

DETAILS OF THE PROJECT

Academy of American Poets

A. Major Project Activities

Through its innovative programs, the Academy of American Poets actively engages more of the U.S. population with poetry on a daily basis than any other organization. For this project, we propose to:

- 1.) **Redesign and relaunch Poets.org**, one of the oldest and the most visited site about poetry on the web, with 11.5 million unique visitors annually from every part of the U.S. The site, which has long served as a model to the field, is entirely free of charge and currently includes:
 - 4,633 poems, searchable by name, title, and keyword, as well as by occasion and significant life event
 - biographies of 674 poets, from Ai to Louis Zukofsky, from Langston Hughes to Claudia Rankine
 - 608 audio recordings and 51 videos – both new and archival – of poets reading their work
 - hundreds of essays on poetic schools & movements, forms & techniques, and more
 - in-depth interviews with renowned poets
 - National Poetry Map with local poetry resources and events in every state
 - additional information on local poetry events, readings, and celebrations
 - literary landmarks across the country and literary walking tours of New York City
 - interactive features including MyNotebook and public discussion forums
 - a mobile version of the site created for handheld devices
 - an iPhone app, Poem Flow, which is a subscription service with a free companion website
 - Poem-A-Day email (72,076 subscribers), featuring previously unpublished work and classic favorites
 - Content rich e-newsletters published monthly (93,300 subscribers)

Since Poets.org launched 16 years ago, traffic on the site has increased steadily each year, to 11.5 million unique visitors in 2012, even as our web staff and budget have remained at 2002 levels. Typically websites are upgraded, on average, every 2–3 years, yet Poets.org was last upgraded 7 years ago. In order to continue to serve the literary and educational communities with the resources they have come to rely on we must rebuild the site.

The current user experience on Poets.org is hampered by an architecture that does not enable users to navigate the site efficiently and easily, and, on the backend, and by an outdated content management system (CMS) that is not able to support and leverage the depth of the site's content. Due to the current cluttered design, it is difficult to thoroughly enjoy reading poems on the site, which is one of its core offerings. Additionally, the breath of our multimedia offerings, which could enhance the user experience and amplify the content on the site, are difficult to find and clunky to interact with. And, while exponentially more people are interacting with Poets.org on mobile devices, our current mobile site is also outmoded. These immediate shortcomings will be addressed in a redesign through a new information architecture, the application of visually engaging and responsive design templates, and a vastly improved search functionality, along with implementation of a contemporary CMS solution.

Our project will engage current and new users of Poets.org across the U.S. through the following methods:

- relevant, daily, and user-aligned content made possible by converting to a more stable, secure CMS
- new and improved search functionality that enables users to easily find the information they seek
- new features that enable users to receive geographically relevant information (such as local events)
- responsive design that allows mobile users to access the whole site (instead of a very limited mobile version of the site)
- enhanced educational resources such as lesson plans and downloadable classroom materials
- multimedia integration across the site, including live streaming of events such as our annual 3-day Poets Forum where the public is invited to listen to and interact with contemporary poets, thereby expanding the total audience far beyond the original live events
- social media integration across the site, including sharing of poems through the Facebook API
- user-generated content such as commenting or creating marginalia on poems, and moderated discussions
- an estimated 10% increase in the number of poets and poems added to the site
- enhanced interactive features such as MyNotebook, which allow users to create personalized anthologies
- redesigned e-newsletters and Poem-A-Day emails targeted to readers' interests that also direct them to related and multimedia content

DETAILS OF THE PROJECT

Academy of American Poets

- 2.) **Publish two issues of *American Poet***, which was redesigned in 2012 and has one of the highest circulations – 9,200 copies – among all U.S. literary magazines, with member/subscribers in every state. *American Poet* presents a mix of new poems, articles, features, interviews, and book reviews in every issue. The work of the most celebrated poets in the country is presented along with work from younger writers, including an annual feature on emerging poets. 29% of our members cited *American Poet* as the most important benefit of Academy membership. We are currently investigating ebook technology, tablet formats, and Quick Response codes to further enhance the high-quality literature we present in the print journal.
- 3.) **Spearhead the annual celebration of National Poetry Month**, established by the Academy in 1996 and now the largest literary celebration in the world. We produce and distribute 150,000 National Poetry Month posters to schools, libraries, bookstores, and community centers in all 50 states and D.C.; conduct a nationwide print, online, and social media publicity campaign; hold live readings and events in New York and in partnership with regional partners; and vigorously promote the work of American poets, publishers, and local literary organizations across the United States. Every year we create a special project to transform and renew the public's interest in poetry and poetry month: in 2012, we invited 30 guest poets to take over the Academy's Tumblr feed (one new poet per day in April); in recent years were responsible for turning Poem-in-Your-Pocket Day, originally a local program, into a national phenomenon.

