

NEH Application Cover sheet (TR-293016)

Media Projects Production

PROJECT DIRECTOR

Ms. Rachel Raney
Director of National Productions, PBS NC
10 UNC-TV Drive
Research Triangle Park, NC 27709-4900
USA

E-mail: rraney@pbsnc.org

Phone: 919-485-3840

Fax:

Field of expertise: Filmmaking

INSTITUTION

University of North Carolina General Administration
Chapel Hill, NC 27514-3916

APPLICATION INFORMATION

Title: *Insurrection 1898*

Grant period: From 2023-10-01 to 2025-06-30

Project field(s): African American History; U.S. History; Arts, Other

Description of project: Insurrection 1898 is a documentary feature aimed at a wide, national audience through PBS airings on broadcast and digital platforms -- as part of PBS' acclaimed history series American Experience -- as well as screenings at prominent film festivals, educational distribution, and a robust national and regional community engagement campaign. The film brings to life the events surrounding the 1898 coup d'état in Wilmington, NC, in which white supremacists overthrew the multi-racial government of North Carolina's largest city through a coordinated campaign of violence and intimidation intended to undermine Black political and economic power and impose white control.

BUDGET

Outright request	699,436.00	Cost sharing	0.00
Matching request	0.00	Total budget	699,436.00
Total NEH request	699,436.00		

GRANT ADMINISTRATOR

Ms. LuAnne Pendergraft
10 UNC-TV Drive
RTP, NC 27709-4900
USA

E-mail: lpendergraft@pbsnc.org

Phone: 919-549-7054

Fax:

Insurrection 1898
Proposal from PBS North Carolina
National Endowment for the Humanities: Media Projects/Production

Narrative

A. Nature of the request:

Insurrection 1898 is a documentary feature aimed at a wide, national audience through PBS airings on broadcast and digital platforms -- as part of PBS' acclaimed history series *American Experience* -- as well as screenings at prominent film festivals, educational distribution, and a robust national and regional community engagement campaign. The film brings to life the events surrounding the 1898 coup d'état in Wilmington, NC, in which white supremacists overthrew the multi-racial government of North Carolina's largest city through a coordinated campaign of violence and intimidation intended to undermine Black political and economic power and impose white control.

The events in Wilmington offer a powerful lens through which to examine broader patterns in the disenfranchisement of Black Americans at a pivotal moment in the nation's history, and the reverberations of that history that can still be felt today. "Though largely forgotten beyond the banks of the Cape Fear River," the distinguished historian John Hope Franklin wrote, "the Wilmington race riot of 1898 signaled a turning point in American history... nothing less than a revolution against interracial democracy: its aftermath brought the birth of the Jim Crow social order, the end of black voting rights, and the rise of a one-party political system in the South that strangled the aspirations of generations of blacks and whites." The insurrection ended Black participation in local politics, weakened African American businesses and civic institutions, and led to the death of as many as one hundred fifty Black residents – the true number will never be known. Historian and project adviser Timothy B. Tyson observes, "The only certainty in the matter of casualties is that democracy was gravely wounded on the streets of Wilmington."

The film will examine the specific history of Wilmington's coup in the context of larger questions about the history of the South in the post-Reconstruction era, the political and economic impact of white supremacy on Black communities, the role of the press in shaping and defining history, the generational trauma of racial terror, and the control of historical memory, among other themes that continue to resonate well into the 21st century.

Produced by by PBS North Carolina in association with an award-winning, multi-racial filmmaking team at 371 Productions and informed by a panel of advisers steeped both in the history of the coup as well as its contexts, *Insurrection 1898* will place the Wilmington story in the larger, complex history of race, politics, and democracy in America. PBS North Carolina is requesting \$699,436 to support production and completion of the film.

B. Program synopsis:

Insurrection 1898 will be structured around the historical chronology surrounding the events of November 1898, placing the Wilmington coup in the broader sweep of American history leading up to and following the dramatic events at the heart of the story.

The film begins with a teaser set in a crowded courthouse in November 1898. An actor's voice in florid oratory rises over the shouts of an excited crowd. A set of demands appears as animated words floating over the walls, spelling out a "White Declaration of Independence," insisting that whites will "never again be ruled by men of African origin" and that the editor of the local Black newspaper be "expelled by

force” from the community. The writers are “prepared now and immediately to enforce what we know to be our rights.” Black leaders to whom these demands are delivered have until the next morning to comply.

The main title, *Insurrection 1898*, gives way to images from the decades after the Civil War. We learn that Wilmington – a bustling port city – had been, for a time, a model of interracial democracy in the post-Reconstruction South. In the post-Civil War era in North Carolina, despite the formal end of Federal Reconstruction in 1877, the state maintained what historian and project adviser Glenda Gilmore described to us in an interview as “a sort of status quo with Reconstruction” through the 1880s. For a time, the city had Blacks on the Board of Alderman, a Black congressman, and African American-owned businesses that thrived alongside white ones. We meet members of the Black elite, who participated in the rich cultural life of the city, including the editor of the local Black newspaper, and his fiancée who performed as a member of the Fisk Jubilee Singers. And we meet Black manual laborers, for whom living in Wilmington offered the hope of a better future.

We learn that in the wake of the economic upheaval of the 1880s and 1890s, Wilmington embraced a “Fusion” government, in which Black-supported Republicans formed a coalition with agrarian whites belonging to the Populist party. The state’s avowedly white supremacist Democratic Party mapped out and carefully planned a strategy of intimidation and violence to replace the Fusion government. Central to their work was a campaign of disinformation, supported by the state’s largest newspaper, built around a narrative about Black political corruption and the supposed dangers posed by Black men to white women.

The white supremacist campaign directed its focus on the election of November 1898. In the weeks leading up to the election, a series of rallies stirred up the anger of white participants. At a crowded meeting at Wilmington’s Thalian Hall, former Congressman Alfred Waddell made the case for white rule, and for violence to enforce that goal. “We will never surrender to a ragged raffle of Negroes,” he declared, “even if we have to choke the Cape Fear [River] with carcasses.” Red Shirts, a paramilitary organization similar to the Ku Klux Klan, fanned out across Eastern North Carolina, terrorizing Black residents, with the purpose of inhibiting them from voting in the upcoming election. Daily white supremacist parades in Wilmington further intimidated Black voters. On Election Day, November 8, the Democrats won overwhelmingly, their voter suppression strategies aided by widespread ballot fraud. But the electoral victory did not remove all of the Fusion leaders since Wilmington’s mayor and Alderman were not up for reelection that year. On November 10, two days after the election, white supremacist leaders and their armed supporters staged a violent insurrection, murdering dozens of Black residents, forcing many Black residents into exile, and seizing the remaining elected offices for Democrats.

The coup d’état in Wilmington left the city forever changed. It was also celebrated by its victors. As Prof. Gilmore reminds us, “the murderers gloated about the day, the national white press concurred, and historians at the time lauded it.” No one was ever held accountable for the murders or coup. Not a single white supremacist was ever investigated or charged, much less punished, for crimes carried out in full public view. The coup paid significant dividends for its perpetrators, some of whom, including future Senator Furnifold Simmons and future Governor Charles Aycock, would go on to become powerful political leaders in the decades that followed. Alfred Moore Waddell, who led the murderous mob, took over as Wilmington’s mayor after holding his predecessor at gunpoint.

In the years following the Wilmington coup, North Carolina voters amended the state’s constitution to effectively disenfranchise substantial parts of the Black electorate through literacy tests and a grandfather clause. Many of the state’s Black citizens remained disenfranchised until the Voting Rights Act of 1965; no Black North Carolinian would serve in Congress again until 1992. But perhaps the biggest loss was to history itself. After the coup, newspaper accounts (including those in the North), history books, and textbooks presented a distorted view of the events of 1898 as a Black-led “race riot.” We also learn that

Wilmington was not the only city that endured a racially-motivated coup; there were numerous other examples of white pogroms against Black communities in the late 19th and early 20th centuries.

Our telling of this history will be built around individual human stories: of Black community leaders and regular citizens; white politicians and vigilante militia members; newspaper editors, both Black and white. Excerpts from historic letters and journals will be woven into the narrative, some read by descendants of coup participants and victims. Scholars, including Glenda Gilmore, Carol Anderson, LeRae Sikes Umfleet, Juan González, Timothy B. Tyson, Robin D.G. Kelley, William Darity, Jr., and David Zucchino, author of the Pulitzer Prize-winning *Wilmington's Lie*, will appear on camera to provide detail and context to the historical storytelling and help frame its ongoing meanings. The history will be further brought to life through exhaustively researched archival imagery, as well as evocative cinematography of locations in the story and impressionistic animation.

Central to our examination of Wilmington's history is how 1898 was remembered or forgotten. We see present-day residents, both Black and white, literally trying to uncover the past – digging up soil from the site of a mass grave of coup victims, while others excavate the site of *The Daily Record*. We film a historical bus tour, where white and Black descendants visit key sites from the massacre and coup and share the results of their research. Others are involved in a truth and reconciliation process to examine Wilmington's history and seek what they regard as long-overdue justice. And we are with Grammy-winning musician, MacArthur Fellow, and North Carolina native Rhiannon Giddens, as she composes a musical performance about the insurrection. Through a compelling narrative from the past, we come to understand Wilmington's story not just as a tragedy, but also with a measure of reconciliation and hope, as community members uncover and learn lessons from the city's critically important history.

C. Humanities content:

Insurrection 1898 is grounded in a substantial body of humanities scholarship that offers a complex, multi-dimensional understanding of a transformational time in American history whose conflicts and challenges still resonate over a century later.

Given the violence and racial animus at the core of the story, it should come as no surprise that the interpretation of this history has been contested as well. We believe that through a frank and open investigation of the history of the events in Wilmington, placed in a broader context of American history in the post-Reconstruction era, our film can help prompt conversations that will help to transcend the divides that have made meaningful discussion about race, democracy, and Southern heritage difficult and often impossible, both in the past and in the present. Through a detailed, emotionally engaging, and historically nuanced telling of the history of the events surrounding the coup in Wilmington, a number of themes in the humanities will emerge in the film:

The interconnection of white supremacy and political and economic power: The coup in Wilmington was built on an explicit appeal by its organizers to a goal of white supremacy. As historian and project adviser Jane Rhodes wrote to us, “White supremacy is about power and control – the idea that Blacks (and other non-whites) are not only subordinate, but that whiteness should dominate society. Essentially, [it] highlight[s] the fundamental belief that America, from its founding, is a white-man's country rooted in Western religion, philosophy and laws. The insurrection responded to the existential and material threat that Black people sought to undermine the primacy of whiteness.” White supremacist ideology remains alive into the present, Prof. Rhodes noted, as part of “the “constant intersection between race, sex, and violence that is historically embedded into the fabric of American psychology, politics, and culture.”

The events in Wilmington occurred two decades after the formal end of Reconstruction in 1877, and two years after the landmark *Plessy v. Ferguson* case, which became the legal basis for racial segregation in

the United States for the next fifty years. At the end of the 19th century, Wilmington was nonetheless a place of great possibility, a Black-majority city in which African American businesses thrived and descendants of slaves enjoyed a solid if fragile role in economic, cultural, and political life. In the 1890s, after years of economic downturn, a multi-racial Fusion political movement united agrarian whites, who left the Democratic party in favor of the Populists, with the Black-supported Republican Party. In the elections of 1894 and 1896, Fusion candidates were elected in Wilmington and across North Carolina.

In an effort to regain political power, the state's Democratic leaders intensified their white supremacist messaging. Through newspaper articles, vicious racist cartoons, pamphlets, and speeches, North Carolina Democrats derided "Negro domination" in politics, a spurious claim since even in majority-Black Wilmington, Blacks held only a fraction of political offices. More incendiary was their focus on Black male sexuality, and the myth of the "black beast" rapist, who allegedly threatened white women. When Wilmington's Black-owned newspaper, *The Daily Record*, published an editorial rebutting the rapist myth and providing a more nuanced depiction of interracial sexual alliances, the article was used as an incitement to inflame the white population which, during the riot, burned down the newspaper office and set out to lynch its editor. The two white supremacist messages – about Black office holding and sexual violence – were conflated and presented as one. As Prof. Gilmore describes, "The point of this campaign was to assert that Black office holding inspired a criminal element to aspire to get out of their place and rape white women. They said that often."

The impact of white supremacist ideology was experienced on a personal level by members of the Wilmington community. As project adviser LeRae Sikes Umfleet, who wrote North Carolina's centennial report on the coup, noted at an advisers' meeting, "When I was doing my research, I learned who some of the shooters were and who some of the victims were, and it shows to me that political rhetoric can turn to murder and bullets in the streets. People will shoot people who are their neighbors; one of the scariest things for me is that politics can turn to murder." Economist and project adviser William Darity, Jr., observed that this dynamic is "reminiscent of the genocides in Rwanda and Burundi."

One of the coup's leaders, Charles Aycock, would eventually condemn the violence in Wilmington, but he nonetheless embraced "white supremacy and its perpetuation" as the guiding principle of his political career. At the end of his life, in 1912, he reflected, "We have fought for this issue and against that policy, but everywhere and all the time we have fought for white supremacy." Wilmington's was one of over one hundred massacres from the end of the Civil War to World War II. Memory of the Wilmington events is squarely situated in the white supremacist mythology about the Confederacy and Reconstruction eras that persists to this day. "It is important that Wilmington not be isolated as a singular instance, even though it was perhaps the most violent municipal coup d'état," Prof. Darity told us in an interview, "The Confederate narrative of the 'lost cause' runs in a straight line from then to January 6."

Disenfranchisement of Black voters in the American South: The Wilmington coup took place against the backdrop of a broader pattern of disenfranchisement of Black voters throughout the South in the era following the end of Reconstruction. As historian and project adviser Morgan Kousser noted in his survey of disenfranchisement, *Colorblind Injustice*, "Five principal tactics were used in the reversal of Reconstruction... following a predictable developmental sequence: violence, fraud, structural discrimination, statutory suffrage restriction, and Constitutional disfranchisement." All of these strategies were present in North Carolina in 1898.

But North Carolina was also something of an outlier in the era after Reconstruction. As Prof. Kousser described at an advisers' meeting, after 1877, "Reconstruction was supposed to have been over. That was not true in North Carolina, which proved that in the 1890s, it was possible to go back to something of the hopefulness and development of Reconstruction... Blacks had had twenty more years, they weren't inexperienced in politics by that point... They had more property, they had more college degrees. So

North Carolina was more of a threat [in the 1890s] than some of the Reconstruction regimes in the 1860s and '70s had been.” Historian and adviser Glenda Gilmore reminded us that the coup “occurred at a very hopeful moment when African Americans in North Carolina had taken control of political offices, had clear hope that they were full citizens, that they could benefit materially, that they thought they were safe in North Carolina.... So rather than just another episode of repression in a long history of repression, this was specifically to stop these people from succeeding and to cast them out of equality.”

The events in Wilmington in November 1898 fundamentally transformed the political life of the city. In the municipal elections on November 8, two days before the violent coup, Democrats used intimidation, violence, ballot tampering, and voter suppression to reclaim political offices and defeat Black elected officials and their white Fusion allies. The day after the election, one of the coup leaders, Alfred Moore Waddell, circulated a “White Declaration of Independence,” a list of grievances and demands that included calls for the disenfranchisement of Black voters. One day later, an armed mob forced the remaining local Republican office holders from their positions – all were replaced by Democrats. In the years immediately following the coup, North Carolina’s white supremacist Democratic leadership took steps to legislate the disenfranchisement of its Black citizens through poll taxes, literacy tests, the grandfather clause, and other exclusionary methods, some enshrined in the state’s constitution. Black voter registration in the state plummeted from 126,000 in 1896 to 6,100 by 1902.

The pattern of disenfranchisement following violence had been developed throughout the South beginning in 1890. Prior to the events of 1898, newspaper editor and insurrection leader Josephus Daniels had studied the example of Louisiana’s earlier efforts to disenfranchise Blacks. But Wilmington’s coup would become an especially powerful model for white supremacists in years to come. Journalist and project adviser David Zucchino writes that “Wilmington’s leading white citizens had pioneered a formula that was soon duplicated across the South: deny black citizens the vote, first through terror and violence and then by legislation.” When the newly-elected Governor of Georgia sought to restrict voting rights by Black people in his state in 1906, he declared, “we can handle them as they did in Wilmington,” where the woods were “black with their hanging carcasses.” By 1910, every state in the South had taken the vote from its Black citizens. As Zucchino noted at an advisers’ meeting, “Essentially they created the blueprint for Black voter suppression that’s still in use today by the North Carolina legislature and by conservative-run legislatures around the country.”

The power of white-owned newspapers and the role of the Black press: From the Colonies’ first broadsheet, published in 1690, through much of the 20th century, newspapers were Americans’ most significant source of information, and the role of newspapers is key to understanding the narrative surrounding the Wilmington coup. Two newspapers – the white-owned *The News & Observer*, North Carolina’s largest paper; and the Black-owned *The Daily Record*, based in Wilmington – played key roles in the events of November 1898.

The News & Observer had been recently acquired by lawyer and Democratic Party ally Josephus Daniels, who turned the full force of his newspaper in service of the party’s white supremacist agenda. The paper ran headlines decrying Blacks’ supposed offenses, especially regarding white women, and printed grotesque, racially charged cartoons that depicted Blacks as a violent, sometimes demonic force that oppressed and terrorized white North Carolinians. Historian and project adviser Timothy B. Tyson writes, “Southern history and practical politics had taught them that white discomfort with black political participation remained a smoldering ember that they could fan to full flame... [Daniels] spearheaded a propaganda effort that made white partisans angry enough to commit electoral fraud and mass murder.”

In the wake of the coup, *The News & Observer* favorably compared the events in Wilmington to the French Revolution, and other white-owned Southern newspapers followed suit. Coup organizers had carefully managed press coverage of the riot outside of the South as well, inviting representatives from

Northern newspapers to witness the events, paying for their lodging, plying them with cigars and whiskey, and embedding some reporters among white militias. As David Zucchino told us, “The story that America got in the national press was that this was an unfortunate response by the honest white leadership of Wilmington to restore order, and remove corrupt and incompetent Black men and the white traitors who were part of the government with them... I could not find one single instance in which a white reporter interviewed a Black citizen, not one. Every person quoted in their stories were white supremacists.”

Project adviser and journalism scholar Juan González observed in Joseph Torres’ and his *News for All the People: The Epic Story of Race and the American Media*, “[P]eople of color have been protesting their exclusion from the mainstream media and false press portrayals of their communities since the early years of the Republic. And while their demand for full inclusion has ebbed and flowed depending on the era, it has always been at the heart of efforts to establish a truly democratic and free press in the United States.” Beginning in the 1820s, a Black press provided important opportunities for non-white voices to be heard, enabling the writings of Frederick Douglass, Ida B. Wells, and others, to reach wide readership.

Wilmington’s Black community supported what may have been the nation’s only Black-owned daily newspaper, *The Daily Record*. Its editor, Alexander Lightfoot Manly, the mixed-race grandchild of a former white Governor of North Carolina, founded *The Record* as a newspaper dedicated to Black empowerment and advancement. In August 1898, Manly published an editorial in response to a speech by a white supremacist from Georgia that had been reprinted in a white Wilmington newspaper, that advocated the lynching of Black men (“a thousand times a week, if necessary”) to protect white women. Manly’s editorial referenced consensual sex between men and women of different races – a subject that enraged white readers when it was later reprinted in white-owned newspapers. When white mobs attacked Wilmington’s Black community on November 10, *The Daily Record* was a key target. Rioters burned the newspaper office to the ground, destroyed its printing press, and militia members proudly photographed themselves by the ruins. Manly, aware that he would likely be lynched, had already left the city. In permanent exile in the North, he lived in fear for his life and rarely discussed the events of 1898.

Prof. González reminded us at an advisers’ meeting that the white supremacists’ focus on the Black press in Wilmington was not an accident, nor an isolated incident. “It’s symbolically important, because [the newspaper is] the thing that’s burned down. It is the institution that is making visible and giving voice to the power of Black communities... The Black press is the target in many of these cases around the South; the Black editors and publishers are run out of town in many, many instances. So what happens in Wilmington is stark, and it’s disastrous, but it’s certainly not solitary.”

The impact of racial violence on wealth inequality: The most visible casualties of November 1898 were the lives lost in the massacre, along with disenfranchisement of Blacks and the damage to democratic institutions. But the events also had a long-lasting economic impact. At an advisers’ meeting, economist William Darity, Jr., observed, “Much of the focus typically has been on the political motivations for conducting the massacre, but there were also economic benefits potentially for whites in terms of their capacity to seize and appropriate Black-owned property after a significant portion of the Black residents had been driven out of the city. And this seems to be a pattern that was carried out in any number of these massacres.” Scholars have documented property loss following similar historical episodes, such as the Ocoee, Florida, massacre, in which fifty Blacks were killed on Election Day in 1920, followed by a transfer of property deeds from Black to white owners.

The record in Wilmington has been less clearly documented, though the centennial report commissioned by the State of North Carolina included an appendix citing evidence from city directories that showed an exodus of Blacks from the city in the decades following 1898. Many Black professionals were banished from the city during the massacre; most did not return. A substantial number of Black-owned businesses

appear to have reduced in size or went out of business after 1898 as well. Present-day community groups, including descendants of whites and Blacks affected by the coup, are searching deeds and property records for further evidence of the economic impact of 1898's events. We will monitor that process as part of our research on the film. Project adviser LeRae Sikes Umfleet noted that while many property owners remained in Wilmington, "status, income levels, class and all of the indicators of wealth all declined exponentially for the Black community in the years following the violence." Wilmington's Black population declined precipitously as well. Before the 1898 coup, Wilmington's population was 56% Black. By 1930 it had reduced to 40%; by 2018, the city was only 18% Black.

Sociologist and project adviser Geoff K. Ward reminded us to consider the impact of the events of 1898 on structural inequality in Wilmington today. Prof. Ward is a scholar of the legacy of racial violence, and is also the great-great grandson of John Thomas Howe, a prominent Black Wilmington architect who was forced to flee the city after the coup. He asks, "Who are the descendants? Because one of the things that is really striking in Wilmington is that the people who really inherited this legacy the most are Black Wilmingtonians now, wherever they came from and wherever their families were in 1898. They're the ones who are saddled most immediately with the remnants of this subsequent history of political disenfranchisement and economic exclusion. [The legacy of 1898] is not genealogical, but structural." We intend to follow current research that could identify not only the harm done to Black economic fortunes because of the coup, but also the impact on the economic status of members of the white community.

The legacy of racial terror and trauma: The impact of racial violence often resonates generations after the initial traumatic event. Historian and project adviser Kidada Williams writes in *They Left Great Marks on Me*, "Well after slavery was abolished, its legacy of violence left deep wounds on African Americans' bodies, minds, and lives. For many victims and witnesses of the assaults, rapes, murders, night rides, lynchings, and other bloody acts that followed, the suffering this violence engendered was at once too painful to put into words yet too horrible to suppress." The nature of racial violence evolved after emancipation. Enslaved people had been killed, but not in as great numbers as free Black people were. As Prof. Williams described at an advisers meeting, "Racial terror is an extension of the violence of enslavement, and the big difference is the devaluation of free Black life" in the era after slavery.

While historians and researchers have examined and quantified the history of lynchings, massacres, and Klan violence, the ongoing impact of racial terror among the targets of that violence is harder to quantify. The trauma caused by the Wilmington massacre was further complicated by it having followed an era of relative prosperity and safety among its Black citizens. In evaluating the history of Wilmington in the wake of the events of 1898, Prof. Williams observed, "[T]here are questions like: where did the refugees go? What kind of stories did they tell about what happened to them? Who stayed? What was it like for the Black people and the white people to live in the community afterwards? How did they coexist in this space? Because we know there had to be tensions there, because the hurt that Black people experienced in this violence didn't dissipate, it stayed there. And it was probably just under the surface, and it was ricocheting throughout their lives."

One common response among survivors of the Wilmington massacre was silence. "I've met a lot of descendants on both sides of the color line," project adviser LeRae Sikes Umfleet told us. "Across the board with both the white and the Black community, the knowledge of what happened didn't go to the next generations, for whatever reasons. And I've met many people who, through the research that's been done, have now discovered their ancestors' roles ... and are astounded, shocked, in pain, in anger, in disbelief. Every range of emotion you can think about has evidenced itself when you meet these people, who are totally and completely tied into the genetic heritage of 1898." In filming scenes of present-day Wilmingtonians, including both Black and white descendants, exploring the events of 1898, we will examine the effects of generational trauma, and the role that uncovering and confronting the past has had on subsequent generations.

History, power, and control of the narrative: Americans have long debated how our past should be understood, especially in coming to terms with the nation's history of racial conflict and inequality. The racial reckoning after the 2020 murder of George Floyd lent urgency to these conversations. Disputes about Confederate monuments and the teaching of the history of race in American schools continue to factor into our national conversation, even affecting the outcome of elections in the early 2020s. An examination of how the Wilmington coup has been remembered and presented to subsequent generations provides an opportunity to examine how history itself can be contested terrain.

Beyond their success in securing political control, the victorious white supremacists gained what may be an even more valuable prize: control of the story. Following the nearly uniformly sympathetic press coverage during the coup itself, Democratic leaders arranged for retrospective coverage that presented their version of events. Two weeks after the insurrection, *Collier's Weekly* offered a two-page spread to coup leader Alfred Waddell, who described the events in detail without mentioning the deaths of Blacks, while describing the burning of *The Daily Record* as an accident. The piece was illustrated with a drawing of two Black men firing revolvers, surrounded by armed Black accomplices. The coup inspired fiction as well, including the novel *The Leopard's Spots*, by Thomas Dixon, Jr., author of *The Clansman*, the book that inspired the film *Birth of a Nation*.

In subsequent years, school textbooks would repeat the white supremacist narrative. The 1916 *Child's History of North Carolina* is representative of this pattern, describing the Fusion government as having "put the city largely under negro rule. ... The government of the city was badly carried on, and lawlessness prevailed." The textbook entry blamed the violence in 1898 on Blacks, who were said to have fired first. "After the riot was over the incompetent negro and white officers of the city were forced to resign, one by one, and competent white men chosen in their places." Even the words used to describe the events in Wilmington were freighted with meaning, with sympathizers describing them as a race riot or a revolution, rather than a coup d'état or a massacre.

Black-owned newspapers around the country presented a counternarrative to their readers in the wake of the coup, including articles in which survivors provided accounts of the violence, though many who had fled the terror in their city chose not to discuss what they had experienced. Some survivors eventually wrote memoirs, and Black novelist Charles W. Chesnutt published *The Marrow of Tradition*, a fictionalized account of the massacre, in 1901. But after these early accounts, the events largely faded from popular understanding of North Carolina's history, as the names of the coup's perpetrators, many of whom went on to long careers in government, were celebrated on public buildings and memorials.

Helen Edmonds' 1951 book, *The Negro and Fusion Politics in North Carolina 1894 - 1901*, was the first academic study to challenge the white supremacist narrative. Written as her doctoral dissertation at historically Black North Carolina Central University, Dr. Edmonds presented a counterpoint to the myth of Black domination in Wilmington and showed the insurrection to have been a carefully planned effort to restore white supremacy. The publication of her book drew outrage from the head of the local historical society, who sent a scathing letter to its publisher, the University of North Carolina Press. "The assumption is that Dr. Edmond is a Negress," he wrote, describing her account as "inflammatory, not in accord with real facts, distorted and sensational." Additional studies, including H. Leon Prather's *We Have Taken A City: The Wilmington Racial Massacre and Coup of 1898* (1984), project adviser Glenda Gilmore's *Gender and Jim Crow: Women and the Politics of White Supremacy in North Carolina, 1896-1920* (1996), and the essay collection *Democracy Betrayed: The Wilmington Race Riot of 1898 and Its Legacy* (1998), further examined and corrected the historical record.

