

## **Academy of American Poets, Inc. Project Information**

### **Major Project Activities:**

With NEA support, we will engage more than 20 million individuals across the U.S. with the programs below, which are informed by our Chancellors, who include Poet Laureate Juan Felipe Herrera, NBBC Award-winner Claudia Rankine and Inaugural poet Elizabeth Alexander.

Poets.org, launched in 1996, is the largest publicly-supported poetry website in the U.S. with 17 million unique visitors annually. The site relaunched in 2014 with enhanced visual navigation for mobile. We added Poetry Near You, with geo-targeted, crowd-sourced listings of local poetry events. The site also holds 6,000+ poems, searchable by keyword and embeddable on users own websites; 1,000+ poets' bios; more than 800 audio clips and videos, many featuring content from our Poets Forum; and highlights from our archive. We will add more than 400 poems, 100 bios, 20+ videos, 24 essays, 12 lesson plans, and launch reviews of 24 poetry books.

Originated in 2006, Poem-a-Day is the only daily digital poetry series distributing previously unpublished poems by today's poets. On weekdays poems are presented with commentary by the poets. On weekends, we feature classic poems. The series leverages that poems are highly shareable and perfect for mobile devices. More than 40% of subscribers read Poem-a-Day on their phones/tablets. The series is sent to 117,000 subscribers (45%+ over last year); 130,000 social media followers; and on our homepage. Poem-a-Day is syndicated by King Features and 12 news organizations receive the feed. The Columbia Daily Tribune in MO and The Spectrum in UT are publishing the series daily, reaching 125,000 readers. We will add audio from the poets and deliver 365 poems to 400,000+ readers.

We launched National Poetry Month in April 1996, and today it is the largest U.S. literary celebration. For it, we will continue to produce and send materials to 120,000 schools and libraries in all 50 states; conduct a nationwide PR campaign; hold readings in NY and other cities; and produce Dear Poet, which invites students to watch videos of our Chancellors and write them letters, some of which will be posted on Poets.org. Last year more than 1,500 young people across the U.S. participated.

*American Poets* magazine, redesigned in 2014, has a circulation of 10,000 with readers in every state. The magazine presents poems, essays and interviews featuring celebrated and emerging poets. Select content from *American Poets* is made available on Poets.org, extending its reach to thousands more readers.

Finally, with special NEA support, we will work with 50 poets to produce poems in celebration of 50 national parks, one per state. We will present these poems in an anthology and state pages on Poets.org, and distribute them to more than 200,000 readers through our monthly newsletters and social media. We will push 12-24 of the

parks poems out as Poem-a-Days. And, we will also encourage the parks to embed the poems on their websites.

**Intended Project Outcome:** Engagement: Public engagement with diverse and excellent art

**Outcome Narrative: Briefly discuss how your project directly addresses the selected NEA outcome. You may also discuss any additional outcomes of your own that you have established for the project.**

Through Poets.org, Poem-a-Day, National Poetry Month, American Poets magazine, and a special poetry series celebrating the National Parks, we will reach over 20 million people in rural, urban, and suburban areas, ages 8 and up, with poems and poetry-- either in person, on their phones/tablets, inboxes, mailboxes, social media feeds, or local news sites. Guided by the acclaimed poets who serve on our Board of Chancellors, the poems and content we will publish (text, audio, video) and the poets we feature will reflect the breadth of talented American poets today. We will also present historical American poets' work to help sustain the tradition of American poetry and promote its important place in our culture. The content we publish on Poets.org and in Poem-a-Day is free, as are the materials we develop for National Poetry Month, and distribute to schools and libraries.

**Performance Measurement: Briefly describe the performance measurements you will use to provide evidence that the outcome was achieved, including plans for documenting and disseminating the project results, as appropriate.**

- \* Traffic to Poets.org, which will come from all 50 states, will increase by 10-15%
- \* Poem-a-Day email subscribers will grow by 10,000
- \* Poem-a-Day poems will reach a daily audience of 400,000 readers (via email subscription, social media and syndication)
- \* Our social media channels—Tumblr, Facebook, and Twitter—will grow by at least 15%
- \* Videos posted will be viewed at least 25,000 times during the project year
- \* Each issue of American Poets magazine will reach at least 10,000 readers
- \* National Poetry Month will receive press mentions in publications in all 50 states, at least doubling the coverage poetry typically receives in other months
- \* At least 1,700 young people from across the U.S. will participate in the Dear Poet

project during National Poetry Month by writing and sending in letters to our Chancellors

\* Should funding allow, National Parks poems will be distribute to at least 200,000 readers

### **Schedule of key project dates:**

Each month from July 2016 to June 2017, we will publish 28-31 Poem-a-Day poems, 6 additional poems on Poets.org, 2 book reviews, 8-10 new feature length bios, 2 videos or audio clips, and 1 lesson plan to reach our yearly content goals.

Additional important benchmarks include:

July 2016—solicit poets to participate in National Parks project.

August—begin publishing poems from the National Parks project on Poets.org and in Poem-a-Day (to continue through December 2016).

October—publish Fall issue of American Poets magazine.

February, March 2017—begin promoting National Poetry Month events to media.

April—celebrate National Poetry Month by publishing the Spring issue of American Poets magazine; hold 1-3 readings in NYC and with partners in other cities; execute our education initiatives (including Dear Poet); organize Poem in Your Pocket Day.

May—Publish Dear Poet letters from young people and Chancellors.

### **Selection of Key Individuals: Briefly describe the process and criteria for the selection of key individuals that will be involved in this project.**

The Academy of American Poets is fortunate to be guided by an honorary Board of Chancellors, comprised of 15 award-winning poets from across the United States: Toi Derricotte, Mark Doty, Marilyn Hacker, Linda Gregerson, Juan Felipe Herrera, Jane Hirshfield, Khaled Mattawa, Marilyn Nelson, Naomi Shihab Nye, Alicia Ostriker, Claudia Rankine, Alberto Rios, Arthur Sze, Anne Waldman, and C.D. Wright. Chancellors serve their six-year terms as artistic advisors to the the organization, assisting with curation, writing for the magazine, and giving public readings. New Chancellors are elected by majority vote of the current members, which is the most diverse Board in the organization's history.

The Executive Director was hired by the organization's Board of Directors. Other staff have been hired by the Executive Director. All staff working on Poets.org, *American Poets*, and National Poetry Month are published poets, most of whom hold MFA degrees.

**Selection of Key Organizational Partners: An organizational partner is an outside entity that will provide resources (other than money) to support the project.**

The Academy of American Poets partners with the National Council of Teachers of English, the American Libraries Association, the American Booksellers Association, Random House, the Alliance for Young Artists and Writers and its National Student Poets Program, and 826 National, to promote National Poetry Month, which is promoted on Poets.org.

NCTE, ALA, and ABA distribute the National Poetry Month poster, which is produced in partnership with Random House, to their lists. They also promote our youth engagement project, Dear Poets, during this month in their newsletters.

The Alliance for Young Artists and Writers encourages their National Student Poets to participate in National Poetry Month activities, which we promote in our newsletter and on Poets.org. Similarly 826 National encourages young people at their 7 centers to participate in National Poetry Month and our youth project.

**Selection and Description of Key Works of Art:** Briefly describe any key works of art that will be involved in the project.

