

NEH Application Coversheet (GG-287562)

Humanities Discussions

PROJECT DIRECTOR

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Field of expertise: Communications

INSTITUTION

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APPLICATION INFORMATION

Title: *The People's Recorder: Revisiting the Federal Writers' Project and What It Means Today*

Grant period: From 2022-08-01 to 2023-07-31

Project field(s): U.S. History; American Studies; American Literature

Description of project: Stone Soup Productions requests \$74,710 to support the development phase of The People's Recorder, a national podcast series inspired by the WPA's Federal Writers' Project of the 1930s that will take listeners on a journey that explores the Project's legacy, what it achieved, where it fell short, and what it means for Americans today.

BUDGET

Outright Request	74,710.00	Cost Sharing	0.00
Matching Request	0.00	Total Budget	74,710.00
Total NEH	74,710.00		

GRANT ADMINISTRATOR

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THE PEOPLE'S RECORDER

Revisiting the Federal Writers' Project and What It Means Today

NATURE OF REQUEST:

This \$74,710 request will support the development phase of ***The People's Recorder***, a national podcast series inspired by the WPA's Federal Writers' Project of the 1930s that will take listeners on a journey that explores the Project's legacy, what it achieved, where it fell short, and what it means for Americans today. By delving into stories first unearthed in the 1930s and seeing how the Depression-era writers wrestled with issues of community, the environment and representation, ***The People's Recorder*** will engage the public in our shared historical narrative, probe how our framing of the past affects the present and provide a look forward by examining issues we face now: where we're going, and how we're going to get there.

Writers have an essential role to play in this moment of global crisis and transformation, that of excavating the truth of our past, bearing witness to our present, and imagining possible futures. The Federal Writers' Project of the 1930s demonstrated that role and deserves another look. – Ayad Akhtar, novelist-playwright of Disgraced

Grounded in history as a lens for looking at America today and for fueling public discourse, ***The People's Recorder*** is an episodic series that's visceral, personal, and real, embarking amid a pandemic, rising inequality, and continuing protests against racial injustice. These timely and socially relevant themes promise to reach new, diverse audiences wherever they are.

Our project's dynamic partnership with the American Library Association (ALA), the world's largest library association, will help this podcast stand out for audiences as one of premier substance, and will leverage the ALA's diverse national distribution channels. In addition, the producers enjoy an extraordinary alliance with the Library of Congress, bringing that institution's irreplaceable resources and prestige to the project.

During the grant period we propose to:

- 1) Convene a brain trust or scholars meeting to discuss the project's themes and best approaches for audio storytelling
- 2) Coordinate with our scholars, technical advisors, and partners at the ALA to craft a bold outreach initiative, to be designed and detailed in our production proposal
- 3) Research and write script outlines for twelve podcast episodes (see draft summaries in Attachment 6)
- 4) Prepare and submit a proposal for a NEH Production Grant

HUMANITIES CONTENT:

The People's Recorder will combine the momentum of an epic-scale national story with the finer-grained dramas at state and local levels, balancing these dynamics to keep audiences engaged. We will favor a national lens yet infuse each episode with local voices. For example, narrators of the regional episodes in development include Jacksonville assistant police chief Lakesha Burton, Mid-Atlantic historian and filmmaker Chris Haley and Wisconsin Oneida leader Jennifer Webster.

In this time of polarization when groups reach for conflicting evidence to justify divisions, Stone Soup aims with ***The People's Recorder*** to reframe contemporary issues by revisiting an era that continues to hold fascination for audiences across the political spectrum. The Great Depression was another time of a deeply divided populace: polls found that the WPA jobs relief effort was both the most popular element of the New Deal, and the least popular, with both answers given by over 30% of the public. Yet as Jill Lepore notes, the Federal Writers' Project provided a life raft for a wide range of the unemployed and put talented young people to work on a mission aimed at a unifying vision, mining a shared history for understanding in the books it produced. That experience is ripe for harvesting—and building upon—in the present.

The Writers' Project influenced me a great deal. Without it I would not have thought of writing. – **Studs Terkel**, Pulitzer Prize-winning author of *The Good War*

How have we faced crises like a pandemic and its devastating human and economic cost in the past? How do we talk about equity in the impacts of disasters and hardships? When collecting oral histories and commentary, what does inclusion and representation look like? Where do community responses offer a way to engage?

The Federal Writers' Project was not just an interesting bit of New Deal craziness, but an important force in history, not only in terms of the artists it fostered, but also in terms of the spirit of America it restored. – **David Bradley**, Project Advisor and PEN Faulkner-prize-winning author of *The Chaneyville Incident*

The tension between new representations of American identities and more conventional views reflected in the 1930s investigations of the House Committee on Un-American Activities, is a theme and narrative thread throughout the series. Showing that tension and its counterpart today provides a suspense-building narrative arc that will draw listeners from one episode to the next.

In the same way that the film *Soul of a People: Writing America's Story*, narrated by Patricia Clarkson and broadcast nationwide, led to a series of NEH-funded community outreach events commemorating the New Deal, we anticipate ***The People's Recorder***, guided with recent scholarship and a diversity of experience, will re-render the nation's first attempt at a self-portrait into a new conversation that challenges common narratives and reframes current questions about U.S. history and cultural polarities. As the coronavirus pandemic and a crisis of

inequality and racial injustice unfolded in 2020, the production team realized that the wealth of oral histories and audio from the Works Progress Administration (WPA) in the 1930s could provide keen insights into current events, and a jumping off point for energized discussions and fresh perspectives in a time of ferment.

At its peak, the WPA's Federal Writers' Project employed more than six thousand writers—from newspaper reporters to playwrights, anybody who used to make some kind of living by writing and couldn't anymore. It was mired in bureaucracy and inefficiency, and the whole thing was axed, four years after it got started, by people in Congress who were convinced it was a Communist front. But... all those writers chronicled American life by interviewing ordinary people. They changed American journalism forever. — Jill Lepore, Pulitzer-prize-winning historian

Four of the first nine winners of the National Book Award in fiction, and one in poetry, came from the ranks of this emergency jobs initiative. Its effects have been cited in works of its alumni as varied as John Cheever's *Falconer*, May Swenson's poetry, Ralph Ellison's *Invisible Man*, Meridel Le Sueur's novels, Saul Bellow's Chicago novels, Zora Neale Hurston's later novels and plays, and Studs Terkel's radio interviews and books.

Recent research has revealed a more nuanced understanding, not just of what the Writers' Project accomplished and left behind, but also of missed opportunities and how the program in many places was limited in its reach by bias, waste, and unequal access to public resources. In *Long Past Slavery* (2016), historian and project advisor Catherine Stewart probes the program's life stories of former African American slaves and shows it was the product of competing visions of the past, used to craft arguments both for and against full inclusion of African Americans in society. Yet the material the federal writers uncovered—notably those life histories of formerly enslaved people, the most comprehensive first-hand record of slavery in existence—has continued to influence generations of writers and culture-makers, including novelists Toni Morrison, James McBride, poet Kiki Petrosino, and more.

Historian Jill Lepore, who cited *Soul of a People* in her *New Yorker* reporting on the Great Migration, has made the case that in documenting Americans' experiences with a shared mission, the Federal Writers' Project appeared to promote common cause for the nation during a politically polarized crisis. One objective for ***The People's Recorder*** is to reflect on that experience, test that argument, and examine the stories it surfaced at a granular level, in an intimate and exploratory way that best suits an audio format.

This is an idea whose time has returned to us.... It could help knit up some of the social fabric that has frayed so badly over the last several years. — David Kipen, Executive Producer and UCLA Professor

Adapted for this century and coupled with historical context, this project could go beyond helping repair the recently frayed civil discourse and into helping correct flaws felt within our "intact" social fabric for decades.

The producers have also contributed an assessment of the Writers' Project's legacy to a forthcoming scholarly anthology of new perspectives on the Project, to be published in 2022 by the University of Massachusetts Press and worked with the editors of that anthology to shape key insights into planning and direction for *The People's Recorder*.

Central Themes:

Our current moment of profound collective trauma and grief is a unique opportunity to revisit the history and legacy of the FWP and its critical work to preserve stories of individuals and communities...[it's] an investment in our civic society and shared humanity. – Ruth Dickey, executive director of the National Book Foundation

1) How marginalized communities face the challenges and obstacles of documenting their existence. In the 1930s, groups across America were enlisted by the government to collect their stories, many for the first time. One example of a local initiative was the Oneida Language Project in Wisconsin, which engaged young Oneida tribal members in documenting the stories of their elders and their language. In New Mexico, the children of *curanderos*, traditional healers, were tasked with gathering local stories. In Southern states still in the grip of Jim Crow racial segregation, African American communities risked violence in documenting their community history. What was that experience like for these groups, and how has that body of life histories affected their communities?

On the other hand, many other communities were not represented in the process of gathering life histories or given accurate representations in the WPA guidebooks and other Project publications. Where did the Project fall short of the vision of "holding a mirror to America" and what were the dynamics behind that exclusion? How have those dynamics persisted or changed up to the present? In terms of representation, for example, the Project's national leadership expressed the goal of greater participation by African Americans, yet with most hiring implemented at the state-level offices, representation was limited by historic racial and gender biases. Latin, Native American and Asian communities were similarly barred from most relief programs and opportunities at that time and were by and large under-represented in the WPA publications and for decades after. Leading authors including James McBride, author of *The Good Lord Bird*, and Kirstin Valdez Quade, author of *The Five Wounds*, speak to those gross omissions in their writings today.

These questions help us gain a fuller understanding of New Deal history and its legacy, and they help create a picture for improving comparable initiatives currently being considered through legislation such as HR3054, the bill for a Federal Writers' Project 2.0, submitted to Congress in 2021 by Representatives Ted Lieu from California and Teresa Leger Fernandez of New Mexico.

2) How the federal writers' experiences sowed seeds for social change. One example is in documenting environmental history and its impact on environmental stewardship. Aldo Leopold and other thinkers contributed to WPA guide essays on conservation, natural and

economic history at a formative juncture on a through-line leading to the environmental action of the 1960s, the institution of Earth Day, and engagement around climate change today. In California, Kenneth Rexroth's research in the Sierra Nevadas and tours for the WPA Guide reflected a new appreciation of the natural environment and awareness of the corruption that had cleared ancient forests in the West.

Former WPA writers commented on how the Project knitted connections that anticipated later environmental and social movements. At a Writers' Project reunion in the 1980s, Meridel Le Sueur, a pioneer of the women's movement, recalled of the Depression, "It was a white culture up to then. There was no black movement, no Indian culture, no women's culture." In her view, their generation and experiences helped to bring those movements forward. At the same time, the Project had very limited openings for minorities and marginalized communities. The podcast series will examine threads of these early community dialogues and silences and explore how they map onto patterns of public engagement.

3) How migration and the migrant experience inform American culture. Amid the Dust Bowl and farm foreclosures, California became a magnet for Americans seeking a better life. Many arrived with few prospects and met a hostile reception. A few joined the Writers' Project, which recruited from among the jobless to create an ambitious portrait of California. Migrants were engaged in documenting local history on a national scale, from a unique vantage point.

The Itinerant Witness is an enduring character in American history, from Gold Rush narratives to Steinbeck's *The Grapes of Wrath* to the 2020 Oscar-winning feature *Nomadland*. A number of the WPA writers and editors were outsiders engaged in creating a portrait of America. In Nebraska, for example, guide editor Rudolph Umland had spent several years as a hobo traveling across the country before being tapped by his former professor to join the Project. In the West, they include Kenneth Rexroth, a transplant from Chicago and an influence on the Beat poets of the 1950s; Eluard McDaniel, who escaped the Jim Crow South and wrote about hoboing while Black for the WPA anthology *American Stuff*, then went on to volunteer in Spain during the Spanish Civil War; and Tillie Olsen, born to Russian Jewish parents in Omaha, who ventured west in 1933. After the Project she was blacklisted for her politics during the Red Scare and emerged in the 1970s as the feminist author of *Silences*, which explored the gaps in author biographies and highlighted obstacles faced by working-class writers, especially women.

In that era, these collective voices offered strikingly different angles on American life than could be found in sunny Chamber of Commerce brochures. Following suit, *The People's Recorder* would feature today's voices, both leading and emergent, speaking to current social issues and challenges in tones authentic and unvarnished.

4) The Lost Cause and its persistence. The Civil War and the legacy of "the Lost Cause" of the Confederacy was still within living memory in the 1930s, and the experience shows up both in the life histories and in the landmarks memorialized in the American Guide series. In Virginia, for example, white supremacist tropes come through in the WPA Guide to Virginia and its narratives, including the book's introduction by Robert E. Lee biographer Douglas Southall

Freeman about the “Spirit of Virginia.” WPA Guides, especially in the South, contained counterfactual threads that continue to influence popular views today, seen in the debates over statues dedicated to Confederate leaders across the South and federal military bases named for them nationwide.

Even in the West, federal writers were assembling a “Confederacy in California” manuscript, a testament to how the Lost Cause even persists regionally well outside the South. The research undergirding the WPA guides offers a compelling narrative for untangling those threads.

5) Polarized Views of American and Un-American. Martin Dies and the House Committee on Un-American Activities fought to end New Deal programs and won. As precursor to Joseph McCarthy’s Senate committee and anti-communist campaign in the 1950s and later, the Dies Committee merits another look. The societal forces underlying the divisions in America in the mid-1930s shaped their political agenda, and the language of American vs. Un-American has forever impacted the cultural and political landscape.

Drawing on scholarship in Walter Goodman’s authoritative account in *The Committee*, the podcast will trace the Committee’s methods and the actors. The FBI followed the Committee’s progress with its own surveillance, assembling FBI files on many of the FWP writers that would dog the latter throughout their lives. The Dies Committee’s shadow affected WPA writers for decades, during which many lost their jobs or were blacklisted. The podcast will also examine the outrage that fueled HUAC in its fight against the New Deal. From constituent letters and local articles, it will create a suspenseful, uncannily familiar account mirroring divisions in our time. With many Americans now grasping that the country today is going through one of the most polarizing periods in our history, the podcast will examine what lessons can be gleaned from the political rhetoric of the similarly beleaguered Depression era, and how that can inform political discourse in the future.

CREATIVE APPROACH:

There were these 10,000 recordings done during the Depression. Most people don't talk about the Depression. They talk about their lives. They talk about the people they loved, the people they lost. And that's what we're seeing again as we're recording now during the pandemic. People just want to leave a record of their lives for the future, and that's what happened back then. – Dave Isay, StoryCorps founder, on NPR May 25, 2020

What better time, what fitter moment to...create a detailed and lasting portrait of America in the wake of the pandemic. – Matt Weiland, VP and Senior Editor, W.W Norton

The 12-episode podcast series, each approximately 35-50 minutes in length, will feature a documentary-style storytelling model, weaving archival content, new interviews and conversations, and creative sound design. The audio storytelling elements of interviews, natural sound environment and music that are central to this story from the era of radio make a

podcast a natural fit. A podcast allows listeners, at their own pace, to focus on the speakers' words and immerse themselves in the storytelling of the original audio from the era. Gathering current, authentic regional voices across geographies and themes, ***The People's Recorder*** follows a linked series of diverse narratives across a dozen episodes that includes voices from the 1930s writers, reading from personal and creative work that confers an intimacy on the struggle of the Great Depression, as well as voices from today's communities heard in varied contexts, from the candor of friends talking in a StoryCorps booth (itself an initiative inspired by the Writers' Project) to Zoom interviews to cellphone and newscast recordings.

The podcast format will allow us to engage with themes in a deeper and more meaningful way than a film format. In one of the series' episodes in production, the pioneering work of Zora Neale Hurston and Stetson Kennedy—actual 1939 recordings made in Florida's hidden forced labor camps—gets in-depth audio treatment and commentary from Floridians and scholars today, all folded into a layered and evocative soundscape. Without the constraints of matching visuals, the podcast will investigate how the country still grapples with the repercussions of state-sanctioned human trafficking, the link between slavery and mass incarceration, and a justice system that disproportionately impacts people of color.

To engage listeners and to ensure the podcast will rise to the top of a sea of history-series podcasts, we are enlisting the rich sound and diversity of local hosts who are personally connected to the story and can intimately speak to its themes and subjects to provide the primary voiceover for each episode. In this way, we can bring the diverse voices from across the country together into a national narrative, inspired by the way the regional voices of the Writers' Project created our first national self-portrait in the WPA Guidebooks.

SOURCE MATERIAL AND PERMISSIONS:

The original Federal Writers' Project, during the Great Depression, is one of the brightest examples in American history of turning a crisis into an opportunity. From the nationwide hardship of that era arose classic works of reportage, narrative, and historical remembrance. – James Fallows, journalist and director, Our Towns Foundation

Just as this project braids together multiple partnerships for development, outreach and education, ***The People's Recorder*** draws together diverse strands of research and scholarship. Our team of scholars includes NEH fellow Susan DeMasi, author of the first full biography of the Federal Writers' Project director, Henry Alsberg; Scott Borchert, who used recent scholarship to write the latest history of the Writers' Project, *Republic of Detours*; and a strong contingent of researchers involved in the 2021 NEH Summer Institute on the New Deal, reinforcing the idea that fresh scholarship and perspectives in this field make the time ripe for a public reappraisal.

Most of the archival material related to the Federal Writers' Project, including manuscripts and original audio recordings, are in the public domain and available at the Library of Congress, the National Archives, and in state archives and libraries. During the development period, our researchers will identify and negotiate the rights for any material that requires specific

permissions and incorporate that into the budget for the NEH production proposal, to be submitted at the completion of the development project period.

HUMANITIES ADVISORS:

Ann Banks

Ann Banks is a journalist and writer living in New York. She is founder of the website, [Confederates in My Closet](#), where she writes about race, history and her family. Among her other works, she edited an anthology of oral histories from the Federal Writers' Project, *First Person America*, and co-produced a radio series for NPR on the same subject. Work on the book was supported by grants from the Rockefeller Foundation and the Ford Foundation. She has taught writing at Boston College, The New School University, and the School of Visual Arts.

Scott Borchert

Scott Borchert is a writer and editor based in New Jersey, and a former assistant editor at Farrar, Straus and Giroux. He holds a master's degree in cultural reporting and criticism from the Arthur L. Carter Journalism Institute at New York University and his work has appeared in *Southwest Review*, *Monthly Review*, *The Rumpus*, *PopMatters* and *Brooklyn Magazine*, among others. His most recent book is the acclaimed *Republic of Detours: How the New Deal Paid Broke Writers to Rediscover America*.

Peggy A. Bulger, Ph.D.

Peggy Bulger is the former director of the American Folklife Center at the Library of Congress. In that role, she partnered with Stone Soup on the *Soul of a People* documentary. A folklorist, consultant and producer, Bulger has been documenting folklore and developing folklife programs for more than 45 years. She holds a B.A. in fine arts from the State University of New York at Albany, a M.A. in folk studies from Western Kentucky University and a Ph.D. in folklore from the University of Pennsylvania. Prior to the American Folklife Center, Bulger was the Folklife Programs Administrator for Florida.

Susan DeMasi

Susan DeMasi is the author of the 2016 biography, *Henry Alsberg: The Driving Force of the New Deal Federal Writers' Project*. She is a NEH Fellow and a visiting scholar in the 2021 National Endowment for the Humanities program, "The New Deal Era's Federal Writers' Project," as well as a contributor to an upcoming book on the literary legacy of the FWP, edited by Sara Rutkowski, for the University of Massachusetts Press.

Maryemma Graham

Maryemma Graham is University Distinguished Professor in the Department of English at the University of Kansas. In 1983, she founded the Project on the History of Black Writing, which has been at the University of Kansas since 1999. Graham is the author of ten published books, including *The Cambridge History of African American Literature* with Jerry W. Ward, Jr. (2011), *The Cambridge Companion to the African American Novel* (2004), *Fields Watered with Blood: Critical Essays on Margaret Walker* (2002), *Teaching African American Literature: Theory*

and Practice (1998) and *The Complete Poems of Frances E.W. Harper* (1988), and more than 100 essays, book chapters, and creative works.

Julian Hayter, Ph.D.

Historian of American political development and African American history, University of Richmond professor Julian Hayter is the author of *The Dream is Lost: Voting Rights and the Politics of Race in Richmond, Virginia*. Dr. Hayter, whose work focuses on the American Civil Rights movement, will give context and direction to the podcast's look at key themes.

Kiki Petrosino

Author of *White Blood* and the director of the creative writing department at the University of Virginia, poet Kiki Petrosino brings a combination of scholarly expertise in documentary poetry and archival research with personal experience researching her family's history in Virginia that parallels how writers on the original Writers' Project approached their own research.

Kirstin Valdez Quade

Born in New Mexico, Kirstin Valdez Quade is the author of the award-winning short story collection *Night of the Fiestas*, named a best book of 2015 by the American Library Association. She's also author of *The Five Wounds*, shortlisted for the Center for Fiction's First Novel Prize and longlisted for the Aspen Words Literary Prize. She teaches at Princeton University.

Catherine A. Stewart

Catherine Stewart is Professor of History at Cornell College and author of *Long Past Slavery: Representing Race in the Federal Writers' Project* (2016), which was selected as an Outstanding Academic Title by *Choice* magazine. Her research centers on the New Deal, African American writers, public memory, and the politics of textual and visual representation.

MEDIA TEAM:

David Kipen, Executive Producer

David Kipen served for five years as Director of Literature and National Reading Initiatives at the National Endowment for the Arts, where he helped develop and manage The Big Read. In 2008, NEA Chairman Dana Gioia tasked Kipen with fielding a delegation of over fifty California writers and filmmakers at the international book festival in Guadalajara, Mexico. For that he spent 18 months planning and executing the literary and film programming of this cultural exploration of Los Angeles. Since returning to Los Angeles in 2010, Kipen has founded Libros Schmibros, a nonprofit bilingual lending library that shares good free books with residents of its Boyle Heights neighborhood and Greater Los Angeles. He has written introductions to *California in the 1930s: The WPA Guide to the Golden State* (2013) and *Los Angeles in the 1930s: The WPA Guide to the City of Angels* (2011). He teaches with UCLA's writing faculty. In 2021, Kipen's continuing efforts to create a new Federal Writers' Project inspired legislation now under consideration in Congress, submitted by Representatives Ted Lieu from California and Teresa Leger Fernandez of New Mexico.

David Taylor, Executive Producer/Writer

David Taylor is the award-winning author of the documentary's companion book, also called *Soul of a People*, as well as four other books on historical topics. He collaborated with Stone Soup as the lead writer and co-producer on the *Soul of a People* documentary. He has organized events at the Library of Congress and state book festivals, has participated as an author in the National Book Festival, and teaches writing at Johns Hopkins University. Taylor has spoken about the FWP and its legacy at the [FDR Library and Museum](#), the Smithsonian, conferences and universities, and in articles for the *Los Angeles Times*, CNN, and the *Chicago Tribune*. He revisited recent research for writing, conducting interviews, and producing local episodes of *The People's Recorder*.

Andrea Kalin, Senior Producer/Creative Director

Andrea Kalin is the founder and Executive Director of Stone Soup Productions, as well as its production arm, Spark Media. Her projects have been funded by the NEH, CPB, PBS, HBO, NBPC, Smithsonian Channel and the humanities councils of Alabama, Florida, Idaho, Illinois, Maryland, Nebraska, Virginia, Wisconsin, and Washington, DC. Andrea Kalin directed *Soul of a People: Writing America's Story* and eleven other award-winning feature documentaries exploring contemporary and historical topics. Before becoming a filmmaker, Kalin began her career in radio, contributing reports to the AP, Mutual Radio, 2 GB Australia, CBC, NPR and Israel Radio, and still continues her work in the audio storytelling format with the in-development podcast *650,000 Hours*. Kalin is overseeing the creative direction of *The People's Recorder* local episodes supported by state humanities councils and will oversee the creative direction and production of full series.

Chris Haley, Producer/Historian

Chris Haley is the Director of Study of the Legacy of Slavery in Maryland at the Maryland State Archives, and a leading member of the Maryland Truth and Reconciliation Commission created by the State of Maryland. Haley is a member of the Kunta Kinte-Alex Haley Foundation, Historic London Town Foundation, Jake Savage Foundation, Annapolis Arts Alliance Foundation and the Annapolis Film Festival. In addition to his genealogical and academic work, Haley was the co-director of the award-winning *Unmarked*, which explored historic African American cemeteries and efforts to restore their place in the historic landscape.

Michael May, Consulting Producer

Until 2021, Michael May served as the senior producer for NPR's Story Lab, where he led development of new series and directed the Story Lab workshop, which mentored NPR member stations through the process of podcast development. Prior to NPR, Michael was a radio and storytelling instructor at Salt Institute for Documentary Studies, a Managing Editor at the Texas Observer and an Editor/Reporter for Weekend America for American Public Media. Additionally, May has been a freelance podcast producer and editor who brings over two decades of experience to *The People's Recorder*. His work includes reporting and producing long-form audio documentaries, radio stories, documentaries and magazine articles for This American Life, Studio 260, American Prospect, and NPR, among others.

