



# Poets&Writers

*Media Kit for Writers 2024*

FROM THE CRITICALLY ACCLAIMED AUTHOR OF *THE MATCHMAKER*

# PAUL VIDICH

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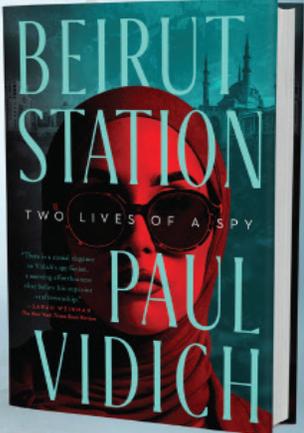
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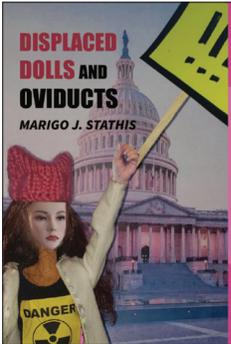
"There's more than one way to be a writer, and that's not [discussed] enough in the writing community," says Williams. What's more, there's no one path to success. And if Williams had insisted on getting an MFA to get started, would she ever have begun her book? Would she have completed it as quickly?

Like Williams and Hoffer, Rabecah Hasnain already had an established career—and a master's in education—when she finally decided to apply to MFA programs. "I don't think I [wanted to] publish a *New York Times* best-seller," Hasnain says. "I just wanted to learn." Before applying she had been active in writing groups in New Orleans, where she has lived for about ten years. "And then when I exhausted all those options, I decided to pursue my MFA." She applied to nine programs and was accepted to one school, but because it was not fully funded, she ultimately did not attend.

Applying to master's programs in education had been a seamless process for Hasnain. But she felt woefully unprepared for the competitiveness of the MFA application process, something she had carefully contemplated for three or four years beforehand. It wasn't until her partner introduced her to the MFA Draft groups on Facebook that she started to understand the intricacies of the MFA application system and saw how common it was to be rejected. Hasnain confesses that MFA Draft also made her behave in cringeworthy ways: "It felt like sorority rush or something," she says. And the more she learned, the more competitive she felt. She began checking the backgrounds of other writers in the group, comparing her work with theirs, and deftly sleuthing to discern acceptances on the group's shared spreadsheet. "It was awful."

"Sometimes I feel inferior to other writers [with MFAs] even though you know people say you don't need an MFA," says Danielle Buckingham. Buckingham currently works as a journalist and was encouraged by friends and by the writer Kiese Laymon to pursue the MFA in 2018. She applied to nine programs and, like Hasnain, was accepted to one school, but a lack of funding from the school meant she ultimately could not accept the offer. Living in Mississippi, Buckingham watched as her friends with MFAs got books published and gained access to a certain level of mentorship from professors. "I was very resentful about it for a long time," she admits.

She resolved to be "more intentional" the second time she applied, focusing only on fully funded programs and being realistic about the schools she believed would be the best fit for her writing, which



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43% purchase 21 or more books per year

76% have published work in literary magazines, or have published a book of poems, a novel, a book of nonfiction, or a collection of short stories

95% purchase novels or collections of short stories

87% purchase creative nonfiction

81% purchase books of poetry

78% purchase books on writing

### Educated and affluent

92% are college graduates

47% have a master's degree

18% have a PhD

64% have a household income of over \$60,000

34% have a household income of over \$100,000

published in *4 Seasons in the Pond in the Rain* (Random House, 2020), in which he considers stories by Chekhov, Tolstoy, Turgenev, and Gogol. In twice-weekly posts, the author shares rigorous analyses of works by Russian authors, along with tandem exercises and essays more generally about the

his noses on time, voice, rejection, and other topics are typically encouraging, writing with the intellect and generosity of spirit that characterize the author's other work. "I try to read every single column," he says. "The new column will give me an idea of what I didn't say clearly enough, what could benefit from being understood. It helps me understand the community, because there's a lot of people in it now and only a fraction connect. So it's my job to say, 'Am I providing something that's actually of value, or am I just saying?'" His devoted readership is one indicator that he's doing far more than just saying—at of early August nearly 90,000 readers subscribe to *Surely Club*.