All of the poems, essays and other original work that we publish on Poets.org, in Poem-a-Day, in *American Poets* magazine, and, should we receive funding, in a celebratory National Parks series, will be curated by an editorial staff comprised of individuals who hold MFA degrees in poetry and are themselves published poets. Each of our programs has a primary staff person responsible for curation who is overseen by the Associate Director/Director of Content and the Executive Director. We seek to publish work by poets who have at least one book or have a first book forth-coming. The poets we spotlight are diverse in terms of their race, ethnicity, gender, gender expression, sexual orientation, residence, age and aesthetics. And, their books are published by both small and large presses. Members of our Board of Chancellors, including Elizabeth Alexander, Khaled Mattawa, Claudia Rankine, Naomi Shihab Nye and Alberto Rios, among others, also recommend poets we should consider for publication.

**Intended Beneficiaries (Audience/Participants/Community):**

**Briefly describe the intended beneficiaries to whom the project is directed. In**

**your response, address the expected benefit.**

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Poets.org, Poem-a-Day, National Poetry Month, American Poets magazine, and a National Parks poetry series will engage poets, educators, and readers of all ages across the U.S. National Poetry Month projects target students in grades 4-12. Overall geographic distribution of National Poetry Month materials (posters and flyers) is: Midwest 22%, Southeast 20%, Northeast 17%, Mid-Atlantic 15%, West Coast 12%, Southwest 9%, and Mountains/Plains 5%. American Poets serves 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 American, or multi-ethnic. They are employed in education (23%), the arts (13%), professional (12%), and other sectors; 3% are students. Together, Poets.org, Poem-a-Day, our newsletters and social media efforts reach hundreds of thousands of people in every state.

**Have the intended beneficiaries been consulted in the development of this project?**

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Yes

**Briefly describe any consultations, plans for consulting, or reasons for not consulting with the intended beneficiaries.**

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We serve poets, educators, and readers. Our Board of Chancellors consult with us, ensuring that our programs include a diversity of poets and best serve poets. We also survey poets and attendees after our larger live events for input.

We currently work with a volunteer Educator in Residence and a group of 20 public school teachers who provide input and feedback on the educational content on Poets.org, including our National Poetry Month offerings. And, we survey the 10,000 subscribers to our Educator Newsletter for input on what content they would like to see us offer.

Each year, we regularly receive feedback from our members who total more than 8,000 individuals, and from Poem-a-Day subscribers and Poets.org users.

In addition, we consistently monitor website, Poem-a-Day, newsletter, and social media analytics to assess which content offered best serves our audiences. Based on this information, we regularly adapt our strategies and offerings.

**Has your organization worked with these beneficiaries in the past?**

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Yes

**Briefly describe your previous work with these beneficiaries or relevant work your organization has done that will help you reach these beneficiaries.**

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Both our membership program and our work with young people began in earnest in the 1960s when we launched a print newsletter and the first Poets-in-the-schools program. Over the past several decades we have consistently invited feedback and ideas from poets, educators, and readers, as well as small press poetry publishers, and others through surveys and in-person gatherings.

**Is this project intended to reach a population historically underserved by arts programming and/or does the project target a specific audience based on characteristics such as race, ethnicity, or age?**

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No

**Promotion & Publicity: Briefly describe your plans for promoting and/or publicizing the project.**

New content on Poets.org will be featured on the homepage, which reaches 100,000+ readers monthly. We will also promote new content on our active social media channels (as of 7/2015 we have 180,000+ Tumblr followers; 76,700 on Facebook; and 59,600 on Twitter), and in our monthly newsletter which reaches 65,000 readers.

We will promote Poem-a-Day on Poets.org, social media, via ad trades with other online publications, and continue encouraging editors to syndicate the series.

*American Poets* will be promoted on Poets.org; social media; via our membership program, which mails to 100,000+ prospects each year; and at events such as the AWP conference.

During National Poetry Month we will pitch stories to major media and work with partners including the National Council of Teachers of English and the American Libraries Association.

Should funding allow, we will pitch editors of publications near the National Parks featured in our series to secure coverage.

**Accessibility: Explain how you will make your project accessible to individuals with disabilities in compliance with federal law and regulations through access**

**accommodations for both facilities and programs, such as audio description, sign-language interpretation, closed or open captioning, large-print brochures/labeling, etc.**

We strive to make our programs universally accessible to individuals with disabilities. When Poets.org was redesigned, we worked to meet web accessibility standards by adding clear navigation, search functions on all pages, alt tags on images to assist the visually impaired, and adaptive design so that users can zoom in on the site as needed, to increase readability. The fonts we selected are easy-to-read and presented on a legible black to grey scale. In the past year we have added 240 new audio recordings of poetry to complement texts (in some cases poems are presented audio-only, as we haven't yet secured permission to print the text of the poem). We include text to accompany videos of lectures we commission.

We will add audio to the poems we are publishing through our increasingly popular Poem-a-Day series, so they might be enjoyed more widely.

And, we ensure that all readings we organize take place at accessible venues.

**Archipelago Books, Inc.**  
**Archipelago Books**  
**Project Information**

**Major Project Activities:**

Archipelago Books requests support for the translation, publication, and promotion of nine of our thirteen extraordinary works of international literature that we will bring forth in 2017. We will organize national book tours for authors Ivan Vladislavic, Magdalena Tulli, Tomás González, Scholastique Mukasonga, Claude Ponti, and Roger Mello; and translators Martina Broner, Angela Rodel, and Morten Høi Jensen. All books will be distributed worldwide by Penguin Random House Publishers Service.

1. *The Exploded View* by Ivan Vladislavic (South Africa). A series of short stories that examine the lives of four professionals in post-apartheid South Africa. Author tour: Brooklyn Book Fair; International Festival of Authors at the Harbourfront Centre, Toronto; Chicago Humanities Festival.

2. *Nest in the Bones* by Antonio di Benedetto (Argentina), translated by Martina Browner. A short story collection of probing perception in an utterly original voice from an author praised by Borges and Bolaño. Translator tour: Cornell University; Buffalo, NY; an event with the AWP in New York City.

3. *Wolf Hunt* by Ivailo Petrov (Bulgaria), translated by Angela Rodel. A novel that confronts the costs of Communist policies on human relations in rural Bulgaria. Translator tour: partner with the Elizabeth Kostova Foundation for events in Boston, New York City, Providence, and Washington, D.C.

4. *Noise* by Magdalena Tulli (Poland), translated by Bill Johnston. A novel whose heroine, a young girl, must learn to understand her mother's past and through this to forgive a society that enacted the atrocities of the Holocaust. Author tour: readings sponsored by the Polish Book Institute and the Kosciuszko Foundation in New Orleans, New York City, and Washington, D.C.

5. *The Storm* by Tomás González (Colombia), translated by Andrea Rosenberg. A family's claustrophobic relationships begin to fall apart beneath the ominous advance of a storm. A moving and sharp examination of family bonds. Author tour: readings in Minneapolis, in partnership with Open Books and Milkweed Editions; Los Angeles, in partnership with Skylight Books; Santa Fe, NM; and Austin, TX, in partnership with Malvern Books.

6. *A Quiet Despair: Selected Journals* of Søren Kierkegaard (Denmark), translated by Morten Høi Jensen. A selection of journal entries from one of the greatest philosophical and religious minds of the 19th century. Translator tour: events sponsored by the Scandinavia House at universities and independent bookstores along the East Coast,



such as *The New School* and *Molasses Books* (Brooklyn).

7. *Barefoot Woman* by Scholastique Mukasonga (Rwanda), translated by Jordan Stump. A survivor's return to Rwanda after the genocide and her efforts to cover the body of her mother, killed in the massacre, through a patchwork of vivid (and at times fragmented) memories. Author tour: Elliott Bay Book Company (Seattle), Rwandan Embassy (Washington, D.C.); and Chicago.

