

12-2012

## New Writing Series Spring 2013

English Department

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**CULTURAL AFFAIRS/DISTINGUISHED LECTURE SERIES**  
**GRANT APPLICATION**

I. Applicant/Organization: English & National Poetry Foundation

II. a. Responsible Organization Officer: Dr. Steven R. Evans

b. Title: Associate Professor; New Writing Series Coordinator; Director, National Poetry Foundation

c. Campus Address (include Email and Telephone): 313 Neville; 1-3818; steven.evans@maine.edu

III. Summary of program requiring funding (title; featured artist(s); speaker(s); scheduled date(s):

**The New Writing Series | Spring 2013**

Eight events featuring ten writers

**Fiction writers:** Renee Gladman, Peter Markus, Tom McCarthy,  
and Danielle Vogel

**Poets:** Eric Baus, Julian Brolaski, E. Tracy Grinnell, Jena Osman,  
Orlando White, and Monica Youn

Events take place on Thursdays at 4:30pm in the Soderberg Auditorium.  
All events are free & open to the public.

*Daring & diverse literary programming  
at the University of Maine since 1999*

IV. Budget Proposal Form must be attached. *See attached.*

**Funding for current application is contingent upon submission of reports for any previous grant awards, including final budget and attendance figures.**

**SEND COMPLETED APPLICATION VIA EMAIL TO:** [christi.renzi@maine.edu](mailto:christi.renzi@maine.edu)



November 30, 2012

Dear Members of the Cultural Affairs/Distinguished Lecture Series Committee,

I write to request the Committee's support for the spring 2013 New Writing Series, an innovative literary arts program sponsored by the English Department and the National Poetry Foundation.

The amount we request—\$7,500—represents just under fifty percent of the projected operating budget for the spring Series of \$15,538. The majority of the financial support for the Series will be provided by the English Department through its Elliott Fund and by the National Poetry Foundation through its Thayer Fund. The Honors College provides \$1000 per semester to support the Series. The detailed budget appended to this letter provides an overview of projected expenses and revenue sources. In accordance with the Committee's recent request, I have adopted the standard budget form and supplemented it with a spreadsheet that itemizes projected expenses.

The spring 2013 line-up will feature ten writers—six poets and four fiction writers—in CA/DLS-supported events. The NWS will also host several revenue-neutral events, including the Grady Awards for Creative Writing (BA- and MA-level) and thesis readings in both fiction and poetry (in which graduating MA candidates are paired with the Creative Writing faculty members who mentored them). A collaborative project on "Bibliopoetics" involving the UM Humanities Initiative is also in the planning stages (tent. date: April 5-6, 2013).

As the brief biographies appended to this letter demonstrate, the writers we propose to bring to campus represent a wide range of literary activity and achievement. I am excited by the diversity (especially in terms of ethnicity and sexual orientation) and uniformly high level of accomplishment, in this cohort. The Series will be host to Native American (Orlando White, Julian Brolaski), African American (Renee Gladman), Asian American (Monica Youn), and British voices (Peter Markus); it will also feature three lesbian writers (E. Tracy Grinnell, Renee Gladman, and Danielle Vogel) and one transgendered writer (Julian Brolaski).

Whatever their primary genre, these writers are all highly active across the full spectrum of literary activity. They are editors, publishers, and anthologists; translators and tale-tellers; art-makers and law-makers. Their presence on the UMaine campus will enliven our culture and animate our conversations across linguistic, ethnic, national, sexual, and other differences. It will also help sustain and extend the place of the arts and humanities on campus at a time of real transformation led by President Ferguson and the "Blue Sky" initiative. (On a related note: the spring 2013 season offers the NWS a first opportunity for taking up the new standards—related to Blue Sky Pathway 3: "Embracing a Culture of Excellence: Promoting Spirit, Community and Collaboration"—for communication and branding articulated at the November "Communicator's Summit." We look forward to bringing our substantial outreach efforts into conformity with the new standards.)

