

PULP

Contributor Handbook

2025-2026

Acknowledgment of Country

PULP is published on the sovereign land of the Gadigal People of the Eora Nation. We pay our respects to Elders past and present, as well as Indigenous members of our creative community. We respect the knowledge and customs that traditional Elders and Aboriginal people have passed down from generation to generation. We acknowledge the historical and continued violence and dispossession against First Nations peoples. Australia's many institutions, including the University itself, are founded on this very same violence and dispossession. As editors, we will always stand in solidarity with First Nations efforts towards decolonisation and that solidarity will be reflected in the substance and practice of this magazine.

Sovereignty was never ceded. Always was and always will be Aboriginal land.

Table of Contents

What is <i>PULP</i> ?	3
The Pitching Process	3
Pitching Dos and Don'ts	4
Subcommittees	4
<i>PULP</i> Sections	5
Guides	8
Style Guide	8
Video Guide	9
Art and Photography Guide	9
Office Hours	10
Frequently Asked Questions	10
Ethics	11
Glossary	13
Editor Contact Details	14

What is *PULP*?

PULP is an Arts and Culture magazine supported by the University of Sydney Union (USU), with a focus on the engaging, niche, and above all else, *novel*. Though we are based at the University of Sydney, *PULP* is a magazine that platforms the stories of all young people in Eora, Dharug, and beyond.

Our magazine is run by one Senior Editor and a team of editors, who publish six to eight issues (including one zine) across a year-long editorial term that runs from June to July of the following year. *PULP* covers everything from culture, campus, fashion, photography, food, and comedy. We also publish video and multimedia content, as well as exclusively online content, which will focus on more timely pieces such as reviews of plays, festivals, films, art exhibitions and comedy pieces.

However, please don't let your creativity be pigeonholed by what we have published previously. We welcome the weird and experimental, so please share with us any intriguing ideas you might have!

The Pitching Process

The editors will announce a call-out for pitches typically four-to-six weeks before the release of the upcoming edition, which will be advertised on *PULP*'s social media channels, primarily Instagram.

Never written a pitch before? Not a problem! The trick with pitches is to **keep them short** (we recommend 100-200 words at most), making sure your ideas are clear and concise. Think of it like an 'elevator pitch', or a Hollywood pitch meeting, but in written form. It's short, but still interesting — focusing on the overarching idea of your work and its style rather than the nitty-gritty.

Good pitches take us through the **general structure** of the piece ("First I'll unpack this, then this, and finally this..."). Your pitch should also give us a good idea of your **writing/visual style**, the **tone** of your piece, and **what it would look like**. This is particularly important if you're pitching fiction or visual work (but of course, submitting an additional sample is *highly* advantageous) Your pitch should be a mini window into your future piece. If you have more than one idea for a piece during the pitch call-out, submit them as two separate pitches, this allows both ideas to breathe and be assessed independently from each other.

If you're still unsure or confused as to how to pitch, feel free to message, email, or visit the *PULP* office to chat with any of the editors to workshop an idea before you pitch it formally via the Google Form.

Note: Even at the pitching stage, you should be thinking about what visual content, assets, or images could accompany your piece. If you have strong ideas please include them in the visual ideas section of the pitch form.

A Note on Unsuccessful Pitches

Not all pitches make it through to publication, either online or in print. This isn't always a reflection on the quality of your pitch or your ability as a creative. Sometimes a pitch can be stellar, precise, descriptive, and fun. But it may not fit with the rest of the prospective issue, it may be something that has been written about frequently before, it may benefit from being published in a timeframe that *PULP* cannot accommodate for, or it may not be suited to *PULP* as a publication.

Unsuccessful pitches are a part of the process of contributing to *PULP*, no matter how many times you've been published or how exemplary you may be, there will come a time when your pitch will be rejected! This is ok! We always appreciate your pitch and are always happy to give feedback if you ask for it.

Everyone gets rejected sometimes, all of us as editors have been rejected before! And probably will again! Try not to feel discouraged, keep pitching, *PULP* is waiting for you.

Pitching Dos and Don'ts

DO:

- ***Give us a potential title*** — Something snappy and engaging is ideal.
- ***Make sure your story has a clear and unique angle*** — When writing your pitch, ask yourself:
 - What am I trying to tell my readers?
 - What is the direction of this story? Is there a clear progression to my ideas?
 - Has this angle been published before? If so, do I have something unique to add?
- ***Take us through the general structure*** of the piece ("First I'll unpack this, then this, and finally this...").
- ***Propose a word count for your piece*** — Since most articles will be published in print, sticking to word counts is **critically important** for the editing and layup process. Please don't hesitate to reach out to an Editor if you're having trouble deciding on a word count for your piece.
*As a guide, the standard word count for a two-page spread is 1000-words, but we may allocate more pages if your piece requires more visual breathing room.
- ***Attach a sample*** of your previous work **or a current draft** of the piece you are pitching.