8. *My Valley* by Claude Ponti (France), translated by Alyson Waters. An illustrated children's book that invites its reader into the beautiful imaginary valley of the Twims. A world of flying buildings, secret tree houses, sad giants, and magic puddles that expresses the cares and hopes of the inner lives of children. Author tour: launch party and reading at the French Embassy; reading at the Brooklyn Academy of Music; children's event in San Francisco with Daniel Handler; readings in Portland, OR and Los Angeles.

9. *You Can't Be Too Careful!* by Roger Mello (Brazil), translated by Daniel Hahn. Mello won the Hans Christian Anderson Award in 2014, yet has never before been translated into English. A children's book that expresses through wordplay and dreamlike images how one minute action can have marvelous consequences. Author tour: children's event at the Brooklyn Children's Museum; readings in Houston, TX; Minneapolis, MN; and at the Juneau Public Library in Juneau, AK.

### **Schedule of key project dates:**

The following works are under contract and scheduled to be released according to the following dates, with immediate launch events and tours to follow.

March 7, 2017 – *My Valley* by Claude Ponti, translated by Alyson Waters

March 21, 2017 – *The Exploded View* by Ivan Vladislavic

April 4, 2017 – *You Can't Be Too Careful!* by Roger Mello, translated by Daniel Hahn

April 18, 2017 – *Wolf Hunt* by Ivailo Petrov, translated by Angela Rodel

May 23, 2017 – *Nest in the Bones* by Antonio di Benedetto, translated by Martina Broner

June 2017 – *Barefoot Woman* by Scholastique Mukasonga, translated by Jordan Stump

September 2017 – *The Storm* by Tomás González, translated by Andrea Rosenberg

October 2017 – *Noise* by Magdalena Tulli, translated by Bill Johnston

November 2017 – *A Quiet Despair: Selected Journals* of Søren Kierkegaard, translated by Morten Høi Jensen

### **Intended Audience/Participants/Community: Who will benefit from the project and how?**

Archipelago's titles have reached a diverse community of over 300,000 readers to date. Our target population includes readers of literary fiction and poetry, academics, thinkers, writers, the internationally minded, activists, immigrant communities, artists, and

(armchair) travelers. We are in touch with professors, librarians, and curriculum planners, both at the university and high school levels. We communicate with library and bookshop reading groups in addition to tracking down private book clubs and serious readers from all walks of life. Our outreach efforts combine print and online communications (subscription offers, catalogs, newsletters, excerpts, reviews, announcements, ARCs, etc.) and our events are orchestrated to reach the widest audience possible. This upcoming year will be of particular significance as we expand our targeted audience to include children and their families, with the translation and publication of four international children's books. With these titles, Archipelago hopes to cultivate cultural exchange and awareness at even at early ages and to brighten the imaginative world of children across the nation.

**Selection of Key Organizational Partners: An organization partner is an outside entity that will provide resources (other than money) to support the project.**

Archipelago works with outside organizations to curate and present free and public events in order to promote titles, translators, and authors. Events are coordinated with local independent bookstores, community centers, literary organizations, academics, arts organizations, and events series around the country. We have worked with all of our proposed event partners in the past and many of the events with dual partnerships have drawn readers new to Archipelago, often from cultural and language communities relevant to the title.

**Description of Key Organizational Partners:**

<b>Organization Name:</b> (b) (4)
<b>Proposed or Committed:</b> Proposed
<b>Description of Organization:</b>
(b) (4)

<b>Organization Name:</b>
<b>Proposed or Committed:</b> Proposed
<b>Description of Organization:</b>

[Redacted]

**Organization** [Redacted]  
**Proposed or Committed:**Proposed  
**Description of Organization:**  
[Redacted]

**Organization Name:**[Redacted]  
**Proposed or Committed:**Proposed  
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**Organization Name:** [REDACTED]

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**Organization Name:** [REDACTED]

**Proposed or Committed:** Proposed

**Description of Organization:**

[REDACTED]

**Organization Name:** [REDACTED]

**Proposed or Committed:** Proposed

**Description of Organization:**

[REDACTED]

**Selection of Key Individuals: Briefly describe the process and criteria for the selection of the key individuals that will be involved in this project.**

Our selection of authors and translators is based primarily on literary merit. Translators are evaluated on a 10-page sample translation of a proposed work, which shows their literary English, proficiency in the foreign language, and interest and research in the work. Archipelago Books staff are Editor/Publisher Jill Schoolman, Associate Editor/Publicist Kendall Storey, and Assistant Editor Alexander Brock.

## Bios of Key Individuals:

**First Name:**Jill

**Last Name:**Schoolman

**Proposed or Committed:**Committed

**Bio:**

Jill Schoolman founded Archipelago Books in 2003 after working in the editorial department of Seven Stories for three years. She graduated from Yale University with a BA in Literature in 1992. She has been selected to participate in editors' exchange programs in France, Germany, Sweden, Norway, Poland, Bulgaria, Catalonia, and Argentina. She is also the editor of the Pirogue Collective's *Imagine Africa* journal devoted to contemporary African writing and art. In 2015, Jill was named a Chevalier de l'Ordre des Arts et des Lettres.

**First Name:**Claude

**Last Name:**Ponti

**Proposed or Committed:**Committed

**Bio:**

Claude Ponti is a French illustrator and children's author known for his inventive and playful use of words and the symbolic nature of his illustrations. His first book, *L'Album d'Adèle*, written for his newborn daughter, already displays the associative and dream-like presentation of children's interior lives that characterizes many of his works. Ponti was awarded the 2006 Sorcières Spécial prize for his life contribution to literature, which now includes over seventy books of all types and for all ages.

**First Name:**Magdalena

**Last Name:**Tulli

**Proposed or Committed:**Committed

**Bio:**

Magdalena Tulli is one of Poland's foremost contemporary writers. Her novels include *In Red*, *Dreams and Stones*, and *Moving Parts*, nominated for the 2006 International IMPAC Dublin Literary Award, and *Flaw*, shortlisted for the 2007 Nike Prize, Poland's most prestigious literary award. (All four titles were published in English by Archipelago.) Tulli is also the translator of Proust and Calvino into Polish. Tulli grew up in Warsaw with her mother, who had survived the Auschwitz concentration camp. Her work engages with the world of post-war Poland through dreamlike parables, metaphysical inventions, a hallucinatory use of language and a wry sense of humor.

**First Name:**Scholastique

**Last Name:**Mukasonga

**Proposed or Committed:**Committed

**Bio:**

Born in Rwanda in 1956, Scholastique Mukasonga experienced from childhood the violence and humiliation of the ethnic conflicts that shook her country. In 1960, her family was displaced to the polluted and under-developed Bugesera district of Rwanda. Mukasonga was later forced to leave the school of social work in Butare and flee to Burundi. She settled in France in 1992, only 2 years before the brutal genocide of the Tutsi swept through Rwanda. In the aftermath, Mukasonga learned that 27 of her family members had been massacred. Twelve years later, Gallimard published her autobiographical account *Inyenzi ou les Cafards*, which marked Mukasonga's entry into literature. This was followed by the publication of *La femme aux pieds nus* in 2008 and *L'Iguifou* in 2010, both widely praised. Her first novel, *Notre-Dame du Nil*, won the Ahamadou Kourouma prize and the Renaudot prize in 2012, as well as the Océans France Ô prize in 2013 and the French Voices Award in 2014.

