

# NEH Application Cover sheet (MT-284717)

## Digital Projects for the Public: Prototyping Grants

### PROJECT DIRECTOR

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**Field of expertise:** Film History and Criticism

### INSTITUTION

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Catticus Corporation  
Berkeley, CA 94710-3107

### APPLICATION INFORMATION

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**Title:** *Striking Back, Striding Forward*

**Grant period:** From 2022-04-01 to 2022-09-30

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

**Description of project:** The proposed i-doc interactive website tells the story of Barbara Johns, a 16-year old student who organized a student protest against her segregated school in Farmville, Virginia in 1951 that led to the Supreme Court declaring segregation in public education unconstitutional.

### BUDGET

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<b>Outright Request</b>	100,000.00	<b>Cost Sharing</b>	66,680.00
<b>Matching Request</b>	0.00	<b>Total Budget</b>	166,680.00
<b>Total NEH</b>	100,000.00		

### GRANT ADMINISTRATOR

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***Striking Back, Striding Forward '21'***

NEH Proposal: Digital Projects for the Public June 2021

**Attachment 1) Narrative****A. Nature of request*****STRIKING BACK, STRIDING FORWARD*****THE AFRICAN AMERICAN FREEDOM STRUGGLE DURING THE ERA OF  
SEGREGATION -- AN INTERACTIVE DOCUMENTARY WEBSITE**

*We are confronted with the fierce urgency of now.* Dr. Martin Luther King Jr.

Videoline Productions requests a \$100,000 grant to produce, test, and assess an educational interactive documentary website prototype for *Striking Back, Striding Forward*. The website will illuminate a missing piece of American history too often overlooked in racial discourse—the African American struggle for freedom during the era of segregation (Jim Crow) in the South between the Civil War and the Civil Rights movement. As James Baldwin reminded us, “Americans...are trapped in a history they don’t understand; and until they understand it, they cannot be released from it.”

The project will transform a major episode from the highly-acclaimed Peabody Award, PBS documentary film series *The Rise and Fall of Jim Crow* into an innovative i-doc interactive website. The series was originated and written by Richard Wormser and produced and directed by Wormser and Bill Jersey. The episode that is to be transformed is the 1951 student strike at the segregated Robert Russa Moton High School in Farmville, Virginia. The strike was organized and led by 16-year-old Barbara Johns, a junior student at Moton. The striking students demanded that the White school board replace their obsolete school with a new school equal in quality to the White school. When the White school board rejected the students request, Barbara Johns persuaded the NAACP to take up their cause. The Farmville case became part of the NAACP’s victorious challenge to the constitutionality of segregation in public education. (Brown v. Board, 1954)

*Striking Back, Striding Forward* will be a “living history.” It will creatively transform 25 hours of digitized interviews with former strikers, integrating on-camera testimony with stills, archival and graphic material, music... to create a dynamic and innovative site for the present generation of students and the public. The site will illuminate the Black struggle for Civil Rights and the fierce resistance of White supremacists during the era of segregation—a struggle that still resonates in contemporary American life. While the student strike and its aftermath are the main

narrative of the site, many other events will be linked to the Farmville story to place it within the larger context of segregation.

The power of the proposed website lies in its ability to present an in-depth look at a major part of American history that is often ignored. *Striking Back, Striding Forward* will weave a compelling historical narrative through an inquiry arc that deepens student understanding of the content and prepares them to take informed action in the real world. Version 1.0 of the website will enable students to showcase their work at the local level within the school's private Learning Management Systems (LMS). Version 2.0 of the website will elevate these projects to the national level by offering students the unique opportunity to publish their work, post a recorded video testimonial and reflection, as well as comment on one another's work on this future, public-facing platform. This section of the website represents the ultimate learning outcome of the overall inquiry by uniting various communities in the enduring work of civil rights across time, space, context, and scope. The showcase of student work featured in Version 2.0 will serve as a hub where students learn from and build upon one another's work, inspiring future actions in the spirit of Barbara Johns. As the showcase builds, it will come to represent a historical record of our national conversation on civil rights that documents the triumphs and challenges encountered by successive generations of students. In this way, student work remains relevant and continues to evolve as does the struggle for civil rights.

The creation of the site will incorporate input from intended stakeholders—public school teachers, students, parents, academic consultants, transmedia experts, multi-platform storytellers, design personnel, and user experience experts.

## **B. Humanities content**

### **1. Agency: Farmville 1951**

*"I said 'this is your moment, seize it.'"*—Barbara Johns, leader of the student strike at the Robert Russa Moton school, Farmville Virginia, 1951

On April 23, 1951, 450 students at the segregated Robert Russa Moton High School in Farmville, Virginia were summoned into the school auditorium for what they expected would be an address by the principal. The day was hot. The room overcrowded. The students, uncomfortable. Instead of the principal, they were surprised to see twenty of their fellow students standing quietly on the stage. John Stokes, a junior student, politely asked the teachers to leave the room. When they left, he led the students in the Pledge of Allegiance and a song. Then 16-year-old Barbara Johns stepped forward. In a quiet but determined voice she enumerated the grievances shared by every student in the auditorium. The school was built for 180 students. It now had 470. Some classes had to be held in makeshift wooden tar paper shacks that leaked when it rained and were poorly heated by a pot belly stove when it was cold. The White school had a gymnasium. Their school did not. The White school had science labs. Their school did not.

The White school had a cafeteria. Their school did not. The White school had plentiful toilets. Their school had a few toilets inside and privies outdoors. For five years their parents had approached the White school commissioners in vain to build a new, albeit segregated, school for their children, equal in quality to the White school. The only alternative Barbara Johns concluded was to strike. *“I had to acknowledge that nothing magical was going to produce a new school. I didn’t consult and I didn’t feel I needed to anyway because it had been given to me. All I had to do was do it.”*

Roaring with enthusiasm, the students marched out of school, chanting “Strike!” “Strike!” The following day a delegation of 20 students met with the school superintendent who ordered them to return to school. Otherwise, there would be repercussions. There were—but not the repercussions the superintendent intended. Barbara Johns had successfully pressured a reluctant Virginia NAACP to champion their cause. The NAACP finally agreed but only if the Black community would support its much broader goal: not the construction of better segregated schools but the destruction of segregation in every public school in America.

Barbara Johns’ fight for a better school was not an isolated moment of resistance. It was rooted in the Black freedom struggle that began at the end of the Civil War. Black parents challenged White efforts to deny their children’s education. “Freedom’s road,” they said, “passes through the schoolhouse door.” Black communities continually fought for better schools. They voluntarily built classrooms and raised money to supplement teachers’ meagre salaries. For a brief moment, racial harmony seemed possible. Blacks joined in common cause with alienated Whites in the Readjuster movement in late 1870s for a political voice and additional schools for White and Black children. By the 1930s, the Virginia NAACP had won equal pay for Black and White teachers and better schools for Black children in some communities. The student strike of 1951 was a decisive turning point in the long struggle for quality education for Black students.

In 1952, Barbara John’s parents, fearing for her safety from threatened Klan violence, sent her to Montgomery, Alabama to live with her uncle Vernon Johns, a militant pastor at the Dexter Avenue Baptist church famous for volatile sermons that would often upset the parishioners. In 1953, after his niece graduated high school, Reverend Johns resigned from Dexter. After an extensive search, the congregation decided to hire a young minister from Atlanta, Georgia to replace Vernon Johns. His name was Martin Luther King Jr. Vernon Johns was one of his heroes.

*This theme of ‘agency’ will be explored in the following interactive documentary chapters:*

Prologue

- 1: Barbara Johns and a Student-led Strike for Civil Rights
- 3. A Student Strike: And Walls Start Tumbling Down
- 6: Building Bridges Through Informed Action

## **2. The Virginia Way: The Ideology of White Supremacy**

*“Prince Edward, Stand Steady!” —J. Barrye Wall, leader of the White opposition to integration.*

Until the Supreme Court’s decision, J. Barrye Wall, an ardent segregationist and publisher of the *Farmville Herald*, believed race relations in Farmville were harmonious. White hegemony was dominant but without overt violence. Racial issues were resolved within a



“culture of civility” known as the Virginia Way—a strategy of racial moderation that masked an ideology of White supremacy. Virginia’s paternalists considered Black requests for basic services to only those Blacks who “knew their place.” When Black parents of Farmville respectfully petitioned the White schoolboard for a new school, board respectfully listened to their request-- and unanimously rejected it. The “Virginia Way” was a one-way street.

Farmville’s White residents were steeped in Virginia’s history of White supremacy. They embraced its mythologies and took pride in their state’s aristocratic heritage. “There is a firm belief that the Virginia way of life is rooted in instincts of graciousness, chivalry, generosity and a benevolent aristocratic idealism, all attributes of the plantation society upon which the state once subsisted.” (Bonastia.) Virginians were among America’s most powerful families—the Byrds, the Beverlys, and the Randolphs. Four of the first five presidents had been Virginians. Highest in the pantheon of Virginia’s heroes was Robert E. Lee—the incarnation of the Virginia ideal—valiant in war, noble in character, a gentleman in manners. Lee had led the remains of his tattered army through Farmville a few days before surrendering to Grant at Appomattox. Most White Virginians mystified the “War Between the States” (as they called the Civil War) a fight for state’s rights and personal liberty and not to maintain slavery. Virginians romanticized their defeat as “The Lost Cause.” Many waxed nostalgically for a mythic Camelot of the ante-bellum world with moonshine and magnolias, courageous gentlemen and gracious ladies, kindly White masters, and faithful Black slaves. Bracketed out of this romantic mythos were slave markets, grueling labor, whippings, selling of human bodies, sexual exploitation of Black women, killings, and Black rebellions.

The South’s defeat in the Civil War was catastrophic for Virginia’s White community and liberating for formerly enslaved Blacks. For many southerners, far more tragic than the loss of over 350,000 southern lives and the destruction of southern property was the fact that “former slaves” had been reborn as American citizens. Whites regarded Blacks who sought to exercise their newly acquired Constitutional rights as stepping “out of their place.” Place was all important and for many White southerners, “place” for Blacks was the cotton and corn fields. Using murder and legal chicanery, they tried to restore slavery by another name.

Racial segregation gradually replaced slavery. Its legality had been challenged many times. In 1896, the Supreme Court legitimized a state’s right to segregate. Two years later, the Court all but nullified Black voting rights. Racial separation was enforced by custom, law, lynching, the convict lease system, and peonage.

While the Deep South legitimized violence, legal discrimination and tradition to dominate Blacks, White Virginians adopted the “Virginia Way.” It was based on the illusion that the Black community would willingly accept segregation in exchange for racial harmony. Editor J. Barrye Wall took pride in Virginia’s being the least violent state in the South. “While rivers of ink were spilled to defend segregation,” he boasted, “there was no blood shed in Virginia”

Wall claimed his relationships with the “colored” community were good. He boasted that he willingly extended a helping hand to those in need. What he failed to perceive was that beneath friendly smiles and surface gestures of deference, Blacks wanted equality, not handouts. Because the Black community in Prince Edward County had rejected the traditional channels of “managed race relations” by letting the NAACP take their grievances to the Supreme Court, the White community harshly retaliated. The school board fired the principal of Robert Russa Moton school was fired. Teachers were fired. United States Senator Harry Byrd Sr., the political boss of Virginia, called for massive resistance to integration. The state legislature vowed to close any school that admitted even one Black pupil. At a town meeting, the White community

overwhelmingly endorsed a plan to close all public schools rather than integrate. It was a return of the repressed. In 1861, Prince Edward County unanimously voted for secession. Ninety years later, (White) Prince Edward County again unanimously voted for secession—this time from the state’s public-school system. They feared integration would lead to racial fraternization. The County closed all public schools shutting out Black students from an education and opened a private school for White children. Wall claimed Farmville was once again fighting for state’s rights and individual liberty. But the underlying fear was sexual, not political. Virginia law had made intermarriage a criminal offense, punishable by five years in prison. One parent vehemently voiced the great fear that was on almost every White mind: “If our children are forced to go to school with them, the next thing they’ll start is fraternizing with each other. And that will lead to amalgamation!”

The decision to close the schools traumatized the Black community. The “Virginia Way” of moderation was abandoned. Whites charged that if Black children suffered it was their parents’ fault for supporting the NAACP. Farmville’s power structure suppressed dissent within the White community. “When a small group of White businessmen began to secretly explore possibilities for reopening the schools, they were denounced as fomenting an ‘insidious movement... for the sake of a few dollars.’” One businessman gave up, ‘we say nothing anymore. We must be for private schools. Otherwise, they say we’re all against.’” (Bonastia.) Conformity was mandated. Eunice Carwile remembered how she was taught as a child to blame Black children for the disruption of her education. “*The message was repeated over and over again-- in words, facial expressions and body language, by parents, neighbors, and leaders that we had been forced to change our lives because Black people wanted more than they deserved in the world.*”

For five years, the public schools remained shut. Some 2400 Black students and a small number of White children had been denied an education. Yet many Black parents, supported by the outspoken Reverend L. Francis Griffin, the community’s main pastor, made a major effort to educate their children. Classes were held in church basements. Parents sent their children to live out of state with family members and strangers. The Quakers and the Federal government supported free schools for Black children. Despite these efforts, some 1700 Black children still lost their education.

In 1964, the Supreme Court finally ordered Farmville to reopen and to integrate its schools. The town’s leaders truculently obeyed, while pressuring White parents to continue to send their children to the private school. In the first year, more than a thousand Black students attended public high school—along with eight White students. Slowly integration gained a foothold; and White supremacy suffered another Lost Cause.

*This theme of ‘The Virginia Way: The Ideology of White Supremacy’ will be explored in the following interactive documentary chapters:*

2: Segregation Replaces Slavery

4: A Last Stand for Segregation in Farmville

### 3. “Out of their place”

*“The slave went free; stood a brief moment in the sun; then moved back again toward slavery”—W.E.B. Du Bois: Black Reconstruction: An Essay Toward a History of the Part Which Black Folk Played in the Attempt to Reconstruct Democracy in America, 1860–1880*

The prophetic promise of God's redemption had been fulfilled. African Americans now had the power to transform themselves from "slaves to selves." "Emancipation, changed everything with its infinite promise, made anything possible and nothing certain" (Hale). Constitutional amendments transformed Blacks from legal property to legal citizens. It empowered them to build families, buy land, attend school, travel freely, vote, hold office and negotiate their labor.

While African Americans saw emancipation as the beginning of a new world, Virginia journalist E.A. Pollard saw emancipation as the termination of the South's old world and the beginning of race war. For Pollard the Civil War became the "Lost Cause," a failed effort to preserve the White race. *The true question of the war was the supremacy of the White race,*" Pollard believed that Free Blacks would destroy the Old South by amalgamating with Whites. Soon after, Pollard admitted he was wrong. Blacks *were* helping build a New South. *"They were not a degraded, poor, helpless people,* Pollard wrote, *but... have shown a capacity for education that has astonished their former masters... the formerly despised Black man promises to become a true follower of the highest civilization and an exemplary citizen of the South.*

"Black achievement can lay claim to equality..., but equality doesn't easily coexist with difference or separation" (Bay). The South was a biracial society. Although race is an empty real construct, it is a powerful social one. "The concept of race is virtually inseparable from the idea of hierarchy among races" (Bay). Pollard might praise Black achievement, but most southern Whites saw Black success as a threat to White power. White violence became a repressive antidote to Black progress.

African Americans in Prince Edward County had begun voting immediately after the Civil War. They elected James Bland to Virginia's Constitutional Convention. He helped establish separate public schools for Black and White children. Bland hoped to establish a foundation for racial equality. But Virginia's elite ruling class—the "grandees"—were determined to re-affirm racial separation and maintain racial dominance. Virginia, like every southern state, sought to redeem the South. White supremacy reinforced racial separation. "White southerners made Reconstruction as the first Black space of their new culture of segregation" (Hale.) Schools, poor houses, orphanages, and hospitals were racially separated. Cities segregated cemeteries and parks; counties segregated court houses. Hotels and restaurants served one race only. The Virginia ruling class maintained the constitutional rights of Black citizens *pro forma* but circumscribed these rights. Whites claimed that "The Hell of Reconstruction" was empowering Blacks and destroying White civilization. (Some 35 years later, D. W. Griffith wholeheartedly embraced the vicious myth of "the Hell of Reconstruction" in his film, "Birth of Nation." For Griffith, the Klan was the South's redeemer.)

Virginians were less violent than radical Whites in other southern states. "A conservative elite political culture, a fixation upon law and order, and an accompanying distrust of popular movements or mass participation in politics mitigated against high levels of corporeal violence." (Ayers.)

The Readjuster coalition of Blacks and Whites were able to maintain power for four years. Conservatives regained power from the Readjusters in the 1880s. When W.E.B. Du Bois visited Prince Edward County in 1890, he observed that the rural Black community "led an independent group life. They lived in the same neighborhoods, had their own churches, organizations, and social life; and had a mutual economic interdependence with Whites." Du Bois noted, *Not one of them doubts that but that one-day Black people will have all the rights*

*they are striving for.* But even as he spoke, legal barriers were constructed to deny Blacks those rights.

A sea change of modernity was transforming the South and making race relations unstable. Blacks and Whites often shared common public spaces. Mass transportation and a consumer culture threw Blacks and Whites together on trains or in stores. A Black middle class had emerged that many Whites feared would threaten White political control. Their solution was the same as adopted by every southern state—legal segregation.

*This theme of ‘Out of Their Place’ will be explored in the following interactive documentary chapters:*

2: Segregation Replaces Slavery

4: A Last Stand for Segregation in Farmville

5: How Segregation Still Informs the American Psyche

#### **4. Jim Crow Comes to Virginia**

*Where did racism begin? The key to the puzzle lies in Virginia.* —Edmund Morgan *American Slavery, American Freedom.*

Jim Crow legally came to Virginia by 1900. Like every other southern state, Virginia, created a legal biracial society with separate spaces for Blacks and Whites. “Segregation served as the only possible preserver of White supremacy as the foundation of the new southern racial order.” (Hale.) In antebellum days, Whites first enslaved Blacks and then claimed they were inferior because they were enslaved. Now Whites imposed legal segregation to justify White supremacy. “African Americans were now labeled inferior because they were legally excluded from the White spaces of the franchise, the jury and the officer holder. They were inferior because they attended inferior schools and held inferior jobs.” (Hale). They were inferior because they were segregated on public transportation and banned from public spaces. They were inferior because White society defined them as such.

Urban Blacks resisted segregation by reinforcing the Black community. Black businesses sold goods to Black customers. Black churches spiritually sustained their members. Maggie Walker established the first Black bank in the United States. John Mitchell, the outspoken publisher of the *Planet*, an African American newspaper, challenged segregation in his editorials and organized a boycott of segregated public transportation.

To reinforce segregation, Virginia’s legislators made Draconian cuts in funding for Black schools because they feared education might lead to Black voting. They established a poll tax that most poor Blacks and Whites could not afford to pay. Racial purity became an obsession to some Whites. The legislature enacted the ‘Racial Integrity Act,’ that made “one drop of blood” from a Black ancestor, no matter how many generations back, legally a Negro.” Whites were deeply concerned that the rising middle class of Black men might cross racial boundaries and “amalgamate.” with White women. Even the racially moderate popular journalist Douglas Southall Freeman, a staunch supporter of racial harmony, justified segregation to prevent “race mixing.” “*Biologically and socially, we are not going to amalgamate; and because that is so... passion or ambition forces you to seek the unattainable—a White wife... We do not think it fair to pretend to equality. Separation is better than deception.*” Some thirty years later the same

rationale resounded in Prince Edward County. When J. Barrye Wall was asked why he opposed integrated schools so strongly, he replied, Get Black and White sitting together in the same schools, you'll get interracial dating-- and then comes 'mixing of the bloods.'

For Whites, segregation seemed the solution to racial tensions. The *Virginia Examiner* promoted segregation as one of Virginia's most attractive features. *Separate schools for Whites and Blacks, separate churches, hotels, railroads, coaches, and no intermingling of the races socially, though relations are otherwise amicable and friendly.* While racial violence and lynching were endemic in the Deep South, there was much less violence in Virginia. Virginians took pride in the fact that lynching, which once flourished in the state, had all but disappeared. They boasted that their state was the only state in the Union that legally made lynching a crime. Oliver Hill, Virginia's NAACP attorney who helped present the Farmville's students' case before the Supreme Court, sardonically noted, "Yes, it's true that Virginia had less violence than other states. But it was still a police state."

*This theme of 'Jim Crow Comes to Virginia' will be explored in the following interactive documentary chapters:*

2: Segregation Replaces Slavery

4: A Last Stand for Segregation in Farmville

### **Epilogue: Building Bridges**

*"The legal system can force open doors and sometimes even knock down walls, but it cannot build bridges. That job belongs to you and me."*—Thurgood Marshall, Acceptance Speech, Liberty Medal 1992

Twenty years after integrated schools reopened, J. Barrye Wall remained a defiant champion of segregation. *"I was and am for separate education for White and Black,"* he said shortly before his death. *"We were defending states' rights, state sovereignty. The principles for which Lee and the South fought weren't settled at Appomattox—and still aren't. The South lost—we lost—but it's not settled."*

Contemporary events have tragically confirmed that the issue is far from settled. But even though White supremacy remains rooted in the hearts and minds of many Americans, the effort to build racial bridges continues. Symbolic of the changes is the dismantling of Confederate memorials that proliferated throughout Virginia. In Richmond almost all the monuments to the leaders of the Confederacy have been removed—and replaced by a memorial to Barbara Johns and her fellow students in front of the State Capitol. In the Capitol Building in Washington, D.C., in place where a memorial to Robert E. Lee stood for almost a century, a monument of Barbara Rose Johns and her fellow student strikers will soon be striding forward.

By affirming building bridges, the *Striking Back, Striding Forward* website will be open-ended to new ideas. By emphasizing both the progress achieved and the tasks that remain the website is intended to encourage user agency to help bridge the racial divide. Seventy years have passed since young Barbara Johns breached the walls of segregation. The next generation of Black men and women that followed her widened the breach. Walls fell, bridges erected to span the racial divide. But as White supremacists had tried to restore slavery by another name

after the Civil War, White supremacists today are trying to restore segregation by another name. They are restoring the old walls of separation with new facades. More new bridges are needed.

*This theme of ‘Building Bridges’ will be explored in the following interactive documentary chapters:*

5: How Segregation Still Informs the American Psyche

6: Building Bridges Through Informed Action

### **C. Project format**

The proposed website will be an intersection between digital interactive technology, documentary practice, and inquiry-based social studies instruction. After participating in our initial educator advisory group, the Virginia Department of Education plans to incorporate the site as a resource to support civil rights curriculum at the elementary, middle, and high school levels. This will necessitate different modules within the site for upper elementary, middle school, and high school students and their teachers. The challenge is to balance freedom of interactivity for the users to explore the site while returning to the main narrative for pivotal moments. The hub of the site will be the story of Barbara Johns and the 1951 student strike at the Robert Russa Moton High School in Farmville, VA—and the White backlash that led to the closing of all public schools in the county for five years. Website visitors will follow the central narrative of the student strike in Farmville that led to the Supreme Court overturning segregation in public education through on-camera interviews with participants, documentary and archival footage, and texts. Voices will be heard from both perspectives on the White backlash as well as the struggle of Black parents to educate their children.

The historical content on the website will be organized into five or six modules that scaffold the overall inquiry framed around a central question on *student agency*. The modules will be organized into the various chapters of the civil rights struggle in Farmville and Prince Edward County from the 1951 student strike, forward to the closing of the schools between 1959 and 1964, and up to the present day. The content will be presented through a central narrative augmented by first-person video footage and other primary source visuals such as archival photographs and related documents. This content will be integrated with a series of instructional activities and formative tasks, designed separately for upper elementary school and middle/high school levels, to scaffold the inquiry and ensure student understanding. For example, the initial chapter on the segregated world of Barbara Johns will engage students in an activity where they will use various primary sources to compare and contrast the educational experiences of White vs. Black students in Prince Edward County in order to understand the reality of Jim Crow education in the context of Barbara Johns’ lived experiences. The content, tailored separately to each of the two school levels, could include photos of Black and White schools, video and audio testimony from Black and White students, etc. Each activity is supported on the website via teacher discussion guides for non-digital classroom interactions.

The Farmville story will allow exploration within the threads of the narrative as well as related documents (textual, graphic, images). Suggested ‘next’ and ‘related’ activity and media links will be a vital navigation function of the website. Preventing dead ends, they allow users to engage in non-sequential topics and subtopics presented in a mini-narrative form. Viewers can choose different paths to explore but they will always return to the core narrative, constructed from material we mostly have recorded or collected, e.g., on-camera interviews with African Americans, segregationists, and scholars; archival images; texts and documents; music; and graphics. These will be constructed into mini-narratives that are relevant to the Farmville story and which highlight critical moments in the history of segregation—e.g., the transition from slavery to segregation in Virginia, the legal sanctioning of segregation by the United States Supreme Court, and the ever-present threat of violence. At the same time, supporting mini narratives will tell stories of Black/White coalitions that briefly emerged, the efforts of teachers to counter the pernicious effects of Jim Crow on their students, the creation of music, the balm of religion, the passion for education...

The core content and the overall structure of the site will be very similar across grade levels. However, the upper elementary version will be a bit more streamlined in terms of scope and grade-level vocabulary to make the content accessible. Many of the supporting learning activities would also be adapted in a similar way in order to make them age appropriate. While fourth and fifth graders do learn about many “hard-history” topics such as enslavement and Jim Crow segregation, racial violence would only be addressed in a very general sense in order to avoid traumatic details or gratuitous imagery.

Students are subsequently encouraged to take informed action for civic causes that are important to them and are incentivized by creating their own civil rights projects in response to their learning experience. Students will be empowered to take control and work collaboratively as they create their own scenarios, through suggested templates, combining media from the series with ancillary multimedia assets including footage, photographs, texts, animations, graphics, and audio. The digital material will be stored in a website gallery database for browsing and downloading of assets. Upon completion, students will submit their projects to a moderated showcase in their school’s private LMS (Version 1.0), and later to a public-facing showcase on the website (Version 2.0). This will allow them to promote their narratives to their classmates and to other schools. Please see more on this in the next section D.

This component of the site would illustrate the importance of Barbara Johns, demonstrate the real-world learning that this website supports, as well as build the capacity to take informed action as our national civil rights continue to evolve with each successive generation. Not only does the content ensure a deeper level of understanding of the historical context of the civil rights movement and Black agency, but it also provides a very compelling example of how social change was brought about by high school students who refused to accept a demeaning status quo. This serves as the ideal platform for students to see themselves as potential agents of change when confronting the very same forces of racism and White supremacy that are still present in today’s world.

The mission of the site is to make users cognitively and emotionally aware of the centuries-old freedom struggle of African Americans to overcome racial prejudice. The struggle has passed many milestones but has yet to reach the “promised land” of building bridges. This website’s intention is to further that journey along.

#### **D. User-generated content**

Through our initial teachers’ workshop, the Virginia Department of Education (VA DOE) has requested that the site be designed to encourage student agency, especially at the high school level. As noted above, part of the site will allow students to browse and download audio, visual, on-camera material, and texts stored in a website gallery database. This will enable them to research and integrate contemporary instances of segregation with historic moments and create their own informed action projects. We have discussed with our panel of Virginia teachers about developing projects that will require students to research and interact with others in creating their projects.

Upon completion of student projects, teachers will evaluate and archive student work using their school’s private LMS, then select standout projects deemed appropriate for showcasing. To further support teachers in this regard, a portion of the website will also contain guidance for teaching “hard history” topics such as racism and the legacy of Jim Crow. It is essential that educators embrace culturally responsive teaching practices where all students feel known and valued as members of a classroom community where difficult topics can be confronted in a way that affirms and empowers student voices. Teachers will also need to consider these concerns when reviewing student work.

The showcasing of student projects will occur in two stages. Version 1.0 of the website, upon website launch, will point to a school’s internal LMS for instructors and students to access showcased work within their own school. Version 2.0 of the website would be developed after a period of testing and evaluation of Version 1.0 and would include a public-facing section on the website with selected student projects, broadening exposure and expanding the larger dialogue to a national level. The criteria and process used to select and monitor this public-facing content would be developed and refined through the testing and evaluation of Version 1.0 and would address challenges and logistics identified with the help of teachers and VA DOE staff.

#### **E. Audience and distribution**

The Virginia Department of Education (DOE) plans to incorporate the website when completed into its civil rights curriculum mandatory for all grade levels (See Attachment 3, Letters). The site will be accessible to over one million students and some 40,000 teachers. The website will be free and available to all who have internet access. It will have the potential to reach an unlimited number of visitors of multiple types, regardless of location, through high visibility promotion. The website will be a focal point of communication efforts locally,



regionally, and nationally. The website will offer continuous updates of connections with relevant resources, events, and programs, such as those offered at the Moton Museum. Nationally, our conversations started in the grant period will be ongoing to partner with museums, universities, and cultural institutions that have expressed interest in the project—e.g., National Museum of African American History and Culture, The Schomburg Center for Research in Black Culture, The Legacy Museum in Montgomery, Alabama, The Moton Museum in Farmville, VA—and other educational platforms. We plan to work with their communications teams to promote *Striking Back, Striding Forward* on their webpages and social media channels. We will also engage audiences via Google AdWords, Twitter, and Facebook Sponsored Stories, and Promoted Posts. To reach a broader audience the site will be linked to other educational online venues, in part through search engine optimization. These techniques will help raise the profile of the website and its layered content. While the site will provide knowledge and understanding to lower grades, on the high school level it will be designed to encourage student agency. At this level, students will generate projects in response to their learning experience. Instructor-selected projects will be distributed via an LMS showcase within their respective schools for Version 1.0, and then, following testing and evaluation, featured in a public-facing section of the website Version 2.0, broadening exposure. The manifestation of agency will include both classroom and community projects to promote racial understanding and constructive change. In developing relevant learning and informed action templates for students, the web designers will work closely with the VA DOE to ensure that the modules meet curriculum needs for each audience. While this content seems focused on a micro-level with the story of Barbara Johns and the 1951 student strike at R.R. Moton High School, subsequent events resulted in profound macro-level connections as Farmville became one of the five cases of the landmark Brown decision that impacted every community in America. The Farmville student strike also stands out as a civil rights demonstration four years before Rosa Parks and the Montgomery Bus Boycott and the rise of Dr. Martin Luther King, Jr. as a national figure. This compelling content provides an ideal platform for an inquiry into civil rights that can be scale-shifted from a local story through the eyes of a single individual to a series of events warranting national attention that still impact us to this day.

