

2011/12

*the*  
australian  
**W**RITER'S  
marketplace

EVERY CONTACT YOU WILL EVER NEED  
TO SUCCEED IN THE WRITING BUSINESS

*Compiled and Edited by Queensland Writers Centre*



[www.qwc.asn.au](http://www.qwc.asn.au)





# CONTENTS

Acknowledgements	vi
Foreword	vii
Glossary of Terms	viii
Pathways to Publication: How to get the most out of your AWM <i>Meg Vann</i>	1
<b>Magazines and Journals</b>	<b>3</b>
What Editors Want: How a Freelance Writer can Win an Editor's Heart <i>Sally Collings</i>	4
Listings A–Z	6
<b>Newspapers</b>	<b>299</b>
Freelance Writing: Two Jobs in One <i>Lea McInerney</i>	300
Australia	
National/Metropolitan	303
Regional/Surburban/Specialist	310
New Zealand	365
<b>Publishers</b>	<b>369</b>
Writing the Digital Future <i>Kate Eltham</i>	370
Listings A–Z	373



<b>Agents</b>	425	<b>Script Markets</b>	561
Finding an Agent: the Ugly Truth <i>Angela Slatter</i>	426	Walking in Multi-Platform Shoes: Writing Stories for New Media <i>Anthony Mullins</i>	562
Example of a cover letter	429	Listings A–Z	565
Listings A–Z	430		
<b>Publishing Services</b>	439	<b>Literary Awards, Competitions, Fellowships and Grants</b>	581
Pitfalls and Promises: What to Look for in a Self-Publishing Contract <i>Alex Adsett</i>	440	How to Win Writing Competitions <i>Dianne Bates</i>	582
Listings A–Z	444	Calendar	585
		Listings A–Z	589
<b>Writers' Services</b>	471	<b>Literary Courses</b>	659
Taxing Times for Writers <i>Brian Tucker</i>	472	Is an Online Writing Course Right for Me? <i>Cynthia Tait</i>	660
Listings A–Z	474	Australia	
		National	663
<b>Industry Organisations</b>	497	Online/Correspondence	664
A State of Writing: A Model for Writers <i>Suzanne Oberhardt</i>	498	ACT	670
Australia		NSW	670
National	500	NT	676
ACT	511	QLD	677
NSW	513	SA	681
NT	524	VIC	683
QLD	526	WA	688
SA	536	New Zealand	690
TAS	542		
VIC	544		
WA	552		
International	558		



<b>Literary Events</b>	691	<b>Indexes</b>	711
Making a Name for Yourself		General Index – All Entries	711
<i>Ronnie Scott</i>	692	Magazines and Journals by Subject	733
Calendar	695	Grants, Fellowships and Residencies	745
Australia		Opportunities for Young Writers	746
National	696	Writers' and Publishing Services	748
NSW	696	<b>Markets</b>	
NT	700	Academic and Education	754
QLD	701	Biography and Memoir	756
SA	704	Children's/Young Adult	756
TAS	706	Crime	757
VIC	706	General Non-Fiction	758
WA	708	History	759
International	709	Illustration, Design and Photography	760
		Indigenous	761
		New Zealand	761
		Online/Digital	763
		Poetry	764
		Romance	766
		Scripts	766
		Short Story	767
		Speculative Fiction	770
		Travel	771



## ACKNOWLEDGEMENTS

**Y**ou know what we love? We absolutely love publishing such a brilliant, amazing, helpful resource for Australian writers. We love it because we know we're doing our small part to support writers on their journey from manuscript to market. But we also love it because we know the sales of this book help us to help Australian writers even more, through programs and services to regional and remote communities. This book is simply made of win.

But, alas, little publishing fairies do not flutter down while we are getting our beauty sleep to pull together the thousands of listings, the articles, tips and indices. (I wish there were such fairies, along with finishing-your-novel fairies and copyediting fairies). This book is actually built on the sweat, tears and papercuts of an amazing network of people.

Queensland Writers Centre (QWC) sincerely thanks everyone who contributed to the eleventh edition of *The Australian Writer's Marketplace*. Without their support, this publication would not have been possible.

Thank you to all the editors, publishers, literary agents, publications and organisations for their continued support and involvement, and their willingness to assist writers by providing their details in this edition.

Thank you to the QWC Management Committee for their guidance and support, and in particular the passion and enduring wisdom

of outgoing Chair Theodora Le Souquet; Publishing Solutions – for their support, advice and hard work in bringing this edition to life; Peripheral Vision – Stella Danalis, for her fantastic design and professionalism; The Scribo Group – for helping us to share the love; our fantastic volunteers – Rebekah Turner, Julia Cutelli, Yvette Chapman, Aimée Lindorff and Elissa Gaul for being patient, friendly and generally awesome; the staff of QWC – Beth Flatley, Julie Beveridge, Lisette Ogg, Jodi De Vantier, Angela Slatter, Samantha Littlely and Terry Sheather, for their ongoing assistance and support.

Finally, we would like to acknowledge the QWC publications team. Publisher Julia Jarman and AWMonline Coordinator Meg Vann really are the publishing fairies who pulled this book together. Their talent, precision and grace under fire have resulted in a superb new edition of this essential guide for Australian writers.