B. Outcomes & Measurements

Our primary focus for this project is to deepen public engagement with diverse and excellent art. Through Poets.org, National Poetry Month, and *American Poet*, we will reach well over 25 million people in rural, urban, and suburban locations, ages 8 and up, in every corner of the country. In a concerted effort to provide readers with access to writers and literature through creative platforms, the Academy has long been at the forefront of technology in the arts. We were the first arts organization to develop a mobile version of its website in 2008; we developed the Poem Flow app in 2010; in 2011 we created a partnership with TxtWrx to launch PoetryNYC Mobile to offer text alerts for upcoming poetry events and we partnered with LanguageLab to co-create a virtual Poetry Garden for their ESL students using the SecondLife platform. We aim to use technology and new media in innovative ways to effectively bring new audiences to the art form and give existing audiences multiple means of engagement, thereby providing profound experiences with the art form.

C. Schedule

Our annual calendar is packed with activity: *American Poet* will be published in October 2013 and April 2014. National Poetry Month and Poem-in-Your-Pocket Day will be held in April 2014. Meanwhile, Poets.org will be updated with new content daily during the grant period, and we will also post to our social media channels seven days a week. We will relaunch and promote the new Poets.org in July 2013 and roll out new features throughout the remainder of the project period. The new site and all of its functionality will be complete by February 2014.

D. Key Individuals

Our primary artistic advisors are our Board of Chancellors, formed in 1946 under the following criteria: "These men and women must be chosen from amongst literary persons of the highest standing. They must themselves be known for their good judgment and eminent integrity of opinion. They should geographically represent the entire U.S., so their choices will be representative of the nation as a whole, and not of one trend of thought, or literary clique or section." The Chancellors, who serve six-year terms, act as artistic advisors to the Academy. The current Chancellors – representing a wide range of geographic, ethnic, and aesthetic diversity – are: **Victor Hernández Cruz, Toi Derricotte, Mark Doty, Marilyn Hacker, Lyn Hejinian, Juan Felipe Herrera, Edward Hirsch, Jane Hirshfield, Naomi Shihab Nye, Sharon Olds, Ron Padgett, Carl Phillips, Marie Ponsot, Arthur Sze, and Anne Waldman.** The Chancellors form the core of Academy programs such as the annual Poets Form, help select recipients of our awards and prizes, and help choose other poets for editorial features, biographies, poems, profiles, and audio/video content.

E. Target Population

According to a survey of our members, 68% of them became interested in poetry before the age of 18. As such, our National Poetry Month campaign and poster distribution targets students in grades 4–12, including public, private, charter, and vocational schools as well as home-schoolers nationwide. Overall geographic distribution of the posters is as follows: Midwest 22%, Southeast 20%, Northeast 17%, Mid-Atlantic 15%, West Coast 12%, Southwest 9%, and Mountains/Plains 5%. Programs such as *American Poet* reach an older demographic, encouraging lifelong learning among people previously engaged in the art of poetry. Our members are a diverse group geographically, ethnically, and socio-economically as well: 17% come from households earning less than \$35,000 per year, and 20% have identified themselves as African American, Asian American, Hispanic, Native

DETAILS OF THE PROJECT

Academy of American Poets

American, or multi-ethnic. They are employed in education (23%), the arts (13%), professional (12%), and other sectors; 3% are students. Poets.org (including our Poem-A-Day email, bimonthly newsletters, and social-media efforts) reach thousands – and in some cases hundreds of thousands – of people in every state.

F. Promotion & Publicity

Each year the Academy conducts a media outreach campaign to move poetry into the mainstream. We distribute thousands of press releases and media kits, make hundreds of press calls, conduct dozens of interviews, and roll out a social media campaign. As a result, we see thousands of articles in print – including *O Magazine*, *Glamour*, the *Los Angeles Times* – hundreds of national radio and TV spots, and enormous web and blogosphere coverage of poetry during April and beyond, and coverage in hundreds of local (suburban, rural, and regional) media outlets.

The Academy is uniquely positioned to promote National Poetry Month, the relaunch of Poets.org, and our other programs through a number of proprietary channels, including:

- *Website*: 11.5 million unique visitors annually to Poets.org – including 1.2 million in California; 450,000 in Georgia; 200,000 in Minnesota; 135,000 in Alabama; and 16,000 in Wyoming
- *Email*: 93,300 monthly e-newsletter subscribers and 72,076 Poem-A-Day email subscribers
- *Social Media*: Nearly 50,000 direct users total – increasing daily – including Facebook (13,621 followers), Twitter (12,910 followers), and Tumblr (22,019 followers)
- *Direct Mail*: An active mailing list of 8,500 *American Poet* member/subscribers and a full mailing list of over 30,000 poetry lovers. We conduct a 150,000-piece mail campaign every year to secure new members.
- *Nationwide Partnerships*: We work closely with key partners (National Council of Teachers of English, the American Libraries Association, the American Book Association, commercial and independent literary presses, and nonprofit organizations) on collaborative promotions such as advertising exchanges and social media linkages.