New Writing Series programming has always been guided the principles of innovation, collaboration, interdisciplinarity, and diversity. From the start we have also worked hard to maximize the impact of real-time events within the rapidly-changing new media context. For example, the NWS blog has received more than 64,500 page views since its creation in fall 2006. Our Facebook group, created in the fall of 2007, has 165 members and reaches many more people with event and Series information. The Flickr page on which we document events has received roughly 68,500 views to date. The real-time event in front of a live audience remains our Series's anchor point, but using the web to extend brief visits into lasting on-line presences is an effective way of maximizing the return on the investment it takes to bring people to campus.

Some other reasons for supporting the NWS:

- **A cutting-edge research university with an institutional commitment to innovation deserves literary arts programming that is diverse, daring, and original.** The New Writing Series is such a program. While all modes and methods of writing fall within its ambit of curiosity, we take care to ensure that writers whose work departs from, and perhaps even challenges, dominant commercial and aesthetic assumptions are given a fair hearing. Our programming is consistently among the most diverse on the campus (and by extension in the region), foregrounding ethnic, linguistic, socio-economic, and sexual diversity (see the appended document "About the New Writing Series" for details). And our programming is original: no other institution in Maine, and only a few others in the country, have shown the kind of commitment the New Writing Series has toward the full-range of contemporary literary practice. We seek to confer recognition with our programming, not just to ratify judgments made somewhere up the literary food chain.

- **The New Writing Series does a lot with a little.** For what would be a modest honorarium if paid in a lump sum to a single celebrity on campus for one evening, the New Writing Series creates a coherent sequence of events that adds a distinctive dimension to the intellectual and artistic climate on campus and in the region. The honoraria we offer are low (between \$500 and \$1000) and we economize in every way we can on other expenses (see appended budget). Because the Series has an established identity—in terms of time (Thursday afternoons), place (the Soderberg Center Auditorium), and "look" (MaJo Keleshian's bold designs, echoed in our electronic publicity)—we get more out of each individual event. This has been a key to our successful audience development. Inertia is the enemy of artistic creation: the New Writing Series creates momentum around the act of literary creation, stirring up lively conversations that resonate beyond the cube-like walls of the Soderberg Auditorium.

- **The New Writing Series has a strong local audience, but it also brings national visibility to the University of Maine.** The off-campus publicity for the New Writing Series always spotlights UMaine (rather than the English

Department or the NPF): our goal is to keep Orono on the national map when it comes to the literary arts, and to emphasize that the UMS flagship campus is at the leading edge of literary artistic practice. No other college in the state or campus in the UM system can demonstrate the depth of commitment and ongoing excellence that the New Writing Series, with the Committee's support, has achieved.

- **Literary culture is an important piece in the “creative economy” puzzle.** A university campus that fails to stay in touch with contemporary literary practice is depriving itself of access to the fresh thinking that writers, often in advance of their colleagues in other disciplines, bring to the world around us. The literary arts are essential to the creation of an atmosphere of free and critical exploration of any and all aspects of contemporary existence, an atmosphere as decisive in the sciences as in the humanities.

- **The “New” in New Writing Series.** We have been fortunate to receive Committee support for the NWS in the past and we are deeply grateful for it. But the enduring institutional framework of the Series should not mask the fact that we bring new voices and visions to campus with every fresh season of the NWS. We are, in other words, offering “new programming” for the Committee's consideration, programming that will disappear from the cultural calendar without your support.

I have included an itemized budget (using an Excel spreadsheet to supplement the also provided standard form) for the spring 2013 New Writing Series. In keeping with CA/DLS policy, we strive to offer the lowest honoraria compatible with a writer's reputation and standard fee. I will note that our typical “ceiling” of \$1000 is well below what some poets and most fiction writers (and their agents) will consider. Air travel expense estimates are based on best estimates of market rates (which have risen considerably in the past year in the wake of the non-compete agreement on key routes reached by US Airways and Delta). We always work with individuals to minimize travel expenses whenever possible. Accommodations are provided by University Inn in Orono and are estimated at the appropriate seasonal rates. Meal and reception expenses do not factor into our request for Committee support. In those cases where scheduling or other difficulties preclude a proposed writer from participating in the Series, we seek replacements of comparable rank and reputation to fill the slot. I believe that the other items should be self-explanatory, but I am more than happy to answer any questions that may arise.

