you long after the story ends.



## Money and Freelancing

If you're just starting out as a freelance writer, money is something you'll have to consider. As a young, emerging writer, it's important you know the ins and outs of money and freelancing: how much you should be paid, how to invoice, how many follow-up emails you should send.

Money doesn't necessarily come frequently for freelancers. Jobs and payment can be irregular and the work can be frustrating. However, it can also be incredibly rewarding. Not all publications are able to offer you money for your writing. Sometimes, student run publications or start-ups just don't have the funds yet to pay their contributors. This doesn't mean you shouldn't write for them, but you do need to ensure that you are recognised for your work and the time and effort you have put into constructing your piece is valued. You deserve to gain something from your experience as a writer; this could be payment, but it could also be education, experience or something great for your portfolio.

### 1. Setting up your ABN:

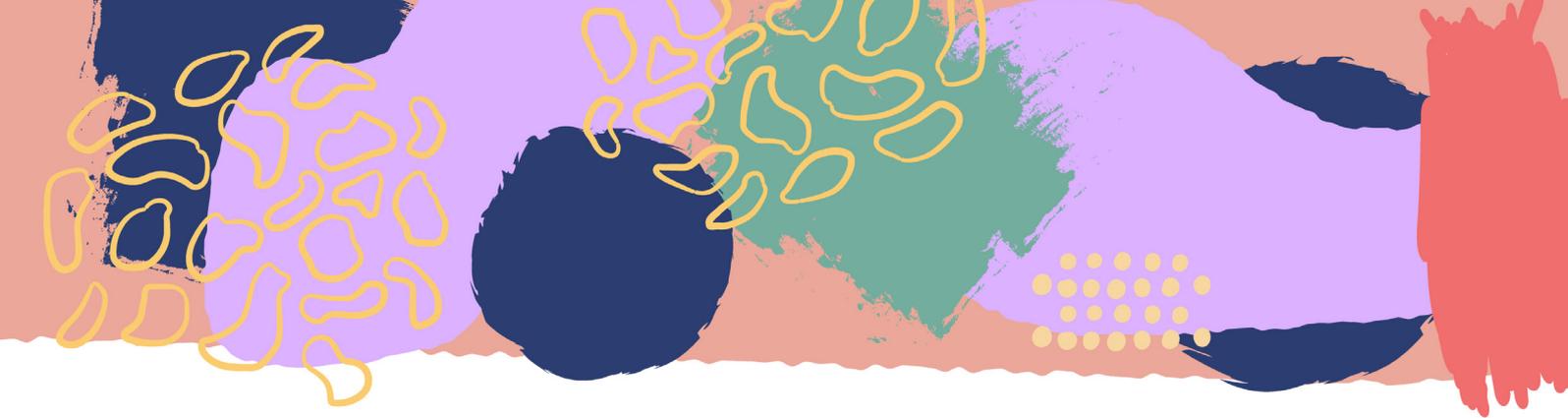
First, you'll need an ABN. An Australian Business Number is a business identification number that means you can get paid for your work. The application process is free, and doesn't take too long, but sometimes the wording can be a little confusing. FYI: as a freelance writer, you are a 'sole trader' in the 'Information Media and Telecommunications' sector. Take your time going through the application and pick the options that best suit your line of work.

You can apply for your ABN here: [abnregistration.com.au](http://abnregistration.com.au) and find out more information here: [abr.business.gov.au/Faq](http://abr.business.gov.au/Faq)

### 2. Negotiating payments and pitching:

First step in getting paid for your writing? Pitching your piece! For a thorough and in-depth guide on first time pitching, read our Pitch Perfect Guide in the Writers' Toolkit series.

Often, you already know how much a publication pays for a piece of writing. These rates can often be found in the 'Contribute' tab on websites, on the inner pages of print magazines and journals or on an organisations Facebook call-outs for writers (For example, Voiceworks pay \$100 for short stories, nonfiction and poetry).



However, sometimes these rates are not accessible to the public, or they fluctuate depending on what you're writing, how long it is, what your writing experience is etc. In these instances, you have to inquire about payment.

