

N20

TWENTY YEARS
OF STORIES

MEDIA KIT



AT A GLANCE

Narrative, founded in 2003 and among the first digital literary magazines, is dedicated to advancing the literary arts by supporting the finest literary voices, both new and celebrated, and by empowering readers and writers across communities and generations, in schools, and around the globe. Guided by the belief that there should be no socioeconomic barriers to the enjoyment of literature and that great reading should not be a privilege, our library of 6,000+ stories, poems, and essays is always free and always open. Over the past twenty years, we have cultivated a dedicated, diverse, and highly engaged readership of more than 330,000 subscribers.

The **Narrative Prize** has launched the careers of more than twenty-five authors, including:

- Natalie Diaz
- Saidiya Hartman
- Min Jin Lee
- Anthony Marra
- Maud Newton
- Kirstin Valdez Quade
- Morgan Talty
- Ocean Vuong
- Javier Zamora

What we publish:

- Fiction
- Poetry
- Essays
- Memoirs
- Interviews
- Cartoons
- Graphic novels
- Photo essays

Awards received by our authors:

- Nobel Prize
- Pulitzer Prize
- National Book Award
- National Book Critics Circle Award
- Library of Congress Prize
- American Academy of Arts and Letters Awards
- Best American Short Stories
- Best American Essays
- Best American Sports Writing
- O. Henry Prize
- Pushcart Prize
- PEN/Faulkner Award
- Rea Award
- Whiting Writers' Award
- Rona Jaffe Writers' Award

P R A I S E

Narrative is the gold standard of online literary magazines. —**ESQUIRE**

However you like your literature, *Narrative* has you covered. —**PBS**

Narrative is one of the most exciting and innovative literary magazines I have seen in the past decade. I look forward to reading it for a very long time. —**JOYCE CAROL OATES**

You are doing a splendid job for the short story, and writers like myself are very much aware of that. —**WILLIAM TREVOR**

Narrative's been a remarkable showcase for the form and for young writers as well as classic living writers. The editors have made a special place for the talents they nurture, the ones that will be the literature we will have in years to come. —**TOBIAS WOLFF**

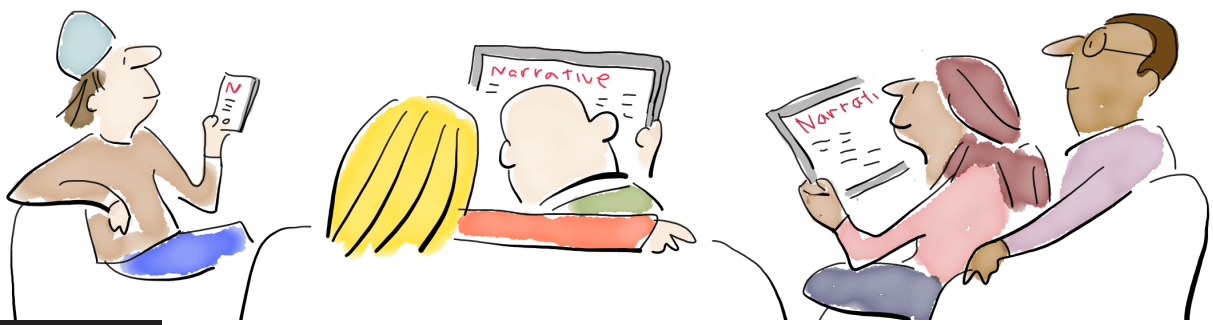
Shortly after "Nemecia" came out, the story was chosen to be in the *Best American* and I received an award from the Rona Jaffe Foundation, and it was this momentum, I think, that led to my book eventually being taken by Norton. I blame all this on *Narrative*. I think all this momentum can be credited to *Narrative's* sterling reputation and incredible, incredible reach. —**KIRSTIN VALDEZ QUADE**