The centennial of the coup in 1998 provided an opportunity for a public reassessment of the events and for some, an opening for steps toward reconciliation. Community gatherings prompted sometimes

uncomfortable conversations. A thousand community residents, both Black and white, signed a “People’s Declaration of Racial Interdependence,” a counterpoint to the “White Declaration of Independence” from a century before. In 2000, North Carolina established a commission to study the events of 1898, which resulted in a widely-circulated report written by project adviser LeRae Sikes Umfleet. In 2020, journalist and project adviser David Zucchino published *Wilmington’s Lie: The Murderous Coup of 1898 and the Rise of White Supremacy*, a national bestseller that was awarded the Pulitzer Prize.

Wilmington residents now meet every November 10 to commemorate and remember the massacre. New generations of descendants – some who have only learned of their connection to the city through ancestry websites and DNA testing – have been drawn to these annual events, and to ongoing efforts to uncover the history of the coup. Artists, including North Carolina native, MacArthur fellow, and Grammy Award-winning musician Rhiannon Giddens, are creating new works based on the events of 1898. Wilmington’s engagement with the memory of this painful episode offers an opportunity for truth seeking and reassessment that could serve as a model for other communities and for the nation as a whole.

D. Creative approach:

In their decades of experience making documentaries on a wide range of subjects, directors Yoruba Richen and Brad Lichtenstein have allowed the intellectual content and the raw materials at their disposal determine the contours of each of their films. *Insurrection 1898* invites an approach steeped in the best traditions of PBS historical documentary storytelling. The subject matter also calls out for a recognition of the enduring impact of Wilmington’s century-old history on the political and economic life of the city and its residents today, as well as an exploration of how the events of 1898 have been represented, or misrepresented, in the past. In this sense, Richen and Lichtenstein’s approach to this new film will echo many of the creative choices made in crafting their last film together, the 2022 PBS *Frontline* documentary, *American Reckoning*, about the history of an unsolved Civil Rights-era murder as well as present day efforts to establish the truth.

The narrative through-line of *Insurrection 1898* will be framed by the history of Wilmington itself, from the years before the coup through the bloody events of 1898, to the massacre’s reverberations in the decades that followed. The heart of the narrative will be the experiences of a handful of historical characters whom we will follow as protagonists, as we are drawn into the emotional, suspenseful, drama in their stories. Historical documents – letters, journal entries, newspaper articles – will be read as voiceover by actors, and on-camera by descendants of participants in the events of 1898, both Black and white. Formal seated interviews with scholars will provide context and analysis of the stories and themes in the film. Interviews will be filmed in venues connected to the history in the film, for instance in Wilmington’s Thalian Hall, where the mob was stirred to action, or Giblem Hall, a Black Masonic Temple that served as a meeting place for Black civic and economic leaders in the city in the late 19th century. We will shoot with two cameras, one framed wide to connect the interview to its historical setting, and another framed close up to connect with interviewees more intimately.

Evocative cinematography of present-day Wilmington, including historical locations central to the story, will provide an additional visual storytelling element. At times, descendants – both Black and white – will bring us to those locations in present-day Wilmington. We will also include present-day scenes of local investigators researching Wilmington’s history, visiting archives to look for property deeds, or at a mass gravesite holding the remains of massacre victims, or other historically significant places. Finally, we will include scenes of singer and multi-instrumentalist, Rhiannon Giddens, as she researches, writes, and develops an original musical work about the history of Wilmington in 1898.

Though the photographic record of November 1898 is scant – only a handful of images remain – we will draw on thoroughly researched archival imagery of the city and the history surrounding the events in the

story. Our use of photos, artwork, newspaper headlines, maps, cartoons, and other historical imagery will take into account the contexts in which they were created or disseminated, and we will at times step back to analyze the purposes for which these images were made and used. Archival images will be further brought to life with a subtle and layered sound effects track that will help draw the viewer into the reality of the historical imagery. We will also draw on animation to evoke historical imagery in the absence of a detailed archival record, at times superimposing animated images over present-day cinematography of historical locations. We are consulting with creative director Xavier Ruffin, who has worked with animation and graphics in telling a wide range of stories, to shape an approach to animation that evokes and honors the historical nuances of this story. Music in the film will tap into historical songs from the era, combined with musical themes developed by Giddens in creating her show.

Our creative choices will be guided by best practices of trauma-informed storytelling to ensure that the film presents this often shockingly brutal history with sensitivity and without sensationalizing the violence inherent in its subject. The filmmaking team will also engage in values, ethics, and accountability workshops with descendants in the film led by Working Films, a Wilmington, NC-based non-profit that is a national leader in developing accountable documentary practice.

There have been several previous films and videos that address the events in Wilmington in 1898, but there has yet to be a full-length documentary directed at a national audience about this history and its broader meanings. Historian Carol Anderson devoted fifteen minutes of her 2022 documentary *I, Too* to the events of 1898 in Wilmington. The release of David Zucchino's Pulitzer Prize-winning book *Wilmington's Lie* in 2020 resulted in stories about Wilmington and author interviews. In 2019, Vox News produced an episode of its web series *Missing Chapter* that explored the coup. A locally-made 2016 narrative feature, *The Red Cape*, dramatizes the story through the point-of-view of a young son and his father. In 2015, Wilmington-based documentarian Christopher Everett produced *Wilmington on Fire*, a feature-length documentary about the coup that screened primarily at local film festivals and as an educational resource; a sequel is planned. The 2002 PBS series *The Rise and Fall of Jim Crow* featured an eight-minute scene about Wilmington that has been excerpted as an educational module by PBS Learning Media. Beyond its in-depth focus on the events in Wilmington, *Insurrection 1898* also offers an opportunity to frame its history with the most recent scholarship about this history and its contexts.

E. Rights and permissions:

The project will draw on archival images of the events in Wilmington in 1898 and the broader history during which these events occurred. Working with LeRae Sikes Umfleet, the Principal Researcher of the 1898 Wilmington Race Riot Report and author of *A Day of Blood: The 1898 Wilmington Race Riot*, we have identified and begun research at key sources of textual and non-textual archival materials depicting Wilmington's history: Cape Fear Museum, New Hanover County Public Library, University of North Carolina at Chapel Hill Special Collections Library, East Carolina University, State Archives of North Carolina, and the Southern Historical Society. We will also work with historical archives containing images of the broader regional and national contexts for the Wilmington events, including the Library of Congress, the National Archives, the Amistad Research Center at Tulane, the Moorland-Spingarn Research Center at Howard University, The Schomburg Center for Research in Black Culture, the Smithsonian's National Museum of African American History and Culture, and state historical societies in the South and across the country. And we will locate photos, journals and other materials in private collections of descendants. Rhiannon Giddens and journalist John Jeremiah Sullivan, who are collaborating on Giddens' musical and theatrical work based on the 1898 coup, have granted us permission to capture their creative process and performances.

F. Humanities advisers:

The humanities advisers selected for the project are an exceptional group of scholars, each contributing key perspectives not only on the events of 1898, but also on the broader impact and meaning of the Wilmington coup. As we move further into production, the advisers will continue to be involved, to ensure we stay true to the story and address the key humanities themes, and to accurately portray this complex story. In addition to their role helping guide our work, all advisers have agreed to appear on camera in the documentary, as needed.

William Darity, Jr., PhD, is Samuel DuBois Cook Distinguished Professor of Public Policy and Director of the Samuel DuBois Cook Center on Social Equity at Duke University. Among his numerous publications, *From Here to Equality: Reparations for Black Americans in the 21st Century*, was the 2021 winner of the Association for the Study of African American Life and History (ASALH) Book Award. *Darity's research focuses on the intersection of race, economics, and inequality and as a film adviser, he is contributing his expertise around the impact of the coup and white supremacy on wealth inequality and economic power.*

Glenda Gilmore, PhD is the Peter V. and C. Vann Woodward Professor of History, African American Studies, and American Studies at Yale University. An eighth generation North Carolinian, she has published extensively on Wilmington 1898, including her award-winning book *Gender and Jim Crow: Women and the Politics of White Supremacy in North Carolina* which was recognized with the Organization of American Historians' James A. Rawley Prize for the best book dealing with the history of race relations in the United States. *Gilmore has spent three decades writing and researching about southern racial injustice and, as an adviser, will bring this expertise to the film's production.*

Juan González is an award-winning broadcast journalist, and investigative reporter. The author of the *News for All the People: The Epic Story of Race and the American Media*, he serves as Richard D. Heffner Professor of Communications and Public Policy and Professor of Professional Practice, Journalism and Media Studies, at Rutgers University. *As an adviser, Gonzalez will address the central role of the press, both white and Black, in the events of 1898 and in their historical memory, as well as the broader context of the media in shaping race and democracy in America.*

J.M. (Morgan) Kousser, PhD, a leading academic voice around minority voting rights and the legal and political aspects of race relations in the 19th and 20th century. Kousser is the William R. Kenan, Jr. Professor of History and Social Science at the California Institute of Technology; among his publications is *Colorblind Injustice: Minority Voting Rights and the Undoing of the Second Reconstruction*. *A critical consequence of the Wilmington coup was the disenfranchisement of the Black vote and Kousser will advise on this key theme of the film.*

Jane Rhodes, PhD, Head, Department of African American Studies, University of Illinois Chicago, trained as a mass media historian with a specialization in African American history and culture. Her book, *Mary Ann Shadd Cary: The Black Press and Protest in the Nineteenth Century*, was named the best book in mass communication history by the Association for Education in Journalism and Mass Communication. She is also prominently featured in Stanley Nelson Jr.'s documentary *The Black Press: Soldiers Without Swords*. *Rhodes will share her expertise on the history of the Black press, to provide framing for the central role played in the Wilmington story by the city's Black-owned newspaper.*

Timothy B. Tyson, PhD, is senior research scholar at the Center for Documentary Studies at Duke University and adjunct professor of American Studies at the University of North Carolina. Tyson is co-editor of *Democracy Betrayed: The Wilmington Race Riot of 1898 and Its Legacy*, which won the

Outstanding Book Award from the Gustavus Myers Center for Human Rights, and author of *Ghosts of 1898: Wilmington's Race Riot and the Rise of White Supremacy*, recipient of the Excellence Award from the National Association of Black Journalists. *A leading scholar on the history and impact of the Wilmington coup, Tyson will provide historical knowledge and advise on the impact of the event itself.*

LeRae Sikes Umfleet has spent more than two decades actively researching the 1898 Wilmington coup and served as Principal Researcher of the 1898 Wilmington Race Riot Report, the summation of the North Carolina General Assembly-appointed 1898 Wilmington Race Riot Commission. She is also author of *A Day of Blood: The 1898 Wilmington Race Riot*. *As adviser, Umfleet will share her thorough knowledge of archival resources, primary sources, oral histories, and other materials connected with the history of the 1898 Wilmington coup.*

Geoff K. Ward, PhD is professor of African and African-American Studies and faculty affiliate, Department of Sociology and American Culture Studies, Washington University at St. Louis. Ward is also the great-great grandson of John Thomas Howe, a prominent Black Wilmington architect who was forced to flee the city after the coup. His scholarship examines the legacies of historical racial violence and implications for redress. *As adviser, he draws upon his research to consider the impact of the 1898 events on structural inequality in Wilmington today.*

Kidada Williams, PhD, is the author of *They Left Great Marks on Me: African American Testimonies of Racial Violence from Emancipation to World War I* and associate professor of US History and African American History, Wayne State University. Williams researches African Americans' experiences of racist violence and is a regular contributor to NEH Summer Seminars and Institutes, which help K-12 teachers broaden their understandings of U.S. history and develop new strategies for teaching challenging subject matter. *The lasting impact of racial terror and trauma is a key theme of the film and, as adviser, Williams will frame the events in Wilmington in the context of these issues.*

David Zucchino, author of the 2021 Pulitzer Prize winning *Wilmington's Lie: The Murderous Coup of 1898 and the Rise of White Supremacy*, is a contributing writer for *The New York Times*. He was awarded a Pulitzer Prize for his dispatches from apartheid South Africa and is a four-time Pulitzer Prize finalist for his reporting from Iraq, Lebanon, Africa, and inner-city Philadelphia. *Zucchino spent over three years researching his award-winning book and as adviser will share his substantial trove of original archival materials, historical background, and specific details of the coup that he gathered through his work.*

G. Media team:

PBS North Carolina (PBS NC) is one of the few Southern public television broadcasters with a national productions unit, bringing important geographic diversity to the public television system. Led by veteran public media producer Rachel Raney, its national productions team amplifies authentic Southern storytelling across the country, with a particular focus on the rich history and culture of North Carolina. PBS NC is the creator and lead co-producer of the award-winning PBS documentary series *Reel South*, and also supports/presents other Southern-themed national projects, including the NEH-funded *Somewhere South* and *Family Pictures USA*. In the Summer of 2020, as an unprecedented racial reckoning unfolded across the country, Raney and her team at PBS NC decided to develop a feature documentary about the 1898 massacre in Wilmington, North Carolina. As executive producer, Raney has hired an experienced team of researchers, writers, directors, and advisers to bring this important documentary to a national, public television audience.

Yoruba Richen, co-director/co-producer. Richen, a journalist by training and filmmaker by vocation, has spent the last decade making documentaries that not only chronicle historic, racial injustices but also explore the resistance and resilience of Black Americans. Her recent films *The Green Book*, *How It Feels*

To Be Free, The New York Times Presents: The Killing of Breonna Taylor, American Reckoning, and The Rebellious Life of Mrs. Rosa Parks, have helped viewers across the country understand our collective past and its strong impact on the present.

Brad Lichtenstein, co-director/co-producer. After working with the late Congressman John Lewis in high school, Atlanta-raised Lichtenstein discovered a calling – to tell stories of America’s struggle to achieve racial and social justice. With numerous award-winning films to his credit, from the Dupont Award-winning *Ghosts of Attica*, to the Emmy nominated *As Goes Janesville*, Lichtenstein has recently returned to that formative experience in the PBS Frontline *American Reckoning*, featuring Rep. Lewis’ efforts to reopen civil rights era murders through the Emmett Till Act. His 2021 documentary *When Claude Got Shot* won a Primetime Emmy for Exceptional Merit in Documentary Filmmaking.

Peter Miller, writer/co-producer. Miller is an Emmy and Peabody Award-winning producer, director, and writer, whose documentaries have shown in cinemas and on television throughout the world. His films include *AKA Doc Pomus, Sacco and Vanzetti, Jews and Baseball, A Class Apart*, and the 2021 mental health documentary *Bedlam*, winner of a duPont-Columbia Award. He has also been a producer on numerous PBS specials by Ken Burns, Lynn Novick, and Florentine Films, including *Jazz* and *The War*.

Keith Walker, director of photography. A documentary cinematographer with over thirty years of experience, Walker has won Peabody Awards for HBO’s *Mavis* and PBS series *American Masters’ Maya Angelou: And Still I Rise*, as well as two Columbia-DuPont Awards for CBS News *60 Minutes* stories.

Xavier Ruffin is a creative director, writer, and visual artist focused on altering perceptions of what it means to be a person of color in today's world. A leader in numerous non-profit organizations that support diversity in the creative fields, Ruffin has created original social media work for television programs and films including *Thor, Love and Thunder, Soul, Encanto, Rise, Dolemite Is My Name, Atlanta*, and *She’s Gotta Have It*, as well as video and animation work for *The Migos, Childish Gambino*, and many more.

H. Progress:

Work on *Insurrection 1898* began in early 2021, with support for research and development from PBS NC and the North Carolina Department of Natural and Cultural Resources. Our core production team at PBS NC surveyed books, articles, radio stories, and films about the Wilmington incident. We also had an initial meeting with PBS executives about the project.

In the Fall of 2021, we conducted extensive interviews with close to a dozen scholars and writers with deep knowledge and expertise of the incident and its historic contexts, inviting many of them to join our board of advisers. In October 2021, we organized a virtual convening of nine of our humanities advisers, to introduce them to our recently hired filmmaking team – Richen, Lichtenstein, and Miller – and to discuss humanities themes that will be explored in the film. We have remained in frequent contact with our advisers, who have helped guide production choices and reviewed drafts of proposals and treatments for the film, including our proposal to the NEH. We continue to connect frequently with our humanities advisers, including a second virtual convening planned for Spring 2023.

In November 2021, our production team traveled to Wilmington to film multiple events organized to mark the 123rd anniversary of the massacre and coup, as well as conduct filmed interviews with scholars and present-day investigators. In Fall 2022, the media team moved into a robust production phase, planning and filming interviews with scholars including historians Glenda Gilmore, Robin D.G. Kelley, and Carol Anderson, as well as authors of the two definitive recent works about Wilmington in 1898, David Zucchino and LeRae Sikes Umfleet. We remained in regular communication with local Wilmington organizations that continue to uncover new information regarding the events of 1898, and

filmed with several descendants, Black and white, as they engaged with the city's history. We have also filmed with Giddens and Sullivan as they research and prepare their musical collaboration. We have begun collecting archival images from libraries, archives, and other sources. And we are continuing to work with PBS and *American Experience* to shape the film for a major public television, multi-platform release.

As we aim for the release of *Insurrection 1898*, we are working on the following timeline: principal photography will be completed in late Fall 2023; post-production will be completed in late Summer 2024; world premiere at a major festival in early 2025; promotion and engagement will unfold in Spring 2025; PBS will release the film on-line and on-air soon afterwards in 2025.

I. Distribution plan and audiences:

We are in close conversation with the programming team at PBS and executive producers at the *American Experience* and have secured a tentative slot in the series' lineup. *American Experience* is the longest-running, most watched, and most decorated American history series in the country. The film would be broadcast in primetime with encores on stations' digital sub-channels and the World Channel. In conjunction with the broadcast, the documentary would be available for streaming on demand on PBS.org and the PBS app, currently available on Roku, Apple TV, Amazon Fire, and Google Play.

In addition to marketing and promotion support provided by *American Experience*, we will work closely with PBS North Carolina's marketing team to devise a clear strategy to raise awareness, drive viewership, and create engaging dialogue around the film. Publicists at *American Experience* and PBS North Carolina will collaborate to garner national press and create a custom press kit to be used for various digital media platforms, as well as discussion guides for screening events around the country.

Prior to the PBS release, we plan on a world premiere at a top tier American film festival (Sundance, SXSW, Tribeca), followed by a robust festival strategy that prioritizes North Carolina and Southern regional film festivals; Durham's Full Frame; Winston-Salem's RiverRun; Wilmington's Cucalorus; Birmingham's Sidewalk Film Festival; Atlanta Film Festival; New Orleans Film Festival; IndyMemphis; Nashville Film Festival; Virginia Film Festival; and others.

We are working closely with key strategic partners to broaden and deepen the audience. *Insurrection 1898* offers the opportunity to expand the demographic for PBS historical programming by addressing issues that concern viewers of color and those interested in the history of the South. Nationally, we are reaching out to institutions that foster discussions around difficult subjects including the Smithsonian's National Museum of African-American History and Culture, Facing History and Ourselves, and Coming to the Table. Leveraging filmmaker Richen's connections with HBCUs, we are reaching out to (b) (6)

[REDACTED]. North Carolina is home to ten HBCUs and, as an affiliate of the University of North Carolina System, (b) (6). We are in partnership with key North Carolina organizations, including the NC Department of Natural and Cultural Resources, which has provided funding for the film, Wilmington-based Cape Fear Museum, UNC Wilmington, among others. We are also working with our advisers to identify additional organizational partners.

Another key target audience will be students and educators. We plan to create educational materials that can bring the film into classrooms, museums, and libraries. We will create resources for PBS Learning Media, including clips from the documentary, discussion guides, and lesson plans. *Our plan is to submit a separate request to NEH at a later date for support of the educational engagement initiative.*

J. Fundraising plan and project costs:

The budget for the production of the feature length documentary film is approximately \$1,300,000 (budget is included with application). Funds are also being sought separately to support engagement activities and educational resources. The fundraising strategy reflects a range of diverse sources:

National Endowment for the Humanities: \$700,000

PBS/American Experience: \$250,000

- We anticipate that *Insurrection 1898* will be featured on PBS' *American Experience*. As part of this production partnership, financial support has been requested.

Corporation for Public Broadcasting: \$250,000

- Initial conversations about the film with national public media partners have sparked interest and we anticipate requesting and receiving production funding from CPB.

NC Department of Natural and Cultural Resources: \$150,000

- Funds are committed by the state agency that manages and promotes North Carolina's arts, history, culture, and natural areas, including history museums and the State Library and Archives.

Foundations: \$500,000

- PBS NC has a strong connection with the NC-based foundations; nationally, top prospects include Ford Foundation's Just Films and the WK Kellogg Foundation.

Corporate Support: \$400,000

- *Insurrection 1898* is a priority project for the PBS NC corporate engagement team which is actively seeking support from corporations across the state and region.

Individual Major Donors: \$300,000

- PBS NC is fortunate to have an active member database of 90,000+ donors and a robust Growth/Fundraising team that has determined interest of individual major donors.

K. Organization profile:

PBS North Carolina plays a critical role in North Carolina – and throughout the South – as one of the last remaining independent voices in media. With a long-standing commitment to producing locally-originated content, PBS NC programming ranges from civic affairs, educational, arts, and culture to documentary specials that present authentic and thought-provoking stories from around North Carolina. PBS NC has a history of showcasing films rooted in the humanities including producing *Birth of a Colony: North Carolina*, a 90-minute documentary highlighting the beginning of the state; *Crown on the Mall: Designing the Smithsonian's NMAAHC*; among others, and distributing a rich slate of programs including *America's First Forest*; *Earthcaster*; *Editor and the Dragon*, and many others.

As North Carolina's statewide PBS network serving the country's third-largest public media market, PBS NC is an innovative multimedia platform, embodying everything PBS and connecting North Carolinians to their communities and the world. PBS recently selected PBS NC as one of just three Regional Digital Centers of Innovation. Since its launch in 1955 – as the second non-commercial educational television station located south of Washington, DC – PBS NC has provided enriching media through an array of programs and services online and via four digital channels. It is North Carolina's only statewide public television network, reaching 12 million North Carolina households, 24 hours a day, made possible through a partnership of public investment and private support. PBS NC is an affiliate of the University of North Carolina and is licensed by the FCC to the University of North Carolina Board of Governors. The UNC System is the parent organization of PBS NC and is not acting as a passthrough entity.

371 Productions was founded by Brad Lichtenstein in 2003, after over a decade producing and directing for award-winning media organizations, including Lumiere Productions, Bill Moyers, and PBS' Frontline. 371 Productions produces premier multi-platform content and prides itself on a commitment to stories that might not otherwise be told while lifting up the voices and careers of emerging women and BIPOC filmmakers.

Insurrection 1898
Proposal from PBS North Carolina
National Endowment for the Humanities: Media Projects/Production

Work Plan

Pre-NEH Grant Period of Performance

Development

June 2021 - December 2021 (7 months)

- Surveyed books, articles, videos, and podcasts on the topic
- Conducted additional research
- Identified relevant scholars and confirmed their participation
- Hosted virtual humanities advisers convening
- Developed themes, storylines, and potential characters for the film
- Researched and collected archival images from libraries, state archives, and other sources
- Created an initial story outline / approach to the material
- Filmed Wilmington events commemorating the 123rd anniversary of the massacre and coup with a focus on several descendants and the symbolic burial and soil ceremony for their ancestor, Joshua Halsey
- Filmed interview with Dr. William Darity, Duke University's Samuel DuBois Cook Professor of Public Policy, African and African American Studies
- Filmed with musician/composer Rhiannon Giddens and journalist/writer John Jeremiah Sullivan working on their 1898 musical
- Developed and shared draft NEH proposal with advisers and incorporated feedback

Pre-Production

January 2022 - August 2022 (8 months)

- Continued researching books, articles, videos, and podcasts relevant to the topic
- Developed a timeline of historical events
- Developed a map of historically significant locations for eventual filming
- Expanded archival image, footage, and document research including relationships with libraries, archives, and other sources in anticipation of final use, permission, and licensing
- Engaged a creative director and developed initial animation and graphic treatment designs
- Preliminary rough scripting
- Ongoing consultation with individual advisers

Production

September 2022 - December 2022 (4 months)

- Filmed interview with Dr. Glenda Gilmore, Yale University's Peter V & C Vann Woodward Professor Emeritus of History
- Filmed interview with Dr. Robin D. G. Kelley, UCLA's Distinguished Professor and Gary B.

Nash Endowed Chair in U.S. History

- Filmed interview with Dr. Carol Anderson, Emory University's Charles Howard Candler Professor and Chair of African American Studies
- Filmed interview with David Zucchino, journalist and author of the Pulitzer Prize-winning book, *Wilmington's Lie*
- Filmed interview with LeRae Sikes Umfleet, author of the original 2009 "Wilmington 1898 Race Riot" report and subsequent book based on the report, *A Day of Blood*, from UNC Press.
- Filmed Coming to the Table workshop during 124th anniversary of the massacre and coup; filmed interviews with descendants Lucy McCauley, Kieran and Priscilla Haile, and Roux Haile
- Filmed b-roll in Wilmington

January 2023 - May 2023 (5 months)

- Continue researching books, articles, videos, and podcasts relevant to the topic and expand research efforts to primary sources
- Conduct pre-interviews with additional scholars
- Expanded archival image, footage, and document research - attention to sources, such as individuals, families, religious institutions, organizations, etc.
- Assistant editor ingests and organizes all original material in project
- Assistant editor ingests and organizes all archival material in project as well as archival material acquired in this period
- Deepen relationships with descendants through visits and phone calls / zooms
- Write rough script 1
- Informed by script, advance animation concepts, conduct tests, create storyboards / animatics
- Informed by script, advance graphic treatments of titles, text on screen, and archival elements, including images and documents
- Engage in script review / project review via 2nd virtual humanities advisers convening

June 2023 - September 2023 (4 months)

- With descendants, participate in Working Films accountability workshops
- Write rough script 2, informed by adviser input
- Informed by revised script, plan the following shoots: additional scholar interviews; descendant interviews and scenes; musical creation/workshopping scenes with Rhiannon Giddens and John Jeremiah Sullivan; drone, b-roll, plates for animation / visual effects at historical locations
- Informed by script, cast actors for voiceover of historical figures
- Consult with advisers as needed

NEH Grant Period of Performance

October 2023 - December 2023 (3 months)

- Film in Wilmington at 125th anniversary of massacre and coup, including additional scenes with descendants
- Film final interviews with additional scholars and experts
- Film final scenes with Rhiannon Giddens and John Jeremiah Sullivan
- Plan and film plates for visual effects / animation

- Assistant editor ingests and organizes all new material in project

Post Production

January 2024 - May 2024 (5 months)

- Editor begins, reviews all footage and rough script
- Creative design team and animator create 1st round of animations
- Creative design team creates rough graphic treatments for title and archival elements
- Editor delivers 1st assembly including rough animations, title / archival graphics
- Advisers screen and provide input on 1st assembly
- Archival research continues
- Directors and writer revise script
- Editor delivers 1st roughcut
- Creative design team and animator create 2nd round of animations; editor places them in rough cut
- Creative design team creates additional rough graphic treatments for title and archival elements
- Composer begins sharing musical ideas for editor to try in rough cut
- Actors record 1st pass of voiceover
- Assistant editor and post production supervisor support editor/post-production
- Advisers screen and provide input on rough cut 1
- Possible pickup shooting with descendants or scholars

June 2024 - August 2024 (3 months)

- Editor delivers 2nd and 3rd roughcuts, including temp voiceover, 2nd round animations, title / archival graphics,
- Creative design team and animator create 3rd round of animations
- Production team and archival producer begin clearance process for archival elements and non-original musical elements
- Composer creates timed music cues for placement in rough cuts
- Assistant editor and post production supervisors support editor/post-production
- Advisers screen and provide input on rough cuts 2 and 3
- Actors record 2nd pass of voiceover
- Film final b-roll, drone shots, and plates for animation
- Editor creates fine cut
- Creative design team and animator finalize animations
- Composer creates revised final music cues; records tracks
- Advisers screen and provide input on fine cut
- Final notes are incorporated into picture lock

Delivery

September 2024 (1 month)

- Final color correction is completed at post production facility
- Final sound design and mix is completed at post production facility

- Final animations and graphic treatments are refined / conformed in post production facility
- All legal work including permissions, releases, and guild requirements finalized for delivery
- Closed captioning file is created
- All deliverables including requirements from PBS are generated
- Textless and texted masters with various required sound mixes are created and exported
- All accounting work finalized for delivery
- Deliver to PBS
- Submit to film festivals

Distribution

October 2024 - June 2025 (9 months)

- Create press and marketing materials
- Build and launch website
- Create curricular and impact materials
- World Premiere at top tier North American film festival
- Organize community engagement screenings and activities
- Support national PBS premiere
- Gather all materials and data for impact reporting

Note: 371 Productions calculates 19 months of full time work distributed across 33 actual months from Pre-production through Delivery (not including Development or Distribution).