Maribel Quesada Smith, Editor

Maribel Quesada is a veteran editor, producer and consultant who has worked with PBS, Netflix, and TLC, among others. She is the producer of multiple podcasts and the creator of two, *DIFERENTE* and *Birdies, Not BS*. Before launching her own firm, she partnered with Spark Media on *Soul of a People* as a production associate and archival researcher responsible for locating and licensing period imagery and audio.

James Mirabello, Senior Researcher/Production Manager

James Mirabello has worked with Spark Media since 2000 as production manager and producer, helping shepherd the company's projects to completion. In addition to co-producing the local episodes of *The People's Recorder*, he was co-producer and lead researcher on *Soul of a People* and its accompanying outreach campaign, and has fulfilled the same role on Spark Media's other projects, including *First Lady of the Revolution*, which won over ten awards on the festival circuit and was broadcast on public television as part of Reel South.

Diana Williams, Podcast Outreach Consultant

Diana Williams is the founder of Williams Multimedia, an independent consulting company specializing in audience building, growth and engagement for audio storytellers. StoryCorps' One Small Step project, VPM and Tradeoffs podcast are current/past clients. From 2016 to 2020, Williams was the primary digital editor and strategist for BackStory the American History Podcast. BackStory was in the top 1% of all Apple podcasts, and through her efforts, continues to be recognized as one of the best American history podcasts, even more than a year after it has ceased production. In addition to BackStory, Williams worked for more than 15 years at the University of Virginia as a PR/marketing professional. Williams sits on numerous non-profit boards including the advisory board of Headway, an organization dedicated to finally moving the needle on equity and inclusion in public radio.

American Library Association (ALA)

The American Library Association is the oldest and largest library association in the world, whose mission is to "provide leadership for the development, promotion and improvement of library and information services...to enhance learning and ensure access to information for all." As previously mentioned, Spark Media successfully collaborated with the ALA on a NEH-funded initiative that supported *Soul of a People* screenings and New Deal-related events in 30 libraries and 80 museums nationwide. Our team will continue to expand this partnership with the ALA, including early development of an audience engagement campaign which will become a key component of the production application to the NEH next year.

PROGRESS:

To date, we have conducted research and interviews, and are in production for four local episodes of *The People's Recorder*, supported by the humanities councils of Florida, Virginia, and Wisconsin. These have tested the format and process for developing the documentary style, weaving contemporary writers and community leaders into the conversations around the

Federal Writers' Project and its legacy. Partnerships at the state and local levels will build on alliances with affiliated educator and radio networks and interested libraries and museums.

We have assembled an advisory board of writing, cultural and history scholars, and a network for amplifying these conversations. The production team has already secured a partnership with the American Library Association, which will collaborate on an innovative engagement strategy for libraries and educators as part of the development grant and explore opportunities to feature ***The People's Recorder*** on ALA's popular *Call Number* podcast.

Soul of a People, both the film and the book, remain valuable entry points to ***The People's Recorder***. The documentary garnered awards and audiences from its 2009 broadcast premiere and has been praised by the [Los Angeles Times](#) and [CNN](#) as a window to the New Deal legacy during a recent public dialogue around that legacy in 2021. Recent public screenings with the Los Angeles Public Library, in association with the California Congressional delegation, and the FDR Library and Museum brought new audiences to the discussion and supporters to the podcast development. With aligned groups such as the Our Towns Foundation, ALA, and StoryCorps, this awareness is translating into greater reach for the new podcast.

Reflecting these audiences and linkages, please see the letters of support in Attachment 3 from:

- Marie Arana, inaugural Literary Director of the Library of Congress
- Ayad Akhtar, PEN America
- James Fallows, author and director, Our Towns Foundation
- Ruth Dickey, executive director, National Book Foundation
- Annie Barrows, bestselling author

DISTRIBUTION PLAN AND AUDIENCES:

Podcasts offer a popular and accessible way to engage a wide range of audiences with the stories and themes of American history. Research by NPR and Edison Research found that 41% of people in the U.S. (around 116 million Americans) listened to podcasts in the last month, an increase of 4% from 2020. Looking more closely, they found that young age groups are continuing to increase their podcast consumption, especially the 12-34 age group (56% of listeners) and the 35-54 group (39%), which are prime groups for public participation. The most significant increases in podcast listening are found among people of color and 12-34 year-olds.

This topic is highly suited for podcast treatment; research by NPR found that history ranked in the ten most popular topics sought by audio audiences. Podcasts can be produced safely and relatively economically under pandemic guidelines and can be distributed in a wide range of channels, from leading distributors like Apple podcasts and Podbean to airing on local NPR radio stations and available through partner websites.

Distribution efforts will be guided by consultant Diana Williams, who from 2016 to 2020, was strategist for **Backstory**. Williams' audience engagement efforts focused on expanding that

podcast's reach into new and more diverse audiences; her efforts were so successful that BackStory is still listed among the top Apple podcasts, even more than a year after the program has ceased production. During development, the podcast team, under the expert guidance of Williams, will explore all opportunities to bring ***The People's Recorder*** to a wider audience, such as forming a partnership with an experienced podcast studio like PRX, Pushkin or Wondry to secure a platform that will stand out in the field of history storytelling. With approximately two million podcasts currently in circulation, our team recognizes the importance of having ***The People's Recorder*** as part of an established network to ensure the show is "discovered" by audiences. In addition to our own outreach efforts, a podcast studio will leverage its own marketing and promotional capabilities to support the program and coordinate cross-promotional opportunities with other more-established shows on the network.

The People's Recorder is designed by content and medium to appeal to public audiences interested in American life and culture and offers great value to educators and communities across the country. This will reach deep into secondary audiences, especially educational and cultural markets. With linkages to a vibrant network of state-humanities-supported public radio podcasts such as **Human Powered** in Wisconsin and **With Good Reason** in Virginia, along with their NPR affiliate partners, the scope for a wide network of audiences extending from such hubs expands greatly. Additionally, the producing team expects to amplify its audience reach through partnerships with national organizations, such the Library of Congress Folklife Today and ALA's **Call Number**, which is listened to by 1000 people on the first day each episode drops. ALA has already expressed an interest in creating a special episode that could appear on both **Call Number** and ***People's Recorder*** feeds.

To boost audience engagement, we will also feature interactive material on the podcast website at www.thepeoplesrecorder.com (currently under development) as a way for new audiences to link with episodes and respond to the questions raised.

The project team also has a strong record of building coordinated social media campaigns, with attractive, shareable art files and posts designed for target audiences. Where aligned, we will explore webinar opportunities with podcast participants such as public libraries, ALA members, and museums to further spread public awareness. Beyond robust social media platforms and mailing lists, the production team will also reach out to educators and librarians across the country, in coordination with the advisory board and partners such as the ALA.

We anticipate strong engagement with these narratives, based on responses to past events that Stone Soup and its partners have organized with the WPA stories and material, ranging from screenings and public talks in museums and libraries to ALA-sponsored events on the writers who came out of the WPA and their books, to recent virtual screenings and events with Smithsonian Associates, the Los Angeles Public Library and the [FDR Library and Museum](#). Just as *Soul of a People* informed discussions about the Federal Writers' Project through the past decade with 30 libraries and 80 museums across the country, we anticipate ***The People's Recorder*** will generate wide participation in outreach events and activities.

EVALUATION:

With *The People's Recorder*, the team aims to reposition American history in light of recent scholarship and reframe questions about U.S. cultural history with important context. How have we faced crises like a pandemic and its devastating human and economic costs in the past? How do we talk about the unequal impacts of historical hardships? Where do community responses offer a way to engage, especially communities that were neglected or suppressed during the 1930s effort? These are relevant questions for podcast listeners and highlight how important audience engagement and evaluation will be for this project.

Though only required as part of a Production Proposal, the development team recognizes the importance of solid evaluation methods to measure a program's impact. We have already begun conversations for a process of audience feedback and assessment that will be further developed throughout the grant period and solidified before a production proposal is submitted to the NEH.

The program's effectiveness will be evaluated in several ways. A strength of the podcasting medium is the availability of quantitative and granular listener data, including average number of downloads and streams per episode, number of subscribers, listener retention, and ratings and reviews. These metrics and related trends will be analyzed at regular intervals with adjustments to production or engagement made accordingly. In addition to evaluating the analytics, the production team will also create an online survey with the release of the series pilot about the stories contained in the segments, and listeners' engagement with them. Another will be an evaluation with museum and education partners, on how effectively the podcast addresses their visitors and students.

Upon wider distribution of the podcast, various communities will be invited to provide feedback. Educators' comments will also inform adjustments to outreach materials and slotting for curriculum goals. With distribution, audience feedback will be elicited via website, email, and especially social media. Building and nurturing a strong community online is an important part of all of Stone Soup's outreach initiatives, and we plan to engage with this community, both to advance the conversation on an episode's core themes and to solicit constructive feedback that could inform future episodes.

A key part of the development period is an advisory retreat with our humanities scholars and project partners such as the ALA. The agenda will include discussion of new and innovative ways to evaluate this podcast and the resulting opportunities.

FUNDRAISING PLAN:

Three grants (from the humanities councils of Florida, Virginia, and Wisconsin) with a fourth proposal (California) under consideration have confirmed the strength of the program and the broad appeal of the subject. The production team has already begun coordinating plans to seek additional support from other state humanities and arts groups to develop episodes specifically

focusing on the work of that state's Project. Maryland Humanities has expressed strong interest in the podcast and its potential for production, post-production, and outreach support, which the Stone Soup team will pursue.

The team will leverage NEH support to apply to the Corporation for Public Broadcasting and the Southern Documentary Fund, and various private foundations for complementing funds. The team also plans to submit requests to the Poetry Foundation, MacArthur Foundation and Ford Foundation, among others. A key component of the development period will be to complete scripts and advance the project to where we can apply to the NEH for production funding.

ORGANIZATIONAL PROFILE:

In addition to financial and administrative components of the grant, podcast development will be overseen by Stone Soup Productions, an award-winning nonprofit that with its production arm Spark Media creates documentaries, outreach initiatives and new media that highlight the rich diversity of America's culture with opportunities for audiences to connect with the issues that define us. Through its programming, Stone Soup gives voice to different perspectives. With deep roots in humanities storytelling, Stone Soup has garnered many prestigious film awards, several of them for the documentary *Soul of a People: Writing America's Story*. Funded by the National Endowment for the Humanities, the Smithsonian Network, and the state humanities councils of six states, *Soul of a People: Writing America's Story* was produced in association with the Library of Congress and first broadcast on Smithsonian Channel in 2009 and has continued to be broadcast multiple times a year since. The documentary was the centerpiece of a series of NEH-funded community outreach events to commemorate the 75th anniversary of the New Deal, coordinated by the American Library Association, and held at 30 selected libraries across the country. Stone Soup Productions' other work includes the NEH-funded *Partners of the Heart*, which was broadcast on American Experience and selected in 2015 as one of the NEH50 (a list of the 50 most culturally relevant projects funded by the NEH in its 50 year history); *Red Lines*, broadcast on FreeSpeech TV and featured in prestigious screenings at the U.S. Holocaust Museum and the U.S. Institute for Peace, among others; *No Evidence of Disease*, broadcast on American Public Television and on APT's Spanish language partner VMe; and *First Lady of the Revolution*, broadcast on PBS as part of Reel South Season 3, with an encore run in Season 5. Stone Soup's most recent documentary, *Scattering CJ*, will broadcast on PBS in 2022.

Supporting links:

Project impact of Soul of a People:

<https://www.stonetosoup.org/soul-of-a-people>

American Library Association programs with local libraries:

<http://www.ala.org/aboutala/offices/ppo/programming/soulpeople>

NPR's 2020 research on audio listener demographics and topics:

<https://www.nationalpublicmedia.com/insights/reports/the-spoken-word-audio-report/>

THE PEOPLE'S RECORDER

Revisiting the Federal Writers' Project and What It Means Today

WORK PLAN:

The development grant period will last for twelve months, beginning in August 2022, and will focus on script development, research, consultation with scholars and podcast experts, and the creation of materials and engagement plans which will be incorporated into our production proposal for NEH. Please see below the tentative work plan for the development grant period.

Month	Tasks
August 2022	<ul style="list-style-type: none">• Production and Consultant Kickoff Meeting• Begin archival and content research, based on bibliography and pre-interviews with advisors
September 2022	<ul style="list-style-type: none">• Continue archival and content research• Begin scripting on twelve episodes
October 2022	<ul style="list-style-type: none">• Brain Trust/Advisory Virtual Meeting<ul style="list-style-type: none">• First half of the meeting will focus on production, storytelling and humanities themes• Second half of the meeting will focus on outreach, audience engagement, and marketing
November 2022	<ul style="list-style-type: none">• Continue scripting• Continue content and archival research
December 2022	<ul style="list-style-type: none">• Complete scripts for episodes one and two• Review and revise with podcast producers• Continue content and archival research
January 2023	<ul style="list-style-type: none">• Complete scripts for episodes three and four• Review and revise with podcast producers• Continue content and archival research

February 2023	<ul style="list-style-type: none">• Complete scripts for episodes five and six• Review and revise with podcast producers• Select and contact narrators for episodes five and six• Begin discussions with ALA to craft library engagement strategy
March 2023	<ul style="list-style-type: none">• Complete scripts for episodes seven and eight• Review and revise with podcast producers• Select and contact narrators for episodes seven and eight• Continue collaboration with ALA• Begin development of audience engagement strategy• Begin Post-Production on first four episodes
April 2023	<ul style="list-style-type: none">• Complete scripts for episodes nine and ten• Review and revise with podcast producers• Select and contact narrators for episodes nine and ten• Continue collaboration with ALA• Post-Production first four episodes
May 2023	<ul style="list-style-type: none">• Complete scripts for episodes eleven and twelve• Review and revise with podcast producers• Select and contact narrators for episodes eleven and twelve• Continue collaboration with ALA• Focus group with edited episodes with advisors, consultants, and partners• Revise completed episodes based on focus group feedback
June 2023	<ul style="list-style-type: none">• Package final scripts for inclusion in the NEH production proposal as work samples• Record final narration and complete first four episodes• Package four completed episodes for inclusion in the NEH production proposal as work samples• Continue collaboration with ALA

July 2023	<ul style="list-style-type: none">• Finalize library engagement plan with ALA for inclusion in proposal• Finalize audience engagement strategy for inclusion in proposal• Complete production proposal for NEH, to be submitted at the August deadline• Package Scripts and Work Samples to pitch podcast networks• Package Scripts and Work Samples to seek complimentary funding with state humanities councils and organizations such as Southern Documentary Fund, CPB, MacArthur Foundation, Poetry Foundation and Ford Foundation, among others.
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THE PEOPLE'S RECORDER

Revisiting the Federal Writers' Project and What It Means Today

RESUMES AND LETTERS OF COMMITMENT:

Humanities Advisors:

- Ann Banks, Journalist and Author, *First Person America*
- Scott Borchert, Author, *Republic of Detours: How the New Deal Paid Broke Writers to Rediscover America*
- Peggy A. Bulger, Former Director of American Folklife Center
- Susan DeMasi, Author of *Henry Alsberg: The Driving Force of the New Deal Federal Writers' Project*
- Maryemma Graham, University Distinguished Professor of English at University of Kansas
- Julian Hayter, Associate Professor of Leadership Studies and History at University of Richmond
- Kiki Petrosino, Director of Creative Writing Department at University of Virginia
- Kirstin Valdez Quade, Professor of Creative Writing at Princeton University
- Catherine Stewart, Professor of History at Cornell University

Media Team:

- David Kipen, Executive Producer
- David Taylor, Executive Producer/Writer
- Andrea Kalin, Senior Producer/Creative Director
- Chris Haley, Producer
- Michael May, Consulting Producer
- Maribel Quesada Smith, Editor
- James Mirabello, Senior Researcher, Production Manager
- Diana Williams, Podcast Outreach Consultant

Support Letters:

- American Library Association
- Ruth Dickey, National Book Foundation
- James Fallows, Our Towns Civic Association
- Maria Arana, Library of Congress, Literary Director
- Ayad Akhtar, PEN America
- Annie Barrows, Author

Note: Per NEH instructions, attached resumes are short versions. (b) (6)

December 7, 2021

To Whom it May Concern:

I am writing to support the application of Spark Media to continue work on The People's Recorder, their podcast series based on the 1930s Federal Writers Project, a program of the WPA. Writers employed by the federal government were challenged to create a "warts and all" portrayal of America, through state guidebooks and later through oral history interviews with thousands of ordinary citizens from a variety of backgrounds. This storytelling still has much to tell us, in the challenging circumstances of our own time. As the great novelist and journalist John Dos Passos wrote toward the end of the Depression, "We need to know what kind of firm ground other men, belonging to generations before us, have found to stand on." This same sense of continuity with the past can offer us a lifeline as we face our own "scary present."

David Taylor and the team at Spark Media have a deep grounding in this history, as demonstrated in their excellent documentary *Soul of a People: Writing America's Story*. In their new podcast, The People's Recorder, I expect them to make the case that the work of the Federal Writers Project is highly relevant to our own times.

Ann Banks
Author, *First-Person America*

Ann Banks

Biographical summary

Ann Banks is founder of the website **Confederates in My Closet**, where she writes about race, history and her family. She has written for many publications, including *Smithsonian*, *The New York Times Magazine*, *The New York Times Book Review*, *The Atlantic Monthly*, the *Washington Post*, *The Nation*, and *USA Today*, where she served as a member of the Board of Contributors. Her travel writing has appeared in *Conde Nast Traveler*, *Vogue*, *Arthur Frommer Budget Travel*, *The New York Times*, *Vogue*, and *Parents*. She also has published eight books for children.



She edited an anthology of oral histories from the Federal Writers Project, *First Person America*, and co-produced a radio series for National Public Radio on the same subject. Work on the book was supported by grants from the Rockefeller Foundation and the Ford Foundation. She received a fellowship from the Alicia Patterson Foundation to write about military families.

She has worked as an editor at Harvard and Brown University and has taught writing at Boston College, The New School, and the School of Visual Arts. She is a board member and former president of the Writers Room, a writers' colony in New York City. She also is on the board of City Lore and the Coney Island History Project, and has served on the membership committee of PEN USA and as a judge for the National Book Awards.

Scott Borchert
P.O. Box 303
Hibernia, NJ 07842

National Endowment for the Humanities
400 7th Street, SW
Washington, DC 20506

November 19, 2021

To whom it may concern:

I'm writing in support of Spark Media's application for funding from the National Endowment for the Humanities, to produce installments of the podcast series *The People's Recorder*. I am intimately familiar with Spark Media's previous work telling the story of the Federal Writers' Project, in the documentary *Soul of a People* and in David Taylor's associated book of the same title. Both are engaging and richly detailed accounts of the FWP that movingly capture the experiences of the federal writers themselves and their contributions to American culture and public life, and I found both extremely valuable to my own research on the FWP. They offer a fine example of how to speak to a general audience without sacrificing scholarly rigor or a deep engagement with archival sources—essential qualities when discussing a subject such as the New Deal arts projects.

Spark Media's podcast series strikes me as the perfect vehicle to further explore the story of the FWP while reaching an entirely new audience of podcast listeners, especially younger ones. The FWP was itself a sprawling thing, reaching into every community across the nation, and bringing together thousands of Americans from sharply different backgrounds to chart the nation from many perspectives and through many methods—this was, indeed, a key to its meaning and purpose. *The People's Recorder* will mirror this method, episode by episode, by taking up the FWP's story from multiple angles and introducing us to a diverse group of Americans—including some of the finest and most important writers of the twentieth century.

There is no better time to introduce, or reintroduce, listeners to the FWP's story. Since the beginning of the Covid-19 pandemic, there has been a resurgence of interest in the FWP and the other New Deal arts projects, culminating in an effort to create a twenty-first century version through legislation that is now under consideration in the House of Representatives: H.R.3054, which, as I write, has attracted seventeen co-sponsors. States and municipalities, too, are continuing to explore innovative cultural projects inspired by the New Deal. *The People's Recorder* will offer the historical background to this renewed interest and bring the FWP's remarkable story to an entirely new audience, in spirit of democratic engagement and cultural enrichment that, I believe, both the FWP and the National Endowment for the Humanities were designed to foster.

Sincerely,

Scott Borchert

author, *Republic of Detours: How the New Deal Paid Broke Writers to Rediscover America* (Farrar, Straus and Giroux, 2021)

Scott K. Borchert

(b) (6)

(b) (6)



BIOGRAPHY: Scott Borchert is a writer and editor based in New Jersey. He is the author of *Republic of Detours: How the New Deal Paid Broke Writers to Rediscover America* (Farrar, Straus and Giroux, 2021). He holds an MA in Cultural Reporting and Criticism from the Arthur L. Carter Journalism Institute at New York University and worked in the publishing industry for a decade, most recently as an assistant editor at Farrar, Straus and Giroux.

Books

- In progress: (b) (4)
- *Republic of Detours: How the New Deal Paid Broke Writers to Rediscover America*, published June 15, 2021 by Farrar, Straus and Giroux
 - A *New York Times* Book Review Editors' Choice
 - Favorably reviewed by *The New York Times* Book Review, NPR's *Fresh Air*, PBS's *NewsHour*, *The Wall Street Journal*, *The Washington Post*, *The New Yorker*, *The Boston Globe*, *The Los Angeles Times*, and *The New Republic*
 - Excerpted in *The Atlantic*, *Literary Hub*, and *Fine Books & Collections Magazine*
 - Speaking events presented by the National Archives, the Roosevelt House Public Policy Center (aired by C-SPAN's Book TV), the Living New Deal, and the American Ancestors/New England Historic Genealogical Society with the State Library of Massachusetts

Selected Freelance Writing

- *The New York Times* – guest essay, [“A New Deal for Writers in America”](#)
- *Air Mail* – [“The Real Deal”](#)
- *The Rumpus* – [“The Cultural Constellations of Agee and Smith”](#)
- *Southwest Review* – [“Lincolniana”](#) (to be reprinted in *The Lincoln Forum Bulletin*, Fall 2021)
- *Hyperallergic* – [“Remixing the Resistant Voices of Black Musical Performance”](#); [“From Punk to American Folk”](#)
- *The Brooklyn Rail* – [“Gothic Revival—Revised: The Brooklyn Folk Festival”](#)
- *PopMatters* – [“The Voyage Impulse in the Music of Sting”](#)
- *NJArts.com* – [“After 35 years, WBGO Is Still a Radio Station with a Mission”](#)
- *Brooklyn Magazine* – [“Same As It Ever Was: Eli Smith and Brooklyn’s ‘Down Home’ Music Scene”](#)
- *Words Without Borders* – [“Ernst Haffner’s Blood Brothers”](#); [“Vladimir Pozner’s The Disunited States”](#)

WORK EXPERIENCE

Farrar, Straus and Giroux, New York, NY

Assistant Editor (December 2016–September 2017)

Editorial Assistant (June 2015–December 2016)

- assisted two senior editors at a major trade publisher on all stages of the publishing process, from acquisition to editing to book production
- made significant editorial contributions to a diverse list of nonfiction titles, including bestsellers and two winners of the Pulitzer Prize for General Nonfiction, among other prestigiously awarded books
- evaluated book proposals and acted as main liaison between authors, editors, and other departments

Monthly Review Press, New York, NY

Marketing and Publicity Director, misc. editorial responsibilities (July 2008–June 2015)

- conceived and executed all marketing, advertising, and publicity efforts for a small, independent press
- managed various editorial duties, web operations, office upkeep, backlist conversion, and special sales

EDUCATION

New York University, Arthur L. Carter Journalism Institute
MA in Cultural Reporting and Criticism, January 2015

GPA: 4.0, Stenbeck Fellowship

Connecticut College, New London, CT
BA in English and BA in History, May 2008

GPA: 3.83

- Honors: *summa cum laude*; Phi Beta Kappa; Oakes and Louise Ames Prize (for outstanding senior honors thesis); John Edwin Wells Memorial Prize (for outstanding work in the English Department); James R. Baird Prize (for exceptional work in an advanced or intermediate literature course)
- Thesis: “Against Accumulation: *Moby-Dick*, *Mason & Dixon*, and Atlantic Capitalism”

PEGGY A. BULGER, PhD

(b) (6)

November 15, 2021

James Mirabello
Spark Media
1823 Jefferson Place NW
Washington, DC 20036

Dear James:

I would be pleased to serve as a consultant to Spark Media's expanding series of podcasts on the Federal Writers' Project. The proposed new episodes will demonstrate how that relief effort of the 1930s resulted in far-reaching and invaluable humanities content that continues to inform scholars and citizens to this day. I was pleased with first podcasts that featured the Florida Writer's Project (FWP) and the resulting Florida State Guide. The story is rich, with legendary characters, intrigue, and historic debates on what makes the "Sunshine State" unique. The Florida project also created a career path for many and became a vehicle for writers such as Zora Neale Hurston, Stetson Kennedy and others.