It's remarkable that you can write a story in Iowa, and it can be published by a magazine in San Francisco and then read on the other side of the earth in Kashmir and Tehran. I think that the power of story and the way it can transcend many of the borders that we construct around our place in the world is something that is unusual, and *Narrative's* reputation and its innovative approach to publishing allows that kind of transcendence. —**ANTHONY MARRA**

The fundamental fact of what we read and what we write has remained absolutely unchanged. It's just narratives. It's stories. That is really all that matters. —**SUSAN ORLEAN**

Narrative is a writer's dream come true. —**T. C. BOYLE**

Narrative publishes some of the best fiction out there. —**HEIDI PITLOR, BEST AMERICAN SHORT STORIES SERIES EDITOR**



A U D I E N C E

By the Numbers

- 330,000 subscribers
- 60,000 unique visitors per month
- 1.6 million monthly page views
- 100,000 newsletter subscribers

Demographics

- 60% female
- 25% 18–34 years old
- 50% 35–54 years old
- 50% married

Household Income

- 50% HHI over \$100k

Educated

- 88% college degrees
- 60% postgraduate

Travelers

- 40% travel more than 4 times per year
- 50% dine out at least 3 times per week
- 20% international readers

Social Media

- X (24,500+ followers)
- Instagram (8,500+ followers)
- Facebook (17,000+ followers)
- Threads (2,100+ followers)

Arts Enthusiasts

- 80% attend 1 cultural event per month

Literary

- 62% purchase at least 3 books each month
- 60% will attend a writing conference this year

Loyal

- 73% recommend the site to a friend
- 67% return multiple times a week



AD RATES

N20 TWENTY YEARS OF STORIES

NARRATIVE

FICTION POETRY NONFICTION LIBRARY LEARN BACKSTAGE STORE SUBMIT ABOUT DONATE LOG OUT

Maybe all those horns, lifted and swaying together in soulful unison—nothing like the solitary bugle raised in elegy—sounded simply like survival.

Tina Turner and My Father
AN ESSAY BY DEBORAH PAREDEZ

SEARCH THE LIBRARY

SEARCH BY THEMES

Selects
A Reading Guide Curated by Thema

Most Read

1. **WILLA CATHER**
2. **ELIZABETH YAMBE**
3. **DARIN BULLARD**
4. **DAVID BULLARD**
5. **DAVID BULLARD**
6. **DAVID BULLARD**
7. **DAVID BULLARD**
8. **DAVID BULLARD**
9. **DAVID BULLARD**
10. **DAVID BULLARD**

STORY OF THE WEEK

The Novel Dèmeublé
BY WILLA CATHER
It is the inexplicable presence of the thing not named that gives high quality to the novel, as well as to poetry itself.

POEM OF THE WEEK

Dad—
BY ELIZABETH YAMBE
That night you drove your car into a ditch in new family myth. Creation tale. Disaster that birthed our second coming.

SPRING STORY CONTEST

spring 2024 story contest
We're looking for short stories, essays, memoirs, photo essays, graphic stories, and excerpts from long fiction and nonfiction. Please see the [Guidelines](#).

382 x 160

300 x 125

a word, please
I recently adventured in wording with **carol edgarian**
WORD OF THE WEEK: **ART**

419 x 381

300 x 250

POETRY

Food Poem
BY PAUL ALLENBACH
After olives after almonds after anchovies. After baguettes, every seasonal berry smashed into jam and dripped down the fronts of shirts.

160 x 350

Requiem
BY BRUCE ARND
The more dissonance you hear, the more you listen, the more it tears from the bone. You could weep for months, years. And then, you stop.

300 x 600

Passing and Other Poems
BY JOHN MERRISON
I look up and meet a woman's eyes. It's early evening the night could go another way and for the length of a stride it could.

Gargantuan
BY T. DE LOS RIOS
My childhood is a city where tenderness was frowned upon, yet you are now holding my body, whose shape is exactly what I need it to be.