Insurrection 1898
Proposal from PBS North Carolina
National Endowment for the Humanities: Media Projects/Production

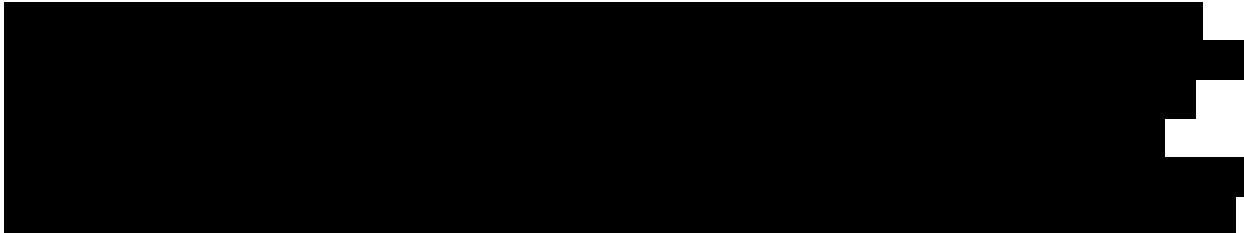
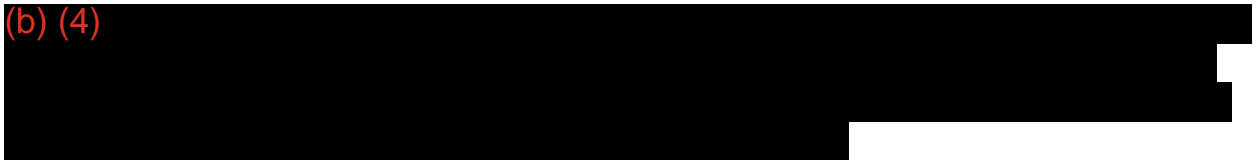
Detailed Treatment

The scenes and interviews described in this treatment reflect a combination of documentary footage we have filmed along with excerpts from conversations with and writings by project advisers and other commentators that serve as placeholders until we are able to record similar material for the documentary.

While this document suggests the likely narrative directions the film will take, the storytelling will be refined as we continue to craft the film.

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Insurrection 1898
Proposal from PBS North Carolina
National Endowment for the Humanities: Media Projects/Production

Work Sample Description

Completed Work Sample: *American Reckoning*

<https://www.pbs.org/wgbh/frontline/documentary/american-reckoning/>

From acclaimed directors and producers Brad Lichtenstein (*When Claude Got Shot*, winner of the 2022 Primetime Emmy for Outstanding Merit in Documentary, *Messwood*, forthcoming from Participant) and Yoruba Richen (*The Rebellious Life of Mrs. Rosa Parks*, *The Killing of Breonna Taylor*), *American Reckoning* investigates the unsolved 1967 murder of a local NAACP leader, revealing an untold story of the civil rights movement and Black resistance.

American Reckoning focuses on the murder of Natchez, Mississippi Civil Rights leader Wharlest Jackson, Jr., and the little-known story of a local Black-led liberation and self-defense movement called the Deacons for Defense. Combining verité footage from 1965 and 1967, much of it never before seen, as well as present-day interviews with the Jackson family, FBI agents and other notable figures, and extensive reporting, the documentary also taps into the groundbreaking work of the *Concordia Sentinel* journalist Stanley Nelson, who investigated allegations of the involvement of a Ku Klux Klan offshoot known as the Silver Dollar Group in Jackson's murder.

American Reckoning premiered Feb 15, 2022 on PBS' Frontline, and can be found streaming on these platforms:

PBS app: <https://www.pbs.org/show/frontline/>

Frontline's website: <https://www.pbs.org/wgbh/frontline/>

Frontline's YouTube channel: <https://www.youtube.com/channel/UC3ScyryU9Oy9Wse3a8OAmYQ>

Work-in-Progress Sample: *Insurrection 1898*

(b) (4)

We are sharing an 11-minute early work-in-progress sample of *Insurrection 1898*. This short piece touches on just one of the multiple stories and themes that will be covered in the final film, and is intended to provide a glimpse of the kinds of elements we will continue to capture as production proceeds.

We focus our storytelling around a letter written by Carrie Sadgwar, the wife of newspaper editor Alex Manly, to their children a half century after the traumatic events of 1898. Sadgwar is one of a number of historical characters whose stories we will feature, and this scene will no doubt expand and become richer as we conduct more interviews, create animation, locate additional archives, and further develop the film.

Commentators in this sample reel include historians Carol Anderson (Emory University), Glenda Gilmore (Yale University), and Robin D.G. Kelley (UCLA), as well as journalist David Zucchino, author of the Pulitzer Prize winning book, *Wilmington's Lie*. We also include scenes with descendants revisiting a historical site in Wilmington, as well as a workshop performance by musician Rhiannon Giddens, as she develops her new musical about the Wilmington insurrection. The range of voices will grow as we continue production on the documentary.

Please note that the sample video has had minimal color correction and audio mixing, and does not include animation or other graphic treatments that we will draw on to help tell the story.

Insurrection 1898
Proposal from PBS North Carolina
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Insurrection 1898
Proposal from PBS North Carolina
National Endowment for the Humanities: Media Projects/Productions

Resumes & Letters of Interest/Commitment

Media Team:

Brad Lichtenstein, Filmmaker and President, 317 Productions

Yoruba Richen, Filmmaker and Founding Director, Documentary Program at the Craig Newmark Graduate School of Journalism at CUNY

Peter Miller, Documentary, producer/director, writer and President of Willow Pond Films

Rachel Raney, Director of National Productions, PBS North Carolina

Keith Walker, Documentary filmmaker and Co-Owner/DP/Cinematic Photography, Media Process Group

Xavier Ruffin, Creative director, writer, visual artist, and President, Dopamine Holdings, LLC

Humanities Advisors:

William Darity Jr., PhD, Samuel DuBois Cook Distinguished Professor of Public Policy and Director of the Samuel DuBois Cook Center on Public Policy, Duke University.

Glenda Gilmore, PhD, Peter V. and C. Van Woodard Professor of History, African American Studies, Yale University.

Juan Gonzalez, Richard D. Heffner Professor of Communications and Public Policy and Professor of Professional Practice, Journalism and Media Studies, Rutgers University, and Co-host, *Democracy Now*.

J.M. (Morgan) Kousser, PhD, William R. Kenan, Jr. Professor of History and Social Science, California Institute of Technology.

Jane Rhodes, PhD, Head, Department of African American Studies, University of Illinois, Chicago.

Timothy B. Tyson, PhD, Senior Research Scholar, Center for Documentary Studies, Duke University, and Adjunct Professor, American Studies, University of North Carolina at Chapel Hill.

LeRae Umfleet, Principal Researcher, 1898 Wilmington Race Riot Report, Outreach and Engagement Manager, North Carolina Department of Natural Resources

Geoff Ward, PhD, Professor of African and African-American Studies and faculty affiliate, Department of Sociology and American Culture Studies, Washington University at St. Louis

Kidada Williams, PhD, Associate Professor, U.S. History and American History, Wayne State University.

David Zucchino, Contributing Writer, The New York Times, Author, *Wilmington's Lie: The Murderous Coup of 1898 and the Rise of White Supremacy*

Other Experts/On-screen Commentators

Carol Anderson, PhD, Charles Howard Candler Professor of African American Studies, Emory University

Robin D.G. Kelly, PhD, Distinguished Professor and Gary B. Nash Chair in U.S. History, UCLA

Letters of Interest and Commitment:

David Crabtree, Chief Executive Officer, PBS North Carolina

Cameo George, Executive Producer, American Experience, GBH

Rhiannon Giddens, Musician

D. Reid Wilson, Secretary, North Carolina Department of Natural and Cultural Resources



December 21, 2022

Program Officers & Reviewers
Division of Public Programs
National Endowment for the Humanities
Washington, D.C.

To Whom It May Concern:

This letter affirms our commitment to serve as producers and directors for *Insurrection 1898 (w.t.)*, a production of PBS North Carolina in association with 371 Productions. The documentary's focus on the 1898 coup in Wilmington, North Carolina and its racial terror, mass murder, and voter suppression, is aligned with our commitment to telling stories of America's struggle to achieve racial and social justice.

When we were first approached by Rachel Raney at PBS North Carolina about this project we were immediately intrigued. Like most Americans, we knew very little about the Wilmington Insurrection, much less its political, economic, and social reverberations that still resonate today. We have since come to learn much about this history through our research and interviews with scholars and the author of the Pulitzer Prize winning book, *Wilmington's Lie*. We have also come to understand how this history is alive today, from the debate over how it is taught in schools to the way descendants, Black and white, choose to wrestle with it. We are also discovering its nuances by filming with musician Rhiannon Giddens and journalist John Jeremiah Sullivan as they create a musical about the subject. We are convinced that this is a dynamic, important film that takes on an urgency during yet another fragile moment in our democracy.

Yoruba and I enjoy working together and feel our partnership has impactful results. Our most recent collaboration, *American Reckoning*, premiered on PBS Frontline in February 2022. We tell the story of the late John Lewis' effort to reopen civil rights era murder cases through the Emmett Till Act. The film probes one such case: the 1967 killing of NAACP leader Wharlest Jackson in Natchez, Mississippi. Using archival footage from the time, our film takes viewers on a journey to reveal a troubling and unresolved chapter of our history and provides context to the racial turmoil we face today — themes that will be explored in *Insurrection 1898*.

We feel strongly that our film be on PBS, a critical source of timely and trusted information, crucial to our democracy, reaching across the nation, engaging a diverse audience reflective of America.

Thank you for your consideration.

Sincerely,

Brad Lichtenstein
Brad Lichtenstein

Yoruba Richen
Yoruba Richen



Brad Lichtenstein

About

Brad is an award-winning filmmaker who has been making documentaries since 1998 and founded 371 Productions in 2003. His recent film, **When Claude Got Shot** (produced with Stick Figure) premiered at the 2021 SXSW film festival, was featured in May of 2022 on PBS' series Independent Lens, and won the **2022 Emmy for Exceptional Merit in Documentary Filmmaking**. He's been nominated for two Emmys: one Sports Emmy for the VR film **Ashe '68**, which premiered at Sundance in 2019, and a News and Documentary Emmy for the 2012 Independent Lens/PBS film **As Goes Janesville**. He's won two Duponts: one for the 2016 Al Jazeera America series **Hard Earned** (produced with Kartemquin Films) and another for his 2001 film **Ghosts of Attica** (produced with Lumiere Productions). His latest work is **American Reckoning** (with producer/director Yoruba Richen) for Frontline, a film about a Black resistance movement in Natchez, MS, and the murder of civil rights leader Wharlest Jackson, Sr. With Emily Kuester, he directed **Messwood** for Participant, which premiered in 2021 at DocNYC. The film follows a high school football team made up of kids who come from two different communities; one suburban and white and the other urban and Black. Brad directed **Metcalfe Park: Black Vote rising** in 2020 with Miela Fetaw — a short for PBS/World Channel and The Intercept. His 2018 film **There Are Jews Here** won a Telly award and was broadcast on PBS/World. He was nominated for a Peabody for his radio series about gun violence, Precious Lives. Brad has also produced for Frontline and Bill Moyers. He is credited for the recent films Attica, by Stanley Nelson, and Citizen Ashe, by Sam Pollard and Rex Miller. His company has long been committed to nurturing the careers of emerging women and BIPOC storytellers.

Yoruba Richen



(b) (6)

• www.promisedlandfilm.com • (b) (6)

Promised Land Film, Inc

Brooklyn, NY

Producer/Director

Founder of Promised Land Film, Inc., which is a film company dedicated to creating compelling, engaging media that explores the vital social and cultural issues of our time.

Represented by Maggie Pisacane, WME Agency
Member of the Documentary Academy Branch
Member of the Directors Guild of America

Documentary Experience

Co - Director, *The Rebellious Life of Mrs. Rosa Parks*

October 2022

Co-directed the first feature length documentary about activist and icon Rosa Parks. The film tells the full story of the life-long radical activism of Rosa Parks and was executive produced by Soledad O'Brien Productions. It premiered at the Tribeca Film Festival and was broadcast on MSNBC. The film was nominated for a Critic's Choice Award and is streaming on Peacock.

Co - Director, *American Reckoning*

February 2022

American Reckoning is a documentary about a Black resistance movement in Natchez, Mississippi, and the 1967 murder of the local civil rights leader Wharlest Jackson Sr. The film is part of PBS Frontline's U(re)solved initiative which tells the stories of more than 150 victims of civil rights era killings for whom there has been no justice. It is produced on Frontline in February 2022.

Director, *Black and Missing*

November 2021

Directed and episode of HBO's original documentary series following Black and Missing Foundation's fight to bring awareness to missing persons of color. Winner of the Independent Spirit and NACCP Image Award.

Director, *How it Feels to Be Free*

January 2021

How it Feels to Be Free is an Emmy nominated documentary that takes an unprecedented look at the intersection of arts, politics and entertainment, telling the story of how the trailblazing African-American female performers Lena Horne, Abbey Lincoln, Diahann Carroll, Nina Simone, Cicely Tyson and Pam Grier changed American culture through their films, fashion, their music and their politics. The film is executive produced by Alicia Keys and aired on by PBS's American Masters and the Canadian Broadcasting Company in January 2021.

Director, *The New York Times Presents: The Killing of Breonna Taylor*

Fall 2020

The film investigates the life and death of Breonna Taylor, the 26-year-old Black woman who was killed by police officers in her home in Louisville, Kentucky. It was produced by the New York Times and premiered on FX in September 2020 and is streaming on HULU. Winner of the NAACP Image Award.

Director, *The Sit - In: Harry Belafonte Hosts the Tonight Show*

Fall 2020



The Sit In: Harry Belafonte Hosts the Tonight Show chronicles the week-singer, actor and civil rights activist Harry Belafonte took over the desk as guest host of Johnny Carson's iconic "Tonight Show." With a guest list that included Bobby Kennedy, Aretha Franklin and Rev. Dr. Martin Luther King Jr.'s last televised interview, Belafonte introduced a fractured, changing country to itself. *The Sit -In* premiered at Tribeca Film Festival and had its broadcast premiere on MSNBC. It is currently streaming on Peacock. Nominated for two NAACP Image Awards, an Emmy and a Peabody Award.

Director, *High on the Hog*

Spring 2020

Directed one episode of four-part Netflix series that tells the moving story of African American's survival and triumph via the food that has knit generations together and helped define the American kitchen.

Director, *American Factory: A Conversation with the Obamas*

July 2020

Directed short that featured President Obama and former First Lady Michelle Obama in conversation about the importance of storytelling. The short was a companion piece to the Oscar-winning documentary *American Factory* and premiered on Netflix. Winner of the NAACP Image Award

Field Director, *And She Could be Next*

Fall 2019

In a polarized America, where the dual forces of white supremacy and patriarchy threaten to further erode our democracy, a game-changing transformation is happening at the grassroots. *And She Could be Next* tells the story of a defiant group of women of color candidates and organizers who are harnessing the political power of the New American Majority. *And She Could be Next* was chosen to at the 2020 Tribeca Film Festival and aired on POV.

Director, *The Green Book: Guide to Freedom*

February 2018

A feature length documentary film about the Green Book, a travel guide that helped African Americans navigate safe passage across America during the era of segregation. The film looks at the struggles and indignities that African Americans faced on the road during Jim Crow, and also how the Green Book helped to build community and contributed to a thriving black entrepreneur class. It was broadcast on the Smithsonian Channel in Feb. 2019 to record audiences and nominated for an Emmy.

Teaching Experience

Founding Director of the Documentary Program, Craig Newmark Graduate School of Journalism at CUNY

Teach classes on all phases of documentary film production; guide students through completion of their thesis projects and advise them on internships and career prospects.

Professor of Practice, Brown University

9/20/5/21

One year position for distinguished artists, and practitioners. Created and taught the documentary class, *Tell the Story: The Afro-Diasporic Experience Through Documentary Film*.



January 5, 2023

Rachel Raney
Director of National Productions
PBS North Carolina
10 UNC-TV Drive
Research Triangle, NC 27709

Dear Rachel:

I am writing to confirm my commitment to serve as a producer and writer on North Carolina PBS' documentary, *INSURRECTION 1898*.

I have been making documentaries, primarily about American history, for over thirty years, both on my own and as part of the team at Ken Burns' Florentine Films. Every historical subject I have worked on has, in large measure, been an examination of the soul of America. The story of the 1898 coup in Wilmington, NC, is especially so. As our nation grapples with urgent questions about race and democracy, the story of a violent attack on a democratically elected, multi-racial local government offers both a valuable lens into our past, and a powerful cautionary tale for the future. It is also a story about how we remember and tell our history.

The events that took place in Wilmington in 1898 provide an unusually compelling subject for a film. The little-known history at the heart of the narrative is complex and dramatic. The personal stories that unfold during the documentary will resonate emotionally with viewers. Efforts by present-day community residents, artists, and activists to explore and make sense of the past offer a powerful element for documentary storytelling. I look forward to helping shape this multi-layered set of stories into the film's narrative structure.

I am excited to join forces with the exceptional team that PBS NC has assembled for this project. The co-directors, Brad Lichtenstein and Yoruba Richen, are the ideal filmmakers for this story, and the extraordinary panel of advisers has been helping ground our work in the best scholarship on Wilmington's history and its contexts. I very much look forward to continuing this collaboration in crafting an urgent and necessary film.

Best,

A handwritten signature in black ink, appearing to read "Peter Miller", with a small dot at the end.

Peter Miller
willowpondfilms.com

PETER MILLER
Willow Pond Films
801 West End Avenue
New York, NY 10025
212 665 7970
peter@willowpondfilms.com
willowpondfilms.com

FILM AND TELEVISION (selected credits):

Producer/Writer, COMMITTED, feature-length documentary-in-progress about court-mandated mental health care. Directed by Ken Rosenberg. Projected completion, 2024.

Producer/Director/Writer, MARCELLA, feature-length documentary-in-progress about the legendary cookbook author Marcella Hazan. Work-in-progress, projected completion 202.

Producer/Writer, BEDLAM, feature-length documentary about America's mental health crisis, directed, produced and written by Ken Rosenberg. DuPont-Columbia Award. Sundance Film Festival, 2019, PBS Independent Lens 2020.

Archival Producer, THE GLORIAS, feature film directed by Julie Taymor. Sundance Film Festival, theatrical release by Roadside Attractions and Sony Pictures, 2020.

Director/Producer/Writer, ROBERT SHAW: MAN OF MANY VOICES, feature-length documentary about the celebrated conductor. Narrated by David Hyde Pierce. Regional Emmy winner: Best Director, Best Historical Documentary, Best Musical Score. Best Documentary awards: American Documentary Film Festival, Palm Beach International Film Festival, among other prizes. PBS American Masters 2019.

Director/Producer/Writer, EGG CREAM, short film about a beloved chocolate soda drink. Special Juror's Award, San Diego Jewish Film Festival, among other prizes. Distributed by Icarus Films. 2018.

Director/Producer/Writer, PROJECTIONS OF AMERICA, hour-long documentary about an American WWII propaganda film unit. Narrated by John Lithgow. MettaMedia Award, Dallas VideoFest; Best Documentary, San Diego Jewish Film Festival. For APT, European broadcasters, and PBS Video, 2014.

Director/Producer/Cinematographer, REFUGEE KIDS: ONE SMALL SCHOOL TAKES ON THE WORLD, short documentary about a school for refugee children in New York City. Best Short Film, Teaneck International Film Festival; Best Documentary, Immigration Film Festival. WNET/Thirteen. 2014.

Director/Producer, A.K.A. DOC POMUS, documentary feature about the improbable life of a legendary songwriter. Grand Prize, Stony Brook Film Festival, plus many other top festival prizes. National theatrical release 2013; video release by Cinedigm 2014.

Director/Producer/Cinematographer, SOSÚA: MAKE A BETTER WORLD, hour-long documentary about a theater project directed by Liz Swados in which Jewish and Latino teenagers tell a forgotten Holocaust story. American Public Television, 2014.

Director/Producer, JEWS AND BASEBALL: AN AMERICAN LOVE STORY, documentary feature narrated by Dustin Hoffman. Audience award, Seattle and Phoenix Jewish Film Festivals; Best Editing award, Breckenridge Festival of Film. National theatrical release 2010, PBS broadcast (via WETA/Washington and American Public Television), video release by New Video/Docurama, 2011.

Director/Producer, A CLASS APART, hour-long documentary about a Supreme Court case ensuring the rights of Latinx Americans. Produced and directed with Carlos Sandoval, narrated by Edward James Olmos. Imagen Award, Best Television Documentary, among other awards. PBS American Experience, 2009. Acquired by Eva Longoria's UnbeliEVAble Entertainment to become a feature film.

Director/Producer, SACCO AND VANZETTI, documentary feature about the lives and legal case of two immigrant radicals in the 1920s. Features the voices of John Turturro and Tony Shalhoub. John O'Connor Award (Best Historical Film), American Historical Association. Theatrical and video release by First Run Features, 2007.

Co-producer, THE WAR, Emmy Award-winning 7-part, 14-hour documentary about America's experiences during the Second World War, directed by Ken Burns and Lynn Novick, PBS 2007.

Director/Producer, THE INTERNATIONALE, half-hour documentary about a radical song. Best Short Documentary, Woodstock Film Festival. Short-listed for Academy Award nomination. PBS Plus 2002, distributed by First Run Features.

Co-producer, JAZZ, nineteen-hour, ten-part documentary series about the history of America's greatest original art form. Directed by Ken Burns. PBS 2001.

Producer, FRANK LLOYD WRIGHT, documentary biography of the celebrated architect. Directed by Ken Burns and Lynn Novick. Peabody Award-winner, among other awards. Sundance Film Festival, PBS 1998.

Co-producer, THE UPRISING OF '34, documentary feature about a massive but little-known strike by southern cotton mill workers, directed by George Stoney and Judith Helfand. PBS broadcast on P.O.V. series, 1995.

Producer, PASSIN' IT ON, hour-long documentary about the life of a Black Panther leader. Directed by John Valadez. Winner of 20 festival prizes, including Grand Prize at the USA Film Festival. DVD release by Docurama. PBS broadcast on P.O.V. series, 1994.

Coordinating Producer, AMERICAN DREAM, documentary feature about a strike by meatpacking workers, directed by Barbara Kopple. Academy Award, Best Documentary Feature, plus many other major awards. Released by Prestige/Miramax, 1990.

SUPPORT TO THE FIELD:

Boards: Working Films, Board of Directors member, 2017 - present; Abraham Lincoln Brigade Archives, Board of Governors member, 2017 - present

Consulting producer: A HEALTHY BABY GIRL (Judith Helfand, PBS), ALBERT EINSTEIN: REVOLUTIONARY (Julia Newman), ALLEY PAT (Tom Roche), A SISTER'S CALL (Kyle Tekeila), THE AUTOMAT (Lisa Hurwitz), BLACKLIST: CANADA LEE (Kenny Kilfara), BLUE VINYL (Judith Helfand and Dan Gold, HBO), COUNTRY MUSIC (Ken Burns, PBS), SONG OF HANNAH (Nico Oppen), THE VIETNAM WAR (Ken Burns & Lynn Novick, PBS).

Script/story consultant: A VOW FROM HIROSHIMA (Mitchie Takeuchi), COLLEGE BEHIND BARS (Lynn Novick, PBS), FARM AND RED MOON (David Tames and Audrey Kali), VEL PHILLIPS: PERSISTENT GRACE (Wisconsin Public Television).

Teaching: Courses in documentary filmmaking and related topics at NYU, Columbia University, Wagner College, New York Foundation for the Arts, Film/Video Arts, NALIP, and elsewhere.

EDUCATION:

New York University, Program in Public History, M.A. in History, 1990.

Oberlin College, B.A., honors in Government, 1984.

* * * * *

"Documentarian Peter Miller illuminates history's lost stories." - Newsweek

*"One of the preeminent bodies of work in current documentary cinema."
- The Los Angeles Beat*

January 6, 2023

Program Officers & Reviewers
Division of Public Programs
National Endowment for the Humanities
Washington, D.C.

As Director of National Productions at PBS North Carolina, *Insurrection 1898* is a top priority for my department and our station. Tackling the complicated history of what happened in Wilmington in 1898 – and exploring the ramifications from it that still reverberate today – is exactly the kind of programming that public television excels at: accurate and compelling documentaries that are urgently needed to understand our past, but equally important to making sense of where we are currently as a state and nation.

As the racial reckoning began to unfold across the country in the summer of 2020, my colleagues and I had numerous, urgent conversations around what we, as North Carolina's statewide public television broadcaster, could authentically contribute to our understanding of race relations in America. *Insurrection 1898* grew from that sense of urgency. This chapter in North Carolina's history is not only little known, it's also woefully misunderstood. With this film we hope to not only educate North Carolinians on the events of 1898 and deepen our understanding its significance, but also place this history in a national context and share it with audiences across the country.

Serving as Executive Producer of *Insurrection 1898*, I will ensure that we hire a deft team of storytellers, that we collaborate meaningfully with humanities advisers and scholars, and that we marshal the resources necessary to bring this project to PBS and a national audience. I am extremely pleased with the positive reaction the project has received from PBS programming executives to date and look forward to working with the producers of *American Experience* to make this film part of their acclaimed series.

Thank you to the NEH staff and to the reviewers for your time and effort in reviewing our application, and for helping to make these programs possible. I hope that you will find *Insurrection 1898* deserving of your support.