Kate Eltham  
Chief Executive Officer  
Queensland Writers Centre



## FOREWORD by Fleur McDonald

Writing is a solitary occupation. We sit at the desk, with only characters for company and tap at the keyboard. The cast of our latest project become friends and, for a time, that is all we need. Everything else fades into insignificance.

What happens, when we emerge from the cocoon, manuscripts ready for publication? Who do we turn to?

*The Australian Writer's Marketplace*, of course!

When I first came to the world of writing, I had no idea where to start. It was only through hard research that I began to understand a little of the industry. I foolishly thought that writing for me was enough – I didn't need to talk to others, didn't need anyone except my publishers. I was very wrong.

Luckily, I stumbled across *The Australian Writer's Marketplace* and, I can tell you, it travelled many a mile with me! It sat next to me in the ute while I was shifting stock, I poured over it each night before bed, and I had it beside me when I made my first pitch to an agent. It was like my map in a world that was completely unfamiliar, and is responsible for me finding writers groups and like-minded people, as well as my publisher.

I quickly became aware of its power and have purchased one every edition since. I now proudly own five copies – and what is even more exciting is being able to point aspiring authors towards it!

One of the things I've learnt during the publication of my two books is that just because one publisher doesn't want your manuscript today, doesn't mean no one will want it tomorrow. As a writer, you need to keep this book handy, so when the rejection letters come (which, unfortunately they will!) you can find the next publisher without having to spend too much time researching where to pitch next – with *The Australian Writer's Marketplace* the information is all in the one place.

The dedicated team at Queensland Writers Centre spend many hours putting together this resource that not only includes almost every publisher in Australia, but also where to find agents, writing groups, magazine specs, advice on setting out your manuscript and many industry hints that I wouldn't have known otherwise. I think I was incredibly lucky to have this book as my 'best friend' and will continue to keep it close by as my writing career continues.

Thank you to all who have had a hand in compiling this book and to all who use it, I wish you the best of luck in your writing career – using *The Australian Writer's Marketplace* will help you go far!

Fleur McDonald is the Australian bestselling author of *Red Dust* and *Blue Skies*.



# GLOSSARY OF TERMS

<b>AB (demographic/market/ income bracket)</b>	Defined by advertisers and marketers as the top 20% of income earners and consumers in society.
<b>Advance</b>	A payment made to an author by their publisher prior to publication. The money advanced is paid against expected royalties.
<b>Advertorial</b>	An advertisement written and presented to resemble editorial or news content.
<b>ALAA</b>	Australian Literary Agents' Association.
<b>ASA</b>	Australian Society of Authors.
<b>Average Response Time</b>	Estimate of the time an editor or publisher will take to inform you of the outcome of your submission.
<b>B&amp;W</b>	Black and white photographs or images.
<b>B2B</b>	Business to business.
<b>Biannual</b>	Twice per year.
<b>Biennial</b>	Once every two years.
<b>BLM</b>	Basic Learning Materials.
<b>Blog</b>	Shortened from web log. An online journal, managed by one or more people, with regular entries or 'posts', links and space for reader comments.
<b>CiP</b>	Cataloguing in Publication by the National Library of Australia.
<b>Contributor/Manuscript Guidelines</b>	Instructions for prospective writers to follow in planning a submission to a publisher, publication, competition, etc. Can include preferred themes, format and layout conventions, and suggested word count.
<b>Copyright</b>	Legal protection given to creators against the unauthorised copying of their work. Subject to an alternative agreement, copyright is owned by the creator/s or the person who commissioned the work, and is established automatically on creation.
<b>Digital/e-Publishing</b>	Publication of a work for an electronic or digital environment, usually in e-book format.
<b>Digital Rights</b>	The right to reproduce the work in a digital/electronic form eg on the internet, in PDF, etc.
<b>FAW</b>	Fellowship of Australian Writers.
<b>Filler</b>	Material used to fill leftover column space between articles and news items in a newspaper or magazine.
<b>First Australian Rights</b>	The right to publish the work in Australia. Once published, the author may then offer the work to another publication or publisher on a second rights basis.
<b>Full Submission</b>	The submission of a complete manuscript, as opposed to a sample or proposal.
<b>Ghostwriting</b>	Writing by an author on behalf of another person, where the other person receives the credit for producing the book.