Asking about pay rates usually comes at the end of your pitch email. It's not as scary as it seems! Just add 'Please let me know if you're interested in this story and, if so, what rate you're offering' before I sign off on a pitch. It is important that you do this in your first (pitch) email. There is nothing worse than forgetting to ask about pay rates, getting a pitch accepted and then finding out afterwards that the publication has no intention of paying you. It's disappointing, it's frustrating, and it totally sucks.

In these situations, you've got to trust your gut feeling. Weigh up the pros and cons. Is the amount of time you'll spend working on the piece worth it if you're not receiving remuneration? Will the time and effort you use on the piece mean you will suffer financially? Is what the publication can add to your resume or portfolio more important than getting paid? These are decisions only you can make.

### **3. Invoicing:**

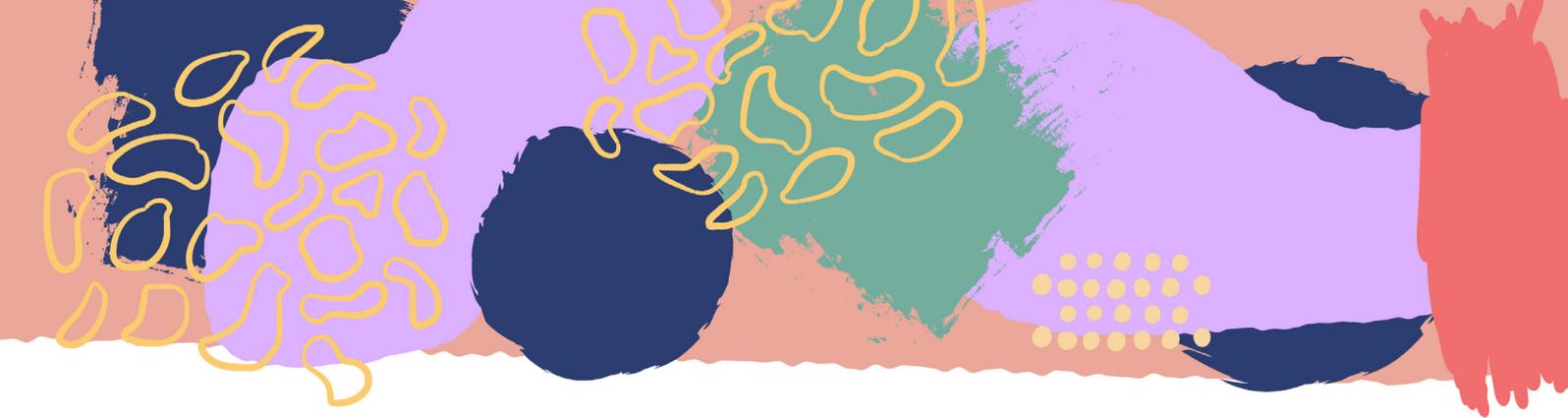
Invoicing is not as scary as it seems. Invoicing is actually your friend! After your piece is published, you need to send an invoice to your editor or a representative from the publication. It's the first (and pretty much the only) formal step in getting paid for your work.

Invoicing is where your ABN comes in handy. You'll need that number and your bank account details. Below is just one example of what to put on an invoice. You can find a gazillion other templates and examples here and by conducting a quick google search.

### **4. Chasing up payments:**

So, your piece has been published and it's been doing great up on the publications website. You've shown it to all your family and friends, and you're super proud of your work. But after a few months, that pay check still hasn't arrived.

Sometimes, your invoice has just generally gotten lost in an email inbox, or was incorrectly passed on to the finance department. But sometimes publications can be sneaky—they might actively ignore your emails and phone calls, and expect that you'll eventually forget or give up.



Here's the thing: If you've been promised payment for your work, you deserve to be paid. Do not give up on chasing those payments. The less backlash a publication receives for not paying a writer, the more likely they are to do the same thing again to other young writers. It's a vicious and exploitative cycle. It's not fair, it's not okay and we're pretty sure it's not legal.

Don't be afraid to send reminder emails or follow-up phone calls. If you can get into contact with someone from the organisation, ask them to give you an exact or approximate date of payment. Without exhibiting stalker-like behaviour, continue to pester them until they pay you. Do not give up. Your defiance sets an example for other young and emerging writers: you cannot be pushed around or intimidated out of payment.