I am thrilled to be continuing my work with Spark, which began with the successful creation of the documentary *Soul of a People*. That project explored the rich humanities themes that undergird WPA and FWP history. Spark Media has proven to be a capable and creative company in the field of humanistic documentary production. The podcasts on the FWP to date have been well received and demonstrate how the story is relevant to current events in the USA.

Perhaps one of the most important aspects of the proposed expansion project is your cutting-edge content delivery. Podcasting is one of the fastest growing media for education and entertainment in 2021. Young people have been connecting with podcasts for several years, but in this current age of our global pandemic, we are seeing a phenomenal growth of audiences of all ages and from all social, cultural and political standings. This new media is well suited to the short documentary format and has proven to be appealing to many who are not exposed to regular humanities programming.

Thank you for asking me to advise and I hope to help the team with the project.

Sincerely,

Peggy

Peggy A. Bulger
2020

Peggy A. Bulger retired in 2012 as the second director of the American Folklife Center at the Library of Congress, where she served from 1999. A native of New York State, she holds a B.A. in fine arts from the State University of New York at Albany, an M.A. in folk studies from Western Kentucky University, and a Ph.D. in folklore and folklife from the University of Pennsylvania. A folklorist, consultant, and producer, Bulger has been documenting folklife and developing and managing folklife programs for more than forty-five years. Prior to her tenure at the American Folklife Center, she served as Florida Folklife Programs Administrator for the State of Florida (1976–1988) and Folk Arts Senior Officer for the Southern Arts Federation in Atlanta, GA (1989-99).



Peggy Bulger is the author of *Stetson Kennedy: Applied Folklore & Cultural Advocacy* (2017); *South Florida Folklife*, with Tina Bucuvalas and Stetson Kennedy, (1994); and the editor of *Musical Roots of the South* (1992). She is the producer of many documentary films, including *Music Masters & Rhythm Kings* (1993), *Every Island Has Its Own Songs: The Tsimouris Family of Tarpon Springs* (1988), *Fishing All My Days: Maritime Traditions of Florida's Shrimpers* (1985); and a number of recordings, including *Deep South Musical Roots Tour* (1992) and *Drop On Down in Florida* (1981).

Dr. Bulger has been active in professional and academic societies. She served on the board of the American Folklore Society (AFS) (1995-1999) and then as its President (2000-2002). She was elected as a Folklore Fellow of the AFS in 2011 and received the Benjamin Botkin Award that same year for her contributions to the field of public folklore. Upon retirement, Bulger returned to Florida and currently she serves on the Florida Folklife Council, she is Past-President of the Florida Folklore Society, as well as board member of the National Council for Traditional Arts and Florida Humanities. In August, 2012, Dr. Bulger received an honorary doctorate of humane letters from Goucher College, where she was commencement speaker for graduate programs. Also in 2012 Bulger was honored by the Stetson Kennedy Foundation with the Fellow Man & Mother Earth Award for her contributions to Florida folklore. She was awarded the 2017 Carolyn P. Rossiter Award for Outstanding Woman in Florida History by the Florida Historical Society.

December 22, 2021

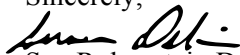
To Whom It May Concern:

I am writing this to express my strong support for Spark Media's proposal for The People's Recorder, a podcast on the Federal Writers' Project and its meaning today.

The story has great relevance for Americans now. As I found when I wrote the biography on Project Director Henry Alsberg, sharing the story of writers facing the crises of the Great Depression can bring insight and fresh perspective on problems and resources of today. I'm excited to support the project as a scholar advisor.

The podcast team is well positioned to make connections between the FWP history and the realities and concerns that still resonate in today's world. During the current troubling times, the Federal Writers' Project, and the lives of the people involved in it, can offer lessons that could help us endure and persevere. I strongly recommend that NEH support this project.

Sincerely,



Sue Rubenstein DeMasi

Author, *Henry Alsberg: The Driving Deal of the Federal Writers' Project* (McFarland & Co., 2016)
National Associate, The Living New Deal, University of California, Berkeley



Susan Rubenstein DeMasi

(b) (6)

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Library/Academic Experience

- Professor of Library Research, Suffolk County Community College. Coordinated collection development (media and print); taught credit and non-credit bearing research courses; provided reference desk services; liaison to departments of communications, theatre, English, humanities, and psychology; chair of various college-wide and campus committees. Full-time 1999-2020; currently an adjunct, remote and in-person.
- Advised Grant Campus theatre club; wrote and directed student/faculty theatre production of *Mosaic* (one-act); co-directed *The Laramie Project*.
- Adjunct Professor, Department of Cinema Studies, (Screenwriting), SCCC. 2001-2008.
- Primary Writer, Middle States Accreditation Self-Study. Suffolk Community College. 2007.
- Adjunct Assistant Professor, Communication Arts Dept., Hofstra University. 1988-1992.

Additional Professional Experience

- Visiting Scholar, NEH Summer Institute for College and University Teachers: *The New Deal Era's Federal Writers' Project History, Politics, and Legacy*, summer 2021.
- National Associate for The Living New Deal, University of California, Berkeley, 2017-present.
- Center for Social Justice & Human Understanding, SCCC; Task Force for Undocumented Students, 2017-2020.
- BBC Radio interview on Federal Writers' Project, July 2017.

Publications/Writing

- (b) (4)
- *Henry Alsberg: The Driving Force of the New Deal Federal Writers' Project*. Book published by McFarland & Co., 2016.
- Freelance Writer, various topics, including the New Deal and the Federal Writers' Project, biographical writing, and more: Choice Magazine; Professional Genealogists Quarterly; Living New Deal newsletter, Library Journal, *The New York Times*. 1986-2020.

Presentations

- Host of National Archives event-webinar/interview with author Scott Borchert: *Republic of Detours: How the New Deal Paid Broke Writers to Rediscover America*, June 15, 2021.
- Webinar, *The Spirit of the New Deal's Federal Writers' Project*, sponsored by The Living New Deal, May 6, 2021.
- Fostering Diversity: *Words and Images to Empower Students*; Co-Presenter, Internet Librarian International Conference (London), October 2019.
- Speaker, Roosevelt Reading Festival, Franklin Roosevelt Presidential Library, June 2018.
- *Landscape, Culture, and Identity: the Federal Writers' Project and its Legacy of Words*, University of California, Berkeley, October 2018.
- *Henry Alsberg: Unsung Jewish Hero*; Jewish Genealogical Society of Long Island, Nov. 2017.
- *The Federal Writers' Project: A Legacy of Words*, State University of NY, Cortland, March 2017
- *Puzzle of a Life: Using Genealogical Resources in Writing Biography*. New York Genealogical and Biographical Society, New York, NY. October 2016.

Dramatic Writing

- *Ten Thousand Stories: a Radio Docudrama on the Federal Writers' Project*: Produced by CUNY TV, starring Simon Jones (BBC's *Hitchhiker's Guide to the Galaxy*). 2013.
- *The Death of Peter Pan* (one-act play): staged reading, the Playwright's Group, Ripley Grier studios, New York City. 2011.
- *Ten Thousand Stories* (play): Bare Bones Theatre Company, Northport, NY. 2010.
- *Safe Harbor* (screenplay): Nicholl Fellowship (Academy of Motion Pictures Arts and Science) quarterfinalist; Writer's Network Competition quarterfinalist. 2005.
- *Deadline Falls* (screenplay): Nicholl Fellowship quarterfinalist; Writer's Network Competition quarterfinalist, 1997, 2001.
- *Dysfunction Junction* (screenplay): Grand Prize Winner, Showtime Screenwriting competition/Nantucket Film Festival. Staged reading of screenplay presented at Nantucket Film Festival, 1998. Currently optioned by Cappricielli Productions.

Awards and Honors

- Professor Emeritus, Suffolk County Community College, 2021.
- New York State United Teachers, Journalism Awards. 2013 & 2016.
- State University of New York, Chancellor's Award for Excellence in Librarianship. 2009.
- First prize, magazine feature writing, Society of Professional Journalists/Press Club of Long Island. 1991. Golden Spotlight Award, New York School Public Relations Association. 1995.

Professional Memberships

- Member *Biographers International Organization*, 2014 – present.
- State University of New York Library Association (SUNYLA), 1999 – 2020.

Education

- M.S., Library & information Science, Long Island University, 1998
- M.A., with distinction, Communication Arts, New York Institute of Technology, 1987.
- B.A., English/Creative Writing, State University of New York, College at New Paltz, 1980.
- The *Playwright's Group* (New York City) workshop, instructor Richard Caliban, 2009-15.
- Screenwriting Workshops, with Stephen Siegel, Cinema Arts Centre, Huntington, NY. 1997-99



December 29, 2021

To Whom It May Concern:

This letter expresses my heartfelt support for Spark Media's proposal for The People's Recorder, a podcast on the Federal Writers' Project and its meaning today.

The story has great relevance for Americans now. Sharing this story of writers facing the crises of the Great Depression, I believe, can bring insight and fresh perspective on problems and resources we continue to share as a society.

Having worked with David Taylor and this team on the award-winning *Soul of a People*, funded by NEH previously, I know that we can expect the best. Not only is the podcast a most effective medium for sharing important information but it also has the ability to capture the viewer's attention through a different form of engagement. We get an immediate opportunity to think outside the box in real time and a way to get different angles on the story behind the story. I am certain that this work will lead to many more untold stories and a fuller cast of characters as we open up an entirely new chapter of America's social, economic, and cultural history. More importantly, the podcast team is especially well positioned to make connections between the experiences of the 1930s and realities that we face today in clear and insightful ways, leaving an imprint that doesn't wipe away easily.

I'm excited to join as a scholar advisor and to work with a team for which I have such high regard. I urge NEH to give full funding for this important project.

Sincerely,

A handwritten signature in black ink, which appears to read 'Maryemma Graham'.

Maryemma Graham
University Distinguished Professor
Founding Director, Project on the History of Black Writing

University Distinguished Professor
Founding Director, Project on the History of Black Writing
Department of English, University of Kansas



Faculty Appointments

- 2011- University Distinguished Professor, Department of English,
University of Kansas
1999-2011 Professor of English, University of Kansas
1998-Spring Langston Hughes Visiting Professor, English Department, University of Kansas
1990-98 Associate/Full Professor of English & African-American Studies, Northeastern
1989-90 Visiting Associate Professor of African American Studies, Harvard University
1983-89 Assistant and Associate Professor of English, University of Mississippi

Research Publications

Major Books

(b) (4)

- 2022 *The House Where My Soul Lives: The Life of Margaret Walker*. Oxford UP (February release)
2016 *Mobile and Entangled Americas*. Ashgate. With Wilfried Raussert
2015 *Au delà du visible ordinaire / Beyond the ordinary visible: Essays on Toni Morrison*. Presses
Universitaires de Vincennes. With Andree Ann Kekeh and Janis Mayes.
2014 *Fields Watered with Blood: Critical Essays on Margaret Walker*. University of Georgia, 2nd
ed; 2001, 1st edition. U of Georgia Press.
2011 *The Cambridge History of African American Literature*. Cambridge UP. With Jerry. W. Ward
2004 *Cambridge Companion to the African American Novel*. Cambridge UP
2002 *Conversations with Margaret Walker*. University Press of Mississippi
1998 *Teaching African American Literature: Theory and Practice*. Routledge
1997 *On Being Female, Black and Free: Essays by Margaret Walker 1932-1992*. Tennessee
1995 *Conversations with Ralph Ellison*. University Press of Mississippi
1990 *How I Wrote JUBILEE & Other Essays on Life & Literature by M. Walker*. Feminist Press
1988 *The Complete Poems of Frances E.W. Harper: An Annotated Critical History*. Oxford UP

Exhibitions, Curatorial, Published Reports

- 2013 *Transcultural Mobility Seen through African American Cultural Production*, Bielefeld GE
2011 *Faces of Haiti, Resolute in Reform, Resistance and Recovery*.
1990 *Catalog, Afro-American Authorship in the Collections of the American Antiquarian Society*.

Book Chapters, Introductions (selected)

- 2020 "Life Writing in the Americas," *Routledge Handbook to Culture and Media of the Americas*,
Ed. Giselle Anatol, Wilfried Raussert. Routledge
2016 "Just a Small Step: From Jamaica Kincaid's *A Small Place* to *Mobile and Entangled and*
Americas," Introduction, *Mobile and Entangled Americas*. Rutledge
2014 "From the Village to the World: Toni Morrison's Critical Geography," *Au delà du visible*
ordinaire / Beyond the ordinary visible: Essays on Toni Morrison. University of Paris
2014 "Margaret Walker and the Practice of Poetry: An Introduction," *This is My Century: Collected*
Poems by Margaret Walker. U of Georgia Press (
2013 "Black is Gold': African American Literature and New Literacies," *The Living Canon:*
Contemporary Theory and Pedagogy in African American Literature. Indiana UP
2009 "A Blessed Life," *Shaping Memories: The Lives and Times of Women*. U Press of Mississippi
2008 "Negotiating Memory: Nationalism, Globalism and the New World Novel," *Transcultural*
Visions of Identities in Images and Texts, Universitätsverlag: Heidelberg, Germany

- 2001 “‘I Want to Write, I Want to Write the Songs of My People,’” *Fields Watered with Blood: Critical Essays on Margaret Walker*. U of Georgia Press.
- 1993 "Censorship and Richard Wright's Black Boy," *Censored Book*. Scarecrow
- 1993 "Langston Hughes: The Practice of a Social Art," *Critical Perspectives Past/Present*. Amistad.
- 1993 "Introduction," *The Outsider* by Richard Wright. HarperCollins (Harper Perennial edition).
- 1986 *Callaloo* 9:3 (Summer)--special issue on Richard Wright.

Selected Scholarly Presentations, Academic and Public Lectures (since 2015)

- 2020 “*Song of Solomon*: Bearing Witness and Cultural Knowing,” Toni Morrison: Two Generations Later, University of Paul Valery, Montpellier, France, September
- 2020 “The Life and Times of Academic Empire,” MLA Convention, Seattle, January
- 2019 “The Black Book as Tradition and Innovation: From Textuality to Materiality, Theory to Practice,” Black Bibliographia Conference, University of Delaware, April
- 2019 “Digital Tools, New Narratives,” From Lists to Links: New Directions in Black Bibliography Yale University, October
- 2018 “Where There’s Smoke, There’s Fire,” Movements, Cultures, and Resistance in the Black Americas, Bielefeld University, Germany, January
- 2018 Georgia State University, Provost Visiting Scholar, February - March
- “Margaret Walker and the Emancipation of Black Womanhood: From Theory to Practice”
- “Research Strategies for the Humanities”
- “Engaging Scholarship in a Predatory Environment”
- 2018 “Margaret Walker: Lost Southern Writer,” Decatur Public Library, Decatur, GA, January
- 2017 “Fifty Years of Jubilee,” African American Read-in, Augusta State University, GA, February
- 2016 “Frank Yerby: Good, Bad, and Ugly,” Yerby Centennial, Paine College, Augusta, GA, March
- 2015 “The Digital Turn in Humanities Studies: Problems-Prospect,” Beijing Foreign Studies U, Nov
- 2015 “Black Poetry in Motion: Notes toward a Transcultural Poetics,” 4th Convention of the Chinese/American Association of Poetry and Poetics (CAAP), Shandong Normal U, Jinan, Nov
- 2015 “Incidents in the Life of a Genre: Autobiography and Self-Invention,” Inaugural University Distinguished Professor Lecture, University of Kansas
- 2015 “The Last Whippoorwill Call of Evening: The Poetic South,” Natchez Literary Festival, June
- 2015 “Reading American Modernist Poets: Langston Hughes & Margaret Walker, Harbin (China) Engineering University, November

External Funding Received (since 1995)

- 2021 “The Black Literature Network,” Building Knowledge through a Digital Media Datasphere,” Mellon Foundation, \$800,000 (PI)
- 2021 “Building Literacy and Curating Critical Cultural Knowledge in Digital Humanities (BLACK DH),” NEH-ODH \$375,000 (PI)
- 2021 “Black Book Interactive Project: III, NEH, Research Resources, \$350,000 (PI)
- 2020 “Hurston on the Horizon: Past, Present, Future,” NEH: Education, \$200,000 (Co-PI)
- 2018 “Black Book Interactive Project: Extending the Reach,” ACLS/Mellon, \$150,000 (PI)
- 2016 “Black Book Interactive Project,” NEH-ODH Planning Grant, \$40,000, (PI)
- 2015 “Seshat: A Howard University Digital Humanities Initiative,” NEH, \$100,000 (Co-PI)
- 2014 “Black Poetry after the Black Arts Movement,” NEH, \$159,000 (PI)
- 2012 “Don’t Deny My Voice: Reading/Teaching African American Poetries,” NEH, \$189,000 (PI)
- 2010 “Language Matters IV: Reading/Teaching Toni Morrison in Translation,” NEH, \$25,000 (PI)
- 2009 “Making the Wright Connection: Teaching *Black Boy*, *Native Son*, and *Uncle Tom’s Children*,” NEH, \$200,000 (digital and onsite project, PI)
- 2004 “Language Matters II: Reading/Teaching Toni Morrison: Cardozo Model,” NEH, \$75,000 (PI)
- 2003 “Speaking of Rivers: The Langton Hughes National Poetry Project,” NEH, \$234,000 (PI)
- 2002 “Language Matters I: Reading /Teaching Toni Morrison,” NEH, \$25,000 (PI)
- 2001 “Speaking of Rivers: Taking Poetry to the People,” NEH Planning, \$40,500 (PI)

December 22, 2021

National Endowment for the Humanities
400 7th Street SW
Washington DC 20506

Dear National Endowment for the Humanities

I am writing this letter to offer my support for *The People's Recorder*, a podcast series for National Endowment for the Humanities. *The People's Recorder* endeavors to reexamine the stories of the WPA Writer's Project during the Great Depression. In cataloguing people's experiences, the Federal Writers' Project, and the life histories and WPA Guidebooks produced by its workers, reimagined not merely America's history, but it's present. These works have enhanced our understanding of American history in countless ways—the podcast seeks to explore these connections in detail.

I have agreed to participate as an advisor for *The People's Recorder* project, and I can offer my assistance in helping series producers understand the broader historical context of the WPA initiative.

Sincerely Yours,

Julian Maxwell Hayter, Ph.D.
Historian and Associate Professor of Leadership Studies
Jepson School of Leadership Studies: University of Richmond



Julian Maxwell Hayter, Ph.D.

221 Richmond Way, Jepson Hall 237 • University of Richmond, VA 23173

Current & Previous Positions

Associate Professor of Leadership Studies (History), University of Richmond's Jepson School of Leadership Studies, 2012 to present

Assistant Professor of History and Coordinator of Africana Studies Minor, Niagara University, Department of History, 2011 to 2012

Education

- Ph.D., University of Virginia (2010) —Modern United States History/African American History/African History, 1500-1800 (minor)
 - Dissertation: *We've Been Overcome: Black Voter Mobilization and White Resistance in Richmond, VA, 1954-1985*
 - Advisor: Brian Balogh, Ph.D.
 - Minor Field Advisor: Joseph C. Miller, Ph.D.
- M.A., University of Virginia (2005)—U.S. History
 - Thesis: *Strictly Political: The Rise of Black Political Participation in Richmond, Virginia, 1960-1970*
 - Advisor: Brian Balogh, Ph.D.
- B.A., University of Washington (2003)—History

Publications

Julian Maxwell Hayter & George R. Goethals (ed.), *Reconstruction and the Arc of Racial (in)Justice* (Cheltenham: Edward Elgar Publishing, 2018)

Julian Maxwell Hayter, *The Dream is Lost: Voting Rights and the Politics of Race in Richmond, Virginia* (Lexington: University Press of Kentucky, 2017)

Julian Maxwell Hayter, "Racial Politics", *The Blackwell Encyclopedia of Race, Ethnicity, and Nationalism*, December 2015

Julian Maxwell Hayter, "City Profile of Richmond," *Thriving Cities*, Institute for the Advanced Studies in Culture (2015)

Julian Maxwell Hayter, "To End Divisions: Reflections on the Civil Rights Act of 1964", *Richmond Journal of Law and the Public Interest*, 18 Rich. J.L. & Pub. Int. 499 (2015)

Julian Maxwell Hayter, "From Intent to Effect: Richmond, Virginia and the Protracted Struggle for Voting Rights, 1965-1977," *Journal of Policy History*, Vol. 26, No. 4, October 2014, 534-567

Reviews

Julian Maxwell Hayter, Review of *The Rise and Fall of the Voting Rights Act* by Charles S. Bullock, Ronald Keith Gaddy, and Justin J. Wert (Norman: University of Oklahoma Press, 2016), *Journal of Southern History*, Volume LXXXIII, No. 3, August 2017, 750-51

Julian Maxwell Hayter, Review of *The Political Erosion of the Voting Rights Act* by Jesse H. Rhodes (Stanford: Stanford University Press, 2017), *American Historical Review*, Volume 123, Issue 4, 1 October 2018, 1345-1346

Publications: Non-Academic

Julian Maxwell Hayter, "Charlottesville Was About Memory, Not Monuments," *Washington Post*, 10 August, 2018

Julian Maxwell Hayter, "Confederate Monuments Are About Maintaining White Supremacy," *Washington Post*, 3 August 2017

Julian Hayter, "The Rest of the Dream," *Style Weekly*, 28 August 2013

Julian Hayter, "Voting Blocks," *Style Weekly*, 30 July 2013

Julian Hayter, "Double Segregation," *Style Weekly*, 12 August 2014

In the News

"5 Things We Learned About Confederate Monuments from 60 Minutes," *The Times-Picayune*, March 12, 2018

"The History of Confederate Monuments," *60 Minutes*, March 11, 2016

"University of Richmond Professor to Discuss Confederate Monuments on 60 Minutes," *Style Weekly*, March 11, 2018

Michael Paul Williams, "Will Virginia's Election Results Affect Debate on Confederate Monuments," *Richmond Times-Dispatch*, November 16, 2017

Susan J. Winiecki, "Essential Reading: The Dream is Lost," *Richmond Magazine*, November 5, 2017

David Horsey, "Confederate Monuments are Tributes to a Whitewashed History," *Los Angeles Times*, October 3, 2017

Michael Paul Williams, "As Relations Between Police and Community Fray, Mayor Stoney Must Step Up," *Richmond Times-Dispatch*, September 11, 2017

Weekend Edition Sunday, "Richmond, Va., Grapples With the Fate of Confederate Monuments," National Public Radio, August 12, 2017

Harry Kollatz, Jr. "The Real Story of Our Monuments," *Richmond Magazine*, June 22, 2017

Ned Oliver, "Mayor Stoney: Richmond's Confederate Monuments Can Stay, but Whole Story Must be Told," *Richmond Times-Dispatch*, June 22, 2017

Mary Ann Akers, "How a Goofy Southern Sitcom Became the Vanguard of the Neo-Confederacy," *Politico*, 02 August 2017

Michael Paul Williams, "For Better or Worse, Richmond School Board and Bedden Get Divorce," *Richmond Times-Dispatch*, 24 April 2017

Michael Paul Williams, "Richmond's Mayor Stoney Must Weather Outside Forces," *Richmond Times-Dispatch*, 16 February 2017

Dean Seal, "Expert Panel Picks Apart Democracy Doubters Through History," *The Daily Progress*, September 14, 2016

Michael Paul Williams, "Vilification of Black Lives Matter is Nothing New," *Richmond Times-Dispatch*, 14 July 2016

Michael Paul Williams, "Richmond Needs Strong City Council Too," *Richmond Times-Dispatch*, 20 June 2016

Michael Paul Williams, "Will Mayor's Race Be One for the Ages?," *Richmond Times-Dispatch*, 21 April 2016

Michael Paul Williams, "Mayor Blends Church and State," *Richmond Times-Dispatch*, 11 January 2016

Michael Paul Williams, "A Positive Among Attack Ads in the Gecker-Sturtevant Race," *Richmond Times-Dispatch*, 2 November 2015

Michael Paul Williams, "Voters Can Forgive Without Forgetting," *Richmond Times-Dispatch*, 26 March 2015

Karin Kapsidelis, "What is Black History Month," *Richmond Times-Dispatch*, 19 April 2014

Conferences & Presentations

2018 Southern Collegiate Leadership Conference

Southern Collegiate Leadership Annual Conference, October 20

Keynote Speaker: "Leading Through Controversy"

2018 Virginia Festival of the Book

Presented by the Virginia Foundation for the Humanities, March 21-25

Panel: Loving, Learning, Voting: Virginia Civil Rights

Panelists: Sheryll Cashin and Margaret Edds

2017 International Studying of Leadership Conference (ISLC)

Presented by the Jepson School of Leadership Studies, December 10-12

Panel: Democracy in the Trump Era

Panelists: Paul Achter, Jennifer Erkulwater, Julian Maxwell Hayter, and Thad Williamson

Panel: Lessons from History: Placing Populism in Historical Context

Panelists: Kristen Bezio, Julian Maxwell Hayter, and Ernesto Seman

2017 Organization of American Historians, Annual Meeting

Presented by the Organization of American Historians, April 9

Panel: Disenfranchisement, Past and Present (Chair: James Beeby)

Panelists, Pippa Holloway, Rabia Belt, Liette Gidlow, Julian Hayter, and Brendan Shanahan

2016 Policy History Conference

Presented by the Journal of Policy History, June 1

Panel: Voting Rights in Historical Perspective: Complicating the Narratives (Chair: Pippa Holloway)

Panelists: R. Volney Riser, Liette Gidlow, Julian Hayter

2015 17th Annual ILA Global Conference

Presented by the International Conference Association, October 16

Panel: Teaching Leadership in the Humanities Through Community-Based Learning (Chair: Craig Domeck)

Panelists: Julian Hayter, Jessica Flanigan, Kristin Bezio

2015 American Historical Association, 129th Annual Meeting

Presented by the American Historical Association, January 3

Panel: The Past, Present, and Future of the Voting Rights Act (Chair: Thomas C. Holt)

Panelists: Julian Hayter, J. Morgan Kousser, Nina Perales, Abigail Thernstrom, and Janelle Wong

January 5, 2022

To Whom It May Concern:

I write this letter to support Professor David Taylor and his colleagues in their NEH proposal for a podcast series, *The People's Recorder*. Professor Taylor has invited me to serve as a Scholar-Adviser on the project, whose contours align with my current research interests.