<b>Graphic Novel</b>	A self-contained story that uses comic-book style layout and artwork.
<b>IPEd</b>	Institute of Professional Editors Ltd.
<b>IRC</b>	International Reply-paid Coupon. Equivalent to an SSAE when mailing overseas, available from Australia Post.
<b>Kill fee</b>	Fee for a complete article that was assigned and then cancelled.
<b>Logline</b>	Film industry term for the storyline of a script described in the present tense in 25 words or less.
<b>MEAA</b>	Media, Entertainment and Arts Alliance.
<b>MEAA Rates</b>	Payment rates as determined by the above organisation.
<b>MS/MSS</b>	Manuscript/Manuscripts.
<b>Multiple Submission</b>	The same work, eg manuscript, sent simultaneously to a number of publishers/agents. Please note that the author should inform each publisher/agent of the multiple submission.
<b>Print-On-Demand (POD)</b>	A process by which copies of a book are printed as customers purchase them.
<b>Proof</b>	The first or early editions of an article or publication used to check for errors and make corrections, and gain approval/sign off from author.
<b>Publishing Services</b>	Services that assist individuals to publish written work (including editing, printing, design, distribution, sales, marketing, etc) without the funding of a major publishing house. Includes user-pays publishing and self-publishing services.
<b>Query Letter</b>	A brief letter outlining the topic you are interested in or have written about, aimed at raising the agent or publisher's interest.
<b>Returns</b>	Unsold books that are returned from the bookseller to the publisher for credit.
<b>Rights</b>	Ownership of the various ways in which a work may be reproduced, used or applied. Also permissions granted by the copyright owner that allow someone to sell copyrighted work eg the right to print, publish and distribute the hardcopy or paperback editions for sale; the right to translate it; film and television rights, electronic rights. The person or company that holds the license for each of these rights can direct how the work can be used in each area (electronically, on film, etc).
<b>Royalties</b>	A percentage of the retail cost of each book paid to the author for each copy sold. This is usually after the publisher recoups the author's advance.
<b>Self-publishing</b>	Usually where a writer manages and pays for the publication, distribution and sales of their work themselves, either for commercial or non-commercial purposes.
<b>Solicited manuscript</b>	A complete manuscript requested by the publisher or agent, usually in response to a sample sent by the author.
<b>Speculative Fiction</b>	An umbrella term encompassing such genres as science fiction, fantasy and horror.
<b>Slush pile</b>	Unsolicited manuscripts awaiting review by a publishing house. Some literary agencies also maintain a slush pile.



<b>SSAE</b>	Stamped, Self-Addressed Envelope. Sometimes called SASE.
<b>State Rights</b>	The right to publish the article in a particular state. The author can offer the same work to other states on a first rights basis.
<b>Synopsis/Short Outline</b>	A brief description of the work eg article, short story, book, generally restricted to one to two pages.
<b>Tearsheet</b>	The page on which the author's article is published, 'torn' out and sent to the author, sometimes on request.
<b>Transparencies</b>	Colour slides (35–120mm), preferred by some publications for images.
<b>Treatment</b>	A film industry term meaning an explanation of how a story will unfold, cinematically, eg a description of how it will be seen by the audience.
<b>Unsolicited Manuscript</b>	Manuscripts sent directly to the publisher by an author or sent by an agent unknown to the publisher.
<b>User-pays Publishing</b>	Whereby a writer contributes to or subsidises the costs of developing or publishing a work, sometimes in partnership with a publishing house.
<b>Vanity Publishing</b>	Publishers who publish work entirely at the author's expense and generally accept any work regardless of quality. The intended market is usually the authors themselves rather than readers, and marketing tends to be minimal or non-existent.
<b>Zine/e-Zine</b>	A self-published mini magazine. An e-Zine is published electronically.

## KEY

☆	Member of ALAA.
✍	Literary magazine.
✎	New to this edition of The Australian Writer's Marketplace.
©	Online publication.
△	Publications that pay for published submissions or images.
<b>NZ</b>	New Zealand entries.
<b>IN</b>	International entries.

### For international contacts and opportunities:

WritersMarket.com (USA)	<a href="http://www.writersmarket.com">www.writersmarket.com</a>
The Writers' and Artists' Yearbook (UK)	<a href="http://www.writersandartists.co.uk">www.writersandartists.co.uk</a>

### LEGEND FOR INDEX ENTRIES

MG	Magazine	CO	Course
NP	Newspaper	WS	Writers' Service
PB	Publisher	AW	Award/Competition
PS	Publishing Service	SM	Script Market
EV	Event	AG	Agent
OR	Organisation		

# PATHWAYS TO PUBLICATION

Meg Vann

*Meg Vann is AWMonline Coordinator at Queensland Writers Centre.*

1



A career in writing can seem a formidable task, or even an impossible dream, for most aspiring writers. But with *The Australian Writer's Marketplace (AWM)* in hand, you have the contacts and information you need to succeed. Come with me now on a quick tour of the many treasures awaiting you in these pages ...

Research potential markets for your work in *AWM*'s 'Magazines and Journals' and 'Newspapers' sections. The sheer number and range of opportunities here gives hope to the budding writer – build your niche expertise by targeting titles which draw on your skills and interests. Learn from professionals: Sally Collings and Lea McInerney contribute articles to set you on the right path as an effective freelance writer whom editors will adore.

Australian writers need to be aware of the breadth and depth of the publishing industry. *AWM* includes top tier, independent, small press, generalist, and specialist publishers – we deal with all these publishers directly, so we keep you in the loop. Kate Eltham's fantastic article on digital publishing will blow your mind wide open to the possibilities of the digital age – as well as reassuring your anxieties about the death of the book.

One popular Australian literary agent tells me that 5,000 unsolicited manuscripts cross her desk each year, in addition to requested material, and on top of her core work of advocating and managing the successful careers of the authors already on her books. So how do you find this rare creature? How do you best approach them? Don't panic, it's all here. And Angela Slatter's article will help you avoid the pitfalls that beset some writers as they negotiate this vital yet misunderstood sector.