Sincerely,



Rachel Raney
Director of National Productions

RACHEL RANEY

(b) (6)

rraney@pbsnc.org | (b) (6)

public media executive / content strategist / executive producer

PBS North Carolina • DIRECTOR NATIONAL PRODUCTIONS • *Research Triangle Park, NC*

Develop digital/broadcast content strategies and programs for statewide public media company, including national, regional, and local productions created in collaboration with independent producers; spearhead engagement efforts with documentary strands and organizations. <http://www.pbsnc.org> (Jan 2016 – present)

Reel South • CREATOR / EXECUTIVE PRODUCER • *Durham, NC*

With CPB seed funding, *Reel South* showcases powerful documentary films about a complicated yet captivating region. Distributed by PBS and the WORLD Channel, carriage is at 89% of US homes. www.reelsouth.org (Currently in Season 7)

Southern Documentary Fund • EXECUTIVE DIRECTOR • *Durham, NC*

Tripled the capacity and programming of media arts non-profit with mission to cultivate films made in or about the American South, with a roster of over 80 projects exploring social justice, the environment, history, and the arts. <http://southerndocumentaryfund.org> (Sept 2011 – Dec 2015)

The Story with Dick Gordon • PRODUCER • *North Carolina Public Radio WUNC*

Pitched and researched stories, directed interviews, and edited segments for national, daily public radio program featuring real people impacted by the day's headlines – both heartbreaking and inspiring. <http://thestory.org/> (Dec 2008 – July 2011)

SPARK • SERIES PRODUCER • *KQED San Francisco*

KQED's weekly flagship arts magazine show SPARK gets onstage and backstage, into studios and galleries, taking the audience inside the creative process to witness the challenges, opportunities, and rewards of making visual art, music, dance, and theater. www.kqed.org/spark (Oct 2007 - Sept 2008)

Truly CA • CREATOR / SERIES PRODUCER • *KQED San Francisco*

Now in its 14th season, KQED's award-winning series about the Golden State partners with independent filmmakers to complete and distribute their documentaries – providing editorial guidance and significant post-production resources. www.kqed.org/trulyca (Oct 2004 - Sept 2008)

FRONTLINE/World • COORDINATING PRODUCER • *WGBH Boston / KQED San Francisco*

From the producers of the critically acclaimed documentary series Frontline, a brand new showcase for backpack journalism – sending young reporters/videographers to cover Russian oligarchs, Filipino revolutionaries, Icelandic pop music, the coffee crisis in Latin America, and more. www.pbs.org/frontlineworld (March 2002 - Feb 2004)

Livermore • PRODUCER / DIRECTOR • *Spectacular Optical / TEAM RANEY / ITVS*

In the feverish search for Livermore's lost time capsule, local eccentrics inadvertently unravel the town's mysterious past. This darkly comedic documentary about a nuclear suburb aired nationally on PBS' Independent Lens. <http://www.pbs.org/independentlens/livermore/> (Nov 2003)

Presumed Guilty • CO-PRODUCER • *Skylight Pictures / KQED San Francisco*

An in-depth profile of the dogged defense attorneys at the San Francisco Office of the Public Defender, their clients, and their cases. A two hour PBS special presentation. www.pbs.org/kqed/presumedguilty/index.html (March 2002)

The Celebrity and The City • CO-PRODUCER • *Talbot Productions / KQED San Francisco*

Before Jerry Brown became California's Governor, again, he was mayor of Oakland, the sprawling and violent city in the shadow of San Francisco. Unprecedented access to one city's reinvention from the top down. (Oct 2001)

documentary consulting • producing/directing

non-profit management • fundraising • lecturer / presenter • bilingual (english / spanish)

University of Michigan • ANN ARBOR, MI

Bachelor of Arts in English Literature and Media Studies



December 21, 2022

Program Officers & Reviewers
Division of Public Programs
National Endowment for the Humanities Washington, D.C.

To Whom It May Concern:

This letter affirms my commitment to serve as Director of Photography (DP) for *Insurrection 1898*, a production of PBS North Carolina. The documentary's focus on the 1898 coup in Wilmington, North Carolina and the horrific act of racial terror, mass murder, and voter suppression, is aligned with our lifelong commitment to telling stories of America's struggle to achieve racial and social justice.

I've had the pleasure of working with the directors of this project, Brad Lichtenstein & Yoruba Richen on several documentaries including the PBS Frontline film entitled, *American Reckoning*, which aired, February 2020. *American Reckoning* features Rep. John Lewis' efforts to reopen civil rights era murders through the Emmett Till Act. The film probes the story of one of the cases on the Till Act list: the killing of NAACP leader Wharlest Jackson in Natchez, Mississippi, in 1967. *American Reckoning* combines verité footage, interviews, extensive reporting and never-before-seen archival material from the time of Jackson's death. Our film takes viewers on a journey to reveal a troubling and unresolved chapter of our history and provides context to the racial turmoil we face today — themes that will be explored in *Insurrection on the Cape*.

Insurrection 1898 is a story that needs to be told, particularly on public television. PBS remains a critical source of timely and trusted information, crucial to our democracy, reaching across the nation, engaging a diverse audience reflective of America.

Thank you for your consideration,

Keith Walker

Co-Owner / DP / Cinematic Photography
Media Process Group
1327 W. Washington
Suite 103
Chicago, IL 60607
(b) (6)
312.850.1300 w
keithw@mediaprocess.com
www.mediaprocess.com



Keith Walker

Bio

Keith Walker (DP/ Cinematic Photographer) is a documentary filmmaker and co-owner of Media Process Group, Inc. With over 30 years of DP experience, Walker has won two Peabody Documentary Awards for HBO's, *"Mavis"* and the PBS series American Masters, *"Maya Angelou: And Still I Rise"*. He's won two DuPont Awards for CBS News, *"60 Minutes"* stories.

Walker has shot projects around the world for many noted directors such as Steve James, *"No Cross Over"*, Alex Gibney, *"Going Clear"*, Tod Lending, *"Legacy"*, Brad Lichtenstein, *"There are Jews Here"* and Dawn Porter, *"Good Trouble: John L. Lewis"*. Walker shot and co-produced the 2006 documentary, *"Senator Obama Goes to Africa"* and was the Director of Photography for Bob Hercules', *"Forgiving Dr. Mengele"* and *"Bill T. Jones: A Good Man"*. Walker has also DP'd multiple broadcast projects for Oprah Winfrey, including the greatly watched, *"Prince Harry & Meghan"* interview and most recent CBS special, *"Adele"* concert (interview portion).

Keith Walker

Co-Owner / DP / Cinematic Photography

Media Process Group

1327 W. Washington, Suite 103 Chicago, IL 60607

(b) (6)

312.850.1300 w

keithw@mediaprocess.com

www.mediaprocess.com

December 21, 2022

Ms. Rachel Raney
Director of National Productions
PBS North Carolina
Research Triangle Park, NC 2770

Dear Rachel,

Please accept this letter affirming my commitment to serve as creative director for the documentary film, "Insurrection 1898," a production of PBS North Carolina. Insurrection 1898 is a story that needs to be told, particularly on public television.

As a leader in numerous non-profit organizations that support diversity in the creative fields, I firmly believe that this story needs to be told to a national audience and particularly on public television. The horrors of the 1898 coup in Wilmington, North Carolina, and the stories of the descendants seeking to find the truth, is a chapter of American history that must be shared.

I look forward to the collaboration that will bring this story to light.

Thank you for your consideration,



Xavier Ruffin
President Dopamine Holdings LLC

XAVIER RUFFIN BIO

Xavier Ruffin is a creative director, writer, and visual artist focused on altering perceptions of what it means to be a Person of Color in today's world through his work. Xavier received a BFA from MIAD in 2010 and has gone on to help found, lead, or serve with several for-profit and non-profit organizations that support diversity in the creative fields, including Greater Together, Cynosure Creative Agency, and Artists Working in Education. Xavier has done original social media work for popular tv shows and films like Thor: Love and Thunder, Soul, Encanto, Rise, Dolemite Is My Name, Atlanta, and She Gotta Have It, as well as video and animation work for The Migos, Childish Gambino, and many more.

Xavier has been featured on AdAge.com , NPR, Indiewire, Vimeo, Myspace, SXSW, and in 2016 he was listed as #25 on the top 50 reasons to love Milwaukee, his hometown, before moving to LA to pursue his dream of working in film.

XAVIER RUFFIN

Xavier@cynosureca.com | (b) (6)

SKILLS + SOFTWARE PROFICIENCIES

Motion Graphics
Illustration
Video Direction

Adobe Creative Suite
Blender 3D
DaVinci Resolve

EDUCATION

MILWAUKEE INSTITUTE OF ART & DESIGN
2006—2010
Bachelor of Fine Arts - Communication Design
Dean's List

MARQUETTE UNIVERSITY
2006—2010
Minor in Business Administration

VOLUNTEERING

GREATER TOGETHER
BOARD MEMBER 2014—2016
Assisted in the creation of a competition to increase awareness, hope and ideas to dismantle segregation and address racial and economic inequality in greater Milwaukee.

ARTISTS WORKING IN EDUCATION
BOARD MEMBER 2012—2016
Advised in the execution of arts enrichment programs for the non-profit in the Milwaukee area to enhance human potential, advance learning and cultivate community.

ONRAMP
BOARD DIRECTOR/MENTOR 2009—2010
Worked to help devise, organize, and implement program curriculum that introduces the field of design to inner city youth from public schools.

ACCOLADES

2019 WEBBY AWARDS
Named an Honoree in Television & Film for SHE'S GOTTA HAVE IT ON INSTAGRAM

2015 MILWAUKEE MAGAZINE
Named #25 on the list of 50 Reasons to Love Milwaukee for my creative works.

2014 NPR & AD-AGE
Interviewed by Priska Neely of NPR's Code Switch for writing and directing the "Mad Black Men" web series.

Interviewed by Grace Chung for Ad-Age's Five Questions series.

2013 DAILYMOTION - MOTIONMAKERS FUND
Awarded a grant from the world's second largest video content platform to produce a web series.

EMPLOYMENT

CYNOSURE CREATIVE AGENCY
CREATIVE DIRECTOR 2017—PRESENT
500 S. Victory Blvd. Burbank, CA 91502 | 323-333-8179
Supervising, mentoring, motivating, and monitoring the performance of the creative team in order to ensure the overall efficiency of daily operations

LEGION, FX NETWORKS
SOCIAL MEDIA MULTIMEDIA PRODUCER 2017
In Association With Cashmere Agency
Created custom promotional illustrations and video content for social media.

ATLANTA, FX NETWORKS
SOCIAL MEDIA MULTIMEDIA PRODUCER 2016
In Association With Cashmere Agency
Created direction for a unique twitter voice and experience. Edited video shorts to be shared on social media and provided creative direction for promotional photoshoots.

CASHMERE AGENCY
MULTIMEDIA PRODUCER 2016—2017
12530 Beatrice St, Los Angeles, CA 90066 | 323.928.5080
Provided and applied creative direction for social media campaigns and new media content to promote television shows and films in both written and visual forms.

JWD CREATIVE
SENIOR DESIGNER 2015—2016
Milwaukee, WI 53207 | 414.482-7401
In charge of high-level creative concepting in 2D, 3D and 4D media as well as on location direction for photo shoots and film projects.

SPREENKLER CREATIVE
LEAD UX/UI DESIGNER 2013
161 W. Wisconsin Ave. Milwaukee, WI 414.220.0663
Distilled creative direction and created design concepts for a team of designers to complete.

MILWAUKEE INSTITUTE OF ART & DESIGN
ADJUNCT PROFESSOR 2013
273 E. Erie St. Milwaukee, WI 414.276.7889
Instructed sophomore level students on the history, application, and anatomy of typography.

REFERENCES

RUBIN WHITMORE
PROFESSIONAL FILM DIRECTOR AND PRODUCER
(b) (6)

RICARDO MENDOZA
FOUNDER - CYNOSURE CREATIVE AGENCY
(b) (6)

RON TZADIK
VICE PRESIDENT, BUSINESS AFFAIRS - ABC STUDIOS
(b) (6)



January 3, 2023

Dear Colleagues:

I am writing to indicate my commitment to serve as an advisor on the documentary project “Insurrection 1898,” an investigation of the massacre conducted by white terrorists in Wilmington, North Carolina in 1898. I have been engaged in study of the 100 or so white massacres that took place across the country from the end of the Civil War to the end of World War II that resulted in extensive loss of black lives and the seizure and appropriation of black-owned property by white mobsters. In fact, my coauthor on the book *From Here to Equality: Reparations for Black Americans in the Twenty-First Century*, Kirsten Mullen, and I have been commissioned by *Scientific American* to do a major article on the white assaults on black communities.

What happened in Wilmington was one of more extreme cases of these atrocities where not only was a prosperous black community destroyed, but the perpetrators also executed a municipal coup d’état.

Actually, Wilmington’s white insurrection frequently is described, mistakenly, as the nation’s only successful municipal coup d’état. On a number of occasions during the Reconstruction Era, duly elected municipal governments were overthrown by white supremacists outraged by the outcomes of the vote, e.g. Colfax, Louisiana in 1873, Coushatta, Louisiana and Vicksburg, Mississippi in 1874, and Fort Bend County, Texas in 1889.

My research on Wilmington on 1898 and my training in economics led me to be invited to provide an economic and demographic assessment of the impact of the massacre for the commission that produced the official report, in 2006, for the state of North Carolina, on the events of November 10, 1898. In addition, I have served as an expert commentator for two previous films devoted to recovering the story of Wilmington in 1898, “Wilmington on Fire” (Christopher Everett) and “When White Supremacists Overthrew a Government” (Vox).

I am pleased to contribute to this project that will introduce new information and place the Wilmington massacre fully in the context of the aims and objectives of American anti-black racial violence. I look forward to participating in the development of “Insurrection on the Cape.”

Sincerely,



William A. Darity Jr.
Samuel DuBois Cook Professor of Public Policy, African and African American Studies, and Economics
Director, Samuel DuBois Cook Center on Social Equity, Duke University

NAME: Darity Jr., W..... A.

POSITION TITLE: Professor, Public Policy Studies, African and African-American Studies and Economics;
Director of the Samuel DuBois Cook Center on Social Equity

INSTITUTION AND LOCATION	DEGREE (if applicable)	Completion Date MM/YYYY	FIELD OF STUDY
Brown University, Providence, RI	B.A.	05/1974	Economics/Political Science
Massachusetts Institute of Technology, Cambridge, MA	Ph.D.	05/1978	Economics

B. Positions and Honors

Positions and Employment

Duke University:

1999-2007 Research Professor of Public Policy, African and African American Studies, and Economics
2007-2014 Arts and Sciences Professor of Public Policy Studies, African and African American Studies, and Economics
2007-2015 Director, Research Network on Race and Ethnic Inequality
2010-2014 Chair, Department of African and African American Studies, Duke University
2014- Samuel DuBois Cook Professor of Public Policy, African and African American Studies, and Economics
2015- Director, Samuel DuBois Cook Center on Social Equity

University of North Carolina at Chapel Hill:

1983-1987 Associate Professor of Economics
1987-1991 Professor of Economics
1988-1989 Director of Graduate Studies
1991-2007 Cary C. Boshamer Professor of Economics
1994-2001 Director, Minority Undergraduate Research Assistant Program
1999-2007 Director, Institute of African American Research
2007- Professor Emeritus of Economics and Sociology

University of Texas at Austin:

1978-1981 Assistant Professor of Economics
1981-1983 Associate Professor of Economics

Honors

1996 First Annual Derrick Gondwe Memorial Lecture, Bucknell University
1999 W. Arthur Lewis Memorial Distinguished Lecture, University of West Indies at Cave Hill Barbados
2000 Cornelson Lecture, Annual Distinguished Lecture, Davidson College,
2000 Distinguished Invited Lecturer, History of Economics Society, Vancouver, Canada
2003 Distinguished Teaching Award, Southern Economic Association
2003 Laura Thomas Memorial Award, University of North Carolina at Chapel Hill
2003 Distinguished Teaching Award, Southern Economic Association
2006 Gorlin Distinguished Lecture, Oakland University, (Michigan)

2009	Mentor of the Year Award, Julian Abele Awards, Duke University
2009	Member, Board of Overseers, General Social Survey
2011-12	Mellon Fellow, Center for Advanced Study in the Behavioral Sciences
2012	Samuel Z. Weserfield Award, National Economic Association
2015-16	Visiting Scholar, Russell Sage Foundation

C. S..... Recent Publications

William Darity Jr., Fenaba R. Addo, and Imari Z. Smith "A Subaltern Middle Class: the Case of the Missing Black Bourgeoisie" *Contemporary Economic Policy* 39:3 July 2021 pp.494-502. 10
https://www.researchgate.net/publication/341159895_A_SUBALTERN_MIDDLE_CLASS_THE_CASE_OF_THE_MISSING_BLACK_BOURGEOISIE_IN_AMERICA

Omer Ali, William Darity Jr., Avra Janz, and Marta Sánchez "The Association Between Wealth Inequality and Socioeconomic Outcomes" *AEA Papers and Proceedings* 111 May 2021 pp.211-215.

William Darity Jr. "Guaranteeing Employment for All" in Olivier Blanchard and Dani Rodrik (eds.) *Combating Inequality: Rethinking Government's Role* Cambridge: The MIT Press 2021 213-218.

Dania V. Francis and William Darity Jr. "Separate and Equal Under One Roof: How the Legacy of Racialized Tracking Perpetuates Within-School Segregation" *RSF: The Russell Sage Foundation Journal of the Social Sciences* 7:1 February 2021 187-202.

William Darity Jr. and A. Kirsten Mullen *From Here to Equality: Reparations for Black Americans in the Twenty-First Century* Chapel Hill: University of North Carolina Press 2020. Winner of the 2021 Lillian Smith Book Award; A Winner of the 2021 Association for the Study of African American Life and History Book Prize; Winner of the 2020 Ragan Old North State Nonfiction book award from the North Carolina Historical and Literary Association.

Gregory N. Price, Rhonda V. Sharpe, and William Darity Jr. "Did North Carolina Economically Breed-Out Blacks During its Historical Eugenic Sterilization Campaign?" *American Review of Political Economy* 15:1 2020.
<https://www.arpejournal.com/archived-issues/volume-15-number-one/did-north-carolina-economically-breed-out-blacks-during-its-historical-eugenic-sterilization-campaign/>

Thomas Craemer, Trevor Smith, Brianna Harrison, Trevon Logan, Wesley Bellam., and William Darity Jr. "Wealth Implications of Slavery and Racial Discrimination for African American Descendants of the Enslaved" *Review of Black Political Economy* June 2020
<https://journals.sagepub.com/doi/full/10.1177/0034644620926516>

Keisha L. Bentley-Edwards, Malik Chaka Edwards, Cynthia Neal Spence, William A. Darity Jr., Darrick Hamilton, and Jasson Perez "How Does It Feel to Be A Problem?: The Missing Kerner Commission Report" *RSF: The Russell Sage Foundation Journal of the Social Sciences* 4:6 September 2018 pp.20-40 .

PO Box 208324
New Haven CT 06520-8324
T 203 432-2366
F 203 432-7587
history@yale.edu

course
Humanities Quadrangle
320 York Street, 2nd Floor
New Haven CT 06511

Ms. Rachel Raney
Director of National Productions
PBS North Carolina
10 UNC-TV Drive
Research Triangle Park, NC 27709

September 19, 2022

Dear Ms. Raney:

I write to endorse North Carolina PBS's application for funding to produce a documentary film entitled "Insurrection on the Cape," which chronicles the 1898 Wilmington racial massacre. A consultant for the film, I have spent three decades writing about southern racial injustice, including an article on the Wilmington case in an edited volume that marked the 100th anniversary, *Democracy Betrayed: The Wilmington Race Riot of 1898 and Its Legacy*, David Cecelski, Tim Tyson, eds. (University of North Carolina Press, 1998). I devoted a chapter to the Wilmington massacre in my prize-winning book, *Gender and Jim Crow: Women and the Politics of White Supremacy in North Carolina, 1896-1920*.

I'm the author of three monographs, a U.S. History textbook published by W. W. Norton, and have published three edited volumes. Currently, I'm president of the major professional body for southern historians, the Southern Historical Association and the Peter V. and C. Vann Woodward Professor of History Emerita at Yale University.

The grant application that you are considering speaks for itself; however, I want to comment on the thoughtful approach that the producers are taking. They convened a two-hour meeting with the historical advisors that was exceptionally fruitful. I have full confidence that they will do justice to this tragic event in American history.

Sincerely,



Glenda Elizabeth Gilmore
Peter V. and C. Vann Woodward Professor of History Emerita
African American Studies Department
American Studies Department

GLEND A ELIZABETH GILMORE

Peter V. and C. Vann Woodward Professor of History Emeritus
Also appointed in African American Studies, American Studies

(b) (6)

Yale University

PhD 1992, University of North Carolina at Chapel Hill. Dissertation, "Gender and Jim Crow: Women and the Politics of White Supremacy in North Carolina, 1896-1920."
MA 1985, University of North Carolina at Charlotte.
BA 1970, Wake Forest University.

CURRENT SERIES EDITORSHIPS AND JOURNAL BOARDS:

Editorial Board, Penguin History of American Life

The Making of Modern America Series, University of Pennsylvania Press, with Thomas Sugrue and Michael Kazen

Scientific Committee, *Revue d'Histoire du 19e siècle*, Paris

TEACHING AREAS:

U.S. History, 1860 to the Present; U.S. Political, Social and Cultural History; African American History; Women's History; Social Movement History; U. S. and the World. I have directed or co-directed 44 completed Ph.D. dissertations, I currently direct or co-direct 4 dissertations.

PROFESSIONAL SERVICE:

Advisory Board, Gilder Lehrman Institute, 2015-to present; Executive Council, Southern Historical Association, 2009-2012; Chair, Merle Curti Prize Committee, Organization of American Historians, 2009-2010; Bancroft Prize Committee, 2005; President, Southern Association for Women Historians, 2005-2006; Co-chair Program Committee, Southern Historical Association, 2002; Bancroft Prize Committee, 2005; Chair, Binkley Stephenson Article Prize Committee, Organization of American Historians, 2001-2003.

MAJOR PUBLICATIONS:

Books:

These United States: A Nation in the Making, 1890 to the Present (W.W. Norton & Company, November 2015). Co-authored with Thomas Sugrue, trade hardback. Selected for History Book of the Month Club and Military History Book of the Month Club. Reviewed in the *New York Times*, *Slate*.

These United States: A Nation in the Making, 1890 to the Present (W.W. Norton & Company, January 2016). Co-authored with Thomas Sugrue, college textbook with extensive pedagogical material.

These United States: 1945 to the Present (W. W. Norton & Company, January 2016). Co-authored with Thomas Sugrue, college textbook with extensive pedagogical material.

Defying Dixie: The Radical Roots of Civil Rights, 1919-1950 (W. W. Norton & Company, 2008). Reviewed in the *New York Times* (twice), *Los Angeles Times Book Review*, *Washington Post Book Review*, *New York Post*, *Charlotte*

Observer, *Raleigh News and Observer*, *Chicago Tribune*, *Boston Globe*, *Memphis Commercial Appeal*, *The Chartist (UK)*. One of ten U.S. history books on "Best Books 2008" in the *Washington Post*. In paperback August 2009.

"Paperback Row," *New York Times Book Review*, September 2009.

Who Were the Progressives? ed., with Introduction (Boston: Bedford Books, 2002).

Jumpin' Jim Crow: Southern Politics from Civil War to Civil Rights, ed., with Jane Dailey and Bryant Simon

(Princeton: Princeton University Press, 2000).

Gender and Jim Crow: Women and the Politics of White Supremacy in North Carolina 1896-1920 (Chapel Hill: University of North Carolina Press, 1996).

Romare Bearden in the Homeland of His Imagination, University of North Carolina Press, in press, forthcoming, 2022.

Articles and Essays:

"Preface," *Gender and Jim Crow: Women and the Politics of White Supremacy in North Carolina, 1896-1920*. Reprint edition. University of North Carolina Press, 2018.

"Educational Capital and Human Flourishing: Public Education in North Carolina, 1854-1980," in Jeffrey Crow and Larry Tise, eds., *New Voyages to Carolina: Toward a Reinterpretation of North Carolina History* (Chapel Hill: University of North Carolina Press, 2017).

"The Reddest of the Blacks": History Across the Full Spectrum of Civil Rights Activism," *American Communist History* (January 2016): 5-13.

"From Jim Crow to Jane Crow: How Pauli Murray and Anne Scott Found One Another," in Elizabeth Payne, *Writing Women's History: A Tribute to Anne Firor Scott* (Oxford: University of Mississippi Press, Fall 2011).

"The 2008 Election, Black Women's Politics, and the Long Civil Rights Movement," in Liette Gidlow, ed., *Obama, Clinton, and Palin: Making History in Election 2008* (Urbana: University of Illinois Press, Fall 2011).

"Which Southerners? Which Southern Historians? A Century of Teaching Southern History at Yale," *The Yale Review* (January 2011): 56-69.

"Somewhere: In the Nadir of African American History, 1890-1920." (February, 2010) at <http://www.nationalhumanitiescenter.org/tserve/freedom/1865-1917/essays/nadir.htm>

"The Case of the Missing Women in the Index," *North Carolina Association of Historians Journal* (Spring 2005).

"Before Brown: Pauli Murray and the Desegregation of Higher Education," 6 *Rutgers Race and Law Review* 247 (2004).

"Gender and *Origins of the New South*," *Journal of Southern History*, 67 (November 2001): 769-88; reprinted in John B. Boles and Bethany L. Johnson, *Origins of the New South: Fifty Years Later* (Baton Rouge: Louisiana State University Press, 2003).

"Admitting Pauli Murray," *Journal of Women's History* 14 (Summer 2002).

"Murder, Memory, and the Flight of the Incubus," in *Democracy Betrayed: The Wilmington Race Riot of 1898 and Its Legacy*, David Cecelski, Tim Tyson, eds. (Chapel Hill: University of North Carolina Press, 1998).

"'A Melting Time': Black Women, White Women, and the WCTU in North Carolina, 1880-1900," in *Southern Women: Hidden Histories*, Virginia Bernhard, Betty Brandon, Elizabeth Fox-Genovese, Theda Perdue, and Elizabeth H. Turner, eds. (Columbia: University of Missouri Press, 1994).

"Gender and Jim Crow: Sarah Dudley Petter's Vision of the New South," *North Carolina Historical Review* 68 (July 1991).

December 20, 2022

Ms. Rachel Raney
Director of National Productions
PBS North Carolina
10 UNC-TV Drive
Research Triangle Park, NC 27709

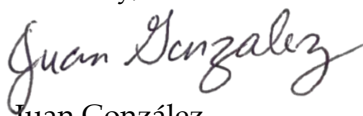
Dear Ms. Raney

I am writing to express my commitment to serve as a humanities advisor to the North Carolina PBS full-length documentary film project, *Insurrection on the Cape*, which proposes to explore and chronicle the infamous 1898 Wilmington coup that violently overthrew the legally elected multi-racial municipal government of that North Carolina city and that reimposed white supremacist rule.

I have been a working journalist for more than 40 years and currently serve as the Richard D. Heffner Professor of Communications and Public Policy, and Professor of Professional Practice at Rutgers University, and continue to cohost the syndicated daily radio/TV news show *Democracy Now*. As a founder and past president of the National Association of Hispanic Journalists, and as someone who helped spearhead the creation in the early 1990s of *UNITY: Journalists of Color*, I have been intimately involved for decades with issues of racial discrimination and of racial narratives in media. My study and research convinced me many years ago that the Wilmington coup is one of the most under reported tragedies in the long and checkered history of U.S. media when it comes to matters of race, most especially when it comes to the complicity of numerous major media organizations in horrid instances of mass racial violence. It is why I devoted a section to the Wilmington events in my book, *News for All the People: The Epic Story of Race and the American Media* (Verso, 2012), co-authored with Joseph Torres.

At this moment in our nation's history, when so many Americans are being forced to re-examine what we have come to accept as true or factual about race relations, it is particularly important to resurrect instances from the past that have been suppressed and forgotten, but which provide vital lessons for understanding our current reality. The Wilmington coup is one such event, and it is long overdue that it be brought to life for the wider public.

Sincerely,



Juan González
Richard D. Heffner Professor of Communication and Public Policy,
Rutgers, The State University of New Jersey

Juan González

(b) (6)

E-Mail: juan.gonzalez1@rutgers.edu

FIELDS OF SPECIALIZATION

Journalism, media history, federal mass communications policy; history of Latinos in the United States; status of Puerto Rico; immigration, ethnic and labor relations; and role of dissident movements in promoting social change.

PROFESSIONAL EXPERIENCE

Rutgers, the State University of New Jersey

Jan. 2017 to Present

Currently serve as the Richard D. Heffner Professor in Communications and Public Policy and Professor of Professional Practice in the Department of Journalism and Media Studies, School of Communication and Information, where I have taught courses in “Development of Mass Media” and “Investigative and In-Depth Reporting.” Affiliate faculty to the Rutgers Department of Latino and Caribbean Studies and to the Media, Inequality & Change Center, a collaboration of Rutgers School of Communication and Information and the University of Pennsylvania’s Annenberg School. In addition, I have organized public events at Rutgers featuring well-known professional journalists and activists on issues of race, social justice and the mass media, and currently serve as faculty adviser to the *Daily Targum*, the nation’s second-oldest university student newspaper. I have also launched the New Jersey Hispanic Newspaper Digital Archive Project, which seeks to locate and preserve in digital format copies of Spanish-language newspapers that were produced in New Jersey but were never archived by public or university libraries – as part of an effort to document the contributions of the Latino community to the life of the state.