**First Name:**Bill

**Last Name:**Johnston

**Proposed or Committed:**Committed

**Bio:**

Bill Johnston is Professor of Comparative Literature at Indiana University. His translations include Witold Gombrowicz's *Bacacay*; Magdalena Tulli's *Dreams and Stones, Moving Parts, Flaw, and In Red*; Jerzy Pilch's *His Current Woman* and *The Mighty Angel*; Stefan Zeromski's *The Faithful River*, and *Fado* and *Dukla* by Andrzej Stasiuk. In 1999 he received a National Endowment for the Arts Poetry Fellowship for Translation. In 2008 he won the inaugural Found in Translation Award for Tadeusz Rozewicz's *new poems*, and in 2012 he was awarded the PEN Translation Prize and Three Percent's Best Translated Book Award for Mysliwski's *Stone Upon Stone*.

**Promotion & Publicity: Briefly describe your plans for promoting and/or publicizing the project.**

We will design promotional and marketing plans tailored to each title. We will solicit prepublication blurbs relevant to each book and print 200-400 galleys to send to key reviewers, editors, booksellers, writers, bloggers, and radio/TV producers. We will send e-blasts announcing our titles and events to our 13,000-plus member listerv, as well as create full-color postcards with book and related event info to send to local bookstores, cultural and community centers, and retail stores. We will promote our titles directly to readers via Twitter, Facebook, and giveaways on GoodReads and LibraryThing. We will create and place ads in national publications, both print and online. We will plan events for each of our available authors and translators (launches, readings, bookstore discussions, cultural institutions, universities, reading groups). We will present titles and participate in translation panels at trade shows, book fairs, and academic conferences (AWP, ALTA, MLA, etc.).

## **Performance Measurement:**

**How will you measure the success of your project? Describe any plans you have for program evaluation, for working collaboratively with researchers, strategic consultants, program evaluator and/or any other performance measurement related to the project.**

Though it is impossible to measure how many readers the lifespan of a book may reach, we will evaluate the success of each title based on sales figures, reviews, excerpts placed in major literary publications, awards received, course adoptions, and library and bookseller interest. We will track the number of visitors to our website, monitor replies on our website blog, the number of followers and friends on Twitter and Facebook, and searches for our name, titles, and authors via Google Analytics, and monitor how the number of catalogs and excerpts downloaded correlates to actual book sales. We will document the percentage of returns for each book; track attendance at our events; and solicit feedback from our readers through our website, postcards inserted in our books, and email newsletters. We also work closely with our authors and translators to ensure the artists are satisfied with the final work.

**Coffee House Press**  
**Coffee House Press**  
**Project Information**

**Major Project Activities:**

In 2017, CHP will publish eighteen new books and maintain a backlist of over 350 titles; we are seeking NEA funds to help publish seven of the new titles. A diverse combination of emerging and experienced voices, the authors signal our commitment to literary innovation and excellence, to our mission, and to publishing the wide range of voices that exist in the literature of the Americas.

We are proud to publish

- poet, dancer, and academic Barbara Browning's first book of creative nonfiction
- Guggenheim and NEA fellow Victor Hernández Cruz's sixth book of poetry with CHP
- Cave Canem Poetry Prize winner Dawn Lundy Martin's newest collection
- Pushcart Prize and Gulf Coast Prize in Fiction winner Edward McPherson's third essay collection

We are also honored to publish

- The debut novel of *Publishers Weekly* Deputy Reviews Editor Gabe Habash
- Emerging poet Bao Phi's second book
- Chilean novelist Diego Zúñiga's first book translated into English

CHP is known for championing work that challenges cultural and aesthetic norms. The works in this proposal are no exception.

- Browning's *The Gift (Or, Techniques of the Body)* documents the author's interactions with artists, friends, and family members, exploring themes of artistic collaboration and empathy through art.
- Habash's *Stephen Florida*, a young wrestler's coming-of-age story, shows how far people will go to preserve their identities and obsessions.
- Cruz's *Beneath the Spanish* juxtaposes autobiographical prose with jazz-inspired poetry, exploring what it means to be simultaneously influenced by many different languages, cultures, and histories.
- Lundy Martin's *Good Stock* speaks to contemporary conversations about race, voice, bodies, and justice, and expands on the Whitney Biennial opera *Good Stock on the Dimension Floor*.
- McPherson's *The History of the Future: American Essays* draws on historical events and cultural phenomena to investigate the effects of time and place on American society.
- Phi's *Thousand Star Hotel* investigates trauma as cultural inheritance through the lens of his family's refugee experience.



- Zúñiga's *Camanchaca* shuffles scenes from an unnamed protagonist's car trip with the incomplete memories, half-truths, and omissions that have shaped his life.

CHP negotiates author agreements that conform to industry standards and offers advances for every book. Authors receive [REDACTED] of the list price of paper books sold, [REDACTED] of net proceeds from e-books, and [REDACTED] of net proceeds from subsidiary rights, with payments made annually. In the case of translation, the author receives the industry standard [REDACTED], because the translator also receives a royalty.

Our books are available on our website and sold to bookstores and libraries nationwide through our distributor, Consortium Book Sales & Distribution. Our authors are featured in readings and events in venues across the country and around the world; in the last year alone, they were featured in over two hundred events in at least thirty states and six other countries. Of these events, fifty were held at educational institutions. All our books are marketed to creative writing classrooms around the country, resulting in at least one hundred course adoptions per year. Events associated with this project will be equally widespread. Most of our new titles are offered as e-books and are available through all major electronic vendors and libraries.

Our reach is international, recognizing that the American experience, and American literary culture, aren't limited by geopolitical or linguistic borders. Our writers are in conversation with a large international community, and therefore our presence abroad, both advocating for their work at events like the Frankfurt and London book fairs and moving into publishing more work in translation like Diego Zúñiga's *Camanchaca*, provides a contemporary and accurate representation of our historic mission to capture the American experience in all of its diversity.

#### **Schedule of key project dates:**

1. *The Gift (Or, Techniques of the Body)*, nonfiction  
by Barbara Browning  
**Publication Date: May 2017**

2. *Stephen Florida*, a novel  
by Gabe Habash  
**Publication Date: April 2017**

3. *Beneath the Spanish*, poetry  
by Victor Hernández Cruz  
**Publication Date: April 2017**

4. *Good Stock*, poetry  
by Dawn Lundy Martin

**Publication Date: June 2017**

5. *The History of the Future: American Essays*, essays  
by Edward McPherson

**Publication Date: April 2017**

6. *Thousand Star Hotel*, poetry  
by Bao Phi

**Publication Date: May 2017**

7. *Camanchaca*, a novel in translation  
written by Diego Zúñiga  
translated by Christina MacSweeney

**Publication Date: March 2017**

Publication dates are subject to change. Prior to official publication, significant editing, design, and marketing work will have been completed, with funds attached.

**Intended Audience/Participants/Community: Who will benefit from the project and how?**

**Readers:** One of our most important roles is the one we play in the lives of our readers—past, present, and future. We believe there is a deserving audience for the kind of books we publish: writing that stretches the boundaries of genre, form, style, and subject matter in new, innovative ways; and work by and/or about the many cultures that make up the American mosaic, expanding the very notion of what comprises “American literature.” This audience is not served by mainstream publishing.

**Writers:** We serve writers that commercial publishers, as well as many small press publishers, won't take on. They're telling stories in new ways and/or from perspectives that are deemed too risky. Their works are tomorrow's classics, and we publish them today. We give writers the support to explore and refine their craft, use a collaborative editing process, and consult with them on design, which is rarely true of larger houses.

**The Public:** In 2013, we launched CHP in the Stacks, a library residency program, which places writers/artists in libraries to create new work with the potential to inspire a broader public to engage with their literary resources. To date, this program has connected twenty-one writers/artists with local and national collections. It has introduced well over 2,000 readers to the resources, the residents, and the titles on our list. While this program primarily puts our authors in residence, it places artists of all kinds, putting our authors within a wider context of artmaking.