## **F. Rights, permissions, and licensing**

Videoline Productions has the copyright to the series and releases of all the participants interviewed on camera. Most of the rights for stills and archival material have been granted either in *perpetuum* or are in the public domain. Some copyrights will be renewed with several archives. We will also have to acquire some additional archival footage and stills from private and public archives, museums, and historical societies. Research will be conducted in Virginia in several Virginia archives including the Valentine Museum, the University of Virginia, the Robert Russa Moton Museum, the Virginia Memory Library, Virginia Museum of History and Culture, Commonwealth University, Virginia Tech University Libraries, the National Archives, and the

Library of Congress.

### G. Humanities advisors

**Dr. Edward Ayers**, University of Richmond, Virginia, is former president emeritus of Richmond University and one of the foremost scholars on Southern history. He has been named National Professor of the Year, received the National Humanities Medal from President Obama at the White House, served as president of the Organization of American Historians, and won the Bancroft Prize for distinguished writing in American history. He is host of *The Future of America's Past*, a television series that visits sites of memory and meets the people who keep those memories alive. He is the executive director of *New American History*, an online project based at the University, designed to help students and teachers to see the nation's history in new ways. His newest book is *Southern Journey: The Migrations of the American South, 1790-2020*. (Ed Ayers, University of Richmond 410 Westhampton Way, Richmond, Virginia 23173, 804-334-5554, [eyayers@richmond.edu](mailto:eyayers@richmond.edu))

**Dr. William Uricchio** is professor of Comparative Media Studies at MIT, where he is principal investigator of the MIT Open Documentary Lab. He is also professor of Comparative Media History at Utrecht University in the Netherlands, a fellow at the American Academy in Berlin, and has held visiting professorships at the University of Stockholm, the Freie Universität Berlin, Phillips-Universität Marburg, and the University of Science and Technology of China. William was one of the leaders of a five-year long European Science Foundation project entitled Changing Media, Changing Europe, and he has received Guggenheim, Humboldt and Fulbright awards, and the Berlin Prize. (William Uricchio, MIT, 77 Massachusetts Ave., Cambridge Mass., 02139, [uricchio@MIT.edu](mailto:uricchio@MIT.edu))

**Dr. Mia Bay** is the Roy F. and Jeanette P. Nichols Professor of American History at the University of Pennsylvania and author of *The White Image in the Black Mind*. She is a scholar of American and African American intellectual, cultural, and social history, whose recent interests include Black women's thought, African American approaches to citizenship, and the history of race and transportation. (Mia Bay, Department of History, College Hall, University of Pennsylvania, [mbay@sas.upenn.edu](mailto:mbay@sas.upenn.edu) 215-898-8452)

**Chris Bonastia** is professor of sociology at Lehman College and the former Associate Director of Honors Programs (Macaulay Honors College and Lehman Scholars Program). He is the author of *Southern Stalemate: Five Years without Public Education in Prince Edward County*. and *Knocking on the Door: The Federal Government's Attempt to Desegregate the Suburbs* (Princeton University Press, 2006). His third book, *The Big Failure: The Persistence of School Segregation in New York City*, will be published in early 2022 by Stanford University Press.

*(Christopher Bonastia, Lehman College, Department of Sociology, 250 Bedford Park West, Bronx, NY 10468, Christopher.bonasti@lehman.cuny.edu)*

**Dr. Amy Tillerson-Brown** is a professor of history and history department chair at Mary Baldwin University. She also directs the African American Studies and Public History programs. Previously, she was the director of African American Heritage Programs at the Virginia Foundation for the Humanities. Recently, Dr. Tillerson-Brown accepted a Senior Fellow/Strategic Consultant post at the Robert Moton Museum in Farmville and will inform the project with her in-depth knowledge of the student strike and the White backlash integration generated in Prince Edward County. *(Dr. Amy Tillerson-Brown, Chair, Department of History Mary Baldwin University Staunton VA 24401 540-887-7046).*

**Grace Elizabeth Hale** is Chairman of American Studies at the University of Virginia. Among her many publications is her highly praised study of White supremacy, *Making Whiteness: The Culture of Segregation in the South 1890-1940, focusing on racial and cultural forces in the South that stressed whiteness in the aftermath of the Civil War*. The producer has worked with Dr. Hale on *The Rise and Fall of Jim Crow*. She is one of the foremost scholars studying White supremacy in America and her collaboration is essential to the development of the project. Excerpts from recorded on-camera interviews with Dr. Hale discussing this subject will be incorporated into the site. *(Grace Elizabeth Hale, Corcoran Department of History P.O. Box 400180 University of Virginia Charlottesville, VA 22904, hale@virginia.edu 434.924.6413)*

**Jeffrey McClurken** is Chief of Staff of the President and a Professor of History and American Studies at Mary Washington. He oversees the IT department. He was the Virginia 20014 Faculty Award winner of Teaching with Technology and is the editor for the Journal of American History's Digital History Reviews section. He was also a Co-PI of the Mellon Funder Grant, *Digital Liberal Arts at a Distance*. His 2009 monograph, Take Care of the Living: Reconstructing Virginia's Confederate Veteran Families, examines the long-term consequences of the Civil War for veterans and their families in Southside Virginia. He teaches nineteenth-century American social and cultural history, technology, gender studies, and digital history. *(Jeffrey McClurken, Monroe Hall, 219, University of Mary Washington, 540-654-1475, jmcclurk@umw.edu)*

**Schomburg Center for Research in Black Culture: K.C. Matthews** is the Chief of Staff of the Schomburg Center for Research in Black Culture, one of the world's leading cultural institutions devoted to the collection, preservation, and study of materials focused on the African Diaspora and African American experiences. The Schomburg manages an annual cohort of post-doctoral research fellows, summer institute for rising college students, a Junior Scholars program for over 100 junior and senior high school students and creates K-12 curricula and teacher training

derived from archival materials. (*K.C. Matthews, Schomburg Center for Research in Black Culture, 515 Malcolm X Blvd, NY, NY 10037. 212.491.2013*)

**Cameron Patterson** is the executive director of the National Historic Landmark Robert Russa Moton Museum (Moton), Farmville, Virginia. The museum preserves and constructively interprets the history of Civil Rights in Education, specifically as it relates to Prince Edward County and the leading role its citizens played in America's transition from segregation towards integration. (Cameron Patterson, Executive Director, Robert Russa Moton Museum, 900 Griffin Blvd, Farmville, Va.23901 education@motonmuseum.com 434-315-8775, director@motonmuseum.com)

**Cainan Townsend** is the Director of Education and Outreach at the Robert Russa Moton Museum. He served as a 2016 Governor's fellow with the Virginia Secretary of Education in the administration of Governor Terrance McAuliffe. He was appointed to serve on the African American Cultural Resources Taskforce by Governor Terrance McAuliffe as well as the Commission for African American History Education by Governor Ralph S. Northam. He is also a great-grandson of John Townsend a plaintiff from Brown vs. Board of Education, and his father missed several years of his education by the closing of the Prince Edward County Public Schools from 1959-1964. (Cainan Townsend, Director of Education, Robert Russa Moton Museum, 900 Griffin Blvd, Farmville, Va.23901 education@motonmuseum.com 434-315-8775)

## H. Project and digital media teams

**Executive Producer/Writer: Richard Wormser** was the originator, writer, and co-producer/director with Bill Jersey of four-part national PBS series The Rise and Fall of Jim Crow. The Peabody Award series told the story of the African American struggle for freedom during the Jim Crow era in the South, 1880-1954. Wormser has written, produced and/or directed over 50 programs for television, and educational institutions and that have won numerous awards. His projects have received grants from the National Endowment for the Humanities, the Corporation for Public Broadcasting, the Winthrop Rockefeller Foundation, the John D. and Catherine T. MacArthur Foundation and New York Life. (*Richard Wormser, Videoline Productions, 171 Orange Street, New Haven, CT. 06510 (Project Director/Producer/Writer).*)

**Executive Creative Director: Maya Kopytman** is a Partner at C&G Partners, specializing in interactive technologies, and web sites. She has three decades of design experience and is internationally recognized for her pioneering work in designing interfaces for a variety of interactive media, from software to location-based applications and web sites. She has a strong portfolio of projects for cultural and educational institutions, including the Webby Winner interactive documentary website, *People Not Property: Stories of Slavery in the Colonial North*, funded by the NEH. Clients include the United States Holocaust Memorial Museum,

Smithsonian National Museum of African American History and Culture, Historic Hudson Valley, Smithsonian National Museum of American History, Museum of Jewish Heritage, and The King Center and its digital archive. She was a senior team member for the acclaimed redesign of the Metropolitan Museum of Art web site. She has developed award-winning digital and print communications for The Rockefeller University, Columbia University Business School, and NYU Institute of Fine Arts. In the field of Interactive Design, Maya has received many of the most prestigious honors such as the “Gold Pencil” from the One Show Interactive and two Webby awards. Her work has been featured in industry publications such as *Graphis* and *Communications Arts*. Her projects clients include The Optical Society, Howard Hughes Medical Institute, JPMorgan Chase & Co., Federal Reserve Bank of San Francisco, ITHAKA, Heron Foundation, The Teagle Foundation, Samuel H. Kress Foundation, Doris Duke Charitable Foundation among others. (*C&G Partners 116 E. 16<sup>th</sup> Street, NYC, NY 10003, 212 532 4460, Maya@cgpartersllc.com*)

**Leslie Dann** is Executive Media Producer, User Researcher and Test Facilitator. She brings to the project professional experience in media production, experience design, user experience, and content strategy for websites, video, and interactives for museums, educational institutions, and non-profits. After five years as Associate Partner at C&G Partners, Leslie continues to consult and actively lead new media projects as the owner of Cruz Dann Productions. In her recent role as media experience producer for Historic Hudson Valley’s interactive documentary website, *People Not Property: Stories of Slavery in the Colonial North*, she guided the content strategy, UX, and production of numerous interactive educational features and short videos. A recipient of NEH grants for each phase, the project won several digital and interactive awards including the coveted Webby Award in the education category. Recently, Leslie has led strategy and production on Historic Hudson Valley’s NEH grant-funded discovery and prototyping phases of *“Kofi’s Trial: An Interactive Graphic History,”* working with C&G Partners and Blue Telescope. At the digital forefront for 25 years, Leslie’s clients include Google, Historic Hudson Valley, Mashantucket Pequot Museum and Research Center, MasterCard, National Grid, National Museum of African American History and Culture, PBS American Masters, Penguin, and The Rockefeller University. (*Cruz Dann Productions, [lesliedann@me.com](mailto:lesliedann@me.com) 646.512.0233*)

**Jeff Soyk** is the Interactive Documentary Creative Director: He is an award-winning media artist with experience in creative direction, UX design, UI design, front-end development, and film/video. His credits include art director, UI/UX designer and architect on *Hollow* (2013 Peabody Award winner, 2014 News & Documentary EMMY nominee), co-creative director and UI/UX designer on PBS Frontline’s *Inheritance* (2016 News & Documentary EMMY winner, 2016 Peabody-Facebook Award winner), and co-director and web designer on Zeki Müren Hotline (2016 IDFA DocLab nominee, 2017 Istanbul exhibit, 2017 Montreal International Documentary Festival exhibit, 2017 SVA Gallery exhibit). Jeff’s passion for meaningful stories

and multiple mediums has led him to interactive documentary, as he recognizes the potential to create engaging experiences with a positive influence. (*Jeff Soyk, jeffsoyk@gmail.com*)

**Beau Dickenson** is the K-12 Educational Consultant for Virginia Public Schools. **He** has created and been the lead coordinator for the Farmville Tours Guide Project (<http://farmvilletourguides.rockingham.k12.va.us/>) for which he received the 2019 Civil Rights and Civil Liberties Excellence Award in Teaching Award from the Virginia Council for the Social Studies (VCSS). He was honored for providing students with a unique opportunity to make civil rights history come alive by bringing needed attention to the Farmville Student Movement and the central role it played in bringing about school desegregation. Dickenson has supervised several student projects to encourage student agency and enrich their knowledge of the African American struggle for freedom. He is a past president of the Virginia Social Studies Leaders Consortium (VSSLC), and he recently served on the Governor's Commission on African American History Education which garnered national news for its revision of the state history standards. In order to further support the curriculum edits developed by the Commission, Mr. Dickenson worked with the Virginia Department of Education to form the "Dr. Carter G. Woodson Collaborative" as a cohort of social studies specialists who created new classroom learning experiences that explore black history. (*Beau Dickenson is the Social Studies Supervisor for Rockingham County Public Schools 100 Mt. Clinton Pike, Harrisonburg, VA. 22802. 540.564.1175 bdickenson@rockingham.k12.va.us*)

### Independent Evaluators

**Dr. John Lee** is Professor and Associate Dean for Faculty and Academic Affairs in the College of Education at North Carolina State University. He was an author of the College, Career and Civic Life Framework for Standards in Social Studies (<http://socialstudies.org/c3>) and is a founder and co-director of the C3 Teachers project (<http://c3teachers.org>). He has authored or co-authored numerous books including *Building inquiries in Social Studies: The Inquiry Design Model*; *Teaching Social Studies: A Methods Book for Methods Teachers*; and *Inquiry-based Practice in Social Studies Education: Understanding the Inquiry Design Model*; He develops innovative digital historical resources through the Digital History and Pedagogy Project (<http://dhpp.org>). Dr. Lee has over 30 years' experience teaching and working with teachers to develop and implement innovative curriculum materials, He was a co-director of the New York Social Studies Toolkit Project (<http://c3teachers.org/new-york-hub/>), a \$3.2 million dollar Race to the Top funded project to develop inquiry-based curriculum materials for teachers in New York state. Over the last 10 years, Dr. Lee has advised dozens of organizations, states, and school districts to develop curriculum materials, including ongoing efforts in Virginia to build a comprehensive equity and justice-oriented inquiry curriculum through the Virginia Inquiry Collaborative (<https://sites.google.com/k12albemarle.org/virginiainquirycollaborative>).

**Christonya B. Brown** is the History and Social Science Coordinator for the Department of

Education in Virginia. She is responsible for history and social science education, training, and programming for the students, teachers, parents, and communities of the Commonwealth of Virginia. Dr. Brown coordinates, supervises, and provides direction for history/social science for the Department of Education. This includes implementing curriculum development, through discussions with teachers, administrators, and other central office staff members. Her responsibilities also involve selection, training, and management of teachers in textbook and media selection. (Christonya Brown, Department of Education)

**Sabina Daley** is President and Design Director at Dots and Light LLC. She has the web-designed and/or been art director for a number of WNET web sites including: *The Rise and Fall of Jim Crow*, *American Reds*, *Slavery and the Making of America*, *A Walk Through Queens*, *Nature*, *Concert for George*, (*George Harrison*) *Great Performances*. She has also designed websites for the Gilder Lehrman Foundation. She will be evaluating the art direction and web design for the proposed site.

**Lauren Tilton** is Assistant Professor of Digital Humanities in the Department of Rhetoric & Communication Studies and Research Fellow in the Digital Scholarship Lab (DSL) at the University of Richmond. Her research focuses on 20th and 21st century U.S. visual culture. She is director of Photogrammar, a digital public humanities project mapping New Deal and World War II documentary expression funded by the ACLS and NEH, and co-author of *Humanities Data in R: Exploring Networks, Geospatial Data, Images and Texts* (Springer, 2015). Her scholarship has appeared in journals such as *American Quarterly*, *Archive Journal*, *Digital Humanities Quarterly*, and *Digital Scholarship in the Humanities*. Her most recent project, *Distant Viewing*, focuses on large scale image analysis using computer vision and is funded by an NEH ODH Level II Advancement Grant. She also serves on the Association for Computing in the Humanities (ACH) Executive Council.

## **I. State of the project**

The filmmakers have over 25 hours of digitized on-camera interviews with many men and women who lived through the Jim Crow era and participated in resistance and subversion. This material is archived at the Schomburg Center and has been digitized. We also have collected several hundred still images, texts including newspaper articles, letters, archival footage, and graphic images that can be integrated into the site. There is a great deal of useful additional material at the Schomburg. We also have access to a source of over 100 hours of on-camera interviews with men and women whose lives were affected by the closing of the schools. More research will be required for additional resources.

## **J. Organization profile**

Catticus Corporation operates as an administrative consultant. Its primary role is to ensure that grant funds are used solely for the purposes outlined in the NEH project budget. The “Striking Back, Striding Forward” digital prototype development budget was created in consultation with

Project Director, Richard Wormser. Once work on the project commences, Caticus will work with Wormser to plan the schedule of NEH Requests for Advance in a manner that ensures project research, technical work and writing can proceed in line with the NEH grant Work Schedule. Additionally, Caticus makes sure that all required narrative and budget reports are filed with the NEH in a timely manner. Finally, Caticus in its role as a project team member, reviews and offers feedback at each stage of the work.

**C&G PARTNERS LLC** is a multi-specialty creative studio, dedicated to design for culture — from cultural organizations to organizational culture. We are digital curators, with a background in consensus building, weaving artifacts and inspiration through rich storytelling that align with our clients' strategic objectives. We maintain deep expertise in multiple specialties, integrated under one roof: branding, digital installations, exhibits and environments, print, signage and wayfinding, and websites. Our web design and development processes are based on two decades of experience. C&G understands how to lead with the user in mind, therefore, our solutions tend to last, fulfilling the goals our clients set forth for their initiatives while satisfying their audiences' needs and expectations. We have worked on several National Endowment for the Humanities (NEH) and other government-funded projects in the past. Designed for the Historic Hudson Valley, the interactive documentary website, *People Not Property: Stories of Slavery in the Colonial North*, was produced with three consecutive NEH grants. Another project, *Smarthistory.org*, has been supported by the NEH and other government and non-government organizations throughout its history. Similarly, a recent project, *Cornerstone: Learning for Living*, is a shared initiative between NEH and The Teagle Foundation. Working on these collaborative endeavors has taught us to balance our creative vision and audience needs to deliver educational digital experiences that withstand the test of time.

**VIDEOLINE PRODUCTIONS** has been making documentaries since 1983. The company has written, produced, and directed over 50 documentaries for public television and educational institutions. The programs have received 27 awards and 30 grants. Videoline originated and produced *The Rise and Fall of Jim Crow*

## **K. Fundraising plan**

In 2002, the New York Life Insurance company awarded the PBS series *The Rise and Fall of Jim Crow* a million-dollar outreach grant. In January of this year, New York Life awarded *Striking Back, Striding Forward* project a \$75,000 research and development plan. At the same time, the Virginia Humanities Council also awarded the project \$20,000 in research and development grants. Both have invited us to explore the possibility of additional funding for the prototype. M.I.T. has shared their contacts with several foundations for whom the project



would be of interest. We also have contacts in Virginia who have offered to facilitate access to major corporations for possible funding.

## **L. Project evaluation**

One of the first tasks of the design team is to conceptualize a method of approaching the site as opposed to testing just a concept. The prototype will be created through the collective effort of authors, new media strategists, designers, developers, and users (including teachers, administrators, students and, when appropriate, parents). One way of evaluating is to gauge how effectively the site achieves pedagogic goals. Balance must be reached between the overall goals of the authors of the site, while allowing creative interaction by website visitors. The prototype testers will be guided through the usability test by a facilitator to understand that it is only a partial experience of the entire website. Results from the test website visitors will help ensure that the site meets their needs. The value of usability testing is to evaluate unbiased feedback on the content and to strengthen the effectiveness of the design. While the project will be evaluated by its intended primary audience (the Virginia Department of Education) the prototype will be evaluated for pedagogical effectiveness by John Lee (see bio); and its digital design by Lauren Tilton at the University of Richmond and Sarah Wolen, Director at the Open-Documentary Lab at the Massachusetts Institute of Technology.

A rapid prototype will include a representative student user path, carefully constructed to showcase a variety of interactive features and engagements that will later comprise the full experience on this future, educational interactive documentary platform. The test path will include engagement opportunities with the core documentary content along with activities that facilitate deeper exploration of its key messages. Another tier of student activities and responses within the framework of a school's Learning Management System will be included in the prototype and tested in a classroom. See the accompanying Design Document section 2h. 'UX: Sample student visitor journey,' for sample content that could be included in the prototype for testing.

The prototype will be developed on a collaborative online platform as stimulus for usability testing. A test plan will be developed to specify candidate test participant profiles and the scope of the screens based on testing objectives. The prototype will be thoroughly internally tested by the designers before the evaluators will be trained to use it to conduct testing. The consultants will evaluate the prototype based on its usability, navigation, interactivity, content, design, and presentation of humanities themes and effectiveness in digital storytelling. Revisions will be made as needed in the Production Phase of the project, based on the input from the evaluators and the results of our testing. Usability testing will: 1) assess whether learning, engagement, and empathy are present for participants; 2) evaluate the humanities themes for the website (Black agency, White supremacy, relevant Virginia history of slavery and segregation, student agency); 3) determine if the site structure is intuitive and clear for primary audiences of

middle and high school students and teachers, holds their interest, and is easy to navigate; and 4) determine the site's user-friendly ability to foster the creation of student projects.

Curriculum specialists, teachers, and students will also pilot and evaluate the learning experiences, correlating activities, and formative and summative assessments in order to determine if these effectively scaffold and support the intended learning outcomes of the overall inquiry. Different levels of technology available in the classroom will also be taken into account to test the product options that allow for flexibility and serve as proof of concept that the design is not a 'one-size fits all' solution. This feedback will be essential in determining if the content and functionality of the website is effectively supported by research-based teaching methods when used in the classroom with a student audience.

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June 1, 2021

Dear Members of the Review Panel:

I am delighted to support *Striking Back, Striding Forward*. The project is important on many levels and is well-deserving of NEH support. I have been involved in related efforts for many years and thus can speak to the strengths of this proposal with confidence.

Since the NEH boldly supported my *Valley of the Shadow* project in the mid-1990s, when the idea of an online, exploratory historical archive was new, bold, and a little unsettling, people have come to understand that there is no better way to teach history than through inquiry in a broad range of sources, curated by experts but with multiple lines of exploration.

The Farmville project is a wonderful example of what is now possible that was not possible in the early days of the Internet: the integration of powerful video. I continue to work in online education with *New American History*, dedicated to the same audience the current project addresses, and see every day the importance of making first-person history available to students across the country. The inquiry-based exercises are appropriate and effective, using tested techniques for posing questions and stimulating curiosity.

I have long admired the work of Richard Wormser, who has pioneered in telling a central story in United States history—that of racial injustice and the fight against it—with expert video and archival research. With inspiring dedication, Wormser has worked to adapt new media to earlier purposes and enduring issues. His project on Jim Crow, which I helped advise, has reached many thousands of people in compelling ways. It makes great sense to put that work to use in the exploratory ways outlined in this proposal, changing the linear form of filmmaking to the open-ended form of a website.

I know the story of Farmville well, having been part of a Grammy-nominated video about the community today and its memory of the events of 1951. As host of *The Future of America's Past*, produced by Field Studio for Virginia Public Media and broadcast on PBS, I had a chance to visit the sites covered in the current project and talk to those who have the responsibility today of telling the story. It is a crucial story, one that needs to be understood to understand the Civil Rights struggle. The proposal for *Striking Back, Striding Forward* captures the power of that place and of that struggle.

Finally, I have seen the impact and significance of the Farmville story by serving on Virginia's commission to replace the monument to Robert E. Lee in Statuary Hall in the United States Capitol with another prominent Virginian. Our public sessions revealed that Barbara Johns, the center of the Farmville story, resonates as no other person in Virginia history does. She will take her place in the Hall, dressed in her cap and gown, as a symbol of hope and change. Having Richard Wormser's project ready when that debuts will make for a compelling combination.

Everything I see about *Striking Back, Striding Forward*, in other words, tells me that it is prepared to make the most of the opportunities the medium, the subject, and the impressive team offers. I hope you will be able to give it the support it deserves.

Sincerely ,

A handwritten signature in blue ink, reading "Edward L. Ayers". The signature is fluid and cursive, with the first name "Edward" and last name "Ayers" clearly legible, and "L." as a small middle initial.

**Edward L. Ayers**

Tucker-Boatwright Professor of Humanities  
President Emeritus

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eayers@richmond.edu

May 31, 2021

Dear NEH Division of Public Programs program officers and panel,

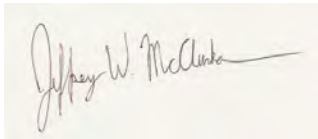
It is with pleasure that I confirm my participation as a consulting advisor for Videoline Productions' "Striking Back, Striding Forward" grant to prototype an interactive digital project about the history of segregation combining primary sources with video and audio storytelling.

For two decades, I have taught undergraduate southern history, American Studies, Digital Studies, and Historic Preservation students at the University of Mary Washington, a small, public, liberal arts university in Fredericksburg, Virginia. In addition to my work as Co-PI with Ellen Holmes Pearson on [COPLACDigital](#), I have worked to produce digitally enabled, interactive, public-facing historical materials with hundreds of students in my own undergraduate classes, partnered with local museums and archives, the National Park Service, and public history outreach groups. I also oversaw DTLT, our Teaching and Learning Technologies unit, as we provided access and training for digital tools and platforms ranging from [WordPress to Omeka to domain hosting](#) to all of UMW's over 4,000 students and 250 faculty. And I have edited, for nearly a decade, the section on digital historical project reviews in the *Journal of American History*, as well as co-chaired the American Historical Association's Digital History Working Group. And in my own research I have explored the history of Virginia from the Civil War forward. All of this is to say I have a good perspective, based on my own pedagogical, administrative, and scholarly experiences, to speak to the potential of this proposal and to provide support and advice along the way. I commit to advising the project group as they explore digital platforms that would best help to develop the collections for the project. Additionally, I commit to advising the core group on the direction of the project and to serving as a sounding board for ideas.

There is great need for projects like this that offer an opportunity to bring to life the words and deeds of those in the past, not imposed on students and broader audiences as passive recipients of a dusty past, but made relevant both on the past's own terms (with all of its messiness and complexity) and with connections to the present-day context. The potential of this project, and what it represents in terms of providing tools for teachers, engagement and context for students and other learners, and an innovative example of new forms of history is inspiring for me.

I am excited to be a part of this initiative, and I look forward to working with the project team to develop a powerful and useful prototype that can be extended for this project, as well as serving as a model for future projects to come.

Best,



Jeffrey W. McClurken, PhD

Professor of History and American Studies & Chief of Staff to the President, UMW

Digital Project Reviews Editor, [Journal of American History](#), Organization of American Historians

Co-Chair, [Digital History Working Group](#), American Historical Association

[jmccclurk@umw.edu](mailto:jmccclurk@umw.edu)

[McClurken.org](http://McClurken.org)

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30 May 2021

Dear Richard,

Thank you for sharing the deck and narrative on *Striking Back, Striding Forward*! It's wonderful to see how far this important project has come: you've been able to extend and repurpose your Jim Crow documentary and ancillary materials in ways that will reach a new generation. The Farmville school strike and remarkable figures like Barbara Rose Johns have powerful lessons for our present, providing perspective, inspiration, and role models that we can learn from. Meaningful change is possible! Your material is strong, your pedagogical engagements seem very promising, and you've succeeded in finding new forms and fresh ways to bring this historical material into the present.

As you know, MIT's Open Documentary Lab has helped to ideate and envision documentary projects that make use of emerging media with partners from Canada's National Film Board and Mozilla to individual production teams. While some members of our team are award-winning makers, as a lab we are best at connecting audiences and technologies, at incubating projects, and at connecting people to the right experts. We look forward to working with you, your stakeholders, and key members of the community to support this project in any way that we can. The lab can bring an understanding of how to enhance audience agency and encourage co-creative partnerships with communities; how think-through strategies to enhance and measure impact, and more. Above all, we stand ready to help and to connect you and your team to our network in the field of interactive and immersive documentary.

The Open Documentary Lab team is as inspired by your work as we are enthusiastic about its potentials to reach a new generation!

Warm regards,

*William*

William Uricchio  
Professor, Comparative Media Studies  
Founder & PI, MIT Open Documentary Lab





Department of History  
 208 College Hall  
 Philadelphia, PA 19104-6379  
 Tel 215.898.8452  
 Fax 215.573.2089  
<http://www.history.upenn.edu>

May 27, 2021

To Whom It May Concern;

I am delighted to write in support of Videoline Productions' request for a grant to develop a digital interactive and content website prototype entitled **STRIKING BACK, STRIDING FORWARD: THE AFRICAN AMERICAN FREEDOM STRUGGLE DURING THE ERA OF SEGREGATION 1870-1954**. This website builds on some of the most fascinating material featured in filmmaker Richard Wormser's Peabody Award winning video documentary series *The Rise and Fall of Jim Crow*. A sweeping account of the history of segregation and Black resistance to it, Wormser's landmark series traces American race relations in America between the Civil War and the Civil Rights Movement, and contains especially rich material on the civil rights rebellion that took place in Farmville, Virginia in 1951. One its episodes highlights the remarkable story of how Barbara Johns, a sixteen-year old junior at Robert Russa Moton High School in Farmville, organized a student protest that that eventually led a court case, *Davis v. the School Board of Prince Edward County* (1952), which in turn become one five cases adjudicated in *Brown v. Board of Education* (1954). *Striking Back, Striding Forward* will offer a rich and accessible interactive portal into the neglected history of the Farmville student strike that showcases its rich history of student and community activism in an engaging new format that combines digital interactive technology with documentary research materials and methods.

While *Brown v. Board* is often remembered largely as a legal milestone involving famous litigators, *Striking Back, Striding Forward* will help students and teacher recover an important part of its complex social history—and the stories of some of many ordinary people who participated in the freedom struggles that made the *Brown* decision possible. *Davis v. the School Board of Prince Edward County*, it remind us, did not begin the courts. It started with Johns' student-led campaign for a new black school. Educated in tar paper shacks without insulation or electricity because the country's white electorate "refused to raise county taxes to pay for new black schools," Johns and fellow students went on strike. "WE'RE TIRED OF TAR PAPER

SHACKS,” their placards explained. “WE WANT A NEW SCHOOL OR NONE AT ALL.” And when that did not work, they secured the help of NAACP, which enlisted them in an all out battle against segregation.