I am currently a Professor of Poetry in the English Department at the University of Virginia, where I teach in the Creative Writing Program. My latest book, *White Blood: A Lyric of Virginia*, uses the techniques of documentary poetics and archival research to contemplate the complex legacies of racism and discrimination in the American South. As a Scholar-Adviser for *The People's Recorder*, I would be happy to share my research experience with the production team and help guide them towards stories that may amplify the podcast's featured themes.

As an artist and educator engaged in multidisciplinary research, I believe *The People's Recorder* proposal has the potential to uphold and expand NEH engagement with essential stakeholder communities nationwide. In this time of polarizing discourse around issues of systemic inequality, *The People's Recorder* promises lively, robust, and informed content of value to educators and members of local and national communities.

I support this proposal without reservation.

Sincerely,



Kiki Petrosino
Professor of Poetry
Director of Creative Writing
Department of English
University of Virginia

Kiki Petrosino

(b) (6)

Professor of Poetry
University of Virginia

(b) (6)

cmp2k@virginia.edu
www.kikipetrosino.com



CURRENT EMPLOYMENT

Professor of Poetry
Department of English
University of Virginia
Charlottesville, Virginia
Date of Hire: 8/25/2019 (Full Professor Without Term)

PREVIOUS EMPLOYMENT

Associate Professor of English
Director of Creative Writing
University of Louisville
Louisville, Kentucky
Date of Hire: 7/1/2010 (Assistant Professor)
Date of Promotion: 7/1/2014 (Associate Professor with Tenure)
Date of Separation: 6/30/2019

Adjunct Graduate Faculty (Poetry)
Low Residency MFA in Writing Program
Spalding University
Louisville, Kentucky
Date of Part-Time Hire: 12/2017
Date of Separation: 6/30/2019

EDUCATION

M.F.A., English (Creative Writing), University of Iowa, Iowa City, IA—2006
M.A., Humanities, University of Chicago, Chicago, IL—2004
B.A., English (with Distinction), University of Virginia, Charlottesville, VA—2001
Study Abroad Program (Italian), New York University in Florence, Florence, IT—2000

FELLOWSHIPS, HONORS, AWARDS

Pushcart Prize, 2019 for "Monticello House Tour" (anthology publication: 2020).
Creative Writing Fellowship, National Endowment for the Arts, FY 2019.
Al Smith Individual Artist Fellowship, Kentucky Arts Council, FY 2019.
Delegate, Lines and Spaces Tour, Morocco, International Writing Program, Univ. Iowa, May 2017.
Fellow, Virginia Foundation for the Humanities, Univ. Virginia, Fall 2016.
Faculty Fellow, Commonwealth Center for the Humanities, UofL, 2016-17.
"Best Poet," Best of Louisville 2015, *Louisville Magazine*. Summer 2015.
Artist Residency, The Hermitage Artist Retreat, Englewood, Florida. 2013-16 cycle
Grawemeyer Metroversity Award for Outstanding Instructional Design, 2013.
Nominee, Pushcart Prize, 2015, 2012, 2011, 2009 competitions
Staff Scholarship, Bread Loaf Writers' Conference, 2007, 2008
Finalist Award, Rolex Mentor and Protégé Arts Initiative, 2008
Post-Graduate Writing Fellowship, University of Iowa, 2007
Dean's Graduate Fellowship, University of Iowa, 2004-6
Catherine Ham Memorial Award for Outstanding Creative Thesis, Univ. Chicago, 2004
Academic Fellowship, University of Chicago, 2003-4
Distinguished Major, University of Virginia, 2001
Jerome Holland Scholarship, University of Virginia, 1997-2001

Echols Scholar, University of Virginia, 1997-2001
Academic Scholarship, New York University in Florence, 2000

BOOKS

White Blood: A Lyric of Virginia. Louisville: Sarabande Books, 2020. **ISBN-10:** 1946448540. 112 pages. Paperback.

Witch Wife. Louisville: Sarabande Books, 2017. **ISBN-10:** 1946448036. 60 pages. Hardcover.

Named among *New York Times*' "Best Poetry of 2017." Reviewed in *Publisher's Weekly* (starred review); *Booklist*; *Library Journal*; *East Bay Review*; *New York Journal of Books*, *The Arkansas International*, *The Millions*, and elsewhere.

Hymn for the Black Terrific. Louisville: Sarabande Books, 2013. **ISBN-10:** 1936747596. 88 pages. Paperback.

Reviewed in *Boston Review*, *LA Review of Books*, *Library Journal*, *The Rumpus*, *Scout Poetry* and elsewhere.

Fort Red Border. Louisville: Sarabande Books, 2009. **ISBN-10:** 1932511741. 88 pages. Paperback.

Reviewed by: *Publisher's Weekly*, *The Believer*, *Rain Taxi*, *American Poet Magazine*, *Leo Weekly*, *Midwest Book Review*, *American Book Review* and others.

CHAPBOOKS

Black Genealogy. Green Bay: Brain Mill Press, 2017. Illust. Lauren Haldeman. **ISBN-10:** 1942083734. 44 pages, paperback. Named a "Best Dressed" selection by Sundress Publications. Reviewed in *Cleaver Magazine*.

Doubloon Oath. Amherst: Factory Hollow Press, 2016. 30 pages, paperback.

The Dark is Here. Cincinnati: Forklift Books, 2011. 32 pages, paperback.

POETRY IN ANTHOLOGIES

"Farm Book." *Poetry Daily*. July 7, 2020. Online: <https://bit.ly/2Q2WRQm>

"Self-Portrait." *More Truly and More Strange: 100 Contemporary American Self-Portrait Poems*. New York: Persea, 2020.

"No Teen Spirit, No Stairway, No Singing." *Still Life with Poem: 100 Natures Mortes in Verse*. Jeanne Dubrow and Lindsay Lusby, eds. Chestertown: Literary House Press, 2016, pp. 16.

"Mustang Bagel." *Dark as a Hazel Eye: Chocolate and Coffee Poems*. Ellen Foos, Vasiliki Katsarou, and Lynne Shapiro, eds. Princeton: Ragged Sky Press, 2016, pp. 53.

"Thigh Gap." *Circe's Lament: Wild Women of Poetry Anthology*. Bianca Spriggs and Katerina Stoykova-Klemer, eds. Lexington: Accents Publishing, 2016, pp. 134-5.

"Mulatress." *Monticello in Mind: Fifty Contemporary Poems on Jefferson*. Lisa Russ Spaar, ed. Charlottesville: University of Virginia Press, 2016, pp. 62.

"Doubloon Oath." *Best American Experimental Writing 2015*. Seth Abramson et al., eds. Middletown: Wesleyan University Press, 2015, pp. 232.

"Story Problem." *Best American Poetry 2014*. Terrance Hayes, ed. New York: Scribner, 2014, pp. 115.

"Persephone." *The Book of Scented Things: An Anthology of Contemporary Poems About Perfume*. Jehanne Dubrow and Lindsay Lusby, eds. Chestertown: Literary House Press, 2014, pp. 68.

"Crusaders." *The Incredible Sestina Anthology*. Daniel Nester, ed. Austin: Write Bloody Publishing, 2013.

"This Will Darken the Cabin," "Afro," "Valentine," "Turn Back Your Head & There is the Shore." *The New Census: An Anthology of Contemporary Poetry*. Iowa City: Rescue Press, 2013.

"Cygnus, Cygnus." *Poetry Daily*. August 13, 2013. On-line.; <http://poems.com/poem.php?date=15931>.

"Ragweed." *The Hide-and-Seek Muse: Annotations of Contemporary Poetry*. Drunken Boat Media, 2013.

"Valentine [Sorry, but], "Valentine [Today I got]." *Discoveries: New Writing from the Iowa Review*. Iowa City: University of Iowa Press, 2012.

"Hymn for the Black Terrific Astaroth." *Hail Satan: The Poems*. Limited Edition Chapbook, Art Academy of Cincinnati, 2011. (cross-disciplinary collaboration)

"At the Teahouse," "Personal Style Monologue, or Everyone is Boring & Unoriginal Except for Me." *Translations from the Chinese*. Cincinnati: Forklift, Ink., 2011.

POETRY IN MAGAZINES AND JOURNALS

- Three poems from "Brush Arbor." Forthcoming in *jubilat*. Winter 2020.
- "Gentleman Caller." Forthcoming in *Prairie Schooner*. Date TBD.
- "Quarantine," "Water Wheel/Mercy Prayer." Forthcoming in *Prairie Schooner*. Winter 2020.
- "Louisa County Patrol Claims, 1770-1863." *Poem-a-Day*. Academy of American Poets. May 4, 2020.
- "Discover Your DNA Story [1]." *Inverted Syntax*. Print Issue Two. February 2020, pp. 86-9.
- "Terrorem," "Farm Book." *LA Review of Books Quarterly Journal*. Number 25, Catharsis Issue. January 2020. pp. 100-103. On-line: <https://lareviewofbooks.org/edition/quarterly-journal-no-25-catharsis-issue/>.
- "Discover Your DNA Story [3]," "Discover Your DNA Story [5]." *Columbia Review*. Fall 2019, pp. 41-4.
- "Psalm." *Louisville Magazine*. November 9, 2018. On-line: <https://www.louisville.com/content/louisville-poet-contemplates-kroger-shooting>
- "Happinefs." *Tin House On-Line*. October 23, 2018. On-line: <https://tinhouse.com/happiness/>
- "Monticello House Tour," "Time Travel." *Washington Square Review*. Spring 2018, pp. 144-5.
- "A Guide to the Louisa County Free Negro & Slave Records, 1770-1865." *The Nation*. November 20-27, 2017. In print and on-line: <https://bit.ly/2GnY8yu>
- "Ghosts." *Poem-a-Day*. Academy of American Poets. October 30, 2017. On-line: <https://www.poets.org/poetsorg/poem/ghosts>
- "Grapple," "Sermon," "Twenty-One." *Forklift, Ohio*. Winter 2017, pp. 56, 115, 145-6.
- "2.1 [We only woke up when you called us]," "2.4 [You ask why we didn't register as required]," 2.5 [What is it like, to still have a body?]." *The Hampden-Sydney Review*. Number 43. Fall 2017, pp. 63-5.
- "The Child Was in the Woods," "Prospera," "Witch Wife." *Grimoire*. Issue 3. July 2017. On-line: <http://www.wearegrimoire.com/poetryarchive/3-poems-by-kiki-petrosino>
- "Black Genealogy." *Miracle Monocle*. Issue Nine. Spring 2017. On-line: https://louisville.edu/miraclemonocle/issue_nine/kiki-petrosino
- "Comfits for Nobody." *Hayden's Ferry Review*. Issue 60, Spring/Summer 2017, pp. 104.
- "Nursery." *Poetry*. February 2017, pp. 438. On-line: <https://www.poetryfoundation.org/poetrymagazine/poems/92040/nursery>
- "Purgatorio," "Voice Lesson." *Tarpaulin Sky*. December 2016. On-line: <https://tarpaulinsky.com/2016/12/kiki-petrosino/>
- "Contagion." *jubilat*. Issue 30.5. November 2016, pp. 133.
- "Ought." *Dusie*. 28 November 2016. On-line: <http://dusie.blogspot.ca/2016/11/tuesday-poem-191-kiki-petrosino-ought.html>
- "Prophecy," "Confession." *Under a Warm Green Linden*. Issue 1. Summer 2016. On-line: <http://www.greenlindenpress.com/issue1>
- "I Married a Horseman," "Lament." *Crazyhorse*. Issue 88. Fall 2015, pp. 17-19.
- "Self-Portrait." *River Styx Magazine*. Issue 95. Fall 2015, pp. 20.
- "Bikini Bridge," "First Girdle." *The Spectacle*. Literary Magazine of Washington University in St. Louis. Issue 1. November 2015. <http://thespectacle.wustl.edu/?p=64>
- "Vigil." *The Journal*. Literary Magazine of The Ohio State University. Issue 39.3. Summer 2015, pp. 66. On-line: <http://thejournalmag.org/archives/10713>
- "Political Poem." *Louisville Magazine*. July 2015, pp. 50.
- "Let Me Tell You People Something," "Nocturne," "Why Don't You Wear a Black Crepe Glove Embroidered in Gold, Like the Hand that Bore a Falcon?" *Memorious*. Issue 24. Summer 2015. On-line: <http://memorious.org/?issue=24>
- "Story," "Afterlife." *Tupelo Quarterly*. Issue 6. February 2015. On-line: <http://www.tupeloquarterly.com/tag/kiki-petrosino/>
- "Pastoral." *Pangyrus*. February 2015. On-line: <http://www.pangyrus.com/poetry/pastoral/>
- "Fear." *Callaloo: Art and Culture in the African Diaspora*. Volume 37, Number 4. Fall 2014, pp.836.
- "Teaching," "India is Great," "Doubloon Oath." *LA Review of Books Quarterly Journal*. Spring 2014. On-line and in print. <https://lareviewofbooks.org/essay/new-poems-kiki-petrosino>
- "Post-Apocalyptic." *Verse Wisconsin*. Issue 113. Spring 2014. On-line: http://versewisconsin.org/Issue113/candito_fell/petrosino.html
- "Little Gals." *Wave Composition*. Issue 8. May 2014. On-line: <http://www.wavecomposition.com/article/issue-8-2/>
- "This is How We Feed the Animals," "Elegy," "Memoir." Featured in *The PEN Poetry Series*. With introduction by

December 31, 2021

To Whom It May Concern:

I am writing with enthusiasm to support Spark Media's proposal for The People's Recorder, a podcast on the Federal Writers' Project and its meaning today.

The oral histories and collections of folklore that were completed by writers employed by the Federal Writers' Project are invaluable to us today. I've drawn on oral histories and folklore collected in New Mexico in my own research for my fiction. It's painful to think how much might have been lost to our sense of our national history if these stories hadn't been preserved.

The FWP also gave support to some of our most treasured and influential literary voices, including Zora Neale Hurston and Richard Wright. The story of how writers worked during and responded to the Great Depression has great relevance for our current moment, as we, once again, face multiple national crises—economic disparity, racial inequality, a global pandemic—and writers and artists again have a part to play in addressing these crises.

Given their previous work with this material, the podcast team is well positioned to make connections between the experiences of the 1930s and realities that we face today. I believe The People's Recorder can bring insight to our current moment, and I'm pleased to join the project as a scholar advisor. I strongly recommend that NEH support this project.

Sincerely,

Kirstin Valdez Quade
Assistant Professor in Creative Writing
Lewis Center for the Arts, Princeton University



KIRSTIN VALDEZ QUADE

(b) (6)

kvquade@princeton.edu



EDUCATION

2009-2011	Wallace Stegner Fellow, Stanford University
2007-2009	MFA, Fiction, University of Oregon Thesis: <i>Wear Out Your Little Shoes Traveling at Night: Stories</i> Thesis Advisor: Ehud Havazelet
1998-2002	BA, English Literature, Creative Writing Emphasis, Stanford University Phi Beta Kappa; Highest Honors; President's Scholar; President's Award; Mellon Mays Minority Undergraduate Fellow Thesis: <i>In Most Secret Ink: The Early Work of Elizabeth Bowen</i> Advisors: Elizabeth Tallent, John L'Heureux

PUBLICATIONS

BOOKS

Night at the Fiestas: Stories W. W. Norton & Co. (2015, 2016)

(b) (4)

The Five Wounds: A Novel W. W. Norton & Co. (April 2021)
Tuskar Rock Press, UK (July 2021)

(b) (4)

STORIES

(b) (4)

"After Hours at the Acacia Park Pool"

"The Pond"

"Another Star: an excerpt"

"Three Windows onto Rome"

"Dead Horn"

"Reconciliation"

"Kincade Fire"

"Incident at the Zia Sun"

"Portrait"

"Christina the Astonishing"

"Soledad"

"Night at the Fiestas"

"Flight"

"The Manzanos"

"Ordinary Sins"

"Kidline"

"Jubilee"

American Short Fiction, October 2021

T Magazine #MicroNovel, April 2021

Narrative Magazine, April 2021

ZYZZYVA, April 2021

Ploughshares, guest edited by Tracy K. Smith. Spring 2020

Reconciliation, Photographs by S. Billie Mandle. Kehrer Verlag. Berlin: 2020.

The Chronicles of Now, Tyler Cabot, ed. (Spring 2020)

Short Works, BBC Radio 4 (February 1, 2019)

Hong Kong Literary Review (Spring 2019)

The New Yorker (July 24, 2017): 58-65.

The Southern Humanities Review. (Spring 2016) Volume 50, Number 1.

The Southern Review (Winter 2015): 6-24.

The Collagist. (September 2015): Issue 74.

<http://thecollagist.com/the-collagist/2015/9/4/flight.html>

Narrative Magazine (December 2014):

<http://www.narrativemagazine.com/issues/winter-2015/manzanos-kirstin-valdez-quade>

The New Yorker (October 20, 2014): 74-81.

Mississippi Review 42 1&2 (Spring 2014): 8-26.

Guernica: A Magazine of Art and Politics. (June 17, 2013):

“Nemecia” <http://www.guernicamag.com/fiction/jubilee/>
Narrative Magazine (November 2012):
<http://narrativemagazine.com/issues/fall-2012/nemecia>
 “Portrait” *The Northwest Review* 48.2 (Spring 2009): 30-37
 “The Five Wounds” *The New Yorker* (July 27, 2009): 60-69.
 “Den Mother” *Colorado Review* 35.2 (Summer 2008): 48-63.

NONFICTION, REVIEWS, and INTERVIEWS

Debut Story Collections *New York Times Book Review*, May 2021
 “The Santa Fe of My Childhood” *Wall Street Journal*, April 15, 2021
 “Touched by a Virgin” *Paris Review Daily*, April 2021
 “8 Books on Complex Parent-Child Relationships” *Electric Literature*, April 2021
 “To Look Closely is to Love: Reading in a pandemic year” *Commonweal Magazine*. December 2020
 “*The House of Broken Angels*: Luis Alberto Urrea” *Newsday*. March 5, 2018.
 “Beyond the Wall: Contemporary Latino Art” *The New York Times T Magazine*. August 17, 2017.
 “Youth from Every Quarter” *Longreads*. July 17, 2017.
<https://longreads.com/2017/07/17/youth-from-every-quarter/>
 “Not to be Reconciled” *Stories Worth Reading*. Andre Dubus III, ed. Pearson, 2017. (Forthcoming)
 “The Skull Trade” *New York Times Travel*. September 25, 2016.
 “Amy Parker’s *Beasts and Children*” *New York Times Book Review*. February 7, 2016.
 “Interview with Hanya Yanagihara” National Book Foundation website, October 2015
 “Art Lesson” *Narrative Magazine*. (March 2015):
<http://www.narrativemagazine.com/issues/winter-2015/best-advice-kirstin-valdez-quade>

ANTHOLOGIES

“Jubilee” *Why I Like This Story*, Bryer, Jackson R., ed. Camden House, 2019.
 Chosen by Jane Hamilton
 “Ordinary Sins” *New Stories from the Southwest*. Horton, Seth, ed.
 University of New Mexico Press. Albuquerque: 2018.
 “Youth From Every Quarter” *Tales of Two Americas*, John Freeman, ed. O/R Books. New York: 2017.
 (b) (4) (forthcoming)
 “Jubilee” *Guernica Annual*. Haymarket Books. New York: 2014.
 “Nemecia” *O. Henry Prize Stories 2014*. Furman, Laura, ed. Random House. New York: 2014.
 “Nemecia” *Best American Short Stories 2013*. Strout, Elizabeth and Heidi Pitlor, eds.
 Houghton Mifflin. New York: 2013.
 “Portrait” *Road to Nowhere and Other New Stories from the Southwest*. Horton, Seth, and Brett Garcia
 Myhren, eds. University of New Mexico Press. Albuquerque: 2013
 “The Five Wounds” *The Best of the West 2010: New Stories from the Wide Side of the Missouri*. Thomas, James and
 Seth Horton, eds., University of Texas Press. Austin: 2010. (170-187)

AUDIO

“Christina the Astonishing” Recorded reading for *The New Yorker* website and tablet edition. July, 2017.
 “Youth From Every Quarter” Selected Shorts, Symphony Space & PRI, read by Sonia Manzano May 5, 2017
Night at the Fiestas: Stories. Recorded Books, March 2015.
 “Ordinary Sins.” Recorded reading for *The New Yorker* website and tablet edition.

TRANSLATIONS

“Nemecia” *Revista Transas: Letras y Artes América latina*. Translated by Jimena Reides
<http://www.revistatransas.com/2017/09/04/nemecia/>

SELECTED INTERVIEWS

Interview with Scott Simon *NPR Weekend Edition Saturday*, April 10, 2021
 Reading and Interview *The New Yorker Fiction Podcast*, July 1, 2019 (with Deborah Treisman)
 “This Week in Fiction” *TheNewYorker.com*, July 24, 2017 (with Willing Davidson)

Interview	<i>Glimmer Train</i> , Fall 2017, Issue 100 (with Jeremiah Chamberlin)
"Night at the Fiestas"	PBS Book View Now, April 2, 2016
"Stories of Faith and Family"	NPR <i>All Things Considered</i> , March 28, 2015 (with Arun Rath)
"Forum"	KQED Radio, San Francisco. May 28, 2015 (with Michael Krasny)
"First Draft"	Aspen Public Radio, August 10, 2015 (with Mitzi Rapkin)
"Episode 412"	Otherpple Podcast, with Brad Listi, May 4, 2016
"A Fractured Portrait of Place"	<i>Vol. 1 Brooklyn</i> , March 17, 2015 (with Tobias Carroll)
"Writing into Uncertainty"	<i>Commonweal</i> , May 7, 2015 (with Dominic Preziosi)
"This Week in Fiction"	<i>TheNewYorker.com</i> , October 13, 2014 (with Willing Davidson)

PERFORMANCE

"The Song of Cecilia"	Puppet show. Written, co-created, and performed with Basil Twist, <i>Cinque Mostre</i> , Rome, February, 2019
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AWARDS, FELLOWSHIPS, AND DISTINCTIONS

2021	Lannan Literary Fellowship
2021	Center for Fiction First Novel Prize for <i>The Five Wounds</i>
2021	Carnegie Medal for Excellence Short List, <i>The Five Wounds</i> (to be announced January 2022)
2021	Aspen Words Literary Prize Longlist, <i>The Five Wounds</i> (to be announced January 2022)
2019-2021	Class of 1931 Bicentennial Preceptorship, Princeton University
2019	Fred R. Brown Literary Award, University of Pittsburgh
2019	Creative Capital Award finalist
2019	Cullman Center Fellowship, New York Public Library (declined)
2018	100 Distinguished Stories of 2018, <i>Best American Short Stories</i> , "Christina the Astonishing"
2018	Rome Prize, American Academy in Rome (John Guare Writer's Fund Rome Prize, a gift of Dorothy and Lewis B. Cullman)
2018	Bread Loaf Writers' Conference Amanda Davis Returning Fellow
2018	Cullman Center Fellowship, New York Public Library (declined)
2017	Rolex Mentor and Protégé Arts Initiative Finalist
2017	Pushcart Prize Special Mention, "Night at the Fiestas"
2016	American Academy of Arts and Letters Sue Kaufman Prize for First Fiction, <i>Night at the Fiestas</i>
2016	National Book Critics Circle John Leonard Award for a first book in any genre, <i>Night at the Fiestas</i>
2016	Young Lions Award Finalist, New York Public Library, <i>Night at the Fiestas</i>
2016	The Story Prize Long List, <i>Night at the Fiestas</i>
2016	Rome Prize Finalist, American Academy of Arts and Letters (withdrew from consideration due to teaching obligations)
2016	Literary Death Match: 10 th Anniversary winner, with Susan Orlean, Chris Abani, Danez Smith.
2016	Pushcart Prize Special Mention, "The Manzanos"
2016	Reading the West Book Awards Shortlist, <i>Night at the Fiestas</i>
2015	<i>New York Times</i> Notable Book, <i>Night at the Fiestas</i>
2015	<i>San Francisco Chronicle</i> Best Book of 2015, <i>Night at the Fiestas</i>
2015	American Library Association Best Book of 2015, <i>Night at the Fiestas</i>
2015	Bread Loaf Writer's Conference Fellow
2015	Barnes and Noble "Discover Great New Writers" Pick, <i>Night at the Fiestas</i>
2015	Editor's Choice, <i>New York Times Book Review</i> , April 2015, <i>Night at the Fiestas</i>
2015	Southwest Book of the Year, Pima County Public Library, <i>Night at the Fiestas</i>
2015	100 Distinguished Stories of 2014, <i>Best American Short Stories 2015</i> , "The Manzanos"
2014	National Book Foundation "5 Under 35" Award (selected by Andre Dubus III)
2014	O. Henry Prize, "Nemecia"
2014	First Place, <i>Mississippi Review</i> Fiction Contest, "Kidline"
2014	Pushcart Prize Special Mention, "Nemecia"
2013	Rona Jaffe Foundation Writer's Award
2013	<i>Best American Short Stories 2013</i> , "Nemecia"
2013	Narrative Prize
2013	First Place, <i>Narrative Magazine</i> Spring 2012 Fiction Contest, "Nemecia"
2012	Elizabeth George Foundation Grant
2011	Bread Loaf Writer's Conference Tuition Scholar
2010	100 Distinguished Stories of 2010, <i>Best American Short Stories 2010</i> , "The Five Wounds"



Cornell College

December 7, 2021

To Whom It May Concern:

I am writing to express my enthusiastic support of Spark Media's proposal for a grant from the National Endowment for the Humanities that would help fund a second season of *The People's Recorder*, a national podcast on the New Deal's Federal Writers' Project under the direction of author and filmmaker David Taylor.