G. Documentation & Evaluation of Project

Through a Google Grant, the Academy has free access to Google AdWords and Google Analytics software, through which we will monitor traffic to Poets.org, including quantitative information on number of visitors, visitor's time on site, number of pages viewed by visitor, and visitor origin. We will also examine keyword searches and continually refine content, as well as page design, navigation, and ad campaigns to ensure the most user-friendly experience and targeted results possible. For this project, we also plan to create and conduct a unique online user survey using AdvancedSurvey. We will carefully track and report on subscriptions of *American Poet* using Raiser's Edge software and periodically conduct surveys of subscriber/members. The Academy will continue to survey its partners at the conclusion of each National Poetry Month to continuously improve the program. We subscribe to LexisNexis and will track all poetry month coverage to evaluate the depth and breadth of our media campaign reach. We will also continue to track the number of poster requests received annually, as well as the geographic origin of those requests.

H. Accessibility

The Academy strives to make its programs universally accessible. Poets.org incorporates many features to assist people of all ages and varying levels of ability, including a large-type function; audio recordings of poetry to complement the written texts; clear and consistent navigation; and search functions from every page. Also, images on the site that are used as links have alt tags to assist the visually impaired. We will ensure that these features remain in the redesigned site. Our annual National Poetry Month benefit/reading is held at Alice Tully Hall, Lincoln Center, which is fully ADA compliant, and has a Department of Program and Services for People with Disabilities (PSPD) that has served as a national model for improving arts accessibility. Our 3-day Poets Forum event held each fall includes sign-language interpreters at select events.

I. Budget

The Academy has a successful track record of implementing and executing large-scale projects with a relatively small staff. Partial funding has already been secured from individuals and family foundations for this project, and we have applied for a major grant from the Regional Economic Development Councils of New York State. The Academy also has a solid history of earned income from membership/subscription fees, online and print advertising, online poetry gift-shop sales, and online fundraising appeals. We are confident that we can secure the funding necessary to support these projects which create meaningful ways for a nationwide public to engage with poetry. Endowment funds will ensure that we can continue to pay poets increasing fees for their services, and to engage the reading public with the broadest possible access to poetry.

Attachment 2: Graywolf Press / Details of the Project Narrative

a) Major project activities. Graywolf Press requests a grant of \$100,000 from the National Endowment for the Arts to fund the publication and promotion of nine volumes of poetry and two nonfiction books about poetry during 2014. Poetry enables readers to experience a range of human emotions and events through the nuances of language. Nonprofit literary presses like Graywolf play an increasingly important role in supporting the genre. The proposed project gives voice to poets whose work reflects a diversity of backgrounds, career stages, and aesthetic approaches. A grant from the NEA will support:

- *Ask Me: 100 Poems*, William Stafford: A centennial year (1914-2014) collection of memorable poems by a highly esteemed American poet.
- *Blood Lyrics*, Katie Ford: Ford's lyricism approaches the experimental as the author examines the difficulties of premature childbirth, war, and our cultural moment.
- *Corridor*, Saskia Hamilton: A lyrical book about travel, place, and making a life alone out of loss by a poet known for editing the letters of Robert Lowell and Elizabeth Bishop.
- *How to Dance When You Do Not Know How to Dance*, Nick Lantz: A collection by an emerging poet whose use of language is imaginative yet accessible. The subject matter covers contemporary American culture and the downturn of the economy and housing market.
- *If the Tabloids Are True, What Are You?*, Matthea Harvey: A witty and whimsical fourth book, with original photographs and art, by one of the major poets of her generation and winner of the Kingsley and Kate Tufts Poetry Award.
- *New and Selected Poems*, Jim Moore: A retrospective in a conversational, accessible, narrative voice on topics including love, photography, and the ordinariness of American life.
- *Second Childhood*, Fanny Howe: A new volume that makes use of associative leaps and lyricism to confront time from Howe's perspective as a grandmother.
- *That Were Once Beautiful Children*, Claudia Rankine: Rankine employs experimental forms and media images as she challenges notions of genre and investigates the issue of race and her family's immigration from Jamaica.
- *The Earth Avails*, Mark Wunderlich: Poems about personal identity and love by a lyricist influenced by northern European traditions, including prayers and blessings.
- *The Art of Daring: Restlessness and Risk*, Carl Phillips: This book on craft aims to make challenging poetry interesting, and encourages emerging poets to take artistic risks.
- *Twenty Poems That Could Save America and Other Essays*, Tony Hoagland: These accessible essays investigate the place and possibilities of poetry in American culture.

Projected advances, first printings, and first-year sales are detailed in section "c" of this proposal. The initial print run generally covers the first year of sales, and we anticipate that these titles will continue to sell for many years. The two prose titles will be simultaneously published in print and ebook formats. Graywolf compensates its authors as generously as possible. Our advance to the author represents a proportion of the total royalties we expect the book to earn. Royalties are paid at a rate of 7.5 percent (paperback) and 10 percent (hardcover) of the retail price; these rates sometimes escalate when sales reach a certain level, and they follow industry standards. Graywolf's books are distributed to the trade by Farrar, Straus & Giroux (FSG), and are available to the public in bookstores and libraries nationwide.

b) Outcome and Measurements. This project meets two NEA outcomes: "**Creation:** *Creating art that meets the highest standards of excellence*" and "**Engagement:** *Engaging the public with diverse and excellent art.*" Senior editor Jeffrey Shotts edits and curates the Graywolf poetry list, and he chose these titles in consent with our publisher because they are fresh and singular. Shotts's close edits of his poets' work fosters great loyalty. Graywolf has built one of the best poetry lists in the nation through rigorous selection and editing

Attachment 2: Graywolf Press / Details of the Project Narrative

practices, and by maintaining constructive relationships with writers at all stages of their careers. We employ effective, professional marketing initiatives for our poets, and assess author satisfaction by the following benchmarks: our ability to attract significant new writers to the Press, and the return of more authors to Graywolf.