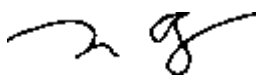
Designed to take on more than just the poor conditions that Farmville students faced, *Davis v. the School Board of Prince Edward County* challenged the state law mandating separate schools in Virginia, and saw it overturned in *Brown*. But the Moton’s students story does not end with *Brown*, which triggered “massive resistance” in Virginia. Farmville’s Prince Edward County School Board first dragged its feet and then shuttered its schools rather to avoid desegregation, which was not realized until 1964, when a Supreme Court ruling finally forced the County to reopen its schools.

*Striking Back, Striding Forward* will recover the Farmville’s students’ long struggle for educational equality with a website that explores its historical origins, and documents their strike and its aftermath. It will bring their story to life on an interactive platform enlivened by stills, texts, letters and other rich historical materials-- including previously unseen on-camera interviews from *Rise and Fall of Jim Crow*. Crafted to combine old-fashioned storytelling with hyperlinks, and co-creator modules users that will allow users to work with the site’s multimedia assets to create their own narratives, the website will offer users interactive portal into the world of the Farmville students—and the history of Jim Crow education.

I have no doubt this project will live up to its promise, Richard Wormser is a talented writer and filmmaker with an exceptionally distinguished record. He has written, produced, and directed over one hundred programs for television, educational institutions, and government. They include not only *The Rise and Fall of Jim Crow*, but the Emmy-nominated PBS documentary *Delta Dreams, The Elaine Riot: Tragedy and Triumph and Farmville: An American Story* and many other distinguished works. As a filmmaker, Wormser is particularly notable for making engaging accessible and documentaries about difficult subjects. I fully expect his website will be similarly rewarding.

I strongly urge you to support this timely and important project.

Sincerely,



Mia Bay  
Roy F. and Jeannette P. Nichols Chair in American History

Christopher Bonastia  
Professor and Chair, Department of Sociology, Lehman College  
Affiliated Faculty, CUNY Graduate Center

May 24, 2021

Richard Wormser  
Videoline Productions  
171 Orange St.  
New Haven, CT 06510

Dear Richard,

I am delighted to express my strong support for the *Striking Back, Striding Forward* project. I have written a book (*Southern Stalemate*, University of Chicago Press, 2012) and several articles on the Prince Edward story, so I am quite familiar with it. Indeed, the Farmville episode in your *Rise and Fall of Jim Crow* documentary was one of the inspirations for my research.

The proposed interactive website promises to make this story of “everyday” African American youth acting to dismantle a racist, segregated school system come alive. Whereas some students may have a difficult time seeing themselves in national icons such as Martin Luther King, Jr., visitors to the site will see themselves in the courageous youth of Farmville. This is extremely important.

The Prince Edward story, still somewhat under-recognized in the history of Black Freedom Struggles, is a layered one that should prompt considerable user reflection on the quest for justice and equality in the United States. It is not the familiar story of blatant white violence in the Deep South to suppress Black activism. It is not a simple story of good triumphing over evil, given the 13 years that passed between the student strike and the 1964 Supreme Court decision ordering Prince Edward to re-open its schools on a non-segregated basis after having closed all public schools for five years. It is my hope that the website will frame the long and ongoing conflict over racial inequality and injustice as national, rather than regional, in scope.

The timing for the launch of this interactive website is excellent. In the last several decades, outstanding scholarship on Freedom Struggles in Charlotte, NC; Cambridge, MD; Flint, MI; and Chicago—to name just a few of many locales—has been published and received with great interest. Contentious debates about the interpretation of America's racial history, exemplified by the celebrated *1619 Project* and the severe political backlash against it, make it abundantly clear that understanding and learning from our nation's past is essential to finding a path forward.

I have great confidence that you and the team you have assembled will make an enormous contribution to this ongoing dialogue. I am honored to serve as a consultant on this project and encourage you to reach out when my contributions will be useful to the success of this endeavor.

Sincerely,

A handwritten signature in black ink, appearing to read 'CB', with a long, horizontal, slightly wavy line extending to the right.

Christopher Bonastia  
Professor and Chair, Department of Sociology, Lehman College  
Affiliated Faculty, CUNY Graduate Center

[christopher.bonastia@lehman.cuny.edu](mailto:christopher.bonastia@lehman.cuny.edu)



May 28, 2021

**Letter of Support for *Striking Back Striding Forward: The African American Freedom Struggle during the Era of Segregation, 1870-1954*, an Interactive I-Doc Website**

It is with great pleasure that I offer this letter of support for Richard Wormser's I-Doc project, *Striking Back, Striding Forward*. I am quite familiar with Mr. Wormser's work and continue to use his award-winning documentary, *The Rise and Fall of Jim Crow* in the United States and African American history courses I teach at Mary Baldwin University. My book manuscript, "Black Women and the Freedom Struggle in Prince Edward County, Virginia: 1880-1965" expands my doctoral dissertation and gives voice to the generations of Black women activists before and during the public-school crisis. My scholarship overlaps with the segment of Wormser's documentary series on PEC that he will expand into the proposed I-Doc project. I am familiar with the subject matter of this I-Doc project from both academic and personal perspectives—I grew up in PEC where much of my family still resides.

I am drawn to this project for several reasons but particularly because it showcases the agency of Black PEC. Using oral interviews, archival video/photos, and a variety of other digital media, *Striking Back, Striding Forward* synthesizes the important history of PEC and makes it accessible to larger audiences. One key strategy that will bring this history to life is implementation narrative voice. Focusing on the people, this scholarly project will be relatable to all audiences. Of especially good use to students in the school setting is the opportunity to explore primary and secondary source materials on the website. This type of presentation will help all interested in civil rights, Black agency and resistance, and United States history gain deeper understandings of the events, key figures, and topics/debates presented related to civil rights and Black peoples' resistance of White supremacy. I enthusiastically support this project.

Sincerely,

Amy Tillerson-Brown, PhD  
Professor of History & History Department Chair



Corcoran Department of History  
University of Virginia  
P.O. Box 400180  
Charlottesville, VA 22904  
(434) 924-7146 · Fax: (434) 924-7891

May 15, 2020

Dear Richard Wormser,

I am writing to confirm my support as a consultant to your important website project *Striking Back, Striding Forward*. I am particularly excited about how you connect Barbara Johns and the 1951 student strike at Robert Russa Moton High School, the role of this strike in the Supreme Court decision *Brown v. Board*, and massive resistance to school integration in Virginia in the 1950s and 1960s.

Many Americans, including public school and college students, tend to think of the civil rights movement as a triumphant event with white resistance limited to violent reactions in Alabama and a few other Deep South states. The overall scope of your project aims to correct that narrow understanding by focusing on a dimension of the civil rights struggle that scholars have researched extensively but that has not become a part of many Americans' broad understanding of the period—the history of white backlash. In cities and suburbs throughout the nation, as the Black community struggled for equality and civil rights, white communities resisted both African American demands and Supreme Court decisions declaring school and housing segregation unconstitutional. Many northern and southern communities chose to resist integration by stalling, demanding “white” rights, and/or unleashing violence to maintain racial segregation. But only in Farmville, Virginia did the white community resist integration by closing all public schools for four years, denying some 2000 Black and a smaller number of white children their rights to an education.

Virginia's history is particularly interesting because as you suggest in your proposal, many Virginia whites were invested in and extremely proud of what they understood as the “Virginia way” of moderate race relations. Presented with the opportunity to lead the region in peaceful school integration in the 1950s, these defenders of “moderation” revealed all too tragically that they had never been “moderate” about segregation. Instead, communities like Prince Edward County, took extreme measures to stop school integration. And Virginia's support of “massive resistance” and the “Southern Manifesto” encouraged other states to follow their lead until federal courts forced these states to change their practices.

Your proposal also makes clear that your site, while using the Farmville story as a hub, will also give a wider historical scope to segregation in both Virginia and the South.

Many of the racial conflicts that confront us today are rooted in the Jim Crow era and in ideas about white supremacy and segregation created in that period. I have spent much of my career researching, writing about, and teaching these subjects, and am excited to work with you on this project.

If I can provide any additional information, please do not hesitate to contact me.

Sincerely,

A handwritten signature in black ink, appearing to read "Grace Elizabeth Hale". The signature is fluid and cursive, with the first name "Grace" being the most prominent.

Grace Elizabeth Hale  
Commonwealth Chair of American Studies and History



May 31, 2021

To Whom It May Concern:

Rockingham County Public Schools (RCPS) is eager to support the development of *Striking Back, Striding Forward* as an interactive i-doc and digital inquiry centered around the student agency of Barbara Johns. Our school division fully supports this type of inquiry-based instruction that compels students to think critically and take informed action as active and engaged citizens. Along with the National Council for the Social Studies (NCSS), we consider student inquiry to be the foundation of relevant and real-world learning experiences. This particular inquiry is perhaps one of the best chapters of the Civil Rights Movement and American history to prove that young people can have an impact on the world in which they live through the powerful example of Barbara Johns and the 1951 Student Strike at R.R. Moton High School. The proposed website is further enhanced by the fact that it asks students to confront one of the most critical issues facing us as Americans as we continue to grapple with the troubling legacy of Jim Crow and racial discrimination. As the Social Studies Supervisor for RCPS, I am honored to serve as the K-12 Educational Consultant for the project, as well as volunteer our school division to pilot the use of the website and i-doc with classroom teachers, students, and community members. This past year, I had the opportunity to serve on the Governor's Commission on African American History Education that worked in conjunction with the Virginia Department of Education (VDOE) to make historic changes to the K-12 Social Studies curriculum. The *Striking Back, Striding Forward* project directly supports this endeavor and is aligned with several key components of the curriculum dealing with Barbara Johns and the R.R. Moton Student Strike, as well as several essential concepts such as Jim Crow, desegregation, and civil rights. We have directly consulted with Ms. Christonya Brown, the K-12 Social Studies Coordinator at VDOE who has provided support and advice for designing this website as a classroom resource to support instruction across the Commonwealth.

Sincerely,

Beau Dickenson, NBCT  
Social Studies Supervisor  
Rockingham County Public Schools  
[bdickenson@rockingham.k12.va.us](mailto:bdickenson@rockingham.k12.va.us)





June 4, 2021

Dear Mr. Wormser

Thank you for all of your information and our conversation a couple of weeks ago. After reviewing the proposed web site, I would like to extend our support of your project. The history and social science program at the Virginia Department of Education will be able to utilize your final product as a means of supporting teachers, schools, and school divisions with content that moves to tell the complete narrative of American history. We would ultimately link this valuable resource from our [Civil Rights Education](#) page and possibly provide access through VDOE's Open Education Resources (#GoOpenVa) to share it with our history and social science teachers, in particular those that teach Virginia Studies, United States History, 1865 to the Present, and the new African American History course currently in development. *Striking Back, Striding Forward is a project that can enable us to build professional development sessions dealing with content and best practices.* Through our conversations, your grant proposal looks to be a great opportunity for students to access a database of media and empower them to create their own projects. This seems to be a great conversation starter about Equity and Access for elementary, middle school and high school students. **The fact that the site will contain modules appropriate to each grade level would insure its widespread use throughout Virginia's public schools.**

Again, I look forward to our working together to support your efforts of helping us share that hidden history.

Thank you again for your time, support and interest in the history and social science education of our students, teachers, and communities across the Commonwealth.

Best regards,

*Christonya B. Brown!*

Christonya B. Brown  
History and Social Science Coordinator



## Videoline Productions

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171 Orange Street, #302. • New Haven, CT. 06511 • Cell (b) (6)  
(b) (6) Website: videoline productions.net

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### CV

**Richard Wormser** has been writing, producing and directing documentary films since the 1970s. He is the director, writer and, with Bill Jersey, producer of the PBS documentary *American Reds*. The program told the story of the vision and blindness of the American Communist Party, the foremost radical group in America during its heyday in the 1930s and its collapse in the 1950s because of its self-destructive allegiance to Stalinism. Reviewing the program, Bill Moyers wrote: *AMERICAN REDS is... an important addition to public television's mission to throw light on obscured corners of our history and on the forgotten people lost in the shadows.* *American Reds* was a finalist for the Writers Guild of America best documentary script award.

Wormser is the originator, series producer, co-director/writer of a four-part national PBS television series, *The Rise and Fall of Jim Crow*, the story of the African American struggle for freedom during the era of segregation 1880-1954. Black resistance and the struggle for their legal rights continued despite the legal, social and violent oppression of the South during the Jim Crow era. The series, produced with Bill Jersey, received the prestigious Peabody Award for excellence in television programming, three national Emmy nominations and the International Documentary Association Best Series award. Several reviewers picked *The Rise and Fall of Jim Crow* as one of the ten best television programs of the year.

Wormser has also written, produced and/or directed over 50 programs for television, and educational institutions, which have received numerous awards and 18 grants from the National Endowment for the Humanities. Among his other works include *Saving Mothers, Saving Babies, Hard Traveling (19<sup>th</sup> century working hoboos), Farmville: An American Story, The Elaine Riot, Delta Dreams, Bobby, The Fighting Ministers, Hubert's World, Mount St. Helens, The Other Side of Victory, Lifers Learn the Truth at The Expense of Our Sorrow, The Seasons Change, Joseph (autism), Growing Up in the Great Depression, The Road to Removal (The Cherokees in Arkansas)*

His projects have also received funding from the Corporation for Public Broadcasting, the Winthrop Rockefeller Foundation, the John D. and Catherine T. MacArthur Foundation, California Humanities, Virginia Humanities Foundation, North Carolina Humanities Foundations, South Carolina Humanities Foundation, Mississippi Humanities Council, Native American Public Telecommunications, the National Endowment for the Arts, the Writers' Guild of America and PBS. Wormser is an award-winning author of young adult and adult non-fiction. His book, based on the television series *The Rise and Fall of Jim Crow*, received a Carter Woodson award. He teaches at Fordham University.

**Education**

University of Cincinnati, B.S.,  
Graduated *Summa Cum Laude*, with honors  
and distinction in Graphic Design

**Personal**

Leslie's focus on human-interest stories,  
history, and culture drive her multi-specialty  
career as a media experience producer.

**Leslie Dann****Associate Partner, Media Experience Producer**

Leslie leads media production and experience design for video, animations, interactives, and websites, for museums, educational institutions, and non-profit clients. She joined C&G Partners in 2014 as an Associate Partner.

Working collaboratively, she has produced, directed, and edited various short fiction and documentary films that have been recognized at international festivals. While living in Madrid, she ran video production services on location in Spain for PBS American Masters period pieces and other production companies.

At the digital forefront for 25 years, Leslie applied her graphic design studies to multimedia as an information architect at Nicholson NY, collaborating on award-winning CD-ROMs, museum kiosks, and early websites.

Leslie led the creation of Historic Hudson Valley's *People Not Property; Stories of Slavery in the Colonial North* interactive documentary website, including the production of its numerous videos and interactive educational features.

Her work has received major awards from The One Show, Communication Arts, W3, and Graphis, among others.

**Selected Clients and Experience**

American Association for the Advancement of Science  
Johnson & Johnson  
Google  
Historic Hudson Valley  
Macaulay Honors College  
Massachusetts General Hospital  
Mashantucket Pequot Museum and Research Center  
MasterCard  
Moleskine Shop  
National Grid  
National Museum of African American History and Culture  
Nestlé Waters NA  
NYC Emergency Management  
PBS American Masters  
Penguin  
The Rockefeller University  
WebMD





**Maya Kopytman**  
**Partner**

Maya Kopytman is a Partner at C&G Partners, specializing in branding, interactive technologies, and websites. She has three decades of design experience, and is internationally recognized for her pioneering work in designing interfaces for a variety of interactive media, from software to location-based applications and websites.

After joining C&G Partners as an associate partner, heading the firm's interactive design practice, Maya became partner in 2010. She has led numerous website and identity projects for clients in industries that include associations, foundations, non-profits, and cultural institutions.

In the field of Interactive Design, Maya has received many of the most prestigious honors such as the "Gold Pencil" from the One Show Interactive and two Webby awards. She frequently serves on jury panels for industry competitions including the ADC Global Annual Awards. Her work has been featured in industry publications such as *Graphis* and *Communications Arts*.

Maya has been a visiting instructor in Pratt's Department of Computer Graphics and Interactive Multimedia, and is currently a member of the International Academy of Digital Arts and Sciences. She lives in (b) (6)

**Education**

*Bezalel Academy of Art (Israel), B.F.A.*  
Graduated with honors and distinction

*Pratt Institute, M.F.A.*

Graduated with honors and distinction

**Personal**

Outside of the office, Maya enjoys singing with the BVS Women's Choir, whose tagline is, "Making Treble in Brooklyn."

**Selected Clients and Experience**

American Institute of Architects  
American Institute of Graphic Arts  
Columbia University Business School  
Doris Duke Charitable Foundation  
Federal Reserve Bank of San Francisco  
Helmsley Charitable Trust  
Heron Foundation  
Historic Hudson Valley  
Howard Hughes Medical Institute  
ITHAKA  
JPMorgan Chase & Co.  
The King Center  
Low Income Investment Fund  
Macaulay Honors College (CUNY)  
Metropolitan Museum of Art  
Museum of Jewish Heritage and  
NYU Institute of fine Arts.  
Optical Society  
The Rockefeller University  
Samuel H. Kress Foundation  
Smithsonian National Museum of African American History and Culture,  
Smithsonian National Museum of American History,  
The Teagle Foundation  
United States Holocaust Memorial Museum



## OBJECTIVE

To create engaging and socially-conscious experiences in the field of media art

## EDUCATION

**Emerson College** - Boston, Massachusetts

M.F.A. in Media Art, May 2013

**Rochester Institute of Technology** - Rochester, New York

B.F.A. in New Media Design and Imaging, May 2005

## HONORS/AWARDS

**2017 IDFA Doclab Nomination** - Zeki Müren Hotline, Creative Director, UI & UX Designer

**2016 Emmy Award** - *Inheritance*, Creative Director, UI & UX Designer, Developer

**2015 Peabody-Facebook Award** - *Inheritance*, Creative Director, UI & UX Designer, Developer

**2015 Peabody Nomination** - *Inheritance*, Creative Director, UI & UX Designer, Developer

**2015 M.I.T. Fellowship** - Fellow at OpenDocLab

**2014 Emmy Nomination** - *Hollow*, Art Director, UI & UX Designer, Architect

**2013 Peabody Award** - *Hollow*, Art Director, UI & UX Designer, Architect

**2013 Favourite Website Awards: Adobe Cutting Edge Project of the Week** - *Hollow*, Art Director, UI & UX Designer, Architect

**2013 Favourite Website Awards: Site of the Day** - *Hollow*, Art Director, UI & UX Designer, Architect

**2006 WebAward: Standard of Excellence** - Motorola Microsite, Interactive Designer

## EXPERIENCE

### Creative Director, UX Designer, UI Designer, Information Architect

**Freelance** - Boston, MA. Collaborate with filmmakers, designers and developers.

Create storyworld concepts, information architecture, UI and UX design and direct developers. Projects include *Hollow* and *Inheritance*.

June 2010 - Current

### Samuel Tak Lee Lab - Case Study Initiative Creative Director

**M.I.T.** - Boston, MA. Collaborated with managers, professors, filmmakers, and developers to create innovative web-based case studies addressing socially-conscious urban development.

November 2016 - November 2018

### Adjunct Faculty

**Emerson College** - Boston, MA. Taught HTML, CSS and JS as well as UI and UX design.

September 2013 - September 2016

### Interactive Art Director

**Eric Mower & Associates** - Syracuse, NY. Collaborated with strategists. Directed designers and programmers. Created websites and videos for clients such as Russell, Transitions, and KLI.

August 2007 - June 2010

### Interactive Designer

**Eric Mower & Associates** - Syracuse, NY. Collaborated with creative directors and programmers. Designed/programmed UIs for clients such as Kodak, Motorola, and Russell.

August 2005 - August 2007

## SKILLS

Adobe CC (Ps, Ai, Br, Id, Dw, Fl, Ae, Pr), Brackets, GitHub, Pro Tools, Mac and PC.

## PORTFOLIO

[jeffsoyk.com](http://jeffsoyk.com)

# Joshua Beau Dickenson, NBCT

(b) (6)

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(b) (6)

## EDUCATION

**M.A. Curriculum and Instruction** *summa cum laude*, Virginia Tech, May 2002

Concentration: Social Studies Education

**B.A. History** *magna cum laude*, Virginia Tech, May 2001 Minors: Political Science and Geography

## PROFESSIONAL CERTIFICATIONS

**National Board Certification**, The National Board for Professional Teaching

Standards, November 19, 2010

## PROFESSIONAL ASSOCIATIONS

Virginia Social Studies Leaders Consortium (VSSLC), Immediate Past President Dr. Carter G. Woodson Collaborative, Project Co-Coordinator  
Rocktown History, Chairman of the Board of Trustees  
The Lincoln Society of Virginia, Trustee

Virginia Council for the Social Studies (VCSS), Member National Council for the Social Studies (NCSS), Member Phi Beta Kappa, Member

## ADMINISTRATIVE EXPERIENCE

**Rockingham County Public Schools**, Harrisonburg, VA

*Social Studies Supervisor* July 2013 – Present

- Collaborated with elementary, middle, and high school teachers in order to provide innovative and engaging social studies instruction to the students of

Rockingham County Public Schools

- Organized continual professional development seminars for K-12 social studies teachers in Rockingham County Public Schools
- Restructured social studies courses in grades 4-10 in order to realign

Rockingham County's curriculum

- Directed an initiative to embed local history within the overall social studies



curriculum. *Companion website:* <http://localhistory.rockingham.k12.va.us/>

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## TEACHING EXPERIENCE

**James Madison University, College of Education**, Harrisonburg, VA

*Adjunct Professor* Fall Semester, 2017

- Taught MSSE 570H, Social Studies Teaching Methods
- Worked intensively with pre-service social studies teachers in preparation for

their student teaching experiences during the Spring Semester

**Spotswood High School, Rockingham County Public Schools**, Penn Laird, VA

*Social Studies Teacher* August 2005 – June 2013

- Taught U.S. History, Honors U.S. History, U.S. Government, and World History II •
- Achieved National Board Certification (NBCT) by submitting an educational

portfolio that successfully demonstrated a variety of research-based teaching

practices

- Sponsored the Social Studies Honor Society for students who excel in

humanities courses

## PUBLICATIONS & PROJECTS

Dickenson, Beau. *Zenda: Freedom's Village*, Shenandoah at War (Summer 2019): 36-37.

The Farmville Tour Guides Project – This independent study gives students the opportunity to research a specific chapter of Virginia history in preparation for a *student-led* tour of the civil rights landmarks of Farmville, Virginia. This community was the site of a student-led strike that evolved into a class-action lawsuit that went before the Supreme Court in 1954 as *Brown v. the Board of Education*. This unique project is made possible by a grant from the Rockingham Educational Foundation, Inc. (REFI), and is in cooperation with the Moton Museum in Farmville, Virginia. I created this project, transformed it into an honors-level credited course, and have served as its lead coordinator for the past six years. In addition to providing students with a unique opportunity to make history come alive on the actual grounds where pivotal events transpired, it also brings needed attention to the Farmville Student Movement and the central role it played in bringing about school desegregation.

*Companion website:* <http://farmvilletourguides.rockingham.k12.va.us/>

## PRESENTATIONS

African American Education in Harrisonburg and Rockingham County. Presented with Dale MacAllister and Karen Thomas for the Deyerle Program Series administered by Massanutten Regional Library; March 4, 2021.

The Inquiry Design Model (IDM). Presented with John Hobson of Albemarle County Public Schools for the Virginia Department of Education 132 Conference; July 13, 2020.

Remembering Billy Pangle. Debut of a documentary film about PFC William Medford Pangle – the only graduate of Broadway High School to be killed in action during the Vietnam War; presented at the 2016 Veterans Day celebration at

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Broadway High School; November 11, 2016.

<http://tinyurl.com/pangle-documentary>

The Farmville Tour Guides Project. Presented at the 2016 National Council for the Social Studies Conference in Washington, D.C.; December 3, 2016.

The Student-led Field Experience. Directed a two-day inservice for all Rockingham County school administrators on the importance of site-based social studies education. This was modeled through a “*student-led*” field experience in Port Republic, Virginia; June 17-18, 2015.

Students on Strike: The role of R.R. Moton High School in Brown v. Board of Education. Presented at The Heritage Museum of the Harrisonburg-Rockingham Historical Society; April 30, 2015.

The Letters of World War II Veterans. Presented at the 2001 Conference of George C. Marshall scholars.

## **GRANTS**

#VaGoOpen OER Grant Recipient (2020) – I currently serve as the Project Coordinator of the Dr. Carter G. Woodson Collaborative. This grant funds the development of learning experiences designed to specifically support the technical edits to the Virginia Standards of Learning that were developed by the Governor’s Commission on African American History Education.

Rockingham Educational Foundation (REFI) Innovative Idea Grant Recipient (2013, 2014, 2015, 2016, and 2018) – These grants were allocated to support the “*Farmville Tour Guides Project*.” This independent study required students to research a specific



chapter of Virginia history in preparation for a *student-led* tour of the civil rights landmarks of Farmville, Virginia.

Rockingham Educational Foundation (REFI) Innovative Idea Grant Recipient (2012) – This grant was allocated to purchase class sets of Anne Moody's classic autobiography, *Coming of Age in Mississippi*. This book added another dimension to the high school American history curriculum by providing students with a first-hand account of the African American experience during the Jim Crow era of the mid-twentieth century.

Cross Keys-Mill Creek Ruritan Educational Grant Recipient – This grant was allocated for the purchase of class sets of *The Bedford Boys* by Alex Kershaw. Adding this book to my high school American history curriculum not only helped students learn about D-Day and the Second World War, but it also developed their sense of appreciation for the sacrifice of fellow Virginians in that monumental struggle.

## **Edward L. Ayers**

*Tucker-Boatwright Professor of the Humanities*  
*President Emeritus*  
*Executive Director, New American History*  
*University of Richmond*

### **Books**

*Southern Journey: The Migrations of the American South, 1790-2020*  
(Baton Rouge: LSU Press, 2020)  
*The Thin Light of Freedom: The Civil War and Emancipation in the Heart of America*  
(W. W. Norton, 2017)  
*What Caused the Civil War? Reflections on the South and Southern History,*  
(W.W. Norton, 2005)  
*In the Presence of Mine Enemies: Civil War in the Heart of America, 1859-1863,*  
(W.W. Norton, 2003)  
*The Oxford Book of the American South: Testimony, Memory, and Fiction,*  
edited with Bradley Mittendorf (Oxford University Press, 1997)  
*All Over the Map: Rethinking American Regions,* co-editor and co-author, (Johns Hopkins  
University Press, 1996)  
*The Promise of the New South: Life After Reconstruction* (Oxford University Press, 1992;  
15<sup>th</sup> Anniversary Edition, 2007)  
*Vengeance and Justice: Crime and Punishment in the Nineteenth-Century American South*  
(Oxford University Press, 1984; paperback edition, 1986)

### **Awards for Scholarship**

Lincoln Prize for best book on the Civil War era, Gilder Lehrman Institute, 2018  
Avery Craven Prize for most original work on the Civil War, Organization of American Historians,  
2018  
Albert J. Beveridge Award, American Historical Association, for the best English-language book  
on the history of the Americas since 1492, 2004  
Bancroft Prize for Distinguished Book in American History, Columbia University, 2004  
American Academy of Arts and Sciences, elected to membership, 2001  
E-Lincoln Prize for Best Digital Project on the Era of the American Civil War, Gilder Lehrman  
Institute and Gettysburg College, 2001  
Frank L. and Harriet C. Owsley Award for the best book in Southern history, Southern Historical  
Association, 1993  
James Rawley Prize, best book on the history of race relations in the United States, Organization of  
American Historians, 1992  
National Book Award, Finalist for Nonfiction, 1992  
Pulitzer Prize, Finalist for History, 1992  
J. Willard Hurst Award for Best Book in American Legal History, cowinner for 1984-1985, Law and  
Society Association

### **Awards for Teaching and Service**

Roy Rosenzweig Prize for Innovations in Digital History, American Historical Association, 2019  
National Humanities Medal, awarded by the President of the United States, "for making American  
history accessible to all Americans," 2013  
National Professor of the Year for Research and Doctoral Universities, Carnegie Foundation for the  
Advancement of Teaching, and Council for Support and Advancement of Education, 2003  
Wilbur Lucius Cross Medal, School of Graduate Studies Award for Outstanding Achievement, Yale  
University, 2003  
James Harvey Robinson Prize for Outstanding Aid to Teaching History, American Historical  
Association), 2002  
State Council of Higher Education in Virginia Outstanding Faculty Award, 1991

## **National Service**

President, Organization of American Historians, 2017-8  
Chair, Committee on Digital Scholarship, American Historical Association, 2014-15  
American Council for Education, executive committee, 2008-12  
National Humanities Center, board, 2007-11  
National Council for the Humanities, 2000-2004, appointed by the President of the United States to advise the National Endowment for the Humanities

## **Digital and Broadcast Media**

Executive Director, New American History, University of Richmond, incorporating *Bunk*, a digital media network for American history, and *American Panorama*, a digital atlas of American history, Digital Scholarship Lab, University of Richmond  
Host, *The Future of America's Past*, a nationally syndicated PBS video series, 2019-present  
Executive Producer, *Seizing Freedom*, a podcast series about emancipation, 2020  
Co-host, *BackStory*, a nationally syndicated podcast, Virginia Humanities, 2008-2020  
Director, *The Valley of the Shadow: Two Communities in the American Civil War*, 1991-2007

## **Education**

BA, University of Tennessee, summa cum laude, American Studies, 1974  
PhD, Yale University, American Studies, 1980

## **Academic and Leadership Positions**

President, University of Richmond, 2007-2015  
Buckner W. Clay Dean of the College and Graduate School of Arts and Sciences, University of Virginia, 2001-2007; Hugh P. Kelly Professor, 1993-2007; professor, 1992-1993; associate professor, 1986-1992; assistant professor, 1980-1986  
Fellow, Center for Advanced Study in the Behavioral Sciences, Palo Alto, 1999-2000  
John Adams Professor of American Studies, University of Groningen, The Netherlands, 1995

## **Current Board Service**

American Civil War Museum, Richmond, founding chair, board, 2010-present  
Colonial Williamsburg Board of Directors, 2018-present  
Gilder Lehrman Institute Board of Directors, 2018-present  
The Valentine, Museum of the City of Richmond, 2018-present  
Organization of American Historians, Executive Board, 2015-present  
Virginia Humanities, 2015-present  
Fort Monroe Authority, 2018-2021

## **Contact information:**

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University of Richmond  
Richmond, VA 23173

phone: 804-334-5554  
email: [eayers@richmond.edu](mailto:eayers@richmond.edu)  
website: <https://www.edwardayers.com>

Jeffrey W. McClurken, University of Mary Washington, Fredericksburg, VA 22401  
[jmcclurk@umw.edu](mailto:jmcclurk@umw.edu) ---- 540-654-1475 ---- [mcclurken.org](http://mcclurken.org)

Chief of Staff & Clerk of the Board, Office of the President, UMW. 2017-Present.

