

# Submit Your Work

A guide to publishing  
your writing in lit mags



## Contents

Introduction	2
My Story	3
What You Will Need	5
Cover Letter	7
Simultaneous Submissions	9
Multiple Submissions	15
Response Time	15
Previously Published	16
Submission Fees	16
Contest Fees	17
Payment	18
Rights	19
Content Warnings	20
AI	20
How to Format Your Submission	21
Tiers	21
Where Should You Submit?	23

Links to Further Resources.....	25
Follow.....	25
Contests.....	26

# Introduction

Getting accepted into your favourite literary magazine is like being invited to sit with The Plastics and told to wear pink on Wednesdays. Does this mean lit mags are comparable to high school popularity politics? Probably. More on this later.

## So, what are lit magazines anyway?

[Chill Subs](#) define them as “publications of (primarily) creative works curated by one or more editors”. They publish poetry, fiction, nonfiction, and art, amongst other stuff, and they primarily exist online, in print, or both.

**Before we get into it.** I use the term ‘lit mag’ and ‘journal’ interchangeably and I don’t concern myself with the differences between them. Further, [Chill Subs](#) have a [free course on submitting](#) which is incredibly helpful, I’d recommend engaging with it if you are looking for a more data driven approach. What I have put together here is a casual documentation of my personal experience and what I have learned so far. It’s chatty, informal, and under-researched. Let’s go!

# My Story

**I started submitting to lit mags at the end of 2020.** I had just begun my undergraduate degree in Creative Writing after receiving a diploma in English, Writing, and Media.

**The first lit mag I submitted to** was recommended during an online seminar from a queer writer. I sent a hella gay poem and included my bio as requested, which stated my pronouns and that I identified as queer. My poem was rejected. However, because I was such a newbie, I didn't yet know of any other journals, so I decided to try again. When I revisited their submission page, they had added a new bullet point that said something like, “we don't give a flying monkey what your gender is or who you have sex with, we only care about good writing, leave your pronouns at the door or fuck off”.

**This might be enough to put someone off forever.** It's a good job I was persistent on getting published, meaning I could shrug this off quite easily and move on. This experience is unlikely to be a common one, especially on your first tango. But it's probably helpful to understand that anyone can run a lit mag if they feel so obliged to take on that (largely unpaid) responsibility. It's on the writer to vet these mags and submit to places they want to represent and be represented by.

**After the shitshow of my first submission.** I had a go at [BRAG Magazine](#), it was a new journal started by some third year students at Manchester Metropolitan University (my uni). They accepted my work, and were really happy to have me - yay. In early 2021, I took [Poems That Don't Suck](#) which came with a crash course on publishing, this helped to broaden my horizon. I began seeking out welcoming lit mags with HIGH acceptance rates, which increased odds of publication and built my author bio/portfolio. That year I received 71 rejections and 29 acceptances, which make for pretty good odds. I also enjoyed some significant wins like coming second for the

[Aurora Prize for Poetry](#) and winning a category of the [Button Video Contest](#). Not bad for my first year in the game. I have been hooked ever since.

**Submitting to lit mags has encouraged me to develop my craft**, validated my presence as a real life poet, put me in connection with some really cool people, and opened opportunities I otherwise would not have had access to. For example, I now teach on Poems That Don't Suck (the course that kicked everything off for me), I have also been invited to teach poetry to high school and undergraduate students, built a network of editing clients, been invited to read at events, and most notably, through my prize win from [New Writing North](#), I was teamed with one of my favourite poets ever, Fiona Benson, who is helping me to finish my collection.

**At the time of writing this**, I have published 81 poems in various journals including *Rattle*, *The Rumpus*, *The North*, *Evergreen Review*, *New Welsh Review*, and *Fourteen Poems*. I have also published a small pamphlet, [Boy\(ish\)](#), with a local indie press. In other words, publishing in lit mags can build a writing career.

# What You Will Need

**First, you will need** a few poems that have been read by at least one other person who is not your mum. Have you received feedback on these poems and edited them? If so, you may advance to the next step.