Graywolf has a national reputation as a leading publisher of contemporary poetry with a stable of authors that includes Tracy K. Smith, Catherine Barnett, and D. A. Powell. This project will reach an established audience of readers who know and love the range of poetry we publish. Our poetry is relevant; for example, Claudia Rankine contributes to the national dialogue about immigration and race, and Katie Ford wrestles with personal and collective trauma. We have made improvements in our marketing and publicity strategies as part of our goal of cultivating new readers. We are launching a new website in 2013, and will use it, along with social media outlets (see section “F”), to increase this project’s impact. The quality of the books combined with our outreach strategies will be reflected in media coverage, and we will closely track sales, including purchases by educators.

c) Schedule and d) Key individuals, organizations, and works of art.

Title / Author	Pub date	Advance	1 st prt	1 st yr sl
<i>Ask Me: 100 Poems</i> / William Stafford	Winter '14	\$1,500	7,000	3,150
<i>Blood Lyrics</i> / Katie Ford	Fall '14	\$2,000	3,000	735
<i>Corridor</i> / Saskia Hamilton	Spring '14	\$2,000	2,500	718
<i>How to Dance When You Do Not Know How to Dance</i> / Nick Lantz	Winter '14	\$1,500	2,500	735
<i>If the Tabloids Are True, What Are You?</i> / Matthea Harvey	Spring '14	\$3,000	4,000	1,470
<i>New and Selected Poems</i> / Jim Moore	Fall '14	\$2,000	3,500	1,190
<i>Second Childhood</i> / Fanny Howe	Spring '14	\$1,500	2,500	665
<i>That Were Once Beautiful Children</i> / Claudia Rankine	Fall '14	\$7,500	5,000	1,400
<i>The Earth Avails</i> / Mark Wunderlich	Winter '14	\$1,500	2,500	770
<i>The Art of Daring: Restlessness and Risk</i> / Carl Phillips	Spring '14	\$3,000	5,000	1,960
<i>Twenty Poems That Could Save America and Other Essays</i> / Tony Hoagland	Fall '14	\$6,000	5,000	1,400

The authors included in this project have committed to publishing with Graywolf. They were initially discovered through the evaluation of submissions, recommendations from other writers, and introductions at conferences. These poets meet a high standard of artistic excellence and, from a curatorial perspective, each book plays a role in bringing breadth and depth to the Graywolf poetry list of 2014, the year of our fortieth anniversary. Accordingly, this project deliberately includes many of our well-known and best poets while furthering the genre with newer voices; it is a testament to our mutual trust that all have previously published with Graywolf.

e) Target population. We will distribute these titles in all fifty states. They will reach a diverse audience through traditional promotional channels, as well our implementation of a detailed marketing plan for each book that targets specific constituencies and sales outlets. Students of literature, poetry, and the craft of writing will make up a significant portion of the audience for this project. Graywolf’s poetry titles have the longest shelf life of any of our publications, and we expect the titles in the proposed project to be read for years to come.

Attachment 2: Graywolf Press / Details of the Project Narrative

f) Plans for promoting, publicizing, and/or disseminating the project. Graywolf's experience and reputation, especially with regard to poetry, place us in a strong position to successfully promote and distribute these titles. We will send press releases and advance copies to booksellers, reviewers, and others in the literary community; we will place ads in literary magazines; and we will hold readings at bookstores and community sites nationwide. In addition, we will arrange promotions and events with colleges, literary organizations, art galleries, and public libraries across the country. In 2013 we successfully launched the national Graywolf Poetry Tour, which brings together three poets for joint readings, thereby magnifying audience impact. Matthea Harvey's forthcoming book contains her original photographs, providing potential opportunities for readings in galleries and crossover dialogue with the visual arts world. Graywolf is ready for when ebook technology for poetry titles improves and will e-publish the proposed project and our poetry backlist at that time. In March 2013 we will launch a new website which will feature unique essays on craft and author interviews, both of which will magnify the reach of the titles in this project. Our website drew 108,087 visitors in 2012, and our new website will achieve a much greater reach in 2014. We have 164,000 followers on Twitter, more than 8,011 fans on Facebook, 319 members in our Goodreads group, and 947 Pinterest followers. We use these outlets to promote this project.

g) Plans for documenting, evaluating, and disseminating the project results. Our titles have been enthusiastically received by reviewers, professors, booksellers, and readers nationally, and we expect this project to enjoy similar success. Positive critical response, awards, and word-of-mouth enthusiasm from the literary community all indicate that we are succeeding. We receive some direct feedback from the public, and we closely monitor monthly sales and track desk and exam copy requests. In addition, we evaluate the impact we have had on a writer's career by asking: is their profile and career in a better place as a result of publication?