Staubers is not alone in using Substack to engage readers on their literary craft. Novelist and short story writer Lincoln Mitchell, whose most recent book is *The Ship Sower* (2024, 2023), says that Substack has become his primary platform for writing about writing and the publishing industry—novelists pieces he might have previously developed and sold to other publishers. The author's *Canvas* (2023) newsletter, published several times per month, features sharp and often funny writing advice and industry insight, as well as discussions of new topics that align with the interests of the literary community—see, for example, his post on AI from earlier this year, in which he begins by referencing the furious prelude to the book and ultimately understanding readers are able to catch the conversation in the community forum that Substack allows. "The big difference is that I'm not reading [writers' work]," he says, "so it's not quite an M.A.B. But I do try to keep the discussion as about that level."

Staubers reads his comments and is responsive to his audience through pieces he calls Office Hours, in which he offers one-on-one help by subscribers and shares personal experiences.

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<p><b>ISSUE:</b> Submit October 1 to December 1. For complete guidelines please visit our website: <a href="http://www.dcoeditoring.org/2024/pff/make-your-submission">www.dcoeditoring.org/2024/pff/make-your-submission</a></p> <p><b>ENTER ACTION:</b> World, Midway Journal, and annual poetry contest. The contest runs from October 1–December 31. \$100 grand prize, \$10 second prize, \$50 third prize. Poems can be any style and any length. Unlimited entries. For more details go to: <a href="http://www.dcoeditoring.org/contest">www.dcoeditoring.org/contest</a></p> <p><b>FIRST BOOK BY:</b> \$15K poet 70 or older Henry Morgenstern III Poetry Prize. Deadline: January 15, 2024. <a href="http://Bookpeople.com">Bookpeople.com</a></p>	<p><b>AWARD:</b> \$10,000 and publication in <i>Paragon</i> Entry fee: \$25. South 30–40 poems. \$55/75 e-mail for notification only. Hard copy or on Submittable. Address: <a href="mailto:japan@bookpeople.com">japan@bookpeople.com</a>, Baltimore, MD 21208. Complete guidelines: <a href="http://www.paragonbooks.com/japan/">www.paragonbooks.com/japan/</a></p> <p><b>FIRST PAGES PRIZE:</b> Submit two to enter your first 3 pages of a longer work of fiction or creative nonfiction. Prizes in both fiction and creative nonfiction. Open to non-resident writers worldwide. The prize supports emerging writers with cash awards, developmental mentoring, &amp; agent consultation. Opens March 2024. Visit <a href="http://www.fpp.com">www.fpp.com</a>. Hard check use: <a href="mailto:FPP@FPP.com">FPP@FPP.com</a></p>	<p><b>GIFTED FICTION:</b> Submit October 1 to December 31. First prize: \$30 and publication. We especially like fresh fiction with feminist and queer topics to read submissions from writers of color and emerging writers. Open to non-resident writers worldwide. The prize supports emerging writers with cash awards, developmental mentoring, &amp; agent consultation. Opens March 2024. Visit <a href="http://www.fpp.com">www.fpp.com</a>. Hard check use: <a href="mailto:FPP@FPP.com">FPP@FPP.com</a></p>	<p><b>FAIRPLAY:</b> Short Story by David Henson from <i>Edith Maguire</i>, available now wherever you buy books, or at <a href="http://buyFrankly.com">buyFrankly.com.</a></p> <p><b>GRASSMAN BOOKS:</b> Chapbook Contest. \$500 and 50-prize copies will be awarded to the winner. Submit 16–66 pages poetry, S20 reading fee. Deadline: January 15, 2024. Electronic submissions only. Simultaneous submissions accepted. We are notified immediately upon acceptance. Where: B. Fulton Jones will judge. See <a href="http://www.grassmanbooks.com">www.grassmanbooks.com</a> for complete guidelines.</p> <p><b>MAXEL ROWLEY:</b> Prize for First-Time Biographers. Sponsored by the Biographers International Organization (BIO). The Rowley Prize offers \$5,000 for the best book proposal from a first-time biographer, plus a careful reading by an established agent. Submissions due February 1, 2024. Guidelines and entry forms are available on the BIO website: <a href="http://www.biographersinternational.org/rowley-prize">www.biographersinternational.org/rowley-prize</a></p> <p><b>1-79 REVIEW:</b> announces the winner of the Bill Heckel Honor Award for Poetry for 2023. Chesapeake Bay Poetry Society. Submit by January 15, 2024. Submissions for 2024 start January 15, 2024. Visit <a href="http://www.chesapeakebaypoetry.com">www.chesapeakebaypoetry.com</a></p>	<p><b>INLANDIA:</b> Justice announces the third annual Ethel Murray Prize for a book of poems (lyrical, creative nonfiction, or fiction) by a writer who identifies as Hispanic, Latino/a, or Chicana/o. \$15 entry fee. Winner receives \$1,000 and publication by Inlandia Books. Full guidelines: <a href="http://inlandia.com/">inlandia.com/</a></p> <p><b>JANUARY:</b> Through February 15, 2024. Maryland to open for submissions to the Kathryn A. Morton Prize in Poetry, the Mary McCarthy Prize in Short Fiction, and a new NEV prize. A non-fiction (details TBA). Visit <a href="http://www.bardbooks.org/">www.bardbooks.org/</a></p>
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2024 EDITORIAL CALENDAR