A member of our AWMonline community recently asked me: will the next edition of



*AWM* contain a definitive list of print-on-demand (POD) printers? To which I reply: the new *AWM* includes an extensive list of more than 100 publishing services, including POD services, self-publishing, design, printing and distribution. The publishing services industry is evolving rapidly, with the emergence of new business models and technology for publishing. These developments can be bamboozling even for established authors, and frightening for writers making a first foray into print. Fortunately, *AWM* also includes an article by specialist adviser Alex Adsett, to let you know what to look for in a self-publishing contract.

Do you have an idea for a book? Maybe you've made a start. Maybe you have even completed your manuscript (in which case, congratulations!). This is where our Writers' Services section can help you. Find a mentor, attend a retreat, consult with an editor, have your work proofread, and generally work with experts to help make your manuscript shine. Famous and flamboyant accountant to the arts, Brian Tucker, has given us a fabulous article on 'taxing' times, to help you take care of the *business* as well as the craft of writing.

The stereotype of the lonely writer isolated in their garret is one that sometimes feels all too true. Whatever you write, *AWM* provides extensive information for you to get connected. Industry organisations abound – you will be surprised at how easy it is to find your tribe, and how much this enhances your craft and professional opportunities. Suzanne Oberhardt of the State Library of Queensland explains how you can get involved in *A State of Writing*, a new initiative which aims to better connect writers, readers and ideas.

In an exciting coup, our Script Markets section is graced by Anthony Mullins, Creative Director of the award-winning entertainment

company, Hoodlum. Anthony shares his cutting-edge knowledge of how script markets are flourishing and diversifying with the development of multi-platform storytelling.

Savvy writers know it takes months, even years, of planning and development to be ready to enter a competition or apply for a grant or fellowship. 'Literary Awards, Competitions, Fellowships and Grants' puts your finger on the pulse of what's coming up and when. We even include top tips by regular competition judge, Dianne Bates, on how to win those competitions.

Use our literary courses section to find the course that will nourish you as a writer in all the ways you need, with the level of commitment of time and funds that you feel comfortable with. University lecturer and creative writer, Cynthia Tait, provides an article which gets to the nitty gritty of how to assess the suitability of online courses, which seem to be multiplying in availability faster than vampire novels!

Australia is blessed with a vibrant and accessible literary culture of festivals and conferences – great places for you to learn your way around the Australian writing scene. Learn how to schmooze with the best of them: Ronnie Scott, editor of *The Lifted Brow*, gives us the benefit of his extensive involvement with writers' festivals and his unique insight into getting yourself out there.

Now that you know your way around *AWM* the book, don't forget to check out our regular blog at [www.AWMonline.com.au](http://www.AWMonline.com.au), full of useful advice and information to help guide you through the literary labyrinth. You can follow us on Twitter @AWMonline, and join our Facebook group, too. Your *AWM* is more than a book, it is a thriving writers community!



**i** *Australian Women's Weekly* dominates the mass magazine market with circulation figures of almost 495,000, followed by *Women's Day* with a little over 405,000 (figures 2009).

# Magazines and Journals

## Contents

What Editors Want: How a Freelance Writer can Win an Editor's Heart  
*Sally Collings* .....4

### Listings

A–J .....6  
 K–S .....156  
 T–Z .....262

## Top Tips

1. Craft your article to suit the publication – subscribe or read past issues in order to gain an understanding of style and content, target readership and editorial biases.
2. Check the contributor or submission guidelines for editorial requirements such as word length, themes and format.
3. When you do get a foot in the door, nurture and maintain your relationship with that editor.
4. Be clear what the arrangement is between you and the publisher, and make sure you know what types of publication rights are being offered (see grey box).

**Digital Rights** – The right to reproduce the work in a digital, electronic form eg on the internet, pdf etc.

**First Australian Rights** – The right to publish the article in Australia. Once published, the work may then be offered to another publication on a second rights basis.

**State Rights** – The right to publish the article in a particular state. The author can offer the same work to other states on a first rights basis.

Writers can sell other components of their copyright. For information on copyright, refer to the Australian Copyright Council at [www.copyright.org.au](http://www.copyright.org.au)

This section provides information for magazines and journals in Australia and New Zealand – from *3D World to Zoom*, and over 920 titles in-between!

# WHAT EDITORS WANT: HOW A FREELANCE WRITER CAN WIN AN EDITOR'S HEART

Sally Collings

*Sally Collings is the author of Sophie's Journey, Positive and The World According to Kids. After 20 years working for book publishers in Sydney and London, in 2009 Sally co-founded Red Hill Publishing, an independent Brisbane-based book publisher.*

I'm one lucky freelance writer. I've spent a couple of decades as an editor before crossing to the other side of the desk, so I know a fair bit about what editors want. I also have an intimate acquaintance with what constitutes an 'author from hell': that writer for whom an editor is always mysteriously unavailable when they call looking for work. Or the writer who causes an editor to head for the fire escape if they come in the front door unannounced.

