



Poets&Writers

Media Kit for Writers 2025

FROM THE CRITICALLY ACCLAIMED AUTHOR OF *THE MATCHMAKER*

PAUL VIDICH

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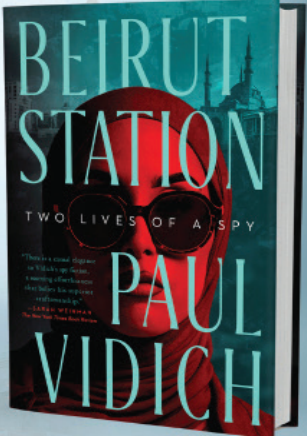
PRAISE FOR PAUL VIDICH

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"There is a casual elegance to Vidich's spy fiction."
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special section  NAVIGATING THE MFA

"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, Rabeeah 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
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- 64% have a household income of over \$60,000
- 34% have a household income of over \$100,000

SPECIAL SECTION

INDEPENDENT PUBLISHING

published in *A Sinner 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 studies of works by Russian authors, along with random essays and essays more generally about the

His notes on time, voice, rejection, and other topics are typically encouraging, written with the intellect and generosity of spirit that characterize the author's other work. "I try to read every single comment," he says. "There often will come 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 typing?'" He devoted readership is one indicator that he's doing far more than just typing—at of early Angus nearly 90,000 readers subscribe in *Sure Click*.

Sanders is not alone in using Substack to engender conversation about literary craft. Novelist and short story writer Lincoln Mitchell, whose most recent book is *The Day After* (Orbit, 2022), says that Substack has become his primary platform for writing about writing and the publishing industry. "novelists place he might have previously developed and sold to other publishers. The author's *Counter Craft* newsletter, published several times per month, features sharp and often funny writing advice and industry intel, 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 famous preface to *Uncle Tom's Cabin* and ultimately underlining the role of the internet in interesting writers' novel thoughts on various topics without length or 'beat' constraints while also responding to each other for engaging conversations with more nuance and depth than social media allows," he says. "I do see a lot of new services like Substack that have brought back some of those pre-social media vibes."

Sanders reads his comments and is responsive to his audience through posts he calls Office Hours, in which he offers to answer questions by video and shares personal experiences.

TRUE FICTION: STORIES
by Iowa Short Fiction Award winner
Sohrab Homi Frasca
Stephen F. Austin State University Press

TRUE FICTION: STORIES
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"Sohrab Homi Frasca's new collection, *True Fiction*, is a tour-de-force. Showcasing his literary platform for writing about writing and the publishing industry, *True Fiction* places he might have previously developed and sold to other publishers. The author's *Counter Craft* newsletter, published several times per month, features sharp and often funny writing advice and industry intel, 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 famous preface to *Uncle Tom's Cabin* and ultimately underlining the role of the internet in interesting writers' novel thoughts on various topics without length or 'beat' constraints while also responding to each other for engaging conversations with more nuance and depth than social media allows," he says. "I do see a lot of new services like Substack that have brought back some of those pre-social media vibes."

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2025 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.



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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

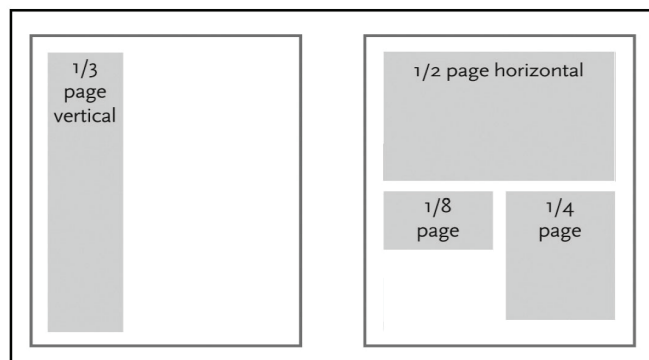
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TERMS

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