**To submit to lit mags** - you will need a [Submittable](#) account. Journals pay to use Submittable. However, you, the writer, do not. As this platform is not free for publishers, some smaller magazines opt to use email as their submission method. There are exceptions to this observation of mine, such as [THRUSH](#) - a fairly well regarded magazine who use Gmail. I have also submitted to mags via Google Forms and less known/less user friendly versions of Submittable. There are also journals who have their own submission engine built into their websites, I have noticed these tend to be linked to universities like [Ploughshares](#) or [The Cincinnati Review](#).

# Author Bio

**Your author bio** usually appears alongside your published writing. In print editions, your bio may appear on the same page or at the end of the book.

**The most common purpose** of an author bio is to give a snapshot of yourself and your writing achievements.

For example:

- what city you live in
- where you have previously published your work
- where you study or teach
- what books you have published

**though I have seen minimalist bios** by experienced writers who just want to tell you they like rock climbing. It's really up to you what you put in it. I'm definitely a show-off and have my proudest achievements showcased, I update it regularly. If you are just starting out and don't yet have any publications, don't worry! you can get creative as you build your portfolio. As a newbie, my bio said something like this:

Carson Wolfe (they/them) is a queer poet from Manchester. They are currently studying Creative Writing at Manchester Metropolitan University. When they are not writing, they are combing sticky bobs from Sappho, their long-haired cat.

**Most submission guidelines require a third person bio**, many publishers will ask for it again if you are accepted because they understand bios are updated often. If a publisher doesn't ask for an updated version as part of their practice, it's still ok for you to send a new one over. I keep two versions ready to go in my docs: a 50 word bio, and a 150 word bio - Just like the Oscars have a limit for how long you are allowed on stage for your acceptance speech, magazines have limits on how long your bio can be. One of these word counts usually fits the requirements. It's important to be concise and for the love of god, check it for typos. My current bio is 76 words. I prefer to keep it short and sweet:

Carson Wolfe (they/them) is a Mancunian poet and winner of New Writing North's Debut Poetry Prize (2023). Their work has appeared or is forthcoming with *Rattle*, *The Rumpus*, *The North*, *New Welsh Review*, and *Evergreen Review*. They are an MFA student of Creative Writing at Manchester Metropolitan University and currently serve as a teaching assistant on Poems That Don't Suck. Carson lives in Manchester with her wife and three daughters. You can find them at [www.carsonwolfe.co.uk](http://www.carsonwolfe.co.uk).

## Main Takeaways From This Section:

- Keeping a bio ready to go is standard practice
- Keep your bio short and sweet, select the achievements you are most proud of

# Cover Letter

**Most submissions require a cover letter** in addition to your author bio. I have pasted mine below as an example.

Dear editors,

Please find my poems attached for your consideration. This is a simultaneous submission; I will withdraw my work immediately if it is accepted elsewhere. I appreciate all the time and attention my writing receives.

I look forward to hearing from you.

Best wishes,  
Carson Wolfe

**I keep this cover letter saved in a Word doc** along with my author bio so the submission process is made that bit easier. Sometimes I will adapt this cover letter to suit individual submission guidelines. For example, some lit mags require you to list the titles of each poem you are submitting, [Northern Gravy](#) ask you to name a poem you have read in their journal and detail what you liked about it. It's important to read submissions guidelines carefully, you want your work to be rejected for its terrible quality, not because you pissed off the editors - just kidding. The truth is, lit mags often reject excellent work, it isn't a reflection on you or your writing. It can be rather annoying to hear "we are sorry to pass on your work, it just wasn't the right fit for us at

this time,” but, I promise it will be the missing jigsaw piece for another journal. Hang in there.

**I encourage writers to refocus the lens they hold on rejection**, your outlook on this will determine your success. Writer and teacher Megan Falley challenges students to reach 100 rejections. In this way, the process of rejection is gamified, it’s fun. I now aim for 100 per year and my overall goal is to reach 1000. When I get an acceptance email from a lit mag, I put a clear marble in a glass bottle, when I place in a contest, I add a black marble. Your favourite writers still experience rejection. I was once rejected 4 times in one day. Don’t sweat it.