I am delighted to be invited to participate as a scholar advisor for *The People's Recorder* as the author of *Long Past Slavery: Representing Race in the Federal Writers' Project* (UNC Press, 2016), which is the first book-length study of the Federal Writers' Project endeavor during the 1930s to collect the oral testimonies and life histories of the last generation of formerly enslaved African Americans.

My book tells the story of how this radical project came about, and also examines the factors that made it difficult for Black interviewees to speak freely to Federal Writers' Project employees about their experiences of slavery and freedom. The Federal Writers' Ex-Slave Project was part of a larger mission to document the American experience during the Great Depression and a number of African Americans who were employed by the project, as interviewers, writers, and in one case, as a federal director, hoped to recover and reclaim Black history as a central part of the American story. However, as my book reveals, the Ex-Slave Project was fraught with conflict over which version of the past should be valorized as part of the nation's official public memory, and the narratives themselves became a forum for debating African American identity and citizenship in the 1930s, at a time when racial segregation and lynching still predominated.

As you are likely aware, there has been a resurgence of public interest in the Federal Writers' Project owing in part to a growing awareness of its invaluable contribution to the historic record of the United States through its literary production and collection of folk culture, and a renewed commitment to document Black history and educate Americans about the Black experience by listening to Black voices. This growing interest and audience for both the rich archival collections created by the FWP about all aspects of American life, communities, cultures, and regions, and the history of this unique project carried out under the auspices of the federal government during the economic crisis of the Great Depression, has also been aided by the recent proposed legislation for an "FWP 2.0," or a new iteration of a federally funded national project to document the American experience through the collection of oral histories and the people's stories before they are irrevocably lost.

As both a scholar and a fan of the Federal Arts Projects of the 1930s, I have been excited to participate in media interviews (*The Atlantic*, *Slate Magazine*, *Columbia Journalism Review*, *New Books Network* podcast) and public events that are raising awareness of this rich archive and helping to bring the legacy of the Federal Writers' Project to a wider audience. The People's Recorder podcast series will play an important role in this endeavor. We are again a nation in crisis, and just as the FWP served as an essential conduit, connector, and recorder of the



Cornell College

American people and the rich and varied cultures and voices and experiences that are the spirit of democracy during a time of strife and division, I believe a similar commitment to broadcasting the diverse stories and histories of the U.S. can help renew a shared and enlarged spirit of a reimagined national community. The National Endowment for the Humanities has generously supported these types of initiatives, and has contributed to this mission by funding an NEH Summer Seminar on the Federal Writers' Project in 2021, which included public programming such as a panel discussion hosted by the Center for Brooklyn History on the value of the FWP's Ex-Slave Narratives.

The podcast team for *The People's Recorder* are ideally suited for this important work of continuing to enlighten, educate, and inspire listeners by telling the history of this revolutionary project to collect the people's history of the U.S. and by using that past to inform our current moment of collective crisis and opportunity.

Thank you for your consideration of this proposal.

Sincerely,

Catherine A. Stewart, Ph.D.
Professor of History
Cornell College
Mount Vernon, Iowa

Catherine A. Stewart
Professor of History



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Cornell College
Mount Vernon, Iowa
(319) 895-4373
cstewart@cornellcollege.edu

EDUCATION

Ph.D. 1999 State University of New York at Stony Brook, Department of History
M.A. 1992 State University of New York at Stony Brook, Department of History
B.A. 1989 Lawrence University, *Magna cum laude*

ACADEMIC APPOINTMENTS

Full Professor, Department of History, Cornell College, 2012 - present.
Associate Professor, Department of History, Cornell College, 2005 - 2012.
Assistant Professor, Department of History, Cornell College, 1999 - 2005.

PUBLICATIONS

BOOKS

Manuscript in progress: "The New Maid: African Americans and Domestic Service During the Great Depression," (under option with University of North Carolina Press).

[Long Past Slavery: Representing Race in the Federal Writers' Project](#) (Chapel Hill: University of North Carolina Press, 2016).

Reviewed in:

Journal of Social History 53, no. 1 (Fall 2019)
American Literature 90, no. 4 (December 2018)
American Historical Review 122, no. 5 (December 2017)
Reviews in American History 45, no. 4 (December 2017)
Journal of American History 104, no. 2 (September 2017)
American Nineteenth Century History 18, no. 3 (September 2017)
Callaloo 40, no. 3 (Summer 2017)
Journal of Interdisciplinary History 47, no. 4 (Spring 2017)
Civil War History 63, no. 2 (June 2017)
Journal of Southern History 83, no. 2 (May 2017)
de Nederlandse Boekengids (Dutch Review of Books) 1, no. 6 (December 2016)
[Review and Author's Response, Institute of Historical Research](#), University of London, (November 2016)
Choice 54, no. 2 (October 2016)
Library Journal 141, no. 5 (March 15, 2016)

ARTICLES

"Household Accounts: Black Domestic Workers in Southern White Spaces During the Great Depression," (forthcoming in the *Journal of American History*, December 2021).

"'This Bitter Earth, What Fruit It Bears': Zora Neale Hurston's *Barracoon: The Story of the Last 'Black Cargo'*," *Labor: Studies in Working-Class History* 17, no. 3 (September 2020): 101-06.

ARTICLES (CONT.)

"The Birth of a Nation: A Roundtable," *Civil War History* 64, no. 1 (March 2018): 56-91.

"'Crazy for This Democracy': Postwar Psychoanalysis, African American Blues Narratives, and the Lafargue Clinic." *American Quarterly* 65, no. 2 (June 2013): 371-95.

BOOK CHAPTERS

(b) (4)

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BOOK REVIEWS

Dennis A. Doyle, *Psychiatry and Racial Liberalism in Harlem, 1936-1968* (University of Rochester Press, 2016), *Journal of Social History* 52, no. 3 (Spring 2019): 980-82.

Lorraine Elena Roses, *Black Bostonians and the Politics of Culture, 1920-1940* (University of Massachusetts Press, 2017), *The New England Quarterly* 91, no. 3 (September 2018): 537-40.

Eric Bennett, *Workshops of Empire: Stegner, Engle and American Creative Writing during the Cold War* (University of Iowa Press, 2017), *The Annals of Iowa* 76, no. 1 (Winter 2017): 150-52.

Micki McElya, *Clinging to Mammy: The Faithful Slave in Twentieth-Century America* (Harvard University Press, 2007), *The Historian* 71, no. 3 (Fall 2009): 614-16.

Jerrold Hirsch, *Portrait of America: A Cultural History of the Federal Writers' Project* (University of North Carolina Press, 2003), *American Communist History*, 3, no. 2 (2004): 292-94.

BLOGS

Author Blog, "[Looking Backward: On Memory and the Challenges of Oral History](#)," University of North Carolina Press, posted May 25, 2016.

Author Blog, "[Having an Honest Conversation about Slavery: Now and Then](#)," University of North Carolina Press, posted April 20, 2016.

HONORS AND AWARDS

Smithsonian Fellowship, National Museum of American History, selected as an alternate March 2020.

National Endowment for the Humanities (NEH) Fellowship (\$50,400), notification 2017; Award period January - December 2019.

Fellow-in-Residence, Obermann Center for Advanced Studies, University of Iowa, Iowa City, Iowa, January - December 2019.

Choice Outstanding Academic Title of 2016: *Long Past Slavery: Representing Race in the Federal Writers' Project*, University of North Carolina Press, 2016.

Richard and Norma Small Distinguished Professor, Cornell College, 2015-17.

Campbell McConnell Travel Grant, Cornell, Cornell College, 2009.

Campbell McConnell Fellowship, Cornell College, 2005-06.

MEDIA BOOK INTERVIEWS

Interview, Clint Smith, "[Stories of Slavery, From Those Who Survived It](#)," *The Atlantic* 327, no. 2 (March 2021): 28-41.

Interview, Jon Allsop, "[The Enduring Lessons of a New Deal Writers Project](#)," *Columbia Journalism Review*, December 22, 2020.

Interview with Derek Litvack, New Books Network (podcast), <https://newbooksnetwork.com/catherine-a-stewart-long-past-slavery-representing-race-in-the-federal-writers-project-unc-press-2016/>, January 30, 2020.

[Interview with C-Span 3 American History TV](#), Organization of American Historians Annual Meeting, Philadelphia, April 5, 2019.

Interview with Rebecca Onion, "[Is the Greatest Collection of Slavery Narratives Tainted...?](#)" *Slate Magazine*, Slate.com, July 6, 2016.

INVITED LECTURES, CONFERENCES, AND PRESENTATIONS

"[Documenting Slavery: The Impact and Import of the Federal Writers' Project's Slave Narratives](#)," Panel Discussion with Brian Palmer, Clint Smith, Catherine Stewart, and John Edgar Tidwell, Center for Brooklyn History, July 26, 2021.

"Race and the Ambiguities of Representation in the WPA Slave Narratives," Visiting Scholar, National Endowment for the Humanities Virtual Summer Institute "The New Deal Era's Federal Writers' Project: History, Politics, and Legacy," Long Island University, July 21, 2021.

"Home/Work: Race, Gender, and Domestic Work in the South During the Great Depression," Tuesday Virtual Colloquium Series, Smithsonian National Museum of American History, March 16, 2021.

"Iowa Women of the Great Migration: *The Maid Narratives*," Iowa Women's Archives, University of Iowa Libraries, Iowa City Public Library, March 3, 2020.

Obermann Conversations, "Domestic Stories: Care Work and Social Justice Issues, past and present," University of Iowa, Iowa City Public Library, November 14, 2019.

Session Organizer, "Laboring for Freedom: African American Women Workers in Public Places and Domestic Spaces," Moderator Dr. Psyche Williams-Forson, Organization of American Historians, Annual Meeting, Philadelphia, April 4-6, 2019.

"Black Lives in White Households: Race, Gender, and Domestic Work in the South during the Great Depression," Organization of American Historians, Philadelphia, April 4-6, 2019.

"Collective Memory of Historical Traumas and the Transformative Power of the Humanities: Slavery and Public Memory," Visiting Scholar, National Endowment for the Humanities Faculty Development Workshop, Everett Community College, Everett, Washington, October 11, 2018.

Book Talks, *Long Past Slavery*: Newberry Library, Chicago, Illinois; Florida Southern College, Lakeland, Florida; Simpson College, Indianola, Iowa; Iowa City Book Festival (2016-17).

"The New Maid: African American Domesticity and the Economics of the Color Line during the Great Depression," Mid-America Conference on History, McKendree University, Lebanon, Illinois, September 10-12, 2015.

Panel Chair, "Erasures," Global Perspectives on Gender and the History of Slavery, Obermann Center for Advanced Studies Symposium, University of Iowa, October 13-15, 2010.

"'Crazy for This Democracy': Psychoanalytic Theory and African American Autopathography," American Association for the History of Medicine, Cleveland, Ohio, April 2009.

"'Crazy for This Democracy': Psychoanalytic Theory and African American Autopathography," Northeast Modern Language Association, Boston, Massachusetts, February 2009.

INVITED LECTURES, CONFERENCES, AND PRESENTATIONS (CONT.)

- “‘Crazy for This Democracy’: Psychoanalytic Theory and African American Autopathography,” Northeast Modern Language Association, Boston, Massachusetts, February 2009.
- “Feast, Flood, and Famine: Zora Neale Hurston’s Search for African American Folk Culture,” Keynote Speaker, National Endowment for the Humanities’ Big Read, African American Museum of Iowa, Des Moines Public Library, Davenport Public Library, Mount Pleasant Public Library, Fort Dodge Public Library, Waterloo Public Library, Winter 2009.
- “Representing the Race: Zora Neale Hurston and the Florida Writers’ Unit,” Center for Florida History, Florida Southern College, Lakeland, Florida, October 2005.
- Seminar Fellow, “Slavery: Scholarship and Public History,” Gilder Lehrman Institute and the Council of Independent Colleges Summer Seminar, Columbia University, August 9-11, 2004.
- “Going Native: Zora Neale Hurston’s Navigations on the Borders of Race and Class,” 37th Annual Northern Great Plains History Conference, Minneapolis, Minnesota, October 2002.
- “Black Letters, Lives, and Racial Lines: Zora Neale Hurston’s and Langston Hughes’ Correspondence on the Color Line,” African American Historical Museum and Cultural Center of Iowa, Cedar Rapids, Iowa, October 2002.
- “Native Accents: Zora Neale Hurston’s Ethnographic Navigations,” Black History Workshop, “Women in the Making of the Black World,” University of Houston, Texas, March 2001.

SELECT PROFESSIONAL AND PUBLIC SERVICE

- Manuscript Reviews: Duke University Press, Rutgers University Press, Louisiana State University Press, 2020-2021.
- Article Referee, *Journal of American Studies* (2020); *Popular Culture Review* (2020), *The Public Historian* (2016); *Journal of Social History* (2016); *Symposium on the Natural History of the Bahamas* (2012).
- Member, Exhibit Advisory Committee, *Driven by Hope: The Great Migration*, African American Museum of Iowa, Cedar Rapids, Iowa, 2018.
- External Reviewer for Promotion, Tenure, and Reappointment Decision, Department of History, University of Connecticut, Storrs, Connecticut, 2017.
- Humanities Evaluator, Iowa City Book Festival, Humanities Iowa, Iowa City, Iowa, July, 2012.

SELECT COLLEGE SERVICE

- Humanities Representative, Divisional Council, Cornell College, 2020-present.
- Faculty Advisor, Cornell Fellows Program, Berry Career Institute, 2016-present.
- Faculty Director, Richard H. Thomas History Scholar Awards for Off-Campus Research, History Department, Cornell College, 2013-present.
- Faculty Advisor, Sci Fi and Fantasy Club (Student Organization), Cornell College, 2018-21.
- Chair, Ethnic Studies Program, Cornell College, 2004-05; 2006-09; 2011; 2017-18.
- Faculty Director, “Stepping into the Past: An Audio and Website Walking Tour of Eleven Historic Buildings on Cornell’s Campus,” Cornell Summer Research Institute, 2016; 2018.
- Faculty Sponsor, Cornell Fellowship in Museum Studies, African American Museum of Iowa, Cedar Rapids, Iowa (2007; 2010; 2011; 2016; 2018).
- Chair, History Department, Cornell College, 2006-09; 2014-2015.
- Member, Diversity Committee, Cornell College, 2013-14.
- Member, Academic Programs, 2010-11.
- Executive Member, Associated Colleges of the Midwest Minority Concerns Committee, 2001-04.
- Faculty Advisor, Sister 4 Sister (Student Organization for Women of Color), Cornell College, 2000-03.

David Kipen

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Education

B.A. in Literature, Yale, 1985

Professional

UCLA Writing Programs, 2014-Present

Critic-at-Large, *Los Angeles Times*, 2016-

Book Editor/Critic, *San Francisco Chronicle* 1998-2005

Senior Editor, *Buzz Magazine*, 1997-1998

Section Editor, Daily and Weekly *Variety* 1995-1997

Arts Reporter, *Los Angeles Daily News*, 1994-1995

Public Sector

Biden Campaign Arts Policy Committee, 2020-21

Director of Literature, National Endowment for the Arts, 2005-10

Director of National Reading Initiatives, NEA, 2007-10

Nonprofit

Founder, Executive Director, Libros Schimibros Lending Library, Boyle Heights, CA,

July 2010-Present

Books

Dear California: The State in Diaries and Letters, Stanford University Press, forthcoming in 2022

Dear Los Angeles: The City in Diaries and Letters, Modern Library, 2018 (hardcover), 2019 (soft)

Pynchon in Context, Cambridge University Press, 2019 (contributor)

Introduction, *WPA Guide to California*, UC Press, 2013

Introduction, *WPA Guide to San Diego*, UC Press, 2013

Introduction, *WPA Guide to Los Angeles*, UC Press, 2011

Introduction, *WPA Guide to San Francisco*, UC Press, 2011

The Dialogue of the Dogs, translated from Miguel de Cervantes, Melville House, 2009

The Schreiber Theory: A Radical Rewrite of American Film History, Melville House, 2006

Recent and Noteworthy

Los Angeles Times op-ed ("[85 years ago, FDR saved American writers. Could it ever happen again?](#)", May 6, 2020)

Los Angeles Times profile ("[How a COVID-era Federal Writers Project went from wild idea to a proposed bill](#)," May 6, 2021)

[All Los Angeles Times appearances](#)

New York Times review ("[The City of Angels, Viewed Through a Prism](#)," Aug., 11, 2020)

New York Times review of my own book, *Dear Los Angeles: The City in Diaries and Letters, 1542 to 2018*

(“[Los Angeles Through the Centuries, Glimpsed by Kerouac, de Beauvoir, Waugh and Others](#),” by Dwight Garner, Nov. 26, 2018)

[All New York Times appearances](#)

The Nation op-ed (“[Why We Need a New Federal Writers’ Project: The Depression-era Federal Writers’ Project created jobs, fought disinformation, and gave voice to the voiceless. We need all of the above now more than ever](#),” July 12, 2021)

USA Today op-ed (“[Reinventing the Depression-era Federal Writers’ Project could help reintroduce America to itself](#),” September 7, 2021)

Essay in the *Pittsburgh Post-Gazette*’s Pulitzer-winning coverage of the Tree of Life synagogue shooting (“[An open letter to Uniontown from Los Angeles](#),” Oct. 27, 2018)

Los Angeles Press Club nominations:

Alta story (“[Time Turns Around at Musso & Frank: Two-thirds authenticity to one part apocrypha, Musso & Frank Grill turns 100](#),” Feb. 24, 2020)

Alta interview (“[Thomas Pynchon Unmasked: The great California writer—if unknowingly—answers our questions about a U.S. Department of Jesus, moving back to the Golden State, and winning a Nobel Prize](#),” Aug. 19, 2019)

[All Alta bylines](#)

San Francisco Chronicle feature and survey (“[Acute ‘Angle’ Wins Reader Poll / Wallace Stegner’s novel earns top spot in list of 100 best Western works of fiction](#),” Nov. 11, 1999)

San Francisco Chronicle feature and survey (“[West-Side Stories: Reader’s Rank the Twentieth-Century’s Best Non-Fiction this Side of the Rockies](#),” May 27, 1999)

[All 867 San Francisco Chronicle bylines](#)

Salon op-ed (“[Last exit to book land: An ex-book critic finds hope in the current campaigns to save newspaper book reviews and restore reading to the heart of American life](#),” May 9, 2007)

Radio and Podcast

The *Libros Schmibros* podcast (Sample episode: “[Mike Davis](#)”)

Reading by Moonlight, KPCC (“[David Kipen celebrates Madison for Presidents’ Day](#)”)

Overbooked series/podcast, KCRW
Film critic, XM Radio's *The Bob Edwards Show*
Book critic, NPR's *Day to Day*

[All NPR appearances](#)

Selected Other Bibliography

[“Offshoring the Audience.”](#) *The Atlantic Monthly*, June 2004.

[“The Reluctant Fan.”](#) *The Atlantic Monthly*, June 2003.

[All Atlantic Monthly appearances](#)

“Planet Hollywood: The Death of the American Film.” *World Policy Journal*,
Summer 1997.

“How Many Angels.” *My California: Journeys by Great Writers*. Angel City, 2004.

“The Schreiber Theory.” *The Misread City: New Literary Los Angeles*. Eds. Scott
Timberg and Dana Gioia, Red Hen Press, 2003.

Edited readers, teachers, and audio guides to all 30 eventual Big Read books, and wrote the guides to *The Grapes of Wrath*, *The Maltese Falcon*, *The Adventures of Tom Sawyer*, *Bless Me, Ultima*, and the poetry and prose of Edgar Allan Poe. Millions of these guides are still in use today.

The NEA Big Read

Intensive travel and public contact in forty states as well as Russia and Mexico.

Public Conversations

National: Moderated and appeared on panels at Los Angeles Times Festival of Books, Brooklyn Book Festival, Louisville Festival of Arts and Ideas, Ann Arbor Book Festival, Vero Beach Book Festival, Maine Literary Festival, etc.

Interviewed figures such as Steve Martin, David Foster Wallace, Jonathan Franzen, Salman Rushdie (twice), Christopher Hitchens, Dana Gioia, Jonathan Gold, Mark Z. Danielewski, Ray Bradbury, Ernest J. Gaines, Susan Straight, Jane Smiley, Carl Hiaasen, Michael Tolkin, Salvador Plascencia, Sarah Shun-Lien Bynum, Aimee Bender, Richard Rayner, Curtis Hanson, Nicholas Kazan, Jane Smiley, Alice McDermott, David Lodge, Eric Lax, Nicholas Kazan, Steve Zaillian, Manohla Dargis, Kenneth Turan, Joe Morgenstern, John Cleese, Joseph O'Neill, Ingrid Betancourt, Barbara Boxer, George Sánchez.

International: Guadalajara Book Festival (2009); Library for Foreign Literature, Moscow (2008); Dutch Screenwriters Guild, Utrecht, The Netherlands (2007); Cheltenham Screenwriting Festival, England (2007); Thessaloniki Film Festival, Greece (2006).

December 21, 2021

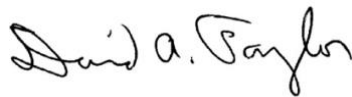
To Whom It May Concern:

I am writing to express my strongest support for the Stone Soup Productions proposal for The People's Recorder, a podcast on the Federal Writers' Project and its relevance for Americans today. The Federal Writers' Project is a fascinating story with great appeal for all Americans, as I discovered in researching the book and documentary film of *Soul of a People*. From my research with the Stone Soup team, I was struck by the power of the stories that the federal writers gathered and its rich potential for illuminating our time.

I have been committed to this story for nearly two decades, and have written about exploring U.S. history through the Writers Project publications and collections. The opportunity to adapt this storytelling to a podcast has been a great exploration of the past year, and an ongoing lesson in the form.

The Writer's Project has stirred renewed discussion this year as its experiences resonate with what people across America are experiencing with the Covid-19 pandemic and inequality. Sharing this history and engaging people today in this way, I believe, can bring insight and resilience. I humbly request that the NEH support this project.