h) Plans for making the project accessible. Literature breaks down barriers faced by those with limited mobility, especially as digital technology makes it easier to obtain both paper books (by ordering online) and ebooks. We work to ensure that all readings and events are held in locations that comply with ADA guidelines. The font size in our ebooks can be increased, and we enable the "text to speech" option for free. Graywolf donates books to Minnesota State Services for the Blind, which records books and broadcasts them on a closed circuit radio system and streams them online, reaching blind people across the country. Our strong relationships with public libraries ensure that people without economic resources can read Graywolf titles. We are committed to ensuring that our books are available to all people, and we regularly fulfill requests for electronic copies of our titles for students with disabilities. Two of the titles in the project (Phillips and Hoagland) are books whose explicit intention is to deepen readers' engagement with poetry.

i) Budget. The proposed project represents 35% of Graywolf's frontlist for 2014. We support our activities through earned and contributed revenue, at an approximate 60:40 ratio. If we receive less than 50 percent of our NEA request, we will reduce the scope of this project.

Major Project Activities

The Paris Review Foundation, Inc. requests support from the National Endowment for the Arts to help fund the *Paris Review* Writers at Work interview series for fiscal year 2014.

Since the magazine's founding in 1953, each issue of *The Paris Review* has included one or more seminal interviews with the greatest literary minds of the time. Called by one critic "one of the single most persistent acts of cultural conservation in the history of the world," these interviews are considered to be definitive records of the impetuses and work habits of the now over three hundred fiction writers, poets, nonfiction writers, screenwriters, playwrights, and editors who have been included in the Writers at Work series. Every interview is conducted by an expert of the interviewee's writings and life and takes place over multiple sessions, often at or near the home of the interviewee; the final transcript is culled from hours of transcribed discussion and is edited by staff members of the *Review*, the interviewer, and the interviewee in order to produce a document that is both a factually accurate historical object and a contribution to letters and scholarship.

The Paris Review Foundation, Inc. considers the Writers at Work series to be an act of literary preservation and a service to the general public. In 2010, with support from the NEA, *The Paris Review* digitized the entire Writers at Work archive and made it available, at no cost, through the *Paris Review* Web site; easily searchable, it is meant to be a resource for readers, writers, students, and scholars. We are committed to continuing to make these documents accessible to all interested parties, and with the publication of each new issue of the *Review*, the previous issue's interviews are entered into this free digital archive.

Writers at Work interviews are constantly being produced for publication in the *Review*. In 2014, we plan to publish eight interviews in issues of the *Review* (two in each) and to conduct approximately twelve more, for a total of twenty interviews. Additionally, we plan to host between two and three live Writers at Work events. In the past, such events have been cohosted by the 92nd Street Y, in New York City, and the New York Public Library, also in New York City; these are relationships we hope to continue. In addition to general public attendance, events at the 92nd Street Y are attended by students from various area middle and high schools with which the Y partners, allowing us to reach a unique and important age group.

The Foundation anticipates the following print runs and sales for 2014:

- Issue 208: print run of 24,380, sales of \$159,675
- Issue 209: print run of 24,630, sales of \$161,900
- Issue 210: print run of 24,880, sales of \$164,125
- Issue 211: print run of 25,130, sales of \$166,350

For each issue, the Foundation anticipates slightly over half of the print run will go to subscribers and the remaining issues will be distributed through single-issue newsstand and complimentary subscriptions. The Foundation also anticipates the following basic fees associated with the project:

- Interviewer fee of \$1,000 per interview (for a total of eight fees incurred, paid upon publication of interview)
- Interviewer expenses (travel, lodging, board) of, on average, \$500 per interview (for a total of twenty expenses incurred, reimbursed upon completion of interview)

Outcome(s) and Measurements

The *Paris Review* Writers at Work interview series directly addresses the NEA's Engagement outcome. The goal of the series is twofold: it aims to (a) bring the public into intimate dialogue with

The Paris Review Foundation, Inc.: Details of Project

the greatest literary figures of the age, and through this dialogue (b) encourage the public to read the works that these figures have produced. By presenting these interviews both as accessible, colloquial conversations and as works of art in and of themselves, the *Review* draws readers in with the intermediary voices of the interviewer and interviewee to be participants in today's conversation about the literary arts.

The Writers at Work series also addresses the NEA's Learning outcome. Each interview is a minicourse in the history of literature and a primer on the writing process. Our interviews are particularly known for digging deep into the psyche of the writer as writer: Why does one write? How does one do it? What are the bumps along the way, and how can they be surmounted? These interviews are used in classrooms and writing workshops across the country to teach aspiring students about composition and literary creation.

The Writers at Work series is a continuing project. It is dedicated to staying on its current path of documenting unique literary voices in a consistent and timely manner. To date, the project has served for sixty years as an ever-growing resource for readers, writers, students, and scholars. The interviews are a decisive factor in our subscription and single-issue sales, and since the archive was made available online, it has consistently brought in a high number of unique page views per week to the *Paris Review* Web site (an average of 5,000).