Professor of History & American Studies, UMW. 2013-present.

Special Assistant to the Provost for Teaching, Technology, and Innovation, UMW. 2014-2017.

Chairperson of History & American Studies, UMW. 2008-2014.

Associate/Assistant Professor, UMW. 2002-2013.

Ph.D., M.A., American History, 2003, 1997, Johns Hopkins University, Baltimore, MD.

B.A., History, 1994, Mary Washington College, Fredericksburg, VA.

### Selected Publications

- “Public,” Digital Pedagogy in the Humanities: Concepts, Models, and Experiments, Modern Language Association, <https://digitalpedagogy.hcommons.org/keyword/Public>, 2020.
- Pearson, Ellen Holmes, and Jeffrey W. McClurken. “Undergraduate Research in the Humanities.” In *High-Impact Practices in Online Education*, edited by Kathryn E. Linder and Chrysanthemum Mattison Hayes, First edition. Sterling, VA: Stylus Publishing, 2018.
- Pearson, Ellen Holmes, Jeffrey McClurken, & Claire Bailey. “Digital Liberal Arts at A Distance: A Consortium-Wide Approach,” *Change: The Magazine of Higher Learning*, (2016) 48:3, 14-21, DOI: 10.1080/00091383.2016.1170519.
- Moon, Krystyn L. and Jeffrey W. McClurken, “Making Assessment Work for You.” *Journal of American History*, (2016) 102 (4): 1123-1131 doi:10.1093/jahist/jav813.
- McClurken, Jeffrey W. “Digital Literacy and the Undergraduate Curriculum,” In *Hacking the Academy*. Ann Arbor, MI: University of Michigan Press, 2011 (e-book), 2013 (print volume). Available online at <http://www.digitalculture.org/hacking-the-academy/hacking-teaching/#teaching-mcclurken>
- McClurken, Jeffrey W. “Archives & Teaching Undergraduates in a Digital Age.” In *A Different Kind of Web: New Connections between Archives and Our Users*, edited by Kate Theimer. Chicago: Society of American Archivists, 2011.
- McClurken, Jeffrey W. “Teaching and Learning with Omeka: Discomfort, Play, and Creating Public, Online, Digital Collections,” in *Learning through Digital Media: Experiments in Technology and Pedagogy*, edited by Trebor Schultz. New York: The New School and the MacArthur Foundation, 2011.  
<http://web.archive.org/web/20150216113835/http://learningthroughdigitalmedia.net/teaching-and-learning-with-omeka-discomfort-play-and-creating-public-online-digital-collections>
- McClurken, Jeffrey W. *‘Take Care of the Living’: Reconstructing the Confederate Veteran Family in Virginia*. Charlottesville and London: University of Virginia Press, 2009 (print and e-book versions).
- McClurken, Jeffrey W. “American Civil War History.” Chapter in *The History Highway: A 21<sup>st</sup>-Century Guide to Internet Resources*, edited by Dennis Trinkle and Scott Merriman, 317-324. Armonk, NY: M. E. Sharpe, 2006; e-book version, 2007. [Reprinted in *The American History Highway: A Guide to Internet Resources on U.S., Canadian, and Latin American History*, edited by Dennis Trinkle and Scott Merriman. Armonk, NY: M. E. Sharpe, 2007.]
- McClurken, Jeffrey W., and Jerry Slezak. “Research-Based Web Sites: Students Creating Online Scholarship.” *Journal of the Association of History and Computing* 9 (October 2006) <http://quod.lib.umich.edu/j/jahc/3310410.0009.203>.

### Selected Public Writing, Presenting, and Editing

- Contributing Editor for Digital History Reviews, *Journal of American History*, <https://jah.oah.org/submit/digital-history-reviews/>, 2012-present.
- Contributing author, ProfHacker, *Chronicle of Higher Education*, 2009-2013. See <http://chronicle.com/blogs/profhacker/author/jmcclurken> for articles.
- Numerous professional scholarly presentations on: Digital History, Digital Humanities, Veterans, Mental Institutions.

### Honors and Awards

- Outstanding Faculty Award, Teaching with Technology, State Council for Higher Education of Virginia, 2014. [Highest award given by state to faculty.]

- J. Christopher “Topher” Bill Outstanding Faculty Service Award, UMW, 2012.
- Banner Lecture, Virginia Historical Society, 2010.
- Teaching Excellence Lecture, UMW Center for Advancing Teaching & Learning, 2010.
- Outstanding Young Alumnus Merit Award, Mary Washington College Alumni Association, 2003.
- Mellon Fellow, Virginia Historical Society, 1997.

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## Grants

- Co-Principal Investigator, “Digital Liberal Arts at a Distance: A Consortium-wide Approach.” 2016-2021. \$540,000 funded by Mellon Foundation. <http://coplacdigital.org/>
- Consultant, Digital Methods for Military Historians Summer Institute, 2019-2021, funded by NEH.
- Consultant, CSU Center for Public History + Digital Humanities, *PlacePress* project, 2020-2021, funded by the NEH.
- Consultant, Center for History and New Media at George Mason University, *Datascribe* project, 2020-2021, funded by the NEH.
- Consultant, Historic Hudson Valley, *Slavery in the Colonial North* digital project, 2014-2015, 2016-2017. Funded by two rounds of NEH Digital Projects for the Public Discovery Grant.
- Co-Organizer, Years of Anguish lecture series, 2009-2015. First three years funded by Institute of Museum and Library Services. Series jointly sponsored by the National Park Service, Fredericksburg Area Museum, and UMW. Battle of Fredericksburg event televised on C-SPAN: <http://www.c-spanvideo.org/event/210988>.
- Project Scholar, with Central Rappahannock Regional Library, 2011-2012. Funded by American Library Association/National Endowment for the Humanities grant, “Let’s Talk about It: Making Sense of the American Civil War,” 2011-2012.
- Member, Aquia Landing Historical Marker Committee, 2009-2011. Joint project with National Park Service, Stafford County, and Fredericksburg Area Museum, and funded by Virginia Foundation for the Humanities.
- Lead University Faculty, Teaching American History Grants, US Department of Education, 2003-2011.

## Selected Other Relevant Activities

- American Historical Association Workshop for Department Chairs, Chicago, June 2018, July 2019
- Consultant, Mellon Funded Discovery Grant, Whittier College & Connecticut College, June 2019
- AMICAL DHIB Digital Humanities Workshop, Beirut, Lebanon, May 2019
- Digital Drop-in Session, American Historical Association Meeting, 2015, 2016, 2017, 2018, 2019, 2020
- Digital Humanities Workshops, Roanoke College, March & May 2017
- Teaching Digital History Workshop, Doing Digital History Summer Institute, RRCHNM, July 2016
- Digital Pedagogy Workshop for Holocaust Museum, June 2016
- Numerous other Digital History/Digital Humanities workshops and consultations from 2012-2017
- Reviewer for *Journal of Interactive Technology and Pedagogy (JITP)*, for NEH ODH, NEH Office of Public Projects, *Journal of Southern History*, *Civil War History*, *Journal of American History*, *Journal of the Civil War Era*; University of Virginia Press; Routledge; University of Nebraska Press; EDUCAUSE.
- Scholarly Advisory Board Member, [American Archive of Public Broadcasting](http://americanarchive.org/), April 2018-present.
- Committee Member, Educational Technology Plan for Virginia (2017–2022), Virginia Department of Education, 2017.
- Advisory Board Member, [Hypothes.is](http://hypothes.is), March 2016-present.
- Advisory Board Member, Military History and Digital History NEH-ODH-funded workshop, 2013-2014.
- Member, Fredericksburg/Stafford Civil War Sesquicentennial Committee, 2008-2015.

## Selected Courses Taught – See [mcclurken.org](http://mcclurken.org) for links to all classes.

United States History to 1865; Historical Methods; U.S. Women’s History; American Technology and Culture; Civil War and Reconstruction; U.S. History in Film; Remembering the American Civil War; When Americans Came Marching Home: The Veteran in U.S. History (FSEM); Digital History; History of the Information Age; History of US Mental Institutions; Century America ([course](#) co-taught in 2014 and 2015 with Dr. Ellen Holmes Pearson, virtually with 24 students from 15 different COPLAC schools and sponsored by the Teagle Foundation) – Project site: <http://centuryamerica.org/>; Beyond the Selfie: Identity in the Digital Age

**William Charles Uricchio** is an American media scholar and [Professor of Comparative Media Studies](#) at the Massachusetts Institute of Technology and Professor of Comparative Media History at [Utrecht University](#) in the Netherlands. Together with [Henry Jenkins](#), he helped to build and direct MIT's [Comparative Media Studies program](#). Dr. Uricchio was Principal Investigator of the [Singapore-MIT GAMBIT Game Lab](#).<sup>[1]</sup> He is founder and Principal Investigator of the [MIT Open Documentary Lab](#).<sup>[2]</sup> He is also (co-)author or (co-)editor of several books including *We Europeans? Media, Representations, Identity; Media Cultures; Die Anfänge des deutschen Fernsehens: Kritische Annäherungen an die Entwicklung bis 1945; Reframing Culture: The Case of the Vitagraph Quality Films; The Many Lives of the Batman: Critical Approaches to a Superhero and his Media*; and *Many More Lives of the Batman*. Dr. Uricchio is series editor (along with Jesper Juul and Geoff Long) of the MIT Press [Playful Thinking Series](#) on game related topics.

Dr. Uricchio studies the beginnings of various media forms and researches the histories of "old" media when they were new. His work explores how media technologies and cultural behaviors interact and how they are used for purposes of representation, indication, the formation of publics, and power. He uses historical precedent to anticipate the behaviors of the new, and draws upon the new to reveal long overlooked patterns in the historical past.<sup>[8]</sup>

These interests have taken form in several different research domains. One portion of his work focuses on television's emergence as an idea and practice in the late 19th century, where Dr. Uricchio argues for a genealogy rooted in the telegraph and telephone rather than photography and film.<sup>[9]</sup> This work, among other things, locates early television within emergent digital and acoustic technologies, and explores the interplay of ideas regarding presence with the period's technological capacities. He shows that television as a concept preceded film as a medium, establishing a horizon of expectations that helps to account for film's obsession with liveness during its first decade.<sup>[9]</sup>

Dr. Uricchio researches the multiple and competing ideas of television deployed in Germany between 1935 and 1944.<sup>[10]</sup> This work shows how histories of the medium were shaped by the ideologically fortuitous division of records regarding programming (the [Federal Republic of Germany's](#) control of the Propaganda Ministry archives) and technological infrastructure (the [GDR's](#) control of the Post Ministry archives). It reveals quite divergent deployments of television, helping to complicate the medium and de-naturalize the post-war "taken-for-grantedness" of domestic television. And it documents the deep reliance of the National Socialist era German electronics industry on multi-national partnerships, patents and licensing agreements.

Together with Roberta Pearson, he researched American early cinema audiences, taste hierarchies and cultural meanings. Published as *Reframing Culture*, this work explored the use of high-culture figures in the then-contested medium of film, comparing modes of representation across cultural fields, and overturning the argument that these topics were part of an attempt to purge the audience of immigrants and members of the working class. This research pioneered new methods for doing historical work on "conditions of reception" and mapped out a historically grounded project of intertextual inquiry.

Representation also makes up an important strand of his research. Dr. Uricchio has written about the status of non-fiction imagery, focusing on the representation of the city from the actualités and panoramas of early cinema,<sup>[11]</sup> through city symphonies, to digital urban simulations. This research explores historically changing conventions for representing reality, showing affinities among visual forms, sociological studies, and the period's changing scientific understanding of the physical world. His research lab at MIT focuses on the interactive documentary and its ability to enable widespread participation, while at the same time challenging established notions of authorship, reading practices and the stable text. The [MIT Open Documentary Lab](#) has also used this opportunity to re-interrogate the past, finding there ample precedents for interactive, re-mixed, and location-based media, as

argued in [Moments of Innovation](#). Behind this, as in much of Dr. Uricchio's work, is the idea that the "new" enables the re-evaluation of the old, and the discovery there of overlooked precedent. The research in interactive documentary and television has also led Dr. Uricchio to focus on the media's role in 'pointing out' and 'indicating' rather than only representing. The Open Documentary Lab's [Docubase](#) provides an annotated compendium of innovative digital documentary forms. A recent report entitled [Mapping the Intersection of Two Cultures](#), written by Uricchio and the Open Doc Lab team for the MacArthur Foundation, explores the relevance of interactive and immersive documentaries for digital journalism.

Another part of his research on representation examines the cultural work of algorithms.<sup>[12]</sup> This research focuses on regime change in representation, as norms shift from the modern era's fixation with the stability of *algorismic* certainties to our current engagement with dynamic and multi-perspectival *algorithmic* processes. The algorithmic processes behind such collaborative cultural forms as Photosynth, Google, Wikipedia – and increasingly financial and cartographic practices – serve as the focus of this research.

In addition to writing about the history of media, Dr. Uricchio also writes about media and the construction of history.<sup>[13]</sup> This work considers popular historical engagements in such sectors as historical video games, historical reenactments and fandom, and amateur genealogical research. The roles of media as sites of historical expertise and display and as enablers of alternate historical viewpoints, together with their larger coincidence with the post-structuralist turn in historiography, lay at the core of this research.

- William Uricchio, Roberta E. Pearson, Will Brooker, *Many More Lives of the Batman* (London: British Film Institute & Palgrave, 2015)
- William Uricchio, ed., *We Europeans? Media, Representations, Identity* (Chicago: University of Chicago Press; Bristol: Intellect Press, 2008)
- William Uricchio and Susanne Kinnebrock, eds., *Media Cultures* (Heidelberg: Universitätsverlag Winter, 2006)
- William Uricchio, *Media, Simultaneity, Convergence: Culture and Technology in an Age of Intermediality*. Monograph (Utrecht: Universiteit Utrecht, 1997)
- William Uricchio and Pearson, R.E., *Reframing Culture: The Case of the Vitagraph Quality Films* (Princeton, NJ: Princeton University Press, 1993).
- William Uricchio, *Die Anfänge des deutschen Fernsehens: Kritische Annäherungen an die Entwicklung bis 1945*. Ed. (Tübingen: Max Niemeyer Verlag, 1991)
- William Uricchio and Pearson, R.E., *The Many Lives of the Batman: Critical Approaches to a Superhero and His Media*. (New York: Routledge, Chapman & Hall; London: The British Film Institute, 199



# Christopher Bonastia

## CONTACT INFORMATION

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Department of Sociology  
250 Bedford Park Blvd. West  
Bronx, NY 10468  
christopher.bonastia@lehman.cuny.edu

## EMPLOYMENT

Professor, Lehman College–City University of New York and CUNY Graduate Center (since August 2014)  
\* Departmental Chair since July 2020

Associate Professor, Lehman College (January 2009-July 2014) and CUNY Graduate Center (March 2010-July 2014)

Associate Director, Lehman Scholars Program and Macaulay Honors College at Lehman (since August 2009)

Assistant Professor, Lehman College–City University of New York (August 2004-December 2008)

Visiting Assistant Professor, Queens College–City University of New York (August 2003-July 2004)

Robert Wood Johnson Foundation Scholar in Health Policy Research, University of California, Berkeley, and University of California, San Francisco (August 2001-July 2003)

## EDUCATION

Ph.D., 2001                      Sociology, New York University  
Dissertation: "Knocking on the Door: The National Politics of Housing and Segregation in the United States." Dissertation committee: Edwin Amenta (chair), John Skrentny (University of California, San Diego), Dalton Conley, Jeff Goodwin.

B.A., 1989                      English, University of Virginia, Phi Beta Kappa

## BOOKS

Christopher Bonastia (forthcoming), *The Big Failure: The Persistence of School Segregation in New York City*. Redwood City, CA: Stanford University Press. Expected publication in 2022.

Christopher Bonastia (2012), *Southern Stalemate: Five Years without Public Education in Prince Edward County, Virginia*. Chicago: University of Chicago Press.

\* Favorably reviewed in *American Journal of Sociology*, *Social Forces*, *Journal of American History*, *American Historical Review*, *Journal of American Studies*, *Journal of Southern History*, *History of Education Quarterly*, *Choice*, and *Virginia Magazine of History and Biography*.

\* Excerpted at [alternet.org](http://alternet.org).

\* Invited lectures at Princeton University, NYU, Longwood University and Robert Russa Moton Museum (both in Prince Edward County), Queens College, Amherst College, Brooklyn College, Lehman College



and Virginia Festival of the Book.

\* Nominee, Library of Virginia Literary Award, Non-Fiction, 2013

Christopher Bonastia (2006), *Knocking on the Door: The Federal Government's Attempt to Desegregate the Suburbs*. Princeton, NJ: Princeton University Press.

\* Paperback release in February 2008.

\* Favorably reviewed in *Social Forces*, *Contemporary Sociology*, *American Journal of Sociology*, *Journal of Politics*, *Contexts*, *American Historical Review*, and *Choice*.

\* Consultant to *This American Life* for "House Rules" episode on federal housing desegregation efforts under HUD Secretary George Romney. Aired November 22, 2013.

## SELECTED REFEREED PUBLICATIONS

Christopher Bonastia (2016), "Black Leadership and Outside Allies in Virginia Freedom Schools." *History of Education Quarterly* 56(4): 532-559.

Christopher Bonastia (2015), "Low Hanging Fruit: The Impoverished History of Housing and School Desegregation." *Sociological Forum* 30(Special Issue): 113-154.

Christopher Bonastia (2014), "Housing Desegregation in the Era of Deregulation." *Kalfou* 1(2): 136-166.

Christopher Bonastia (2009), "White Justifications for School Closings in Prince Edward County, Virginia, 1959-1964." *Du Bois Review: Social Science Research on Race* 6(2): 309-333.

Christopher Bonastia (2006), "The Historical Trajectory of Civil Rights Enforcement in Health Care." *Journal of Policy History* 18(4): 362-86.

Edwin Amenta, Chris Bonastia and Neal Caren (2001), "U.S. Social Policy in Comparative and Historical Perspective: Images, Concepts, Arguments and Research Strategies." *Annual Review of Sociology* 27: 213-34.

Chris Bonastia (2000), "Why Did Affirmative Action in Housing Fail During the Nixon Administration? Exploring the 'Institutional Homes' of Social Policies." *Social Problems* 47(4): 523-42. Named Best Graduate Student Paper by the Political and the Comparative & Historical sections of the American Sociological Association.

Edwin Amenta, Ellen Benoit, Chris Bonastia, Nancy K. Cauthen, and Drew T. Halfmann (1998), "Bring Back the WPA: Work, Relief, and the Origins of American Social Policy in Welfare Reform." *Studies in American Political Development* 12(1): 1-56.

## OTHER PUBLICATIONS

Christopher Bonastia (2017), Review of Douglas S. Massey et al., *Climbing Mount Laurel*, *Sociological Forum* 32(1): 237-40.

Christopher Bonastia (2017), "Easy Loving?" *Contexts* 16(4), published January 22, 2018, <https://contexts.org/articles/virginia-is-for-lovers/>

Christopher Bonastia (2015), "When Memoir Tells Half the Story: Prince Edward County and School Desegregation." *JSTOR Daily*, published November 11, 2015, <http://daily.jstor.org/prince-edward-county->

## desegregation/

Christopher Bonastia (2013), "The Segregated Roots of Charter Schools." *Contexts* 12(3): 24-25.

Christopher Bonastia (2013), Review of Ellen Reese, *They Say Cut Back, We Say Fight Back! Welfare Activism in an Era of Retrenchment*, *Social Forces*, doi: 10.1093/sf/sot032.

Christopher Bonastia (2012), Review of Peter Eisenstadt, *Rochdale Village: Robert Moses, 6,000 Families, and New York City's Great Experiment in Integrated Housing*. Ithaca, NY: Cornell University Press. *American Historical Review* 117(3): 882-83.

Christopher Bonastia (2012), "Why the Racist History of the Charter School Movement Is Never Discussed," *Alternet*, published March 9, 2012,

[http://www.alternet.org/story/154425/why\\_the\\_racist\\_history\\_of\\_the\\_charter\\_school\\_movement\\_is\\_never\\_discussed](http://www.alternet.org/story/154425/why_the_racist_history_of_the_charter_school_movement_is_never_discussed)

\* Republished in *Salon*, January 7, 2015,

[http://www.salon.com/2015/01/07/the\\_ugly\\_segregationist\\_history\\_of\\_the\\_charter\\_school\\_movement\\_partner/](http://www.salon.com/2015/01/07/the_ugly_segregationist_history_of_the_charter_school_movement_partner/)

Christopher Bonastia (2012), "How Different Do Schools Look Today 50 Years After Prince Edward County, Virginia?" *Huffington Post*, published January 11, 2012, [http://www.huffingtonpost.com/christopher-bonastia/school-segregation\\_b\\_1195336.html](http://www.huffingtonpost.com/christopher-bonastia/school-segregation_b_1195336.html)

Christopher Bonastia (2008), Review of Kevin M. Kruse and Thomas J. Sugrue (eds.), *The New Suburban History*. London: The University of Chicago Press, 2006. *Urban History* 35(1): 176-177.

Christopher Bonastia (2007), "Self-Help, with an Audience." *Contexts* 6(2): 70-72.

Christopher Bonastia (2007), Review of Lawrence D. Bobo and Mia Tuan, *Prejudice in Politics: Group Position, Public Opinion, and the Wisconsin Treaty Rights Dispute*. Cambridge, MA: Harvard University Press. *Contemporary Sociology* 36(2): 132-133.

Christopher Bonastia (2006), "Nixon Administration: Urban Policy." *Encyclopedia of American Urban History*. Thousand Oaks, CA: Sage Publications.

## **SELECTED ACADEMIC HONORS AND FELLOWSHIPS**

Advanced Research Collaborative Fellowship, CUNY Graduate Center (Spring 2017)

George N. Shuster Fellowship (approximately \$13,000 total), Lehman College (2018-19, 2016-17, 2015-16, 2009-10, and 2006-08)

Visiting Fellow, NEH Summer Institute for College and University Teachers: African-American Struggles for Freedom and Civil Rights, 1865-1965, The Du Bois Institute, Harvard University (Summer 2011)

Faculty Recognition Award for Research, Division of Natural and Social Sciences, Lehman College (May 2009)

Faculty Research Award, National Endowment for the Humanities (\$50,400) (July 2008-June 2009)

\* Resulted in publication of *Southern Stalemate*.

## **TEACHING EXPERIENCE**

*Graduate, Sociology, CUNY Graduate Center*

Black Freedom Struggles and White Resistance (Fall 2015)

*Undergraduate, Sociology, Lehman College*

Race and Ethnicity (numerous times since 2004)

Social Inequality (numerous times since 2004)

American Social Policy Making (2008 and 2010)

*Undergraduate, Macaulay Honors College at Lehman*

The People of New York City (Spring 2014, Spring 2015, Spring 2016, Summer 2018, Spring 2020)

\* Co-created and co-taught summer curriculum for the first cohort of Macaulay Honors College transfer students (Summer 2018)

*Undergraduate, Lehman Scholars Program*

Race, Space and Culture (Spring 2011)

Beyond the Icons: Local Activism and Resistance in the Struggle for Racial Equality (Fall 2012)

Tribute or Theft? Creativity and Originality in Modern Music (Fall 2018)

## **PROFESSIONAL SERVICE AND AFFILIATIONS**

Chair, Department of Sociology, Lehman College (effective 7/1/20)

Admissions Committee, Department of Sociology, CUNY Graduate Center (2016, 2018 and 2019)

Major Advisor, Department of Sociology (May 2007 to June 2020)

Associate Director of Honors Programs, Lehman College (Fall 2009 to present)

Lehman College Commencement Marshal (2018, 2019)

Lehman L.I.F.E. Advisory Board (March 2019 to present).

\* Campus organization supports service opportunities for students by creating awareness of need in communities around the world and fostering action through volunteer work.

Member, Educator Preparation Policy Committee (EPPC) and Graduate Application Exemption Committee (GAEC), Lehman College Graduate School of Education (September 2017 to present)

Sociology Review Panel, City University of New York Committee on Research Awards (2006-7 and 2014-15)

Treasurer, Lehman College chapter of Phi Beta Kappa (Spring 2013 to Spring 2015)

Committee on Status of Racial and Ethnic Minorities in Sociology, American Sociological Association (January 2013-December 2015)

Search Committee, Macaulay Honors College Advisor, Lehman College (Spring 2013)

Search Committee, Pre-Health Advisor, Lehman College (Spring 2012)

Faculty Membership Committee of the Doctoral Program at CUNY Graduate Center (August 2011 to August

2013)

Book Manuscript Reviewer, Oxford University Press and University of Texas Press

Grant Reviewer, National Science Foundation

Textbook Reviewer, McGraw-Hill

Member, Foundations of Excellence (self-study task force on transfer students), Improvement Dimension (Fall 2010)

Member, Pre-Health Advisory Board, Lehman College (Fall 2010)

Referee, *History of Education Quarterly*; *Studies in American Political Development*; *DuBois Review*; *American Sociological Review*; *Journal of Health Politics, Policy and Law*; *Social Problems*; *Milbank Quarterly*; *Mobilization*; *Contexts*; and *Social Science History*

Editorial Board, *Contexts* (2007-2009)

Search Committee, Lehman College Director of Admissions (Spring/Summer 2008)

Faculty Senate, Lehman College (Fall 2005-Spring 2009)

## **COMMUNITY SERVICE**

I have run five marathons to raise money for two organizations: Citymeals-on-Wheels (a combined \$5,900 in 2007 and 2008) and BronxWorks (a combined \$7,500 in 2010, 2012 and 2013). I also ran the New York City Marathon in November 2019 to fundraise for Lehman L.I.F.E. (see above). I am a faculty mentor to a group of 15 Lehman students traveling to Kenya for a service project in January 2021.

I have given several invited talks on civil rights history to elementary school classes in Brooklyn and the Bronx.

Dr. Amy Tillerson-Brown  
Professor of History  
Mary Baldwin University  
414 Carpenter Academic Building  
Staunton, VA 24401

Dear Richard,

I am quite familiar with your work and still use *Rise and Fall of Jim Crow* in the classes I teach at Mary Baldwin University. It is important to make this history accessible to larger audiences, and the digital humanities project you propose is an innovative way to achieve that goal. Your proposed idoc educational website will provide students opportunities to explore primary and secondary source materials and gain deeper understandings of the events, key figures, and topics/debates presented in your series. Many thanks to David for suggesting me as a consultant and to you for extending the invitation. I have attached my abbreviated CV to this email and look forward to hearing from you as the project progresses.

Take good care,  
Amy

--

Dr. Amy Tillerson-Brown  
Professor of History  
Mary Baldwin University  
414 Carpenter Academic Building  
Staunton, VA 24401

## **Grace Elizabeth Hale**

### **Commonwealth Chair of American Studies and History**

Corcoran Department of History  
P.O. Box 400180  
University of Virginia  
Charlottesville, VA 22904  
hale@virginia.edu

### **Employment:**

Commonwealth Chair of American Studies and History, 2016-present  
Commonwealth Chair of American Studies, 2013-present  
Director, American Studies Program, August 2012-2015  
Professor of History and American Studies, University of Virginia, May 2011  
Associate Professor of History and American Studies, University of Virginia, December 2005  
Associate Professor, History Department, University of Virginia, May 2001  
Assistant Professor, History Department, University of Virginia, August 1997  
Assistant Professor, History Department, University of Missouri- Columbia, August 1996

### **Education:**

Ph.D., Rutgers University, History, 1995 (Rutgers University Excellence Fellow, 1991-1995)  
M.A., University of Georgia, History, 1991  
B.B.A., University of Georgia, Accounting, 1986: Summa Cum Laude, Valedictorian,  
UGA Foundation Fellow (full academic scholarship)

### **Publications:**

#### ***Books:***

*The Lyncher in the Family: Reckoning with My Mississippi Grandfather and the Intimate History of White Supremacy* (New York: Houghton Mifflin Harcourt, forthcoming 2022)

*Cool Town: How Athens, Georgia Launched Alternative Music and Changed American Culture* (Chapel Hill: Ferris and Ferris Trade Imprint, University of North Carolina Press, 2020)

Reviewed in the *New York Times Book Review*, *Bookforum*, the *Atlanta Journal-Constitution*, the *Houston Chronicle*, the *Los Angeles Review of Books*, *Publishers Weekly*, *Kirkus Reviews*, the *Georgia Review*, *The Rock and Roll Book Club* of Minnesota Public Radio, *Please Kill Me: This is What's Cool, Hooks and Harmony*, and many other websites and publications

Best Books of the Year: NPR (2020), *Slate* (2020), *Rolling Stone/ Kirkus Reviews* (2020), and *Publishers Weekly* (2019)

Author interviews with *Atlanta Journal-Constitution*, *Los Angeles Review of Books*, Virginia Prescott's "On Second Thought," on Georgia Public Broadcasting; Miami Book Festival, VA Book Festival and Virginia Humanities Shelf Life Series, and too many radio stations and podcasts to list.