Rasam and Beans Curry
BY SUPREMA HANNA
When I raise a spoon of beans roasted with coconut to my mouth, what I see condenses to a series of images.

Home Page Advertising

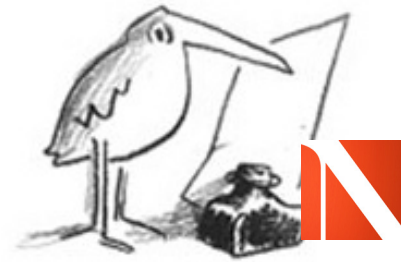
sizes and prices per month

- 419 x 381 square: \$3,000
- 300 x 600 rectangle: \$3,500
- 300 x 250 square: \$2,500
- 382 x 160 rectangle: \$2,500
- 160 x 350 rectangle: \$2,000
- 300 x 125 rectangle: \$1,750

Home page advertising by impressions:

Send inquiries to

advertising@narrativemagazine.com



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FICTION POETRY NONFICTION LIBRARY LEARN BACKSTAGE STORE SUBMIT ABOUT DONATE LOG OUT

🔍

728 x 90



Susan Minot, Second Place winner in Narrative's 2020 Spring Story Contest, is the author of the novels *Thirty Girls*; *Monkeys*, winner of the Prix Femina; *Stranger*; *Friday Evening*; and *Rapture*; the story collection *Lost & Other Stories*; and *Why I Don't Write*; and a poetry collection, *Poems 4 A.M.* Minot wrote the screenplay for Bernardo Bertolucci's *Stealing Beauty* and with Michael Cunningham coauthored the screenplay for *Evening*. She lives in New York City and North Haven, Maine.

Photograph by Hugor Foote.

The Rooms

A NOVEL EXCERPT
 BY SUSAN MINOT [Share](#)

WITHDRAWAL, AGAIN.

The world seemed sealed off with a clear shrink-wrap. Her head felt thick, giving her vertigo, as if she'd taken a painkiller that didn't kill pain. Her feet hit the ground just off from where she estimated they would. She took steps on faith. She wondered if she'd ever been truly buoyant. Maybe she'd always pretended.

The music which had hummed in her brain, that enticing soundtrack blotting out the mundane, dropped to the low groan of a tuba and a starkness she'd spent her life trying to avoid.

The more days that went by, she told herself, the less her mind would turn to him. It had to happen. It would get better. It was like quitting anything. Cravings didn't go on forever.

As in the other times of withdrawal she repeated this to herself. All preoccupations fade if you starve them out. There had been a life before—without the cigarette, without the person. Other times of heartache had been different with the different person, yet the feelings were eerily similar. I have been here before, she thought. It feels where I belong.

But this time it had to be different. What could make it different? She went to the rooms.

- NARRATIVE FOR SCHOOLS
- SEARCH BY THEME
- WRITERS' RESOURCES
- SUBMIT YOUR WORK
- SUPPORT NARRATIVE

300 x 250

300x 600

QUICK TAGS

HEARTACHE & LOSS

THE BODY

WOMEN & MEN

RELATIONSHIPS

CITY LIFE

+ MORE

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IN THE BROWN ROOM it had a few names: neurosis, delusion, fixation, grief.

In the Pink Room it was *dukkha*.

In the Gray Rooms: sickness, addiction, disease.

In the White Rooms its definition cast a wider net—being out of touch with reality, lacking empathy; it was an undiagnosed condition, sexual warp, political division, economic inequality, social inequity, racial bias, universal chaos, environmental deterioration, species extinction, fantasy thinking, ignorance, the human condition.

In the Red Room it was called love.