Be mindful that some publications (especially print) do take time to process invoices and payments. Some won't pay until the journal hits the shelves, other have to wait until the end of the following month before they can begin to process payments. Inquire about this with your editor and they will let you know of how long this process usually takes. Try not to send a barrage of emails if you've only been waiting for two weeks. Typically, the red flag only comes if you're being ignored, or if you're waiting a prolonged period of time.

But have no fear! Most publications are awesome, efficient and super professional. This step is rarely necessary, but it's important you know how to work your way around the situation if and when it happens to you.

## **5. Keeping track of your earnings:**

When the cash starts ~rolling in~, you're going to want to keep track of it.

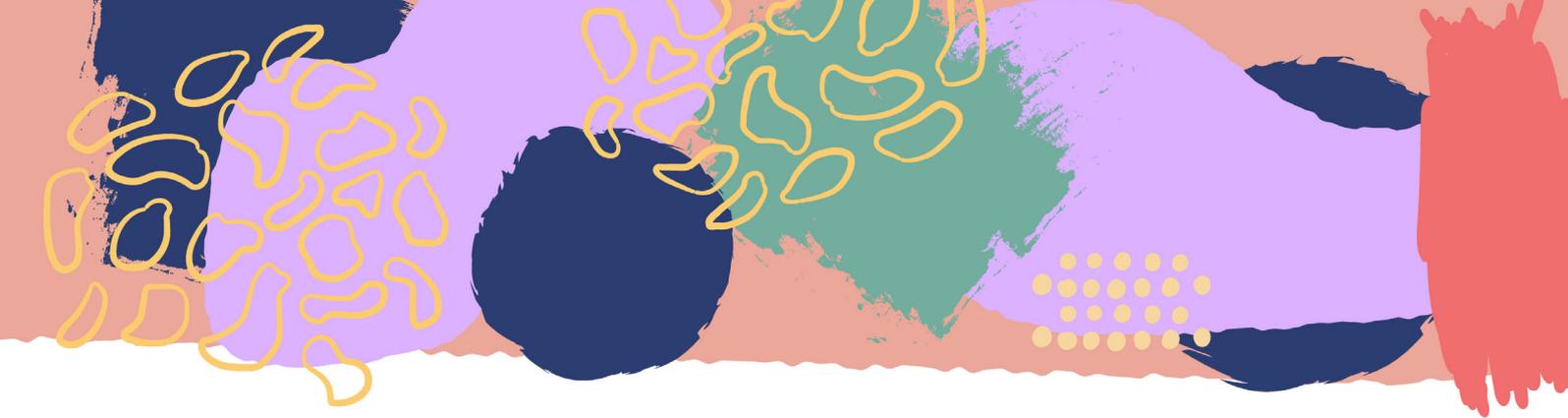
It's a good idea to keep a spreadsheet of all financial details: how much you've been paid, where that money is coming from, when the invoice was sent, when the payment was received etc.

It's also a great place to keep track of money that you're still waiting on, so you know how long it's been since you've sent an invoice, or a place to keep approximate dates of when you should be paid. It takes just a few short minutes each time you send an invoice or receive a payment to fill out, and it'll make your life so much easier in the long run (plus it's a great resource when tax time comes around!)



It's also a good idea to create a separate bank account for your freelance earnings. This way, keeping track of your money is super easy, and anything you need to spend on your writing career can come out of that account. Keeping everything in the one place makes things so much easier in the long run.





## Pens and Pathways

*Ready to read? Ready to write?*

*Here's a handy guide for where you can start.*

Australian Poetry | [australianpoetry.org](http://australianpoetry.org)

Tasmanian Writers Centre | [taswriters.org](http://taswriters.org)

Queensland Writers Centre | [qldwriters.org.au](http://qldwriters.org.au)

Writers Victoria | [writersvictoria.org.au](http://writersvictoria.org.au)

Writers SA | [writerssa.org.au](http://writerssa.org.au)

Writing WA | [writingwa.org](http://writingwa.org)

National Young Writers Festival | [youngwritersfestival.org](http://youngwritersfestival.org)