Featured appearance at the American Bookseller's Association January 24, 2020. Cancelled national book tour with stops at venues including the Virginia Festival of the Book, the Oxford Book Festival, the Atlanta Book Festival, the Miami Book Festival, the Atlanta History Center, Politics and Prose Bookstore in Washington DC, Book People in Austin, Texas, Parnassus in Nashville, Tennessee, Avid in Athens, Georgia. Some of these events took place via Zoom.

*A Nation of Outsiders: How the White Middle-Class Fell in Love with Rebellion in Postwar America* (New York: Oxford University Press, 2011) (paperback 2014)

*Making Whiteness: The Culture of Segregation in the South, 1890-1940* (New York: Pantheon, 1998) (New York: Vintage, 1999)

### ***Books: Editorial Projects:***

Senior Editor, *Studies in US Culture*, a series published by the University of North Carolina Press 2013-present (proposed, developed, and gained approval for new interdisciplinary series, and appointed editorial board, and currently oversee selection and editing of all books published, about 4 volumes a year)

Senior Editor, *The Oxford Encyclopedia of American Cultural and Intellectual History*  
Author of major entries: "Folk Culture, Art, and Music" and "The South"

### ***Digital Humanities:***

*Participatory Media* (co-director, with Lauren Tilton of Yale University): digital public humanities project on collaborate media-making in the 1960s and 1970s supported by NEH public projects grant, <http://participatorymediaproject.org/>

*Athens Music Project Oral History Archive*: Part of a team, headed by Christian Lopez, director of oral history projects for the Richard B. Russell Library, at work interviewing participants in the Athens music and arts scene for traditional and digital archives based in the Special Collections Library, University of Georgia,  
<https://soundcloud.com/russelllibraryoralhistory/sets/athens-music-project>

*Photogrammar*: Advisory Board member for an NEH supported project based at Yale University that has created a new online digital archive with mapping and data mining capabilities for the FSA-OWI Photography Collections of the Library of Congress,  
<http://photogrammar.yale.edu/>

***Articles*** (peer reviewed):

“The Dress Makes the Band: Used Clothes, Drag Acts, and Bohemians in the Athens, Georgia Music Scene,” in Ted Ownby and Becca Walton, editors, *Clothing and Fashion in Southern History* (Jackson: University Press of Mississippi, 2020).

“Signs of Return: Photography as History in the US South,” *Southern Cultures* (Spring 2019), 12-41

“Participatory Documentary: Recording the Sound of Equality in the Southern Civil Rights Movement,” in Sara Blair, Joseph Entin, and Franny Nudelman, editors, *Remaking Reality: US Documentary Culture After 1945* (Chapel Hill: University of North Carolina Press, 2018)

“Acting Out: The Athens Scene Versus Reagan’s America,” in Lindsey Freeman and Shawn Chandler Bingham, editors, *The Bohemian South* (Chapel Hill: University of North Carolina Press, 2017)

“Documentary Noise: The Soundscape of Barbara Kopple’s *Harlan County, U.S.A.*,” *Southern Cultures* (Spring 2017): 10-32

With co-author Lauren Tilton, “Participatory Archives” *Archives Journal* (August 2017), online at <http://www.archivejournal.net/essays/participatory-archives/>

“Port Huron, the New Left and the Romance of Rebellion” in *Port Huron at 50*, Nelson Lichtenstein, editor, (Philadelphia: University of Pennsylvania Press, 2015)

“‘My Political Beliefs Are Songs’: Pete Seeger in Cold War America,” in Kathleen Donohue, ed., *Liberty and Justice for All? Rethinking Politics in Cold War America* (Amherst: University of Massachusetts Press, 2012)

“‘Hear Me Talking to You’: The Blues and the Romance of Rebellion,” in Fitzhugh Brundage, ed., *Beyond Blackface: African Americans and the Creation of American Popular Culture* (Chapel Hill: University of North Carolina Press, 2011)

“Black as Folk: The Folk Music Revival, the Civil Rights Movement, and the Romance of the Outsider,” in Joseph Crespino and Matthew D. Lassiter, editors, *The Myth of Southern Exceptionalism* (New York: Oxford University Press, 2009)

“‘We’re Trying Hard as Hell to Free Ourselves’: Southern History and Race in the Making of William Faulkner’s Literary Terrain,” co-authored with Robert Jackson, in Rick Moreland, ed., *Blackwell’s Companion to William Faulkner* (London and New York: Blackwell, 2006)

“Invisible Men: William Faulkner, His Contemporaries, and the Politics of Loving and Hating the South in the Civil Rights Era, or How does a Rebel Rebel?” in Donald Kartiganer, ed., *William Faulkner and His Contemporaries* (Jackson: University of Mississippi Press, 2004)



"Riding on the Train: Segregation and the Problem of Middle Class Travelers" in the *Encyclopedia of Southern Culture* (Second Edition, Chapel Hill: University of North Carolina Press, 2004)

"Granite Stopped Time: The Stone Mountain Memorial and Representations of White Southern Identity" in Cynthia Mills, ed., *Monuments to the Lost Cause* (Knoxville: University of Tennessee Press, 2003)

"For 'Colored' and For 'White': Bounding Consumption in the South," in Glenda Gilmore, Jane Dailey, and Bryant Simon, editors, *Jumping Jim Crow: The New Political History of the New South* (Princeton: Princeton University Press, 2000)

"Granite Stopped Time: The Stone Mountain Memorial and Representations of White Southern Identity," *Georgia Historical Quarterly* 82 (Spring 1998), 20-44

"Clocks for Seeing: Technologies of Memory, Popular Aesthetics, and the Home Movie," co-author Beth Loffreda, Rutgers University, *Radical History Review* (Winter 1997), special issue: the history of popular culture, 163-71

"Deadly Amusements: Spectacle Lynchings and Southern Whiteness, 1890-1940," in John Salmond and Bruce Clayton, editors, *Varieties of Southern History* (New York: Greenwood Press, 1996)

"'Some Women Have Never Been Reconstructed': Mildred L. Rutherford, Lucy M. Stanton, and the Racial Politics of White Southern Womanhood, 1900-1930," in *Georgia in Black and White*, ed. John Inscoe (Athens: University of Georgia Press, 1994), 173-201

"'In Terms of Paint': Lucy Stanton's Representations of the South, 1890-1931," *Georgia Historical Quarterly* 77 (Fall 1993) 577-92

### ***Editorials:***

"Video Alone Can't Solve the Problem of Policing," *Washington Post* (June 18, 2020)  
<https://www.washingtonpost.com/outlook/2020/06/18/video-alone-cant-solve-problems-policing/>

"The Link Between the Video of Ahmaud Arbery's Death and Lynching Photos," *Washington Post* (May 26, 2020)  
<https://www.washingtonpost.com/outlook/2020/05/26/link-between-video-ahmaud-arberys-death-lynching-photos/>

"When Jim Crow Drank Coke," January 28, 2013  
<http://www.nytimes.com/2013/01/29/opinion/when-jim-crow-drank-coke.html>

"Why are Today's Rebels Republicans?" *Washington Post* (February 8, 2011)

[http://voices.washingtonpost.com/political-bookworm/2011/02/why\\_are\\_todays\\_rebels\\_republic.html](http://voices.washingtonpost.com/political-bookworm/2011/02/why_are_todays_rebels_republic.html)

“Confederate History is About Race,” CNN.com (April 14, 2010),  
<http://ac360.blogs.cnn.com/2010/04/14/confederate-history-is-about-race/?iref=allsearch>

“The Lost Cause and the Meaning of History,” *OA Magazine of History* 27:1 (January 2013): 13-17

“American Whiteness: How an Immigrant Nation Became Anti-Immigrant,” *Southern Exposure*, Spring/Summer 1999, 36-37

***Essays, cultural criticism, and other writings:***

“The Beauty of History: A review of Saidiya Hartman, *Wayward Lives, Beautiful Experiments: Intimate Histories of Social Upheaval* (New York: Norton, 2020),” *American Book Review* 42:2 (Jan/Feb 2021): 5-6.

“The High and Lonesome Art of John Cohen and Roscoe Holcomb,” *Southern Cultures* (November 2020) <https://www.southerncultures.org/article/the-high-and-lonesome-art-of-john-cohen-and-roscoe-halcomb/>

“The Birth and Death of Pylon, America’s Best Rock Band,” *Slate* (July 8, 2020)  
<https://slate.com/culture/2020/07/pylon-band-athens-georgia-history-video-cool-town.html>

“Happy Birthday, R.E.M.” *University of North Carolina Press Blog* (April 3, 2020)  
<https://uncpressblog.com/2020/04/03/grace-elizabeth-hale-happy-birthday-r-e-m/>

“A Thousand Crossings: A Review of Sally Mann’s exhibition at the National Gallery of Art, March 4-May 28, 2018, *Southern Cultures* (April 2018)  
<http://www.southerncultures.org/article/a-thousand-crossings/>

“Photography and the Global South: A Review of Emmet Gowin’s exhibition, ‘Here on Earth Now: Notes from the Field,’ at Pace/MacGill Gallery, September 28, 2017-January 6, 2018, *Southern Cultures* (December 2017)  
<http://www.southerncultures.org/article/earth-now-notes-field/>

“The Chorus that Cracked the Wall,” *The Weekly Wonk* (published by the New America Foundation, November 2014)  
<http://weeklywonk.newamerica.net/articles/chorus-cracked-wall/>

“Eggleston’s South: ‘Always in Color’” *Southern Spaces* (June 27, 2013)  
<http://southernspaces.org/2013/egglestons-south-always-color>

“Wounds, Vines, Scratches, and Names: Signs of Return in Southern Photography,” *Southern Spaces* (February 23, 2011) <http://www.southernspaces.org/2011/wounds-vines-scratches-and-names-signs-return-southern-photography>

“Shaping a Southern Soundscape,” *Southern Spaces* (July 29, 2010) <http://www.southernspaces.org/2010/shaping-southern-soundscape>

A Horrible, Beautiful Beast: Kara Walker’s Art,” *Southern Spaces* (March 6, 2008), <http://www.southernspaces.org/contents/2008/hale/1a.htm>

Review essay on “Without Sanctuary: Lynching Photography in America,” an exhibit at the Martin Luther King, Jr. National Historic Site, May 1-December 21, 2002, *Journal of American History* (Fall 2002)

“On the Meaning of Progress: A Century of Southern Race Relations,” *Atlanta History: A Journal of Georgia and the South* (Spring 2001), special issue on the last century of southern history

“We’ve Got to Get Out of This Place: Tony Horwitz Tours the South,” (an essay on the history of Civil War remembrance), *Southern Cultures*, Winter 1999, 54-66

### ***Book Reviews:***

Review of *Alabama Getaway: The Political Imaginary and the Heart of Dixie* (University of Georgia Press) in *Southern Cultures* 19:4 (Winter 2013), pp. 102-104.

Jennifer Ritterhouse, *Growing Up Jim Crow: How Black and White Children Learned Race* (University of North Carolina Press, 2007) in *American Historical Review*, 2009

Jacqueline Goldsby, *A Spectacular Secret: Lynching in American Life and Literature* (University of Chicago Press, 2006) in *Re-Thinking History*, 2009

Fitzhugh Brundage, *The Southern Past: A Clash of Race and Memory* (Cambridge, Mass., and London: Belknap Press of Harvard University Press, 2005) in *Journal of Southern History* (Summer 2007)

David Hackett Fischer, *Liberty and Freedom: A Visual History of America’s Founding Ideas* (New York: Oxford University Press, 2005) in *American Historical Review* (Spring 2006)

Patricia Sullivan, *Freedom Writer: Letters From the Civil Rights Years* (New York: Routledge, 2003) in *The American Scholar* (Winter 2004)

Caroline Rody, *The Daughter’s Return: African-American and Caribbean Women’s Fictions of History* (New York: Oxford University Press, 2001) and Jennifer DeVere Brody, *Impossible*

*Purities: Blackness, Femininity, and Victorian Culture* (Durham and London: Duke University Press, 1998) in *Signs* (Spring 2004)

Mia Bay, *The White Image in the Black Mind: African American Ideas About White People, 1830-1925* (New York: Oxford University Press, 2000) in the *American Historical Review* (June 2002)

Linda Williams, *Playing the Race Card: Melodramas of Black and White from Uncle Tom to O.J. Simpson* (Princeton: Princeton University Press, 2001) in *The Historian* (Spring 2002)

Wayne W. Daniel, *Pickin' on Peachtree: A History of Country Music in Atlanta, Georgia* (Urbana: University of Illinois Press, 2001) in *Atlanta Magazine: A Journal of Georgia and the South* (Summer 2002)

Desmond King, *Making Americans: Immigration, Race, and the Origins of the Diverse Democracy* (Boston: Harvard University Press, 2000) in the *Journal of Southern History* (February 2002)

Orlando Patterson, *The Ordeal of Integration: Progress and Resentment in America's "Racial" Crisis* (Washington, D.C.: Civitas, 1997), in the *Journal of American History* (Summer 2001)

Ted Ownby, *American Dreams in Mississippi: Consumers, Poverty, and Culture, 1830-1998* (Chapel Hill: University of North Carolina Press, 1999), in the *Georgia Historical Quarterly* (Spring 1999)

Martha Hodes, *White Women, Black Men: Illicit Sex in the Nineteenth Century South* (New Haven: Yale University Press, 1998), in the *Journal of the Early Republic* (Winter 1999)

Laura F. Edwards, *Gendered Strife and Cultural Confusion: The Political Culture of Reconstruction* (Urbana: University of Illinois Press, 1997), in the *Florida Historical Quarterly* (Summer 1998)

Kathleen M. Brown, *Good Wives, Nasty Wenches, and Anxious Patriarchs: Gender, Race, and Power in Colonial Virginia* (Chapel Hill: University of North Carolina Press, 1996) in the *Mississippi Quarterly* (Spring 1998)

David B. Freeman, *Carved in Stone: The History of Stone Mountain* (Macon, GA: Mercer University Press, 1997) in *Georgia Historical Quarterly* (Winter 1998)

Glenda Elizabeth Gilmore, *Gender and Jim Crow: Women and the Politics of White Supremacy in North Carolina, 1896-1920* (Chapel Hill: University of North Carolina Press, 1996) in *Florida Historical Quarterly* (Winter 1998)

Marilyn Kern-Foxworth, *Aunt Jemima, Uncle Ben, and Rastus: Blacks in Advertising, Yesterday, Today, and Tomorrow* (Westport, Connecticut: Praeger, 1994) in *Georgia Historical Quarterly* (Summer 1995)

Robert P. Ingalls, *Urban Vigilantes in the New South: Tampa, 1882-1936* (Tampa: University Press of Florida, 1993) and W. Fitzhugh Brundage, *Lynching in the New South: Georgia and Virginia, 1880-1930* (Urbana: University of Illinois Press, 1993), in *Southern Cultures* (Summer 1995)

### **Awards, Grants, and Fellowships:**

June 2018-August 2019 Andrew Carnegie Fellowship

2016-2017 Page-Barbour Grant to create and run Popular Music Lecture Series and Seminar at UVA (in collaboration with Karl Miller, Associate Professor of Music, and Jack Hamilton Assistant Professor of American Studies and Media Studies)

2016-2017 NEH Digital Public Programs Development Grant for *Participatory Media* digital humanities project (I am the PI but I co-direct the project with Lauren Tilton, Postdoctoral Fellow in Digital Humanities at University of Richmond)

2013 Buckner W. Clay Endowment for the Humanities Fellowship (in collaboration with William Wylie, Professor of Art)

2013 University of Virginia College of Arts and Sciences Research Grant (in collaboration with William Wylie, Professor of Art)

June 2014: Japanese American Studies Association Visiting Scholar, Tokyo Metropolitan University, Tokyo, Japan

April-July 2013 Fulbright Fellowship, University of Erfurt, Erfurt, Germany

2012 University of Virginia College of Arts and Sciences Research Grant

2010-2011 University of Virginia Sesquicentennial Fellowship

2009-2010 Fellow at Institute for Historical Studies, University of Texas at Austin

2009 University of Virginia Summer Research Grant

2008 University of Virginia College of Arts and Sciences Research Grant

2008 University of Virginia Summer Research Grant

2007 University of Virginia College of Arts and Sciences Research Grant

2007 University of Virginia Summer Research Grant

August-December 2006 Virginia Foundation for the Humanities Fellowship

2006 University of Virginia College of Arts and Sciences Research Grant

2005 University of Virginia Summer Research Grant

2004 University of Virginia Summer Research Grant

2004 College of Arts and Sciences Research Grant

August 2002-May 2003 National Humanities Fellowship, Research Triangle, North Carolina

2002 University of Virginia Summer Research Grant

June –August 2001 Gilder Lehrman Fellowship, New York City

2001 University of Virginia Summer Research Grant

1999 Willie Lee Rose Award, the Southern Association of Women's Historians, for the Best Book in Southern History written by a woman

1999 Phi Beta Kappa Book Award, University of Virginia, for the best book published by a UVA professor between 1997 and 1999

August 1995- July 1996 Mellon Postdoctoral Fellowship in Southern Studies at Emory University

June 1995- June 1996 National Endowment for the Humanities Predoctoral Fellowship (declined)

July 15, 1994- July 14, 1995 Smithsonian Institution Predoctoral Fellowship at the National Museum of American History, principal advisor Pete Daniel, Washington, D.C.

September 1994- June 1995 Center for the Critical Study of Contemporary Culture Predoctoral Fellowship, for my dissertation's contribution to the exploration of the Center's Rockefeller Foundation funded topic, "Environments in the Public Sphere," New Brunswick, NJ

1994 American Historical Association Beveridge Research Grant for work on "Making Whiteness"

1992 American Association of University Women's grant to work for "Reconstructing Southern Womanhood"

**Invited Lectures, Workshops, and Conference Papers:** (selected)

*Cool Town* live and recorded book talks (selected):

John Fugelsang's "Tell Me Everything" on SiriusXM, March 31, 2020  
 University of Georgia Honors College, April 15, 2020  
 Virginia Festival for the Book and Virginia Humanities, April 16, 2020  
 University at Albany History Department, April 23, 2020  
 WOWD 94.3 Takoma (MD)Radio, May 11, 2020  
 UVA Club of Athens (host) for UVA Clubs of Georgia, June 17, 2020  
 Solid State Bookstore, Washington DC, May 14, 2020, August 6, 2020  
 Georgia Public Broadcasting, August 28, 2020  
 New Books in Popular Culture, Performing Arts, and American Studies, July 3, 2020  
 Ann Arbor District Library, October 5, 2020  
 94.9 FM The Palm (Columbia, SC), May 5, 2020  
 WTJU (Charlottesville), June 13, 2020  
 Georgia News Network and iHeart Radio, June 27, 2020  
 90.5 WICN Public Radio (Central New England), July 13, 2020  
 Atlanta History Center, August 6, 2020  
 Dig Me Out Podcast, September 1, 2020  
 Miami Book Fair, November 20, 2020  
 Arkansas State University at Beebe, February 25, 2021  
 "Volume Channel on SiriusXM, March 11, 2021  
 WTJU, April 24, 2021

"American Food," University of Paderborn, May 26, 2021 (online)

"Making Whiteness," Southern Studies Program, University of Mississippi, February 10, 2021 (online)

"The Cold War and Popular Culture," Georgia Historical Quarterly and the UVA Club of Savannah, December 3, 2020, broadcast on C-Span

"The Lyncher in the Family," Charlottesville History Club and UVA OLLI, October 2, 2020 (online)

"Playtime: What indie youth in Athens, Georgia can teach us about changing the world," MoPop 2020 (annual conference for music critics, journalists and popular music scholars), originally scheduled for Seattle in May but held online), September 17, 2020

"Easy: How the University of Georgia Helped Launch the Athens Music Scene," invited to lecture as part of the Mellon Global Georgia Series, Willson Humanities Center, University of Georgia, April 10, 2020 (postponed because of pandemic to November 2020 online talk)

“The Lyncher in the Family: Reckoning with My Mississippi Grandfather and the Intimate History of White Supremacy,” History Department invited lecture, University of Georgia, Athens, January 30, 2020

“Flirted with You All My Life”: Death in the Art of Vic Chesnutt,” MoPop 2019 (annual conference for music critics and popular music scholars), Seattle, April 12, 2019

“Playing Like a Girl: Gender and Amateurism in the Athens, Georgia Music Scene,” invited lecture, Montana State University, February 13, 2019

“Playing Like a Girl: Gender and Amateurism in the Athens, Georgia Music Scene,” invited lecture, Athens Music Project, University of Georgia, Athens, GA, October 4, 2018

“The Lyncher in the Family,” Foundation Fellows Seminar/ Honors College Research Talk, University of Georgia, Athens, GA, October 2, 2018

“Playing Like a Girl: Gender and Amateurism in the Athens, Georgia Music Scene,” at MoPop 2018 (annual conference for music critics and popular music scholars), Seattle, April 28, 2018

“Signs of Return: Photography as History in the US South”: keynote address for the conference entitled “History, Photography, and Race in the South: From the Civil War to Now,” at the National Gallery of Art, Washington D.C., April 13, 2018

“The Dress That Makes the Band: Used Clothes, Drag Acts, and Bohemians in the Athens, Georgia Music Scene,” American Studies Association Annual Meeting, Chicago, IL, November 9, 2017

“Confederate Statues and the Alt-Right,” Brandeis University, September 19, 2017

“Confederate Statues, the Alt-Right, and the Romance of Southern History,” University of North Carolina at Chapel Hill, October 10, 2017

“Cool Town: Athens, Georgia and the Promise of Alternative Culture in Reagan’s America,” University of Michigan, Ann Arbor, March 20, 2017

“Art in the Dark: How an Art School Program Based on Military Training Methods Nurtured the Athens, Georgia Music Scene,” American Studies Association Meeting, Denver, Colorado, November 17, 2016

“Participatory Documentary: Media Making as Activism in the Civil Rights Movement,” invited lecture at Keio University, Tokyo, Japan, October 18, 2016

“The ‘Southern’ Sound of R.E.M.,” MoPop 2016 (annual conference for music critics and popular music scholars), Seattle, May 2016



“The Dress That Makes the Band: Used Clothes and Bohemians in the Athens, Georgia Music Scene,” Clothing and the South Conference, Center for the Study of Southern Culture at the University of Mississippi, Oxford, February 22-23, 2016

“Signs of Return: Photography as History in the Work of Emmet Gowin,” American Studies Association Meeting, Toronto, October 9, 2015

“Making Whiteness: A Short Chapter in the Long History of Race in America,” invited lecture to inaugurate college wide speaker series, University of Nebraska-Kearney, March 7, 2015 (spend two days there as visiting scholar teaching four undergraduate classes as well as giving the talk)

“Always for Pleasure”: Fun with the “Folk” in 1960s and 1970s Documentary Films” American Studies Association Meeting, Los Angeles, November 7, 2014

“Rock and the Wall: American Music as Rebellion in East Germany,” November 3, 2014, UVA

“Out: The Early Athens Sound,” invited lecture, School of Music, University of Georgia, Athens, September 25, 2014

“Elvis Presley, Rock and Roll, and Race: The Cultural Assault on Segregation,” Saitama University, Tokyo, Japan, June 17, 2014

“The Folk Music Revival in US Culture,” Tokyo Metropolitan University, Tokyo, Japan, June 16, 2014

“Child’s Play: Athens, Georgia and the Making of Alternative Culture in Reagan’s America, Keio University, Tokyo, Japan, June 12, 2014

“Blackface Minstrelsy in US Culture,” Keio University, Tokyo, Japan, June 12, 2014

“Child’s Play: Athens, Georgia and the Making of Alternative Culture in Reagan’s America, Foundation Fellows Seminar, University of Georgia, Athens, GA, October 15, 2013

“‘The Turning Point was the Photograph’: Documentary Audio Recordings, Photography, and Film in the US Civil Rights Movement,” Amerika-Institut, Ludwig-Maximilians University, Munich, July 10, 2013

“Out of Place, Out of Time: Filming the “Folk” in the US South in the 1960s and 1970s,” Department of History, John F. Kennedy Institute for North American Studies, Freie University, Berlin, July 4, 2013

“Child’s Play: Making an Alternative Culture in Athens, Georgia in the Reagan Era,” Department of History, University of Leipzig, July 3, 2013

“Child's Play: Making an Alternative Culture in Athens, Georgia in the Reagan Era,” invited lecture, Refocusing the Modern American Family Conference, Emmy Noether Junior Research Group on “family values in transition” and the Department of History, Westfälische Wilhelms University of Münster, Münster, Germany, June 27-29, 2013

“Child's Play: Making an Alternative Culture in Athens, Georgia in the Reagan Era,” History Workshop, New York University-Berlin, June 21-22, 2014

“The History of Blackface Minstrelsy” and “Making Whiteness: The Culture of Segregation in the South,” Department of English and American Studies, University of Paderborn, Germany, May 14, 2013

“Out of Place, Out of Time: Filming the “Folk” in the US South in the 1960s and 1970s” Department of English, American Studies, and Celtic Studies, University of Bonn, June 5, 2013

“Sound Studies and Vernacular Music in the US South” Tenth Annual Fulbright Lecture Series on American Culture and Society, University of Rostock, June 14, 2013

““The Turning Point was the Photograph’: Documentary Audio Recordings, Photography, and Film in the US Civil Rights Movement,” History Department, University College, Dublin May 2, 2013

““The Turning Point was the Photograph’: Documentary Audio Recordings, Photography, and Film in the US Civil Rights Movement,” Annual Spring Term Opening Lecture, History Department, University of Erfurt, Germany, April 17, 2013

“Outsider in Chief: Presidents and the Politics of Authenticity and Emotion,” invited lecture as part of the Recasting Presidential History Conference, Miller Center, University of Virginia, October 27, 2012

“How and When Race Changed in the Post-World War II US,” American Studies Annual Meeting, San Juan, Puerto Rico, November 16, 2012

“So the Whole World Can See: Documentary Work in the Civil Rights Era,” Gilder-Jordan Endowed Lecture, University of Mississippi, October 10, 2012

“Seeing Lynchings,” invited lecture as part of “Lynching and the Death Penalty,” a conference sponsored by the Capital Punishment Center, University of Texas at Austin Law School, Austin, TX, March 23-24, 2012

“How Does It Feel? The American Left and the Romance of Rebellion in the 1950s and 1960s,” invited lecture, Brandeis University, Boston, MA, March 8, 2012

“Love and Hate in the Twentieth Century US South,” invited lecture as part of “Loving Then and Now: The Context and Impact of a Landmark Civil Rights Opinion,” a conference at the Center for the Study of the American South, University of North Carolina, Chapel Hill, March 1-2, 2012

“The Romance of Rebellion, or Once More, with Feeling!” invited lecture as part of Port Huron Statement at 50 Conference, University of California at Santa Barbara, Santa Barbara, CA, January 2-4, 2012

“Documentary Culture in the United States, 1945-1989: A Roundtable,” American Studies Association Annual Meeting, Baltimore, MD, November 22, 2011

“Documentary Noise: The Soundscape of Appalachia in the 1970s,” Visible Evidence 18 (documentary film conference), New York City, August 11, 2011

“How Does It Feel: Emotional Rebellion in the Cold War US,” invited lecture, Erfurt University, Germany, June 2012

*A Nation of Outsiders*, book discussion at The Virginia Festival of the Book, March 16, 2012

“Shooting in Harlan: Documentary Work and New Left Politics,” as part of the panel “The South in the Modern American Political Imagination,” American Historical Association, Boston, MA, January 2011

“American Studies After Southern Exceptionalism I and II: A Two-Part Roundtable on Disciplinary Relationships,” American Studies Association Annual Meeting, San Antonio, TX, November 11, 2010

“New Perspectives on Race and Music in the American South,” Commentator on papers, Southern Historical Association Meeting, Charlotte, NC, November 5, 2010

“Shooting in Harlan: Documentary Work and New Left Politics,” University of Texas at Austin, March 22, 2010

“Documentary Noise: The Soundscape of Barbara Kopple’s *Harlan County, U.S.A.*” Carlton University, Ottawa, Ontario, Canada, February 25, 2010

“The Soundscape of Barbara Kopple’s *Harlan County, U.S.A.*” UVA Music Department Colloquium Series, April 24, 2009

“Race, Poverty, and Violence in the Rural US South,” Economic Justice Initiative Roundtable on Race and Poverty, Montgomery, AL, September 5-6, 2008

“Out of Time: Documentary Filmmakers, “the Folk,” and the Rural U.S. South, 1962-1980,” invited lecture for the SUNY-Purchase Faculty, Purchase, NY, April 9, 2008

“Faulkner in Our Time,” Faulkner in the University: Then and Now Conference, Harrison Library, UVA, April 4, 2008

“Lynching and American Culture,” the Lawyering Project Seminar, NYU Law School, New York, November 15, 2007

“Another Country at Home: 60s and 70s Folk Music Collectors Film Their Fantasies in the Rural American South,” American Studies Association Annual Meeting, Philadelphia, PA, October 12, 2007

“‘Chocolate to the Bone’: The Blues and the Folk Music Revival,” Beyond Blackface: African Americans and American Mass Culture, a interdisciplinary conference at the University of North Carolina at Chapel Hill, October 4-5, 2007

“The Afterlife of Lynching: What Lynching Photographs Can Tell Us About Looking at Contemporary Images of Executions and Other Deaths,” at the Death Penalty Conference, NYU Law School, New York, May 3-4, 2007

“Hear Me Talking to You: Racial Rebellion from the Blues to the Folk Music Revival,” the inaugural Grace McFadden Lecture of the Institute of Southern Studies, University of South Carolina, Columbia, September 14, 2006

“The Romance of Rebellion: The Folk Music Revival and the Civil Rights Movement,” The End of Southern History Conference, Emory University, Atlanta, March 24, 2006

“Rebels on the Right: Conservatives as Outsiders from William F. Buckley to Operation Rescue,” Lockmiller Seminar, Emory University, Atlanta, March 23, 2006

“Rebels on the Right: Conservatives as Outsiders from William F. Buckley to Operation Rescue,” UVA Miller Center of Public Affairs' American Political Development Program's Colloquia Series on Politics and History, February 23, 2006

“New Right Rebels in a New Left Style: Anti-Abortion Activists, Direct Action, and the Problem of Life,” American Studies Association Annual Conference, Washington DC, November 2005

“The Southern Roots of Postwar American Culture and Politics, or Everyone is a Negro” Keynote Address, Susman Graduate Student Conference, Rutgers University, April 6, 2005