Co Host, *Democracy Now!*

Feb. 1996 to Present

A progressive daily radio and television news show now heard on more than 1,400 community and public radio and television stations in the U.S. and Latin America. Along with the show’s main host, Amy Goodman, I covered major national and international events, including the 1999 Seattle World Trade Organization protests and numerous presidential nominating conventions, and conducted exclusive interviews with dozens of major figures in politics and the arts, including Venezuelan president Hugo Chavez, Bolivian president Evo Morales, Iranian president Mahmoud Ahmadinejad, Sec. of State Hillary Clinton, writers Isabel Allende, Ariel Dorfman, Eduardo Galeano, Cornell West, Alice Walker and Howard Zinn, as well as actors and filmmakers such as Michael Moore, Oliver Stone, Danny DeVito, and Ava DuVernay.

Staff columnist, *New York Daily News*

Dec. 1987 to May 2016

Authored a twice-weekly column for twenty-nine years focused on urban issues and major news events around the nation and in Latin America, including the 1989 U.S. invasion of Panama, the 1992 Rodney King riots in Los Angeles, natural disasters and political upheaval in Haiti, Puerto Rico, Cuba, the



Dominican Republic, Honduras and Mexico, presidential elections in the U.S., as well as the administrations of five New York City mayors from Ed Koch to Bill de Blasio

WNET Channel 13

Feb. 1991 to July 1992

Host of *Eleventh Hour* and co-host of *Informed Sources* for WNET, Channel 13. Hosted first a weekly local news magazine, *Eleventh Hour*, then was a member of a weekly reporter's roundtable, *Informed Sources*.

Staff Reporter, *Philadelphia Daily News*

Nov. 1978 to Dec. 1987

Covered a variety of "beats" over a nine-year period, including police headquarters, the labor movement, the environment, public schools, and City Hall. Also wrote a monthly column on the Latino community.

ACADEMIC APPOINTMENTS

Rutgers, The State University of New Jersey

January 2017 to Present

Richard D. Heffner Professor of Communications and Public Policy and Professor of Professional Practice in the Department of Journalism and Media Studies at the School of Communication and Information.

New York University

Fall 2015

As the Visiting Andres Bello Chair in Latin American Cultures and Civilization, I taught a graduate seminar in the history of Latino news reporting in the United States, delivered public lectures on the Puerto Rico Debt Crisis and the history of radical Latino journalists in this country, and moderated three public forums on major issues in Latino life, including one with Broadway star Lin-Manuel Miranda of "Hamilton."

Brooklyn College, City University of New York

Spring 2001 to Spring 2003

As the Belle Zeller Distinguished Visiting Professor in Public Policy, I taught in both the Political Science and Puerto Rican and Latino Studies departments, including undergraduate courses such as "Puerto Rican Communities in the U.S.," "History of Puerto Ricans and Dominicans in New York City," "Latinos in the Media," "Politics and the Media," and a graduate course in "New York City Government."

PUBLICATIONS/BOOKS

News for All The People: The Epic Story of Race and the American Media (Verso Press, 2011), co-written with Joseph Torres.

Education

Columbia College, Columbia University, BA Degree

CALIFORNIA INSTITUTE OF TECHNOLOGY

DIVISION OF THE HUMANITIES AND SOCIAL SCIENCES 228-77

Sept. 20, 2022

Ms. Rachel Raney
Director of National Productions
PBS North Carolina
10 UNC-TV Drive
Research Triangle Park, NC 27709

Dear Ms. Raney:

I am writing to confirm my commitment to serve as a humanities advisor for PBS North Carolina's full-length documentary, tentatively titled "Insurrection on the Cape." I understand that the group is requesting NEH support for this documentary. I strongly support this very timely proposal.

This is a crucial story to share with a national audience - more important than that of the Tulsa Massacre that captured so much attention in its centennial -- because the violence was so much more clearly organized and so much more tightly connected with partisan politics than that in Tulsa. North Carolina during the 1890s provided hope that the promise of racial democracy born in the abolitionist movement and Reconstruction could yet be fulfilled, long after the "end of Reconstruction" in 1877. The "White Supremacy Movement" of 1898-1900 extinguished that hope, and the events that led to and followed from the Wilmington Massacre were central to that campaign.

My dissertation, published in 1974 as *The Shaping of Southern Politics: Suffrage Restriction and the Establishment of the One-Party South, 1880-1910* (Yale University Press) and termed "the definitive monograph on the establishment of the one-party system in the postwar South" by the late Harvard professor David Donald, concerned the disfranchisement of Blacks and poor whites that profoundly affected American politics and race relations in the first three-quarters of the 20th century and that continues to reverberate today. It treated late-19th century politics and the disfranchisement movements in each of the eleven states that had comprised the Confederacy.

Of those states, North Carolina's was in many respects the most interesting. Stiff party competition continued in the state after 1877, and the Populist-Republican Fusion Movement had more success in North Carolina than anywhere else. It was exactly that success that made the Second Redemption of North Carolina even more critical for the white Democratic power structure than the elimination of dissenting political participation in any other southern state. Nowhere in North Carolina did the Fusion Movement go so far toward racial power-sharing as in Wilmington, and nowhere in North Carolina was the White Supremacy Movement so brutal and intricately organized from above as in that city.

Historians have long known about the massacre, but not until David Zucchino's marvelous Pulitzer Prize-winning *Wilmington's Lie* have we understood the full dimensions of the coup. Too often, Americans treat violence and "riots" as mindless; Zucchino's careful and detailed analysis of what started in Wilmington long before the Massacre and what its consequences were, long after, is a major contribution to a new understanding of the nature of racial violence in American history. This documentary will bring the new research to an even larger audience than Zucchino's book did, and it will lead new readers to his book, as well.

The material that other historians and archivists have discovered, and that Zucchino added to substantially, has made a fascinating documentary possible, and the experience and expertise that the group at PBS North Carolina and their independent colleagues on the project bring to it will ensure that it will be professional and interesting to a wider public. In a Zoom interview and an advisory committee virtual conference, the filmmakers and their colleagues impressed me as extremely knowledgeable about the project and very thoughtful about the challenges of presenting it to a popular audience. I'm very enthusiastic about this documentary and look forward to working with them to make it a reality.

Sincerely yours,

A handwritten signature in black ink, reading "J. Morgan Kousser". The signature is fluid and cursive, with the first name "J." being a simple loop, "Morgan" written in a more elaborate script, and "Kousser" in a bold, slightly slanted cursive.

J. Morgan Kousser

Professor of History and Social Science, Emeritus
California Institute of Technology

CURRICULUM VITAE OF J. MORGAN KOUSSER

GENERAL INFORMATION

Address: (b) (6)
Telephone: (626) 395-4080 (O); (b) (6)
E-Mail: Kousser@HSS.Caltech.Edu
Website: hss.caltech.edu/~kousser/Kousser.html
Place of Birth: Lewisburg, Tennessee

EDUCATION AND HONORS

Ph.D., Yale University, 1971, History
M.Phil., Yale University, 1968, History
M.A., Oxford University, 1984 (honorary)
A.B., Princeton University, 1965 (*summa cum laude*, Phi Beta Kappa), History
Woodrow Wilson Fellow, 1965-66

EMPLOYMENT

California Institute of Technology

Professor of History and Social Science, 2020 - present
Professor of History and Social Science, 1980-2020
Professor of History, 1979-80
Associate Professor of History, 1974-79
Assistant Professor of History, 1971-74
Instructor in History, 1969-71

Visiting and Adjunct Appointments

University of Michigan
Visiting Instructor, summer, 1980
Harvard University
Visiting Professor, fall, 1981
Oxford University
Harold Vyvyan Harmsworth Professor of American History, 1984-85
Claremont Graduate School
Adjunct Professor of History, 1993
Hong Kong Institute of Science and Technology, 2014

PUBLICATIONS

Books

Colorblind Injustice: Minority Voting Rights and the Undoing of the Second Reconstruction (University of North Carolina Press, 1999).

Region, Race, and Reconstruction: Essays in Honor of C. Vann Woodward (New York: Oxford University Press, 1982), co-edited with James M. McPherson.

The Shaping of Southern Politics: Suffrage Restriction and the Establishment of the One-Party South, 1880-1910 (Yale University Press, 1974; Paperback, 1976), available online at <http://resolver.caltech.edu/CaltechAUTHORS:20200722-095203042>.

Articles

“*Strange Career* and the Need for a Second Reconstruction of the History of Race Relations,” in Raymond Arsenault and Vernon Burton, eds., *Dixie Redux: Essays in Honor of Sheldon Hackney* (New South Books, 2013), 423-53.

“What Light Does the Civil Rights Act of 1875 Shed on the Civil Rights Act of 1964?” in Bernard Grofman, ed., *Legacies of the 1964 Civil Rights Act* (Charlottesville, VA: University Press of Virginia, 2000), 33-40.

Comments, in “The Supreme Court, Racial Politics, and the Right to Vote: *Shaw v. Reno* and the Future of the Voting Rights Act,” in *American University Law Review*, 44 (1994), 1, at 36-38, 50-51, 60-63.

“The Voting Rights Act and the Two Reconstructions,” in Chandler Davidson and Bernard Grofman, eds., *Controversies in Minority Voting: A Twenty-Five Year Perspective on the Voting Rights Act of 1965* (Washington: Brookings Institution, 1992), 135-76.

“The Undermining of the First Reconstruction: Lessons for the Second,” in *Extension of the Voting Rights Act: Hearings Before the Subcommittee on Civil and Constitutional Rights of the Committee on the Judiciary, House of Representatives, 97th Cong., 1 Sess.* (Washington: G.P.O., 1982), 2009-2022. Revised version published in Chandler Davidson, ed., *Minority Vote Dilution* (Washington, D. C.: Howard University Press, 1984), 27-46.



DEPARTMENT OF BLACK STUDIES

Ms. Rachel Raney
Director of National Productions
PBS North Carolina
10 UNC-TV Drive
Research Triangle Park, NC 27709

September 20, 2022

Dear Ms. Raney,

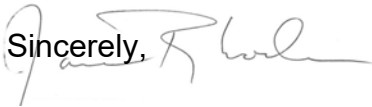
I am writing to notify you that I have agreed to serve as a humanities advisor for the proposed documentary, tentatively titled "Insurrection on the Cape," which will tell the story of the coup and racial uprising in Wilmington, NC in 1898. This is an extraordinary project, led by a team from PBS North Carolina and two accomplished filmmakers. In our current era of racial reckoning and historical excavation, this film will be a critical addition to the conversation and will broaden our understanding of how white supremacy manifests itself. Many of the stories of the backlash to Black enfranchisement during the post-Reconstruction period have never been told or have been deliberately buried. Through the diligence of local historians, archivists, and community activists, we know that Wilmington's episode of astonishing racial violence virtually transformed the state's demographics and silenced the Black community. This film will bring this story to a wide national audience using multiple humanities-based methodologies and narrative approaches.

My background as an historian of the Black press and African American social movements gives me a useful vantage point through which I can contribute to this venture. Not incidentally, I earned my doctorate at the University of North Carolina at Chapel Hill and have been keenly aware of the state's struggles to address its history of racial strife. Wilmington's Black newspaper, The Daily Record, played a critical role in advocating for Black success and pushing back against white supremacist logics. Like its counterparts around the country, The Daily Record boldly attacked the scourge of lynching and the myth of Black male predators that fueled these murders. In so doing, the publisher and his colleagues sought to undermine the ideologies of white power in the city and to bolster Black residents' sense of self-worth. The newspaper was burned to the ground by the insurrectionists and the editor Alex Manly was forced to flee, effectively silencing Black dissent as well as a vital conduit for Black political and economic development. This is a phenomenon that has occurred repeatedly around the country, and it raises critical questions about why Black Americans had to fight for self-sufficiency, how they encountered repeated barriers to Black political engagement, and how white supremacists focused on

limiting free speech and enacting voter suppression—all issues we grapple with today.

I am delighted to be able to lend my expertise to this effort. I have written books on the Black press and the struggle for public expression in the nineteenth century and the 1960s, and I am working on a project focused on Black journalists of the early twentieth century. The filmmaking crew has amassed an impressive array of consultants who can highlight the centrality of humanities scholarship to the project. I am delighted to serve among them.

Please feel free to contact me with any questions.

Sincerely, 

Jane Rhodes, Ph.D.
Professor

Curriculum Vita
JANE RHODES
rhodesj@uic.edu

(b) (6)

Department of African American Studies
University of Illinois-Chicago
601 S. Morgan Street
Chicago, IL 60607

Education

Ph.D., Mass Communication Research, University of North CarolinaChapel Hill,
December 1992 (advisor: Margaret A. Blanchard, Ph.D.)
M.A., Mass Communication, Newhouse School of Public Communication, Syracuse
University, 1984
B.S., Biology and Psychology, College of Arts and Sciences, Syracuse University, 1977

Fields

Media History, Cultural History, African American History and Culture, Ethnic Studies,
Gender Studies

Professional Positions

Academic Appointments

Head, Department of African American Studies, UIC, Winter 2015-
Professor of African American Studies, UIC, Winter 2015-

Dean for the Study of Race and Ethnicity, Macalester College, Fall 2005-Winter 2015
Professor and Chair of American Studies, Macalester College, Fall 2005-Winter 2015

Professor of Ethnic Studies, UC San Diego, promoted Spring 2005
Associate Professor of Ethnic Studies, UC San Diego Spring 1999-Winter 2005
Affiliated Associate Professor of Communication, UC San Diego, Spring 1999-2005
Assistant Professor of Ethnic Studies, UC San Diego, Fall 1996-Spring 1999

Assistant Professor of Journalism, Indiana UniversityBloomington, Fall 1991-1996
Adjunct Professor of Women's Studies, Indiana University, Fall 1993-1996

Coordinator of African American Studies, SUNY Cortland, Fall 1989 to Spring 1991
Assistant Professor of Communication Studies, SUNY College at Cortland, Fall 1985 to
Spring 1991

Research

Books

Framing the Black Panthers: The Spectacular Rise of A Black Power Icon with new preface (2nd edition University of Illinois Press, 2017; 1st edition New York: The New Press, 2007).

Mary Ann Shadd Cary: The Black Press and Protest in the Nineteenth Century (Bloomington: Indiana University Press, 1998)

A Choice Outstanding Book for 1998

Winner of the AEJMC Award for Best Book in Mass Communication History 1999

Books in Progress

Rebel Media: Adventures in the History of the Black Public Sphere

Transatlantic Blackness in the Era of Jim Crow: The Life of Marie Battle Singer

Edited Collections

Ralina L. Joseph and Jane Rhodes, "African American Representation and the Politics of Respectability," special issue of SOULS: A Critical Journal of Black Politics, Culture and Society 18:2-4 (April-December 2016).

Invited Articles and Essays

"Power to the People: The Black Panther and the Pre-Digital Age of Radical Media," Funambulist No. 22 (March-April 2019), 26-32.

Peer Reviewed Articles and Essays

"Pedagogies of Respectability: Race, Media and Black Womanhood in the Early Twentieth Century," SOULS: A Critical Journal of Black Politics, Culture and Society 18:2-4 (April-December 2016), 201-214.

"Black Press in the United States," in Oxford Bibliographies in African American Studies, ed. Gene Jarrett. (Oxford University Press, 2016, DOI: 10.1093/obo/9780190280024-0046

"The Black Press and Radical Print Culture," in David Nord, Joan Shelley Rubin, and Michael Schudson, eds., A History of the Book in America, (University of North Carolina Press, 2009): 286-303.

"Race, Ideology and Journalism: Black Power and Television News," in Stuart Allan, ed., Journalism: Critical Issues Open University Press, 2005): 30-41.

Program Officers
Division of Public Programs
National Endowment for the Humanities
Washington, D.C.

Dear Sir or Madam:

I support PBS North Carolina's production of the documentary, *Insurrection on the Cape*, and am committed to working with the production team as an advisor for the film.

The full story of the 1898 violent overthrow of Wilmington's elected multi-racial government by white supremacists has never been fully shared with a broad audience. My background as a historian includes significant research and writing about 1898 Wilmington including *Democracy Betrayed: The Wilmington Race Riot of 1898 and Its Legacy* as well as *Ghosts of 1898: Wilmington's Race Riot and the Rise of White Supremacy*. The thoughtful and thorough process that has been undertaken as part of planning for the film, paired with the proven trust and respect for PBS North Carolina and the talented filmmaking team, lays the foundation for film that will have significant impact on viewers. I look forward to being a part of this process.

I encourage the NEH to seriously consider funding this important film.

Sincerely,

A handwritten signature in black ink that reads "Timothy Tyson". The script is fluid and cursive, with the first name and last name clearly legible.

Timothy Tyson

Timothy B. Tyson
Senior Research Scholar
Center for Documentary Studies at Duke University

(b) (6)

Education

Ph.D. Duke University, 1994. B.A., Emory University, 1987.

Employment and Service

Senior Research Scholar, Center for Documentary Studies at Duke University and Adjunct Professor of American Studies, University of North Carolina at Chapel Hill, 2005-present.

Professor of Afro-American Studies, University of Wisconsin-Madison, 1994-2005.

Executive Board, Education Chair and History Chair, North Carolina NAACP, 2008-present.

Executive Board, University of North Carolina Center for Civil Rights, 2010-present.

Founding Executive Board Member, Repairers of the Breach, 2015-present.

National Steering Committee, Poor People's Campaign, 2017-present.

John Hope Franklin Senior Fellow, National Humanities Center, 2005-06.

Volunteer of the Year, North Carolinians Against Racist and Religious Violence, 1990.

Books

The Blood of Emmett Till, Simon & Schuster, 2017. *New York Times* bestseller; Robert F. Kennedy Book Award; Finalist for National Book Award; National Public Radio Best Book of 2017; *Los Angeles Times* Best Book of 2017; *Atlanta Journal-Constitution* Best Book of 2017; *New York Times* Notable Book; Washington Post Notable Book.

Blood Done Sign My Name, Crown Publishers, 2004. Southern Book Critics Circle Award; Grawemeyer Prize in Religion from Louisville Presbyterian Theological Seminary. Finalist for National Book Critics Circle Award. Best Book of the Year, *Independent Weekly*. Selected for UNC Chapel Hill Summer Reading Program and reading programs at Princeton Theological Seminary, University of Iowa, Villanova

University, and University of Wisconsin-Madison. Feature film by Jeb Stuart and a play by Mike Wiley.

The Black Power Movement, University Publications of America, 2001.

Radio Free Dixie: Robert F. Williams and the Roots of Black Power, University of North Carolina Press, 1999. James A. Rawley Prize for best book on race and Frederick Jackson Turner Award for best first book in U.S. History, Organization of American Historians. Made into an award-winning PBS documentary film.

Democracy Betrayed: The Wilmington Race Riot of 1898 and Its Legacy, UNC Press, 1998. Co-authored with David S. Cecelski. 1999 Outstanding Book Award, Gustavus Myers Center for the Study of Human Rights.

Brief Biography

Timothy B. Tyson is Senior Research Scholar at the Center for Documentary Studies at Duke University. His 2017 *New York Times* bestseller, *The Blood of Emmett Till*, won the Robert F. Kennedy Book Award and was a finalist for the National Book Award.

Tyson's *Blood Done Sign My Name* was a finalist for the National Book Critics Circle Award, and won the Southern Book Award and the Grawemeyer Award from Louisville Presbyterian Theological Seminary. Hollywood screenwriter Jeb Stuart directed a 2010 feature film based on *Blood*. Tyson's *Radio Free Dixie: Robert F. Williams and the Roots of Black Power* won the Frederick Jackson Turner Award for best book in United States history and the James Rawley Award for best book on race from the Organization of American Historians and became the basis for a 2006 PBS documentary, "Negroes with Guns: Rob Williams and Black Power." It is slated to become a major motion picture.

Tyson teaches African American and Southern history, culture, and politics to students at Duke, UNC, Durham Technical and Community College, and the public. He works with Rev. Dr. William J. Barber, II and serves on the executive boards of the N.C. NAACP, the UNC Center for Civil Rights, and Repairers of the Breach.



October 6, 2022

Ms. Rachel Raney
Director of National Productions
PBS North Carolina
10 UNC-TV Drive
Research Triangle Park, NC 27709

Dear Ms. Raney,

Please accept this letter of commitment and support for the work of PBS North Carolina to develop a documentary tentatively titled *Insurrection 1898*, a feature length documentary to explore the 1898 murder of African Americans and overthrow of the democratically elected officials in Wilmington, North Carolina. As the principal researcher for the award winning 1898 Wilmington Race Riot Legislative Report (2006) and the author of *A Day of Blood*, I am particularly interested in helping my colleagues bring this tragic and relatively unknown story to light.

Given PBS North Carolina's track record of thoughtful and informative programming, I am positive that the slate of humanities scholars, content, and filmography will be developed in a thoughtful and sensitive way to put forth a complete history of the events of 1898 in our state. Further, I believe that the interpretation of the widespread effects of 1898 and the white supremacy campaign will be well discussed, leading into conversations about the long-term impact of the political, racial, and economic upheaval that was birthed in that year.

Please give this proposal full consideration, and I look forward to the completion of this important project.

Sincerely,

LeRae Umfleet
North Carolina Department of Natural & Cultural Resources

LeRae Sikes Umfleet

Lerae.umfleet@ncdcr.gov

*Throughout her career in public history, LeRae has worked with a multitude of sites, museums, and repositories in a variety of capacities, consistently seeking to tell an inclusive story of the history of our state and nation. Originally from Bath, North Carolina, LeRae graduated from UNC-Chapel Hill in 1991 with a Bachelor's Degree in History. She then attended the Archival Management Program at NC State and transferred to East Carolina University where she graduated with a Master's Degree in 1998. Reflecting her interest in plantation slavery, her Master's thesis was entitled "Slavery in Microcosm: Bertie County, North Carolina 1790-1810." LeRae also published *A Day of Blood: the 1898 Wilmington Race Riot*, based on research for which she was awarded the American Association of State and Local History Award of Merit and their prestigious WOW Award.*

Professional Experience

North Carolina Department of Natural and Cultural Resources

Administration August 2018 – present,

- Participate in planning and development of department-wide initiatives on behalf of the Secretary's office
- Seek funding opportunities for support of statewide initiatives in conjunction with Development Officer and Marketing Department
- Research and writing on topics as assigned in addition to continuing work on topics related to the 1898 Wilmington Race Riot

Division of Education and Outreach February 2007 – August 2018, North Carolina Department of Natural and Cultural Resources, Raleigh, North Carolina

- .Oversee department-wide educational and outreach programming across all divisions
- Develop and implement statewide outreach programs for ceremonial observances (War of 1812, World War I, Civil War, Women's Suffrage Centennial)
- Manage a statewide Disaster Response Team (CREST)

Interim Director, Tryon Palace Historic Sites and Gardens, North Carolina Department of Natural and Cultural Resources, New Bern, North Carolina

- Oversee all day to day operations and management of a complex historic site containing historic house museums and support buildings, including the modern North Carolina History Center and a staff of 50 full – and 30 part-time employees (October 2015-January 2016) plus manage a multi-million dollar budget

Research Historian, November 2003 to February 2007, Research Branch, Office of Archives and History, N.C. Department of Cultural Resources, Raleigh

History Instructor, part-time, January 2000 – May 2004, Vance Granville Community College

Curator, September 1999 to October 2003, Joel Lane Museum House, Raleigh, North Carolina

Curator of Collections, March 1994 – August 1999, Historic Hope Plantation, Windsor, North Carolina

Education

Bath High School, Bath, N.C.

Graduation with honors, 1988

University of North Carolina at Chapel Hill

Graduation with Bachelor's Degree in History, 1991

North Carolina State University

Coursework in Archival Management, 1991-1993

East Carolina University, Greenville, N.C.

Graduation with a Master's Degree in History, 1998

Sample Publications/Speaking Engagements

1898: A Day of Blood at Wilmington (2009)

"A Day of Blood at Wilmington: Teaching Difficult History in the Classroom."

Presenter, "Behind the Ropes: Showcasing Collections Care" Heritage Preservation Webinar, October 2013

"Differing Thoughts: Women's Views of the Civil War in Coastal, Piedmont, and Appalachian North Carolina" Ladies and Gentlemen of the 1860's Conference (Harrisburg, PA, March 2008)

" 'A Day of Blood at Wilmington: A Lesson on How to Plan a Riot' Association for the Study of African American Life and History (Atlanta, September 2006)

"Slavery in Microcosm: Bertie County North Carolina, 1790-1810" Masters Thesis (May 1998)

Awards

American Association for State and Local History Award of Merit, 2007

American Association for State and Local History, National WOW Award, 2007

Grants Written, Awarded, and Administered (recent)

2019	Institute of Museum and Library Services Grant for conservation of American Indian canoes for exhibition at Pettigrew State Park
2019	National Park Service, Planning Grant, for research to identify USCT battlefield roles/locations in NC
2019	Mary Lynn Richardson Fund, for exhibitions at Charlotte Hawkins Brown State Historic Site
2020	National Park Service, Civil Rights Preservation, repairs and renovations to Golden Frinks House at Edenton State Historic Site
2020	National Park Service, Civil Rights History, research possible National Register eligible properties in Northeastern NC related to struggle for Civil Rights
2020	Institute of Museum and Library Services Grant for growth of the African American Heritage Commission's project to trace importation of Africans to North Carolina, "Africa to Carolina"

Department of African and African-American Studies

September 17, 2022

Ms. Rachel Raney
Director of National Productions
PBS North Carolina
10 UNC-TV Drive
Research Triangle Park, NC 27709

Dear Ms. Raney:

It is with great enthusiasm that I write to affirm my commitment to serve as an advisor for the PBS documentary film on the 1898 Wilmington massacre and coup being developed by Josh Clinard, Yoruba Richen, Brad Lichtenstein, and their PBS NC team. As a descendant of one of the Black families targeted and displaced in the Wilmington insurrection, and an historical sociologist who has extensively studied histories and legacies of racist violence with particular interest in the question of repair, I believe this is a uniquely important project and that I can contribute to the realization of an impactful documentary film and related public programming.

I am a great-great grandson of John T. Howe, who was born in Wilmington in 1859, and had a remarkable life in that city before the events of 1898. He worked as a mail carrier, a teacher, and editor of a short-lived newspaper (Wilmington Weekly Observer) before being elected to the North Carolina House of Representatives in 1896, part of the "Fusion" alliance between white and black liberals and progressives that so enraged and threatened white southern democrats. He was among those summoned to hear the demands of the white coup leaders and return with a response from the black community. He fled after the massacre to Washington DC with his family, including his adult son Alfred, my maternal great grandfather. Alfred's daughter - my grandmother - was born in DC but raised her family including my mother in Chicago. As far as I know, none of our family were killed in 1898, but we experienced a kind of "social death," a profound loss of social standing and influence, and for many, physical presence, after having helped build this remarkable post-emancipation community through contributions in architecture, education, government (including police and fire service), journalism, and other fields. Many of the Howe family members are listed as "laborers" in city directories after 1898.

I have been studying histories of racist violence, their legacies, and implications for redress for nearly two decades. Indeed, I have been involved in this work for longer than I've known that my family was impacted by the 1898 pogrom; like many families, mine never talked about this painful history, such that I only learned in 2015 that my mother's family history I always traced to the South Side of Chicago began in Wilmington. I am grateful that this revelation converged with a body of research, teaching and creative work I'd been developing for many years, and have begun focusing more closely on the case of Wilmington in the wake of these revelations.

We generally know from a vast body of humanities and social science research that these histories shape various contemporary forms of violence, conflict, and inequality. I have published a number of related studies and my colleagues and I recently co-edited a special issue of the *Annals of the American Academy of Political and Social Science Research* titled "[Legacies of Racial Violence: Clarifying and](#)



Washington University in St. Louis

ARTS & SCIENCES

Department of African and African-American Studies

[Addressing the Presence of the Past](#),” where we assemble work by authors across a number of fields to take stock of what we know, pressing questions, and implications for research and policy. We note in the volume that humanists and particularly artists – including film makers - have been leading the effort to pull our nation into an unprecedented reckoning with the legacies of settler colonialism, slavery, and other systematic racial violence central to the development and durability of structural racism.