Schedule

Two Writers at Work interviews will run in each of the four issues published in 2014. As interviews are chosen for each issue in the three-month production cycle prior, the following schedule is a projection; however, the interviewers and interviewees listed have all committed to this project and to publication in the near future.

- Issue 208: publication date of March 15, 2014
 - o Renata Adler interviewed by Amie Barrodale
 - o Larry McMurtry interviewed by Sara Spurgeon
- Issue 209: publication date of June 15, 2014
 - o James Kellman interviewed by David Means
 - o Hillary Mantel interviewed by Mona Simpson
- Issue 210: publication date of September 15, 2014
 - o Edward P. Jones interviewed by Hilton Als
 - o Annie Dillard interviewed by Daniel Smith
- Issue 211: publication date of December 15, 2014
 - o Stanley Cavell interviewed by Nancy Baeur
 - o David Ferry interviewed by Daniel Bosch

In addition, the Foundation projects that between two and three live Writers at Work interview events (interviewees and interviewers to be determined) will transpire in 2014. In the past, such events have been cohosted by institutions such as the 92nd Street Y and the New York Public Library.

Key Individuals, Organizations, and Works of Art

Each interview in the project period will be edited by Lorin Stein (editor in chief) and Nicole Rudick (managing editor). Stephen Andrew Hiltner (associate editor) and Clare Fentress (editorial assistant) will copyedit and proofread each interview. Sadie Stein (deputy editor) will excerpt and promote the interviews on *The Paris Review Daily*, as well as run and promote a related series on

The Paris Review Foundation, Inc.: Details of Project

the blog called simply “At Work,” which features short interviews with writers and artists about recently completed projects. Justin Alvarez (digital director) will select quotes and excerpts from the interviews and disseminate them through the *Paris Review* social media network, which includes Twitter (278,000 followers), Facebook (48,000 fans), Tumblr (64,000 followers), Pinterest (2,300 followers), Instagram (20,200 followers), and Google+ (250 followers). All recorded audio (an average of six hours per interview, for a total of one hundred twenty projected hours) will be transcribed in-house by interns.

Target Population

The Foundation aims to bring *The Paris Review* to a progressively larger audience of students, writers, and general readers throughout the project period, increasing the magazine’s subscriber rolls to approximately 20,000 and further developing its single-issue readership, as well as encourage the use of the Writers at Work series in classrooms. The Foundation’s goal in doing so is to both engage greater numbers of individuals in the conversations taking place in the Writers at Work interviews and to encourage learning about the writing process and literary careers.

Plans for Promoting, Publicizing, and/or Disseminating

The Foundation will actively seek to grow the readership of *The Paris Review* during the project period and will promote subscription sales through aggressive incentives and discounts offered on the magazine’s Web site; through newsletters; social media channels such as Twitter, Facebook, and Tumblr; and in peer media outlets. The Foundation also plans to hold two to three live Writers at Work interview events, which will be promoted heavily on *The Paris Review Daily*, the magazine’s Web site’s event page, by the cohosting organization, and through social media, particularly by live-tweeting the interviews as they occur (a strategy we used to great effect at our two most recent Writers at Work events). The Foundation especially seeks to use the *Paris Review* social media network to bring Internet users to the interviews home page on the *Paris Review* Web site, where the entire archive of Writers at Work interviews can be accessed. Additionally, the Foundation has recently become a nonprofit participant in Google AdWords, and will launch ad campaigns to promote specific Writers at Work interviews on certain days of the year to coincide with relevant events and news stories.

Plans for Documenting, Evaluating, and Disseminating

The Foundation will continue to carefully track the page views for the Writers at Work interview series home page, as well as the page views for individual interviews. Additionally, we will review subscription and single-issue sales for signs of popularity in regard to certain specific interviews and maintain attendance records for all Writers at Work events.

Plans for Making the Project Accessible

The Paris Review’s digitization of the Writers at Work archive was a crucial step toward accessibility, a step that we are dedicated to continue taking. Each interview can be accessed on our Web site, where voice software can read the entirety of each interview aloud, and where text can be enlarged to any desired size. Our digital edition, launched in 2011, and our app, launched in 2012, allow the archive to be accessed from any mobile device and allow the user to be away from a laptop or desktop computer.

Budget

If the Foundation were to receive less than our requested amount, our project priorities would be to conduct and publish a minimum of eight Writers at Work interviews per year and continue to make the online archive of the series available on our Web site free of charge.

PEN American Center, Inc: Details of Project**Attachment 2**

a) Major project activities. PEN American Center requests funding for PEN World Voices, New York's first international writers' festival and this country's only major international literary festival. PEN World Voices was inaugurated eight years ago to help counter American cultural insularity and contribute to an expanded world view. By convening notable writers and journalists from six continents, the Festival, chaired by Salman Rushdie, creates a global dialogue on the world's most pressing social and cultural challenges and dramatizes the pivotal role of literature in mediating cultural differences and fostering humane values. The 2013 Festival, which received a generous grant of \$100,000 from the NEA, will take place 4/29 through 5/5. The 2014 Festival, for which we are requesting NEA funding in this proposal, will bring together approximately 100 socially-engaged writers in an exciting mix of 40-50 cross-cultural panel discussions, conversations, readings, performances, and screenings. Because it is too early to give specific details for the 2013 Festival, our project description is based on the most recently completed Festival, held 4/30-5/6/12.