Emerging Writers Festival | [emergingwritersfestival.org.au](http://emergingwritersfestival.org.au)

Digital Writers Festival | [2017.digitalwritersfestival.com](http://2017.digitalwritersfestival.com)

Melbourne Writers Festival | [mwf.com.au](http://mwf.com.au)

NT Writers Centre | [ntwriters.com.au](http://ntwriters.com.au)

Subbed In | DIY literary organisation based in Sydney which programs, readings, workshops and associated publications. They aim to provide grassroots support for new and underrepresented voices as well as helping emerging writers to achieve publication or performance. | [subbed.in](http://subbed.in)

SWEATSHOP: Western Sydney Literacy Movement | a literacy movement based in Western Sydney devoted to empowering groups and individuals from culturally and linguistically diverse backgrounds | [sweatshop.ws](http://sweatshop.ws)

Australian Poetry Slam | [australianpoetryslam.com](http://australianpoetryslam.com)

Bankstown Poetry Slam | [bankstownpoetryslam.com](http://bankstownpoetryslam.com)

Australian Theatre for Young People | [atyp.com.au](http://atyp.com.au)

The Walkley Foundation | [walkleys.com](http://walkleys.com)

Red Room Company | [redroomcompany.org](http://redroomcompany.org)

Playwriting Australia | [pwa.org.au](http://pwa.org.au)

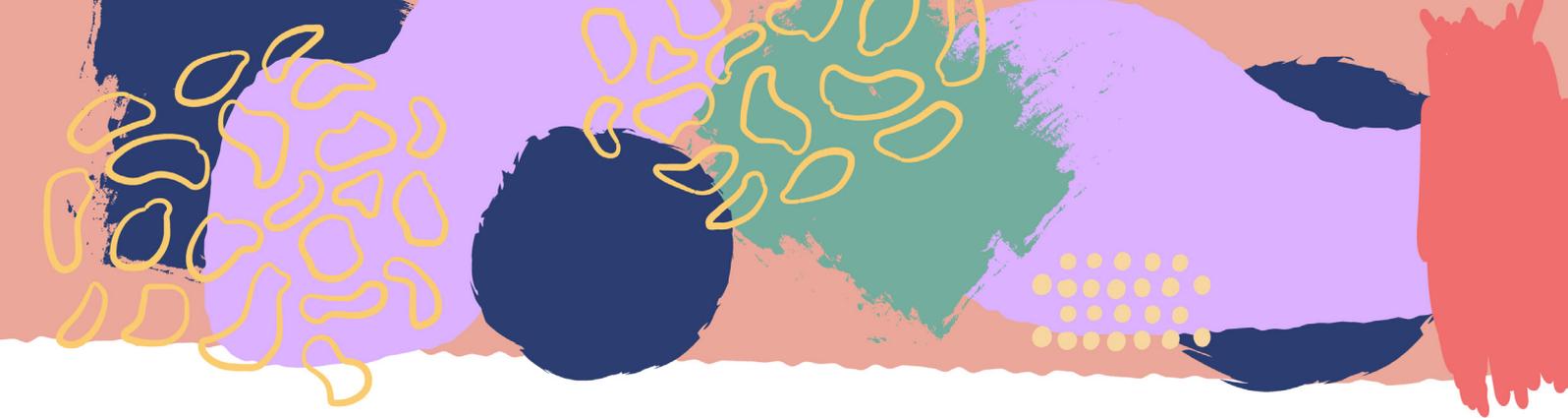
Sticky Institute | zine store | [stickyinstitute.com](http://stickyinstitute.com)

First Nations Australian Writers Network | [fnawn.com.au](http://fnawn.com.au)