Sincerely,



David A. Taylor
Writing Professor, Johns Hopkins University

(b) (6)

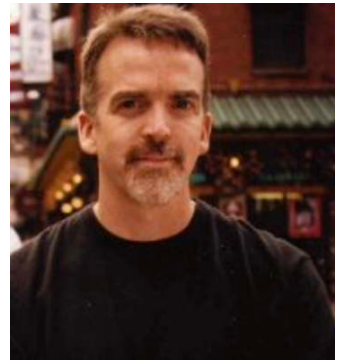
tel: (b) (6)

david.taylor@jhu.edu | (b) (6)

DAVID A. TAYLOR

(b) (6)

david.taylor@jhu.edu • www.davidataylor.com



SUMMARY

- Award-winning writer of nonfiction and film involving history, society and change
- Expertise in writing narratives, books and documentary scripts for general audiences

AWARDS

- Independent Publisher Book Award, world history, *Cork Wars*, 2019
- Virginia Center for the Creative Arts, Writing Residency Fellowships, 2016 and 2018
- Writers' Guild of America Screenplay Reading Series Award, 2012
- International Reporting Project Fellowship on Global Health, 2011
- Writers' Guild of America – Best Documentary Film nomination, *Soul of a People*, 2010
- Washington Writing Prize for Reported Nonfiction, 2007
- CINE Golden Eagle Awards, 2003 and 2010

EXPERIENCE

Writer/Editor/Storytelling Consultant

David Taylor Communications, LLC, Washington, DC

- Film scripts, communication strategies, and essays on innovation and history for Smithsonian, *The Washington Post*, *Science*, *Discover*, and others
- Clients include the National Academy of Sciences, National Geographic Television, Georgetown and Yale Universities, the Howard Hughes Medical Institute

Adjunct Professor

2015 - Present

Advanced Academic Program, Graduate Program in Science Writing, Johns Hopkins University

- Develops and teaches writing courses in narrative and writing techniques

EDUCATION

B.A., English, Davidson College, *cum laude*. English, Geography, History. Phi Beta Kappa

SELECTED CREDITS

Books

Cork Wars: Industry and Intrigue in World War II. 2018. Baltimore: Johns Hopkins University Press.

The Dragon and the Elephant: A Report on Innovation in China and India, based on a conference. 2010. Washington, DC: U.S. National Academy of Sciences.

Soul of a People: The WPA Writers' Project Uncovers Depression America. 2009. New Jersey: John Wiley & Sons. Related Smithsonian Channel documentary: *Soul of a People: Writing America's Story*.

Ginseng, the Divine Root: The Curious History of the Plant that Captivated the World. 2006. New York: Algonquin Books.

Partners of the Heart Viewer's Guide. 2002. Washington, DC: Spark Media and PBS.

Television Documentaries

Soul of a People: Writing America's Story. Premiered on Smithsonian Channel. Funded by the U.S. National Endowment for the Humanities and state humanities councils. 2009.

Worlds of Sound: The Ballad of Folkways Records. Documentary film on Smithsonian Channel. 2009.

Where Life Meets Art: Zora Neale Hurston in Maryland. Short film for the Maryland Humanities Council on a turning point in the life of the ground-breaking writer-anthropologist. Spark Media. 2007.

Black Baltimore, Breaking Down the Walls of Medicine, and Reflections on Being Blue; 3 mini-documentaries with *Partners of the Heart*, a feature for PBS American Experience. 2003.

Wired for Change. Short video shows local arts and education projects using the Internet in Mexico, Peru, Brazil, and Guatemala. Spark Media for the Inter-American Development Bank. 2000.

FBI Files II, Shattered Shield. An FBI undercover operation exposes police corruption in New Orleans. New Dominion Pictures, for The Discovery Channel. 1999.

Online Features

Can assembling immigrant stories bring change? *Richmond Times Dispatch* June 20, 2019. <http://bit.ly/WRDStories>

Uncovering the Secret History of a WW-II Era Brooklyn Spy. *Literary Hub* May 14, 2019: <http://bit.ly/DTBrooklynSpy>

Made from Microalgae, These Mardi Gras Beads Are Biodegradable. *Smithsonian* 2019: <http://bit.ly/Katobeads>.

The Dawn of the Age of Plastics. *Undark*. February 2019. <http://bit.ly/DawnPlastics>

Voices Against Malaria. *Johns Hopkins Public Health*. Spring 2012. Online multimedia: www.jhph.jhu.edu.

Mali Researcher Shows how to Reverse Brain Drain. *Science* June 24, 2011.

What's the Deal about New Deal Art? *Smithsonian.com*. May 19, 2009.

Selected Articles

Tree-Growing for National Security. *Discover* magazine, May 2020.

Rare Earths: Scarce Natural Resource Needed for National Security Drives Innovation. *New Security Beat* October 22, 2018. bit.ly/rareearth

Exposing Murder Rings and the Realities of McCarthyism: A Deep Dive into Freedom of Information. *The Millions* 7/24/2018. <http://bit.ly/FOIAMurder>

During World War II, the U.S. Saw Italian-Americans as a Threat to Homeland Security. *Smithsonian*, 2/3/17. <http://bit.ly/EO9066DT>



[igniting social change]

December 22, 2021

National Endowment for the Humanities
400 7th Street SW
Washington DC 20506

Dear National Endowment for the Humanities,

This letter is to confirm my enthusiastic support for a new podcast series based on the Federal Writers' Project. My colleagues and I have had a long history with programming about the Federal Writers' Project – in 2009, we produced an award-winning documentary called *Soul of a People: Writing America's Story* about the FWP, which was broadcast on Smithsonian Channel and funded by the NEH and the state humanities councils of Maryland, Nebraska, Idaho, Texas, Illinois and Wisconsin.

Through working on this documentary, we came to a deeper understanding of how this chaotic time period – and the equally chaotic Writers Project – led to the first true self-portrait of America. There are truly an endless number of stories, all rich in humanities themes, that can be told about the FWP as each state had its own unique challenges, successes and failures, as well as fascinating characters, from Kenneth Rexroth and Harry Partch in California to Zora Neale Hurston and Stetson Kennedy in Florida to Ralph Ellison and Anzia Yezierska in New York.

There is no finer medium to tell these stories than podcasts, where the project team can truly take the time – and the number of episodes needed – to tell the stories of the FWP with the level of detail and sense of scope they deserve. The podcast industry continues to grow – in 2020, 32% of Americans, over 100 million people, said they listen to podcasts monthly, and the industry is projected to continue growing.

Especially now, we feel this podcast will be more relevant than ever. Our country is facing a crisis today that is leading to extreme economic and political uncertainty. And just as the FWP turned a mirror to America during the height of Great Depression, this podcast will engage listeners to reflect on their world today by learning about its past.

Thank you for your kind consideration.

Sincerely,

Andrea Kalin

Andrea Kalin
Creative Director/Producer

1601 Connecticut Ave. NW; Suite 400 • Washington, DC 20009 • 202-463-6154 •
www.sparkmedia.org

ANDREA KALIN

Spark Media, Inc.
Washington DC 20009
Phone: 202-621-5495

Email: andrea@sparkmedia.org

Wikipedia: http://en.wikipedia.org/wiki/Andrea_Kalin

Web: www.sparkmedia.org and www.stonetosoup.org



Selected Projects:

In Development: *The People's Recorder* Podcast – Senior Producer, Creative Director

In Development: *El 48* Virtual Reality Project – Producer

2019: *Scattering CJ* – Producer, Director

- World Premiere at Camden International Film Festival, Sept 2019
- Audience Award Winner, Dunedin International Film Festival

2016: *First Lady of the Revolution* – Producer, Director, Writer

- Premiered at Sidewalk Film Festival in Aug 2016 and in Costa Rica in Sept 2016

2014: *Red Lines* – Producer, Writer, Co-Director

- Broadcast on Free Speech TV
- Winner of Best Documentary at Woodstock Film Festival, Top 20 Audience Favorite at Hot Docs, Pixie Award, Accolade Award, Humanitarian Award, and Gold TIVA Peer Award

2013: *No Evidence of Disease* – Producer, Director

- Broadcast on World Channel, American Public Television and Vme TV
- Winner of Accolade Award, CINE Golden Eagle Award, Gold TIVA Peer Award, and Madelyn's Choice Award at Rocky Mountain Women's Film Festival

2009: *Soul of a People: Writing America's Story* – Producer, Director, Co-Writer

- Broadcast on Smithsonian Network
- Winner of CINE Golden Eagle Award, 5 TIVA Awards (including "Best of D.C."), and a Bronze Plaque at the Columbus International Film & Video Festival; Nominated for WGA Award for Best Script

2009: *Worlds of Sound: The Ballad of Folkways Records* – Producer, Director, Co-Writer

- Broadcast on Smithsonian Network
- Winner of CINE Golden Eagle Award, TIVA Peer Award, Special Jury Remi Award at Worldfest Houston International Film Festival and Director's Choice at the Black Maria Film Festival

2008: *Allah Made Me Funny* – Producer, Director

- Theatrical Distribution (limited release)

2008: *Talking Through Walls* – Producer, Co-Writer

- Broadcast on PBS

- 2008: *Prince Among Slaves* – Producer, Director and Co-Writer
- Broadcast on PBS
 - Winner of World Gold Medal, CINE Golden Eagle, Paul Robeson Award, and Best Documentary at the American Black Film Festival and Mid-Atlantic Black Film Festival, 5 TIVA Awards
- 2007: *The Pact* – Producer, Director
- Broadcast on American Public Television (APT)
 - Winner of Best Documentary at the Boston International Film Festival, CINE Golden Eagle, and Telly Award.
- 2005: *Something the Lord Made* – Executive Consultant
- Broadcast on HBO
 - Winner of Emmy Award, Best Made-for-TV Motion Picture; Nominated for Golden Globe, Best Made-for-TV Motion Picture
- 2003: *Partners of the Heart* – Producer, Director and Co-Writer
- Broadcast on PBS “American Experience”
 - Winner of Erik Barnouw Award for Best History Documentary, CINE Golden Eagle Award, Chris Award, Gold Special Jury Award at Worldfest Houston International Film Festival, and 2010 TIVA Peer Award for Classic Documentary

Additional Selected Filmography:

- 2010: *Game On: Protecting Your Financial Future* – Producer, Director, Writer
- Not for broadcast; produced for NFLPA
 - Winner of TIVA Peer Award
- 2010: *Opening the Doors to Compassion* – Producer
- Not for broadcast; produced for Physicians for Responsible Medicine
- 2006: *Too Brief a Child: Voices of Married Adolescents* – Producer
- Not for broadcast; produced for the UNFPA
 - Special Selection United Nations Film Festival
- 2005: *Justice, Justice, You Shall Pursue* – Producer, Writer
- Not for broadcast; produced for New Israel Fund
- 2005: *Art of Compassion* – Producer
- Not for broadcast; produced for Physicians for Responsible Medicine
- 1999: *Breaking the Poverty Cycle* – Producer, Director and Writer
- Not for broadcast; produced for Inter-American Development Bank
 - Winner of Communicator Award
- 1998: *Bridges: Southeast Asians’ American Journey* – Producer, Director and Writer
- Not for broadcast, produced for Southeast Asian Resource Action Center (SEARAC)
- 1998: *From Rage to Recovery: Society’s Search for Peace* – Producer and Writer
- Not for broadcast; produced for Inter-American Development Bank
 - Winner of Communicator Crystal Award

- 1997: *Asia's Water Crisis: The Struggle Within Each Drop* – Producer, Director and Writer
- Not for broadcast; produced for the Asian Development Bank
 - Winner of CINE Golden Eagle, Telly Award, Communicator Award, and Aurora Platinum Award “Best in Show”
- 1997: *A Voice of Her Own* – Producer, Director and Writer
- Broadcast on Discovery Channel
 - Winner of 1997 UNESCO Gold Medal, CINE Golden Eagle, Gold World Medal in the New York Film Festivals, Aurora Gold Award, Telly Award, Gracie Award, a Bronze Plaque at the Columbus Film & Video Festival, and was showcased at the Breckinridge Festival for Film
- 1997: *Kitchen Fun for Kids* – Producer, Director, Writer
- Not for broadcast; produced for Center for Science in the Public Interest
 - Winner of a CINE Golden Eagle, EdPress Award and a Telly Award
- 1997: *Hunger* – Producer and Director
- TV Promo Spot for The World Bank; broadcast on MTV and Fox
 - Winner of a Certificate of Achievement, Search for Excellence Video Awards, CINE Award, Telly Award, Aurora Best in Show, Communicator Crystal Award, and a Bronze Plaque at the Columbus International Film & Video Festival
- 1995: *Wonder of Israel* – Producer, Director and Writer
- Broadcast on Discovery Channel; produced for Embassy of Israel
 - Winner of a CINE Golden Eagle, Telly Award, Aurora Gold Award, Bronze Apple Award, Silver Medal at the New York Film Festivals, and a Bronze Plaque from the Columbus Film & Video Festival
- 1993: *Hospice: A Testimony to Life* – Producer, Director and Writer
- Not for broadcast; produced for the JSSA
 - Winner of a Telly Award
- 1992: *Vital Allies: Making Motherhood Safe* - Producer, Director and Writer
- Not for broadcast; produced for the Asian Development Bank

Employment:

President and Executive Producer, Spark Media	1989 to Present
Executive Director Stone Soup Productions 501© 3 non-profit	2000 to Present
Media Consultant, Inter-American Development Bank (IDB)	1994 to Present
Anchor and Producer, <i>On the Hill</i> , WNVC	1988 to 1989
Assistant Director, Associate Producer WTTG	1986 to 1989 Correspondent
Israel radio, stringer: AP, Mutual radio, 2GB Australia, CBC, NPR	1983 to 1984

Education:

Georgetown University – Certificate in Writing and Editing
 Hebrew University – Graduate Course Work, Communications
 American University – B.A. Criminal Justice, graduated *Cum Laude*

Featured in:

“10 Women to Watch” *Jewish Women International Magazine* – Fall 2002
 Achievement Award Tikkun Olam Women’s Foundation –November 2010

Hon. Larry Hogan
Governor
Hon. Boyd K. Rutherford
Lt. Governor
Elaine Rice Bachmann
State Archivist and
Commissioner of Land Patents
Matthew P. Lalumia
Chairman, Maryland Commission
on Artistic Property



Hall of Records Commission:
Hon. Joseph M. Getty, Chair
Ellington E. Churchill, Jr.
Robert L. Caret, Ph.D.
Ronald Daniels, L.L.M., J.D.
Hon. Dereck E. Davis
Nora Demleitner, L.L.M., J.D.
Hon. William C. Ferguson IV
Hon. Peter V. R. Franchot
Mark Letzer
Hon. Samuel I. Rosenberg
David Wilson, Ed.D.

December 22, 2021

National Endowment for the Humanities
400 7th Street SW
Washington DC 20506

To Whom It May Concern:

This letter expresses my support for Stone Soup Productions and Spark Media's proposal for The People's Recorder, a podcast on the Federal Writers' Project and its meaning today. I am excited to join the podcast team as a producer.

The story has great relevance for Americans now. Sharing this story of writers facing the crises of the Great Depression, I believe, can bring insight and fresh perspective on problems and resources we continue to share as a society.

I am excited to join the project team as a producer, happy to bring my experience as the Director of the Study of the Legacy of Slavery for the Maryland State Archives and as a writer and producer on documentaries such as *Unmarked* to The People's Recorder. I feel my experiences in both the archival and media worlds will give me an unique perspective as we continue development of this project.

Sincerely,


Christopher Haley

(b) (6)



Christopher E. Haley

Objective

Obtain and promote progress, knowledge, experience, and advancement in areas of the creative arts, history and human rights in order to develop progressive and positive contributions to mankind.

Experience

2004-Present

Maryland State Archives

Annapolis, Md. **Director, Study of the Legacy of Slavery in Maryland**

Manages, administers, develops research strategies, and conducts research : the Beneath the Underground Project as funded by \$800,000 Department of Education and National Park Service Grants. Manages the preservation, cataloguing, and presentation of archival materia and cultural resources relevant to the history and legacy of slavery and the African American narrative in Maryland. Speaks on African American history and genealogy to various organizations Such as churches, genealogical and historical societies, and African American and family history conferences. Networks with libraries, archives, museums, cultural organizations, private groups, parks, and other centers to gather and share information.

1998-2004

Maryland State Archives

Annapolis, Md. **Associate Director, Reference Services Department**

- Managed the day-to-day operations of Reference Services, a major Archive **program providing** access to records, a primary component of the mission the Archives. This position was dedicated to the development, implementation and monitoring of reference services policies, practices and products. Managed the development, implementation and monitoring of reference services policies, practices and products. Oversaw quality control of Archives reference services staff and equipment

1996- 1998

Maryland State Archives

Annapolis, Md. **Director, Imaging Services**

Managed assigned archival projects, establishing work schedules and supervising professional, technical, and clerical personnel to complete task: which had been placed by the public, county and state agencies, private industry, or Archives.

- Responsible for the quality and accuracy in the completion of the projects, reviewing the same to ensure timely processing.

1993–1996

Maryland State Archives

Annapolis, Md. **Reference Archivist**

- Provided reference services by phone and in person to the patrons of the Maryland State Archives. Patrons included genealogists, historical research people needing vital records and court records, and the employees of other state agencies requesting the retrieval of their files

Education

College Pk, Md.

1973-1977

- University of Maryland, B.A. English

Boards

Kunta Kinte-Alex Haley Foundation,, Director of Utopia Film Festival 2006-2011, 2013-2021; Annapolis Film Festival, Annapolis Pride,, Historic Londontown and Gardens, Jake Savage Foundation, Annapolis Arts Alliance

- Director of the Utopia Film Festival 2006-Current, www.utopiafilmfestival.org.

Expanded Experiences

Producer/Host of community access TV and Radio program, 2004/2008, UNDISCOVERED, http://www.wryr.org/shows/undiscovered_radio.html.

Regular performing cast member of Maryland based coffee house,
Saturday Sundown in Odenton, Maryland,
www.epiphany-md.org/coffeehouse.html.

Co-host of "HEART OF A WINNER", radio program with Sarian
Bouma, 2006/07, broadcast out of Annapolis, Maryland,
www.wnav.com.

Co-Director of Capital Region Emmy Nominated documentary, Unmarked;
Director of several short movies which have premiered in the Annapolis,
Utopia, Maryland Heritage Film, and NY International Film and Video
Festivals.

Performed in episodes of HBO's, THE WIRE, seasons #2 and #3. Portrayed
main character of Vivien T. Thomas in PBS' "PARTNERS OF THE
HEART". Performed in numerous regional theater productions such as
"Aint Misbehavin" Claridge Casino; "Jesus Christ Superstar", Buck's County
Playhouse; "Joseph... ", Harlequin Dinner Theater.. Keynote and Featured
speaker on African American History, Empowerment and Family Genealogy
for numerous organizations including Jesus Christ Latter Day Saints,
Bethesda, Maryland; Federation of Genealogical Societies, Ft. Wayne,
Indiana; and Department of Labor, Washington, DC.

Publications- *A Guide to the History of Slavery in Maryland*, February
2008, University of Maryland and Maryland State Archives. *Until The Right One
Comes Along*, 2021; *Obsessions*, 1998

Let Your Little Light Shine, Catholic Library World, V. 78; No. 1, Sept.
2007

January 4, 2022

To Whom It May Concern:

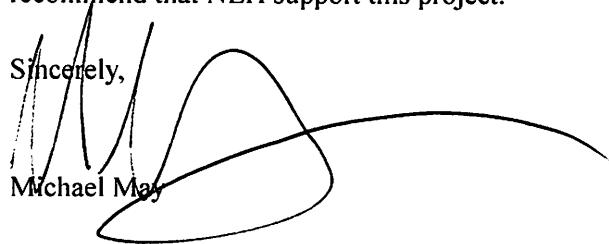
This letter expresses my strong support for Spark Media's proposal for The People's Recorder, a podcast on the Federal Writers' Project and its meaning today.

The story has great relevance for Americans now. The participants in the Federal Writers' Project faced the crises of the Great Depression by wrestling with ideas of community, the environment and representation. As Americans live through another tumultuous period, their stories can bring insight and fresh perspective on our current challenges. I'm excited to support the project as a consulting producer.

The podcast team is well positioned to bring this dramatic history to life and make connections between the experiences of the 1930s and realities that we face today. I strongly recommend that NEH support this project.

Sincerely,

Michael May

A large, stylized handwritten signature in black ink, consisting of several loops and a long horizontal stroke, is written over the printed name "Michael May".

MICHAEL MAY

(b) (6)

(b) (6)

<https://www.linkedin.com/in/michael-e-may/>



SUMMARY

Extensive audio and print journalism experience, including staff positions and freelancing. History of success producing new podcasts and pilots as lead producer for NPR's Story Lab. Taught reporting and production to students at all levels, including four years leading an intensive audio documentary program.

EXPERIENCE

Truth Media, New York, NY (remote)

2021-present

Senior Producer

Produced an upcoming Apple Originals podcast for Truth Media, a company led by documentarian Marc Smerling (The Jinx, Crimetown). Duties include reporting, editing, structuring story arc and managing the team through edits and deadlines.

National Public Radio, Washington, DC

2015-2021

Senior Producer, Story Lab

Served as lead producer for NPR's innovation unit. Led the development of new podcast pilots including Rough Translation, Short Wave, No Compromise, and Louder Than A Riot.

- Directed the Story Lab Workshop, which mentored teams from NPR member stations through the process of developing podcasts, including No Compromise (winner of 2020 Pulitzer Prize) and On Our Watch.
- Served on the Story Lab Committee, which evaluated and greenlighted potential projects.
- Led efforts to develop new products, including initiative to create new smart speaker offerings.
- Mentored and trained individual newsroom staff.

Salt Institute for Documentary Studies, Portland, ME

2011-2015

Radio Instructor

Created curriculum, taught classes, and edited and mentored students in an intensive 15-week radio documentary program covering both technical and storytelling skills.

Texas Observer, Austin, TX

2009-2011

Managing Editor

Edited reporters, wrote features, and managed freelancers for an independent statewide magazine known for its strong investigative reporting. Led visual and content redesign of the Observer culture section.

Weekend America, St. Paul, MN (remote)

2006-2009

Editor

Edited freelancers and produced stories for weekly national radio program produced and distributed by American Public Media.

KUT, Austin, TX

2003-2006

News Reporter

Reported and produced daily news spots and features for Austin's NPR member station.

FREELANCE AND CONSULTING

Reported and produced stories for This American Life, Morning Edition, All Things Considered, The American Prospect, Marketplace, Studio 360, and other programs and publications on an ongoing basis starting in 1999. Major projects include:

- **Contributing Producer**, WBUR iLab (2013-2014). Co-produced and helped launch new series and podcasts in WBUR's innovation unit. Projects included 9/11 Stories, Kind World, and Modern Love.
- **Producer**, True Conviction (2011-2017). Co-produced six-year documentary project following a group of exonerated Texas prisoners investigating other innocence cases. Broadcast on Independent Lens (PBS) in April 2018. Awards include Special Jury award at 2017 Tribeca Film Festival.
- **Managing Editor**, Life of the Law (2014-2015). Edited narrative podcast focused on law and criminal justice stories.
- Taught audio production and storytelling at workshops and conferences including the Third Coast Audio Festival, UnionDocs' Full Spectrum workshop, ComNetwork Conference, the University of Montana, and the Detroit Podcast Festival.

AWARDS

2020 Overseas Press Club, David A.andelman and Pamela Title Award for Rough Translation, "D.I.Y. Mosul"

2020 Dart Awards, Honorable Mention for NPR News, "Syria Torture Survivors Seek Justice"

2017 Overseas Press Club, Lowell Thomas Award for Rough Translation, "The Congo We Listen To"

2017 Scripps Howard, Best Podcast for Rough Translation, "The Congo We Listen To"

2016 Overseas Press Club, Lowell Thomas Award for NPR News, "Moments of Change for Palestinians and Israelis"

2012 PMJA Awards, Best Documentary for WBUR, "Remembering 9/11"

2011 Casey Medal, Magazine Feature for Texas Observer, "Children of the Exodus"

2011 AltWeekly Awards, Third Place, Drug War Reporting for Texas Observer, "Gone Rogue"

2009 Third Coast Audio Festival, Gold Award for Best Documentary for This American Life, "My Way or the FBI Way"

2009 National Headliners Award, Grand Prize for Radio for Texas Music Matters (KUT-FM), "Amazing Grace: The Story of Willie Nelson"

2009 National Headliners Award, Third Place, Best Syndicated Feature, Weekend America (APM), "The Godfather of Soul Saves Boston"

2009 New York Festivals Award, Best News Documentary, Texas Music Matters (KUT-FM), "Amazing Grace: The Story of Willie Nelson"

2009 RTNDA Edward R. Murrow Award, Regional, Best Documentary for Texas Music Matters (KUT-FM), "Amazing Grace: The Story of Willie Nelson"

2006 RTNDA Edward R. Murrow Award, Regional, Large Market, Best Use of Sound for KUT News, "Willie Nelson: Learning to Sing"

EDUCATION

Bachelor of Arts, B.A., History, Grinnell College



October 25, 2021

To Whom It May Concern:

This letter expresses my support for Stone Soup Productions' proposal for The People's Recorder, a podcast on the Federal Writers' Project, and its importance for Americans now.

The Federal Writers' Project is a story with great application for Americans of all backgrounds. The legacy of that New Deal program has never been more timely. Sharing this story and its characters and questions with audiences now, I believe, can bring insight and a broad foundation for discussing issues we still face, and this podcast is well positioned to make those connections between the experiences of the 1930s and realities that we face today.