DON'T:

- ***Just write 'about' a topic*** — Articles are engaging when they are clearly positioned rather than just being an editorialised Wikipedia page discussing a topic in general. We want to hear what YOU have to say!
- ***Submit recommendations or ratings*** — We already have popular publications/websites like BuzzFeed, Timeout, and Rotten Tomatoes quantifying culture and rating the Arts out of 10. Please do express your love (or hatred) for something, but make sure you have a different take or an interesting perspective to add to the discourse.

- ***Stray more than +/- 10% from the accepted word count*** — For the same reason as above. Once your pitch is accepted, PLEASE stick to the approved word count! Having to edit hundreds of words out of an article to make it fit on the page won't be fun for anyone involved.
- ***Submit your university essays*** - Congratulations on your HD, but that doesn't necessarily mean that your essay is suited for *PULP*! Articles can vary in tone, but an overly academic tone can be a bit off-putting for the reader. If you formulated a great idea in class, try to rewrite it to suit the tone of pieces we publish.

Tip: Write about something you're passionate about that hasn't been published before.

You may still be wondering what a good pitch looks like! Below are some examples of good pitches (and where you can find the finished work!) and bad pitches!

Good Pitches look like this:

If you could get rid of one person in your social circle, who would it be?

In this article, I will talk about what ostracism was, whether we should bring it back, and consider how our dislikes in others can be reflections of ourselves. I will start in an irreverent/jovial tone, and move to a more serious and considered tone toward the conclusion.

Ostracism was an Athenian democratic practice during the 5th century BC where citizens would write the name of another citizen on an Ostrakon (a pottery shard), and if a man received at least 6000 votes, he would be banished from the city for ten years. Given that a social circle is smaller than a city-state, we may need to adjust the rules for our purposes.

There are probably around 150 people which you see on a semi-regular basis (think very often to every few months) and there is probably at least one you dislike. Gossip can boost your social credibility or it can tarnish your reputation - its socially risky. But what if we could do it anonymously?

What is it about the person that you dislike? Is it their hair? Their arrogance? Did you get authenticity right, and are they just a poser? How much of our dislikes in others are reflections of our own character?

→ This pitch was published in Issue 18 as [Let's Bring Ostracism Back! — Hunter Finigan](#)

This pitch is good because it conveys its thesis very clearly and creatively. We are immediately engaged by the witty opening question and we get a brief synopsis of the thesis of the piece and important context for it. It explicates the piece's content and basis very clearly. It could be improved by explaining the author's position a bit more — are they for ostracism? or is the piece more of a 'what if we did this?'. Overall this was a great pitch!

Faye Wong's 1994 album Random Thoughts marked a radical shift from the "mainstream pop" which had largely characterised her musical career thus far. Soft and beautiful and ethereal, she was a progenitor of Chinese "dream pop" or "shoegaze", if you will. On this album, Faye dared to cover two Cocteau Twins songs, interpreting Elizabeth Fraser's beautiful but notoriously specific glossolalia. This peculiar Hong Kong-Scottish relationship endured only for a couple years, but the influence of the Cocteau Twins' musical and aesthetic style is felt deeply in Faye Wong's work. In this article, I will briefly trace the story of this relationship, but that will not be my main focus. It will act as a starting point to then discuss the broader influence of the Cocteau Twins on Faye Wong, drawing upon her discography and music videos. Although my pitch sounds quite analytical, my specific approach will be quite free-flowing. In culture pieces like this, I prefer not to stick to a rigid structure, flowing between Faye-Cocteau Twins-personal anecdotes throughout the piece.

→ This pitch was published in Issue 19 as Finding Faye — Lizzy Kwok

This pitch is good because it is clear and concise. We get a clear idea of everything the piece will cover, how it will read, its writing style, its content, and how long we will spend on each aspect of the piece. This is a really great pitch! No notes!

Bad pitches usually miss key information or spend too much time on other things that aren't strictly relevant. However, fret not if you have made bad pitches! We've all been there! In fact, all of the examples below were made by previous editors. The more you pitch the better you get at it. Below are some examples of *bad* pitches:

I am pitching a poem titled 'Beautiful, Beautiful Pulp,' which is an ode to the beauty of Pulp as a publication, and also to the way contributing to it creates a fruitful collab. I will employ many metaphors and imageries of fruit, consumption, and flesh to express a sensuality that blurs the distinctions of the real and the text.

This pitch is way too short and paints a vague picture of what this poem could look like. It states uses of metaphors and imageries but it isn't clear how these techniques will be employed. It is also missing information about how many stanzas it will be and its narrative. Creative pieces, such as poetry or short stories, are significantly more likely to be accepted as a full draft or with a sample of previous work in the same medium, rather than a description of the potential piece.