I racked up most of my editing years in book publishing houses. But judging from what other editors say, what I'm about to tell you applies across the board, whether you are writing for books, newspapers, magazines or websites.

The big secret is this: what an editor wants most is not deathless words of prose exquisitely carved from the pure crystal of the English language. What an editor wants is a freelance writer who gets the job done – so that the editor, in turn, can get her job done. The only exception may be if you are Tim Winton or Peter Carey. Even then, I suspect their editors would quite like professionalism as well as deathless prose.

So what exactly is professional behaviour in the eyes of an editor? Let's break it down a little.

## **I'll do my job, you do yours**

When I've got my editor's hat on, plenty of authors are happy to tell me how to do my job. It may be that the subject I'm commissioning them to write about is dull, or the deadline is too tight, or the fee is too small ... I say, come and sit in my chair for a week then tell me about it. You might be able to do your editor's job better than they do, but please, keep it a secret. If you've got ideas about what might

make a commission more interesting, offer some suggestions. The deadline may be tight, but perhaps a major story has fallen through and the editor is on the back foot. Maybe the number-crunchers upstairs have put the screws on the editor's budget. Some editors are better at it than others (more about that below), but mostly we're trying our very best to create something great in an imperfect world.

### Know what day it is

I'd rather receive a workmanlike article on time than a work of art well after the print deadline has passed. Have a weekly work in progress meeting with yourself. If you are not going to be able to hit the deadline, let the editor know more than five minutes ahead of time. And for goodness' sake, don't tell them that you can't make the deadline because you've got to write an article for a competing publication.

### No disappearing acts

Freelance writers sometimes 'go to ground' – not returning phone calls, no response to emails, even feigning foreign accents if they pick up the phone and their editor is on the other end. If you're struggling with the subject, the angle, the deadline, your marriage, tell your editor. They need to know so they can a) help you find a solution; or if that fails, b) find other material to fill the yawning square of white in their next edition. NB your editor might not be able to fix your marriage. (Then again, stranger things have happened.)

### Stay calm

Don't shout, cry or slam the phone down if you don't like the way your last article was edited.

If factual errors were introduced, calmly point it out. (And don't be too surprised by that if you submitted a 3,000 word article rather than the 1,500 words commissioned, and left it to the editor to cut it to fit.) If the pay rate is less than another magazine offers you, don't take it as a personal insult. Just politely mention that other publications are paying \$xx for similar work. You hate the photo they ran with your last piece? It's history now, but maybe you can jot down some picture suggestions at the end of your next article. There are more freelance writers out there looking for work than there are pages to fill, and editors will not willingly choose to work with a writer who makes their day a living hell every time they call.

### Stick to the deal

Don't submit an invoice for more than the agreed fee without discussing it with the editor first. Freelance writers need to calculate carefully what is involved in writing a piece relative to the fee, if they want to make a living out of it rather than a hobby. If you are incurring unforeseen expenses, ask the editor if they will stump up for that. (Be prepared for the answer to be 'no'.) If the piece is running out at 3,000 words rather than 1,500, hone in on one angle – maybe by bouncing it off your editor. Don't expect the editor to pay for words they didn't commission.

I'm pretty sure that the follow-up article to this one should be 'What Writers Want', explaining how to deal with the editor from hell who makes unreasonable demands, shouts down the phone, tries to quibble about the agreed fee after you file a story. Editors are not all angels, not by a long shot. Anyone who has seen Meryl Streep in *The Devil Wears Prada* knows that. But maybe she got like that after bolting down the fire escape one too many times.

## Magazines and Journals

### 1 3D WORLD

**Postal Address:**

Level 2, 25 Cooper Street, SURREY HILLS NSW 2010

**Ph:** (02) 92111222 **Fax:** (02) 92814193

**Email:** editor@threedworld.com.au

**Web:** www.threedworld.com.au

**Contact:** Nick Jarvis, Editor

**Publisher:** 3D World Publishing

**Frequency:** Weekly

Free Sydney music street press, featuring dance, electronica, indie, hip hop, R&B in feature articles, gig and event reviews, as well as industry news and lifestyle features. Website updated daily; magazine weekly. Photographs encouraged.

**Target Readership:** Readership aged 18–35.

**Submission Information**

• Accepts freelance submissions for articles, fillers, interviews, reviews, cartoons • Contributor guidelines available • Initial contact: email • Submit via email • Picture format: transparencies

**Tips and General Information**

See website for online email forms.

### 2 4X4 AUSTRALIA

**Postal Address:**

GPO BOX 4088, SYDNEY NSW 1008

**Street Address:**

66–68 Goulburn Street, SYDNEY NSW 2000

**Ph:** (02) 92828000

**Email:** mmatheson@acpmagazines.com.au

**Web:** www.4x4australia.com.au

**Contact:** Mick Matheson, Editor

**Publisher:** ACP Magazines

**Frequency:** Monthly

4WD destinations in Australia, equipment and camping, travel planning, vehicles. Please read copies of the publication to get a feel for themes and style.