PEN believes that the need for a global dialogue is great. While rapid communication technologies have increased our interconnections, they have not resolved ancient divisions and have sometimes exacerbated conflicts along national, cultural, and religious lines. A real danger to the U.S. is the paucity of translated literature, less than 3% in contrast to much higher percentages in all other developed countries, which contributes to an often narrow American perspective on the rest of the world. By joining acclaimed authors like Nobel Prize winners Orhan Pamuk, Nadine Gordimer, Amartya Sen, Wole Soyinka, Toni Morrison, and Herta Müller together with important international writers largely unknown in this country, PEN World Voices marshals the unique capacity of literature to bridge cultural divisions and promote mutual understanding. As an example, writers as varied as Orhan Pamuk, Elias Khoury, Elif Shafak, David Grossman, Yael Hedaya, Wafaa Bilal, Nawal El Saadawi, A.B. Yehoshua, Mona Eltahawy, Marjane Satrapi, Rula Jebreal, Mahmoud Dowlatabadi, Venus Khoury-Ghatta, Shahriar Mandanipour, Saadi Youssef, Maziar Bahari, Atiq Rahimi, and Rawi Hage have presented to Festival audiences the richness and complexity of today's Middle East. (No NEA funds have supported or will support the participation of writers from countries sanctioned by the U.S.)

The 2012 PEN World Voices Festival brought together 100 writers from 28 countries representing 13 languages. Participants included Martin Amis (U.K.), Margaret Atwood (Canada), E.L. Doctorow (U.S.), Aleksandar Hemon (Bosnia/U.S.), Etgar Keret (Israel/U.S.), Tony Kushner (U.S.), Herta Müller (Romania), Marjane Satrapi (Iran/France), Ludmila Ulitskaya (Russia), Karl Ove Knausgård (Norway), and Riikka Pulkkinen (Finland). There were 49 readings, conversations, performances, and panel discussions in New York City.

The majority of Festival events are now available on-line in podcast or video format. This year's web features attracted more than 250,000 unique visitors in the six weeks surrounding the Festival. Less than a month after the Festival, videos had been viewed/downloaded more than 100,000 times. Through YouTube, PEN has reached audiences in China, Iran, Egypt, Brazil, Sudan, Saudi Arabia, and dozens of other countries. In 2012, the Festival had its most high-profile press coverage to date, with more than 130 articles/items in major print, broadcast, and online outlets, including 12 placements in *The New York Times*. The Festival also sparked significant activity on social media platforms. PEN Live!, a new Tumblr account dedicated to coverage of PEN programs, was visited by thousands per day and gained approximately 600 new followers during the Festival. Festival news and links to program videos were also distributed via Twitter (Festival week brought our 10,000th follower) and Facebook (an average of 10,000 interactions—"shares," "likes," etc.—each day of the Festival).

PEN American Center, Inc: Details of Project**Attachment 2**

In order to enrich programming and maximize the potential audience for the Festival, PEN has sought the partnership of many New York City-based and international cultural organizations, universities, and publishers. Co-sponsored programs in 2012 included: “A Reporter’s Perspective on War” (Brooklyn Public Library, Polish Cultural Institute); “Kronos Quartet: Exit Strategies” (Metropolitan Museum, Fritt Ord, Open Society Institute); “Understanding Egypt” (The New School); “Occupy a New Debate” (The Cooper Union, Verso, *n+1*); ‘In Conversation: Claire Messud and Herta Müller” (Goethe Institut, 92nd St Y); and “Resonances: Contemporary Authors on the Classics” (Romanian Cultural Institute in New York, Foundation For the Production and Translation of Dutch Literature).

b) Outcomes and Measurements. PEN World Voices, which addresses the Art Works “Engagement” outcome, has been designed to increase the American audience for world literature and, by doing so, broaden this country’s perspective on the rest of the world. The Festival’s program goals are to demonstrate the roles writers play in stimulating and communicating ideas for social change and to present literature as a powerful force that can challenge governments, institutions, and peoples to examine their most closely-held beliefs. We believe PEN World Voices presents to its audiences, and the world, much of what is best about this country and its culture: its curiosity and singular openness to diverse perspectives and, above all, its constitutionally-based commitment to free expression. PEN World Voices also encourages U.S. publishers to translate more and more important works of international literature. PEN’s strategy is to continue to raise the Festival’s profile so that it can attract even greater public interest and media attention and take the Festival programming to even larger national and international audiences (as did the Bill Moyers’s seven-part PBS television series, “Faith & Reason,” based on the 2006 Festival and featuring many Festival participants, which reached millions in its initial broadcasts and is now available on DVD). The dramatic amount of coverage PEN World Voices receives in the media (described above) draws attention to PEN’s year-round public events and freedom of expression advocacy work. The large audiences for the rebroadcasts of the events on the PEN website and YouTube illustrate the American public’s strong interest in the critical dialogues that begin at the Festival and provide the Festival, the participants, and sponsors with a sustained global presence. The Festival attracts visitors from across the country and Canada, introducing or reintroducing them to the incredibly varied authors and perspectives on offer.