I am excited about the potential for this film to help our nation understand this living history, that is, the lasting social, economic, and political imprint of historical racial violence, through the distinct case of Wilmington, NC. There are unfortunately many white supremacist pogroms in the history of the United States, yet few rival Wilmington in their contradiction and perversion of notions of democratic freedom. This was a post-reconstruction southern community where political and economic power were uncommonly shared, and many white and black residents were thriving as a result. Wilmington helps us understand what we have lost in these moments – individually and collectively – where dominant groups seek to maintain hierarchies by repressing others constructed as threats to their interests. Increasingly communities like Wilmington are looking to acknowledge and process this historical trauma, in hopes of escaping these haunting legacies, and building new futures rooted in commitments to social justice. This documentary could be an important part of that reckoning, for Wilmington and the nation, and offer perspective on how far we have come.

There are two additional points I wish to share regarding my enthusiasm for this project. First, without diminishing this incredible toll on my family and other black families in Wilmington, historically and today, the film offers an opportunity to explore how the larger society, and particularly white Americans, have been impacted by these events.

Too often we see these histories portrayed as adversely impacting nonwhite communities alone, and conversely benefiting whites. Yet this simplification of the stakes – socially, economically, and politically – distorts public memory and undermines collective commitment to repair. Here it helps to briefly consider the Wilmington atrocity’s larger historical arc. We can go back to 1836 to illustrate the point. That year, in the city of St. Louis where I presently live and work, a pro-slavery mob abducted and then burned alive a free black man named Francis McIntosh. White abolitionist minister Elijah Lovejoy protested that denial of human and civil rights in his newspaper, which was in turn destroyed as he was first driven from the city, then assassinated by a pro-slavery mob across the river in Alton, IL after refusing to end his protest. As a young lawyer and state legislator, Abraham Lincoln reflected on the stakes of this racist violence in one of his first published speeches, “The Perpetuation of Our Political Institutions” (Lyceum Address) given in Springfield, IL in 1838 – sixty years before the Wilmington pogrom. The speech describes widespread expression and indulgence of the “mobocratic spirit” as threats to the rule of law and the public commons our form of government depends on. “Whenever the vicious portion of population shall be permitted to gather in bands of hundreds and thousands, and burn churches, ravage and rob..., throw printing presses into rivers, shoot editors, and hang and burn obnoxious persons at pleasure, and with impunity,” Lincoln predicted, “...this Government cannot last.” What has lasted, and was expressed in greater St. Louis in 1836, in Wilmington in 1898, in Washington D.C. in 2021, and untold places and times before, between, and since, is this “mobocratic spirit” of white racial dominance. I believe that one of the most important legacies of 1898, the atrocity compounded by impunity, is this corruption of the rule of law, degradation of the legitimacy of the



Washington University in St. Louis

ARTS & SCIENCES

Department of African and African-American Studies

state, especially manifest in this persistent problem I call “ungovernable whiteness.” We see this everywhere before us – in hysteria about mask mandates, critical race thought, immigration, gun control, election of a first black president, and so on – where any appeal to collective interests, and particularly any signal of commitment to racial justice, is construed as tyranny, communism, and so on. Our laws and government have been significantly weakened, if not broken, and many communities like Wilmington are coming to the admission that their institutions, economies and cultures have suffered in the wake of white rampage. To be sure, we have never had the government of all of the people Lincoln imagined, but we have seen the possibility approached and then rampaged over and again. The vast majority of white Americans, like the rest of us, are likely to benefit from the fuller realization of liberal democratic ideals, stable economies, and legitimate rule of law, far more than they do from the haunting spoils of mobocratic rule.

Finally, and in a related vein, I am excited about the potential for the Wilmington documentary to deepen our national conversation about our *collective* inheritance of the past. In my work on anti-black political violence I have been moved by the work of memory scholars and particularly humanists like Michael Rothberg, who writes at length about “structural inheritance” in *The Implicated Subject: Beyond Victims and Perpetrators*, and I am hopeful this film will work with some of those ideas. My interest in this important aspect of the story is rooted in my family history as much as my sociological interests; I was adopted as a one-year-old in Berkeley CA in 1971 by my black parents from Chicago – my adoptive mother, descendant of the Wilmington Howes, was starting at UC Berkeley law school that year. I was adopted into the legacy of 1898, a non-biological genealogical descendant with a structural-familial inheritance. I participated in the recent New Hanover County Community Remembrance Project in Wilmington (Nov 2021) as one of the invited “descendants,” a category defined in relation to families impacted in 1898, who for the most part came back to Wilmington for these events. It was striking to me how little discussion there was of the *structural inheritance* – in terms of civic infrastructure, trust, cooperation, and more - contemporary black, white and other Wilmingtonians share in the wake of 1898, however long or recently they have called Wilmington home.

As media scholar Tessa Morris-Suzuki writes in *The Past Within Us*, and Lincoln’s speech realized, “We live enmeshed in [violent] structures, institutions and webs of ideas which are the product of history...[and] though we may not be responsible for such acts of aggression in the sense of having caused them, we are ‘implicated’ in them, in the sense that they cause us.” This documentary can help our nation better understand how we are collectively enmeshed and thereby implicated in the history and legacy of Wilmington, and that we must work together to repair.

Sincerely,

Geoff Ward, PhD

Professor of African and African-American Studies

Director, WashU & Slavery Project

Washington University in St. Louis

ACADEMIC APPOINTMENTS

Professor of African & African-American Studies and faculty affiliate in the Department of Sociology and American Culture Studies Program, Washington University in St. Louis (2020-)

Associate Professor of African & African-American Studies and faculty affiliate in the Department of Sociology and American Culture Studies Program, Washington University in St. Louis (2018-2020)

Associate Professor of Criminology, Law & Society, University of California, Irvine (2012-18)

Assistant Professor of Criminology, Law & Society, University of California, Irvine (2008-12)

Assistant Professor, College of Criminal Justice, Northeastern University (2003-08)

Visiting Scholar, Inst. for Research in African-American Studies, Columbia University (2001-03)

Mellon Foundation Post-Doctoral Fellow on Race and Justice, Vera Institute of Justice (2001-03)

ADMINISTRATIVE POSITIONS

Director, WashU Studying Slavery, Center for the Study of Race, Ethnicity & Equity (CRE2), Washington University in St. Louis (2021-)

Associate Director, Center for the Study of Race, Ethnicity & Equity (CRE2), Washington University in St. Louis (2020-2021)

Associate Chair, African & African-American Studies, Washington University in St. Louis (2019)

EDUCATION

Ph.D. Sociology, The University of Michigan (Ann Arbor, Michigan), 2001

B.A. Sociology, Hampton University (Hampton, Virginia), 1994

SCHOLARSHIP & CREATIVE WORK

Books

Geoff Ward (2012). *The Black Child Savers: Racial Democracy and Juvenile Justice*. Chicago: University of Chicago Press.

Awarded the Michael J. Hindelang Outstanding Book Award (American Society of Criminology, 2013), and the Outstanding Book Prize (History of Education Society, 2013)

Edited Collections

David Cunningham, Hedwig Lee, and Geoff Ward, eds. (2021). "Legacies of Racial Violence:

Clarifying and Addressing the Presence of the Past." *The ANNALS of the American Academy of Political and Social Science* 694(1), March 2021

Geoff Ward and David Cunningham, eds. (2015). "Legacies of Racial Conflict and Violence." Special issue of *Race and Justice: An International Journal*, 5(2).

Geoff Ward, ed. (2004). "Collateral Consequences: The Africana Criminal Justice Project, Part II." Special issue of *Souls: A Critical Journal of Black Politics, Culture, and Society*, 6(1).

Geoff Ward, ed. (2003). "Imagining Justice: The Africana Criminal Justice Project, Part I." Special issue of *Souls: A Critical Journal of Black Politics, Culture, and Society*, 5(4).

SELECTED TEACHING

Washington University (2018-present): Histories of Racial Violence, Legacies and Reckonings (Grad); Intellectual History of Mass Incarceration; Black Youth Justice; Monumental Antiracism; Senior Capstone in African and African-American Studies; Memory for the Future (Grad).

University of California, Irvine (2008-2018): Comparative & Historical Research Methods (Grad); Race, Ethnicity & Social Control (Grad); Ethics & Politics of Justice; Field Study; Race, Ethnicity & Social Control; Social Control of Juvenile Delinquency; Introduction to Criminology, Law & Society.

Northeastern University (2003-2008):
Race & Justice (Grad); Ethics, Values & Diversity; Courts & Sentencing; Justice and the Politics of Difference; Race & Criminal Justice.

Columbia University (2002): Oral History Seminar (Grad); Juvenile Justice in the Black Experience.



WAYNE STATE
College of Liberal Arts
and Sciences

Kidada E. Williams, PhD
Associate Professor
Department of History
656 W. Kirby, Su 3094 FAB
Detroit, MI 48202
kidada.williams@wayne.edu

9/28/22

Ms. Rachel Raney
Director of National Publications
PBS North Carolina
10 UNC-TV Drive
Research Triangle Park, NC 27709

Dear Members of the Selection Committee:

I am writing in strong support of Josh Clinard and Rachel Raney's *Insurrection 1898*, a documentary film on the 1898 Wilmington Massacre and Coup and to confirm my enthusiastic commitment to serving as a humanities advisor for the project. My personal interest in Wilmington grew from my extensive research into racist violence against African Americans after slavery was abolished. But my keen interest in seeing and helping this film come into being derives from my recognition of the immense value of public television and appreciation of a point made by the renown historian John Hope Franklin, who said that good history—that which is rigorously researched and distributed to the widest possible audience—is the “foundation for a better present and future.” This PBS North Carolina project represents the kind of “good history” Franklin advocated.

Professional historians know the historical events leading up to and flowing out from the massacre and coup, but we have not done enough to help the public understand them and how they changed the course of North Carolina and U.S. history. *Insurrection 1898* will detail the ways that Black North Carolinians in Wilmington experienced breathtaking success in transcending their history of enslavement during Reconstruction and held onto their gains longer than most of their counterparts in cities across the South. The massacre and coup were white supremacists' direct response to African Americans' progress. This is why they targeted Black authority in governance, destroyed Black businesses and institutions, assassinated Black officials and their families and constituents, and drove them out of their homes, off their land, and out of the city.

As someone who has observed the uptick in remembrances of racism-based terror killings and racist massacres, I've gained a greater appreciation for the kind of collective reckoning Americans can have for our past, present, and future when we're all dealing with the same facts about our past, however complicated. This moment—amid ongoing assaults on our democracy—seems ripe for the Wilmington tragedy to get the larger audience it deserves. The consequences for unchecked violent opposition to an egalitarian democracy are as relevant today as they were 125 years ago.

As an expert in the history of how African Americans experienced and responded to incidents of racist violence, I see my role as a humanities advisor for this project as helping the filmmakers burrow into the ways this violence resonated in Black Wilmingtonians' inner lives. What happened on the cape is typically described as “the only successful coup in US history.” But my two decades of research reveals that what transpired there is so much bigger than that, especially for those targeted. In such projects as *They Left Great*

Marks on Me and *I Saw Death Coming*, I have mined survivors' testimonies to illuminate their physical, psychological, and psychic injuries from nightriding strikes during Reconstruction and lynching. I have tracked survivors over time, from the seeming end of the "event" through their efforts to come to terms with what happened and get some akin to justice months and years after they were attacked.

The personal impact of this violence—not just the political or societal impact—has been missing from so many histories of racist violence, including those on Wilmington. There is a tendency to write off survivors' experiences because historians sometimes claim that we don't have the same kind of plentiful records about them as we do perpetrators and the institutions that enabled them to act with impunity. What we miss when we whistle past lived experiences of racist violence is a true appreciation for the price African Americans paid for achieving their visions of freedom and how thoroughly white supremacists leached away their right to be free, equal and secure. As an advisor, I would help the filmmakers recognize how we can do more with what we have, including the silences in the record, and to ask different kinds of questions about what living through the insurrection meant and did to those who were targeted and their descendants.

Clinard and Raney have proposed an ambitious and incredibly promising documentary project that builds upon the extraordinary work PBS North Carolina has been doing featuring exceptional storytelling on the gloriously complex cultures of the American South. From the outstanding team they've assembled, I know *Insurrection 1898* will be an innovative and expertly designed documentary destined to generate new understandings of the Wilmington Massacre and its multifaceted legacies. Yoruba Richen and Brad Lichtenstein have an exceptional catalog of expertly researched, sensitive work that peels back the layers of events we think we know about to reveal original, startling insights that leave audiences better informed to navigate the present and equipped to build a more just world. This film would join projects like Henry Louis Gates Jr.'s PBS documentary "Reconstruction: America After the Civil War" and the History Channel's "Tulsa Burning" in spotlighting Reconstruction's violent overthrow and the long shadow that cast, including the devastating forces of institutional and structural racism and state and racist violence and how they manifest themselves in American life today.

In doing all this work, *Insurrection 1898* will help the viewing audience become better informed about the past and more invested citizens of humanity. This project will likely appeal to both the general public and to scholars, especially those who are curious about the connections between the past and present and about American culture and identity. We need expertly researched histories of racist violence and its legacies that are comprehensive, publicly accessible, and impactful. *Insurrection 1898* certainly fits that bill. Projects like this help lay a foundation for a more inclusive present and future, which is why I am delighted to be working on this team and strongly encourage the NEH to fund this project.

I welcome any further questions or conversations about it.

Sincerely,

Kidada E. Williams, PhD
Associate Professor

KIDADA E. WILLIAMS, PhD

Associate Professor
Department of History
Wayne State University
656 W. Kirby St, 3094 F/AB
Detroit, MI 48202
kidada.williams@wayne.edu
kidadaewilliams.com
@kidadaewilliams

Education

Ph.D. History, The University of Michigan, 2005

Field Exams: African American History (Michele Mitchell); Comparative Slavery & Emancipation in the U.S., Caribbean, and Brazil (Julius Scott, III); Social Movements (Matthew Countryman); Modern US (Penny Von Eschen)

M.A. History, Central Michigan University, 1998

B.S. History and Political Science, Central Michigan University, 1996

Academic Positions

Associate Professor of History, Wayne State University, Detroit, Michigan, 2006-Present; tenured 2012

Visiting Assistant Professor of History, The University of Oregon, Eugene, Oregon, 2005-2006

Publications

Books

They Left Great Marks on Me: African American Testimonies of Racial Violence from Emancipation to World War I. New York University Press, 2012.

Articles | Chapters | Essays

"Legacies of Violence—Murders of Black Life, the Spirit of Law, and the Truth: The War on Black Freedom and Reconstruction," in Kinshasha Holman Conwill and Paul Gardullo, eds., *Make Good the Promises*, for the National Museum of African American History and Culture (Amistad, 2021), 98-113.

"Writing Victims' Personhoods and People into the History of Lynching," *Journal of the Gilded Age and Progressive Era*, 20, no 1 (2021): 148-156.

"'Never Get Over It': What Night Riding Meant to African American Victims" in Julian Hayter and George Goethals eds., *Reconstruction and the Arc of Racial (In)Justice* (Edward Elgar, 2018), 59-83.

"The Wounds that Cried Out: Recovering African Americans' Testimonies of Suffering from Nightriding," in Gregory P. Downs and Kate Masur, eds., *The World the Civil War Made* (University of North Carolina Press, 2015), 159-182.

"Regarding the Aftermaths of Lynching," *Journal of American History* 101, no. 3 (2014): 856-858.

"Resolving the Paradox of our Lynching Fixation: Considering Racialized Violence in the Nineteenth Century South" in *American Nineteenth Century History* 6, no. 3 (September 2005): 323-350.

Work In Progress

Book Manuscript

Forthcoming from Bloomsbury 2023, *I Saw Death Coming: Night Riding and African American Families after the Civil War.*

(b) (4)

Article | Chapter | Essay Manuscripts

(b) (4)

(b) (4)

Professional Affiliations

- American Historical Association
- Organization of American Historians
- Association for the Study of African American Life & History (lifetime in progress)
- Association of Black Women Historians (lifetime)
- American Studies Association
- Southern Association of Women Historians (lifetime)
- Southern Historical Association (lifetime)
- Society of Civil War Historians (lifetime)

Professional Service

- Lecturer, NEH Summer Institute for Teachers: The Making of America: Colonial Era to Reconstruction, “African Americans and the War for Freedom,” Gilder Lehrman Institute, 2021
- Lecturer, NEH Summer Institute for Teachers: Teach Emancipation, “Racial Atrocities and Reconstruction’s Violent Overthrow,” American Civil War Museum, 2021

September 19, 2022

Ms. Rachel Raney
Director of National Productions
PBS North Carolina
10 UNC-TV Drive
Research Triangle Park, NC 27709

I am writing to express my enthusiastic commitment to serving as a humanities advisor for Executive Producer Rachel Raney's PBS documentary film on the Wilmington coup and massacre of 1898. The working title is *Insurrection in the Cape*.

The film explores the origins and impact of the white supremacist coup of 1898, which overthrew a multiracial government in the port city of Wilmington, N.C., and installed a white supremacist regime. White mobs murdered at least 60 black men on November 10, 1898 and forced leading Black and white Republican politicians at gunpoint to board trains out of Wilmington, never to return. It was the only armed overthrow of a legally elected government in American history.

I am the author of *Wilmington's Lie – The Murderous Coup of 1898 and the Rise of White Supremacy*, which was awarded the 2021 Pulitzer Prize for General Nonfiction in June 2021. I spent three years researching the book and have compiled a substantial trove of original archival material. I plan to provide the documentary project with historical background and specific details of the coup and the White Supremacy Campaign of 1898 in North Carolina.

Wilmington's Lie revealed that the true history of the coup had been buried or mischaracterized for years by white supremacists, who falsely portrayed the events of November 1898 as a black-inspired "race riot." The book also reported that the coup and murders had been planned for several months, orchestrated by the leaders of the 1898 White Supremacy Campaign in North Carolina.

The documentary will offer PBS viewers an authoritative account of a little-known event in American history – one whose impacts are still felt today.

The coup installed white supremacy as official state policy in North Carolina for the next half century. It prevented Black citizens of North Carolina from voting in any significant numbers for nearly 70 years – until after passage of the Voting Rights Act in 1965. It prevented Black citizens from holding public office in Wilmington for more than 70 years. After white supremacist leaders drove America's only Black congressman out of North Carolina just after the coup, no Black citizen was elected to Congress from the state until 1992 – nearly a century later.

The coup inspired white supremacists across the South, proving to them that Black citizens could be intimidated, terrorized and murdered without fear of consequences. No one was ever charged, much less convicted, for the 1898 coup and murders. Across the South after 1898, white supremacists violently opposed attempts by Black citizens to vote.

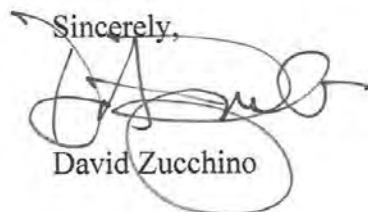
The coup's legacy continues today. Conservative white politicians in the North Carolina legislature (the Republican delegation is 100 percent white) have sought to suppress the voting rights of Black citizens. They have adopted some of the same tactics used by the white supremacists of 1898. For instance, white supremacists followed up on the coup by passing statewide legislation known as the Grandfather Clause, which exempted white voters from literacy tests and poll taxes used to block Black citizens from voting. Similarly, white conservatives in North Carolina have passed Voter ID bills designed to make it more difficult for Black citizens to vote; a federal appeals court judge who threw out one Voter ID bill in North Carolina wrote that it "targeted African-Americans with almost surgical precision."

And, like the white supremacists of 1898, white conservatives in North Carolina have used gerrymandering to dilute Black voting power. A federal appeals court panel threw out Republican gerrymandered districts in North Carolina, ruling that the state's congressional and legislative districts were illegal racial gerrymanders in violation of the 14th Amendment. The judges wrote that Republican legislators had created the districts "through the predominant and unjustified use of race."

Finally, white supremacists in North Carolina commemorated the 1898 coup by erecting Confederate monuments that glorified white supremacy. After *Wilmington's Lie* was published, a Confederate statue known as Silent Sam, erected in 1913 by the financial backer of the 1898 coup as a tribute to white supremacy, was removed from the University of North Carolina campus in Chapel Hill. At the same time, many of the more than 30 buildings on the UNC campus named for white supremacists were renamed. Several had been named men who plotted and carried out the 1898 coup, among them a former governor and a prominent newspaper publisher.

I look forward to collaborating with Ms. Raney and her colleagues in bringing this pivotal historical event to PBS viewers.

Please feel free to contact me with any questions.

Sincerely,

David Zucchino

DAVID A. ZUCCHINO

David Zucchini is a two-time Pulitzer-Prize winning journalist and author who has reported from across the United States and from more than three dozen countries, including Afghanistan, Iraq, Libya, Lebanon, South Africa, Kenya, Namibia, Bosnia, Uganda and the Russian republic of Chechnya.

Zucchini was awarded a Pulitzer Prize in journalism for his coverage of apartheid South Africa and a Pulitzer Prize in arts and letters for his 2020 book, *Wilmington's Lie: The Murderous Coup of 1898 and the Rise of White Supremacy*. He is a four-time Pulitzer Prize finalist for his work in Iraq, Lebanon, Africa and the U.S.

EMPLOYMENT

2016 - present - Contributing writer, *New York Times*

2001-2015 - National and foreign correspondent, *Los Angeles Times*

1980-2001- Foreign Editor, Projects Editor, Africa Bureau Chief, Middle East Bureau Chief, national correspondent, *Philadelphia Inquirer*.

1978-1980 – Reporter, *Detroit Free Press*

1973-1980 – Reporter, *News and Observer*, Raleigh, N.C.

AWARDS

Pulitzer Prize, nonfiction book, for *Wilmington's Lie: The Murderous Coup of 1898 and the Rise of White Supremacy*, 2021.

Pulitzer Prize, feature writing, for what the Pulitzer Board called “a richly compelling series,” “Being Black in South Africa,” 1989.

Pulitzer Prize finalist, international reporting, for what the Pulitzer Board called “resourceful, sweeping and valorous reports that gave readers a rare, close-up view of combat as American soldiers invaded Iraq,” 2004.

Pulitzer Prize finalist, national reporting, for a series on the origins and impact of violence in America, called “deeply resourceful and instructive” by the Pulitzer Board, 1995.

Pulitzer Prize finalist, international reporting, for coverage of apartheid South Africa, 1989

Pulitzer Prize finalist, international reporting, for what the Pulitzer Board called “thorough and elegantly written dispatches” from Lebanon’s civil war, 1985.

Overseas Press Club, foreign reporting, Los Angeles Times team coverage of the wars in Iraq and Afghanistan, 2007.

Overseas Press Club Citation, for reporting from Iraq, 2003.

Overseas Press Club Award, for Los Angeles Times team coverage of the war in Afghanistan, 2002.

Overseas Press Club Award, for Los Angeles Times team coverage of international terrorism, 2001.

Ernie Pyle Award, Finalist Citation, Scripps Howard Foundation, for “The Lifeline,” a series about wounded soldiers on the battlefields of Iraq, 2007.

Society of Professional Journalists, Sigma Delta Chi national award, feature writing, “The Lifeline,” 2007.

Associated Press Managing Editors, PA, investigative reporting, for ``The Suicide Files: Death in the Military,’’ an investigation into unexplained military deaths, 1993.
Society of Professional Journalists, PA, for “Badlands,” a series about the lives of drug traffickers and addicts in Philadelphia’s inner city, 1992.
National Assn. of Black Journalists Award, international reporting, for “The New South Africa,” a series about upheavals in South Africa, 1990.
Overseas Press Club, magazine reporting, for a story on underground revolutionary groups in South Africa, 1987.
American Society of Newspaper Editors, Distinguished Writing Award, for dispatches from Lebanon, 1984.

EDUCATION

University of North Carolina at Chapel Hill. B.A., journalism, 1973, National Merit Scholar.

BOOKS

Myth of the Welfare Queen: A Pulitzer-Prize Winning Reporter’s Portrait of Women on the Line, Scribner, 1997.

Thunder Run: The Armored Strike to Capture Baghdad, Atlantic Monthly Press, 2004.

Wilmington’s Lie: The Murderous Coup of 1898 and the Rise of White Supremacy, Grove Atlantic, 2020.



EMORY
UNIVERSITY

CAROL ANDERSON, Ph.D.

Charles Howard Candler Professor of African American Studies

Emory University

Atlanta, GA 30322 • 404.727.6847

Biography

Carol Anderson is the Charles Howard Candler Professor and Chair of African American Studies at Emory University. She is the author of *Eyes Off the Prize: The United Nations and the African-American Struggle for Human Rights, 1944-1955*, which was published by Cambridge University Press and awarded both the Gustavus Myers and Myrna Bernath Book Awards; as well as, *Bourgeois Radicals: The NAACP and the Struggle for Colonial Liberation, 1941-1960*, which was also published by Cambridge.

Anderson's third book, *White Rage: The Unspoken Truth of our Racial Divide*, won the 2016 National Book Critics Circle Award for Criticism and is also a *New York Times* Bestseller, a *New York Times* Editor's Pick, and listed on the Zora List of 100 Best Books by Black Woman Authors since 1850. Her young adult adaptation (with Tonya Bolden) of *White Rage, We are Not Yet Equal*, was nominated for an NAACP Image Award.

Anderson's fourth book, *One Person, No Vote: How Voter Suppression is Destroying our Democracy*, was long-listed for the National Book Award in Non-Fiction and was a finalist for the PEN/Galbraith Book Award in Non-Fiction. Her latest book, *The Second: Race and Guns in a Fatally Unequal America* explores the anti-Blackness of the Second Amendment and the consequences for African Americans' citizenship and lives. It has received a starred Kirkus Review and a starred Library Journal Review.

She has been elected into the Society of American Historians, named a W.E.B. Du Bois Fellow of the American Academy of Political and Social Sciences, and selected into the American Academy of Arts and Sciences. Anderson has served on working



groups dealing with race, minority rights, and criminal justice at Stanford's Center for Applied Science and Behavioral Studies, the Aspen Institute, and the United Nations. She has also testified before the Senate Judiciary Committee.

In addition to numerous teaching awards, her research has garnered fellowships from the American Council of Learned Societies, the Ford Foundation, National Humanities Center, Harvard University's Charles Warren Center, and the John Simon Guggenheim Foundation.

Anderson's op-eds can be found in *The Guardian*, the *New York Times*, the *Washington Post*, *Time*, and the *Atlantic*. Her *Washington Post* op-ed on Ferguson was the most shared for the newspaper in 2014. She has appeared on *The Daily Show with Trevor Noah*, *The Rachel Maddow Show*, *All In with Chris Hayes*, *NPR's Fresh Air*, *The Mehdi Hasan Show*, and more.

Anderson is featured in several documentaries on voting rights, such as *All In: The Fight for Democracy*, *Suppressed 2020*, and *After Selma*.

Anderson was a member of the U.S. State Department's Historical Advisory Committee.

She earned her Ph.D. in history from The Ohio State University.

Robin D. G. Kelley, Ph.D.

Distinguished Professor and Gary B. Nash Chair in U.S. History, UCLA

Department of History University of California at Los Angeles

6265 Bunche Hall Box 95147 Los Angeles, CA 90095-1473

(310) 825-4601 rdkelley@history.ucla.edu

BIOGRAPHY

My research has explored the history of social movements in the U.S., the African Diaspora, and Africa; Black intellectuals; music and visual culture; Surrealism, Marxism, among other things. My essays have appeared in a wide variety of professional journals as well as general publications, including the *Journal of American History*, *American Historical Review*, *The Nation*, *Monthly Review*, *New York Times*, *Color Lines*, *Counterpunch*, *Souls*, *Journal of African American History*, *New Labor Forum*, *Re-Thinking Marxism*, *Spectre*, *Signs*, *Social Text*, *Transition*, and *Boston Review*, for which I also serve as Contributing Editor.