**Target Readership:** 4WD/outdoor enthusiasts and travellers. Touring, camping and fishing fans.

**Submission Information**

• Accepts freelance submissions for articles, maps

• Contributor guidelines available • Initial contact: phone • Include SSAE • Submit via hard copy, email, disk • Picture format: transparencies

### Tips and General Information

Contact by phone before submission. At least 24 photographs should be submitted, preferably colour transparencies or high-resolution digital images. Maps and a travel planner are essential for travel stories.

### 3 4X4 TRADER

**Postal Address:**

Locked Bag 12, OAKLEIGH VIC 3166

**Street Address:**

73 Atherton Road, OAKLEIGH VIC 3166

**Ph:** (03) 95674200

**Web:** http://traderclassifieds.com.au/4x4.html

**Contact:** The Editor

**Publisher:** ACP Magazines (Trader Group)

**Frequency:** Monthly

New and used AWDs (All-Wheel-Drives) and specialist 4WDs for sale.

**Target Readership:** All 4WD enthusiasts.

**Submission Information**

• Accepts freelance submissions for articles, fillers • Contributor guidelines available • Initial contact: phone • Submit via email • Picture format: transparencies, B&W photos • Average response time: 1 month • Tearsheet available • Pays for contributions

### 4 50 SOMETHING

**Postal Address:**

GPO BOX 1450, BRISBANE QLD 4001

**Ph:** (07) 32339105 **Fax:** (07) 32339339

**Email:** 50something@nationalseniors.com.au

**Web:** www.nationalseniors.com.au

**Contact:** Sarah Saunders, Editor

**Publisher:** National Seniors Australia

**Frequency:** Bimonthly

Magazine for the over 50s, aiming to inform, entertain and empower. Features celebrity profiles, politics, health, the arts, finance, and national and international news.

**Target Readership:** Active Australians over 50.



### Submission Information

• Accepts freelance submissions for articles, interviews, reviews • Contributor guidelines available • Initial contact: email

### Tips and General Information

Contact the Editor before making any submission. Also publishes Letters to the Editor.

## 5 A WRITER GOES ON A JOURNEY



**Email:** nyssa@awritergoesonajourney.com

**Web:** www.awritergoesonajourney.com

**Contact:** Nyssa Pascoe, Administration

**Frequency:** Weekly

Online magazine and forum of articles and reviews, as well as groups for critiquing, blog and more.

**Target Readership:** Readers, writers, and fans of speculative fiction.

### Submission Information

• Accepts freelance submissions for articles, fiction, interviews, reviews • Contributor guidelines available • Submit via email • Submission word length: 500 to 3,000 words • Copyright: remains with author • Average response time: within a fortnight

### Tips and General Information

Interested in speculative fiction – including articles (about writing and publishing) and reviews of the latest speculative fiction.

## 6 ACCORD

### Postal Address:

PO BOX 397, MATRAVILLE NSW 2036

### Street Address:

1 Jennifer Street, LITTLE BAY NSW 2036

**Ph:** (02) 96618855/1800 819 715

**Fax:** (02) 96619598

**Email:** accordcontent@scia.org.au

**Web:** www.scia.org.au

**Contact:** Policy Coordinator and Editor

**Publisher:** Spinal Cord Injuries Australia

**Frequency:** Quarterly

Magazine for people living with a spinal cord injury. Contains articles on equipment and

services, government policy, developments in medical research, and travel.

**Target Readership:** People with, or interested in, issues for those with severe physical disabilities; their families and carers; members of Spinal Cord Injuries.

### Submission Information

• Accepts freelance submissions for articles, interviews • Contributor guidelines available • Initial contact: phone • Submit via email, fax, disk • Picture format: B&W photos, illustrations, other

### Tips and General Information

Articles must be relevant to people with paraplegia, quadriplegia or severe physical disabilities, as well as their carers and families. Writing should not be too formal and photographs and illustrations are always appreciated. Interested in articles covering personal experiences, access (or lack of), transport and general health issues.

## 7 ACNEM JOURNAL

### Postal Address:

PO BOX 298, SANDRINGHAM VIC 3191

**Ph:** (03) 95970363 **Fax:** (03) 95970383

**Email:** mail@acnem.org

**Web:** www.acnem.org

**Contact:** Michelle Bradford

**Publisher:** Australasian College of Nutritional and Environmental Medicine

**Frequency:** Three issues per year

Mainly interested in original or review articles about nutritional and environmental medicine.

**Target Readership:** Doctors and other healthcare professionals.

### Submission Information

• Accepts freelance submissions for articles, interviews, reviews • Contributor guidelines available: www.acnem.org/journal • Initial contact: phone • Submit via hard copy, email, disk • Picture format: illustrations, other • Submission word length: 1,000 to 5,000 • Publication rights: Full Rights • Copyright: remains with author • Average response time: 4 weeks • Tearsheet available

### Tips and General Information

Material should be suitable for a scientifically trained audience.



**8 ACORN JOURNAL****Postal Address:**

PO BOX 325, O'HALLORAN HILL SA 5158

**Ph:** (08) 83879666 **Fax:** (08) 83222999

**Email:** [journaleditor@acorn.org.au](mailto:journaleditor@acorn.org.au)

**Web:** [www.acorn.org.au](http://www.acorn.org.au)

**Contact:** The Editor

**Publisher:** Cambridge Media

**Frequency:** Quarterly

Journal of perioperative nursing in Australia. Includes articles on innovative practices and technology, clinical practice, education, management and pilot studies, summaries and articles from research studies.