This was pitched by Joan de la Kagasawa and was not published (Editors are unsuccessful too! Pitching is hard)

Love and Death are intertwined - a bunch of shitty platitudes about grief say it ("grief is just unexpressed love," my coworker says as i sob over a bowl of pad thai), Romeo and Juliet say it (and we all know how that ended), and so does every Pinterest quote account (with either toxically positive or overt evangelical undertones). I think the threat of death is something that makes us love things even harder - we know everything is temporary. Yet. Sometimes we get arrogant. We have had too much of a good thing and we forget that it will die, like all things. I lost something at the hands of my own hubris. On the 24th of October 2023 8:23ish pm, I recorded the time of death for my favourite pair of pants. As I sat down on a bathroom floor to escape the cacophony of a 21st, they split, right from pocket to upper thigh - an unmistakable, gargantuan, ass showing tear. My favourite pair of pants, my fuck off insane Comme des Garçon oil painting pants circa 2015 were the sartorial love of my life. Formal. Casual. In suit or with hoodie they were there for me, to make me look a lot cooler than I am. If you'll let me, I want to memorialise my love of these pants, how they truly led me to acceptance of my weird eclectic style and how with ZERO (0) sewing skills, I attempted to bring them back to life. I'll probably end with something profound or something sad or just reflect on how annoying it is that clothes can't last forever - I can almost guarantee we all have a pair of pants we loved and that died right before our eyes.

This pitch is too long (almost 300 words)! It takes a long time to get to the crux of the idea and what the piece will actually look like. While the writing style of the piece is showcased well, there are many questions left unanswered at the end of this pitch. What is its thesis? Is it trying to tell us about the way we interact with the world or just capture a feeling?

In a pitch, while a hook is important, make sure it doesn't come at the expense of demonstrating the overarching idea and structure for your piece. This pitch spends a lot of time setting an atmosphere and not a lot of time telling us about the piece.

This pitch was made by China Meldrum and was not published. (Editors have been unsuccessful too!)

I am pitching an interdisciplinary audio visual work about the duplicity of self and experience, using saturation and effects to demonstrate the way the self can be distorted.

This pitch is way too short, uses vague language, and doesn't really tell us how it will look in the print format. Video pitches are more than welcome! However, it is important that you outline how it will change to be in print (if you are pitching a video for a print magazine). Especially in pitches for art and visual pieces, make sure that you are clear about the concept of your piece, how it will look visually, and the intended meaning —

avoid platitudes and relying too much on flowery language. We want to make sure we understand that your work has a clear and interesting concept, not find out that you can use a thesaurus.

The Editing Process

Editors will reach out to contributors via their email (attached below) soon after the pitches are selected.

First drafts will typically be due one week after selections have been made. Your editor will respond with edits on a new Google Doc within a few days, as well as a Google Drive folder for any visual parts of your piece (whether the piece is entirely visual, or you have intended assets for us to use). Sometimes you may meet up with your editor to discuss the direction and ideation of your piece. During the editing process, your editor will help you refine your thesis or creative vision, fix grammatical errors, and ensure your work adheres to the publication's style guide. Sometimes your work may only go through minor changes like a comma here and there or a few spelling changes. Other times, they may request rewrites or stylistic changes. Remember that every piece has a different editing process and that receiving more edits isn't a reflection on your ability as a contributor!

The editing process is a conversation between yourself and your editor but it is also one of change, your piece will likely be different by the end of the process and that's great! For the best result, be communicative with your editor.

Once the first draft is edited, final drafts are due the week after. Pieces then go through a round of sub-editing before being sent to our Senior Editor for proofing. For written work, contributors must respond to and resolve edits between drafts on the document created by their editor. The deadlines your editor sets are so that each issue of the magazine can be printed on time, be sure to adhere to them and to let your editor know when you might not be able to! If you miss your deadlines without telling us, your piece might not make it to the print edition.

PULP Categories

PULP is a diverse and expanding publication and we accept works of all kinds! But sometimes deciding what to write/make art about can be daunting. Below are some categories of what commonly appears in *PULP*.

Culture

Culture articles are *PULP*'s bread and butter — we are a cultural magazine after all! *But what exactly is a 'culture' piece you ask?*

Got a way to connect Jane Austen and Brutalist architecture (impossible)? A suite of haikus about the lyrical themes in Slipknot songs (unbelievable)? If you can package your far-flung ideas into a pitch, we want to hear them! The key is to go beneath the surface level; culture pieces flourish when their angle is unexpected, yet clear and refined. Get experimental and wacky but, most importantly, aim for *originality and novelty*.

Draw inspiration from your personal identity, family stories, creative endeavours, etc. If the idea hasn't been said before, has some merit (you're not making things up), or you just think people need to read about it, chances are it would make for a cutting cultural take.