### **Additional Tip:**

Sometimes I adapt ‘Dear editors’ by going the extra mile and finding the names of the actual editors who will be reading my genre of work (this info is usually found in the ‘masthead’ section of their website). This is of course more personal and shows I am engaged and connected to the place I am submitting. I mostly do this for my absolute goal journals AKA places I’d really love to see my work published. However, most of the time I’m just like whatever man, I’ve got three kids and long covid, if a lit mag is offended that I open with a general address, it’s not my loss.

### **Additional Resource:**

[The Adroit Journal](#) published [this helpful guide](#) on cover letters. I like it when magazines demystify the submissions process from their editorial side, it makes for ethical practice.



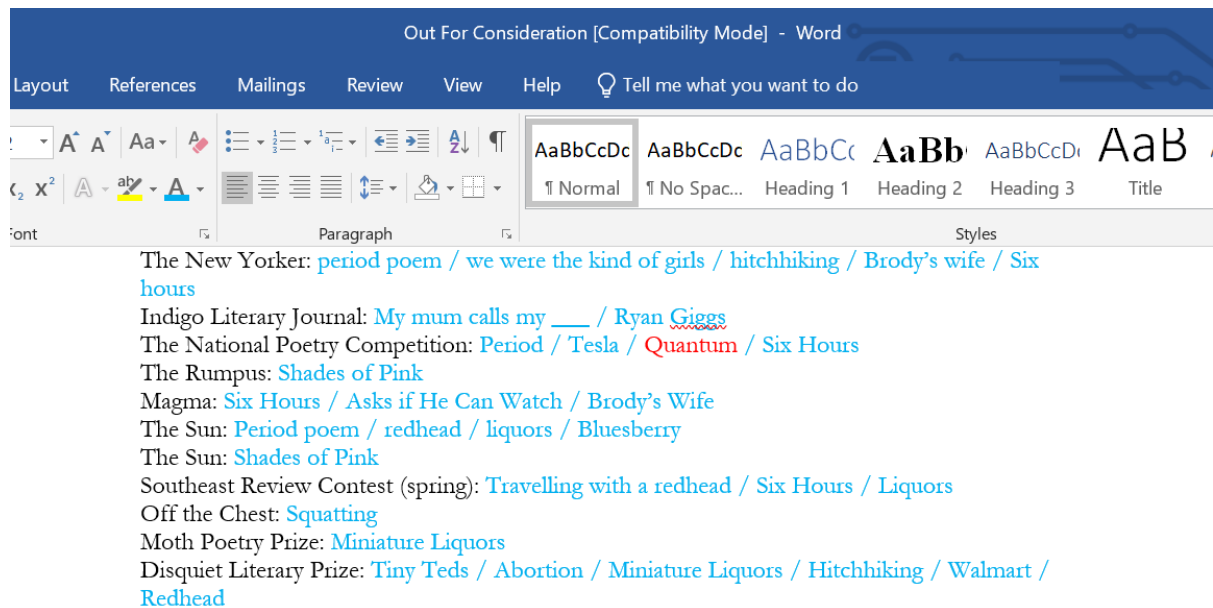
## Main Takeaways From This Section:

- Keep a basic cover letter saved with your author bio, accessible for quick and easy submissions.
- Rejection doesn't have to suck.

# Simultaneous Submissions

**When a lit mag states they accept simultaneous submissions** it means the work you send to them can also be sent to other lit mags. Most journals understand the importance for writers to increase their chances of publication by submitting to more than one place. However, some places don't accept them and justify it with relatively quick response times, usually three months or under. Meaning, they ask writers for exclusive reading rights and in exchange they promise not to keep your poems tied up to their journal for almost a year. It seems fair enough, but I still struggle to find the patience (it's all used up on my children). Some lit mags who don't accept sim subs that I wish I had the patience for would be Bath Magg, Butcher's Dog, and Threepenny Review. I usually have around fifty submissions out at any one time, I'm a serial submitter! Keeping up with these submissions is vital, because if a poem is accepted in one place, you have to withdraw it from everywhere else.