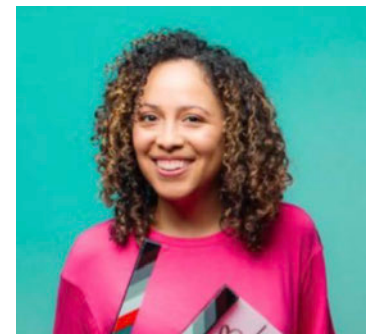
As a producer of multiple podcasts (and the creator of two), I look forward to working with the production team, bringing my expertise to ensure the audio storytelling is both impactful and educational, and I recommend that National Endowment for the Humanities support this project.

Sincerely,

Maribel Quezada Smith

Maribel Quezada Smith, MBA

(b) (6)



PRODUCTION CREDITS

Producer & Creator: Responsible for development and execution of new creative ideas for shows and segments. Write outlines, scripts, episode descriptions and interview questions. Supervise edit, book guests, and conduct interviews.

- [*Birdies Not BS*](#) - Seasonal podcast that celebrates the intersection of golf with pop culture & social issues. 2019 - Present
- [*DIFERENTE*](#) - Seasonal society & culture podcast with episodes in English & Spanish. 2018 - Present

Producer:

Responsible for scripts, conducting interviews, producing, directing and supervising edit.

- *Mujeron Movement Podcast*, Freelance Consulting Producer. 2020 - Present
- *DLR Group (Canyon View HS) Video* (2019 MacConnell Award Winner) - For Sneaky Big Studios. 2019
- *Inter-American Development Bank Annual Meeting Podcast* - For Spark Media 2008

Field Producer: Supervised the pre-production process. Wrote shooting scripts and questions. Scouted locations. Conducted interviews and directed the filming. Responsible for making sure budgets and production schedule goals were met.

- *Expedia.com Commercial* - For CoMission Content. 2018
- *National Enquirer Investigates* - For Jupiter Entertainment. 2017
- *#KillerPost, Oxygen* - For Jupiter Entertainment. 2016
- *Murder Comes to Town*, Investigation Discovery - For Lusid Media. 2014 - 2015

Research & Casting Producer: Responsible for finding, researching and casting stories. Secured and conducted interviews with key characters. Wrote pitches and outlines. Generated pitches for development.

- *Unnatural Selection. Documentary series*, Netflix - For Finch Productions. 2018-2019
- *Murder Comes to Town*, Investigation Discovery - For Lusid Media. 2014
- *Evil Kin*, Investigation Discovery - For Sirens Media. 2014
- *Nightmare Next Door*, Investigation Discovery - For Sirens Media. 2013 - 2014
- *Panic 911*, A&E - For Sirens Media. 2013
- *Southern Fried Homicide*, Investigation Discovery - For Sirens Media. 2013
- *Alaska Paranormal Series*, Pitch development & production - For Story House Productions. 2012 - 2013
- *Deadly Affairs*, Investigation Discovery - For Sirens Media. 2011-2012
- *Strange Sex*, TLC - For Sirens Media. 2011
- *Twisted Fate*, A&E Bio - For Sirens Media. 2011

Associate Producer: Supervised the production process. Prepared outlines, secured footage and deliverable materials. Responsible for making sure budgets and production schedule goals were met.

- *Casanova Killers*, A&E Bio - For Story House Productions. 2012
- *Deadly Affairs*, Investigation Discovery - For Sirens Media. 2012
- *Soul of a People*, Smithsonian Channel - For Spark Media. 2007-2009
- *IDB Annual Meeting 2008* - For Spark Media. 2008
- *Prince Among Slaves*, PBS Special Features - For Spark Media. 2007



[igniting social change]

December 13, 2021

National Endowment for the Humanities
400 7th Street SW
Washington DC 20506

Dear National Endowment for the Humanities,

This letter is to confirm my commitment to *The People's Recorder* podcast, which will focus on the work of the Federal Writers' Project during The Great Depression and explore lessons that are still relevant to our country today.

I was the lead researcher and co-producer on *Soul of a People: Writing America's Story*, Spark Media's documentary about the Federal Writers' Project. The film was well-received and has been used for educational and library screenings since its release in 2009. And I am thrilled to return to the world of the Project to explore new stories not covered by the film and explore different humanities themes with the benefit of recent scholarship. The scope of the material created by the Writers' Project is truly astonishing, and I look forward to joining the production team to craft meaningful, educational, and entertaining episodes rich in humanities topics.

Thank you for your consideration.

Sincerely,

A handwritten signature in black ink that reads "James Mirabello".

James Mirabello
Production Manager

JAMES MIRABELLO

Producer/Production Manager
Spark Media, Inc.
1601 Connecticut Ave. NW; Suite 400
Washington DC 20009
202-621-5508
james@sparkmedia.org



SELECTED PROJECTS:

- **Co-Producer and Production Manager, The People's Recorder Podcast (in development)**
- **Production Manager, 650,000 Hours Podcast and Web Series (in development)**
- **Producer and Writer, *El 48* Virtual Reality Experience (in development)**
- **Production Manager, humanities.games (in development)**
- **Production Manager, *Scattering CJ* (2019)**
- **Co-producer and Research Lead, *First Lady of the Revolution* (2016)**
Broadcast on World Channel, American Public Television, PBS and Trece Costa Rica TV
- **Production Manager, *Red Lines* (2014)**
Broadcast on Free Speech TV
- **Production Manager, *No Evidence of Disease* (2013)**
Broadcast on World Channel, American Public Television and Vme TV
- **Co-producer and Research Lead, *Soul of a People: Writing America's Story* (2009)**
Documentary for Smithsonian Network
- **Associate Producer, *Prince Among Slaves* (2008)**
Broadcast on PBS, Winner of Paul Robeson Award
- **Production Manager, *The Pact* (2007)**
Broadcast on APT, Winner of Best Documentary at Boston International Film Festival, CINE Golden Eagle, and Telly Award
- **Production Associate & Researcher, *Partners of the Heart* (2003)**
Broadcast on PBS American Experience, Winner of Eric Barnouw Award for Best History Documentary from Organization of American Historians

EDUCATION:

- **Bachelor of Arts in English and History (double major)**

Mary Washington College, Fredericksburg, VA

- Member of **Phi Beta Kappa, Lambda Iota Tau** and **Phi Alpha Theta**
- Recipient of **Alumni Scholarship** 1996-2000



December 27, 2021

To Whom It May Concern:

I am excited to lend my support and expertise to The People's Recorder, a podcast on the Federal Writers Project, as a consultant who specializes in helping audio storytellers build an audience and connect with them authentically.

Beginning in January of 2016 and through July of 2020, I was the lead marketing and communications professional for BackStory the American History Podcast. Having been the first and only person to ever hold the position, and with podcasts just beginning to become the disrupter to audio that blogs were to newspapers, I had to develop and implement a strategy from scratch. My efforts proved successful and continue to reap earned media mentions even more than a year after production ended - BackStory came in at number seven on Popular Mechanics' "The 24 Best Podcasts for Every History Fan" list published in August 2021.

One of the many things that made BackStory successful was being able to align American history with the current moment and show how the past is still relevant and significant. The People's Recorder will be able to do the same by sharing the stories of writers who faced crisis during the Great Depression.

BackStory's historians often said that history doesn't repeat itself, but it does rhyme. I believe The People's Recorder will be the next best podcast that reveals how America's present rhymes with America's past in a way that will engage, inform and engender a love of history for a new generation of listeners. I recommend that the NEH support this podcast, as it did BackStory, and help to bring these stories to a broad audience.

Sincerely,

Diana Williams
Founder and CEO
Williams Multimedia

Diana Williams

(b) (6)

diana@williamsmultimedia.net | linkedin.com/in/dianalynnwilliams/



Director of Marketing and Communications

Nonprofit Leadership / Diversity, Equity, & Inclusion / Strategic Communications

Professional Summary:

- Offering 10 years of progressive experience in development and oversight of digital media management and content curation; recognized for building and engaging podcast audience base.
- Seasoned strategist who uses research-backed data to enhance the building, targeting, and engaging of diverse audiences while advancing brand recognition and loyalty.
- Passionate advocate, innovator, and collaborator for diversity, equity, and inclusion awareness among organizations; engaged community member committed to making actionable change.

Areas of Expertise:

- Strategic Planning
- Brand Creation & Identity
- Relationship Building
- Metric Reporting & Analysis
- Building Audiences
- Public Speaking

Career Experience

The University of Virginia, Charlottesville, VA

June 2005 — Present

Virginia Humanities/BackStory - Digital Editor & Strategist | 1/2016 – Present

Oversee BackStory, a podcast bringing awareness to alternative history perspectives including African American, Native American, and LGBTQ+ voices; lead website maintenance and social media curation. Develop and implement social media policies and procedures to ensure deliverance of consistent messages across all platforms. Manage and train new team members on publishing standards, copyright and licensing laws, and BackStory's digital tools.

Selected Accomplishments:

- Created engaging podcast campaign for BackStory that grew single episode downloads by 30% within 18 months, placing podcast in top 1% of all Apple podcasts.
- Used social media to report on Charlottesville Tragedy; earned media hits that saw BackStory's hosts quoted daily in publications such as BuzzFeed and The New York Times.
- Grew social media engagement within 18 months of leadership: increased podcast downloads by 12.5%, doubled Facebook organic reach, tripled Twitter engagement, increased blog page views by 95%, and attracted two Facebook influencers to enhance live streaming and marketing.
- Reinstated newsletter and increased rate of publishing from monthly to weekly; ultimately growing subscriber list by providing relevant and timely information.
- Crafted and implemented communications strategic plan across all social media platforms to include robust content plan and social media policies.
- Network with meaningful constituents including donors and educators to showcase achieved goals.

...continued...

Diana Williams

diana@williamsmultimedia.net | linkedin.com/in/dianalynnwilliams/

Page 2 of 3

University Communications - Social Media Associate | 4/2014 – 12/2015

Contributed to UVA's social media presence on Facebook, Twitter, Instagram, Google+, and YouTube. Researched and highlighted media coverage while measuring results and generating analytic reports. Created original content using trending topics and research-backed data to inform audiences of UVA initiatives.

Selected Accomplishments:

- As manager of UVA's Twitter account, recognized in 2014 by *Times Higher Education* and in 2015 by *Engagement Labs* for excellence among college and university accounts.
- Organized and performed group training communities across several departments.

University Communications - Community Outreach Associate | 5/2010 – 3/2014

Managed content on several webpages while contributing as writer to office publications. Organized outreach efforts, maintained event database, and performed research to identify audiences for event planning and outreach.

Selected Accomplishments:

- Led integration of social media into Community Relations and Sustainability websites; launched social media presence for CVC site.
- Assisted in organizing outreach efforts to increase community awareness and support.
- Represented UVA Community Relations in radio and television interviews.

Additional UVA Roles:

Administrative Assistant 8/2006 – 5/2010

Operator 6/2005 – 8/2006

Williams Multimedia, Waynesboro, VA Owner

June 2012 – Present

Develop and maintain consistent base of clients by growing active network of communications professionals. Contribute as influencer and thought leader within industry through publications and presentations. Craft inclusive course curriculum to ensure learning objectives are met by a classroom of diverse learners.

Selected Accomplishments:

- Serve as adjunct faculty with Piedmont Virginia Community College's Workforce Services Center to teach small business owners how to effectively market their businesses in 2-3 hour workshops.
- Successfully built freelance client base strong enough to warrant creation of LLC.

Community Experience

Waynesboro Public Schools, Waynesboro, VA Vice Chair & Board Member

Feb 2017 — Present

Elected to serve as Vice Chair; oversee matters involving budget administration, policymaking, and superintendent performance. Collaborate with board members and city officials to advance public education in Virginia.

Selected Accomplishments:

- Serve as spokesperson for board to community and represent district within Virginia School Boards Association, Valley Career and Technical Center Board of Trustees, and Valley Academy.

Community Foundation of the Central Blue Ridge Board of Directors Member

Jan 2020 - Present

Selected by organization's President and CEO to serve on a board of private citizens who work toward the greater good of the community.

Selected Accomplishments:

- Established a scholarship fund in late stepmother's honor that will benefit Waynesboro students with a demonstrated financial need once fund distribution is available.

Technical Experience

Applications:

Dreamweaver, Illustrator, InDesign, Photoshop, Premier, iMovie 10, Photobooth, Fusion Table, MS Suite (Excel, PowerPoint, Word), Prezi, RebelMouse, Tagboard, Exposure

Content Management Systems:

WordPress, Joomla, OS Commerce, Amazon Webstore

Social Media Platforms:

Facebook, Instagram, LinkedIn, Pinterest, Snapchat, Twitter

Technical Languages:

HTML, CSS, PHP, MySQL

Educational Background

Master of Arts in Journalism and Public Affairs, 2014 | American University, Washington, DC

Bachelor of Arts in Visual Communication, 2012 | American Intercontinental University, Hoffman Estates, IL

Professional Associations & Memberships:

Association for Women in Communications | College Communications Association

ALA Public Programs Office
225 N. Michigan Ave.
Suite 1300
Chicago, IL 60601

Telephone 312 280 5045
E-mail: publicprograms@ala.org
www.ala.org/ppo

ALA American Library Association

December 21, 2021

National Endowment for the Humanities
400 7th Street SW
Washington DC 20506

To Whom It May Concern:

This letter expresses the American Library Association's support for Stone Soup Productions and Spark Media's proposal for *The People's Recorder*, a podcast on the Federal Writers' Project and its meaning today. The story has great relevance for Americans now. Sharing this story of writers facing the crises of the Great Depression, I believe, can bring insight and fresh perspective on problems and resources we continue to share as a society.

Building upon a previous, successful partnership on *Soul of a People: Voices from the Writers' Project*, ALA is excited to again partner with Stone Soup on this project. If funded, an ALA representative will join the national advisory team to share expertise, feedback and ensure the project outputs and outcomes are positioned for successful use in libraries. We look forward to working with the podcast team during the development period to craft a strong and innovative plan to engage with educators and libraries across the country.

Sincerely,



Melanie Welch
Interim Director
Public Programs Office
American Library Association
mwelch@ala.org

90 Broad Street Suite 604
New York, NY 10004
212 685 0261
www.nationalbook.org

National Book Foundation



Presenter of the
National Book Awards

November 30, 2021

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Executive Director

To whom it may concern,

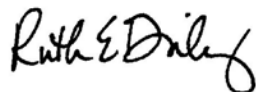
I am writing to urge you to support David Taylor, Andrea Kalin, David Kippen, and Spark Media's proposal to create a new podcast series revisiting the stories of the original Federal Writer's Project. I believe their series would be a gift to readers and writers everywhere, and to our ongoing understanding of the importance of the Federal Writer's Project and the work it supported.

2021 marked the 86th anniversary of the founding of the original Federal Writers Project, and in the past year, advocates have been working hard to build support for the creation and funding of a New Federal Writers' Project so that today's writers can follow in the footsteps of luminaries like Zora Neale Hurston, John Cheever, Richard Wright, Ralph Ellison and Saul Bellow, all of whom were employed by the original Writers' Project. Our current moment of profound collective trauma and grief is a unique opportunity to revisit this history and legacy of the FWP and its critical work to preserve stories of individuals and communities.

The Federal Writer's Project's investment in writers and in the collection of stories was an investment in our civic society and shared humanity. This project to explore and amplify the FWP's work will benefit not only the writers and those whose stories are highlighted, but will benefit us all, as well as generations of readers to come.

Thank you for your time and consideration, and all you do to build just, vibrant, and inclusive communities for all.

Sincerely,



Ruth Dickey
Executive Director

December 1, 2021

To Whom It May Concern:

The original Federal Writers' Project, during the Great Depression, is one of the brightest examples in American history of turning a crisis into an opportunity. From the nationwide hardship of that era arose classic works of reportage, narrative, and historical remembrance.

A possible future Writers' Project would be a great opportunity to use the struggles of our current times as the basis for new reporting and understanding. And regardless of what the future may hold, understanding the legacy of the first Writers' Project is an important public, civic, and cultural goal. I enthusiastically support Spark Media's ambitions to explore that legacy in a podcast series.

Sincerely,

James Fallows

(co-author, *Our Towns* and co-founder Our Towns Civic Foundation)

October 7, 2021

To Whom It May Concern:

As the inaugural Literary Director of the Library of Congress, former Editor-in-Chief of Book World at the *Washington Post*, and senior executive in two New York publishing houses, I'm very aware of the extraordinary influence that the original Federal Writers Project (1935-1943) had on this country's literary history. So many of our most illustrious writers—Ralph Ellison, Saul Bellow, Studs Terkel, Richard Wright, May Swenson, and many others—got their start documenting the Depression for the American Guide Series. One of the most valuable collections of the past century, the Slave Narratives, containing 2,300 first-person accounts of bondage and the families that endured it, was produced as a result. These papers and recordings are all housed at the Library of Congress for the world to see, hear, study, and use. The work has been invaluable. It enriched our country's cultural currency immeasurably. But it also supported indigent, out-of-work writers in a time of dire need. We could use such a project again. Revisiting this project now, in this era of COVID and conflagration, when there are so many stories to tell and so much information about this country's experiences to glean, promises to be a rewarding undertaking. I thoroughly endorse and support this effort.

Sincerely,

Marie Arana
1500 Vermont Ave NW
Washington DC 20005
Tel: 202-255-0660

October 5, 2021

To Whom It May Concern:

PEN America applauds the introduction of the The 21st-Century Federal Writers' Project Act and the proposed podcast series as welcome efforts to establish much-needed support for writers in America. Writers have an essential role to play in this moment of global crisis and transformation, that of excavating the truth of our past, bearing witness to our present, and imagining possible futures. The first Federal Writers Project of the 1930s demonstrated that role, and deserves another look.

Sincerely,

Ayad Akhtar

**Annie Barrows
1834 Monterey Avenue
Berkeley California 94707
annie@anniebarrows.com**

October 26, 2021

To Whom It May Concern,

Although the original Federal Writers Project was designed as a way to keep writers afloat during the Depression, its enduring legacy was unearthing the treasure of stories hidden in forgotten communities across the nation and proving to the doubtful that our country was indeed one made from many. Once again, in the perilous present, we are sorely in need of this understanding, and once again, stories from across our disparate, desperate, diverse nation may reveal that we are many *and* one. THE PEOPLE'S RECORDER, by finding and amplifying such stories, will undertake a singularly valuable task.

Annie Barrows

THE PEOPLE'S RECORDER

Revisiting the Federal Writers' Project and What It Means Today

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THE PEOPLE'S RECORDER

Revisiting the Federal Writers' Project and What It Means Today

SUPPORTING ADDITIONAL DOCUMENTATION:

- Page 1 – Work Samples
- Page 2 – Episode Treatment

Work Samples

1. NPR's Rough Translation Pilot, "The Congo We Listen To"

<https://www.npr.org/2017/10/17/545879897/the-congo-we-listen-to>

Until 2021, Consulting Producer Michael May was the Senior Producer at NPR, where he helped create the Rough Translation podcast to reframe NPR's international reporting and "follow familiar conversations into unfamiliar territory." "The Congo We Listen To" was the pilot and led to NPR greenlighting the series, which is now one of NPR's premier podcasts. The episode also won an Overseas Press Club Award and a Scripps Award.

2. BackStory, "Death on the Assembly Line"

<https://americanarchive.org/catalog/cpb-aacip-41541e17829>

Diana Williams was the primary digital editor for BackStory, expanding the popular podcast to new audiences so that it is still rated among the top 1% of Apple's history podcasts even a year after the show has ceased production. This episode of BackStory also features David Taylor, who is an executive producer and the lead writer on *The People's Recorder*.

3. Excerpts from The People's Recorder - Florida Local Episode

(b) (4)

In the Dropbox link, please find two short excerpts from the in-production episode of *The People's Recorder*. The first recounts the drama of Zora Neale Hurston's field recording tour with Stetson Kennedy to Florida's hidden forced labor camps to document the voices of those trapped there. The second captures Kennedy's return visit to another recording site, the Clara White Mission in Jacksonville, many decades later. Though these excerpts are not yet finished, and include an incomplete sound mix and temporary voiceover narration, they point to how the podcast will weave together the authentic voices from the WPA's recordings in the 1930s with scholarly commentary, robust sound design and narration to propel the story forward.

Episode Treatments

1. "Who's Recording Who?"

The first episodes take audiences into Depression-era life and struggles during one of the worst disasters of the century. In Florida, the notion of recording the songs and stories of real people got a test-run with a plan mapped out by Zora Neale Hurston. The story of Hurston's work documenting American life in Florida, against the odds of bureaucracy and racism, forms the spine of the first two episodes. A second thread through these opening episodes is how Hurston's model of research influences a younger white Project colleague, Stetson Kennedy, and how both face the hurdles of social structures and internalized Project censorship, to preserve their research in formats that still influence oral history and public debate today.

Among the most famous WPA writers, Hurston brilliantly embodied a new impulse: capturing Florida's rich cultures and voices to create something new. In the first episodes, the podcast shows how she and other African American WPA writers in the South endured segregation and impoverished conditions yet traveled great distances to record survivors of slavery. How did they survive? What does it mean to be free? These questions still resonate. In each episode, contemporary artists and thinkers lead a discussion with the past. Award-winning novelist James McBride talks about his experience encountering those WPA interviews about slavery, and what they still mean for writers and storytellers today.

According to Stetson Kennedy, "We were taking seriously the congressional mandate of holding up a mirror to America, warts and all," including lynchings, poverty and illness. The work of the Writers' Project in many ways created the field of modern American oral history and has influenced national initiatives such as StoryCorps as well as hundreds of local projects, led by a new generation of historians. Peggy Bulger, Florida oral historian and former director of the American Folklife Center at the Library of Congress, talks about how Kennedy's and Hurston's experiences inspired careers like her own, and how recording American life has evolved and expanded beyond the foundations built by the Writers' Project, leading to today and how we document important issues such as vaccine inequality during the pandemic, and racial justice. Exchanges from StoryCorps, an intimate oral history format that the Project inspired, reveal how African-American parents are talking about police shootings and the murders of George Floyd and Breonna Taylor with their children.

Tameka Hobbs is an oral historian, founding director of the Social Justice Institute at Florida Memorial University, and talks about following Hurston's bold path on Florida roads, and how many of the hurdles for historians and storytellers endure today. The episode will be narrated by Lakesha Burton, a deputy chief of police and community leader in Jacksonville with a passion for storytelling and history. Burton is in line to become the first African American female chief of police in Florida's history and hopes to expand her community work in that position.

2. “Wiping the Record”

Zora Neale Hurston and Stetson Kennedy’s 1939 recording tour for the Federal Writers Project went further into the terrain of forced labor and inequality, a groundbreaking precursor to modern investigative reporting on desperate seniors in *Nomadland*, and the big business changes in Florida farming documented in Barry Estabrook’s *Tomatoland*. Hurston and Kennedy recorded stories of Florida’s turpentine camps, a historic injustice that has continued into recent decades. Their plunge into that hidden world forms the narrative arc for this episode and leads to an exploration of what these narratives mean today – from our understanding of the power of representation throughout American history to an explanation of how the forced labor camps of the late 19th and early 20th centuries reveal how unjust legal systems have historically targeted people of color. We follow these links to the modern era when mass incarcerations and voter suppression laws continue to sow distrust among many in minority communities.

In Hurston’s fictional memoir *Dust Tracks on a Road* published just a few years after her work on the Project, she made no mention of her work with the government, reflecting the mixed emotions that the experience—in polarized times—still involved. Yet Kennedy would recount what he learned on that tour about recording people’s stories and the meaning of oral history—for decades.

The story picks up today in the inspired testimonial exchanges yielded by StoryCorps. In Florida, StoryCorps participants show how the conversation has evolved, and how oral history still reflects perspectives outside the canon—on racism, freedom, the pandemic, and personal risk.

The episode explores the uncertainties of recording people’s stories in the 1930s, beginning with Hurston and her legacy and tracing through to the literature of Toni Morrison and contemporary authors such as James McBride, awarded the 2015 National Humanities Medal for, in the words of President Barack Obama, “humanizing the complexities of discussing race in America.” The episode will also be narrated by Jacksonville Deputy Sheriff Lakesha Burton.

3. “Making the First African American History”

As the Federal Writers’ Project launched plans for the American Guide series of guidebooks, Henry Alsberg, the national director, also envisioned a series of books on the African American experience in America, led by Howard University poet-scholar Sterling Brown. This episode follows Brown’s plans to expose the real history and experience of Black Americans, how it ran up against the power structures of Jim Crow, and how it laid the groundwork for the Civil Rights movement. African American WPA writers in Virginia faced racism even as they documented Black life for a landmark volume, *The Negro in Virginia*.