As you probably know by now, what can be defined as a culture piece is incredibly broad. In fact, most of the pieces published in *PULP* would be defined as culture, but we also publish culture pieces under more specific sections. The following are examples of articles that have been published under those sections.

Note: If you don't think your piece falls under any of the following categories, chances are it belongs squarely in the Culture section!

Some great examples of especially *PULP*-y culture pieces are:

- [On Critical Thinking: Why it's good to have hate in your heart](#) — Justine Hu and Kate Saap
- [Greyness](#) — Simon Harris
- [Let's Bring Ostracism Back!](#) — Hunter Finigan
- [CAN SOMEONE PLEASE, GIVE ME A HAND\(LE\)!](#) — Emily O'Brien

Music

Music is one of life's greatest joys, there is seldom a moment alone where we are without our earbuds, airpods or headphones. Music pieces discuss the cultural, personal and sonic impacts of music and musicians. Local artists, stadium fillers, and soundcloud gems are all free game. We want to hear which love songs make your heart melt, what's missing from Eora Techno, and what we missed from our favourite producers. They should discuss more than just how the music sounds, they should tell us its story, and show us its heart. You can find inspiration in the grooves of your favourite record, in last night's show, and in your strongest musical opinions.

- [SOPHIE's Reinvention of Hyper-pop](#) — Josh Hicks
- [Why is Chinese popular music so sad?](#) — Lizzy Kwok
- [Home is where the emo is](#) — Patrick Mackenzie
- [Meaningful Stone Interview](#) — Justine Hu

Film

Keeping an eye on the silver screen is one of *PULP*'s favourite pastimes. We love it at the cinema, at home, and clipped into TikToks. Film pieces bring celluloid into print, they discuss movies and cinema of all stripes. Film pieces should zoom in on what makes the video so special: how it changes us, moves us and stares back at us. What does the camera actually show us? What is it trying to? What should it? Do I sound like a filmbro? Are all questions asked by the film piece?

- [At the nucleus of beauty](#) — Laymeh Nayeem
- [Scene of the Crime](#) — Harry Gay
- [Sex? In My City?](#) — Simone Maddison
- [Love unscripted: The culture industry's romantic reel dance](#) — Mia Retallack

Place

Going outside is hard. But when no iPhone the world can be so beautiful. Place pieces take us to your favourite spot, showing us around your hometown — ducking through the backstreets and under bridges; or shows us something we've never noticed about somewhere well travelled. Place pieces open the door to the unnoticed, the unshown, or inaccessible. They discuss the way placemaking shapes our reality and architecture shapes our lives.

- [Where is the Madrasa?](#) — Iqra Saeed
- [Life in a Danish anarchist commune](#) — Stella Zikos
- [We need more places like Northmead Dam](#) — Jo Staas
- [Thoughts on Fermentation](#) — Holly Gerrard

Food/Recess

Yummy yummy yummy — Food pieces are *PULP*'s favourite snack! We're always hungry for these, always searching for the right change, making a booking, or waiting in line for a food piece. Food pieces take a knife to food culture, gastronomy, and food systems. They can feature recipes, opinions, and criticism. Good food pieces bring something new to the table, pop the lid off the hidden or unsaid, and stew on the 'gourmet'.

Show us your heart, through your stomach.

- [The bun rises in the East](#) — Jeffery Khoo
- [Are You What You Meat?](#) — Christopher Kane and Mihir Sardana
- [Riding down a shifting street in Harris Park](#) — Nandini Dhir
- [Weekend at Gorans: Europe Grill Newtown and the echoes of Yugoslavia](#) — Luke Mešterović

Literature

These are our artistic writing works, short stories, novellas and creative prose. These works showcase your grasp of prose and narrative. Take us on a tour of the halls of your mind-palace, through the deep rivers of emotion or away to a land we can never travel to. Good literary pieces should be novel and inspired — show us something we haven't read about before or apply a literary style to something it usually isn't applied to.

- [Neon Webs](#) — Arwen Beaumont-Lee
- [Chambers](#) — Sonal Kamble
- [This Collective Beinghood](#) — Hannah Vlies Lawrence
- [A Night with the Burwood Literary Institute](#) — Nicholas Osiowy

Poetry

Two paths did indeed diverge in a yellow wood, but all roads lead to *PULP*. Poems are rhythmic, phonaesthetic, powerful pieces of writing. They use less to say more. *PULP* poetry has been emotive, honest, open, silly and experimental. Poetry is an expressive and powerful medium — don't hold back here. You can find inspiration on bathroom walls, in song or freestyling in the backyard.