My books include, *Africa Speaks, America Answers: Modern Jazz in Revolutionary Times* (Cambridge: Harvard University Press, 2012); *Thelonious Monk: The Life and Times of an American Original* (The Free Press, 2009); *Freedom Dreams: The Black Radical Imagination* (Beacon Press, 2002); with Howard Zinn and Dana Frank, *Three Strikes: The Fighting Spirit of Labor's Last Century* (Beacon Press, 2001); *Yo' Mama's Disfunktional!: Fighting the Culture Wars in Urban America* (Boston: Beacon Press, 1997); *Race Rebels: Culture, Politics, and the Black Working Class* (New York: The Free Press, 1994); *Into the Fire: African Americans Since 1970* (New York: Oxford University Press, 1996) [Vol. 10 of the *Young Oxford History of African Americans* series]; *Hammer and Hoe: Alabama Communists During the Great Depression* (Chapel Hill, NC: University of North Carolina Press, 1990).

I am also co-editor of the following books: Walter Rodney, *The Russian Revolution: A View From the Third World* (with Jesse Benjamin (New York: Verso, 2018); *The Other Special Relationship: Race, Rights and Riots in Britain and the United States* (with Stephen Tuck) (New York: Palgrave, 2015); *Black, Brown and Beige: Surrealist Writings from Africa and the African Diaspora* (with Franklin Rosemont) (Austin: University of Texas Press, 2009); *To Make Our World Anew: A History of African Americans* (with Earl Lewis) (Oxford University Press, 2000), volumes 1 and 2; *Imagining Home: Class, Culture, and Nationalism in the African Diaspora* (with Sidney J. Lemelle) (London: Verso

Books, 1995); and the eleven volume *Young Oxford History of African Americans* (with Earl Lewis) (1995-1998).

I am currently completing three book projects:

Black Bodies Swinging: An American Postmortem (Metropolitan Books) which examines the political economy of premature death and the struggle to preserve Black life. Borrowing a metaphor from Abel Meeropol's iconic song "Strange Fruit," the book traces the deaths and the lives of our most recent casualties to the "blood at the root": racial capitalism. Through historical autopsy the book makes visible the history and workings of racial capitalism. It exposes not only effects of racist policing but the extraction of wealth from black people, land dispossession, displacement, predatory lending, taxation, disfranchisement, environmental catastrophe, and the long history of looting through terror and government policies that suppressed black wages, relieved us of property, excluded black people from better schools and public accommodations, suppressed black home values, and subsidized white wealth accumulation. But *Black Bodies Swinging* is also a history of resistance, arguing that the new generation of abolitionists represent a much longer political lineage.

I am also completing a biography of the late Grace Halsell, tentatively titled *The Education of Ms. Grace Halsell: An Intimate History of the American Century*. The Texas-born journalist, granddaughter of Confederate slave owners, daughter of a once wealthy cattle rancher and Indian fighter, began her career as a correspondent for several Texas papers during the 1940s and 50s, eventually worked as a staff writer for President Lyndon B. Johnson, before setting out in 1968 to chemically darken her skin and live as a black woman for a year. She published the best-selling *Soul Sister: The Journal of a White Woman Who Turned Herself Black* (1969). She would go on to write twelve more books, including an expose about living as a Navajo and working as a domestic in a California suburb (*Bessie Yellowhair*), a book about passing as an undocumented worker from Mexico (*The Illegals*), and several other unrelated texts. She traveled to Israel and Palestine in 1980 and wrote a book sharply critical of the occupation. As a result, jobs, lucrative book contracts, and other opportunities began to disappear. She died in 2000 from multiple myeloma cancer caused largely by the drugs she had taken to turn herself brown.

Finally, I am collaborating with Professor Tera Hunter on a general survey of African American history.

December 15, 2022

Program Officers
Division of Public Programs
National Endowment for the Humanities
Washington, D.C.

Dear Sir or Madam:

PBS North Carolina is proud to submit the proposal to the National Endowment for the Humanities' Division of Public Programs, Media Projects category, for the production of the feature length documentary, ***Insurrection 1898***. As North Carolina's statewide PBS network serving the country's third-largest public media market, PBS NC is committed to using our reach and platform to share the stories that need to be told.

The film brings to life the events surrounding the 1898 coup d'état in Wilmington, NC, in which white supremacists overthrew the multi-racial government of North Carolina's largest city through a coordinated campaign of violence and intimidation intended to undermine Black political and economic power. The events in Wilmington offer a powerful lens through which to examine broader patterns in the disenfranchisement of Black Americans at a pivotal moment in the nation's history, and the reverberations of that history that can still be felt today.

As the CEO of PBS North Carolina, I am committed to ensuring that this film receives the necessary attention and resources.

I thank you for your consideration of funding.

Sincerely,



David Crabtree
Chief Executive Officer



September 20, 2022

Rachel Raney, Director of National Productions
PBS North Carolina
10 UNC-TV Drive
Research Triangle Park, NC 27709

Dear Rachel,

I am so happy to hear that you are submitting proposals requesting support for *Insurrection 1898*.

I have been impressed with the thoughtfulness with which you and directors Brad Lichtenstein and Yoruba Richen have approached this timely and important subject. From the diverse cast of characters and experts you have enlisted to the time you have spent thinking through the creative storytelling aspects you want to employ, I am confident that your team has everything it needs to produce a stellar film. I look forward to the prospect of airing it in the 2024 broadcast season.

As you know, all of us at AMERICAN EXPERIENCE believe there is no better way to understand the current challenges we face as a society than through the study of our past. This particular project on the 1898 supremacist-led massacre and coup in Wilmington, North Carolina will shed light on the continued lack of sufficient Black representation in politics, the racial wealth gap and so many other critical issues that continue to plague this country. Yet it is also a heartening story that will showcase Black creativity and resilience at their finest.

I am eager to continue our conversations about *Insurrection 1898* and look forward to further updates.

Sincerely,

Cameo George
Executive Producer, AMERICAN EXPERIENCE

November 2, 2022

Ms. Rachel Raney,
Director of National Productions
PBS North Carolina
10 UNC-TV Drive
Research Triangle Park, NC
27709

To Whom It May Concern:

I am writing to say that I am excited to collaborate with Yoruba Richen and Brad Lichtenstein, and PBS North Carolina, to make a film about Wilmington, 1898. The film will follow my work with John Jeremiah Sullivan to uncover research about both life after the massacre and life before it, and to turn that research into a musical about the subject.

I look forward to collaborating with the talented filmmaking team to tell this important story.

Sincerely,

DocuSigned by:

252F10A7DF464C4

Rhiannon Giddens



NC DEPARTMENT OF
NATURAL AND CULTURAL RESOURCES

Roy Cooper, Governor
D. Reid Wilson, Secretary

September 22, 2022

Ms. Rachel Raney
Director of National Productions
PBS North Carolina
10 UNC-TV Drive
Research Triangle Park, NC 27709

Dear Ms. Raney:

I am pleased to present this letter of support for PBS North Carolina's proposal to the National Endowment for the Humanities' Division of Public Programs, Media Projects category, for the production of the feature length documentary, *Insurrection on the Cape*.

The North Carolina Department of Natural and Cultural Resources manages and promotes North Carolina's history, culture, arts, and natural areas, including 25 historic sites, seven history museums, two art museums, the State Library, the State Archives, 41 State Parks, the North Carolina Symphony, the African American Heritage Commission, the American Indian Heritage Commission, and more. We are dedicated to sharing with a wider audience the full and truthful history of our state, and therefore we support PBS North Carolina's effort to shine light on the tragic story of the 1898 coup d'état in Wilmington.

In 2000, the NC General Assembly established the 1898 Wilmington Race Riot Commission to develop a historical record of the event and to assess the economic impact of the riot on African Americans locally and across the region and state. The commission held public hearings and conducted detailed analyses of the written record, both primary and secondary sources, to create a thorough, 500-page report. A key recommendation was the development of a documentary to be aired nationally, regionally, and locally.

On behalf of the NC Department of Natural and Cultural Resources, we are committed to collaborating with PBS North Carolina to fulfill this recommendation to produce this important film.

Thank you for your consideration.

Sincerely,

D. Reid Wilson
Secretary
North Carolina Department of Natural and Cultural Resources

Insurrection 1898
Proposal from PBS North Carolina
National Endowment for the Humanities: Media Projects/Production

Images

1. Photo: Wilmington's North Market Street, 1893
2. Photo: Gregory Normal Institute
3. Photo: employees of *The Daily Record*
4. Photo: Alexander Manly
5. Photo: Carrie Sadgwar Manly
6. Letter: Carrie Sadgwar Manly
7. Cartoon: *The News and Observer*
8. Cartoon: *The News and Observer*
9. Cartoon: *The News and Observer*
10. Cartoon: *The News and Observer*
11. Photo: Josephus Daniels
12. Photo: Alfred Moore Waddell
13. Photo: Rebecca Felton
14. Newspaper Article: *Wilmington Messenger*
15. Photo: Alexander Manly and companion
16. Photo: Red Shirts at the massacre
17. Photo: military men at the massacre
18. Photo: the wreckage of *The Daily Record*
19. Newspaper: front page of *The News and Observer*
20. Drawing: armed Black men at the massacre
21. Newspaper Article: *The Morning Star*
22. Photo: Black Wilmington residents escorted out of the city



1. Wilmington's North Market Street,
the location of several Black businesses, 1873.
Image courtesy of UNC Libraries.

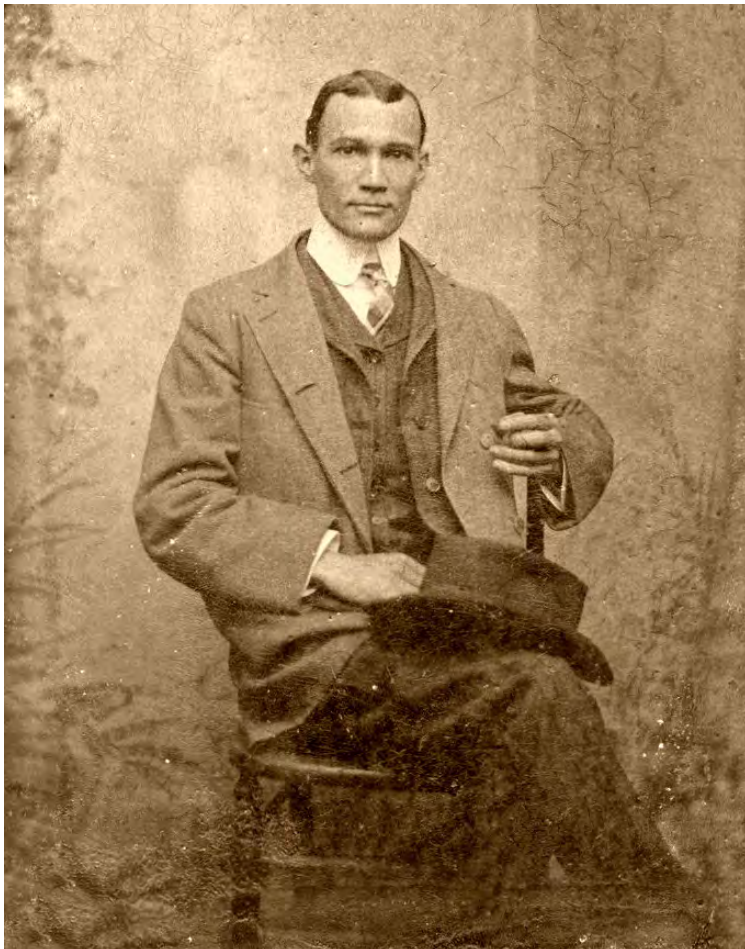


2. Gregory Normal Institute (1868–1921), an African American
cultural and educational center.
Image courtesy of the Cape Fear Museum.



3. Employees of *The Daily Record*
circa 1895-1898.

*Image courtesy of East Carolina
University.*



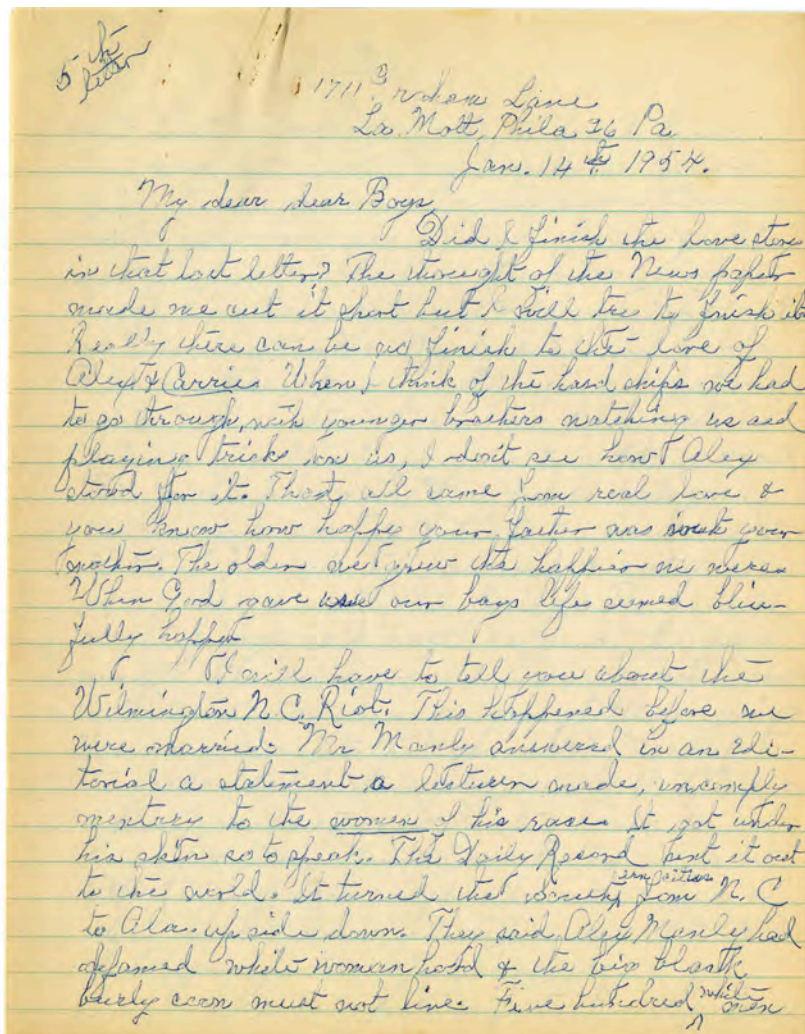
4. Alexander Manly, editor and
publisher of *The Daily Record*.

*Image courtesy of
East Carolina University.*



5. Carrie Sadgwar Manly, wife of *The Daily Record* publisher Alex Manly.

Image courtesy of journalist John Jeremiah Sullivan.



6. Letter from Carrie Sadgwar Manly to her children recounting the 1898 burning of *The Daily Record* and Wilmington massacre, 1954. Image courtesy of East Carolina University.

Editorial cartoons by Norman Jennett for *The News and Observer*. Led by editor and publisher Josephus Daniels, the paper played a significant role in influencing the 1898 elections in Wilmington. The cartoons below appeared between August and November 1898. *Images courtesy of UNC Libraries.*



7. "A Serious Question How Long Will This Last?" August 13, 1898.



8. "The Vampire That Hovers Over North Carolina," September 27, 1898.



9. "A Fruit That We All Like," November 5, 1898.



10. "Good Morning! Have you voted the White Man's Ticket," November 8, 1898.



11. Josephus Daniels (1862-1948), editor and publisher of *The News and Observer*.
Image courtesy of Library of Congress.



12. Alfred Moore Waddell (1834–1912), a provocative speaker for the Democratic Party during the 1898 campaign.
Image courtesy of Library of Congress.



13. Rebecca Felton (1835-1930), white supremacist, writer, and politician, whose speech prompted Alexander Manly's editorial in *The Daily Record*.
Image courtesy of Library of Congress.



14. *Wilmington Messenger* article, November 9, 1898.
Image courtesy of The Wilmington Morning Star.



15. Alexander Manly (left) before fleeing
Wilmington (with unidentified companion).
Image from Bill Reaves' Strength through Struggle.



16. Red Shirt vigilantes posing on Election Day, November 8, 1898, in Scotland County, NC.
Image courtesy of North Carolina State Archives.



17. Military men posing at the massacre in Wilmington, November 10, 1898.
Image courtesy of the Cape Fear Museum.



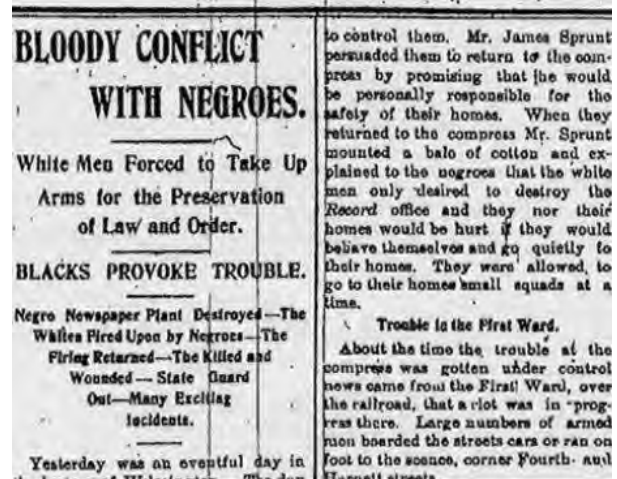
18. Armed rioters set fire to *The Daily Record*, Wilmington's Black-owned newspaper, November 10, 1898.
Image courtesy of New Hanover County Public Library.



19. Front page of *The News and Observer*, November 11, 1898.
Image courtesy of the State Library of North Carolina.



20. Disputed illustration of armed Black men during the massacre. *Collier's Weekly*, November 26, 1898.
Image courtesy of North Carolina State Archives.



21. Newspaper article from November 11, 1898.
Image courtesy of *The Wilmington Morning Star*.



22. Wilmington Light Infantry and Naval Reserve troops escorting Black residents out of town from *Collier's Weekly*, November 26, 1898.
Image courtesy of North Carolina State Archives.



23. Former publisher of *The Daily Record* Alex Manly (right) and wife Carrie Sadgwar Manly (left) in 1920.
Image courtesy of Cape Fear Museum.

RESEARCH & RELATED BUDGET - Budget Period 1

OMB Number: 4040-0001

Expiration Date: 12/31/2022

UEI:

Enter name of Organization:

371 Productions LLC DUNS 193233991

Budget Type: ☐ Project ☒ Subaward/Consortium

Budget Period: 1

Start Date: 10/01/2023

End Date: 06/30/2025

A. Senior/Key Person

Prefix	First	Middle	Last	Suffix	Base Salary (\$)	Months			Requested Salary (\$)	Fringe Benefits (\$)	Funds Requested (\$)
						Cal.	Acad.	Sum.			
<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>

Project Role:

Additional Senior Key Persons:

Add Attachment

Delete Attachment

View Attachment

Total Funds requested for all Senior Key Persons in the attached file

Total Senior/Key Person

B. Other Personnel

Number of Personnel	Project Role	Months			Requested Salary (\$)	Fringe Benefits (\$)	Funds Requested (\$)
		Cal.	Acad.	Sum.			
<input type="text"/>	Post Doctoral Associates	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
<input type="text"/>	Graduate Students	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
<input type="text"/>	Undergraduate Students	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
<input type="text"/>	Secretarial/Clerical	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>

 Total Number Other Personnel

Total Other Personnel

Total Salary, Wages and Fringe Benefits (A+B)

C. Equipment Description

List items and dollar amount for each item exceeding \$5,000

Equipment item	Funds Requested (\$)
<input type="text"/>	<input type="text"/>

Additional Equipment:

Add Attachment

Delete Attachment

View Attachment

Total funds requested for all equipment listed in the attached file

Total Equipment

D. Travel

	Funds Requested (\$)
1. Domestic Travel Costs (Incl. Canada, Mexico and U.S. Possessions)	<input type="text"/>
2. Foreign Travel Costs	<input type="text"/>
Total Travel Cost	<input type="text"/>

E. Participant/Trainee Support Costs

	Funds Requested (\$)
1. Tuition/Fees/Health Insurance	<input type="text"/>
2. Stipends	<input type="text"/>
3. Travel	<input type="text"/>
4. Subsistence	<input type="text"/>
5. Other <input type="text"/>	<input type="text"/>
<input type="text"/> Number of Participants/Trainees	<input type="text"/>
Total Participant/Trainee Support Costs	<input type="text"/>

F. Other Direct Costs**Funds Requested (\$)**

1. Materials and Supplies		
2. Publication Costs		
3. Consultant Services	414,562.00	
4. ADP/Computer Services		
5. Subawards/Consortium/Contractual Costs		
6. Equipment or Facility Rental/User Fees		
7. Alterations and Renovations		
8. Postage, Shipping, Freight	4,975.00	
9. Project Insurance	7,554.00	
10. Music	16,200.00	
11. Post-Production & Archival	88,650.00	
12. Graphics and Animation	83,500.00	
13.		
14.		
15.		
16.		
17.		
Total Other Direct Costs		615,441.00

G. Direct Costs**Funds Requested (\$)****Total Direct Costs (A thru F)**

615,441.00

H. Indirect Costs

Indirect Cost Type	Indirect Cost Rate (%)	Indirect Cost Base (\$)	Funds Requested (\$)

Total Indirect Costs

Cognizant Federal Agency
(Agency Name, POC Name, and
POC Phone Number)

I. Total Direct and Indirect Costs**Funds Requested (\$)****Total Direct and Indirect Institutional Costs (G + H)**

615,441.00

J. Fee**Funds Requested (\$)****K. Total Costs and Fee****Funds Requested (\$)****Total Costs and Fee (I + J)**

615,441.00

L. Budget Justification

(Only attach one file.)

Add Attachment

Delete Attachment

View Attachment

RESEARCH & RELATED BUDGET - Cumulative Budget

		Totals (\$)
Section A, Senior/Key Person		
Section B, Other Personnel		
Total Number Other Personnel		
Total Salary, Wages and Fringe Benefits (A+B)		
Section C, Equipment		
Section D, Travel		
1. Domestic		
2. Foreign		
Section E, Participant/Trainee Support Costs		
1. Tuition/Fees/Health Insurance		
2. Stipends		
3. Travel		
4. Subsistence		
5. Other		
6. Number of Participants/Trainees		
Section F, Other Direct Costs		615,441.00
1. Materials and Supplies		
2. Publication Costs		
3. Consultant Services	414,562.00	
4. ADP/Computer Services		
5. Subawards/Consortium/Contractual Costs		
6. Equipment or Facility Rental/User Fees		
7. Alterations and Renovations		
8. Other 1	4,975.00	
9. Other 2	7,554.00	
10. Other 3	16,200.00	
11. Other 4	88,650.00	
12. Other 5	83,500.00	
13. Other 6		
14. Other 7		
15. Other 8		
16. Other 9		
17. Other 10		

Section G, Direct Costs (A thru F)

615,441.00

Section H, Indirect Costs

Section I, Total Direct and Indirect Costs (G + H)

615,441.00

Section J, Fee

Section K, Total Costs and Fee (I + J)

615,441.00

PBS NORTH CAROLINA | INSURRECTION 1898
SUBRECIPIENT 371 PRODUCTIONS
BUDGET JUSTIFICATION
Period of Performance: October 1, 2023 - June 30, 2025

	UNIT (days/ weeks/ months)	QTY	# OF PEOPLE / UNITS	PRICE/ COST	TOTAL
F: OTHER DIRECT COSTS					
3. CONSULTANT SERVICES					
CO-DIRECTOR BRAD LICHTENSTEIN	fee	1	25%	(b) (6)	(b) (6)
CO-DIRECTOR YORUBA RICHEN	fee	1	25%	(b) (6)	(b) (6)
CO-PRODUCER/WRITER PETER MILLER	fee	1	25%	(b) (6)	(b) (6)
LINE PRODUCER ARTEMIS FANNIN	fee	1	25%	(b) (6)	(b) (6)
ASSOCIATE PRODUCER TESS MURPHY	fee	1	25%	(b) (6)	(b) (6)
ART DIRECTOR XAVIER RUFFIN	fee	1	1	(b) (6)	(b) (6)
POST PRODUCTION SUPERVISOR (TO BE HIRED)	weeks	39	81%	\$1,800	\$56,862
EDITOR (TO BE HIRED)	weeks	34	1	\$3,600	\$122,400
ASSISTANT EDITOR (TO BE HIRED)	weeks	41	1	\$1,200	\$49,200
VOICEOVER TALENT (TO BE HIRED)	actors	8	1	\$500	\$4,000
COMPOSER (TO BE HIRED)	allow	1	1	\$30,000	\$30,000
ARCHIVAL RESEARCHER/ PRODUCER-	weeks	12	1	\$1,800	\$21,600
					\$414,562
POSTAGE, SHIPPING & FREIGHT					
POSTAGE	months	19	1	\$25	\$475
SHIPPING	allow	1	1	\$4,500	\$4,500
					\$4,975
PROJECT INSURANCE					
GENERAL LIABILITY	months	19	0.75	\$125	\$1,782
PRODUCTION INSURANCE	months	19	0.75	\$180	\$2,565
WORKER'S COMPENSATION INSURANCE	months	19	0.75	\$225	\$3,207
					\$7,554
MUSIC					
MISCELLANEOUS EXPENSES	allow	1	1	\$1,200	\$1,200
MUSIC RIGHTS	allow	1	1	\$15,000	\$15,000
					\$16,200
POST PRODUCTION & ARCHIVAL					
SOUND EDIT & MIX	allow	1	1	\$10,000	\$10,000
SOUND FX (studio time for actor VO)	hours	8	1	\$350	\$2,800
TRANSCRIPTION	hours	132	1	\$25	\$3,300
CLOSED CAPTIONING	in kind	1	1	\$0	\$0
COLOR CORRECTION	allow	1	1	\$14,000	\$14,000
EDITORIAL RENTALS	weeks	32	1	\$200	\$6,400
EXPENDABLES	allow	1	1	\$400	\$400
FOOTAGE CLEARANCE	seconds	300	1	\$60	\$18,000
FOOTAGE/ RESEARCH FEES	allow	1	1	\$2,500	\$2,500
ONLINE & CONFORM	allow	1	1	\$8,000	\$8,000
PHOTO CLEARANCE	photos	150	1	\$75	\$11,250
VIDEO DELIVERABLES	allow	1	1	\$8,000	\$8,000
OTHER DELIVERABLES	allow	1	1	\$4,000	\$4,000

					\$88,650
GRAPHICS & ANIMATION					
GRAPHICS	allow	1	1	\$8,500	\$8,500
ANIMATION	allow	1	1	\$75,000	\$75,000
					\$83,500
TOTAL:					\$615,441

Insurrection 1898
Proposal from PBS North Carolina
National Endowment for the Humanities: Media Projects/Production
Statement of Work from Subrecipient 371 Productions



371 Productions has been hired by PBS North Carolina as the production company of record for *Insurrection 1898*. Founded in 2003 by Brad Lichtenstein, 371 Productions is a full service, award-winning premium content production company. 371 Productions' work is regularly exhibited at top tier film festivals -- Sundance, Tribeca, South By Southwest -- distributed by streamers, premium cable, and PBS, and recognized with awards ranging from the DuPont and Peabody to three national Emmy nominations, including a 2022 Primetime Emmy win for outstanding merit in documentary.

371 Productions' attached budget quote is \$1.29 million, which supports approximately 19 months of full time work, from pre-production through delivery, spread over the course of a 33-month project cycle. The Work Plan attachment provides a detailed description of the entire schedule. Note: the work plan includes development and distribution periods for transparency but this work is not covered by 371's budget.