The size of the live audiences, which can range from 1,500 at larger venues to 40 at the more intimate ones, the amount of press coverage, and the number of downloads of Festival video/audio files (described above), as well as feedback from audiences, participating writers, and publishers, will remain an important factor in determining the Festival’s success.

c) Schedule. The 2014 PEN World Voices Festival will take place in late April/early May.

d) Key Individuals. PEN World Voices is led by Salman Rushdie, Festival Chair; Peter Godwin, PEN President; László Jakab Orsos, Festival Director; Elizabeth Weinstein, Festival Manager; and the Festival Committee. Festival Committee members in 2012 were: Ben Schrank (Penguin), Morgan Entrekin (Grove/Atlantic), Jeff Seroy (Farrar, Straus & Giroux), Maria Campbell (literary agent), Sarah McNally (McNally Jackson Books), Michael Reynolds (Europa Editions), Nicole Aragi (literary agent), Anne Burt (Facing History and Ourselves), and writers Susan Bernofsky, Victoria Redel, Anderson Tepper, Susan Kuklin, Lynne Tillman, and Fran Manushkin.

e) Target population. PEN believes that the limited availability of international literature in the U.S. contributes to a dangerous lack of understanding, and suspicion of other cultures, in this country, as well as a shortage of opportunities for foreign writers to become acquainted with the U.S. The success in the popular market of Khaled Hosseini’s *The Kite Runner*, Ishamel Beah’s *A*

PEN American Center, Inc: Details of Project**Attachment 2**

Long Way Gone, Zadie Smith's *White Teeth*, and Azar Nafisi's *Reading Lolita in Tehran* indicates a broad appetite for works that describe and reflect other cultures and experiences. Likewise, the past eight PEN Festivals produced overwhelmingly positive responses to international literary voices; many larger events were sold out, and many events were presented to capacity or near-capacity audiences. PEN maximized the reach and accessibility of Festival programming by holding events at locations throughout NYC that are easily accessible by public transportation to a diversity of attendees. Special programs for high school students are produced each year. The sites for the 2012 Festival events included, among others: The High Line; The Standard Hotel; 92nd St Y Unterberg Poetry Center; The Great Hall, Cooper Union; The Museum of Jewish Heritage; The Museum of Modern Art; The Metropolitan Museum of Art; Westbeth Center for the Arts; Brooklyn Public Library; and WNYC Greene Performance Space. In order to produce the Festival and present the widest possible range of perspectives, PEN has created an unusually diverse partnership of funders and event co-sponsors. These have represented both independent and governmental funding sources from this country and abroad, including corporations, publishers, cultural agencies and consulates, non-government cultural organizations, foundations, universities, and individuals. (A complete listing of Festival sponsors is available on PEN's website: www.pen.org/page.php/prmID/2221.)

f) Promoting, publicizing, disseminating. PEN draws broad and diverse audiences to its public literary programs and the Festival by publicizing them through: advertising and/or editorial coverage provided by media co-sponsors, including announcements on WNYC; ads in publications and on websites targeted at NYC ethnic and national groups; announcements to PEN's constituency of 8,000 members and supporters and the friends of partner organizations; a direct mailing of 35,000 Festival guides and placement of additional guides in locations city-wide; announcements on Facebook and Twitter; and PEN's web site, which serves as the primary Festival information resource and vehicle for continued dissemination of program content through live-streamed events, video, and audio files. An anonymous donor makes possible the services of F.Y. Eye, which provides free billboard and poster advertising throughout NYC, with a special focus on ethnic communities. The Festival receives additional publicity through the services of NYC & Company.

g) Documenting, evaluating, and disseminating results. A majority of events are video- and/or audio-recorded for distribution through the PEN website and YouTube. PEN links to these files in Twitter and Facebook posts throughout the year. The many articles published and features broadcast locally, nationally, internationally, and on-line direct traffic back to Festival section of the PEN website. The size of the live audiences, amount of press coverage, and feedback from audiences, participating writers, and publishers will remain important factors in determining the Festival's success. PEN is also attempting to determine how many Festival audience members subsequently participated in our human rights advocacy campaigns.

h) Accessibility to individuals with disabilities. All Festival events are held in accessible venues.

i) Budget. The budget for the 2012 PEN World Voices Festival was met with the assistance of a wide-range of corporate and foundation sponsors, governmental cultural agencies and authorities, as well as publishing, media, and cultural organizations. PEN American Center is actively seeking a similar funding mix for the 2013 Festival and will do so for the 2014 Festival. NEA funding will be applied to all phases of the 2014 Festival. If we receive less than 50% of the requested match, we would either find additional funding or scale back the programming accordingly.