These writers traveled great distances to record the life stories of survivors of American slavery. Brown’s colleague Roscoe Lewis in Virginia provides a personal strand of that history. Originally a chemistry professor at the Hampton Institute, Lewis embraced the task at hand, and managed

the challenge of gathering narratives of formerly enslaved people across the state and documenting Black life, while facing tensions with the white director of the Virginia Writers Project and the prevailing white culture. In the end, *The Negro in Virginia* and the series of life interviews with survivors of slavery are among the Writers' Project's pioneering legacies. W.E.B. DuBois hailed the book as a triumph, and the book was a Book-of-the-Month Club selection in 1940. This episode retraces the battles of its production and questions the content continues to raise with contemporary scholars and communities. Gregg Kimball at the Library of Virginia shares his experience in the Library's collections, and how the public interacts with them in their own visits now. He says, "We would not be having this crazy conversation about quote unquote critical race theory if someone could spend a week with me looking at materials at the Library of Virginia." He explains that in reading the records of the slave trade, you start to grasp "what that actually meant for Black people. Believe me, you will have a different understanding."

On the flip side, the Lost Cause of the Confederacy persisted in landmarks commemorated in the WPA Guide to Virginia and across the South, up to the present, as Clint Smith documented in his bestselling *How the Word is Passed*. Counterfactual threads continue to cloud popular notions of history and debates over statues and monuments, and even federal military bases that honor Confederate leaders across the country. Award-winning poet and UVA professor Kiki Petrosino visits landmarks of the plantation era commemorated in the WPA Guide and approaches these spaces as a collision of energies, places where two stories of history contend.

These statues and other monuments to the Confederacy are at the heart of another question to be explored in the episode: how resources in the South have gone toward creating and preserving these memorials of the Lost Cause while the history of African American life is neglected or in danger of being erased. There is no better representation of this inequity than the treatment of African American cemeteries, which for decades were ignored and surrendered to nature or, even worse, had seen their headstones pilfered and re-used in other projects.

The episode's contemporary strand will follow Petrosino as she ventures into the private woods of Louisa County to find the neglected gravestones of her family for her award-winning collection *White Blood*, and relives that process of discovery with her mother. Families in Courtland, Richmond, and Alexandria, also continue grappling with missing pieces of their legacy and restoring Black history one cemetery at a time. The episode will be narrated by producer Chris Haley, Director of the Legacy of Slavery at the Maryland State Archives and co-director of *Unmarked*, an award-winning documentary that seeks to restore the legacy of African American cemeteries in Virginia.

4. "Voices of the First Americans"

This episode at its core is about stories of the land and their omission, and how Native voices struggle to be heard and inform action. Native Americans had, by the 1930s, lost much of their land and their cultures. One local initiative by a professor in Wisconsin fell under the umbrella

of the Federal Writers' Project, documenting a writing system for the Oneida language and interviewing Oneida elders in their native tongue. By and large, indigenous communities were left out of the recording of their stories, sidelined by outside ethnographers with different agendas. But in the case of the Oneida, the folklore initiative allowed younger Oneida to take a hand in managing the writing and recording stories of the community's elders. Recently Oneida historian Gordon McLester adapted the model and started videotaping oral histories with Oneida leaders and bringing their stories to the internet generations.

The 1930s interviews also provided a blueprint for efforts to make the legal case for restitution of Oneida lands, by a new generation mentored in the process of capturing their stories by people such as Oscar Archiquette, one of those Oneida federal writers. There's a through-line from Archiquette himself to the Native historians he mentored, such as McLester and Loretta Metoxen, and continuing to personalities like Charlie Hill, the first Native comic to bring searing Oneida humor to a national television audience in the 1970s on the Richard Pryor Show, paving the way for a new generation of Native storytellers. Now McLester's daughter Jennifer Webster, who followed him as a representative on the Oneida Business Council, interprets their legacy after her father's passing from Covid19. Webster will also serve as the narrator for this episode, bringing her personal perspective to the narrative.

Their stories come to bear on another innovation in 1930s Wisconsin, reflected in an essay for the WPA Guide to Wisconsin by pioneering conservationist Aldo Leopold. Leopold was formulating the ideas of ecology and conservation that evolved into his bestselling *A Sand County Almanac*, which established the idea of a land ethic, influenced by the holistic approaches that included ideas from Native American land use. Leopold's work influenced the early environmental movement and the creation of Earth Day, galvanizing a range of environmental action.

5. "Migration and Making California"

Amid the Dust Bowl and farm foreclosures, California became a magnet for Americans seeking a better life. Many arrived with few prospects and met a hostile reception. Some joined the Federal Writers Project, which recruited from among the jobless. As in other state guides, the migrants documented local history nationwide from a unique vantage point. This episode centers on the itinerant witness as an enduring character in American history, from the Gold Rush to *The Grapes of Wrath* to the 2020 Oscar-winning *Nomadland*; the 1930s saw that character move from marginalized victim to observer and shaper of the story.

The WPA Guide to California received glowing reviews and became a national Book-of-the-Month Club selection, the only WPA guide to gain that distinction. Reviews praised the book's social history and its accounts of life from farm worker to filmmaker. A less well-known product was a series of life histories and recordings. The WPA California Folk Music Collection opens a rare window on the folk music cultures then simmering across the state, a snapshot tableau from medicine shows to immigrant communities, that evolves into a fascinating textured aural palette of storytelling.

Four of the best-known writers who joined the California WPA effort were cultural outsiders engaged in creating a portrait of America. They offered strikingly different angles on American life than could any Chamber of Commerce brochure.

We start from individual stories: Kenneth Rexroth, a transplant from Chicago and one of the influential writers to come out of the California WPA writers; Eluard McDaniel, who escaped the Jim Crow South and wrote about hoboeing while Black for the WPA anthology *American Stuff*, then went on to volunteer in Spain during the Spanish Civil War; and Tillie Olsen, born to Russian Jewish parents, who ventured west to California from Omaha; After the Project, Olsen was blacklisted for her politics during the 1950s Red Scare and emerged in the 1970s as the feminist author of *Silences*, which explored the gaps in author biographies and highlighted obstacles faced by working-class writers, especially women. Annie Barrows, author of the 2015 historical fiction work, *The Truth According to Us*, a novel about a 1930s federal writer facing hard choices, brings that story into the present.

6. "A Welter of Talents"

When it first sprang up in 1935, the Federal Writers' Project became a fairly loose-knit nationwide experiment in how people gathered to collect and share community stories. There were as many approaches to organizing them as state offices to do it. Innovation bloomed or withered according to local conditions, and the results varied widely. This episode's narrative drive comes in the question of what that innovation looked like – was it real innovation? – within communities both large and small.

Not all WPA innovators became famous. Some remarkable transformations were recorded by people who never called themselves artists. In Wisconsin, young Oneida community members worked with a renegade professor, at some risk to his career, to record their Native language for the first time, and created narratives of their elders and what they endured.

Elsewhere, the Chicago office of the Writers' Project percolated with young talent sidelined by the city's skyrocketing unemployment. Studs Terkel, Margaret Walker, Gwendolyn Brooks, Katherine Dunham, and Nelson Algren all came from different backgrounds of hardship. Together they interviewed Chicago residents about their lives, some for radio with a clear audience, others for life histories with an unknown audience not seen for decades. Still other stories emerged in the years after, in books, musicals and film.

Recent biographies illuminate these dynamics. FBI files on a number of the writers show that as the Dies Committee on Un-American Activities started its investigation in 1938, the federal government saw potential for disruption in these gatherings. Nelson Algren's biographer Colin Asher points to FBI sabotage at key points of Algren's career. Yet for decades after, the Project's ethos was embraced in education and its alumni as professors brought forth a groundswell of new voices. Margaret Walker mentored a generation of Black women writers, from Sonia Sanchez and Alice Walker to Nikki Giovanni; and at early-1970s NYU, just-honored Albert

Schweitzer Professor of Humanities Ralph Ellison instilled freshman student Don Katz with a vision for sharing spoken, “vernacular” literature that would shape Katz’ creation of today’s Audible service.

The Writers Project allowed scope for local offices to explore new forms of storytelling. Radio had been around for over a decade, but the small FWP radio division in Chicago nevertheless pioneered new styles of audio storytelling. Screenwriter Sam Ross shares how he and Terkel on that radio team developed scripts and recorded them, eager to track audience response, with a shrewdness and invention akin to what Hurston used to execute her WPA recording tour in Florida. Tracing these innovation hubs and the pushback they triggered sets up a way to track similar disruptive models today, as well as emotional connections ranging from the WPA guide every G.I. received during World War II as he shipped out, to inspirations for generations of travel writers such as the late R.W. Apple, and books by younger authors from Annie Barrows’ *The Truth According to Us* to 2020’s *The Deep End* by Jason Boog.

7. “Henry’s Dream Team”

As Susan DeMasi’s recent biography shows, Henry Alsberg was much more than the bearish, disheveled bureaucrat depicted in many accounts of the Federal Writers Project. A revisionist look at the Project leader recasts Alsberg as a visionary journalist, playwright, diplomat and humanitarian, and a keen observer of the cost that the Depression exacted on cultural workers. Nearing fifty, writes Demasi, Alsberg knew firsthand “the itinerant life of a journalist, freelance writer, political rabble-rouser, and sometimes playwright and translator was wearying.” This episode centers on that fresh view of Alsberg and his inner circle – who gained a seat and who didn’t – and how they responded to the crises that hammered the Project.

With new biographical material, this episode takes a long view, tracing the story of Alsberg’s vision of the Project for American writing from his days producing Eugene O’Neill through his humanitarian work, and then through key episodes of his rollercoaster experience as FWP national director. This episode will explore both roots and branches of what will become the decades-long fruition of Alsberg’s hopes for the impact of the Project—including a nation’s fuller appreciation of its cultural workers, beyond the short-term sustenance provided to thousands of Americans.

In parallel with the chronology of the director’s experience, the episode will track several surprising FWP writers who were most personally engaged or entangled with that vision, whether it’s Zora Neale Hurston, who influenced that vision with her folklore research, or John Cheever, whom Alsberg recruited for the New York guide, or Kenneth Rexroth, who argued with Alsberg about the project’s goals. His personal journey speaks to the challenge navigating the forces of philanthropy and commerce in the American cultural scene still.

8. “Desperate Nation on the Move”

The notion of a static portrait of America – an America at rest – is as deceptive now as it was then. The Depression uprooted millions, and migrations swirled—the Great Migration of African Americans north and west from the South; the westward migration of refugees from the Midwestern Dust Bowl, and the constant migration of young people searching for work. This episode follows that upending of literary and political establishments through the patterns of migration that are often masked in the fog of changing times.

This episode examines those migrations through the lens of the federal writers who lived them: Ralph Ellison and Richard Wright, who were among the first African American artists to see themselves in the sweep of the Great Migration; Weldon Kees and Rudolph Umland, Nebraskans who restlessly sought other lives from coast to coast, one as a hobo, the other as an artist; and Westerners Harry Partch and Kenneth Rexroth, who documented that state’s wild beauty and the human folly of logging the West’s mighty forests for the California guidebook.

WPA artists depicted migration in American history in ways that still challenge us today, as another wave of migration roils discussions of culture, security, and environment. In *Nomadland*, journalist Jessica Bruder chronicled a wave of older workers at the margins who chased jobs with WalMart and Amazon. Surges of refugees seeking stability and opportunity continue to be political flashpoints in U.S. politics, as they were in the 1930s.

9. “The Formal and the Folk”

“We are a vernacular culture as well as a formal culture. And one of the things that the WPA did was to allow that intermixture between the formal and the folk. The real experience of people as they feel it, perceive it, act it out and try to embody it in art and narrative, in jokes and so on.” – Ralph Ellison

The People’s Recorder will survey the American landscape through the cultural double helix of vernacular and academic traditions that were uncovered by the Federal Writers Project, the “high and low” art forms that run throughout American history up to the present. These are the cultural traditions, in Ralph Ellison’s words, “the formal and the folk.” That dichotomy forms the spine of this episode centered on the life and legacy of Ben Botkin, the academic who accepted the job of National Folklore Director after the colorful John Lomax, from his Oklahoma days to his influence on the national pastime of oral history embodied today in organizations such as StoryCorps.

Starting with Botkin when he was in Oklahoma, a professor helping the Oklahoma WPA guide effort get started, this episode tracks him along the path to WPA folklore leadership. Botkin embodies the tension between high and low culture, between the messy excitement of vernacular art and the discipline of the formal. He loved both and pushed the Writers’ Project to take a wider view that encompassed new forms of folklore simmering in cities, and the rich stories contained in the accounts of formerly enslaved people.

Jim Thompson embodied that thirst for stories in folklore and art, first as a fellow grad student of Botkin's in Nebraska, later as an Oklahoma WPA writer, then as a pulp novelist and screenwriter for Stanley Kubrick. Today the relationship of academics with popular culture is heavily politicized. University campuses host heated exchanges between the nation's polarized factions—exchanges that can strain any reasonable standard of what constitutes academic discourse.

Many FWP workers who gained a foothold in a writing career with the Project went on to perches in academia either full or part-time. People like Margaret Walker and Saul Bellow brought the experience of community-rooted, vernacular storytelling rooted in communities to the classroom and the syllabus. How did that influence the liberal arts in the 20th century? How is that happening today, for example with immigrant communities and communities of color?

Dave Isay founded StoryCorps while inspired by his time listening to the 1930s life history recordings in the Library of Congress. At the opening of the first StoryCorps booth at Grand Central Terminal in 2003, Studs Terkel was on hand to bless the new venture in listening to people's stories. "It's kind of a crazy project," Isay said at the time, "because every time we do an interview, we charge \$10 in the spirit of the WPA, to make sure that everybody can participate no matter what your financial situation is. But each interview costs us over a \$100. So every day, seven days a week, ten hours a day, we're losing a hundred dollars every hour." Nearly 20 years later, Isay and his team reflect on how the shifts that the Writers' Project stirred served to buoy StoryCorps' national growth as a way to record personal lives.

10. "Before the Committee"

"Martin Dies, Joe Pool, Joe McCarthy, Barry Goldwater, George Wallace are every bit as American as Jefferson, and it is for their America that the Committee has spoken and will continue to speak." – Richard H. Rovere, journalist, 1967

This episode looks at the societal forces underlying the divisions in America in the mid-1930s and how they shaped Martin Dies' political agenda and his Committee, and how it impacted the cultural dialogue for decades. The role of Dies and the House Committee on Un-American Activities in the demise of the FWP is a precursor and template for Joseph McCarthy's Senate committee and anti-communist campaign in the 1950s, so the Dies Committee and his heirs today merit a closer look.

Drawing on the scholarship in Walter Goodman's authoritative account in *The Committee*, the episode will trace the amateurish methods – the index cards of suspected Communists' library checkouts – and the professional actors, including how the FBI followed the Dies Committee progress with surveillance of its own, assembling open-ended files on many of the FWP writers.

Looking at the Committee's field investigations, ranging from Chicago to Dies' rousing speech in Long Island in 1940, this episode examines the local fuel that drove HUAC in its backlash against

the New Deal and the Writers Project. From constituent letters and local articles, it will create a suspenseful account that illuminates dynamics that mirror divisions in our time. Echoes of those dynamics in the wake of the 9-11 attacks opened the door to the Patriot Act and surveillance of any behavior that could be seen as “unpatriotic.” That later included the exposure of officials’ wrongdoing by whistleblowers and journalists.

The episode will follow the Committee’s shadow in Hollywood, publishing and academia, and the effects for FWP writers and professors in decades when some lost their jobs or their syllabi were blasted as Un-American trojan horses for communist propaganda.

11. “The Public Poets”

This episode will center on what may be the most mysterious writing form and its role in American life, through the lives of Archibald MacLeish, the Federal Writers (May Swenson, Margaret Walker, Weldon Kees, Gwendolyn Brooks), and their high-profile counterparts among public poets now, from the private inspiration and media frenzy surrounding the youngest inaugural poet, Amanda Gorman, to the first Native American poet laureate, Joy Harjo, whose aims as Poet Laureate are to humanize and heal – “a healing of people speaking to each other, with each other.”

At the core of the Writers’ Project as Henry Alsberg envisioned it, was the interplay of the creative spirit and the body public, a juxtaposition of individual and collective energy embodied nowhere more dramatically than in the complicated title of *poet laureate*. The idea of a national poet has always been controversial within the field, as it evokes the deadening job of national commemoration for special occasions, like a national Hallmark scribbler. The job title of US Poet Laureate did not even exist until 1986. Yet its appearance fifty years after the FWP may not be entirely coincidental. Before then, the position known as “Consultant in Poetry” was occupied by at least three former FWP writers: Gwendolyn Brooks (the first African American to receive the Pulitzer Prize), Conrad Aiken, and Robert Hayden. The New Deal’s Librarian of Congress was MacLeish, a nationally renowned poet who was opposed by Republican congressmen for appearing to be sympathetic to communist causes. His 1938 poem “Land of the Free,” published with 88 photographs from the FSA photographers including Dorothea Lange, influenced John Steinbeck’s *The Grapes of Wrath*.

In Harjo's most recent work, "An American Sunrise" she echoed words from Gwendolyn Brooks' famous poem, “We Real Cool” and infused them with new meaning about the persistence of Native people: “We are still America. We / know the rumors of our demise. We spit them out. They die / soon.”

The Public Poets will explore the interconnectedness of poets and poems, and ask how might this inform or reflect our national character? How does poetry and the office of Poet Laureate provide a vehicle to assure all voices in the nation are heard? And finally, how does an artform that invites multiplicity ultimately foster solidarity and unity, especially in these polarizing times.

12. "The Long Tail"

This episode will center on the contrasting responses to the Project in the decades since – some former WPA writers came to embrace the agency's legacy and new ways of thinking pioneered during the Depression, while others decried its failures and distanced themselves from it. For many decades, the controversy of the Project was a matter of shame for FWP alumni and a provocation for their critics. The episode will start with the final days, when Lyle Saxon, editor of the popular Louisiana guide, was brought to Washington to oversee the mothballing.

As the Dies Committee's tarring of New Deal arts projects hardened in the McCarthy era, former FWP rising stars like John Cheever and Saul Bellow kept quiet about their past with the Project. Others, including Kenneth Rexroth and Meridel Le Sueur, gave that past another look in the 1960s and reappraised the value of the experience alongside the bureaucracy's failures. The diverging experiences fuel the drama and textures of this episode.

In the generations since, we see a range of reaction and influence in popular culture. The histories gathered by the Project influenced Toni Morrison, whose work, even decades after receiving the highest awards in literature, is a lightning rod for clashing views of culture. In both the forums and writing programs where creatives gather and in its approaches to American storytelling, we see where the Federal Writers Project contributed to healthy change, and where it fell short. Some writers, such as Annie Barrows, have actually set their fiction within the drama of the Federal Writers' Project. Others, including David Bradley with *The Chaneyville Incident*, trace a more direct path.

The FWP's folklore collection did not spur the wider popularity of folklore that Ben Botkin envisioned. But in the 2000s, radio producer Dave Isay, inspired by the FWP recordings at the Library of Congress, innovated another form of the life history interview in StoryCorps. FWP alum Studs Terkel was on hand in Grand Central Terminal to help inaugurate the first StoryCorps booth. Terkel's social histories and interviews form links in that legacy and inspiration for others. May Swenson's poems inspire others who follow alternative paths.

Lesser-known FWP authors became regional pathfinders. Bestselling adventure writer Jon Krakauer said Utah FWP writer Juanita Brooks penned "an extraordinary work of history" on the Mountain Meadows Massacre that shaped every later book about the Mormon experience in 1800s Utah including his own, *Under the Banner of Heaven* (2003). Brooks in her memoir speaks to how her FWP experience opened that career as historian and truth seeker.

In music, Botkin published his Treasury series for the public, and recordings made by the FWP's first folklore director, John Lomax, fed an interest in folk music that grew in the 1950s to spur the folk music revival of the 1960s. On the avant-garde end of the spectrum, the works of FWP writer-composer Harry Partch, incorporating influences from folk and Eastern cultures, continue to gain audiences and acceptance. Composer Gabriel Kahane brings that influence up to today with his concert work, *A Musical Guide to America*, which takes inspiration from the American Guides.

RESEARCH & RELATED BUDGET - Budget Period 1

OMB Number: 4040-0001
Expiration Date: 12/31/2022

ORGANIZATIONAL DUNS: (b) (4)

Enter name of Organization: Stone Soup Productions

Budget Type: ☒ Project ☐ Subaward/Consortium

Budget Period: 1 Start Date: 08/01/2022 End Date: 07/31/2023

A. Senior/Key Person

Prefix	First	Middle	Last	Suffix	Base Salary (\$)	Months			Requested Salary (\$)	Fringe Benefits (\$)	Funds Requested (\$)
						Cal.	Acad.	Sum.			
	Andrea		Kalin						(b) (6)	(b) (6)	11,125.00

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

11,125.00

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)

11,125.00

C. Equipment Description

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

Equipment item	Funds Requested (\$)
Microphones for Narrators	40.00

Additional Equipment:

Add Attachment

Delete Attachment

View Attachment

Total funds requested for all equipment listed in the attached file

Total Equipment

40.00

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		53,325.00
4. ADP/Computer Services		
5. Subawards/Consortium/Contractual Costs		
6. Equipment or Facility Rental/User Fees		3,308.00
7. Alterations and Renovations		
8. Shipping		120.00
9.		
10.		
Total Other Direct Costs		56,753.00

G. Direct Costs

	Funds Requested (\$)
Total Direct Costs (A thru F)	67,918.00

H. Indirect Costs

Indirect Cost Type	Indirect Cost Rate (%)	Indirect Cost Base (\$)	Funds Requested (\$)
de minimus	10.00	67,918.00	6,792.00
Total Indirect Costs			6,792.00

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)	74,710.00

J. Fee

Funds Requested (\$)

K. Total Costs and Fee

	Funds Requested (\$)
Total Costs and Fee (I + J)	74,710.00

L. Budget Justification

(Only attach one file.)

1234-justification.pdf

Add Attachment

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RESEARCH & RELATED BUDGET - Cumulative Budget

		Totals (\$)
Section A, Senior/Key Person		11,125.00
Section B, Other Personnel		
Total Number Other Personnel		
Total Salary, Wages and Fringe Benefits (A+B)		11,125.00
Section C, Equipment		40.00
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		56,753.00
1. Materials and Supplies		
2. Publication Costs		
3. Consultant Services	53,325.00	
4. ADP/Computer Services		
5. Subawards/Consortium/Contractual Costs		
6. Equipment or Facility Rental/User Fees	3,308.00	
7. Alterations and Renovations		
8. Other 1	120.00	
9. Other 2		
10. Other 3		
Section G, Direct Costs (A thru F)		67,918.00
Section H, Indirect Costs		6,792.00
Section I, Total Direct and Indirect Costs (G + H)		74,710.00
Section J, Fee		
Section K, Total Costs and Fee (I + J)		74,710.00

THE PEOPLE'S RECORDER

Revisiting the Federal Writers' Project and What It Means Today

BUDGET JUSTIFICATION:

A. SENIOR/KEY PERSONNEL

Andrea Kalin is the Senior Producer for ***The People's Recorder*** podcast and is also the Creative Director of Stone Soup Productions. This line item will cover her time working on the project, as well as fringe benefits of (b) (6) %.

C. EQUIPMENT

Funding will go towards purchasing two USB-powered microphones to ensure quality audio from our Voiceover Narrators. Our team will ship the microphones to the narrators prior to recording (as seen in F below).

Item	Units	Cost	Total	Notes
USB Microphone (Fifene brand or similar)	2 units	\$20	\$40	

F. OTHER DIRECT COSTS

3. Consultant Services:

Funding will go towards the production team, consultants, and advisors' honoraria.

Item	Units	Cost	Total	Notes
Executive Producer – David Kipen	Project Rate	\$2,000	\$2,000	
Executive Producer/Writer – David Taylor	Project Rate	\$10,000	\$10,000	
Producer – Chris Haley	Project Rate	\$7,000	\$7,000	
Senior Researcher/ Production Manager – James Mirabello	Project Rate	\$9,000	\$9,000	
Consulting Producer – Michael May	Project Rate	\$2,000	\$2,000	
Outreach Consultant – Diana Williams	Project Rate	\$3,125	\$3,125	For consultation as well as development of audience engagement plan

Editor	4 Weeks	\$2,500/wk	\$10,000	For Post-production of the first four episodes.
Honoraria Scholars/Advisors	9 Scholars	\$500/each	\$4,500	
ALA Fee	Project Rate	\$4,000	\$4,000	For consultation as well as development of library engagement plan
Voiceover Narrators	3 Voices	\$400/each	\$1,200	
Additional Voices	Allow	\$500	\$500	

8. Equipment or Facility Rental/User Fees

Funding will towards a post-production studio for audio editing, sound design and mixing. The production team will also purchase an annual subscription to Riverside.fm, an audio recording platform that enables local recording and offers superior audio quality. This platform will enhance the quality of voiceover recordings and interviews done via computer.

Item	Units	Cost	Total	Notes
Edit Studio Rental	Project Rate	\$3200	\$3200	
Riverside.fm User Fees	1 year	\$108	\$108	

Other:

Funding will also towards shipping the microphones to the voiceover artists.

Item	Units	Cost	Total	Notes
Shipping	6 approx.	\$20	\$120	

H. Indirect Costs

Item	Units	Cost	Total	Notes
Di minimis	10%	\$67,918	\$6,792	