This proposal has the support of English Department Chair Richard Brucher, who exercises discretion over the Elliott Fund, and of our department's standing committee on “Speakers and Special Events.”

Thank you for your consideration of this request.

Sincerely,

Dr. Steven R. Evans  
Associate Professor of English  
New Writing Series Coordinator  
Acting Director, National Poetry Foundation

## Bio-Bibliographical Information

**Eric Baus** was born in Fort Wayne, Indiana in 1975. His publications include *Tuned Drones* (Octopus Books, 2009), *The To Sound* (Verse Press, 2004; Winner of the 2002 Verse Prize, selected by Forrest Gander), and the chapbooks *The Space Between Magnets* (Diaeresis), *A Swarm In The Aperture* (Margin to Margin), and *Something Else The Music Was* (Braincase Press). He edits Minus House chapbooks, and currently lives in Denver.

URL <http://www.wavepoetry.com/products/eric-baus>

**Julian Talamantez Brolaski** is the author of the collections *gowanus atropolis* (2010) and *Advice for Lovers* (2011). Xir chapbooks include *Hellish Death Monsters* (2001), *The Daily Usonian* (2004), *Madame Bovary's Diary* (2005), and *Buck in a Corridor* (2008). Brolaski's work often explores transgender and gender-variant experiences through linguistics experimentation, including the use of gender-neutral pronouns, etymology, and alternative spelling. An editor at Litmus Press, Brolaski lives in Brooklyn, New York.

URL <http://www.poetryfoundation.org/bio/julian-brolaski>

**Renee Gladman** was born in Atlanta in 1971. She received a B.A. in philosophy from Vassar College, and a Master's degree in poetics from New College of California. She is the author of four works of prose, most recently *To After That* (TOAF), and one collection of poetry, *A Picture-Feeling*. Since 2005, she has operated Leon Works, an independent press for experimental prose and other thought-projects based in the sentence, making occasional forays into poetry. She teaches in the Literary Arts Program at Brown University.

Since early in her career, Gladman has been celebrated as a key figure in the most recent innovations of the sentence. In conversation with writers such as Pamela Lu, Bhanu Kapil, Rachel Levitsky, and Mary Burger, as well as more established writers such as Gail Scott, Carla Harryman, and Robert Glück, she has been at the center of formulating a vocabulary for thinking about narrative strategies and the weight of time and event in fiction. She began the Ravicka Series in 2003, completing *Event Factory* and *The Ravickians* in succession. She is currently at work on a third novel, *Anna Patova Crosses a Bridge*, as well as a critical essay on the sentence and the city.

URL [http://www.dorothyproject.com/books/rev\\_gladman-ravickians.html](http://www.dorothyproject.com/books/rev_gladman-ravickians.html)

**E. Tracy Grinnell** is the author of *Helen: A Fugue* (Belladonna Elder Series #1, 2008), *Some Clear Souvenir* (O Books, 2006), and *Music or Forgetting* (O Books, 2001), as well as the limited edition chapbooks *Mirrorly*, *A Window* (flynpyntar press, 2009), *Leukadia* (Trafficker Press, 2008), *Hell and Lower Evil* (Lyre Lyre Pants on Fire, 2008), *Humoresque* (Blood Pudding/Dusie #3, 2008), *Quadriga*, a collaboration with Paul Foster Johnson (gong chapbooks, 2006), *Of the Frame* (Portable Press at Yo-Yo Labs, 2004), and *Harmonics* (Melodeon Poetry Systems, 2000). Grinnell's poetry has been translated



into French, Serbian, and Portuguese. She has taught creative writing at Pratt Institute, Brown University, and in the Summer Writing Program at Naropa University. She lives in Brooklyn, New York, and is the founding editor and director of Litmus Press.