- [Great Western Highway](#) — Joan de la Kagasawa
- [Geo Metrics](#) — Jem Rice
- [The First Supper](#) — Claire Gim
- [Supermarket Doomstrolling](#) — Susanna Pang

Fashion

Boots? House? Slay? Fashion pieces explore textiles, garment design, and material cultures. They pick apart what strings our material worlds together. Fashion pieces discuss or showcase specific garments, fabrics designers, subcultures or shows in a novel and engaging way. Exhibitory fashion pieces should be of original works — we'd love to publish *your* collection or show, not a design house's. You can find inspiration in the mirror, in your community, or patrolling eastern ave hoping @usyd.fashion spots you with that shit *on*.

Jawn ID? *PULP*.

Note: Critical analysis of fashion is totally welcome, but criticism of specific shows/collections or criticism that would require ticket purchases should be pitched as reviews.

- [EnPeeSee](#) — Ben Shelly
- [The pulse within these threads](#) — Ramla Khalid
- [Suburban Alien](#) — Muir McLennan
- [I'm Stuck in an Incu Change Room and All I Have Is \\$36 in My Bank Account and a Pinterest Board dedicated to Carolyn Bessette Kennedy](#) — Cecily McCrann

Comedy

Comedy articles are full-length articles that should be more than just a satirical headline. These comedy pieces don't have to be wall-to-wall puns; we encourage comedy that is absurdist, quirky, or just funny in essence. Comedy can also take the form of art, comics, animation, video sketches, and photography pieces.

Topical comedy pitches will be favoured for online publication, whereas more timeless or design-based pieces will be saved for print. Pitches will be accepted based on their originality, creativity, hilarity factor, and overall broad appeal.

- [5 stylish looks for Summer 1355](#) — Mae Milne
- [The Children Yearn for the Bakery](#) — Clive Meldrum
- [My Satisfyer Pro \(2\) Situationship](#) — Genevieve Ripard
- [I am going to kill whoever's responsible for this.](#) — James Wily

Campus

These are pieces that contain any tale or story that relates to the USYD campus — from an investigation of a weird campus rumour to a petite histoire of a USYD institution. If you're looking for inspiration, try consulting the University Archives (either online or in person) to discover long-forgotten stories from USYD's past. Or, dive into the digitised collections of *Honi Soit* or *Hermes* hosted by the University Library to see through the eyes of students long since graduated. Anything to do with the physical landscape of USYD or the culture of the University, can find a home in this section:

- [Where is USYD stored?](#) — Marlow Hurst
- [The Little Pamphleteer That Could](#) — Luke Mešterović
- [SCA undressed](#) — Solomiya Sywak
- [Eternal Sunshine of the Spotless Alumni](#) — Nicole Cadelina

Art and Design

Looking beyond the large cultural institutions, we want you to discover art in the corners, crevices and alleyways. Emerging artists, student-run exhibitions, artist-run initiatives (ARI's), collectives, online-exclusive artists, anonymous artists, etc. We want to learn about artists and artworks that we normally aren't exposed to — unless you've got a hot take that's never been said before.

For actual artwork and photography submissions, we welcome any medium and style but are particularly looking out for anything experimental, conceptual, and multidisciplinary; something with a crisp sear-y edge.

Note: Please refer to the Art and Photography Guide on page ## for more details on art and photography submissions.

- [10.000d](#) — Miles Hiroshi Hyunh
- [Radiate Floor Lamp](#) — Eddy Zhang
- [Regular Traffic](#) — Grant Perez

- [Societyiftextwall](#) — @societyiftextwall

Reviews

Kind of like an opinion piece but about a specific work (exhibitions, performances, movies, books, etc). Reviews generally involve the writer giving an overview of the work and any relevant background information followed by specific critical discussion. *PULP* will make regular review call-outs on our social media platforms and prioritise publishing reviews of student works. For reviews of anything else, pitch through our regular call-outs.

- [I went to Dark Mofo and all I got was...](#) — Huw Bradshaw
- [A Boiler Room with a View](#) — Joan de la Kagasawa, China Meldrum, and Hugo Anthony Hay
- [Stray: "I am a cat. As yet, I have no name."](#) — Grace Street
- [Magritte - Art Gallery of New South Wales](#) — Lameah Nayeem

Features

Features are long-form pieces that explore a specific subject or story in great depth and are substantiated by extensive research, multiple interviews, or niche experiences — sometimes all three. While a feature is a regular article's tall and looming cousin in word count — it needn't be scary to write one! Each issue of *PULP* will contain several features on varying subject matter and forms.

A non-exhaustive list of feature genres includes:

- Cultural commentary — Commentary, research, or analysis that examines a cultural trend, phenomenon, or community in-depth.
- News analysis — Generally formed around research and interviews; informative, timely pieces that delve into current affairs in ways breaking news cannot.
- Literary journalism — Immersive stories that utilise a combination of literary techniques typically found in fictional works and factual, research-driven reportage.
- Profile — More than just a Q&A, an extended interview that provides a deep-dive into a central person or group. Usually substantiated by background research and can include supplementary interviews. Often written in a creative non-fiction style.
- Extensive artworks — Pieces of art that require large page space to be actualised in a magazine form or are made especially with several pages in mind.