Here is an shortened example of the document I call Out For Consideration:



- I tend to abbreviate titles to one word.
- If a poem is accepted for publication, I first visit this doc to see if that poem is under consideration elsewhere, I then highlight the poem in orange as a visual indicator that I need to withdraw it.
- I don't bother dating the submissions here, that info is documented on submittable and email (and numbers bother me).
- Generally, the top of this document lists submissions from around eight months to one year ago. If I feel like they are taking longer than they suggested they would, I reach out and check in about the status of my submission.

**When I'm rejected by a lit mag** I intend to submit to again, I keep track of what they rejected so I don't wind up sending the same shit again. Funnily enough, I collect this data in a document titled Keeping Track:

**KEEPING TRACK:**

**Butcher's Dog Mag:** Ryan Giggs / My mum calls my

**Copper Nickel:** Raw food / Highway / Craigslist

**Guernica:** side plate / Six Hours

**Magma:** sonnet

**Menagerie:** Sonnet / Tampon Tax / My Mum Calls My / Ryan Giggs

**Moth Poetry Prize:** Redhead

**Muzzle:** Spermatozoon

**New Statesman:** Craigslist

**The lit mags coloured in green** are places which have previously rejected me but currently have new poems under consideration. The following part of the document in black are lit mags that are currently closed, I try to check in on them once a month for updates on submission windows:

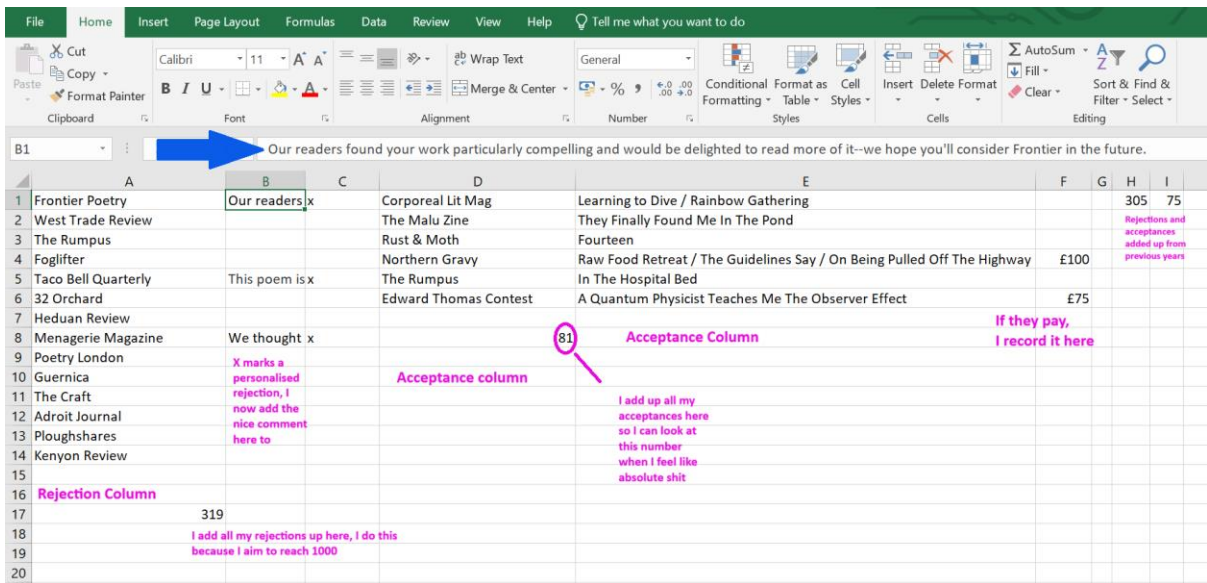
**CLOSED:**

**34 Orchard:** Craigslist / open letter / Hitchhiking

**Abandon Journal:** Squatting

**Adroit Journal:** Craigslist / sonnet / period poem / hitchhiking / Brody's wife / Six hours

**Whilst we're here**, I'll show you my favourite document, it's an excel sheet - but it doesn't really need to be, something similar could be achieved by inserting a table into Google Docs:



I actually don't know how to use Excel at all, I only recently figured out that I could add text to one of those little boxes and it would stay small and compact unless you click on it (see blue arrow). The text I have started putting in those little boxes is pasted from a personalised rejection. A personalised rejection to me means anything that reads beyond the standardised 'copy/paste' response, a melody of these can be found on Chill Subs rejection bingo (another fun way of gamifying rejection). I have sourced another example from Google images below:

## REJECTION BINGO

Isn't Quite Right	We're Going to Pass	Decided not to Publish	Not What We're Looking for	After Careful Consideration
Didn't Quite Come Together	Thank You for Thinking of	Although we Enjoyed Reading	Best of Luck Placing it Elsewhere	We are Unable to Publish
We Cannot Provide Detailed Feedback	We Enjoyed the Piece, but	<b>FREE SPACE</b> Thank You for Submitting	Thanks for Giving Us the Chance	Please Send Something New
Appreciate the Opportunity to Read	Keep Us in Mind in the Future	As Writers Ourselves	It's an Interesting Story, but	Not for Us
Not the Right Fit	Thank You for Your Interest	Made it to Final Round	Doesn't Meet the Needs	Consider us for Future Submissions

Here are some examples of rejections I have loved to receive:

Dear Carson Wolfe,

Thank you so much for giving us the opportunity to engage with your writing. We recognize and appreciate that it takes a good deal of effort and trust to send out work!

We receive many more wonderful pieces than we are able to accept, and unfortunately, after careful consideration, your poems weren't selected to move forward for publication at this time.

However, our readers found your work particularly compelling and would be delighted to read more of it—we hope you'll consider *Frontier* in the future.

Sincerely,

Frontier Poetry

Dear Carson Wolfe,

First, thank you for sharing your work with us. We apologize for the delay in our response and we appreciate your patience. As you can imagine, it is always extremely difficult to choose so few poems out of the thousands we receive.

Although we didn't select anything from this group of poems, our editorial team wanted to highlight the strength of your submission. Part of our delay in responding is due to our extended editorial deliberations, conversations that included your poems here. We remain interested in your writing and would be excited to see you submit again in the future. Thank you for your words.

Warm Regards,

The Poet Lore Team

**So far my method for keeping organised has worked quite well**, it's only failed me a few times, like, submitting poems to a magazine and forgetting to record it in my 'out for consideration' document, and then one of those poems getting accepted even though it was already published elsewhere etc... I put this down to late night submission binges in a state of new parent delirium.

### **Main Takeaways From This Section:**

- Find a way that works for you and keep yourself organised.

## Multiple Submissions

**Multiple submissions are not the same as simultaneous submissions.** They refer instead to writers who wish to submit to multiple genres at the same magazine. For example, submitting work to be considered for the magazine's poetry, fiction, and non-fiction genres during the same reading period. Some magazines welcome this, others do not. Be sure to check the guidelines.

## Response Time

**Lit mags can take anywhere from one hour to one year to respond** to your submission. A friend once told me they were rejected from The Harvard Review after five years. FIVE. The usual consensus is that the prestigious places take longer to respond, and the more relaxed journals are quicker on their feet. Of course, there are always exceptions to these theories of mine.

# Previously Published

**There aren't many journals that will accept previously published work.** Each magazine defines the boundary of what 'previously published' means to them. My favourite is Rattle:

*Rattle* **does not accept work that has been previously curated**, in print or online—poems may be self-published on social media, blogs, or message boards, but cannot have been published in books, magazines, or similar collections open to the public. We want to be the first publisher to highlight the poems, but never want to discourage anyone from sharing their poems themselves. For more on this, read [“Uncurated: The Case for a New Term of Art.”](#)

**I hope the rest of the lit world catch-on and adopt this term.** However, for now, the general consensus is that anything shared on social media classifies as previously published. It's best practice to refrain from sharing your work online until it is published or it's won a prize in a contest. That way, you look much fancier and established when you share that news/work.

# Submission Fees

**I'd say that most journals do not charge** any submission fees, but there are plenty who do. Fees tend to range from 1-5 US dollars (convert accordingly).