January/February • Inspiration

Celebrated authors talk about what inspires them and offer practical advice to writers. Also in the issue are our annual feature on debut poetry and our regular listings of grants and awards.

March/April • Writing Communities

This issue gives writers time to plan their spring and summer writing getaways. The special section includes firsthand narratives, photos, and information about the most desirable retreats, residencies, and colonies.

May/June • Writing Contests

This issue features a look at the ever-expanding universe of book awards and literary prizes, including details and deadlines on the biggest contests of the year.

July/August • Debut Fiction Authors & Literary Agents

Some of the biggest names in literary fiction introduce the hottest debut authors. The special section provides information and advice on agents. *\*In this issue only, authors promoting their own books receive a 40% discount off advertising.*

September/October • Writing Education

Prospective students turn to the pages of *Poets & Writers Magazine* to research graduate writing programs, and we provide all of the information and advice they need before applying.

November/December • Independent Publishing

In this issue we showcase some of the most innovative independent book and magazine publishers in the business, as well as offer advice and guidance for self-published writers.

\*Editorial content is subject to change.



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Eighth page	\$525 (regularly \$750)	Eighth page horizontal	\$372 (regularly \$620)
New Titles	\$308 (regularly \$440)		

### DEADLINES

For the year 2024, these dates apply (dates & themes are subject to change):

Issue	Reservation date	Materials date	Publication
January/February - <i>Inspiration</i>	October 19	October 26	December 26
March/April - <i>Writing Communities</i>	January 3	January 10	February 28
May/June - <i>Writing Contests</i>	February 15	February 22	April 25
July/August - <i>Debut Fiction, Agents</i>	April 18	April 25	June 27
September/October - <i>Writing Education</i>	June 20	June 27	August 29
November/December - <i>Independent Publishing</i>	August 22	August 29	October 24

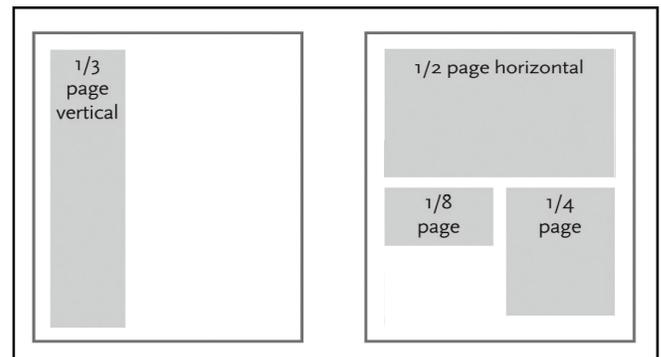
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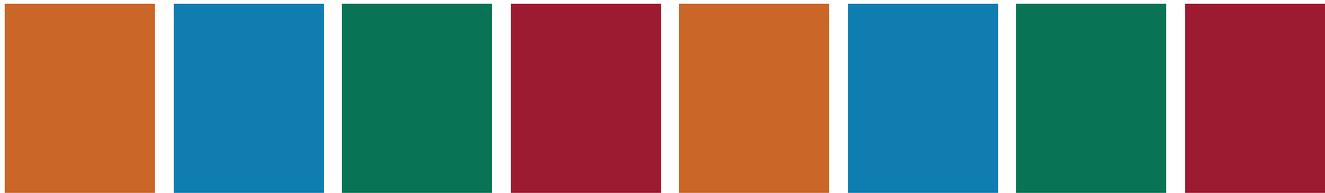
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