Publications like *The New Yorker* and *The Atlantic* do features very well. What you can look for in their features is often a creative or specific opening that draws the reader in, followed by rigorous analysis on different levels and scales.

If you'd like to pitch a feature, please discuss it with an editor first before submitting your final pitch. We're more than happy to work with you on expanding your idea and helping you realise its fullest potential!

- [The A word \(Authenticity\)](#) — Miles Hiroshi Huynh and Hugo Anthony Hay
- [Big bird blog \(blog\)](#) — Lauren Maccoll

- [Falling-Star Disease](#) — Jesse Carpenter
- [Are You What You Meat?](#) — Christopher Kane and Mihir Sardana

Multilingual

Sometimes it's hard to find the right words to say; so why should we be looking in only one place? Multilanguage pieces are those that are written, wholly or partially, in a language other than English. Good multilingual works should demonstrate your grasp of the language and medium you chose to write in and if they are combined with English should do justice to the work. A good multilingual poem showcases your mastery of both poetry and the languages you write in. Don't feel as if you have to hold the hand of those who don't speak the language you do, aim to produce a work that is good on its own merit. *PULP* is a linguistically diverse publication, and we'd love to listen to whatever you have to say — no matter how you say it.

Note: An English-translated version of multilingual pieces may be required for editing purposes.

Note 2: While your piece is welcome to be in whichever language(s) you like — please ensure that your pitch is made in English.

Note 3: Depending on which language you choose to write in, you may be assigned a guest editor alongside an editor from *PULP*.

- [Bài tập về bản thể luận/An Assignment on Ontology](#) — Mông Nguyên
- [썩썩썩 \(sse-sse-sse\)](#) — Estelle Yoon
- [Have you seen the Bangkok aquarium?](#) — Meredith Wang
- Hum Dekhenge ہم دیکھیں گے — Murtaza Bandukwala

Guides

Style Guide

Spelling and Grammar

Refer to the Australian spellings of words, as per the Ninth Edition of the Macquarie Dictionary.

Numbers under 10 should be written out in full, anything higher numerically. Ages and percentages are an exception and are always written numerically.

Dates should be written in Month, Day, Year format. E.g. June 19, 2022.

Titles of shorter works (songs, poems, short stories, etc.) should be written in single quotes (E.g. ‘Wonderwall,’ ‘Never Meant’), whereas longer works (plays, movies, books, albums) should be italicised (E.g. *Napoleon Dynamite*, *My Year of Rest and Relaxation*).

Art exhibitions should be encased in single quotes, while names of artworks should be italicised (E.g. *Nighthawks* is currently being displayed in ‘Edward Hopper’s New York’ at the Whitney Museum of American Art).

Where warranted, place the years of works in brackets immediately following the title. E.g. *Elvis* (2022).

When either single consonants or double consonants in a word are correct, defer to single consonants. E.g. focused, leveled.

Non-English words or phrases that do not have a standardised use in English should be italicised (E.g. *cui bono*, *Îmi place să mănânc murături direct din borcan*). Non-English words for places and institutions do not need to be italicised (E.g. Tsinghua University).

Hyphens

Punctuation

Abbreviations and acronyms should have a period between letters and after: “e.g.” or “i.e.”

Abbreviations and acronyms should be introduced in full form first, with the acronym/abbreviation given in parentheses after. E.g. the University of Sydney (USYD).

Use em dashes (—) for sentence breaks and en dashes (–) for hyphens only. E.g. Jennifer Coolidge—probably the best actor in the world—has a bright future ahead of her. Em dashes have no space either side.

Use colons or semicolons to precede independent clauses; between items in a list, opt for commas.

Use the Oxford comma in lists of three items or more. E.g. Me, myself, and I.

Use commas in dialogue, e.g. “I miss you,” they said. She said, “Give me a call sometime.” Commas and full stops are placed inside of quotes when the punctuation was part of the original quote or the quote is a standalone sentence.

Use double quotation marks for any quotations. Single quotation marks for quotes within quotes.

Avoid the use of single scare quotes for emphasis, defer to using italics *sparingly*.

Use square brackets within quotes or a footnote when providing clarity or context, otherwise use rounded brackets.

Miscellaneous

Avoid passive voice where possible for clarity, unless when stylistically suitable.

Don’t be a *shithead* about swearing. Swear words can be used without censorship; gratuitous profanity is discouraged. Avoid using slurs in a derogatory manner, if needed, censor them with asterisks.

Video Guide

PULP produces a variety of video content that contributors can get involved in. We have vox pops/street interviews, mini-documentaries, video essays, campus explorations, profiles, short films, comedy sketches, and behind-the-scenes vlogs.