Furthermore, we serve educators by producing books that represent the full diversity of American culture and literary expression, always offering desk copies. We serve communities of color by publishing writers of color that speak to their experiences. We

serve visually impaired readers by making titles available for use with screen reading software. And we serve our culture by keeping our books in print, providing ongoing access to an important segment of America's literary heritage.

**Selection of Key Organizational Partners: An organization partner is an outside entity that will provide resources (other than money) to support the project.**

We have no planned organizational partners for this project. However, we are forming a Books In Action advisory committee. Books in Action, our slate of programming that connects authors with organizations and readers, takes literary arts beyond the page. The organizations we partner with through this programming are essential to connecting our authors with new audiences. This year we worked with Poets House in NY, the Opus Archive in Santa Barbara, CA, and many more.

In addition, we completed our partnership with the Bush Foundation, through which our staff learned from a variety of arts organizations to connect more deeply with the communities in which we operate.

Lastly, we just launched our first imprint with feminist publishing project Emily Books. This new partnership gives the fledgling project an opportunity to incubate, learn, and grow into their own. The Barbara Browning title in this project will be the third released with this imprint.

**Selection of Key Individuals: Briefly describe the process and criteria for the selection of the key individuals that will be involved in this project.**

CHP leadership has a combined thirty plus years of editorial experience and literary organization management. Leadership plays a crucial role in selecting works to be published, collaborating with authors to refine their visions, designing covers, and nailing down the most minute details.

During two annual open reading periods, our staff combs through hundreds of manuscripts, looking for writers at any stage in their careers with something to say about our place and time; mastery of language, style and form; and the ability to reach people's hearts and minds. We also acquire new work via meetings with top literary agents, referrals from trusted CHP authors, and the proactive reading of literary media. Retention of key authors is important, and we are proud of our proven ability to discover a writer and work with them through their emergence and often into the maturity of their career.

**Bios of Key Individuals:**

<b>First Name:</b> Chris
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**Last Name:**Fischbach

**Proposed or Committed:**Committed

**Bio:**

After serving as editor, then associate publisher, for sixteen years, Chris Fischbach became publisher of Coffee House in 2011. An editor of fiction, poetry, essay, and memoir, his authors have won or been finalists for the National Book Award, the PEN/Faulkner Award for Fiction, the Lenore Marshall Poetry Prize, the National Book Critics Circle Award, and many others. In 2012, he was chosen to take part in National Arts Strategies' Chief Executive Program, which gathered 100 top US arts chief executives for a two-year strategic educational program.

**First Name:**Erika

**Last Name:**Stevens

**Proposed or Committed:**Committed

**Bio:**

Erika Stevens is poetry editor at large for Coffee House Press and has worked previously at academic presses acquiring, developing, and editing a wide variety of titles, including but not limited to poetry, fiction, creative nonfiction, cookbooks, and academic monographs.

**First Name:**Caroline

**Last Name:**Casey

**Proposed or Committed:**Committed

**Bio:**

Caroline Casey joined Coffee House Press in 2012 as marketing and sales director. Now the managing director, she holds an MFA from the Nonfiction Writing Program at the University of Iowa. Her expertise in the literary essay has been crucial to the expansion of our list.

**First Name:**Bao

**Last Name:**Phi

**Proposed or Committed:**Committed

**Bio:**

Bao Phi is a multiple Minnesota Grand Slam poetry champion and National Poetry Slam finalist who has been on HBO's Russell Simmons Presents Def Poetry and whose work was included in the Best American Poetry anthology of 2006. He has toured as a featured artist in hundreds of venues across the country since 1999, including the blockbuster diasporic Vietnamese variety show Paris By Night. He has been named a *City Pages*, *Star Tribune*, and *Urban Griots* Artist of the Year. His first book, *Sông I Sing* (Coffee House Press), was met with strong sales, is taught in classrooms across the United States, and enjoyed rave reviews, including one from the

*New York Times*, which stated "In this song of his very American self, every poem Mr. Phi writes rhymes with the truth."

**First Name:**Dawn

**Last Name:**Lundy Martin

**Proposed or Committed:**Committed

**Bio:**

Lundy Martin is the author of *Discipline* (2011), published by Nightboat Books, and *A Gathering of Matter/A Matter of Gathering* (2007), which was selected for the Cave Canem Poetry Prize and was a finalist for the Lambda Literary Award. She coedited *The Fire This Time: Young Activists and the New Feminism* (2004), cofounded both the Third Wave Foundation and the post-theorist Black Took Collective, and received the American Academy of Arts and Sciences' May Sarton Prize for Poetry.

**Promotion & Publicity: Briefly describe your plans for promoting and/or publicizing the project.**

Promotion plans include personal galley presentation to the editors of major trade and consumer review media; advance galleys for reviewers and key booksellers; seasonal catalog mailings to consumers, reviewers, booksellers, and teachers; promotion on our website and social media sites; advertising (print and web); direct e-mail newsletters reaching more than 10,000 contacts; exhibiting at BEA, AWP, Winter Institute, and the American Library Association, among other conferences; author events in bookstores, schools, and libraries; and the offering of the majority of front and many backlist prose titles as e-books through all major e-book vendors.

One example of our ability to promote our books widely is Valeria Luiselli's *The Story of My Teeth*, which received major reviews in the *New York Times*, the *New York Times Sunday Book Review*, the *New Yorker*, the *Wall Street Journal*, *NPR*, the *Los Angeles Times*, the *BBC*, *World Literature Today*, the *San Francisco Book Review*, and more.

**Performance Measurement:**

**How will you measure the success of your project? Describe any plans you have for program evaluation, for working collaboratively with researchers, strategic consultants, program evaluator and/or any other performance measurement related to the project.**

We'll measure success by artistic quality and award attention. Additional goals are to:

1. maintain long-term commitments to our writers, and a commitment to discovering emerging voices, providing support for new work to emerge
2. connect readers to these books by meeting measurable first-year sales goals: 15,500 copies
3. print 4,000 copies of Browning, 5,000 of Habash, 1,500 of Hernández Cruz, 1,500 of

Lundy Martin, 3,500 of McPherson, 2,000 of Phi, and 3,500 of Zúñiga

4. offer these titles in a variety of formats to increase accessibility, including print, e-book, and, in select cases, formats accessible to the visually impaired

5. increase audience awareness of this project's authors through thirty reviews each for fiction titles and ten reviews each for poetry titles

6. connect these authors with new audiences at over two hundred events, fifty in schools/universities

7. provide writers with a positive experience as evidenced by informal inquiries and occasional surveys (attached)

## Kenyon Review Project Information

### Major Project Activities:

Technology has significantly and rapidly changed the literary publishing environment. Over the last 15 years, literary magazines have focused their attention on digital distribution—whether through e-books, PDFs available for download on the web, dedicated mobile applications, or online excerpts from print journals. The *Kenyon Review* (KR) is committed to this ongoing evolution in publishing. In recent years we launched KROnline, an online journal that complements the 77-year-old print magazine. KR is the only major litmag publishing two distinct journals in print and online. We believe publishing in both media ensures the viability of both. Print readers and web readers are not necessarily the same people. Some crave the feel of paper pages in perfect-bound books, while others prefer convenience and instant access. What they share is a love for contemporary literature.

The major redesign we undertook in recent years—funded in part by grants from the NEA—refreshed our print and online material in practical ways. We infused both formats with new life, making them more inviting, approachable, readable. Our subscription numbers are up 15% since the new design of the magazine was launched in 2015, and our web readership is up 7%. In the last year, we introduced a proprietary iOS app that offers current print issues online and offline access to all KROnline material.