Multiple 371 Productions staff will contribute to *Insurrection 1898*, including director/producer Brad Lichtenstein, line producer Artemis Fannin, associate producer Tess Murphy, and its accounting team. 371 will hire and manage all 1099 contractors, including co-director/co-producer Yoruba Richen, co-producer/writer Peter Miller, creative director Xavier Ruffin, and director of photography Keith Walker. 371 will hire all additional production crew, plan shoots, obtain releases, maintain logs, and ensure professional production and Covid safe practices. 371 will also hire an offline editor and manage post-production, including creative direction for all elements: original footage, archival footage, photographs, documents, animation, other graphic or visual treatments/effects, music, score, and sound design. 371 will clear all rights associated with the final film, provide required reports and data, and deliver all elements to festivals and distributors.

Interviews filmed for *Insurrection 1898* will primarily be shot on location in Wilmington at historically significant locations. The budget allows for two camera shoots for all interviews for higher production value through multiple angles. Interviews will be complemented by archival images and illustrations as well as original documents. Our research will include the use, and in some cases discovery, of primary sources, some of which will be voiced by actors as well as descendants of the victims and perpetrators.

To further support the narrative visually, we will employ impressionistic animation. This approach allows us to depict historical events for which there is no visual documentation without graphically illustrating the violence inherent in the story.

Because our subject matter deals with and can trigger trauma, we will collaborate with Working Films to design and engage in an accountability workshop with our team and participants in the film. The framework for this workshop will be based on the The Documentary Accountability Working Group's *From Reflection to Release: Framework for Values, Ethics, and Accountability in Nonfiction Filmmaking*.

The rates for crew and editorial are consistent with award-winning contemporary filmmaking. The producers have worked with animation and visual effects in the past. The allocation is informed by this experience. The producers have also worked with composers in the recent past and the rate is informed by these experiences. The allocation in the budget will either support a separate composer or a collaboration with Rhiannon Giddens. Either way, there is allocation to license several of Giddens' songs for use in the film. All of the post-production rates are based on similar sized projects with similar elements as are all of the administrative costs - from legal to insurance.

To contain costs and respect local stories and relationships, we will work with local sound technicians, production assistants, and when necessary, lighting and grip crew. The rest of our team will travel to Wilmington and other locations. We endorse this approach not just for budgeting purposes, but to work with the local production community.

Throughout the entire process, we will work closely with the humanities advisers to ensure accuracy and ground our storytelling in humanities scholarship.

Additional resources are included in PBS North Carolina's budget to cover the project's executive producer and humanities advisers.

Note: We are in the process of acquiring the UEI (Unique Entity ID). The DUNS number for 371 Productions is (b) (4)

INSURRECTION 1898 (w.t.) FULL PRODUCTION BUDGET QUOTE



QBO #	ACCOUNT	TYPE	DETAIL TYPE	UNIT (days/ weeks/ months)	QTY	# OF PEOPLE / UNITS	PRICE/ COST	TOTAL
A5000	SALARIES & WAGES							
A5011	ASSOCIATE PRODUCER (Tess p.t.)	Salaried Employee	Payroll Expenses	fee	1	1	(b) (6)	\$ (b) (6)
A5012	DIRECTOR (Brad)	Salaried Employee	Payroll Expenses	fee	1	1	(b) (6)	\$ (b) (6)
A5017	LINE PRODUCER (Artemis)	Salaried Employee	Payroll Expenses	fee	1	1	(b) (6)	\$ (b) (6)
								\$ 270,000.00
A5100	PAYROLL TAXES							
A5101	TAXES:PAYROLL TAXES	Expenses	Other Miscellaneous Service Cost	percentage	8.40%	1	\$270,000.00	\$ 22,680.00
								\$ 22,680.00
A5200	LEGAL, ACCOUNTING & PROFESSIONAL							
A5201	ACCOUNTING FEES	Cost of Goods Sold	Cost of labor- COS	months	19	0.7	\$3,300.00	\$ 43,890.00
A5202	LEGAL FEES	Cost of Goods Sold	Cost of labor- COS	allow	1	1	\$3,000.00	\$ 3,000.00
A5203	TITLE SEARCH	Cost of Goods Sold	Supplies & Materials - COGS	allow	1	1	\$125.00	\$ 125.00
								\$ 47,015.00
A5300	EMPLOYEE BENEFITS							
A5301	HEALTH INSURANCE (DGA + 371)	Cost of Goods Sold	Supplies & Materials - COGS	allow	1	1	\$ 35,200.00	\$ 35,200.00
								\$ 35,200.00
A5400	371 EXPENSES							
A5401	INTERNET SERVICES	Cost of Goods Sold	Supplies & Materials - COGS	allow	1	1	\$ 120.00	\$ 120.00
A5402	OFFICE EQUIPMENT < \$2,500	Cost of Goods Sold	Other Costs of Services - COS	allow	1	1	\$ 2,500.00	\$ 2,500.00
A5403	MISCELLANEOUS OFFICE EXPENSES	Cost of Goods Sold	Other Costs of Services - COS	allow	1	1	\$ 1,500.00	\$ 1,500.00
A5406	PROFESSIONAL DEVELOPMENT	Cost of Goods Sold	other Costs of Services - COS	allow	1	1	\$ 500.00	\$ 500.00
								\$ 4,620.00

INSURRECTION 1898 (w.t.) FULL PRODUCTION BUDGET QUOTE



QBO #	ACCOUNT	TYPE	DETAIL TYPE	UNIT (days/ weeks/ months)	QTY	# OF PEOPLE / UNITS	PRICE/ COST	TOTAL
A5500	DIGITAL TOOLS & STORAGE							
A5501	EXTERNAL HARD DRIVES	Cost of Goods Sold	Supplies & Materials - COGS	drives	10	1	\$ 400.00	\$ 4,000.00
A5502	SUBSCRIPTIONS	Cost of Goods Sold	Supplies & Materials - COGS	months	19	1	\$ 30.00	\$ 570.00
A5503	TECH RELATED SOFTWARE/SERVICES	Cost of Goods Sold	Supplies & Materials - COGS	moths	19	1	\$ 125.00	\$ 2,375.00
A5504	DIGITAL TOOLS & STORAGE	Cost of Goods Sold	Supplies & Materials - COGS	moths	19	1	\$ 125.00	\$ 2,375.00
							\$	9,320.00
A5600	POSTAGE, SHIPPING & FREIGHT							
A5602	POSTAGE	Cost of Goods Sold	Supplies & Materials - COGS	months	19	1	\$ 25.00	\$ 475.00
A5603	SHIPPING	Cost of Goods Sold	Supplies & Materials - COGS	allow	1	1	\$ 4,500.00	\$ 4,500.00
							\$	4,975.00
A6100	PROJECT INSURANCE							
A6103	GENERAL LIABILITY	Cost of Goods Sold	Supplies & Materials - COGS	months	19	0.75	\$ 125.00	\$ 1,781.25
A6104	PRODUCTION INSURANCE	Cost of Goods Sold	Supplies & Materials - COGS	months	19	0.75	\$ 180.00	\$ 2,565.00
A6105	WORKER'S COMPENSATION INSURANCE	Cost of Goods Sold	Other Costs of Services - COS	months	19	0.75	\$ 225.00	\$ 3,206.25
							\$	7,552.50
A6200	TRAVEL							
A6201	AIRFARE (Verite)	Cost of Goods Sold	Supplies & Materials - COGS	trips	8	3	\$ 650.00	\$ 15,600.00
A6201	AIRFARE (Interviews)	Cost of Goods Sold	Supplies & Materials - COGS	trips	5	3	\$ 650.00	\$ 9,750.00
A6201	AIRFARE (Interviewees)	Cost of Goods Sold	Supplies & Materials - COGS	trips	1	12	\$ 650.00	\$ 7,800.00
A6201	AIRFARE (Edit room and other visits)	Cost of Goods Sold	Supplies & Materials - COGS	trips	4	1	\$ 550.00	\$ 2,200.00
A6202	BAGGAGE FEES	Cost of Goods Sold	Supplies & Materials - COGS	trips	28	1	\$ 250.00	\$ 7,000.00
A6203	HOTEL (Verite + B Roll)	Cost of Goods Sold	Supplies & Materials - COGS	nights	22.5	3	\$ 180.00	\$ 12,150.00
A6203	HOTEL (Interviews)	Cost of Goods Sold	Supplies & Materials - COGS	nights	12	3	\$ 180.00	\$ 6,480.00
A6203	HOTEL (Interviewees)	Cost of Goods Sold	Supplies & Materials - COGS	nights	1	12	\$ 180.00	\$ 2,160.00

INSURRECTION 1898 (w.t.) FULL PRODUCTION BUDGET QUOTE



QBO #	ACCOUNT	TYPE	DETAIL TYPE	UNIT (days/ weeks/ months)	QTY	# OF PEOPLE / UNITS	PRICE/ COST	TOTAL
A6203	HOTEL (editing + add'l visits)	Cost of Goods Sold	Supplies & Materials - COGS	nights	14	1	\$ 280.00	\$ 3,920.00
								\$ 67,060.00
A6300	MEALS & CATERING							
A6301	MEALS/ PERDIEM	Cost of Goods Sold	Supplies & Materials - COGS	meals	44	5	\$ 70.00	\$ 15,400.00
A6302	CATERING/CRAFT	Cost of Goods Sold	Supplies & Materials - COGS	allow	1	1	\$ 1,200.00	\$ 1,200.00
								\$ 16,600.00
A6400	AUTOMOBILE							
A6401	GAS	Cost of Goods Sold	Supplies & Materials - COGS	allow	1	1	\$ 2,500.00	\$ 2,500.00
A6402	MILEAGE	Cost of Goods Sold	Supplies & Materials - COGS	allow	1	1	\$ 2,000.00	\$ 2,000.00
A6403	VEHICLE RENTAL	Cost of Goods Sold	Supplies & Materials - COGS	shoot days + travel days	38	1.5	\$ 130.00	\$ 7,410.00
								\$ 11,910.00
A6500	PARKING & TOLLS							
A6501	PARKING	Cost of Goods Sold	Supplies & Materials - COGS	allow	1	1	\$ 800.00	\$ 800.00
A6502	TOLLS	Cost of Goods Sold	Supplies & Materials - COGS	allow	1	1	\$ 100.00	\$ 100.00
A6503	EMPLOYEE PARKING REIMBURSEMENT	Cost of Goods Sold	Supplies & Materials - COGS	months	19	1	\$ 75.00	\$ 1,425.00
								\$ 2,325.00
A6600	TAXIS & LIMOS							
A6601	TAXIS/ UBER/ LYFT / AIRPORT SHUTTLE	Cost of Goods Sold	Supplies & Materials - COGS	days	38	3	\$ 70.00	\$ 7,980.00
								\$ 7,980.00
A6700	FIELD EXPENSES							

INSURRECTION 1898 (w.t.) FULL PRODUCTION BUDGET QUOTE



QBO #	ACCOUNT	TYPE	DETAIL TYPE	UNIT (days/ weeks/ months)	QTY	# OF PEOPLE / UNITS	PRICE/ COST	TOTAL
A6701	FIELD SUPPLIES	Cost of Goods Sold	Supplies & Materials - COGS	allow	1	1	\$ 2,500.00	\$ 2,500.00
A6702	PRODUCTION MISC. EXPENSES	Cost of Goods Sold	Supplies & Materials - COGS	allow	1	1	\$ 500.00	\$ 500.00
								\$ 3,000.00
A6900	PRODUCTION STAFF							
A6903	CO-DIRECTOR- 1099 (Yoruba)	Cost of Goods Sold	Cost of Labor- COS	flat	1	1	\$ 140,000.00	\$ 140,000.00
A6905	FIELD PA- 1099	Cost of Goods Sold	Cost of Labor- COS	shoots	25	1	\$ 175.00	\$ 4,375.00
A6906	INTERN- 1099	Cost of Goods Sold	Cost of Labor- COS	months	19	70%	\$ 400.00	\$ 5,320.00
A6924	POST PRODUCTION SUPERVISOR-1099	Cost of Goods Sold	Cost of Labor- COS	weeks	39	50%	\$ 1,800.00	\$ 35,100.00
A6915	CONSULTING PRODUCER-1099	COST of Goods Sold	COST of Labor- COS	fee	1	1	\$ 32,000.00	\$ 32,000.00
								\$ 216,795.00
A7000	CAMERA & SOUND							
A7004	DIRECTOR OF PHOTOGRAPHY	Cost of Goods Sold	Cost of Labor- COS	shoot days	25	1	\$ 1,000.00	\$ 25,000.00
A7004	DIRECTOR OF PHOTOGRAPHY (Travel)	Cost of Goods Sold	Cost of Labor- COS	days	19	1	\$ 500.00	\$ 9,500.00
A7007	SOUND RECORDIST (local)	Cost of Goods Sold	Cost of Labor- COS	shoots	25	1	\$ 700.00	\$ 17,500.00
A7008	CAMERA PACKAGE	Cost of Goods Sold	Supplies & Materials - COGS	shoots	15	1	\$ 600.00	\$ 9,000.00
A7008	CAMERA PACKAGE (2nd camera)	Cost of Goods Sold	Supplies & Materials - COGS	shoots	10	1	\$ 600.00	\$ 6,000.00
A7009	DRONE (ind operator)	Cost of Goods Sold	Supplies & Materials - COGS	allow	1	1	\$ 2,500.00	\$ 2,500.00
A7010	SOUND GEAR	Cost of Goods Sold	Supplies & Materials - COGS	shoots	25	1	\$ 400.00	\$ 10,000.00
A7011	SUPPLIES	Cost of Goods Sold	Supplies & Materials - COGS	allow	1	1	\$ 1,500.00	\$ 1,500.00
A7018	STILL PHOTOGRAPHER -	Cost of Goods Sold	Cost of Labor- COS	allow	1	1	\$ 1,200.00	\$ 1,200.00
A7019	EQUIPMENT RENTALS	Cost of Goods Sold	Supplies & Materials - COGS	allow	1	1	\$ 2,000.00	\$ 2,000.00

INSURRECTION 1898 (w.t.) FULL PRODUCTION BUDGET QUOTE



QBO #	ACCOUNT	TYPE	DETAIL TYPE	UNIT (days/ weeks/ months)	QTY	# OF PEOPLE / UNITS	PRICE/ COST	TOTAL
								\$ 84,200.00
A7100	GRIP & ELECTRIC							
A7105	EXTRA LIGHTING AND GRIP	Cost of Goods Sold	Supplies & Materials - COGS	shoots	14	1	\$ 800.00	\$ 11,200.00
								\$ 11,200.00
A7300	ART DEPARTMENT							
A7301	ART DIRECTOR-	Cost of Goods Sold	Cost of Labor- COS	fee	1	1	\$ 20,000.00	\$ 20,000.00
								\$ 20,000.00
A7500	HAIR & MAKE UP							
A7501	HAIR/ MAKEUP ARTIST	Cost of Goods Sold	Cost of Labor- COS	days	10	1	\$ 400.00	\$ 4,000.00
								\$ 4,000.00
A7600	TALENT							
A7604	VOICE OVER TALENT-	Cost of Goods Sold	Cost of Labor- COS	actors	8	1	\$ 500.00	\$ 4,000.00
								\$ 4,000.00
A7700	MUSIC							
A7701	COMPOSER- 1099	Cost of Goods Sold	Cost of Labor- COS	allow	1	1	\$ 30,000.00	\$ 30,000.00
A7707	MISCELLANEOUS EXPENSES	Cost of Goods Sold	Supplies & Materials - COGS	allow	1	1	\$ 1,200.00	\$ 1,200.00
A7710	MUSIC RIGHTS	Cost of Goods Sold	Supplies & Materials - COGS	allow	1	1	\$ 15,000.00	\$ 15,000.00
								\$ 46,200.00
A7800	POST PRODUCTION & ARCHIVAL							
A7801	ASSISTANT EDITOR	Cost of Goods Sold	Cost of Labor- COS	weeks	41	1	\$ 1,200.00	\$ 49,200.00
A7802	ARCHIVAL RESEARCHER/ PRODUCER-	Cost of Goods Sold	Cost of Labor- COS	weeks	12	1	\$ 1,800.00	\$ 21,600.00

INSURRECTION 1898 (w.t.) FULL PRODUCTION BUDGET QUOTE



QBO #	ACCOUNT	TYPE	DETAIL TYPE	UNIT (days/ weeks/ months)	QTY	# OF PEOPLE / UNITS	PRICE/ COST	TOTAL
A7803	EDITOR	Cost of Goods Sold	Cost of Labor- COS	weeks	34	1	\$ 3,600.00	\$ 122,400.00
A7805	SOUND EDIT & MIX	Cost of Goods Sold	Cost of Labor- COS	allow	1	1	\$ 10,000.00	\$ 10,000.00
A7806	SOUND FX (studio time for actor VO)	Cost of Goods Sold	Cost of Labor- COS	hours	8	1	\$ 350.00	\$ 2,800.00
A7808	TRANSCRIPTION	Cost of Goods Sold	Cost of Labor- COS	hours	132	1	\$ 25.00	\$ 3,300.00
A7809	CLOSED CAPTIONING	Cost of Goods Sold	Supplies & Materials - COGS	in kind	1	1	\$ -	\$ -
A7810	COLOR CORRECTION	Cost of Goods Sold	Supplies & Materials - COGS	allow	1	1	\$ 14,000.00	\$ 14,000.00
A7811	EDITORIAL RENTALS	Cost of Goods Sold	Supplies & Materials - COGS	weeks	32	1	\$ 200.00	\$ 6,400.00
A7812	EXPENDABLES	Cost of Goods Sold	Supplies & Materials - COGS	allow	1	1	\$ 400.00	\$ 400.00
A7813	FOOTAGE CLEARANCE	Cost of Goods Sold	Supplies & Materials - COGS	seconds	300	1	\$ 60.00	\$ 18,000.00
A7814	FOOTAGE/ RESEARCH FEES	Cost of Goods Sold	Supplies & Materials - COGS	allow	1	1	\$ 2,500.00	\$ 2,500.00
A7815	ONLINE & CONFORM	Cost of Goods Sold	Supplies & Materials - COGS	allow	1	1	\$ 8,000.00	\$ 8,000.00
A7816	PHOTO CLEARANCE	Cost of Goods Sold	Supplies & Materials - COGS	photos	150	1	\$ 75.00	\$ 11,250.00
A7821	VIDEO DELIVERABLES	Cost of Goods Sold	Supplies & Materials - COGS	allow	1	1	\$ 8,000.00	\$ 8,000.00
A7823	OTHER DELIVERABLES	Cost of Goods Sold	Supplies & Materials - COGS	allow	1	1	\$ 4,000.00	\$ 4,000.00
								\$ 281,850.00
A7900	FX / UX & DESIGN							
A7913	GRAPHICS	Cost of Goods Sold	Supplies & Materials - COGS	allow	1	1	\$ 8,500.00	\$ 8,500.00
A7918	VISUAL FX (animation)	Cost of Goods Sold	Supplies & Materials - COGS	allow	1	1	\$ 75,000.00	\$ 75,000.00
								\$ 83,500.00
A8100	COVID-19							
A8102	COVID-19 TESTS	Cost of Goods Sold	Supplies & Materials - COGS	allow	1	1	\$ 500.00	\$ 500.00

INSURRECTION 1898 (w.t.) FULL PRODUCTION BUDGET QUOTE



QBO #	ACCOUNT	TYPE	DETAIL TYPE	UNIT (days/ weeks/ months)	QTY	# OF PEOPLE / UNITS	PRICE/ COST	TOTAL
A8103	PPE (MASKS, GLOVES, HANDSANITIZER, ETC)	Cost of Goods Sold	Supplies & Materials - COGS	allow	1	1	\$ 250.00	\$ 250.00
								\$ 750.00
A8000	PRODUCTION FEE							
A8000	PRODUCTION FEE (371)	Cost of Goods Sold	Supplies & Materials - COGS	percentage	4%	1	\$833,370.00	\$ 33,334.80
								\$ 33,334.80
TOTAL BUDGET								\$ 1,296,067.30

Insurrection 1898

**Proposal from PBS North Carolina
National Endowment for the Humanities: Media Projects/Production**

Supplemental Cover Sheet for NEH Grant Programs

Note: The text block only allowed approximately 50 characters. Please see below for the response.

Response to:

4. Application Information Will this proposal be submitted to another NEH division, government agency, or private entity for funding? If yes, please explain where and when.

Funding for the film will be requested from other organizations including state government including the NC Department of Natural and Cultural Resources, public media organizations including CPB and PBS, and private foundations including the Z Smith Reynolds Foundation, Ford Foundation -Just Films, WK Kellogg Foundation, Arthur Vining Davis Foundations. Funding has been committed by the NC Department of Natural and Cultural Resources, requests are out to the public media partners, and proposals are under development for the private foundations. NEH will be approached for educational materials to supplement the film in 2024.

RESEARCH & RELATED BUDGET - Budget Period 1

OMB Number: 4040-0001

Expiration Date: 12/31/2022

UEI: (b) (4)

Enter name of Organization: University of North Carolina General Administration

Budget Type: ☒ Project ☐ Subaward/Consortium

Budget Period: 1 Start Date: 10/01/2023 End Date: 06/30/2025

A. Senior/Key Person

Prefix	First	Middle	Last	Suffix	Base Salary (\$)	Months			Requested Salary (\$)	Fringe Benefits (\$)	Funds Requested (\$)
						Cal.	Acad.	Sum.			
Ms.	Rachel		Raney		(b) (6)	4.20			(b) (6)	(b) (6)	54,087.00

Project Role: PD/PI

Additional Senior Key Persons:

Add Attachment

Delete Attachment

View Attachment

Total Funds requested for all Senior Key Persons in the attached file

Total Senior/Key Person

54,087.00

B. Other Personnel

Number of Personnel	Project Role	Cal.	Months		Requested Salary (\$)	Fringe Benefits (\$)	Funds Requested (\$)
			Acad.	Sum.			
	Post Doctoral Associates						
	Graduate Students						
	Undergraduate Students						
	Secretarial/Clerical						
	Total Number Other Personnel						

Total Other Personnel

Total Salary, Wages and Fringe Benefits (A+B)

54,087.00

C. Equipment Description

List items and dollar amount for each item exceeding \$5,000

Equipment item	Funds Requested (\$)

Additional Equipment:

Add Attachment

Delete Attachment

View Attachment

Total funds requested for all equipment listed in the attached file

Total Equipment

D. Travel

Funds Requested (\$)

1. Domestic Travel Costs (Incl. Canada, Mexico and U.S. Possessions)
2. Foreign Travel Costs

Total Travel Cost

E. Participant/Trainee Support Costs

Funds Requested (\$)

1. Tuition/Fees/Health Insurance
2. Stipends
3. Travel
4. Subsistence
5. Other

Number of Participants/Trainees

Total Participant/Trainee Support Costs

F. Other Direct Costs		Funds Requested (\$)
1. Materials and Supplies		
2. Publication Costs		
3. Consultant Services		20,000.00
4. ADP/Computer Services		
5. Subawards/Consortium/Contractual Costs		615,441.00
6. Equipment or Facility Rental/User Fees		
7. Alterations and Renovations		
8.		
9.		
10.		
11.		
12.		
13.		
14.		
15.		
16.		
17.		
Total Other Direct Costs		635,441.00

G. Direct Costs	Funds Requested (\$)
Total Direct Costs (A thru F)	689,528.00

H. Indirect Costs			
Indirect Cost Type	Indirect Cost Rate (%)	Indirect Cost Base (\$)	Funds Requested (\$)
Direct costs + \$25,000/subrecipient, at 10% indirect cost rate	10.00	99,087.00	9,908.00
Total Indirect Costs			9,908.00

Cognizant Federal Agency (Agency Name, POC Name, and POC Phone Number)	US Department of Health and Human Services 7700 Wisconsin Ave Bethesda, MD 20857 301-443-5625 cas-bethesda@psc.hhs.gov
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I. Total Direct and Indirect Costs	Funds Requested (\$)
Total Direct and Indirect Institutional Costs (G + H)	699,436.00

J. Fee	Funds Requested (\$)

K. Total Costs and Fee	Funds Requested (\$)
Total Costs and Fee (I + J)	699,436.00

L. Budget Justification			
(Only attach one file.)	1243-budgetjustification.pdf	Add Attachment	Delete Attachment
			View Attachment

RESEARCH & RELATED BUDGET - Cumulative Budget

		Totals (\$)
Section A, Senior/Key Person		54,087.00
Section B, Other Personnel		
Total Number Other Personnel		
Total Salary, Wages and Fringe Benefits (A+B)		54,087.00
Section C, Equipment		
Section D, Travel		
1. Domestic		
2. Foreign		
Section E, Participant/Trainee Support Costs		
1. Tuition/Fees/Health Insurance		
2. Stipends		
3. Travel		
4. Subsistence		
5. Other		
6. Number of Participants/Trainees		
Section F, Other Direct Costs		635,441.00
1. Materials and Supplies		
2. Publication Costs		
3. Consultant Services	20,000.00	
4. ADP/Computer Services		
5. Subawards/Consortium/Contractual Costs	615,441.00	
6. Equipment or Facility Rental/User Fees		
7. Alterations and Renovations		
8. Other 1		
9. Other 2		
10. Other 3		
11. Other 4		
12. Other 5		
13. Other 6		
14. Other 7		
15. Other 8		
16. Other 9		
17. Other 10		

Section G, Direct Costs (A thru F)

689,528.00

Section H, Indirect Costs

9,908.00

Section I, Total Direct and Indirect Costs (G + H)

699,436.00

Section J, Fee

Section K, Total Costs and Fee (I + J)

699,436.00

INSURRECTION 1898
PBS NORTH CAROLINA BUDGET JUSTIFICATION
Period of Performance: October 1, 2023 - June 30, 2025

	DETAIL	UNIT (days/ weeks/ months)	QTY	# OF PEOPLE / UNITS	PRICE/ COST	TOTAL
A: SENIOR KEY PERSONS						
EXECUTIVE PRODUCER RACHEL RANEY	Raney will work 20% over the 21 month period of performance	21	20%	1	(b) (6)	(b) (6)
EP Raney FRINGE BENEFITS at (b) (6)		1	30%	1	(b) (6)	(b) (6)
						\$54,087
F: OTHER DIRECT COSTS						
3. CONSULTANT SERVICES						
William Darity, Jr. PhD	Scholar payment as Humanities Advisor	flat	1		\$2,000	\$2,000
Glenda Gilmore, PhD	Scholar payment as Humanities Advisor	flat	1		\$2,000	\$2,000
Juan Gonzalez, PhD	Scholar payment as Humanities Advisor	flat	1		\$2,000	\$2,000
J.M. (Morgan) Kousser, PhD	Scholar payment as Humanities Advisor	flat	1		\$2,000	\$2,000
Jane Rhodes, PhD	Scholar payment as Humanities Advisor	flat	1		\$2,000	\$2,000
Timothy B. Tyson, PhD	Scholar payment as Humanities Advisor	flat	1		\$2,000	\$2,000
LeRae Umfleet	Scholar payment as Humanities Advisor	flat	1		\$2,000	\$2,000

Geoff Ward, PhD	Scholar payment as Humanities Advisor	flat	1		\$2,000	\$2,000
Kidada Williams, PhD	Scholar payment as Humanities Advisor	flat	1		\$2,000	\$2,000
David Zucchini	Scholar payment as Humanities Advisor	flat	1		\$2,000	\$2,000
Note: Advisors will continue to advise and shepherd the project, address the key humanities themes and ensure accuracy. They have also all agreed to appear on camera, as needed.						
						\$20,000
5. SUBAWARDS						
371 PRODUCTIONS will be a sub-awardee for their producing and directing services.	A separate subrecipient budget is included in attachments, with justification and scope of work	flat	1	100%		\$615,441
						\$615,441
H: INDIRECT COSTS						
Cognizant Federal Agency: DHHS with the University of North Carolina General Administration 10% negotiated rate, effective 7/1/2023	Indirect Cost Base \$74,087 + \$25,000 subrecipient = \$99,087			0.1	\$99,087	\$9,909
						\$9,909
TOTAL REQUEST:						\$699,436