While the organisation of much of the video content will be led by the editorial team, contributors can get involved in the production of these projects. If you have a pitch or idea for a video, reach out to the editing team and we can help develop the project and provide the means necessary to realising your vision.

Art and Photography Guide

The creative direction of the magazine is guided by influences from alternative culture, typography, punk, and cyber aesthetics — culminating in an eccentric and disruptive style. Thus, we look forward to art and photography pitches of a similar wavelength. Pitches will be accepted based on their originality, creativity, and visual impact. Think of this more than just an exhibition space for your work and consider how you can play with form in both the magazine and digital sphere. Pre-existing and collaborative works are welcomed!

A non-exhaustive list of the types of art we would like to accept include:

- Illustrations
- Digital art, graphics, etc.
- Comics
- Photography — fashion, documentary, still-life, series, etc.
- Short films or audio-visual experiments
- Soundworks, and music
- Computer graphics/ 3D art
- Graffiti, tagging, stickers
- Performance art or movement pieces

Specs and requirements for sending through pre-existing work:

- Please email pulp@usu.edu.au with your files, assets, and info.
- TIFF or PNG format at actual size and *at least* 300dpi - but ideally 600dpi
- Supply any credits that need to be given (e.g. stylist, lighting assist, material/workshop assistance).

Office Hours

The editors will be holding regular office hours at the *PULP* office on Level 1 of the Wentworth Building (although it's called level one it is downstairs in the dungeon next to SRC)! This will give you the chance to meet with your editor in-person to discuss potential pitch ideas, seek advice on your articles, and to chat about anything else *PULP*-related.

While no contributor is obligated to come to the office, we're excited to use the space to facilitate a sense of community and collaboration, not just between editors and writers but with your fellow contributors too!

The editors will be in the office according to the schedule posted on our Instagram page and our website. If you'd like to arrange a separate time to chat in person, reach out to one of the editors and they'll be happy to help!

Frequently Asked Questions

- *How do I get in contact with an editor?* — The best way to get in contact with an editor would be via email or Instagram DMs to @pulp.usu. Each editor's email addresses are listed in the contacts section at the end of this handbook.
- *How do I stay up to date on what's going on in general?* — Updates on writing or other creative opportunities, deadlines, and events will be communicated via the Instagram page or through your editor. Pitch call-outs will always be posted on *PULP*'s social media channels!
- *What if I don't have any ideas!* — We've all been there, never fear! If you can't think of ideas to pitch, we'll be posting plenty of writing opportunities, review call-outs, and maybe even the occasional prompt to our Instagram page. If you have even an inkling of an idea or story you'd like to write, reach out to an editor and they'd be keen to help you develop it!
- *Will my article definitely be put in the physical magazine?* — not all pitched pieces will be put into one of our physical editions. However, the pitch form includes a question asking if you're okay for your piece to be online only. Your editor will communicate if your piece will only be online well in advance. Reviews and other timely articles will likely be online only, depending on available space in the upcoming physical issue and timelines.
- *Can PULP publish something that I've already written or has been published elsewhere?* — While we will consider pre-existing work for art and photography pitches, we strongly prefer written pieces to be original to *PULP*. When we consider pre-published works, we consider how accessible the previous publication is. If it has been published online or in another magazine we will likely not consider it, but if your piece was only published in print in a small run or exhibited for a short time at a local gallery and not digitised then you may have better luck!
- *What if I have a great idea but pitch call-outs are already over?* — If you're not keen on waiting for the next issue, you should email pulp@usu.edu.au or dm @pulp.usu with your pitch for online publication. This is great if you'd like to write more in between issues or about a more timely topic that should be published ASAP.

- *I'm PULP-ed out! Where should I go?* — That's okay! *PULP* is just one thread in the rich tapestry that is student media at the University of Sydney. If you're interested in writing news or being published quickly, head over to *Honi Soit* — our student newspaper on campus. If you're looking to talk about music or be on air, head over to *SURGFM*, they have an extensive radio program and publish music writing often. Is your life a movie fr? *Best Boy* is FilmSoc's film magazine, they have regular callouts for works about film and film-culture. You can find them on Instagram at:

Honi Soit — @honi_soit

SURG FM — @surgfm

Best Boy — @bestboymagazine

Ethics

[Journalist Code of Ethics](#) — The Media, Entertainment & Arts Alliance (MEAA)

The MEAA is Australia's foremost industry representation and union for creative professionals, including writers and journalists. *PULP* recognises the MEAA Code of Ethics as the leading standard of ethical journalistic practice in Australia, and we encourage you to consider the following standards as they apply to your writing and creative practice:

Respect for truth and the public's right to information are fundamental principles of journalism. Journalists search, disclose, record, question, entertain, comment and remember. They inform citizens and animate democracy. They scrutinise power, but also exercise it, and should be responsible and accountable.