“The Southern Black Roots of Postwar American Culture and Politics, or The Strange Career of the White Negro,” The Southern Association of Women's Historians' sponsored lecture at the Southern Historical Association Meeting, November 4, 2004, Memphis, TN

“How the Rebel Romance Swallowed the Left, or Why Even Allen Ginsberg Can't Change the World,” and “Making Whiteness: The Culture of Segregation,” sponsored lectures at West Virginia Wesleyan, Buckhannon, West Virginia, November 2003

“The Fallacy of Beyond Black and White,” part of a roundtable on “Expanding Horizons in the Study of Race and Gender in the American South,” the Southern Association for Women Historians’ Sixth Conference on Women’s History, Athens, GA, June 6, 2003

“Rebel, Rebel: Outsiders in America,” Virginia Tech Graduate Student History Conference, Keynote Address, April 5, 2003

“Making Whiteness: White Women and Black Mammies in the Segregated South,” University of North Carolina, Greensboro, NC, March 25, 2003

“How the Rebel Romance Swallowed the Left, or Why Even Allen Ginsberg Can’t Change the World,” Capitalism and Its Culture Conference, Santa Barbara, CA, February 28-March 1, 2003

“Defining Whiteness: The Color Line and White Identity,” Atlanta History Center, November 2002

“Seeing is Bleeding: Documentary Imagery and the Value of Life in American Warfare, Pearl Harbor to the Present,” American Studies Association Annual Conference, Houston, Texas, November 13-17, 2002

“Invisible Men: William Faulkner, His Contemporaries, and the Politics of Loving and Hating the South in the Civil Rights Era, or How does a Rebel Rebel?” 2002 Faulkner and Yoknapatawpha Conference, Oxford, Mississippi, July 21-26, 2002

“Growing Up in History,” Woodward Academy Honor Society Convocation, Atlanta, GA, February 22, 2002

“White Women, Segregation, and Southern History: Lillian Smith and Margaret Mitchell,” Women’s History Month Keynote Address, Mercer University, Macon, GA, March 20, 2001,

“Deadly Entertainments: Lynching and the Contradictions of Segregation as Culture, 1890-2000,” sponsored participant in the symposium “Defining Whiteness: Race, Class, and Gender Perspectives on North America,” University of Toronto, October 13-15, 2000

University of North Carolina at Charlotte Graduate History Conference, March 24-25, 2000, keynote address, “We’ve Got to Get Out of This Place: Memories of Civil Wars Past”

“We’ve Got to Get Out of This Place: Memories of Civil Wars Past,” Summersell Lecture Series, University of Alabama, March 16, 2000

“White Women’s Words in the Segregated South: Margaret Mitchell and Lillian Smith,” Woodward Academy Centennial Celebration, Atlanta, GA, March 14, 2000

"Making Whiteness: The Culture of Segregation," keynote address at the symposium "Mental and Physical Health in America: The Insidious Effects of Racism," Baltimore VA Medical Center, Baltimore, Maryland, June 21, 1999

"Making Whiteness: The Culture of Segregation in the South," The Segregated South Conference, Tulane-Cambridge Atlantic World Studies Program, Sidney Sussex College, Cambridge, March 24-26, 1999

"Producing the Ground of Difference: Race and Space in the Region and the Nation, 1865-1995," keynote address, Southern Humanities Council Meeting, Hampton, VA, March 19, 1999

"My Fantasy, Your Freedom: Alienation and the Origins of Identity Politics in America, 1945-1975," University of Virginia American Studies Conference, "Is there Life Beyond Identity Politics?" Charlottesville, VA, March 5-6, 1999

"Reconsidering Winthrop Jordan's *White Over Black*," a symposium, Organization of American Historians, Annual Meeting, Indianapolis, Indiana, April 2-5, 1998

"Producing the Ground of Difference: Race and Space in America, 1865-1995," The Architecture of Segregation, a conference at Harvard University, Cambridge, MA, March 5-6, 1998

"Producing the Ground of Difference: Race and Space in the Segregated South, 1890-1940," Organization of American Historians Annual Meeting, Chicago, Illinois, March 31, 1996

"Domestic Reconstruction: White Homes, 'Black Mammies,' and 'New Women'," Southern Historical Association Meeting, New Orleans, Louisiana, November 9, 1995

"Accumulation and Loss: Home Movies as History and as Film," Ohio University Film Conference, Athens, Ohio, November 3, 1995

"Deadly Amusements: Spectacle Lynchings and Southern Whiteness, 1890-1955," Yale American Studies Department, New Haven, Connecticut, January 26, 1995

"Shooting America: Home Movies as Historical Documents," a screening and discussion of the documentary, "Accumulation and Loss: A History of an American Family, 1949-1969," Organization of American Historians Annual Meeting, Washington, DC, March 30-April 2, 1995

"For Colored and For White: Bounding Consumption in the South, 1890-1940," American Historical Association Meeting, Chicago, Illinois, January 5-8, 1995

"Conjuring White Unity: Southern Lynching and the Violence of Modernity, 1900-1950," Southern Historical Association Meeting, November 1993, Orlando, Florida

"Some Women Have Never Been Reconstructed," Berkshire Conference on the History of Women, Vassar College, Poughkeepsie, New York, June 1993

### **Documentary Film Work:**

Historical advisor, *Common Table* (a feature length documentary about US southern food), Red Dirt Productions (in production): received multiple grants

Historical advisor, The Film Posse's project for PBS's *American Experience* on the West Virginia Coal Wars: won an NEH production grant, aired on PBS in 2016

Historical advisor and NEH advisory board member, Augusta Films' *The Loving Story* (shown on HBO in February 2012)

Historical advisor and talking head, *The Durrs of Montgomery*, a documentary film by director and producer Andrew Grace, director of the Documenting Justice Program at the University of Alabama

Historical advisor and talking head for the documentary series, *The Rise and Fall of Jim Crow*, screened repeatedly on PBS

Historical advisor and talking head for the documentary *Harry T. Moore: Pioneer of the Civil Rights Movement*, screened on PBS

Served as research historian and writer for the documentary *Accumulation and Loss: A History of an American Family, 1949-1969*, directed and produced by D. Mark Levitt, Screened at the 1995 Organization of American Historians Meeting, the 1995 Ohio University Film Conference, and the 1996 University of Toronto Film Festival

### **Television Programs:**

December 9, 2013: Appeared as lead historian of the period on C-Span's live First Lady program on Rosalyn Carter, online at <http://firstladies.c-span.org/FirstLady/41/Rosalynn-Carter.aspx>

March 17, 2012: Interview about *A Nation of Outsiders*, Book TV, C-Span (shown repeatedly on C-Span in April, 2012, online at <http://www.c-spanvideo.org/program/298560-6>)

### **Radio Programs:**

August 14, 2017, "Charlottesville and White People," *It's Been a Minute with Sam Saunders* NPR Podcast, <https://www.npr.org/podcasts/510317/its-been-a-minute-with-sam-sanders>

July 14, 2017 and August 26, 2017, guest on Ellen Daniels, "Apropos of Something," 94.7 FM Charlottesville to talk about my research and white supremacy

June 2 and June 9, 2015, Commentator for “Music and the American Civil War,” radio documentary series produced by BBC Radio 2, aired in Great Britain, online at <http://www.bbc.co.uk/programmes/b05xr8f1/broadcasts/2015/06>

February 23, 2012, “The Morning Show,” KVON, Santa Rosa, CA: half hour program dedicated to *A Nation of Outsiders*

February 3, 2011, “Coy Barefoot Show,” WINA, Charlottesville, VA: half hour program dedicated to *A Nation of Outsiders*

September 6, 2004, “Weekend All Things Considered,” commentator on late nineteenth and early twentieth century postcards

June, 2000, WJAB, Huntsville, AL, Books Program about *Making Whiteness*

August 30, 1998, “Power Play,” National Public Radio program on race relations, aired nationwide

August 11, 1998, “In Black America,” on the Longhorn Radio Network, Austin, TX

**Service:** (selected)

***Professional:***

Quoted as expert on the history of the US South and white supremacy in the *New York Times*, the *LA Times*, *Dagens Nyheter* (Swedish newspaper), various web publications and radio programs in the summer and fall of 2017

Read and evaluated Fulbright fellowship applications, annually since 2016

Read and evaluated applications for the NEH, multiple times since 2010, including emergency applications for pandemic relief aid.

Read and evaluated year-long fellowship applications for the National Humanities Center, Research Triangle, NC: annually, 2004-present

Read and evaluated fellowship applications for the Virginia Foundation for the Humanities, 2006 to the present

Senior Distinguished Lecturer, Fulbright Scholars Program, Erfurt Germany, 2013

OAH-Japanese American Studies Association Visiting Scholar, Tokyo Metropolitan University, June 2014



Member of Outside Review Committee of American Studies Programs, Randolph Macon College (2012) and University of Mary Washington (2014)

Editorial Board, University of North Carolina Press's Southern Studies Series, 2005—present

Editorial Board, University of Georgia Press's Twentieth Century South Series, 2006—present

Editorial Board, Southern Cultures, 2018-present

Editorial Board, *Southern Spaces*, 2008-present

Series editor: Sightings Series (2010-2011): commissioned, edited, and published pieces

Music and the US South Series (2014-2015): commissioned, edited, and published pieces

National Endowment for the Humanities Grant Selection Committee, "Media Makers" (2014, 2012, 2009)

Visiting Distinguished Scholar, Clements Center for Southwest Studies, Southern Methodist University, November 9-10, 2012: Led manuscript review process for Clemons Center Fellow Tyina Steptoe

Visiting Distinguished Scholar, Program in American Culture and the History Department, University of Michigan, Ann Arbor, MI April 4-6, 2012: Led manuscript review process for Assistant Professor Stephen Berrey

National Humanities Center High School Teacher Training Programs: Led online with forty participants through discussion of J. D. Salinger's *The Catcher in the Rye* (2012, 2014, 2015, 2016)

Member, Lora Romero First Book Prize Selection Committee, American Studies Association, 2012

Chair and member of the Beveridge Prize and Dunning Prize Committee, American Historical Association, May 2003-May 2006 (3-year term), Chair of Committee, 2005-2006

Chair and member, the Willie Lee Rose Prize Committee, 2006-2007, Southern Association of Women's Historians

Read book and article manuscripts for University of Chicago Press, University of Georgia Press, University of Texas Press, University of North Carolina Press, Oxford University Press, University of Virginia Press, University of California Press, Columbia University Press, *Journal of American History*, *Journal of Southern History*, *American Quarterly*, *American Historical Review*, *Journal of American Studies*, *Southern Cultures*, *Southern Spaces*, *Review of Law and Social Inquiry*

Tenure and Promotion Review Letters: Duke, Carleton University (Ottawa, Canada), University of Mississippi (multiple), University of Arizona, University of Michigan (multiple), University of Nevada, University of Chicago (multiple), University of Texas at Austin, Massachusetts Institute of Technology (multiple), Virginia Tech, Southern Methodist University, University of Alabama, University of Texas at Dallas, University at Buffalo (SUNY), University of South Carolina, Northern Illinois University, University of South Florida, Mississippi State University, Illinois State, Georgia State University (multiple), University of Mary Washington, Illinois State University, and others.

Chaired, commented on, and given papers as part of multiple panels at conventions of the American Historical Association, American Studies Association, Organization of American Historians, Southern Historical Association, Southern Association for Women Historians, Berkshire Conference of Women Historians, Japanese Association of American Studies, and the American Sociological Association

Membership Committee, Southern Historical Association, 2001-2004

### *University of Virginia*

#### *American Studies Department:*

Director, American Studies Program, August 2012-2015

Co-founder of American Studies Program, University of Virginia: Member of American Studies Program Committee 2001-2002; member of the core faculty, 2001-present; joint appointment to the program, 2005-present; Chaired professor of American Studies, 2013- present (American Studies became a UVA department in Spring 2020)

Co-creator and advisor for the Southern Studies Concentration in American Studies (with Jennifer Greeson, Associate Professor, English and American Studies)

Director, Internal and External Review Committee, 2011-2012

Director of the American Studies Distinguished Majors Program, 2007-2009, 2015-2016

Hiring Committees, 2002-2003, 2007-2008, 2013-2014: 3 searches that yielded six hires

Promotion Committees: Chair, Third Year Review Committee, 2006-2007; Member, Tenure Committees, 2012-2013, 2013-2014, 2014-2015, 2017-2018

Peer Review Committee, 2012-2013, 2013-2014, 2014-2015, 2016

#### *History Department (Selected):*

History Department Steering Committee, 2019 to the present

Director of Southern Seminar, interdisciplinary forum for faculty and graduate students interested in the U. S. South across the College of Arts and Sciences, 1997—2008 and co-director, 2012 to the present

Ad Hoc Graduate Committee (studying reorganization of the graduate program), 2014, 2015

Peer Review Committee, 2012-2013

Planning Committee, 2013-2014

Hiring Committees: History (5 hires between 1998-2012), Chair of the 2008-2009 US colonial and US nineteenth century searches, Chair of the Julian Bond Chair Search Committee

Promotion Committees: Third Year Review Committees: 2003-2003, Chair, 2006-2007, Tenure Review Committees (2002-2003, 2008-2009, 2011-2012); Promotion Committees (Associate to Full), 2013-2014, Chair, 2016-2017, 2019-2020).

Graduate Committee, History 2001-2002, 2011-2012, 2015-2016

Graduate students, History and other departments:

Dissertation advisor and major professor: History Department: 4 students currently enrolled, 17 students have completed PhDs

Member of dissertation committees, History Department: 5 currently, 35 completed

Member of dissertation committees in other departments, current and completed:  
Religious Studies 3, Art History 2, Music 5, English 18, Architectural History 1

Comprehensive Exams Committees, History Department, current and completed: 38

*College of Arts and Sciences* (selected):

Member of the President's Committee on UVA in the Age of Segregation, 2018-present

Member of the College of Arts and Sciences Committee to Review New Chaired Professors, 2018- present

Member of the Search Committee, Democracy Initiative/Nau History Professor, 2020-2021

Chair of the search committee, Julian Bond Chair of Civil Rights and Social Justice, 2017-2018  
(yielded 2 hires at the chaired professor level)

University of Virginia College of Arts and Sciences Committee to Reimagine the Graduate School, 2016-2018

Member, promotion and tenure committee, Women, Gender and Sexuality Studies Department, 2017-2018

Member, College of Arts and Sciences Council of Chairs and Directors, 2012-2015

Member of the search committee, Bushman Chair of Mormon Studies, Religious Studies Department, 2013

Member of Grant Selection Committee, Center for International Studies, 2013

Advisory Board, Woodson Institute for African and African American Studies, 2003-2012

Virginia Film Festival Faculty Advisory Board, 1998-2008

University and Community Martin Luther King Day Celebration Planning Committee, representative of the College of Arts and Sciences, 2011-2012

Co-organizer, with Craig Barton, Chair, Architecture Department, of “RE-IMAGINING THE PUBLIC REALM: THE DESIGN OF THE NATIONAL MUSEUM OF AFRICAN AMERICAN HISTORY AND CULTURE,” A symposium exploring the unique challenges and opportunities of representing African American history and culture on the National Mall,” January 23, 2012

UVA Page-Barbour Lectureship Committee, 2006-2008

College of Arts and Sciences Curriculum Committee, 2003-2004

***Community:***

Blue Ridge Food Bank volunteer: 2020 to the present

Tutor, International Neighbors, local organization that assists refugees resettled in Charlottesville by the International Rescue Committee, 2016 to 2018

University Montessori Board Member, Fundraising Chair, 2007-2011 (secured major grants from community foundations for outdoor classroom construction)

Virginia Organizing Project, office volunteer, 2010-2012

Burnley-Moran Elementary School PTO Board, Secretary, 2006-2009

Charlottesville Public Schools, Quest (Gifted Program) Advisory Committee, 2008-2011

Given lectures on the history of the US South and US Cultural History to high school, elementary school, and preschool students and high school teachers in the Charlottesville, Albemarle County, and Nelson County school systems, 2000-present

[illegible]

## Attachment 5) **Description of your work sample**

### *STRIKING BACK, STRIDING FORWARD*

The following samples of previously completed projects (not a version of the proposed project) by members of the project team or digital media team represent the approach and format of the proposal under review.

#### **C&G Partners:**

<https://www.cgpartnersllc.com/>

Portfolio Projects of Interest:

[\*People Not Property: Stories of Slavery in the Colonial North\*](#), Historic Hudson Valley

[\*Some Were Neighbors\*](#), United States Holocaust Memorial Museum

[\*Coming of Age in the Holocaust, Coming of Age Now \(Case Study\)\*](#), Museum of Jewish Heritage

#### **Jeff Soyk:**

<http://jeffsoyk.com/>

Portfolio Projects of Interest:

[\*PBS FRONTLINE: INHERITANCE\*](#)

[\*M.I.T. CASE STUDY INITIATIVE\*](#)

[\*HOLLOW\*](#)

# *Striking Back, Striding Forward* Discovery Design Document

Richard Wormser & Videoline Productions  
June 4, 2021



1. Narrative summary
  2. User experience (UX)
    - a. Website objectives
    - b. Prioritized audiences as personas
    - c. Content areas mapped to objectives
    - d. Features and functionality
    - e. Organizing principles
    - f. Guiding principles
    - g. Sitemap
    - h. Student visitor journey (Potential prototype scope)
  3. Technical specifications
  4. Sustainability plan
-

# 1. Narrative summary

**The general public can choose to interact with the *Striking Back, Striding Forward* website in one of three primary ways:**

(1) Navigating the interactive documentary (i-doc) content in a self-guided manner and in the order they wish; (2) as a teacher facilitating an end-to-end, interactive, classroom learning experience organized around a central inquiry arc in the i-doc, complemented by activities in their school division's Learning Management System (LMS), such as Google Classroom and Google Apps for Education (GAPE); or (3) as students applying the knowledge and understanding gained from the website, the i-doc components, and the integrated inquiry-arc to take informed action as engaged citizens in the world in which they live and to share this work through various multimedia projects. These projects will, in turn, engage more students (and parents) in the i-doc's inspiring story of 16-year old Barbara Johns and the 1951 Student Strike at R.R. Moton High School in Farmville, Virginia that later evolved into the landmark case of *Brown v. Board of Education* that fundamentally impacted every community across the nation through the process of desegregation and the ongoing challenge of dismantling Jim Crow.

**Primary use of the i-doc by teachers and students in the classroom as an inquiry-based, interactive lesson:** In this case, the teacher controls the start of the experience and leads students

through the content and activities designed for either middle/high school or upper elementary students, using the i-doc projected and/or accessed online by students' individual devices in the classroom.

**INQUIRY QUESTION:** The teacher first introduces the compelling, inquiry-based question on the website: *"How can students bring about change in a world governed by adults?"* Students are able to use the school division's Learning Management System (LMS) to vote in an initial poll and post evidence to support their answers. This enables everyone to see how the class feels about the driving question, and it directly engages students in the inquiry by allowing them to express their own opinion and share it with the rest of the class at the very outset of the learning experience. The website provides the teacher with lesson guides for the different student age groups to foster an introductory discussion facilitated by the teacher, where students are encouraged to debate whether people their age can truly impact the world around them.

**Prologue and initial hook activity to engage students**

*Graphic novel format, appropriate for upper elementary school ages and up*

**HOOK ACTIVITY:** The website begins with a brief graphic novel style

*(continues...)*



# 1. Narrative summary (*cont.*)

teaser, appropriate for all target age groups, that introduces students to Barbara Johns, the events leading up to the historic student strike, and the theme of ‘agency.’ The story stops short in order to engage students in the overall narrative to build interest in “what comes next...” This will be presented in a way where students may evaluate Barbara’s plan for the student strike without knowing the outcome, so that students can weigh the potential risks and benefits of such action. This is followed by a choice of two activities: one for upper elementary students, and one for secondary school students who are 13 years or older. The latter is a powerful inferencing activity on the website where middle/high school students collaborate in small groups in order to complete a risk/benefit analysis, using different sized graphics to assign a weight to potential actions. Students would then be able to submit their responses to their teacher via the school’s LMS. All of these resources would also be made available in downloadable PDFs for schools with limited access to technology. This “pencil and paper” option could be used in a classroom with a single computer and LCD projector, if available. The upper elementary school students are guided through an inspirational exercise to create a poster depicting their own personal everyday hero, submitted via the LMS platform. After creating posters and discussing them in class,

students are guided by their teacher to skip to the next chapter in the website graphic novel that is adapted to their particular grade and reading level (Chapter 3).

## **Learning Module 1 / Chapter 1. *Barbara Johns and a Student-led Strike for Civil Rights***

*I-doc format, only appropriate for middle/high school ages and up*

CONTENT NARRATIVE and COMPARISONS: After viewing the initial graphic novel segment and doing the subsequent evaluation activity to become engaged in the story, middle/high school students then consume a multimedia narrative of testimonial video clips, texts, and archival photographs about the realities of segregation in Farmville and Prince Edward County, Virginia, establishing the context of the story of Barbara Johns and the theme of agency. To ensure understanding and comprehension, this continued narrative is paired with an activity where students compare and contrast the educational experiences of White vs. Black students in order to understand the reality of Jim Crow education within this particular community. Students explore interactive primary documents including archival photos of Black and White schools in Prince Edward County, video and audio testimony from Black and White students, etc.

*(continues...)*

# 1. Narrative summary (*cont.*)

## **Learning Module 2 / Chapter 2. *Segregation Replaces Slavery*** *I-doc format, only appropriate for middle/high school ages and up*

CONTENT NARRATIVE and PRIMARY SOURCES: In addition to the continuing i-doc content narrative, Module 2 will feature an activity to compare primary documents that illustrate the passage of time and the freedom struggle that continued from enslavement to segregation. Visual cues will be added to images in order to draw attention to notable features of the primary sources and provide necessary scaffolding for in-depth analysis. This formative task not only deepens student understanding of the content and essential concepts such as “segregation” and “separate, but equal,” but it also sharpens essential skills in primary source analysis and the use of evidence to support arguments and claims.

Four subsequent learning modules follow a similar pattern of using thematic content to support interactive activities, gradually growing in sophistication, where students demonstrate understanding through a mix of formative and summative tasks that scaffold the overall inquiry and compelling question that asks: *How can students bring about change in a world governed by adults?* Please see the accompanying Narrative B. Humanities proposal for specific themes per chapter. The remaining chapters include:

## **3. *A Student Strike: And Walls Start Tumbling Down*** *Graphic novel format, appropriate for upper elementary school ages and up*

## **4. *A Last Stand for Segregation in Farmville*** *I-doc format, only appropriate for middle/high school ages and up*

## **5. *How Segregation Still Informs the American Psyche*** *I-doc format, only appropriate for middle/high school ages and up*

## **6. *Building Bridges Through Informed Action*** *Graphic novel format, appropriate for upper elementary school ages and up*

The final chapter examines how Barbara Johns and the R.R. Moton Student Strike, the school closures during Massive Resistance, and the gradual process of desegregation continue to impact the Farmville community to this day. This concluding content is suited for all student age groups, and it will scale-shift from this small community to events that have garnered national attention and illustrated the persistence of discrimination across the country. Finally, a call-to-action leads students to their next challenge...

**Primary use of the i-doc by students to take informed action, supported by their teachers and parents:** The story of Barbara Johns serves as a compelling example of student agency and  
(continues...)



# 1. Narrative summary (*cont.*)

empowerment that counters the cynical view that young people cannot change the world. When these various elements are combined within a single inquiry, students are uniquely inspired and *prepared* to take informed action themselves. While it is important to provide structure and support for this type of real-world application, the educators from our teacher advisor workshop encouraged us to make project guidelines as general as possible in order to maximize opportunities for student creativity and individuality. Therefore, the teacher will be guided via the website to frame the overall mission and provide students with a spectrum of student-led actions from across the country that have advanced the cause of civil rights. A variety of examples ranging from basic to complex will help ensure accessibility and success for all students. The website will provide a media gallery to search, browse, and download digital assets to create student projects guided by a series of templates in the 'For Teachers' section on the website.

Student projects will initially be shared at the local level via the school's private Learning Management System (LMS) in Version 1.0 of the website. This would give students the opportunity to offer tangible evidence as an affirmative answer to the compelling

question of the overall inquiry about student agency, as well as engage with their peers about real-world issues facing their own communities. This can foster meaningful collaboration and conversation between students as they share projects that are relevant to their own lives.

Version 2.0 of the website will elevate these projects to the national level by offering students the unique opportunity of publishing their work, posting a recorded video testimonial and reflection, as well as commenting on one another's work in a public-facing section of the website. This represents the ultimate learning outcome of the overall inquiry by uniting various communities in the enduring work of civil rights across time, space, context, and scope. The showcase of student work featured in the website Version 2.0 will serve as a hub where students learn from and build upon one another's work, inspiring future actions in the spirit of Barbara Johns. As the showcase builds, it will come to represent a unique historical record of our national conversation on civil rights by successive generations of students. In this way, student work remains relevant and continues to evolve as does the struggle for civil rights.

## 2a. User Experience (UX): Website objectives

- 1 Present the 1951 Moton Student Strike in Farmville, Virginia and the civil unrest that resulted as emblematic of the conflict between white supremacy and black agency.
- 2 Connect the student strike to the historical period of segregation in the Jim Crow South between 1870 and 1964—and its persistence today.
- 3 Foster empathy through painful, proud, and hopeful historical testimonials of those who lived, suffered, and resisted segregation and violence.
- 4 Focus on the story of the strike organizer, 16-year old Barbara Johns, who played a major role in ending legal segregation in public education, as an inspiring “every day” role model of student agency, to especially empower female and African American students.
- 5 Show how segregation continues to inform America’s attempt to confront the legacy of slavery, Jim Crow, and the realities of today’s civil rights.
- 6 Provide a foundation for students to take informed and meaningful actions towards improving civil rights and building bridges in the local community and nationally.
- 7 Create a user-friendly product that complies with Virginia Department of Education curriculum standards for upper elementary (4th-5th grade); middle (6th-8th grade); and high school (9th-12th grade) students, teachers, and parents; encouraging critical thought, moments of reflection, and action.
- 8 Provide teacher guidelines and templates for each school level for use in Learning Management Systems (LMS), how to use the product in the classroom for inquiry-based interactive learning, and surveys for feedback.
- 9 Offer continuous updates of connections with relevant resources, events, and programs, such as those offered at the Moton Museum, locally as well as nationally.
- 10 Sustain an evolving student-led dialogue and “informed action” narrative from year-to-year, by providing a space for students to learn from and build on civic projects generated by peers in previous terms.

## 2b. UX: Prioritized website audiences

### 1. Students

- High school
- Middle school
- Upper elementary school

### 2. Teachers

- High school
- Middle school
- Upper elementary school

### 3. Parents of students

- High school
- Middle school
- Upper elementary school

### 4. Others

- General public
- Moton Museum and Longwood University
- Community partners
- State educational institutions across the USA
- Schomburg Center for Research in Black Culture
- The Legacy Museum



7<sup>th</sup>-12<sup>th</sup> Grade Students

### 📖 Learning behaviors



### ♥ Interest in history



### 🔍 Ability to focus



### 💻 Device preferences



### 💬 Sharing preferences



### 📍 Museum/historic site visits



SOURCES: <http://www.bloombergview.com/> / <http://popsop.com/>

### BEHAVIORS and WANTS

- Ever-connected to technology, but also distracted by the allure of social media
- Generally lacks situational awareness and is not entirely focused
- Prefers 3D renderings over flat
- Relates to characters of their own age
- Prefers text augmented with video, photos, and other forms of media
- Has a passionate spirit and a desire to change the world
- Holds a more progressive worldview and often gets frustrated with previous generation's acceptance of racial injustice
- Prefers hands-on learning that is real and relevant

### PAINPOINTS and CHALLENGES

- Short attention spans and limited interest in reading challenging texts
- Struggles to understand the relevance of historic events if they don't make direct connections to their own lives
- Prefers anonymous and ephemeral communication tools

### WEBSITE VISIT OUTCOMES

- Complete lesson activities, engage in inquiry, and become interested in/produce informed action projects.
- Develop empathy and understand the need for building bridges.
- Make meaningful connections with the past and the present in order to better understand the legacy of Jim Crow and its ongoing impact.
- Share thoughts and feelings about impactful content, what they experienced, or learned.
- Reflect on the content in order to take informed action in the real world.
- African American and female students take pride in "seeing themselves" in the curriculum; and White students can cultivate compassion and similarly be inspired by fellow Americans who fought for justice.
- Locals: Send URL or ask parent/teacher to take them to visit the Moton Museum and other landmarks in Farmville where these pivotal event transpired.



## 7th-12th Grade Teachers



## Learning behaviors



## Interest in history



## Ability to focus



## Device preferences



## Sharing preferences



## Museum/historic site visits



## BEHAVIORS and WANTS

- Needs to comply with Common Core and Virginia Standards of Learning
- Looks for primary/reliable resources for lessons
- Prefers video and compelling primary resources
- Wants to use content as a platform for students to demonstrate skills, deeper understanding, and project-based learning opportunities
- Looks for student-friendly websites inviting intuitive exploration
- Needs content to connect to overall themes and concepts to facilitate learning transfer
- Needs content that is age-appropriate and accessible to all students

## PAINPOINTS and CHALLENGES

- Difficulty finding the time to support in-depth inquiry about a single story
- Potentially, websites are blocked via firewalls or school restrictions
- Prescriptive activities provide structure, but also stifle student choice and individuality
- Project-based learning provides choice and creativity, but lacks structure and direction

## WEBSITE VISIT OUTCOMES

- Find content for their own lesson plans
- Utilize compelling first-person accounts and primary resources to make content come alive with emotion
- Find lesson plans already provided and understand their effectiveness
- Find professional resources and guidance on teaching “hard history” in a culturally responsive manner
- Provide scaffolding to support inquiry and critical thinking
- Pose thought-provoking questions to students instead of solely conveying information
- Relate subject matter to current events for their students
- Save website content – bookmarking a page, emailing links to colleagues, etc.
- Local/regional schools: Reserve and bring class to significant site visit to the Moton Museum and a walking tour of downtown Farmville, where several pivotal events unfolded.