URL <http://www.poetryfoundation.org/bio/e-tracy-grinnell>

**Peter Markus** is the author of a novel, *Bob, or Man on Boat*, as well as three books of short-short fiction, *Good, Brother*, *The Moon is a Lighthouse*, and *The Singing Fish*. His fiction has appeared in recent issues of *Black Warrior Review*, *Unsaid*, *Denver Quarterly*, *Puerto del Sol*, *Chicago Review*, and the *New York Tyrant*. He teaches classes in fiction writing at Eastern Michigan University and is the Senior Writer with the InsideOut Literary Arts Project of Detroit.

URL <http://www.dzancbooks.org/bob-or-man-on-boat/>

**Tom McCarthy** was born in 1969 and lives in London. He is known in the art world for the reports, manifestos, and media interventions he has made as General Secretary of the International Necronautical Society (INS), a semi-fictitious avant-garde network. His previous books are *Remainder* and *Tintin and the Secret of Literature*.

URL <http://www.randomhouse.com/book/201638/c-by-tom-mccarthy#abouttheauthor>

**Jena Osman**'s books of poems include *Public Figures* (Wesleyan 2012), *The Network* (Fence Books 2010, selected for the National Poetry Series in 2009), *An Essay in Asterisks* (Roof Books, 2004), and *The Character* (Beacon Press, winner of the 1998 Barnard New Women Poets Prize). Other publications include *Jury* (Meow Press), *Amblyopia* (Avenue B), and *Twelve Parts of Her* (Burning Deck Press). Her book *Public Figures* is forthcoming from Wesleyan University Press.

Osman was a 2006 Pew Fellow in the Arts, and has received grants from the National Endowment for the Arts, the New York Foundation for the Arts, The Pennsylvania Council on the Arts, the Howard Foundation, and the Fund for Poetry. She has been a writing fellow at the MacDowell Colony, the Blue Mountain Center, the Djerassi Foundation, and Chateau de la Napoule.

She founded and edited the award-winning and internationally recognized literary magazine *Chain* with Juliana Spahr for twelve years; Osman and Spahr now edit the *ChainLinks* Book series together.

Osman received an M.A. in poetry and playwriting from Brown University, and a Ph.D. in English from the Poetics Program at the State University of New York at Buffalo.

URL <http://www.temple.edu/creativewriting/faculty/osman/index.htm>

**Danielle Vogel** is the author of *lit* and *Narrative & Nest*. Her writing has most recently appeared in *The Denver Quarterly*, *Puerto del Sol*, *Tarpaulin Sky*, and *The Volta*. Danielle's textile scroll-works and ceramic book artifacts, which explore the ceremonial gestation of a manuscript as it is written, have been exhibited in galleries across the

country.

URL <http://daniellevogel.com/>

**Orlando White** is originally from Tólikan, Arizona. He is Diné (Navajo) of the Naaneesht'ézhi Tábaahí (Zuni Water's Edge Clan) and born for the Naakai Diné'e (Mexican Clan). He holds a BFA in creative writing from the Institute of American Indian Arts and an MFA from Brown University. His poems have appeared in *Bombay Gin*, *Ploughshares*, *They Are Flying Planes*, and are forthcoming in *The Kenyon Review*, *Salt Hill Journal*, and *Sentence: A Journal of Prose Poetics*. He has been a visiting writer at Colgate University and Naropa University's summer writing program, and has taught at Brown University, The Institute of American Indian Arts, and The Art Center Design College. He now lives in Santa Fe, New Mexico. *Bone Light* (Red Hen Press, 2009) is his first book.

URL [http://www.fishhousepoems.org/archives/orlando\\_white/index.shtml](http://www.fishhousepoems.org/archives/orlando_white/index.shtml)

**Monica Youn**'s first collection *Barter* was published by Graywolf Press in 2003, and her poems have appeared in numerous journals and anthologies, most recently in *Tin House* and forthcoming in *Cue: A Journal of Prose Poetry*. Awards include the Stegner Fellowship at Stanford University and residencies at Yaddo and MacDowell. Until recently, she worked as a media and entertainment lawyer in Manhattan. Her second collection *Ignatz*, a series of poems loosely based on the mouse character from George Herriman's *Krazy Kat* comic strip of the 1920s-30s, was a finalist for the National Book Award in 2010.