## **Publications**

Antic | online | [anticmagazine.com.au](http://anticmagazine.com.au)  
Archer Magazine | online and print | [archermagazine.com.au](http://archermagazine.com.au)  
Australian Poetry Journal | print | [australianpoetry.org](http://australianpoetry.org)  
Beat | online and print | [beat.com.au](http://beat.com.au)  
BMA | online and print | [bmamag.com](http://bmamag.com)  
Broadly | online | [broadly.vice.com](http://broadly.vice.com)  
Broadsheet | online | [broadsheet.com.au](http://broadsheet.com.au)  
Canary Press | print | [thecanarypress.com](http://thecanarypress.com)  
Chart Collective | online and print | [chartcollective.org](http://chartcollective.org)  
Clay | online | @clayjournal  
Cordite Poetry Review | online | [cordite.org.au](http://cordite.org.au)  
Daily Life | online | [smh.com.au/lifestyle/home](http://smh.com.au/lifestyle/home)  
Djed Press | online | [djedpress.com](http://djedpress.com)  
Dumbo Feather | online and print | [dumbofeather.com](http://dumbofeather.com)  
Farrago | online and print | [farragomagazine.com](http://farragomagazine.com)  
Feminartsy | online | [feminartsy.com](http://feminartsy.com)  
Frankie | online and print | [frankie.com.au](http://frankie.com.au)  
Gargouille | print | [gargouille.com.au](http://gargouille.com.au)  
Going Down Swinging | online and print | [goingdownswinging.org.au](http://goingdownswinging.org.au)  
Homer | online | [homeronline.com](http://homeronline.com)  
Hot Chicks with Big Brains | online and print | [hotchickswithbigbrains.com](http://hotchickswithbigbrains.com)  
Island | print | [islandmag.com](http://islandmag.com)  
Junkee | online | [junkee.com](http://junkee.com)  
Kill Your Darlings | print and online | [killyourdarlings.com.au](http://killyourdarlings.com.au)  
KRASS Journal | print and online | [krass.com.au](http://krass.com.au)  
Liminal | online | [liminalmag.com](http://liminalmag.com)  
Lip Magazine | online | [lipmag.com](http://lipmag.com)  
Maggie Journal | online | [maggiejournal.com](http://maggiejournal.com)  
Meanjin | online and print | [meanjin.com.au](http://meanjin.com.au)  
New Matilda | online | [newmatilda.com](http://newmatilda.com)



Overland | online and print | [overland.org.au](http://overland.org.au)  
Pencilled In | online and print | [pencilled.in](http://pencilled.in)  
Peril Magazine | online | [peril.com.au](http://peril.com.au)  
Plaything | online and print | [playthingmagazine.tumblr.com](http://playthingmagazine.tumblr.com)  
Rabbit | print | [rabbitpoetry.com](http://rabbitpoetry.com)  
Rosie Respect | print | [rosierespect.org.au](http://rosierespect.org.au)  
Scum | online | [scum-mag.com](http://scum-mag.com)  
Seizure | online and print | [seizureonline.com](http://seizureonline.com)  
Smith Journal | online and print | [smithjournal.com.au](http://smithjournal.com.au)  
Stilts | online | [stiltsjournal.com](http://stiltsjournal.com)  
Southerly | online | [southerlyjournal.com.au](http://southerlyjournal.com.au)  
Swampland | online | [swamplandmag.com](http://swamplandmag.com)  
The Adventure Handbook | online | [theadventurehandbook.com](http://theadventurehandbook.com)  
The Brag | online and print | [thebrag.com](http://thebrag.com)  
The Conversation | online | [theconversation.com](http://theconversation.com)  
The Cusp | online | [thecusp.com.au](http://thecusp.com.au)  
The Lifted Brow | online and print | [theliftedbrow.com](http://theliftedbrow.com)  
The Music | online and print | [themusic.com.au](http://themusic.com.au)  
The Suburban Review | online and print | [thesuburbanreview.com](http://thesuburbanreview.com)  
Tincture | online | [tincture-journal.com](http://tincture-journal.com)  
VICE | online | [vice.com](http://vice.com)  
Vocal | online | [thevocal.com.au](http://thevocal.com.au)  
Voiceworks | print and online | [voiceworksmag.com.au](http://voiceworksmag.com.au)  
Walkley Magazine | online | [walkleys.com/about/walkley-magazine](http://walkleys.com/about/walkley-magazine)  
Westerly | online and print | [westerlymag.com.au](http://westerlymag.com.au)  
Witness | online | [witnessperformance.com](http://witnessperformance.com)  
Writers' Bloc | online | [thewritersbloc.net](http://thewritersbloc.net)  
Yewth Mag | online and print | [yewthmag.com](http://yewthmag.com)

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