**The issue with submission fees** is they create a financial barrier to publishing, meaning the journal will receive more submissions from writers who aren't particularly phased by paying a few dollars for someone to read their work, and they will receive less submissions from writers who are. This is a problem. Submission fees put me off, I'd have to really like the lit mag to pay one. I'm out here looking to make a bit of money



as a writer, not be poorer lol. I understand magazines need money to run, I just don't think this money should come from writers seeking to be published. Each journal has their own way of doing things, but I believe it is most ethical to keep submissions free. I don't mind if they have a 'tip jar' submission so the writer can make a choice, I also think it's great when journals offer an 'expedited response' for a small sum, at least then you are getting something out of it.

## Contest Fees

**Contests tend to have higher stakes for me** and I have become more interested in submitting to them as of late. The reward can stretch beyond a bit of prize money and publication. In 2023, I won the Debut Poetry Prize from New Writing North - which came with a cash prize and a year's enrollment on a personalised development programme. Because of this, I was invited to attend many workshops I usually wouldn't be able to afford, and I got to work with my new bestie, Fi. It's been life-changing. I also think of Ocean Vuong, who won the Stanley Kunitz prize at a young age and his career seemed to snowball from there. I have a friend who won an essay contest which led to them being approached by an agent for one of the biggest publishing houses on planet earth. Contests are cool, but they come with an expense, I will happily pay to submit to them, but I am selective.

**Keep an eye out for free contests**, [Winning Writers](#) and [New Writing North](#) are my favourites. Further, look out for contests that have options for reduced entry fees like [The Manchester Poetry Prize](#), or contests who schedule windows for free submissions like [Porter House Review](#). If a journal/organisation has made some sort of effort to be more accessible, then they are the kind of places we can feel good supporting. Contest fees usually contribute to the cash prize. For some magazines, they can also serve as a sort of fundraiser to keep regular submissions to the magazine free. If a contest doesn't have a reduced entry option or equivalent, then it's reasonable to expect something in return. For example, [Rattle](#) charge \$25 to enter their poetry contest with

the prize being \$15,000 for one poem. The odds are slim, but by submitting, you receive a year's subscription to the journal which includes two print issues and two pamphlets from the winners of their chapbook contest - this deal is fine by me, they publish exceptional work and it's a great joy to receive it in the mail.

## Payment

**"There is no money in poetry"**, I can't tell you how many poets, agents, and publishers I have heard say this, and they would be correct, mostly. It's not easy to make a living as a poet but it's not impossible either. Most writers supplement income with freelance editing, teaching, performance, workshop facilitation and whatever else. Income generated from publishing in lit mags would be in the low percent, a lot of magazines do not pay. The ones that do probably don't pay much, or they pay quite well and are hard to get into. It's worth considering what you want to get out of publishing, or poetry in general. If it is money, you are unlikely to find a steady, reliable income. However, you can easily find magazines that do pay and only submit to those (Chill Subs have a filter for this), it's always nice to have a little extra in the bank here and there. Contests tend to have cash prizes that can be quite large, so the payoff for submitting to them can be much greater, but competition is fierce. It's a lot like gambling when you pay to enter one, you place bets on your work beating the rest and you have no idea what the odds are, and have very little control over what the judge is looking for. Having said all this, I've had some nice little payouts for my work and the token of appreciation is welcome, but unless I'm feeling particularly broke, I wouldn't submit to a place on the basis of whether they pay or not. Out of the 81 journals I have been published in, only 9 have paid me. They range from \$5 to \$250 - here is a list of them:

- [New Welsh Review](#)
- [Rattle](#)
- [Evergreen Review](#)
- [Fourteen Poems](#)

- [Olit](#)
- [Serotonin](#)
- [Single Parent Zine](#)
- [Broken Antler Magazine](#)
- [Delicate Friend](#)

## Rights

**What happens to the ownership of your work** once a journal publishes it? Most commonly, magazines have a clause on their submission guidelines that says something like this:

- All rights revert to the author upon publication.

**This means that the journal may hold rights over your work** until the publication date, meaning you can't publish it elsewhere/on social media before that point.

- All rights revert to the author after 6 months of publication.