Youn is currently the inaugural Brennan Center Constitutional Fellow at NYU School of Law, where she focuses on election law and First Amendment issues. She was previously in private practice, and also served as law clerk to Judge John T. Noonan, Jr. in the United States Court of Appeals for the Ninth Circuit. Ms. Youn received her J.D. from Yale Law School, her M. Phil from Oxford University, where she was a Rhodes Scholar, and her B.A. from Princeton University. She is the editor of *Money, Politics, and the Constitution: Beyond Citizens United*, a book of essays by leading constitutional scholars, and she has testified before Congress and published law review articles on election law issues. Her political commentary has been published in *Roll Call*, *Slate*, and *The L.A. Times*, among other publications, and she has appeared on MSNBC's *Hardball*, PBS *NewsHour*, *Democracy Now!* and *Bill Moyers Journal*. Her work at the Brennan Center has been recognized by the New Leaders Council, which named her one of their "40 Under 40" nationwide leaders for 2010 and awarded her the Dipaola Foundation Democracy Rejuvenation Award.

(*Note: Job-related schedule conflicts kept Ms. Youn from being able to accept our invitation to read in the fall 2012 Series. We are trying again this semester for after spring-break.*)

URL <http://www.poetryfoundation.org/bio/monica-youn>

## **About the New Writing Series — A Brief History**

The New Writing Series was formally inaugurated in the spring of 2000 when a proposal drafted by Steve Evans in consultation with Benjamin Friedlander and Burton Hatlen received unanimous approval from the English department's Speaker and Special Events Committee, then chaired by Welch Everman. In the twenty semesters of its existence, it has served as an instrument for investigating the state of contemporary writing here in Maine, in the U.S. and Canada more broadly, and to some extent the world (Nigerian, Australian, Jamaican, English, Chilean, and other writers have come to Orono through the Series). The Series receives primary funding through the English Department's Lloyd H. Elliott fund and has received consistent administrative support from the National Poetry Foundation, matching funds through the Cultural Affairs Committee, and co-sponsorships from a wide variety of departments and programs (the Honors College, Art, Multicultural Programs, Women in the Curriculum, Wilde Stein, Modern Languages & Classics, and others).

The primary objectives of the New Writing Series are (i) to make contemporary poetry and fiction a valued part of the cultural life at the University of Maine, (ii) to broaden the University's local, national, and international reputation as a site of vibrant cultural exchange and creativity, and (iii) to cultivate links within the University as well as between the University and area secondary schools that foster imaginative approaches to thinking about contemporary literary practices. Whereas developing an audience for individual events can be difficult, a Series creates an ongoing context for the exploration of contemporary writing and signals a more serious level of commitment to the inclusion of the literary arts in the cultural repertoire of campus and community life.

Since 2000, the Series has hosted more than 160 events, featuring more than 210 individual writers, and it has earned a loyal local audience (typical event attendance ranges between 40 and 150 people) as well as a strong national reputation. Extended residencies by Robert Creeley (between 2000-2003) and Alice Notley (2004) have been coordinated in conjunction with the Series, as has a Libra Professorship that brought four African American poets—Jay Wright, Jayne Cortez, Lorenzo Thomas, and Amiri Baraka—to campus in 2001.

A Series weblog was created in the fall of 2006 and a substantial archive of materials of research and pedagogical value (countless hours of sound recordings, videotapes of live readings, forty professional quality digital-video "Poet Profiles" of NWS participants) has been carefully gathered and organized over the years.

