

NY20

T W E N T Y Y E A R S
O F S T O R I E S

M E D I A K I T



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 350,000 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**





AUDIENCE

By the Numbers

- 350,000 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 (22,500+ followers)
- Instagram (15,700+ followers)
- Facebook (17,000+ followers)
- Threads (3,200+ 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 ASSOCIATION LIBRARY LEARN SUPPORTED STORIES SUBMIT ABOUT CONTACT FOUNDER

Magals all those hours, linked and swaying together, in beauty unison—
nothing like the solitary bugle raised in oligy—sounded simply like survival.

Tina Turner and My Father
AN ESSAY BY DEBORAH PARDESZ

SEARCH THE LIBRARY **SEARCH BY THEME**

N Selects
A Reading Guide
Bardotiana Themes

STORY OF THE WEEK

The Novel Dilemma

It is the inexplicable presence of the thing not named that gives it high quality to the mind, as well as to poetry itself.

POEM OF THE WEEK

Dad—

He's not a rock.
That night you drove your car into a ditch. It was
the first time you'd ever done that. I'd never heard your
tears before.

SPRING STORY CONTEST

382 x 160

382 x 160

300 x 125

300 x 250

300 x 600

a word, please

WORD OF THE WEEK: ART

carol edgarian

419 x 381

160 x 350

160 x 350

300 x 600

Poetry

Poet Poem

After dinner after a meal
of ribs and beans and baked beans,
every remained
lucky smacked into Jam
and dropped down the
mouth of death.

Regret

The more disorganized you
are, the more you regret the
time you waste from the
time. You could easily be
more organized. And then,
just think.

Passing and Other Poems

It looks up and meets a
man's eyes. It's as if
existing in the world had got
another way out for the
single, as it were, in me.

Gargantua

My childhood is a city
which borders on my
present town, yet you can
never get from one to the
other without a winding
road to lead to it.

Nature and Death

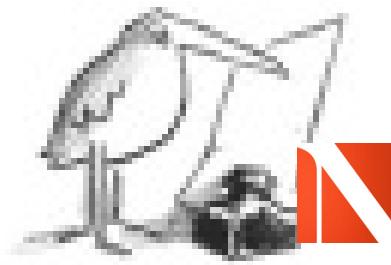
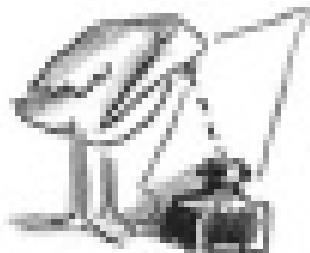
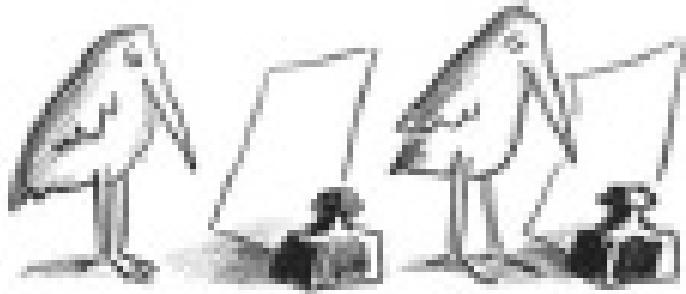
Where I notice a system
of leaves matched with
the system of clouds,
what I see corresponds to it
several times.



Home Page Advertising

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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OF STORIES

NARRATIVE

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

728 x 90

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 haywire. Maybe she'd always pretended.

The made-up words had burrowed in her brain, that entangling soundtrack. Notting out the meadow, dropped to the low ground of a tuba and a starburst she'd open her life trying to avoid.

The same 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. Covings didn't go on forever.

As in the other times of withdrawal she repeated this to herself, all preoccupation sole if you stayed them out. There had been a life before—without the cigarette, without the person. Other times of boutade 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.

IN THE KNOWN ROOM It had a few names: neurosis, delusion, fixation, grief.

In the Pink Room it was dabbah.

In the Gray Room: sadness, addiction, disease.

In the White Room 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 inequality, racial bias, universal chaos, environmental deterioration, species extinction, fantasy thinking, ignorance, the human condition.

In the Red Room it was called love.

300 x 250

300x 600

Photograph by Roger Fenton.

QUICK TAGS

HEARTACHE & LOSS

THE BODY

WOMEN & MEN

RELATIONSHIPS

CITY LIFE

BOOKS

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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

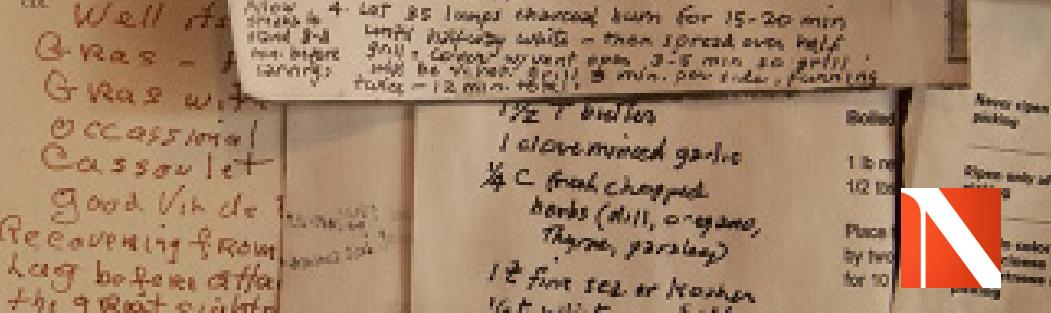
**Story of the Week,
Poem of the Week pages**

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
TWENTY 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



THE MANEATER
A STORY BY T. C. BOYLE

BANNED AUTHORS
AND MORE

SUPPORT
NARRATIVE

A NONPROFIT
ORGANIZATION

A D P A C K A G E S

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

By the Numbers:

- 120,000 students and teachers
- 50 states in the US
- 55 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 For Schools monthly newsletter (beginning August 2024).
- Dedicated emails can reach 28,000 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

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.

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*.

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AUTHORS
& MORE:
THE NARRATIVE LIBRARY**