**Target Readership:** Perioperative Nurses.

**Submission Information**

- Accepts freelance submissions for articles, fillers, interviews, reviews, cartoons, events information
- Contributor guidelines available: [www.acorn.org.au/content/view/38/50/](http://www.acorn.org.au/content/view/38/50/)
- Initial contact: email
- Submit via hard copy, email
- Picture format: transparencies, B&W photos, illustrations, other
- Average response time: 3 months
- Tearsheet available
- Pays for contributions

**Tips and General Information**

Contributors would be expected to be operating theatre practitioners.

**9 AD 2000****Postal Address:**

PO BOX 186, NORTH MELBOURNE VIC 3051

**Street Address:**

582 Queensberry Street,  
NORTH MELBOURNE VIC 3051

**Ph:** (03) 93265757 **Fax:** (03) 93282877

**Email:** [editor@ad2000.com.au](mailto:editor@ad2000.com.au)

**Web:** [www.ad2000.com.au](http://www.ad2000.com.au)

**Contact:** Michael Gilchrist, Editor

**Publisher:** Thomas Moore Centre

**Frequency:** Monthly

Journal of religious opinion, predominantly orthodox Catholic.

**Target Readership:** Orthodox Catholics and other Christians.

**Submission Information**

- Accepts freelance submissions for articles, interviews, reviews
- Contributor guidelines available
- Initial contact: phone
- Submit via hard copy, email, fax, disk
- Average response time: 1 week

**Tips and General Information**

AD 2000 is an independent journal of religious opinion. Rarely accepts freelance submissions. Check the website to get an idea of the style, length and content of articles published.

**10 ADELAIDE REVIEW, THE**  **Postal Address:**

PO BOX 651, ADELAIDE SA 5001

**Street Address:**

Level 8, 33 Franklin Street, ADELAIDE SA 5000

**Ph:** (08) 71291033 **Fax:** (08) 71291058

**Email:** [luke@adelaidereview.com.au](mailto:luke@adelaidereview.com.au)

**Web:** [www.adelaidereview.com.au](http://www.adelaidereview.com.au)

**Contact:** Luke Stegemann, Editor

**Publisher:** The Adelaide Review Pty Ltd

**Frequency:** Monthly

Arts, literature, entertainment and lifestyle magazine.

**Target Readership:** General, with a concentration of professional, management, opinion-makers, decision-makers.

**Submission Information**

- Accepts freelance submissions for articles, interviews, reviews, cartoons
- Contributor guidelines available
- Initial contact: email
- Submit via email
- Submission word length: From 500 to 1,500 words
- Average response time: 2 weeks
- Pays for contributions – at editor's discretion
- Author receives 1 copy of publication

**Tips and General Information**

Check website to confirm current editorial contact details. Payment varies, depending on profile of writer, standard of piece, whether it was commissioned or unsolicited, etc.

## 11 ADELAIDE\* MAGAZINE

### Postal Address:

GPO BOX 339, ADELAIDE SA 5001

### Street Address:

31 Waymouth Street, ADELAIDE SA 5000

**Ph:** (08) 82062736

**Email:** [flandersa@adv.newsltd.com.au](mailto:flandersa@adv.newsltd.com.au)

**Web:** [www.newsspace.com.au/adelaide\\_magazine](http://www.newsspace.com.au/adelaide_magazine)

**Contact:** Anna Flanders, Editor

**Publisher:** News Ltd

**Frequency:** Monthly

Published each month and distributed with The Advertiser. Contains feature articles, interviews, profiles and reviews of fashion, food and wine, travel, etc. Emphasis on local Adelaide content.

**Target Readership:** Adelaide locals.

### Submission Information

- Accepts freelance submissions for articles, interviews, reviews • Contributor guidelines available
- Initial contact: phone • Pays for contributions

### Tips and General Information

Contact before making any submission. Read the publication for style, general content.

## 12 ADELAIDE'S CHILD

### Postal Address:

PO BOX 3367, NORWOOD SA 5067

### Street Address:

207 The Parade, NORWOOD SA 5067

**Ph:** (08) 83331477 **Fax:** (08) 83331577

**Email:** [editorial@adelaideschild.com.au](mailto:editorial@adelaideschild.com.au)

**Web:** [www.adelaideschild.com.au](http://www.adelaideschild.com.au)

**Contact:** Sean Mooney, Group Editor

**Publisher:** Copeland Publishing Pty Ltd

**Frequency:** 11 issues per year

Parenting magazine that features informative, challenging and topical feature articles, an extensive calendar of family-focused events, and practical resource guides for parents and anyone involved in the care of children. Topics of interest: parenting experiences, new trends in parenting.