Journalists will educate themselves about ethics and apply the following standards:

- 1. Report and interpret honestly, striving for accuracy, fairness and disclosure of all essential facts. Do not suppress relevant available facts, or give distorting emphasis. Do your utmost to give a fair opportunity for reply.*
- 2. Do not place unnecessary emphasis on personal characteristics, including race, ethnicity, nationality, gender, age, sexual orientation, family relationships, religious belief, or physical or intellectual disability.*
- 3. Aim to attribute information to its source. Where a source seeks anonymity, do not agree without first considering the source's motives and any alternative attributable source. Where confidences are accepted, respect them in all circumstances.*
- 4. Do not allow personal interest, or any belief, commitment, payment, gift or benefit, to undermine your accuracy, fairness or independence.*
- 5. Disclose conflicts of interest that affect, or could be seen to affect, the accuracy, fairness or independence of your journalism. Do not improperly use a journalistic position for personal gain.*
- 6. Do not allow advertising or other commercial considerations to undermine accuracy, fairness or independence.*
- 7. Do your utmost to ensure disclosure of any direct or indirect payment made for interviews, pictures, information or stories.*

8. *Use fair, responsible and honest means to obtain material. Identify yourself and your employer before obtaining any interview for publication or broadcast. Never exploit a person's vulnerability or ignorance of media practice.*
9. *Present pictures and sound which are true and accurate. Any manipulation likely to mislead should be disclosed.*
10. *Do not plagiarise.*
11. *Respect private grief and personal privacy. Journalists have the right to resist compulsion to intrude.*
12. *Do your utmost to achieve fair correction of errors.*

Guidance Clause: Basic values often need interpretation and sometimes come into conflict. Ethical journalism requires conscientious decision-making in context. Only substantial advancement of the public interest or risk of substantial harm to people allows any standard to be overridden.

USU Terms of Use

As a publication supported by the USU, *PULP* is subject to the USU Terms of Use. By extension, as a contributor to *PULP*, you must not post or transmit “any unlawful, defamatory, obscene, offensive or scandalous material, or any material that constitutes or encourages conduct that would contravene any law.” The full USU Terms of Use may be accessed [here](#).

Bias

While *PULP* does not focus on reporting news and current affairs, bias can still present itself and be expressed in culture reporting. Whether reviewing a student production or writing about a new TV show, be sure to critically consider how your commentary may replicate harmful biases. Always base your writing in truth and honest substantiated opinion.

Defamation

While all material published in *PULP* will be checked by the editors and USU Directors of Student Publications, in the case of potential defamation cases, contributors may have some individual legal liability for their writing. The editors will endeavour to address these concerns should they arise, however, if you feel your article may be potentially defamatory, please don't hesitate to reach out!

Glossary

Angle — The angle of a story is the story's point or theme, or the unique lens applied to a generic idea or affair. An angle could be an opinion or perspective, or the choice to zoom in to a very specific sub-issue.

Byline — The line after the title that names the contributor. E.g.:

Kate Saap discourses.

Copy — written content.

Headline — The title of the work, at the top of the article or page. E.g.

Is the death of the pen upon us?

Lead/lede — The first line of a story (typically news), that contains the who, what, when, where, why

Yesterday, Bipasha Chakraborty was transfixed by a feather that flew onto their nose, next to the Merewether building.

Pitch — A short summary of what an article will be before you write it. We typically solicit pitches rather than pre-written articles so that we can give feedback and direction before you work on it.

Spread — A set of two pages viewed together.

Standfirst — Standfirsts involve a couple of lines between the by-line and the beginning of the article – usually taken from the article itself. It briefly summarises the article's content and intrigues the reader.

Editor — The people who decide, curate, and design *PULP* Magazine. They place commas, change hyphens to dashes, get mad at Adobe and make videos. They will help you with your piece and find its place in *PULP*!

Senior Editor — This person is the administrator of the editors. They do much of the same work that the editors do but also communicate with the printer and the USU to keep the show running! The Senior Editor will ensure that your piece adheres to all of *PULP*'s style guides, and assist you with any concerns you may have with your editor or the publication.

Subeditor — After an editor makes more substantive changes to your article, often looking to refine your angle and be aware of flow, a subeditor will take a look at the article. Subeditors usually make minor grammatical changes and ensure that the article aligns with *PULP*'s style guide.

Editor Contact Details

All Editors pulp@usu.edu.au or [@pulp.usu](https://www.instagram.com/pulp.usu) on all socials

PULP EDITING TEAM 2025/26:

Sasha Blackman (Senior Editor) s.blackman@usu.edu.au

Jayden Nguyen j.nguyen@usu.edu.au

Jessica Watson j.watson@usu.edu.au

Ege Yurdakul e.yurdakul@usu.edu.au

Portia Love p.love@usu.edu.au

Rosy Chim r.chim@usu.edu.au

Sophie Wishart s.wishart@usu.edu.au