The next step is twofold:

- Consolidate the variety of book reviews currently offered—in print and via KROnline—into a powerful web portfolio accessed through the KR site;
- Elevate copyediting efforts and increase author payments for KROnline content so that the quality of online work is equal to that of the print journal.

To this end, we propose a grant of \$20,000 for the following purposes:

1. **PRINT JOURNAL.** We request funds to support the publishing and promotion of 6 issues in 2017, appearing Jan/Feb, Mar/Apr, May/June, July/Aug, Sept/Oct, and Nov/Dec. Each issue will feature 100-120 pages of contemporary poetry, fiction, creative nonfiction, literary criticism, translations, and playwriting. Funds requested will be used for writer fees, design, copyediting, production expenses, promotional costs, and editorial administration.
2. **KR REVIEWS.** Since the demise of book reviews in all but a few newspapers, reviews have exploded on the Internet, most often appearing on personal blogs. This proliferation is happily indicative of reader interest in contemporary authors, but it hasn't necessarily improved the quality of reviews. Literary criticism has been part of KR's DNA since its founding before World War II. Today, we feature long reviews in the print journal and 1000-word bimonthly reviews and micro reviews—short reviews of new poetry collections—on KROnline. To streamline the design

and make reviews easier to locate, we propose to join together these disparate forms into one attractive and accessible portfolio called KR Reviews. This section will have an online home on our website separate from our quarterly KROnline issues. We will feature more reviews in this portfolio, increasing from approx. 36/year to 50-65/year.

3. **EQUITABLE COMPENSATION/PRESENTATION.** Connected to our redesign is a commitment to make KROnline as equal as possible to the print journal in compensation and presentation. We recently implemented an equal pay scale for work accepted in the print magazine and the online journal. While this increases our budget, authors and readers will see that we value the print and online work equally.

KR will update the copyediting process for KROnline so it is equivalent to our magazine copyediting. We are known as a journal with high copyediting standards. However, since its inception, KROnline has been copyedited in pieces: a first pass is copyedited by student associates, which is then reviewed and approved by an editor. Professional copy editors will ensure that the same standards demanded by the print journal are seen online.

### **Schedule of key project dates:**

#### **Print Journal**

This request for project support covers the following issues and release dates: Jan./Feb. 2017 (Jan. 1, 2017); Mar./Apr. 2017 (March 1, 2017); May/June 2017 (May 1, 2017); July/Aug. 2017 (July 1, 2017); Sept./Oct. 2017 (Sept. 1, 2017); Nov./Dec. 2017 (Nov. 1, 2017).

#### **Digital Applications**

Literary content for KROnline is organized in a quarterly format, with each work added throughout the quarter. Interviews for KR Conversations are typically uploaded twice each month, podcasts appear once a month. We anticipate appointing a copyeditor for KROnline by January 2017.

The calendar for creating and launching the KR Reviews portfolio is to spend January-June 2017, designing, developing partnerships (outlined above), and selecting reviews. The section will launch in July 2017.

The typical reading period runs September through January for both KROnline and the print publication. We anticipate that the 2016-17 reading period will be from Sept. 15, 2016 through Dec. 15, 2016. All submissions received during the reading period will be read. Payments are made upon publication, so costs will not be incurred until the 2017 calendar year, keeping within the grant period.

### **Intended Audience/Participants/Community: Who will benefit from the project and how?**



The intended beneficiaries are readers of literature, 20-40 years old, who do not currently subscribe to *KR*. In 2015, *KR* received more than 275,562 visitors, of which 36.4% were repeat visitors and 63.6% were unique visitors, to its web site. Most of these visitors are younger consumers accustomed to reading online and will benefit from increased content, thanks to the new *KR* Reviews portfolio and the proprietary *KR* app and its more accessible and user-friendly online magazine subscription. These readers will further benefit from the improved quality of work due to more careful, professional copyediting.

We also view avid book readers as an intended audience. Through the partnership with independent booksellers, we will demonstrate *KR* Reviews as the go-to site for reviews of contemporary, emerging literature. They will benefit from in-store reviews to lead them to new work. Simultaneously, in-store reviews will lead shoppers to download the *KR* app to learn about other books while they shop.

Finally, our community of authors will benefit in several ways. First, those contributing to *KROnline* will receive equitable pay and stature for their work. Second, more opportunities will be available to writers who produce book reviews. Third, little-known and emerging authors who have published books will benefit from greater attention generated by reviews.

**Selection of Key Organizational Partners: An organization partner is an outside entity that will provide resources (other than money) to support the project.**

As part of the proposed project, *KR* will seek partnerships with independent booksellers in targeted communities: New York, San Francisco, Nashville, Portland, and our nearby Mount Vernon, OH, to cross-promote book reviews. For example, each month *KR* will send an annotated review of a new book in PDF format—short enough to print in a large font on standard paper, which the bookseller will then post in a point-of-sale or aisle-end display. In return, *KR* will feature the booksellers' web links in the *KR* Reviews portfolio section, as well as print ads. We have several booksellers in mind, including Paragraphs in Mount Vernon, OH, and Parnassus Books in Nashville, but the selection process won't begin until 2017. We will contact owners directly by phone, email or in person, share a sample review, define the promotional trade on paper, and create a calendar. We will seek partners who undertake innovative promotions, are dedicated to contemporary literature, and maintain quality service.

**Selection of Key Individuals: Briefly describe the process and criteria for the selection of the key individuals that will be involved in this project.**

Key project personnel are listed in the "bios of key individuals" section below. Each participates in either administrative, design, and/or editorial decisions. Two book review

editors are also listed. We anticipate that work by approx. 240 writers will be published either online or in print, and that up to 60 of these authors will contribute book reviews online. In the 2014-15 reading period, *KR* received (b) (4) unsolicited submissions. An editor, consulting editor, and/or volunteer reader reviews each submission. If an unsolicited work should be considered further, it is passed on to an editor. In addition, *KR*'s consulting editors and advisory board recommend works for consideration. We evaluate manuscripts on language skill and tone, elements of surprise and mastery, the general mix of work already selected, and the timeliness of the work. We finalize content several months prior to each issue or web update.

### Bios of Key Individuals:

**First Name:**David  
**Last Name:**Lynn  
**Proposed or Committed:**Committed  
**Bio:**

**David Lynn** has been Executive Editor of the *Kenyon Review* since 1994. His collection of short stories, *Year of Fire*, was published by Harcourt in 2005. His first novel, *Wrestling with Gabriel*, was released in 2002. He is also the author of *Fortune Telling* and *The Hero's Tale: Narrators in the Early Modern Novel*. His stories and essays have appeared in magazines and journals in the United States, England, India, and Australia. Lynn is a Professor of English at Kenyon College.

**First Name:**Abigail  
**Last Name:**Serfass  
**Proposed or Committed:**Committed  
**Bio:**

**Abigail Wadsworth Serfass** is the Managing Editor of the *Kenyon Review* and is responsible for supervising the magazine's print and online production, as well as working with authors, budgeting, contracts, and more. She joined *Kenyon Review* in 2006 as Associate Director of Programs. She was appointed Managing Editor in 2013. Serfass received her BA in Classics and English from Williams College. She also holds a Masters in Theological Studies from the Church Divinity School of the Pacific.