**Target Readership:** Parents and carers of children aged 0–14.

### Submission Information

- Accepts freelance submissions for articles, fillers,

interviews • Contributor guidelines available: [www.webchild.com.au/index.php/Contributor-Guidelines.php](http://www.webchild.com.au/index.php/Contributor-Guidelines.php) • Initial contact: submit full submission • Submit via email • Submission word length: 800 to 2,400 words • Average response time: 12 weeks • Tearsheet available • Pays for contributions – by negotiation • Author receives 1 copy of publication

### Tips and General Information

Focus is on stories that explore the emotional and intellectual experiences of parenting. Steers away from 'top tips' articles. The more specific and unusual the topic, the more interest in the article. Successful submissions may be printed in more than one edition of the Child series – ensure resources are specific to individual editions.

## 13 ADUKI ONLINE

### Postal Address:

PO BOX 119, BRUNSWICK VIC 3056

**Ph:** 0433 255 721

**Email:** [chris@aduki.net.au](mailto:chris@aduki.net.au)

**Web:** [www.aduki.net.au](http://www.aduki.net.au)

**Contact:** Chris Chinchilla

**Publisher:** aduki independent press

**Frequency:** Two issues per year

Aduki Online is a web-based food and lifestyle magazine for vegetarians, vegans and people interested in a healthier and more ethical lifestyle. Includes latest vegan news, reviews, recommendations and information on: fashion, food and drink products, books, websites, restaurants, food stores, nutrition, recipes, environmental sustainability and more.

**Target Readership:** Vegetarians and vegans, people interested in political and environmental issues.

### Submission Information

- Accepts freelance submissions for articles, fillers, interviews, reviews • Contributor guidelines available • Initial contact: phone • Submit via email • Submission word length: 250 to 1,000 • Publication rights: First Australian • Copyright: remains with author • Average response time: 1 month • Tearsheet available • Pays for contributions – at editor's discretion

### Tips and General Information

Email first to obtain a copy of contributor guidelines.

**14 AESTHETICA CREATIVE WORKS ANNUAL** **Postal Address:**

PO BOX 371, YORK YO23 1WL  
UNITED KINGDOM

**Ph:** +44 1904 479168 **Fax:** +44 1904 479479

**Email:** pauline@aestheticamagazine.com

**Web:** www.aestheticamagazine.com

**Contact:** Pauline Bache, Competition Manager

**Publisher:** Aesthetica Magazine

**Frequency:** Six issues per year

The Aesthetica Creative Works Annual features new short fiction, poetry and artwork from international artists and writers. The writing and artwork included in the Annual is selected from entries to the Aesthetica Creative Works Competition.

**Target Readership:** Contemporary art and culture enthusiasts, practicing artists and writers, Literature and Creative Arts students.

**Submission Information**

- Accepts freelance submissions for fiction, poetry, cartoons, short stories, photography
- Contributor guidelines available: [www.aestheticamagazine.com/submission\\_guide.htm](http://www.aestheticamagazine.com/submission_guide.htm)
- Initial contact: email
- Submit via email
- Submission word length: see submission guidelines
- Copyright: remains with author
- Average response time: first response within a week, all entrants contacted with final result in November
- Tearsheet available
- Author receives 1 copy of publication

**15 AEU NEWS****Postal Address:**

PO BOX 363, ABBOTSFORD VIC 3067

**Street Address:**

112 Trenerry Crescent, ABBOTSFORD VIC 3067

**Ph:** (03) 94184841

**Email:** aeunews@aeuvic.asn.au

**Web:** www.aeuvic.asn.au/publications

**Contact:** Nic Barnard, Communications Officer

**Publisher:** Australian Education Union

**Frequency:** Eight issues per year

Official publication of Australian Education Union which represents workers of the public education

sector throughout Australia. AEU News is a full-colour 32 page, A4 magazine of news, opinion, in-depth features and behind-the-scenes information on the union, its campaigns and the issues that affect members. Features articles on educational matters, topical issues and cultural reviews (books, film, etc) relevant to teachers and other education workers.

**Target Readership:** Victorian teachers at government primary, and secondary schools, TAFE, adult provision and early childhood levels, as well as principals, school services officers and disability workers.

**Submission Information**

- Accepts freelance submissions for articles, interviews, reviews, cartoons
- Contributor guidelines available
- Initial contact: email
- Submit via email
- Picture format: transparencies, B&W photos, illustrations
- Average response time: 2 weeks
- Tearsheet available
- Author receives 1 copy of publication

**Tips and General Information**

Submissions generally on commission.

**16 AGRICULTURAL SCIENCE JOURNAL** **Postal Address:**

PO BOX 281, DEAKIN WEST ACT 2600

**Ph:** (02) 61638122 **Fax:** (02) 61638133

**Email:** members@aiast.com.au

**Web:** www.aiast.com.au

**Contact:** Managing Editor

**Publisher:** Australian Institute of Agricultural Science and Technology (AIAST)

**Frequency:** Three issues per year

Refereed journal. Contains articles on all aspects of agriculture and natural resource management, as well as articles of specific interest to the agricultural science profession.

**Target Readership:** Those with an interest in agricultural science and technology.

**Submission Information**

- Accepts freelance submissions for articles, interviews, reviews
- Contributor guidelines available
- Initial contact: submit full submission
- Include SSAE
- Submit via email, disk
- Picture