SOURCES: C&G Partners Tools for Educators research; Advisor Beau Dickenson's teacher workshop research

# Parent of Student



## Learning behaviors



## Interest in history



## Ability to focus



## Device preferences



## Sharing preferences



## Museum/historic site visits



## BEHAVIORS and WANTS

- Wants to be entertained or have something exciting/special to do
- Attends events that are more entertaining than educational and local/community focused
- Consumes history at the surface-level through pop culture and mass media
- Discovers new content via social media, mailing lists and school email blasts
- May be connector to like-minded groups, especially via social media to find fellow advocates
- Wants to do things leading to introspection, growth, and better living for the next generation

## PAIN POINTS and CHALLENGES

- This content is too hard to face or makes me feel guilty
- Some may not feel they are accurately represented in this content
- Too busy to fit in more things in the day
- Concerned about screen time
- May think they already know about slavery and Jim Crow and this is just “more of the same”

## WEBSITE VISIT OUTCOMES

- Develop empathy for individuals depicted to engage emotionally
- Build tighter bonds with their child through shared empathy
- Make meaningful connections with the past
- Reflect on content and then emotions and compassion
- Share thoughts and feelings about impactful, memorable content
- Sense of accountability to re-tell our stories with accuracy
- Influence friends via social media posts to visit the website
- Support school and individual projects after learning the Barbara Johns story
- Make a donation
- Make a personal pledge to support advances in civil rights
- Locals/travelers:
  - Visit the historic site
  - Attend events



## 2c. UX: Content areas mapped to objectives

CONTENT PRIORITY

C&G  
Partners

### Interactive documentary

Provide an understanding of segregation in the Jim Crow South between 1870 and 1964—and its persistence today

Explore the human dimensions of segregation (voices, names and faces)

Present the **Barbara Johns story and 1951 Moton Student Strike** as primary case study

Provide an experience and content, per school level, that connects with civil rights today

1

2

3

4

### Inquiry-based teacher resource

Provide a teacher-based lesson, step-by-step, to use the product for inquiry-based learning

Provide teacher guidelines, templates, and related resources for each school level for use in LMS

Surveys for feedback

### Student projects showcase

Sustain an evolving student-led dialogue and “informed action” narrative from year-to-year

Provide a space for students to learn from and build on civic projects generated by peers in previous terms

### Connections

Offer relevant, updateable links to events and programs, locally and nationally

### Peer institutions

Provide general intro to product partners and related programs

Links to more info

### Credits

List of website creators

### About

Provide general intro to product creators and credentials

Links to contact and sign-up

### Student action toolkit

Provide guidelines, project templates, and inspiration for students to take informed and meaningful actions towards improving civil rights and building bridges in the local community and nationally.

### Media gallery

Provide browsing, search and filtering access to view and download digital media assets via an updateable gallery / database; for use in student informed action projects, teacher lesson plans, community projects, etc.

### Sitemap / Search

Provide a linked index to browse website content and full site search functionality for specific needs

## 2d. UX: Features and functionality for key content areas

### Interactive documentary

- Video and audio testimony and first-person narratives
- Graphic novel story of Barbara Johns appropriate for youngest audiences
- Scholar interviews
- Archival/historical footage
- Inquiry-based lesson plan integrated in the interactive documentary
- Archival photos and primary document explorers
- Period newspapers and graphics
- Comparisons and datagraphics 'by the numbers'
- Timelines
- Maps
- Music / sound effects
- Tagging / note-taking

### Teacher resources

- Inquiry-based interactive lesson plan guidelines/short tutorial
- Classroom discussion guides
- Feedback survey form
- How to use the website with an accompanying Learning Management System (LMS e.g. Google Classroom)
- Sitemap, content inventory
- Robust search functionality
- Contact form

### Gallery / Student Informed Action Projects Showcase

- Gallery/database of downloadable media to create projects and lesson plans

#### Learning Management System (LMS) content (website 1.0):

- Exemplary student informed action projects
- Student project creation framework; Structured LMS templates for student informed action projects
- Submission of student informed action projects in the LMS

### Connections (ongoing)

- Moderated links to new, relevant resources,
- Moderated links to changing local events and partner programs
- E-news sign-up



## 2e. UX: Organizing principles

### People

Barbara Johns  
Barbara Johns' classmates  
Vernon Johns  
Reverend L. Francis Griffin  
Historical testimonials of Black individuals who lived, suffered, and resisted segregation and violence  
White supremacists:  
J. Barrye Wall  
Senator Harry Byrd Jr.  
White allies:  
Dr. Gordon Moss, Dean Longwood College  
Farmville School Board

### Themes/Topics

inquiry-based, interactive lesson question: *Can students bring about change in a world governed by adults?*  
Chapter 1: The Segregated World of Barbara Johns  
Chapter 2: Segregation Replaces Slavery  
Chapter 3: A Student Strike: And Walls Start Tumbling Down  
Chapter 4: A Last Stand for Segregation in Farmville  
Chapter 5: How Segregation Still Informs the American Psyche  
Chapter 6: Building Bridges Through Informed Action

### Places/Geography

Segregated places: Schools, churches, buses, bus stations, restaurants, stores, homes, drinking fountains, bathrooms, etc.  
Jim Crow in Virginia and throughout the South  
Farmville, VA schools  
The First Baptist Church where mass meetings were held by the NAACP  
Prince Edward County Courthouse and the Light of Reconciliation  
The Vernon Johns gravesite  
The former site of the Confederate Monument that also inspired the name of a segregationist organization known as the "Defenders"  
The Moton Museum

### Dates/Historic events (*work-in-progress*)

1836 the term "Jim Crow" was born as a minstrel song and became another name for segregation  
1870 Reconstruction and the start of segregation in the South  
1870-1890 Black resistance and white violence  
1896-1898 Plessy v. Ferguson, Williams v. Mississippi. Supreme Court upholds segregation  
1900: Segregation is legalized in every southern state, triggering boycotts, strikes  
1930 NAACP begins to successfully challenge the legality of segregation before Supreme Court.  
1947-1951 Black resistance intensifies after WWII  
1951 Moton Student Strike  
1954 Brown v. Board of Education  
1955-1956 Rosa Parks  
1959 Start of longest public school closure, Prince Edward Cty.  
1963 MLK March on Washington  
1964 Reopening of Prince Edward Cty. public schools  
1967 Loving v. Virginia  
2001 Opening of the Moton Museum  
2008 Dedication of the "Light of Reconciliation" in Farmville  
2020 Removal of Farmville's Confederate Memorial

## 2f. UX: Guiding principles

### Content

- **Narrative-driven**
- Primary focus on **individuals** and **humanity** to interpret issues and events
- Focus on **universal emotions** to build **empathy**
- Make it **personal, real, and relatable**
- Make it **relevant** and **motivating**
- Present **authentic** and **accurate** information at **appropriate reading levels** and **styles**
- **Show what's hidden** "between the lines" (especially for primary sources)
- **Make it easy for teachers** to use and fully understand the depth of the product; Integrate with popular learning management systems

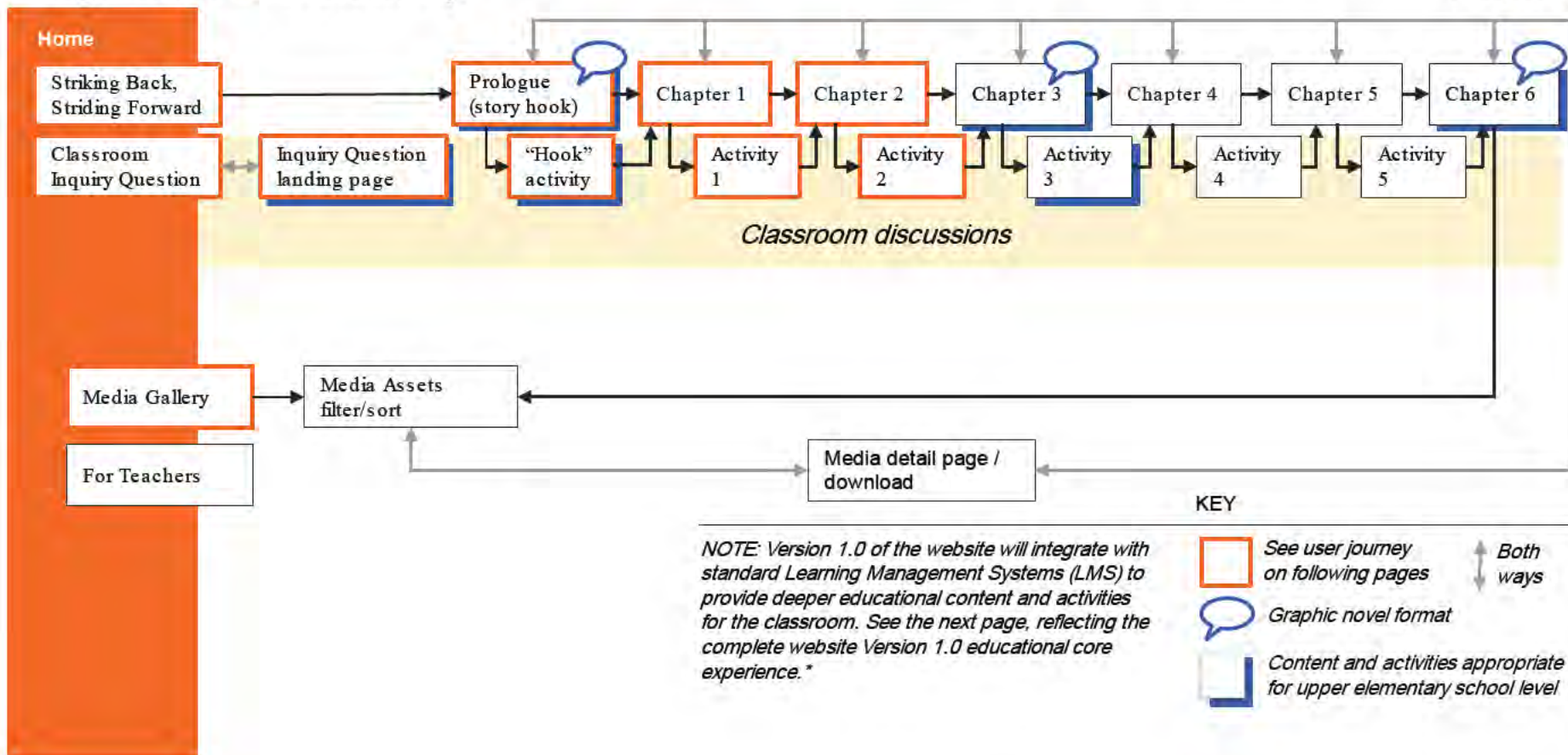
### Navigation

- Provide **various entry points** and **user-chosen paths** to the content
- Allow **critical thinking prompts** to lead the visitor
- Design for **various visit durations/attention spans** (short-medium-long)
- Start simple and **add progressive depth, detail, richness**
- Drive students to the **call-to-action** to **create** informed action projects

### Style

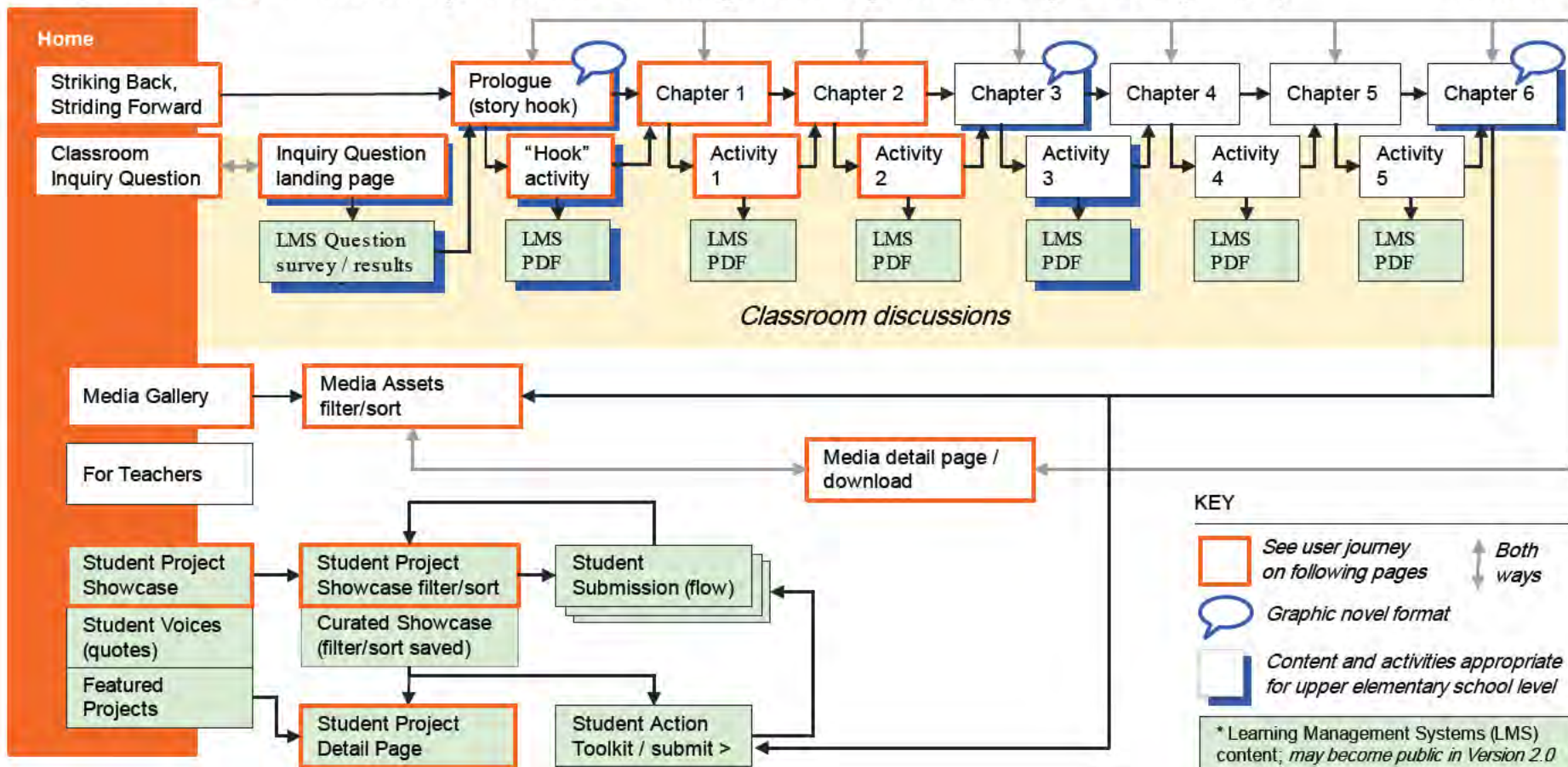
- Contemporary
- Evocative, sensorial
- Timeless
- Authentic
- Highly visual
- Inclusive

## 2g. UX: Core Sitemap



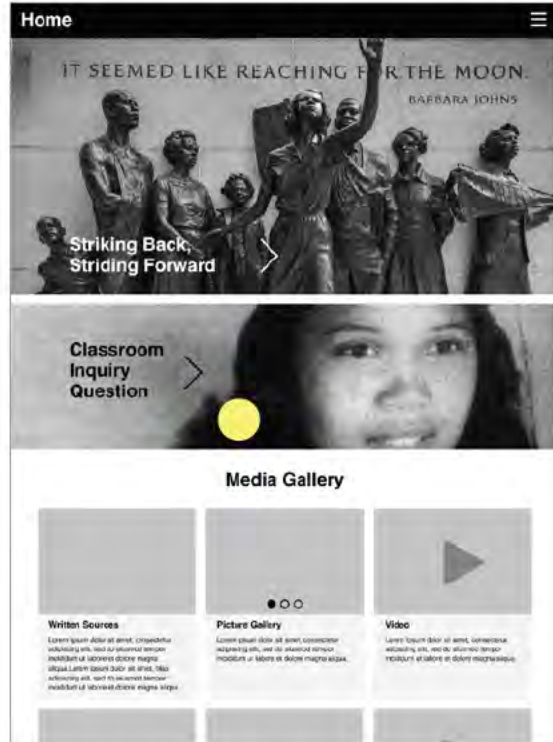


## 2g. UX: Core Sitemap with Learning Management System (LMS)



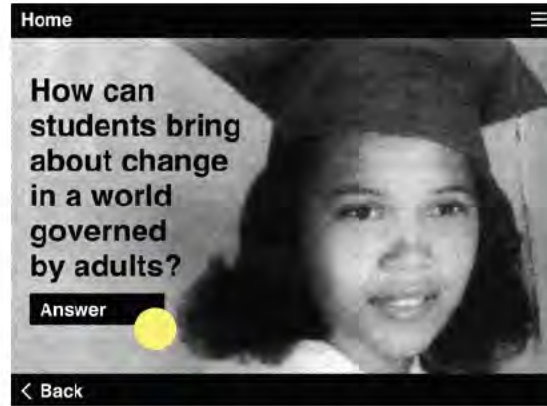


## 2h. UX: Sample student visitor journey: Potential prototype scope



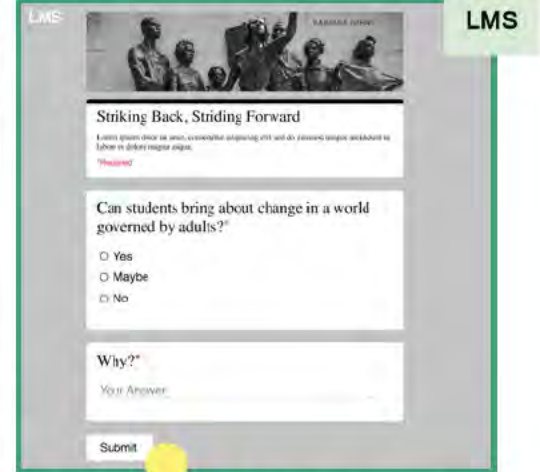
### 1. Website homepage

A student in a classroom is instructed by their teacher to go to the 'Classroom Inquiry Question.'



### 2. Inquiry Question landing page

The student has to answer the inquiry question before moving forward.



### 3. Inquiry question survey and results

After the student's learning management system (LMS) opens in a new browser tab, the student fills out a standard survey form to answer the inquiry question.

The teacher shares the class results of the survey in the LMS, followed by an in-classroom discussion.

The teacher instructs the students to navigate from the LMS survey results to the "Striking Back, Striding Forward" Prologue.

(continues...)

## 2h. UX: Sample student visitor journey (cont.)



**4.1 Beginning of the graphic novel segment**  
The beginning of the Barbara Johns Story is told as a prologue to the online experience, in the style of a graphic novel for visitors of all ages.



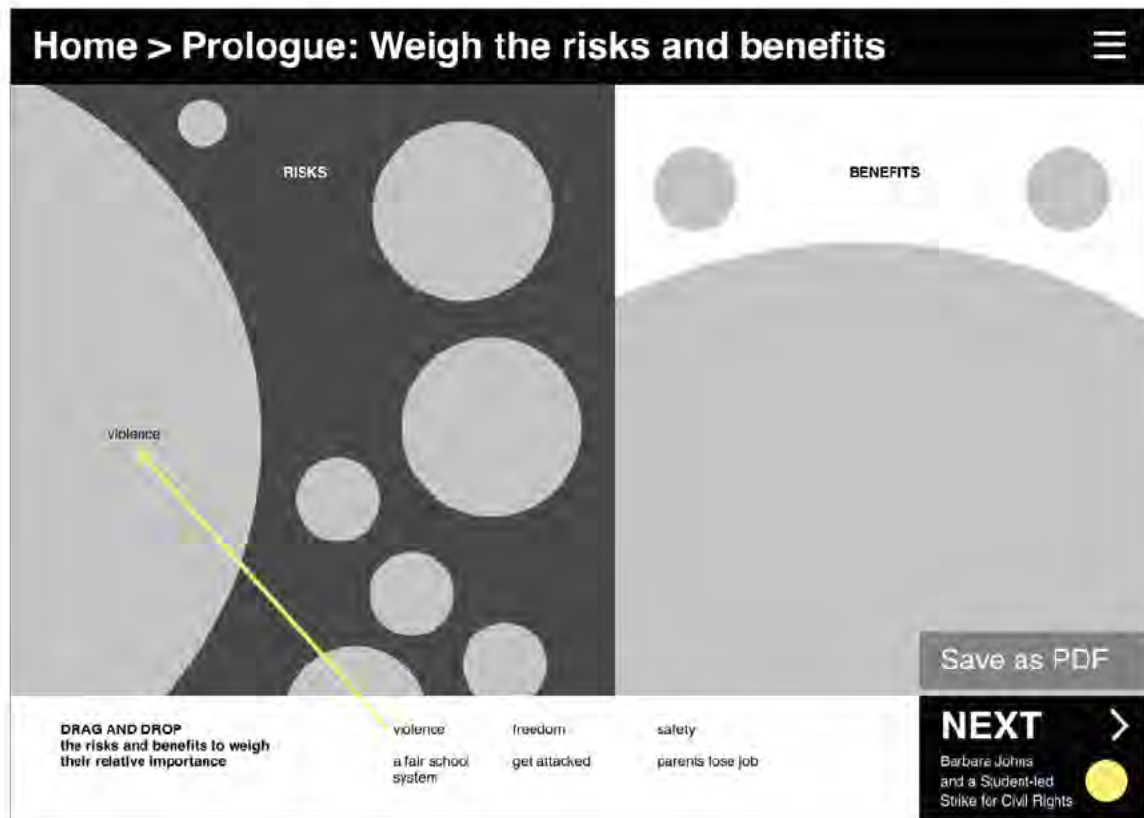
**4.2 Graphic novel keyframe**  
As the story progresses, we learn what the risks and benefits are of Barbara's plan to lead fellow students on a school strike.



**4.3 Ending of the graphic novel segment**  
The prologue stops just before the strike at a cliffhanger moment. The teacher instructs the student to go to a related activity for their education level.

*(continues...)*

## 2h. UX: Sample student visitor journey (cont.)



### 4.4 Prologue activity: Weigh the risks and benefits *Middle/high school level example*

The student decides the relative importance of each risk or benefit by dragging each into a different size 'consequence bubble.'

Bubble sizes may be enlarged or reduced by the student.

Schools that do not have digital devices will be provided with a comparable exercise to do on pencil and paper with a downloadable PDF, which is editable by the teacher and accessible on the LMS.

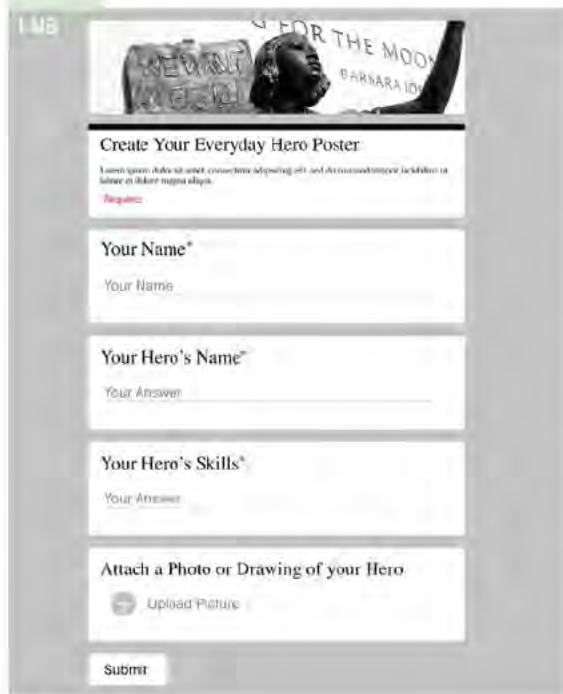
The activity can be done individually or in small groups in the classroom, followed by a class discussion.

After completion of the activity, the teacher instructs the student to go to the next chapter for middle/high school students.



## 2h. UX: Sample student visitor journey (cont.)

### LMS



The screenshot shows a web form titled "Create Your Everyday Hero Poster" within an LMS interface. At the top, there is a banner image featuring a statue of a person and the text "FOR THE MOON" and "BARBARA JOHN". Below the banner, the form has several input fields: "Your Name\*", "Your Hero's Name\*", and "Your Hero's Skills\*", each with a "Your Answer" label. At the bottom, there is a section "Attach a Photo or Drawing of your Hero" with an "Upload Picture" button and a "Submit" button.



(illustration placeholder source: Primark)

### 4.5 Prologue activity: Create Your Everyday Hero Poster *Upper elementary school level example*

Younger students are directed by their teacher to an activity appropriate for their age group, related to the graphic novel prologue they just watched. The teacher and students discuss the concept of everyday heroes, like Barbara Johns, in our lives. The student is encouraged to identify someone like that in their own lives. They are tasked with creating an image of that person for their own "Everyday Hero Poster."

The student may draw via an LMS drawing program, such as Google Drawing, or by hand, and submit it via the LMS into a showcase of posters. The teacher can show the posters in class to further the discussion to inspire students.

Schools that do not have digital devices will be provided with a comparable exercise to do on pencil and paper with a downloadable PDF, which is editable by the teacher, accessible on the LMS.

After completion of the activity, the teacher instructs the upper elementary level student to go to the next graphic novel chapter appropriate for their age level.

## 2h. UX: Sample student visitor journey (cont.)



### 5.1 Beginning of chapter 1

Documentary footage begins to describe the historical background and context of the realities of segregation in Farmville and Prince Edward County in the context of the Jim Crow South.

This chapter is not recommended for upper elementary school students and would be skipped by them.



### Compare The Classrooms



### 5.2 Interactive documentary (I-doc) keyframe

As the story progresses, a mix of archival and testimonial video clips, brief texts, and images continue to tell the story in an engaging, scrolling format. At certain points, we see historical visuals of Black and White schools with a split screen slider to compare them and click on points of interest for more info (examples: textbooks and heater).

At the end of the chapter, the teacher instructs the student to go to a related activity for the middle/high school level, 'Compare Black vs. White education.'


(continues...)

## 2h. UX: Sample student visitor journey (cont.)

Home > Chapter 1: Compare Black vs. White education

In 1951 in Farmville, VA:

**1. How many textbooks did each student have, on average?**




Barbara's school for Black students

☐ 0 Textbooks per student

☐ 3

☐ 5



School for White students

☐ 0 Textbooks per student

☐ 3

☐ 5

< PREVIOUS

NEXT >


### 5.4 Chapter 1 activity: Compare Black vs. White education *Middle/high school level example*

The student compares and contrasts Black vs. White education in the 1950s using an interactive quiz presenting photographs, documents, and datagraphics content. Each question is followed by a screen with the correct answers with sources cited.

Home > Chapter 1: Compare Black vs. White education

In 1951 in Farmville, VA:

**5. Are these school auditoriums separate but equal?**




Barbara's school's auditorium

1 aluminum chairs

2 One story

3 \_\_\_\_\_



School auditorium for White students only

1 Fixed seat auditorium

2 \_\_\_\_\_

3 \_\_\_\_\_

Save as PDF

**NEXT** >  
Chapter 2: Segregation  
Reynolds County

< PREVIOUS

### 5.5 Ending of Chapter 1 activity

Another format of filling in the blanks could be conducive to a homework assignment or to students doing this exercise together in the classroom, facilitated by the teacher. The website's resources for teachers provides related links to help prepare them to moderate classroom discussions on topics such as this, to avoid oversimplification. After completion of the activity, the teacher instructs the student to go to the next chapter for middle/high school students.

(continues...)



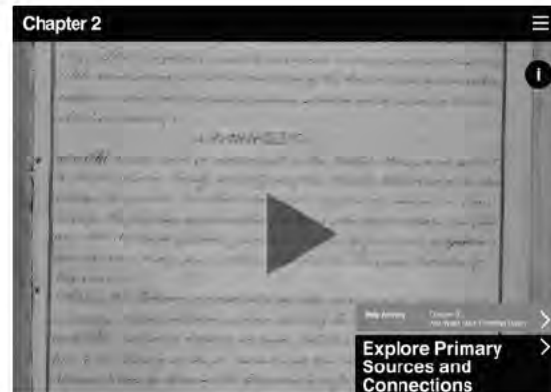
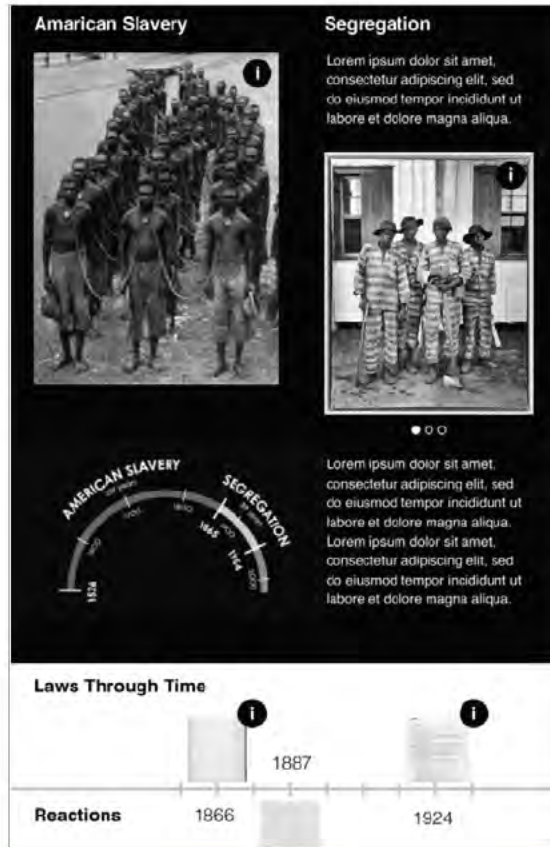
## 2h. UX: Sample student visitor journey (cont.)



### 6.1 Beginning of chapter 2

Documentary footage begins to describe the transition from slavery to segregation in the context of the Jim Crow South.

This chapter is not recommended for upper elementary school students and would be skipped by them.



### 6.2 Interactive documentary (I-doc) keyframe

As the story progresses, a mix of archival and testimonial video clips, brief texts, datagraphics, primary documents, and images continue to tell the story in an engaging, scrolling format.


At the end of the chapter, the teacher instructs the student to do a related activity for middle/high school level, 'Explore primary sources and connections.'

(continues...)