## **The New Writing Series on the Web**

The New Writing Series blog (main source for NWS news)

<http://nwsnews.wordpress.com/>

The New Writing Series on Facebook (registration required)

<http://www.facebook.com/group.php?gid=2511086192>

The New Writing Series on Flickr

<http://www.flickr.com/photos/thirdfactory/>

The New Writing Series on UMaine's iTunes U

<http://www.umaine.edu/itunesu/>

(click "Open Umaine on iTunes U" in upper right, then scroll to "Courses—English—New Writing Series")

The New Writing Series on YouTube

<http://www.youtube.com/user/npfvideo>

The New Writing Series on LibraryThing Local

<http://www.librarything.com/venue/18404/UMaine-New-Writing-Series>



## Cultural Affairs/Distinguished Lecture Series Fund Budget Proposal Form

Applicant/Organization: English Department & National Poetry Foundation  
 Responsible Officer: Dr. Steven R. Evans, Assoc. Prof & NPF Director  
 Event Title: The New Writing Series, Spring 2013  
 Event Date: Thursday afternoons throughout the fall semester

Total Program Budget: \$15,538  
 Amount Committed by Applicant Organization(s): \$07,038  
 Total Amount Requested from Other Funding Sources: \$1,000  
 Please List Sources & Amounts below:  
*Honors College* \$1,000

Amount Requested from CA/DLS Committee: \$7,500\*  
 Revenues, if any, expected (fees, ticket sales): \$0

Budget Breakdown of Expenses and funds to be used:	CADLS	OTHER
Honoraria/Services (explain below) <i>Please see attached</i>	\$4,000	\$2,500
Travel <i>Please see attached</i>	\$3,500	\$2,200
Lodging	\$000	\$1,638
Meals	\$excluded	\$excluded
Advertising	\$0	\$500
Printing	\$0	\$500
Supplies and Materials	\$0	\$0
Other (must specify below) <i>Digital videotaping through the University Relations office</i>	\$0	\$700

Total Expenses from CA/DLS funds: \$7,500\* [49% of total]  
 Total Expenses from other funds: \$8038  
 (These two totals should equal the "Total Program Budget" listed above)

\*These amounts should be identical and should not exceed 50% of the total program/event budget. Please note that CA/DLS funds may not be used for receptions and do not normally fund UM employee wages. If an award is granted based on this proposal, reimbursement of expenses will not exceed the total CA/DLS request and will be limited to the types of expenditures outlined above.






Event Expenses	writer	honorarium	travel by	travel from	trav allotment	accommod	total
	Baus, Eric	\$500	air	Denver	\$700	\$182	
	Brolaski, Julian [paired with Grinnell]	\$500	air	NYC	\$500	\$182	
	Gladman, Renee [paired with Vogel]	\$500	air or surface	Providence or Boston	\$500	\$182	
	Grinnell, E. Tracy [paired with Brolaski]	\$500	air	NYC	\$500	\$182	
	Markus, Peter	\$500	air	Detroit	\$600	\$182	
	McCarthy, Tom	\$1,000	air	NYC	\$500	\$182	
	Osman, Jena	\$500	air	Philadelphia	\$600	\$182	
	Vogel, Danielle [paired with Gladman]	\$500	air or surface	Providence or Boston	\$500	\$182	
	White, Orlando	\$1,000	air	Santa Fe	\$800	\$182	
	Youn, Monica	\$1,000	air	NYC	\$500	\$182	
		<b>\$6,500</b>			<b>\$5,700</b>	<b>\$1,638</b>	<b>\$13,838</b>
<b>Fixed Expenses</b>							
agent	expense						
Poster design & production	\$500		Posters				
BDN/area print media	\$500						
University Relations	\$700		Digital Archive				
Pulp & Paper Foundation	donated		Room Rental				
	<b>\$1,700</b>						
<b>Total Series Expenses</b>							
Event Expenses	\$13,838						
Related Expenses	\$1,700						
Total Expenses	<b>\$15,538</b>						
<b>Overview of Funding Sources</b>							
English Dept (Elliott Fund)	\$5,038						
National Poetry Foundation	\$2,000						
Honors College (Gift Fund)	\$1,000						
CA/DLS Request	\$7,500		49% of total				
	<b>\$15,538</b>						









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From:  **Christi Renzi** Tuesday, December 18, 2012 3:34:47 PM  

Subject: Re: CA/DLS Grant Application for New Writing Series S13

To:  Steven Evans

Cc:  Cultural Affairs Ctte

Attachments:  CADLS Report.doc / Microsoft Office Word 97 - 2003 Document (28K)  
 Cultural Affairs Fund Description.docx / Microsoft Office Word Document (12K)