**This means they hold rights for an extended period** of time after publication.

**Personally, I think the first clause is more ethical.** It is your creative work, and once they have published, you should be free to do what you want with it. Like publish it again in another journal who accept previously published poems if you so wish. Be wary of any extended holds or control over your work, and always question them if they feel suspect to you. I haven't yet heard of this ever being a conflict between the author and respective journal, but it's good to be aware of what you are agreeing to when you publish with someone.

# Content Warnings

I very rarely come across the requirement for content warnings but it's best practice to pay attention and participate whenever they are asked of you. One of my faves [Muzzle Magazine](#) states the following in their submission guidelines:

Note: If your submission contains sensitive material, please include a brief content warning ("CW: \_\_\_\_\_") on the first page of your poem packet indicating as such.



**I'm coming at this from two directions:**

1. More and more magazines are adding a clause to their submission guidelines which addresses the use of AI. Mostly, this is to state their point blank refusal to engage with poetry which has been created using the assistance of AI. However, some are more open and ask for transparency on the matter. Here is an example from Rattle:

***Rattle does not accept work that has been predominantly generated by artificial intelligence.*** Poetry is a tool for expanding the human spirit, which means poems should be written by humans. It is possible to use A.I. toward that aim in some cases, so if used A.I. to assist in the writing process, please explain in the notes to your submission.

2. I'm also curious about the ways journals/publishers may use our creative work to develop the creation of AI. I have mostly buried my head in the sand with this and I don't have any answers for anyone, I just know we should be aware of it. As a member

of The Society of Authors, I have learned that publishing contracts are changing in order to stop an author's work from being used to feed the robots that are killing the writing industry. I only want to highlight the importance of paying attention to what is happening with AI and creative writing. Although, I hear how hypocritical this is because I am actively cowering from this issue. So I guess do what you want lol.

## How to Format Your Submission

**Traditional formatting** is called the [Shunn Method](#) - which I presume is named after a white man like everything else. Most journals however prefer to read blind and ask you to keep any personal identifying information out of the document. Unless submission guidelines specifically request something else, my standard practice is to place poems in a word doc (one per page) and use Garamond font size 12. Do not use any wacky fonts, this is not the time to be edgy.

## Tiers

**I, as well as many other poets, rank journals by low, mid, and high.** This sounds gross, and it kind of is. I feel a bit dirty when I say it, but if you want to get anywhere as an accomplished poet/writer, you need to be aware of this. As a newbie, it took me a hot minute to realise this was a thing, and it took me longer to figure out how to navigate it in a way that felt comfortable. I'm hoping I can demystify it as much as possible for you here. **If you don't want to 'get anywhere', then you needn't pay much mind to this section.** It's entirely valid and gorgeous and perfect for you to submit to places you feel a connection with and celebrate yourself, that journal, and

your poetry, regardless of what it might symbolise through a career building lens - I do both.

**Here it is: some top journals will not bother to read your work if you aren't already published in other high-ranking places.** This has been constantly reaffirmed to me by poets I know who either work in the publishing industry or have deep connections to it. Obviously, this is shit. And as always, there are exceptions. So, what is a top tier journal and why would you want to be published in it anyway?

**I'm not going to name journals**, there are plenty of lists on Google and Chillsubs even have a filter for it. What I will say, is that a top tier journal usually has:

- A wide readership.
- Has been going for some time.
- Has built respect and admiration in the literary community.
- Is sometimes connected to larger publishing or academic institution.
- Has won awards.
- Nominates authors published in the journal for awards like [The Pushcart](#) and [Best of the Net](#).
- Had appeared in anthologies like [Best American Poetry](#).
- and publishing in them can open doors to opportunities.

**As a result of publishing in top tier journals**, you may be more inclined to:

- get a book deal.
- to be asked to guest judge contests.
- to perform at literary festivals.
- to be interviewed.

**Publishing in higher tier journals naturally comes with a higher responsibility**, poets may begin to look up to you, to see you as a mentor. Suddenly, you aren't just dicking around as the unpaid apprentice, you have an office on a higher floor, what you say matters.