**First Name:**Adam  
**Last Name:**Clay  
**Proposed or Committed:**Committed  
**Bio:**

**Adam Clay** is the author of *Stranger* (Milkweed Editions, 2016), *A Hotel Lobby at the*

*Edge of the World* (Milkweed Editions, 2012), and *The Wash* (Parlor Press, 2006). His poems have appeared in *Ploughshares*, *Boston Review*, *Crab Orchard Review*, *Denver Quarterly*, *Iowa Review*, *New Orleans Review*, *Black Warrior Review*, and elsewhere. He holds a PhD in English with a Creative Dissertation from Western Michigan University and a MFA from the University of Arkansas. Since 2003, he has co-edited *Typo Magazine* and is a Book Review Editor for the *Kenyon Review*.

**First Name:**Hilary

**Last Name:**Plum

**Proposed or Committed:**Committed

**Bio:**

**Hilary Plum** is the author of the novel *They Dragged Them Through the Streets* (2013) and the book-length essay *Watchfires* (forthcoming, 2016). She is a book review editor with the *Kenyon Review* and co-edits Rescue Press's Open Prose Series. She serves as managing editor of the *Journal of the History of Ideas*, based at the University of Pennsylvania. Recent work has appeared or is forthcoming in *Bookforum*, *Fence*, *Consequence*, the *Seneca Review*, and elsewhere.

**First Name:**John

**Last Name:**Pickard

**Proposed or Committed:**Committed

**Bio:**

**John Pickard** is Director of Print and Web Production. Prior to joining the *Kenyon Review* staff in 2005, he worked as a freelancer in graphic and web design, creating sites for the United States Department of Agriculture and the *Kenyon Review*, among others.

**Promotion & Publicity: Briefly describe your plans for promoting and/or publicizing the project.**

As noted in the partnership section above, we will seek promotional partnerships with at least 5 booksellers to include in-store reviews of new books. This represents a new effort to directly reach prospective readers of reviews and the magazine.

*KR* will also continue to promote the magazine and web site through social media, our electronic newsletter, direct email campaigns and prominent website positioning of the *KR Reviews* section on the *KR* homepage.

The new *KR* app will facilitate yet another vehicle for promotion. We will use paid advertising on Facebook to promote *KR Reviews* and subscription offers to our base and their networks of friends. We plan to attend both the AWP and Brooklyn Book Fairs to connect with our reading and writing audience and directly market print subscriptions.

Direct mail campaigns will target high-yield lists, promoting multi-year subscriptions to *KR*—parents of Kenyon students, recent alums, and lapsed subscribers especially.

**Performance Measurement:**

**How will you measure the success of your project? Describe any plans you have for program evaluation, for working collaboratively with researchers, strategic consultants, program evaluator and/or any other performance measurement related to the project.**

We will continue to measure performance through subscription data, including new subscribers and renewals. Comparative data from our proprietary FileMaker database analyzes our subscription results—a conservative increase of more than five percent against recent years will confirm the project’s success. We will track web traffic through Google Analytics. Social media metrics are monitored through each social media platform. Our email client, Constant Contact, supplies reporting tools to gauge the effectiveness of our email campaigns.

Additionally, submissions data will tell us if the revised pay rates affect the quality and quantity of new submissions.

*KR*’s editorial staff often disseminates its best practices and publishing experiences with peers and authors through panels at conferences and festivals, as well as reporting three times a year to its board. The ideas set forth in this proposal emerged from an editors’ retreat that reviewed recent performance.

**National Public Radio, Inc.**  
**NPR**  
**Project Information**

**Major Project Activities:**

NPR Books seeks \$100,000 from the National Endowment for the Arts in support of our efforts to promote literature and create reading discovery opportunities for a large, diverse national audience. More than a list of bestselling titles, [NPR Books](#) produces in-depth author interviews, thoughtful and intimate reviews, special reading guide series, and reflective pieces looking back at the great literary works of our past and the emerging writers of our day.

With support from the NEA, NPR Books will produce high-quality, multi-genre opportunities for reading discovery via both broadcast and digital platforms. Specifically, we request support for the following activities:

- **Author Interviews:** Featured on-air and online, NPR Books' author interviews introduce millions to new and established authors and literary works and offer insights into new literary trends, inspirations and the trials and triumphs of the writing process.
- **Book Reviews:** NPR Books calls on professors, writers, critics and others to share their impressions and analysis of new work. As one of the most trusted brands in American media, we understand the influence our reviews can have on the readership of new work and see reviews as a vital way to present a diversity of genres to listeners and increase the mix of voices and perspectives informing one's ideas of literature.
- **Special Series:** NPR Books regularly produces special series to serve as a curated road map through the ever-expanding world of books. Recent examples include:
  - *This Week's Must Read:* The weekly series recommends books that deepen, contextualize or offer new angles on one of the week's major headlines.
  - *You Must Read This:* Conversations with writers about the books they love to read and recommend.
  - *Three Books:* In each installment, online users receive three book recommendation around specific themes, from quilting and romance to going through a midlife crisis and out-of-body experiences.
  - *My Guilty Pleasure:* In this predominantly online series, we invite authors to recommend embarrassing but addictive reads.
  - *Summer of Love:* A summer-long series on the history of romance, with book recommendations and explorations into the evolution of romantic literary heroes.
  - *PG-13: Risky Reads:* a monthly series focused on transformative tales for teens that include titles from Harry Potter to Camus' *The Stranger* and

highlight how good literature can be a guiding light through the struggles of adolescence.

- [NPR's Book Concierge](#): An online application, replacing annual "best of" lists, that allows users to employ filters to explore approximately 250 titles NPR staff and critics loved in a given year. The tool invites readers to mix and match categories, such as "Rather Long," "Eye-Opening Reads," and "Seriously Great Writing." In this way they are able to chart their own paths to reading discovery.
- Live Events Coverage: NPR Books will conduct active coverage of major literary events, such as Book Expo and the National Book Awards.

**Intended Project Outcome:** Engagement: Public engagement with diverse and excellent art

**Outcome Narrative: Briefly discuss how your project directly addresses the selected NEA outcome. You may also discuss any additional outcomes of your own that you have established for the project.**

Beyond showcasing great reads from a wide range of genres, NPR Books encourages engagement with compelling literature in several noteworthy ways. On-air, our author interviews and book reviews regularly feature new and diverse authors, critics and guests that provide unique insights into the role of literature across cultures and how specific works can be perceived through different and distinct lenses. Online, NPR Books recognizes reading is a visual activity and incorporates cover art, photography and video into our presentation of reviews, interviews, special series and articles. Easy to navigate, users can peruse the web page at their leisure or directly search out favorite genres and titles and find plot summaries, excerpts, and links to related NPR stories. Our creation of the online app, NPR Books Concierge, takes multimedia even farther by providing users with the opportunity to self-curate their reading lists and discover new titles based on personal interests and tastes.

**Performance Measurement: Briefly describe the performance measurements you will use to provide evidence that the outcome was achieved, including plans for documenting and disseminating the project results, as appropriate.**

To measure the extent of reading discovery through NPR Books, we work with NPR's Audience Insight (AI) team to track engagement analytics for both broadcast and digital platforms. The following metrics speak to the reach and popularity of our content: radio broadcast cumulative audience, online users for NPR's website and the NPR Books web page, unique page views of NPR Books and specific NPR Books features, and the number of social media followers.

NPR Books also collects anecdotal feedback through user comments online.

## **Schedule of key project dates:**

Throughout the year, NPR Books produces consistent stories, interviews and reviews to connect our online and on-air audiences with new titles, authors and great reads. In addition to this steady stream of books coverage, we look forward to the following events and content delivery:

- National Books Awards – November 2016
- Book Expo – May 2017
- Release of the 2016 NPR Book Concierge online application – December 2016

## **Selection of Key Individuals: Briefly describe the process and criteria for the selection of key individuals that will be involved in this project.**

The selection of authors and books to cover is led by Ellen Silva, Supervising Senior Editor for the Digital Arts and Entertainment Desk. Silva leads the NPR Books and Arts Desk team and has been an innovative public radio editor and producer for over 25 years. Previously, Silva was a Senior Editor at *All Things Considered*, where she edited and produced commentaries and led the show's book coverage, creating some of its most signature series. Before joining *All Things Considered*, Silva worked at *Talk of the Nation*, as the Senior Producer and Senior Editor. Prior to NPR, Silva worked at WHYY with Terry Gross at *Fresh Air*.