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Steve,

Congratulations! Your application has been approved for a revised amount of \$6,000 for the New Writing Series by the Cultural Affairs Committee. Attached please find the Fund Description, which details how the grant may be used (Note: all use of funds must also abide by all applicable University APLs), as well as a Report form to be completed after the event. The Report form must be submitted along with an Adjusting Entry form and supporting GL inquiries before costs can be transferred. Should you have any questions, please feel free to contact either myself or Dean Sandweiss, Chair of the Cultural Affairs Committee. Christi Renzi

Administrative Specialist  
Office of the President  
200 Alumni Hall  
207-581-1512

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**"Steven Evans" <[Steven\\_Evans@umit.maine.edu](mailto:Steven_Evans@umit.maine.edu)> on Friday, November 30, 2012 at 3:53 PM -0500 wrote:**

Dear Christi,

Please find attached (in PDF) the grant application I've prepared on behalf of the New Writing Series for consideration by members of the Cultural Affairs/Distinguished Lecture Series committee.

Let me know if you have any trouble opening, viewing, or interpreting the four files.

And if you have a moment, I would appreciate receiving an updated list of the Committee membership (I don't easily find it on the university website) along with notification, when it is available, of the date in December they plan to meet.

Many thanks, and have a great weekend,

Steve

[Image:NWS-CADLS-S13-App.pdf][Image:NWS-CADLS-S13-Budget.pdf][Image:NWS-CADLS-S13-Budget-Supp.p  
f][Image:NWS-CADLS-S13-Letter.pdf]



## Cultural Affairs/Distinguished Lecture Series Grant Report Form

Applicant Organization: English Department & National Poetry Foundation  
Contact Name: Steve Evans  
Campus Address: 313 Neville Hall  
Phone: 207-581-3818  
E-mail: [steven.evans@maine.edu](mailto:steven.evans@maine.edu) & FC

Summary of Program for which grant funds were awarded, including a brief description, place where the program was held; and date and time:

Spring 2013 New Writing Series, comprising **eight** CADLS-supported events featuring **eleven** poets, fiction writers, and small-press publishers. Most events were held in the Soderberg Center Auditorium at 4:30pm on Thursdays and all events were documented using digital video and audio recordings. Alternate venues included the Arthur Hill Auditorium and 57 Stodder Hall.

How many people attended the event(s)? If possible describe the different audiences that this program served (i.e. UMaine Students, general community, teachers, etc.).

Estimated attendance for the CADLS-supported events in the series was just under 377 people. Average event attendance was 47, which is a decrease from recent semesters but still respectable for a campus-based series anchored in afternoon events. A breakdown of event attendance is appended below.

The live programs principally served members of the UMaine community—including the Honors College and the UM Humanities Initiative—with some participation of area writers, high school teachers & students, and the general public. The digital archive, when launched, will reach a potentially broader audience.

How was the event promoted? Please attach copies of promotional material.

Promotional materials circulated electronically (First Class, Facebook, Twitter, Wordpress blog) and in the form of printed posters for individual events. Post-event documentation took place mainly on Flickr (<http://www.flickr.com/photos/thirdfactory/sets/>).

Please describe any modifications to program or budget made after award:

We could not afford to bring UK-based writer Tom McCarthy to Maine from England so we substituted Buffalo-based novelist Dimitri Anastasopoulos. For poet Eric Baus we substituted the poets Christina Davis and Anna Moschovakis, who also participated in the UMaine Humanities Initiative's conference on Bibliopoetics.



**Please attach a final budget, an Adjusting Entry form listing expenses, and GL printouts showing expenses to this form. —> Already on file**

Estimated Attendance Per Event

110	Orlando White
065	Danielle Vogel & Renee Gladman
040	Dimitri Anastasopoulos
042	Julian Brolaski & Tracy Grinnell
030	Jena Osman
040	Christina Davis & Anna Moschovakis
030	Monica Youn
020	Peter Markus
075	Grady Awards in Creative Writing