**In my years of submitting to journals**, I have become quite widely published, and although I do have dream journals that I'd consider high tier, It doesn't mean others are below me. Some of the most human experiences I've had have been with smaller mags. For example, I recently submit to a brand new journal, [Juste Literary](#), and they sent me the most beautiful acceptance I've ever had. Often, the people behind these smaller/newer journals are doing it because they love art, it's usually a labour of love and they are grateful to have you and your work involved. It feels more personal and encouraging. And who knows, maybe one of these smaller journals will grow to be a big prestigious organisation one day. After all, Rattle was started by one dude in the 90s.

## Where Should You Submit?

**This is the question I am asked most often**, and I'm going to try and give it my most well-rounded answer ever. First, [Chill Subs](#) is your new best friend. Their search engine for mags is exceptional. I like to use the calendar function and look for places with cool names that are closing soon. Then I check out their websites, if they aren't immediately user friendly - I'm out. If their submission guidelines get preachy or weird in any way - I'm out. That's basically it.

**I also look at writers I admire and trace their publishing route backwards**, a lot of the time they will have started out in lit mags. Yes, even Sally Rooney. Take your favourite poetry books off your shelf and flip to the 'acknowledgements', you'll find a list of journals where the poems were first published. Submit to those.

**When my poet friends publish their work in journals**, I take note of the journals and sometimes I submit to them.

**If you are starting out, here are some super friendly journals I recommend beginning with (I have published in all of these):**

- [Juste Literary](#)
- [Stone of Madness](#)
- [Kissing Dynamite](#)
- [Anti Heroin Chic](#)
- [Olney](#)
- [The Daily Drunk](#)
- [Ghost City Review](#)
- [Eunioa Review](#)
- [Angel Rust](#)
- [Hidden Peak Press](#)
- [Quail Bell](#)
- [Delicate Friend](#)
- [Ink & Marrow](#)
- [Corporeal](#)
- [Boats Against The Current](#)
- [Lavender Lime Literary](#)
- [Rogue Agent](#)
- [Bending Genres](#)

**Whilst I love all the mags named above, here are some of my special favourites:**

- [The Rumpus](#) for the legend of Cheryl Strayed's Dear Sugar column.
- [Taco Bell Quarterly](#) for the vibes.
- [Miniskirt Magazine](#) for the themes
- [Rattle](#) for always publishing work that stays with me for a long time.
- [Fourteen Poems](#) for being so aesthetic
- [Muzzle Magazine](#) for publishing all my favourite poets.
- [Freezeray Poetry](#) for bringing pop culture to poetry.



# Links to Further Resources

- [Authors Publish](#) send a weekly newsletter with rounds up of places to submit, sometimes they are organised by genre, other times by submissions theme, or magazines which pay. Now and again they offer free lectures from really cool writers. I have attended one by Kim Addonizio and another by Ellen Bass.
- [Chill Subs](#) is a fairly new resource that has taken the lit world by storm. They have a lot of features, I mostly use it for finding places that are closing for submissions soon.
- [Write or Die](#) recently merged with Chill Subs, but they are a writing resource on their own. Check them out.
- [Winning Writers](#) send out newsletters with round ups of contests to enter, they also have their own contests with large cash prizes.
- [Penguin](#) have round up some of the best writing prizes and opportunities around town.

## Follow

**If you use Instagram**, I recommend following the following pages to stay updated with events and opportunities:

- [Writers & Artists](#)
- [MCR City of Lit](#)
- [Manchester Poetry Library](#)
- [Chill Subs](#)
- [New Writing North](#)

# Contests

**Some contests off the top of my head:**

- [Aurora Prize for Writing](#)
- [Bridport Prize](#)
- [Rebecca Swift Foundation - Women Poets' Prize](#)
- [Northern Writers' Awards](#)
- [Bennett Nieberg Transpoetic Broadside Prize](#)
- [Rattle Poetry Prize](#)
- [Button Poetry Video Contest](#)
- [Manchester Poetry Prize](#)
- [Winning Writers Contests](#)

**I hope this has been helpful** and is enough to get you started. As always, check the submission guidelines on any prospective journal carefully and don't forget to check the masthead to get a read on the people running it. If you have any feedback or further questions please find me here > [carsonwlf@gmail.com](mailto:carsonwlf@gmail.com)

Good luck poet.

Love,  
Carson