## **Selection of Key Organizational Partners: An organizational partner is an outside entity that will provide resources (other than money) to support the project.**

NPR highly values partnerships with outside organizations and Member Stations. Every partnership is unique, but we generally look for opportunities that facilitate access to new genres or authors and bring content to a wider audience.

The Poetry Foundation, for example, has been a longstanding partner of NPR, supporting our coverage of poetry and ensuring this dynamic literary form reaches as many people as possible and maintains its place in national conversations about literature and writing. In addition, NPR and the National Book Foundation are working together to extend the reach of the National Book Awards to an expansive and more diverse audience through extensive coverage of the nominees and winners of this prestigious honor.

Working with mission-driven organizations, like the Poetry Foundation and National Book Foundation, NPR Books better positions itself to expand our reach, strengthen our impact and raise the cultural appreciation of great writing in America.

**Selection and Description of Key Works of Art:** Briefly describe any key works of art that will be involved in the project.

As one of the nation's most trusted news organizations and producers of cultural programming, NPR understands the prominent position it can hold as a literary taste maker and source of reading discovery. With this in mind, NPR Books strives to move beyond bestsellers and provide a spotlight for the all-important backlist and stories from emerging authors. Utilizing the passions and expertise of our team of literary experts, NPR Books provides reviews, interviews and coverage of diverse literary forms and genres. From science fiction to historic non-fiction, literary fiction to poetry, NPR Books' coverage offers something for everyone.

With support from the NEA, NPR Books will be able to further achieve its goal to serve the public with reliable, entertaining and accessible books coverage that enhances the reading experience and facilitates discovery.

**Intended Beneficiaries (Audience/Participants/Community):**

**Briefly describe the intended beneficiaries to whom the project is directed. In your response, address the expected benefit.**

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Reading discovery is not a uniform process. To some it may mean learning about a new author. To others it may mean finding a review of their favorite writer's latest work or picking out a book to help usher a friend or family member through a new moment or stage in life. NPR Books takes this into account as we strive to create a vital space, on-air and online, for reading discovery.

Overall, NPR's audience is more educated than the general population, more likely to read for leisure, and more committed to learning throughout their lives. Accordingly, our goal is to feed their hunger for great new reads and literary voices that can expand their experience of the world. We are also eager to expand our reach and connect with new, younger audiences who are growing up with a different relationship to books thanks to mobile technology. We see this project and its commitment to enhancing our multimedia presentations as supporting our efforts to connect in new ways to these new readers.

**Have the intended beneficiaries been consulted in the development of this project?**

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Yes

**Briefly describe any consultations, plans for consulting, or reasons for not consulting with the intended beneficiaries.**



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NPR relies heavily on the audience engagement analyses of our Audience Insight Team to guide our work. Insights from AI inform a wide variety of research areas, including (but not limited to) audience analysis, program carriage reporting, strategic planning, and communications. Specifically, AI collects and analyzes broadcast and digital audience engagement metrics, conducts audience surveys, and competitive market reports. Surveys in particular give an opportunity for audience members to express their interests, preferences, and values. NPR regularly surveys members of its listening panel, currently numbering over 5,000 members.

NPR Books also engages with our audiences on social media platforms, including Twitter, Facebook and Tumblr. These tools offer another way to discover recent author interviews, reviews, and book picks, as well as conversations about current books and the publishing industry.

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**Has your organization worked with these beneficiaries in the past?**

Yes

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**Briefly describe your previous work with these beneficiaries or relevant work your organization has done that will help you reach these beneficiaries.**

For over 40 years, NPR has introduced audiences to compelling literature. NPR Books, with its expansion into digital platforms, has strengthened this tradition and frequently finds unique and thoughtful ways to provide audiences with exclusive, engaging content on the latest titles, emerging authors and literary trends.

For example, the new initiative [#NPRreads](#) utilizes Twitter and our website to introduce audiences to books that have kept NPR correspondents, editors and producers in our newsroom enthralled. Through these posts we are introducing readers to new titles and authors that both entertain and provide nuanced perspectives on current events.

Through the [Morning Edition Book Club](#), we have also provided our audience the opportunity to read a book – specially selected by a well-known writer and accompanied with a specialized reading checklist – with members of NPR Books and News and submit questions about the book, which are later discussed in interviews with the author.

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**Is this project intended to reach a population historically underserved by arts programming and/or does the project target a specific audience based on characteristics such as race, ethnicity, or age?**

Yes

**From the options below, select all descriptors that best describe the intended audience and/or other beneficiaries to whom the project is directed.**

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**Race/Ethnicity**

American Indian or Alaskan Native  
Asian  
Black or African American  
Hispanic or Latino  
Native Hawaiian or Other Pacific Islander  
White

**Age Ranges**

Young Adults (19-24 years)  
Adults (25-64 years)  
Older Adults (65 years)

**Underserved/Distinct Groups**

Individuals with Disabilities  
Individuals in Institutions (include people living in hospitals, hospices, nursing homes, assisted care facilities, correctional facilities, and homeless shelters)  
Individuals below the Poverty Line  
Military Veterans/Active Duty Personnel  
Other underserved/distinct group

**Describe how the project will benefit the underserved community.**

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NPR brings attention and life to the literary fabric of America through author interviews, coverage of vital literary events, nuanced reading lists, insightful reviews across all genres and special series. This coverage is free, accessible and available to a national audience. As our digital and multimedia platforms continue to expand, this accessibility becomes even greater and more and more populations are able to engage with our quality literature programming.

More than this, NPR Books' diverse team of contributors and guests approach literature from varied backgrounds and unique perspectives. They often highlight emerging authors and titles that present distinct worldviews and shed light on the experience and voices of underserved communities in American and around the world. In this way, NPR

Books is not only creating a space for reading discovery but is also acting as an amplifier for diverse perspectives that might open eyes or provide a warm shoulder for different communities.

**Promotion & Publicity: Briefly describe your plans for promoting and/or publicizing the project.**

The results of this project will be disseminated broadly across NPR's distribution outlets.

On-air, NPR Book reviews, author interviews and journalism pieces will be featured on *Morning Edition* and *All Things Considered*—two of the three most listened to programs on radio with weekly audiences of 12.3 million and 11.9 million people, respectively—and other NPR programs. In total, NPR on-air programs are listened to by over 26.3 million people each week.

Online, NPR Books coverage is featured prominently on NPR's website, which engages over 31.5 million monthly users; NPR's social media pages, including Facebook, Twitter, Reddit and others; NPR mobile apps for smartphones and tablets; and NPR One, a new digital listening app that brings some of the most popular features of Pandora (e.g., on-demand listening, personalized and smart playlists) to the public radio experience.

**Accessibility: Explain how you will make your project accessible to individuals with disabilities in compliance with federal law and regulations through access accommodations for both facilities and programs, such as audio description, sign-language interpretation, closed or open captioning, large-print brochures/labeling, etc.**

All of NPR's content is freely accessible to individuals with disabilities in addition to the broader population. NPR Labs is innovating around new ways to share radio content with hearing impaired individuals, and NPR's website and mobile applications (available on smartphones and tablets) make it easy to browse stories in either an audio or text format.