Interior Page Advertising sizes and prices per month

Story pages

- 728 x 90 banner: \$1,500
- 300 x 250 square: \$2,000
- 300 x 600 rectangle: \$3,000

Story of the Week, Poem of the Week pages

- 728 x 90 banner: \$1,000
- 300 x 250 square: \$1,500
- 300 x 600 rectangle: \$2,500

Contest pages

- 728 x 90 banner: \$1,250
- 300 x 250 square: \$1,750
- 300 x 600 rectangle: \$2,750

Interior page advertising by impressions:

Send inquiries to

**advertising@
 narrativemagazine.com**

AD RATES

NARRATIVE N20

20 YEARS OF STORIES

612 x 74

Story of the Week



The Rickshaw Wallah

a story by Jeannie Tseng

Raindrops drum steadily on the hood of the rickshaw. When the wallah starts trotting alongside the traffic, Han Ru leans back and takes in his surroundings. He was last in Calcutta more than fifteen years ago, for his mother's funeral.

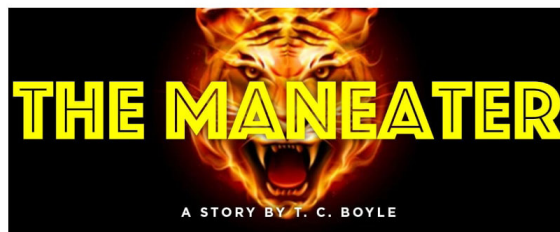
[READ MORE](#)

On the Homepage



300 x 250

New in Backstage



BANNED AUTHORS
AND MORE

SUPPORT
NARRATIVE

A NONPROFIT
ORGANIZATION

Email Advertising

prices per insertion

Weekly Newsletter (100,000 subscribers)

612 x 74 banner: \$1,500

300 x 250 square: \$1,000

Dedicated Emails:

- Starting at \$200 per one thousand email addresses.
- Minimum purchase 10,000 email addresses.

For more information, send inquiries to advertising@narrativemagazine.com

AD PACKAGES

Below you'll find a number of **advertising packages** to consider. Note that we're able to offer discounts based on the size of ad buys.



We're also able to offer **additional discounts** to **MFA programs, nonprofits, and certain other organizations**, so be sure to check in with us to see what more we can offer you.

Have a campaign in mind that requires some customization? No problem! **Contact us today**, and we'll be thrilled to design a package that best suits your needs and budget.

Basic Package:

- 1 month website placement on all Story of the Week and Poem of the Week pages
- 1 newsletter placement

Value: \$2,500

Cost: \$2,000

Deluxe Package:

- 1 month website placement on all our Story of the Week, Poem of the Week, **and interior pages**
- **2 newsletter placements**

Value: \$4,500

Cost: \$3,250

Premium Package:

- 1 month website placement on all our Story of the Week, Poem of the Week, and interior pages, **and on the home page**
- 2 newsletter placements
- **1 dedicated email**

Value: \$12,000

Cost: \$6,600



NARRATIVE HIGH SCHOOL WRITING CONTEST WINNERS 2015-2024

FOR SCHOOLS

Types of Organizations that Advertise with Us:

- Universities
- Writing contests for young writers
- Writing conferences for young writers
- Organizations with programming for teachers

NARRATIVE FOR SCHOOLS

*A Unique Opportunity for All Organizations
Looking to Connect with Student Writers and Teachers*

In 2014, we launched **Narrative for Schools**, a hub for teachers and students across the globe who seek high-quality and engaging texts as well as instructional materials that help develop advanced reading and writing skills. Narrative for Schools resources reach more than 120,000 students and teachers in forty-one countries and throughout the United States.

By the Numbers:

- 120,000 students and teachers
- 49 states in the US
- 41 countries around the world

Resources:

- Writing lessons and inspiration
- Reading lists and activities
- Narrative High School Writing Contest
- Writing video tutorials

How to Connect:

- Place ads on our Narrative for Schools and High School Writing Contest pages.
- Place ads in our Narrative for Schools monthly newsletter.
- Dedicated emails can reach 15,000 opt-in teachers/students.

