



Poets&Writers

Media Kit for Writers 2025

FROM THE CRITICALLY ACCLAIMED AUTHOR OF *THE MATCHMAKER*

PAUL VIDICH

"This taut, nuanced spy thriller centered on Lebanese American CIA agent Analise Assad further establishes Vidich as a new master of the Genre."
—*Publishers Weekly*

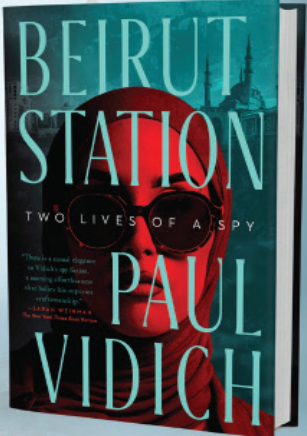
PRAISE FOR PAUL VIDICH

"Edgy and outstanding."
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"There is a casual elegance to Vidich's spy fiction."
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OUR READERS

- 79% say *Poets & Writers Magazine* is their primary source for information on writing and publishing
- 50% respond to ads in the magazine

Serious writers and active readers

- 57% write poetry
- 59% write fiction
- 46% write nonfiction
- 72% purchase 11 or more books per year
- 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
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- 78% purchase books on writing

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—GARY LEMONS, AUTHOR

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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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- 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

In the attention marketplace, Substack's comparatively long-form nature and creator-driven business model distinguish it from the dominant social networks and more traditional media properties vying for access to your inbox.

Saunders reads his comments and in response to his audience through pinnas he calls Office Hours, in which he riffs on questions posed by subscribers and shares personal experiences.

Saunders is not alone in using Substack to engender conversation about literary craft. Novelist and short-story writer Lincoln Michel, whose most recent book is *The Body Snatcher* (Orbit, 2021), says that Substack has become his primary platform for writing about writing and the publishing industry—nonfiction pieces he might have previously developed and sold to other publishers. The author's *Career Craft* newsletter, published several times per month, features sharp and often funny writing advice and industry intel, as well as discussions of new-yet-unknown titles that align with the interests of the literary community—see, for

for engaging services and that with time, nuance and depth than social media allows," he says. "The rise of newsletter services like Substack has brought back some of those pre-social media vibes."

"An extraordinarily skillful weaving together...captures the sheer complexity of human relations." —*Porslano*

"Being fearless is what sets some writers apart from the pack." —*Sacred Chickens*

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New Titles ad 

January/February • Inspiration

March/April • Writing Communities

*Editorial content is subject to change.

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.



Poets & Writers

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Quarter page vertical	\$924	(regularly \$1,320)	Quarter page vertical	\$651	(regularly \$1,085)
Eighth page	\$553	(regularly \$790)	Eighth page horizontal	\$390	(regularly \$650)
New Titles	\$322	(regularly \$460)			

DEADLINES

For the year 2025, these dates apply (dates & themes are subject to change):

Issue	Reservation date	Materials date	Publication
January/February - <i>Inspiration</i>	October 17	October 24	December 31
March/April - <i>Writing Communities</i>	January 3	January 9	February 25
May/June - <i>Writing Contests</i>	February 13	February 20	April 22
July/August - <i>Debut Fiction, Agents</i>	April 17	April 24	June 24
September/October - <i>Writing Education</i>	June 20	June 26	August 26
November/December - <i>Independent Publishing</i>	August 21	August 28	October 21

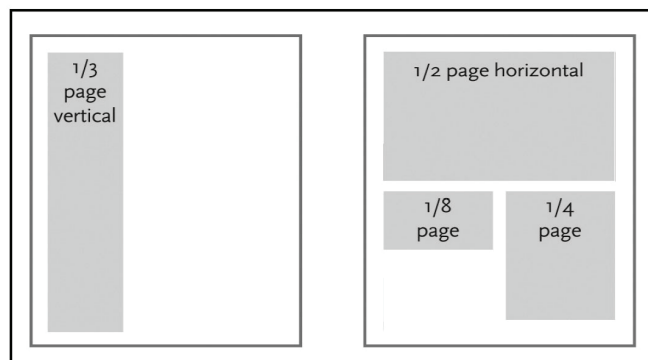
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TERMS

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Tim O'Sullivan
Associate Publisher
(212) 226-3586 x 210

Amy Feltman
Assistant Director of Advertising
(212) 226-3586 x 211



90 Broad Street, Suite 2100 New York, NY 10004 | Tel (212) 226-3586 | advertising@pw.org | www.pw.org