Contact us today to begin exploring how we can help you reach this exciting community comprised of some of the most engaged students and passionate teachers from all over the world!

My Note to the World

N Selects

A Reading Guide
Curated by Theme

BANNED AUTHORS & MORE: THE NARRATIVE LIBRARY

WHO WE ARE

CAROL EDGARIAN is the cofounder and editor of *Narrative*. A *New York Times*–bestselling author, Edgarian’s novels include *Vera*, *Three Stages of Amazement*, and the international bestseller *Rise the Euphrates*, which the *Washington Post* called “a book whose generosity of spirit, intelligence, humanity, and finally ambition are what literature ought to be.” A twentieth-anniversary revised edition of *Rise the Euphrates* was released to mark the centennial of the Armenian genocide. Her stories, essays, and interviews have appeared in many places, including the *Wall Street Journal*, NPR, *Vogue*, *W*, and *Travel & Leisure*. Her popular weekly Instagram series “A Word, Please” investigates the ways in which words change to reflect the story of our times. In 2014, Edgarian founded Narrative for Schools, whose programs provide free literature and resources for students and educators throughout the US and in more than forty-one countries.

TOM JENKS is the cofounder and editor of *Narrative*. He is a former editor of *Esquire*, *Gentlemen’s Quarterly*, and *The Paris Review*, and a senior editor at Scribner’s, where he edited Hemingway’s posthumous novel, *The Garden of Eden*. He has written for *Harper’s*, *Ploughshares*, *Esquire*, *Vanity Fair*, *The American Scholar*, the *Los Angeles Times*, *Condé Nast Traveler*, the BBC, *Manhattan, Inc.*, the *Missouri Review*, *Columbia*, and elsewhere. He is the author of *My Reading: James Baldwin’s “Sonny’s Blues”* (Oxford University Press). Jenks has taught at the Iowa Writers’ Workshop, the Creative Writing Programs at the University of California (Irvine and Davis), Washington University in St. Louis, the Squaw Valley and Bennington Summer Writing Workshops, and privately in New York, Boston, Washington, DC, Chicago, Denver, Seattle, Portland, Los Angeles, and San Francisco.

Executive Director **SHARON OLKEN** leads Narrative for Schools and all noneditorial efforts for organizational growth and sustainability, including strategic partnerships and expanded access for teachers, students, and readers, with an emphasis on expanding access to under-resourced communities. Olken currently serves on the California State Board of Education, the body charged with education policy-making for the state. Previously, at Gateway Public Schools in San Francisco, Olken served as a founder, teacher, principal and, ultimately, executive director across twenty years. She is a frequent speaker at education conferences on topics ranging from social-emotional learning to community engagement. Olken earned her BA with honors from Harvard University in history and literature, where she was also captain of the varsity soccer team, and she received her MA in education at Stanford University.

Creative Director **JOHN MILLER** has worked in print media for more than twenty-five years as an art director and editor at numerous publications, including *Vanity Fair*, HarperCollins, and *Esquire*. He has consulted on redesigns of *TV Guide*, *The New Yorker*, *Newsday*, the *Miami Herald*, the *Los Angeles Times*, and the *San Francisco Chronicle*, and has helped develop websites for Bank of America, Intel, MSNBC, and many others. Miller has also developed and packaged more than fifty books, including *Legends* (with Anjelica Huston), *Muhammad Ali: Ringside* (with James Earl Jones), and *San Francisco Stories*.

Poetry Editor **MICHAEL WIEGERS** is the executive editor of Copper Canyon Press, a publishing house dedicated exclusively to poetry. Among the collections he has edited are award-winning books by poets C. D. Wright, W. S. Merwin, Ruth Stone, Ted Kooser, Taha Muhammad Ali, and Arthur Sze, as well as major works in translation and books by emerging authors. He is the coeditor of *Reversible Monuments: Contemporary Mexican Poetry* and the editor of the anthologies *This Art* and *The Poet’s Child*.