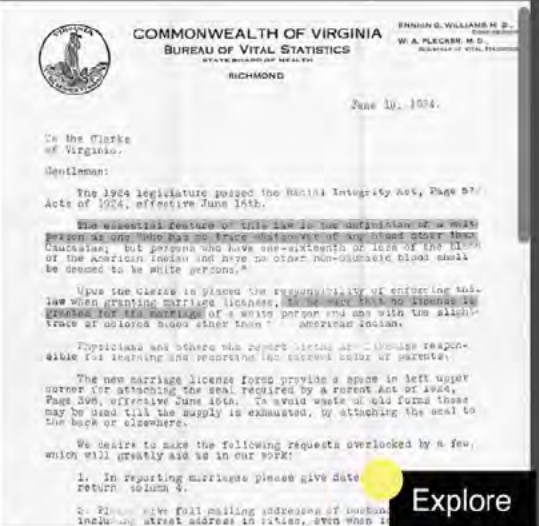
## 2h. UX: Sample student visitor journey (cont.)

[Home](#) > [Chapter 2: Explore primary sources and connections](#)

### Connect the Events



Explore



Explore

[NEXT](#) >  
Chapter 3  
A Student Strike: And Walls  
Start Tumbling Down

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua.

### 6.4 Chapter 2 activity:

Explore primary sources and connections  
*Middle/high school level only*

The student sees two primary documents with comparative content that changes due to their historical era. The student can view a transliteration of the documents' contents in modern plain text for comprehension.

Certain phrases in the first document are highlighted with cues to tap to see more info about the facts. The student reads the second document and highlights the statements they think correspond with the facts highlighted in the first. They can make connections between the time periods and discuss how these facts changed under different circumstances.

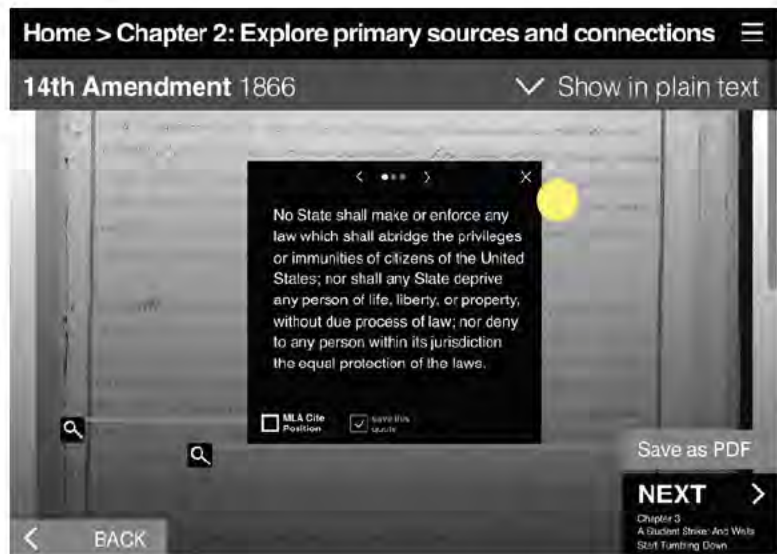
This could include the addition of seeing a current-day official document that corresponds to the same facts and their status today.

The student also has the opportunity to explore each document deeper by choosing one and reading more info 'between-the-lines.' ...

*(continues...)*



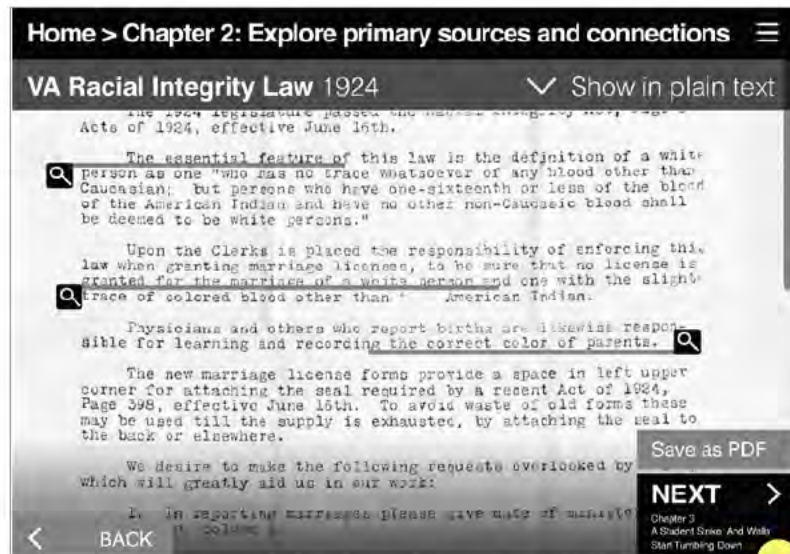
## 2h. UX: Sample student visitor journey (cont.)



### 6.5 Chapter 2 activity continues per document:

#### Explore the enlarged, individual primary source selected

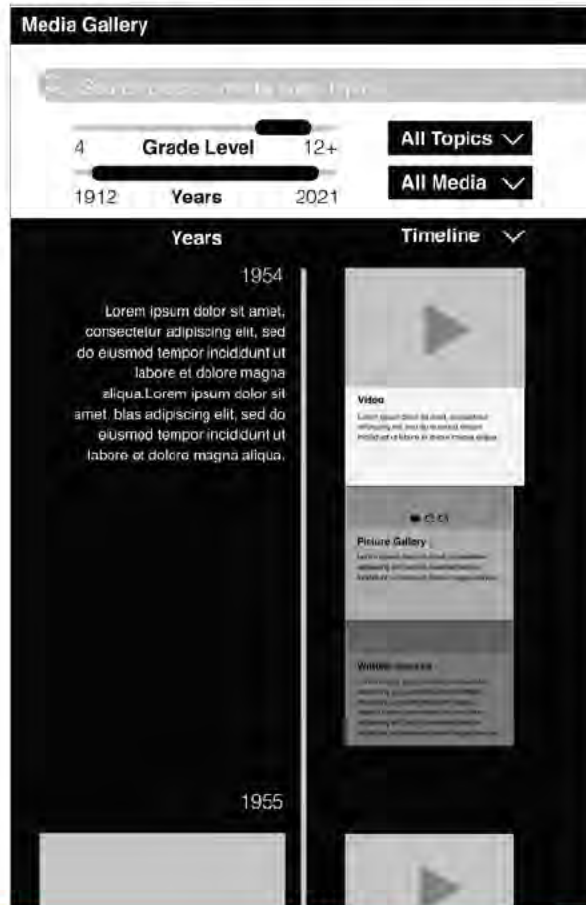
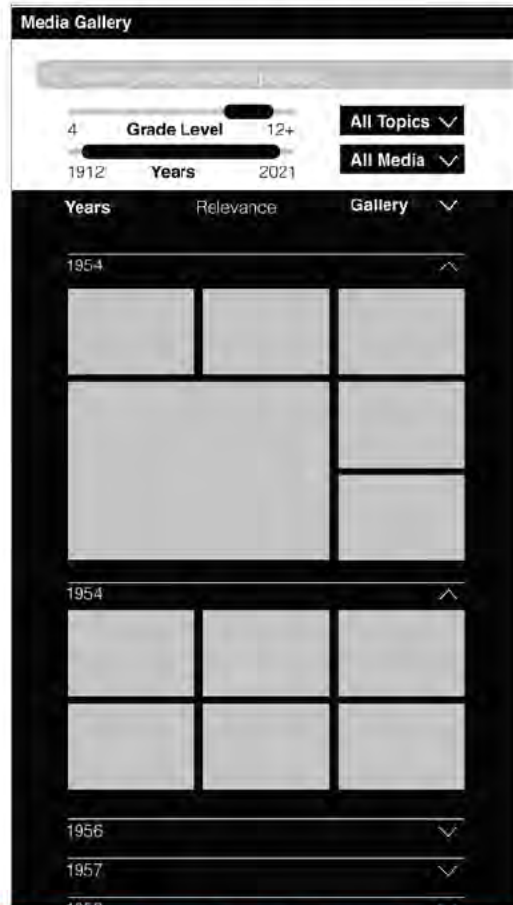
The student can explore the highlighted phrases by tapping on cues, which reveal hidden information not easily seen or understood on the surface of the documentation. This formative task deepens student understanding of the content, as well as essential concepts such as "segregation" and "separate, but equal."



### 6.6 Ending of Chapter 2 activity ... > Ending of the I-doc

At the end of the activity, the teacher may moderate a discussion on what impacted students while exploring the documents. After completion of the activity, the teacher instructs the student to go to the next chapter. ... the pattern continues of each chapter followed by an activity. After the last chapter, the 'Next >' option will take the visitor to the Media Gallery, to discover historical materials for their school projects. The teacher may choose to take the student to the LMS to see inspiring informed action projects by current and former students, once available. (continues...)

## 2h. UX: Sample student visitor journey (cont.)



### 7.1 Media Gallery: Modes and filters

The Media Gallery allows students and teachers to locate individual primary sources in a variety of media such as video, audio, photography for inclusion in their classroom discussions, projects, and lesson plans.

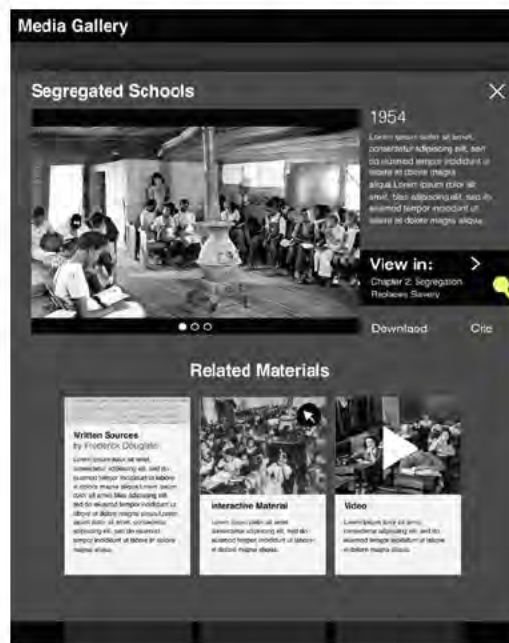
Assets can be filtered by type of media, time period, geography or people in addition to an open field text search.

Project titles, descriptions, and additional tags will be searchable and make the content easily accessible.

Additionally, assets can be filtered by grade level.

The gallery can be viewed in its default "gallery" mode or as a timeline.

## 2h. UX: Sample student visitor journey (cont.)



### 7.2 Media Gallery: Detail page

Each asset in the gallery will include a short description, and will be available for citation. Select assets will also be available for downloads for fair use in student projects, homework assignments, and lesson plans.

Media asset detail pages are linked to where they appear in the interactive documentary, to guide the visitor back to the core experience.

Related media assets also will be listed to encourage the visitor to continue browsing the materials that most interest or inspire them for myriad uses.





## 2h. UX: Sample student visitor journey (cont.)

### LMS

The screenshot shows a web form titled "Submit Your Oral History Interview" with a header image of a city street. The form includes a "Your Name\*" field with a placeholder "Your Name", an "Abstract\*" field with a placeholder "Your Answer", and a "Link to Interview Video\*" field with a placeholder "Your Link". A "Submit" button is at the bottom. A small red "Required" label is next to the first field.

The screenshot shows a web page titled "Oral History Interview Projects" with a header image of a city street. It displays a list of four student projects. Each project entry includes a "Student Name" field with a "Date" sub-label, a "Youtube Link to Oral History Interview.com" field, and an "Add a comment..." link. Each entry also has a vertical ellipsis menu icon on the right.

### 8. Student project creation and showcase

The teacher will be guided via the website to frame the overall mission of inspiring and preparing students to take informed action themselves. Student project guidelines will maximize opportunities for their creativity and individuality. The website will provide a series of project templates in the section 'For Teachers.' An example category of such a project is recording an oral history interview.

Student projects will initially be shared among students and schools at the local level via the school's private Learning Management System (LMS) in Version 1.0 of the website.

Version 2.0 of the website will elevate these projects to the national level by offering students the unique opportunity of publishing their work on the public-facing website, pending successful evaluation of the program and project submission monitoring systems in place. The showcase of student work featured in Version 2.0 will serve as a hub where students learn from and build upon one another's work, inspiring future bridge building actions in the spirit of Barbara Johns.

### 3. Technical specifications

The prototype will focus on testing content and interaction, and in this design phase it will be technology agnostic. In the appropriate phase that aligns with planning for technical development and launch (2023), technology platforms will be selected that are supported and approved by the Virginia Department of Education, and applicable to national standards best practices, to support the intention of the site's interaction as well as accessibility and connectivity standards.

During the prototyping phase, user research requirements will be documented to inform technology decisions, and will keep in mind the fast-paced evolution of this space. Decisions made now about technology requirements may not offer the best suite of services by the time the website is implemented in a learning environment.

While the content on the public website will be published as an accessible and responsive website, we need to conduct further discovery during the prototyping phase to establish the framework for the Learning Management System that will inform further decisions about the formats suitable for performing and sharing student activities.

#### Considerations:

- Recommend an Open Source platform for maintenance and sustainability. Our choice of CMS is currently WordPress, as it benefits from a strong community of contributors and solid documentation along with a suite of plugins.
- Website must be responsive to be functional on a variety of devices.
- Website must meet accessibility ADA requirements for WCAG 2.1 AA-compliance, or other required level to be determined during prototype LMS/technical discovery.
- To guarantee access for students who may not have a personal device, all learning activities will also be made available as printable PDFs.
- Through interviews with teachers, develop a plan to extend the reach of content beyond a dependency on technology.

## 4. Sustainability plan for Website Version 1.0

Moton Museum, which is now managed by Longwood University, has expressed a willingness to host the site contingent upon their capability to create the infrastructure needed to maintain it.

- Hosting the secure website and addressing related technical issues.
- Administering content on the public portion of the website through a content management system (CMS).
- Continue contributing and updating the teacher resources section.
- Updating connections with relevant local events, and programs, such as those offered at the Moton Museum, as well as nationally, such as the National Museum of African American History and Culture.

### Considerations:

- Establish benchmarks and periodic reviews to evaluate user adoption of website 1.0 and related LMS features.
- Google Apps for Education (GAFE) will be the primary LMS to design for as it has been used widely for many years on a national scale. As a free LMS service that does not collect data, it meets standard school requirements including privacy policies.
- Evaluate periodically the impact and effectiveness of the LMS student showcase of informed action projects; determine its ongoing relevance for evolution into website 2.0, potentially bringing the showcase and related features to the public website.
- Establish a point of contact with the Virginia Department of Education to plan for district technology updates and national best practices for online learning.
- Plan for the required frequency of curriculum/content updates that may be required at the state or district level; Plan to scale to national level requirements for website 2.0.





## **Videoline Productions**

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171 Orange Street, #302. • New Haven, CT., 06511 • Tel/Fax 203-624-7702. Cell (b) (6)  
richardwormser@ymail.com Website: videolineproductions.info

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### **ATTACHMENT 8: Images and Links to Other Assets**

The following are two documentary films relevant to the project:

The first is Program 4 from the Rise and Fall of Jim Crow. It contains a shorter version of the Barbara Johns story. The humanities issues raised in this program will be raised in the site. Sample relevant clips/interviews will also be incorporated.  
**Terror and Triumph** <https://vimeo.com/380187927>

The second film is a longer version of only the Barbara Johns story.

**Farmville: An American Story**  
<https://vimeo.com/275290548>

No password required.

## RESEARCH &amp; RELATED BUDGET - Budget Period 1

OMB Number: 4040-0001

Expiration Date: 12/31/2022

ORGANIZATIONAL DUNS: (b) (4)

Enter name of Organization: Catticus Corporation

Budget Type: ☒ Project ☐ Subaward/Consortium

Budget Period: 1 Start Date: 04/01/2022 End Date: 09/30/2022

## A. Senior/Key Person

Prefix	First	Middle	Last	Suffix	Base Salary (\$)	Months			Requested Salary (\$)	Fringe Benefits (\$)	Funds Requested (\$)
						Cal.	Acad.	Sum.			
	Richard		Wormser		(b) (6)	6.00	0.00	0.00	(b) (6)	(b) (6)	43,740.00

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

0.00

Total Senior/Key Person

43,740.00

## B. Other Personnel

Number of Personnel	Project Role		Months			Requested Salary (\$)	Fringe Benefits (\$)	Funds Requested (\$)
			Cal.	Acad.	Sum.			
	Post Doctoral Associates							
	Graduate Students							
	Undergraduate Students							
	Secretarial/Clerical							
0						0.00	0.00	0.00

0 Total Number Other Personnel

Total Other Personnel

0.00

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

43,740.00

## C. Equipment Description

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

Equipment item	Funds Requested (\$)

Additional Equipment:

Add Attachment

Delete Attachment

View Attachment

Total funds requested for all equipment listed in the attached file

0.00

Total Equipment

0.00



D. Travel

		Funds Requested (\$)
1.	Domestic Travel Costs ( Incl. Canada, Mexico and U.S. Possessions)	9,140.00
2.	Foreign Travel Costs	0.00
Total Travel Cost		9,140.00

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		12,000.00
4. ADP/Computer Services		
5. Subawards/Consortium/Contractual Costs		89,000.00
6. Equipment or Facility Rental/User Fees		1,200.00
7. Alterations and Renovations		
8. <input type="text" value="Transcription"/>		600.00
9. <input type="text" value="Stock Footage Work Prints"/>		2,000.00
10. <input type="text" value="Archival Stills &amp; Document Copy"/>		1,000.00
Total Other Direct Costs		105,800.00

G. Direct Costs	Funds Requested (\$)
Total Direct Costs (A thru F)	158,680.00

#### H. Indirect Costs

Indirect Cost Type	Indirect Cost Rate (%)	Indirect Cost Base (\$)	Funds Requested (\$)
<input type="text" value="Grant Administration"/>	<input type="text"/>	<input type="text"/>	8,000.00
Total Indirect Costs			8,000.00

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)	166,680.00

J. Fee	Funds Requested (\$)
<input type="text"/>	

K. Total Costs and Fee	Funds Requested (\$)
Total Costs and Fee (I + J)	166,680.00

#### L. Budget Justification

(Only attach one file.)	<input type="text" value="1234-Budget Justification .pdf"/>	<input type="button" value="Add Attachment"/>	<input type="button" value="Delete Attachment"/>	<input type="button" value="View Attachment"/>
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## RESEARCH & RELATED BUDGET - Cumulative Budget

		Totals (\$)
<b>Section A, Senior/Key Person</b>		43,740.00
<b>Section B, Other Personnel</b>		0.00
Total Number Other Personnel	0	
<b>Total Salary, Wages and Fringe Benefits (A+B)</b>		43,740.00
<b>Section C, Equipment</b>		0.00
<b>Section D, Travel</b>		9,140.00
1. Domestic	9,140.00	
2. Foreign	0.00	
<b>Section E, Participant/Trainee Support Costs</b>		
1. Tuition/Fees/Health Insurance		
2. Stipends		
3. Travel		
4. Subsistence		
5. Other		
6. Number of Participants/Trainees		
<b>Section F, Other Direct Costs</b>		105,800.00
1. Materials and Supplies		
2. Publication Costs		
3. Consultant Services	12,000.00	
4. ADP/Computer Services		
5. Subawards/Consortium/Contractual Costs	89,000.00	
6. Equipment or Facility Rental/User Fees	1,200.00	
7. Alterations and Renovations		
8. Other 1	600.00	
9. Other 2	2,000.00	
10. Other 3	1,000.00	
<b>Section G, Direct Costs (A thru F)</b>		158,680.00
<b>Section H, Indirect Costs</b>		8,000.00
<b>Section I, Total Direct and Indirect Costs (G + H)</b>		166,680.00
<b>Section J, Fee</b>		
<b>Section K, Total Costs and Fee (I + J)</b>		166,680.00

## **BUDGET JUSTIFICATION**

### **“Striking Back, Striding Forward” Digital Prototype**

**Key Personnel:** Richard Wormser: Executive Producer, Project Director and Writer of Striking Back, Striding Forward: He was the originator, series producer, writer and co-director of the four-part PBS series, The Rise and Fall of Jim Crow—the African American struggle for freedom during the era of Jim Crow. His responsibility on Striking Back, Striding Forward is, working closely with the consultants, is to determine the humanities content of the site. This means reviewing some 70 hours of relevant documentary footage plus hundreds of stills and archival footage. His management responsibility is to make sure that the assigned work is completed on time and within the budget.

**Travel:** The lead two website designers and the Executive Producer will need to make at least two trips to Richmond, Virginia to meet with a) the social studies coordinators from the Virginia Department of Education, and to set up meetings with small groups of teachers, administrators, museum personnel and students from a representative cross section of Virginia’s public schools. The site must be framed to meet the requirements of teachers who will manage the site in the classroom and the students who will be its basic users. Their input is essential to developing the site.

**Consultants:** The consultants will be divided into two groups, the humanities scholars and the interactive web scholars. The first group will work with the Executive Producer on the site to ensure that it is structured around the basic humanities issues reflected in the proposal. The interactive web site scholars will work closely with the design team to help ensure that the website is compatible with the needs of the audience and that it is designed to be user friendly for students

**Subawards.** C&G will be responsible for researching and designing site. The prototype team will work close with the Department of Education and schools in Virginia in order to produce a prototype that meets the requirements of the Civil Rights curriculum as well as classroom needs of teachers and students. The Executive Producer at C&G will provide the creative vision and strategy for the project. She will work closely with Richard Wormser to make sure that the form of the site is informed by the basic humanities issues. The C&G team will include a designer for the prototype who creates the flows, storyboards and wireframes, an i-doc designer who will be responsible for incorporating documentary footage in the site, and production artists who will be responsible for the graphic imagery of the site as well as photoshopping archival images for maximum quality, a production manager to insure that the project flows smoothly and a technical director whose responsibility it is to coordinate the design elements with the technical parameters.

**Facility:** The budget request is prorated in order to pay for Videoline’s office expenses, including rent, computer, office supplies and similar items.

**Transcription:** There are two main sources requiring transcription. The first is the relevant on-camera digital interviews with scholars and participants filmed by the producer for *The Rise and Fall of Jim Crow*. The second category of transcription will be of the recordings of meetings held between scholars and the production unit and the production unit and the teacher/student users.

**Stock and archival footage:** The main subject of stock and archival footage will be Virginia in the 1950s during the period of massive resistance to integration including excerpts from the CBS and NBC programs on the school closings in Virginia. Ancillary material may be needed including the Supreme Court in 1954, newspapers, magazine articles and other textual and graphic material relevant to the site will also be obtained.

**Administration:** Catticus Corporation operates as an administrative consultant. Its primary role is to ensure that grant funds are used solely for the purposes outlined in the NEH project budget. The “Strike Back, Stride Forward” digital prototype development budget was created in consultation with Project Director, Richard Wormser. Once work on the project commences, Catticus will work with Wormser to plan the schedule of NEH Requests for Advance in a manner that ensures project research, technical work and writing can proceed in line with the NEH grant Work Schedule. Additionally, Catticus makes sure that all required narrative and budget reports are filed with the NEH in a timely manner. Finally, Catticus in its role as a project team member, reviews and offers feedback at each stage of the work.

# Final Performance Progress Report

Report ID: 2921674

Application Number: MT-284717-22

Project Director: Richard Wormser (b) (6)

Institution: Catticus Corporation

Reporting Period: 4/1/2022 - 9/30/2022

Report Due: 1/31/2023

Submission Date: 2/3/2023 1:16:28 PM



# Accomplishments

## *What were the major goals of the project?*

List the major goals of the project as stated in the approved application or as approved by the agency, including the technological objectives of this effort. Describe the proposed technical approach to obtain those goals. If the application listed milestones/target dates for important activities or phases of the project, identify these dates and show actual completion dates or the percentage of completion. Generally, the goals will not change from one reporting period to the next and are unlikely to change during the final reporting period. However, if NEH approved changes to the goals during the reporting period, list the revised goals and objectives. Also explain any significant changes in approach or methods from the agency-approved application or plan.

The major goal of the project was to create the prototype for an i-doc, non-polemical. interactive website on civil rights for grades K4-K12 in public schools. The prototype site is being constructed around the story of Barbara Rose Johns, 16-year-old junior student at the Robert Russa Moton segregated high school in Farmville, Virginia. In 1951, Barbara organized a student strike to protest the deteriorating conditions of her school and to have the community build a modern school for Black students. When the school board refused, Barbara turned to the NAACP to sue the community. The case became one of the major cases the Supreme Court reviewed in *Brown v. Board* when it declared segregation in public education unconstitutional.

## *What was accomplished under these goals?*

For this reporting period describe: 1) major activities; 2) specific objectives; 3) significant results or key outcomes, including major findings, developments, or conclusions (both positive and negative); and/or 4) other achievements. Include a discussion of stated goals not met. As the project progresses to completion, the emphasis in reporting in this section should shift from reporting activities to reporting accomplishments.

We were able to design and do most of the creation of the site prototype. We have been working closely with teachers, curriculum supervisors, students and our humanities advisers to develop the prototype. As a result of this, we plan to add as an integral part of the project a teacher training in civil rights course as integrated with the site. We have almost finished the design and will begin final construction on the prototype in March. The prototype will be completed and tested by May 2023. Once it is completed, we will work with teachers to develop the teaching training module.

***What opportunities for training and professional development did the project provide?***

If the project was not intended to provide training and professional development opportunities or there is nothing significant to report during this reporting period, state "Nothing to Report."

Describe opportunities for training and professional development provided to anyone who worked on the project or anyone who was involved in the activities supported by the project. "Training" activities are those in which individuals with advanced professional skills and experience assist others in attaining greater proficiency. Training activities may include, for example, courses or one-on-one work with a mentor. "Professional development" activities result in increased knowledge or skill in one's area of expertise and may include workshops, conferences, seminars, study groups, and individual study. Include participation in conferences, workshops, and seminars not listed under major activities.

*Special Instructions: Please only include training to work on project-specific public-facing activities, for example guiding audiences in the use of interactives or virtual environments.*

With both the NEH grant and additional funding from Virginia Humanities, we have been working with the Virginia Department of Education and the Robert Russa Moton Museum in Farmville, Virginia to ensure that the site meets the pedagogical needs of the Virginia curriculum and that teachers will be properly trained on how to incorporate the site into classroom studies.

***How were the results disseminated to communities of interest?***

If there is nothing significant to report during this reporting period, state "Nothing to Report."

Describe how the results were disseminated to communities of interest. Include any outreach activities that were undertaken to reach members of communities who are not usually aware of these project activities for the purpose of enhancing public understanding and increasing interest in learning and careers in the humanities.

*Special Instructions: "Communities of interest" for this grant means primarily public audiences, but can include other communities like digital media professionals or scholars.*

Not Applicable

***What do you plan to do during the next reporting period to accomplish the goals?***

If there are no changes to the agency-approved application or plan for this effort or if this is the final report, state "Nothing to Report."

Describe briefly what you plan to do during the next reporting period to accomplish the goals and objectives.

We will have the prototype completed by May 30, 2023 at which time we will present it to the NEH.

## **Participants and Other Collaborating Organizations**

***What individuals have worked on the project?***

Provide the following information for: (1) project director(s) (PDs); and (2) key personnel.

Provide the name and identify the role the person played in the project. Indicate the number of person-months (Calendar, Academic, Summer), rounding off to a whole month, that the individual worked on the project (a person-month equals approximately 160 hours of effort). Show the most senior role in which the person has worked on the project for any significant length of time. For example, if an undergraduate student graduated, entered graduate school, and continued to work on the project, show that person as a graduate student, preferably explaining the change in involvement.

Describe how this person contributed to the project and with what funding support. If information is unchanged from a previous progress report, provide the name only and indicate "no change."

Identify the person's state, U.S. territory, and/or country of residence. If unknown, so indicate.

State whether this person has collaborated internationally. If the participant was U.S.-based, state whether this person collaborated internationally with an individual located in a foreign country, and specify whether the person traveled to the foreign country as part of that collaboration, and, if so, what the duration of stay was. The foreign country(ies) should be identified. If the participant was not U.S.-based, state whether this person traveled to the United States or another country as part of a collaboration, and, if so,

what the duration of stay was. The destination country should be identified.

*Special Instructions: Key personnel include staff members conducting significant work on the project and scholars advising it.*

Richard Wormser: Project Director, (b) (6) CT

Maya Kopytman: Executive Creative Director, C&G Partners, LLC, (b) (6) NY

Leslie Dann: Executive Media Producer, User Researcher and Test Facilitator, (b) (6) NY

Jeff Soyk: Interactive Creative Director, (b) (6) NY

Each of the following reviewed the prototype and offered feedback:

Joshua Beau Dickenson: K-12 Educational Consultant, (b) (6) Virginia

Dr. John Lee: North Carolina State University, (b) (6) NC

Christonya Brown: History & Science Coordinator, Department of Education, Virginia

NEH Humanities Advisers:

Dr. Ed Ayers: University of Richmond, Virginia

Dr. William Uricchio, MIT, Massachusetts

Dr. Mia Bay, University of Pennsylvania, Philadelphia, PA

Dr. Chris Bonastia, Lehman College, Bronx, NY

Dr. Amy Tillerson-Brown, Mary Baldwin University, Staunton, Virginia

Dr. Jeffrey McClurken, Mary Washington University, Fredericksburg, Virginia

Cameron Patterson, Executive Director, Robert Russa Moton Museum, Farmville, Virginia

Cainan Townsend, Director of Education, Robert Russa Moton Museum, Farmville, Virginia

Enter the number of project staff (project directors and key personnel) from each state or territory in the lists below.

Connecticut - 1 - Richard Wormser, Project Director

Massachusetts - Dr. William Uricchio, MIT, NEH Adviser

New York - 4 - Maya Koptyman, Leslie Dann, Jeff Soft, Christopher Bonastia

North Carolina - 1 - Dr. John Lee

Pennsylvania - 1- Sabina Daley

Virginia - 7 (see above)

Enter the number of project staff (project directors and key personnel) from each country in the lists below.

***Has there been a change in the active other support of the PD(s) or senior/key personnel or the project as a whole since the last reporting period?***

If there is nothing significant to report during this reporting period or no change from the previous reporting period, state "Nothing to Report."

Describe active other support for the PD(s) or senior/key personnel whose support has changed and what the change has been (e.g., a previously active grant that has closed, a previously pending grant that is now active). Active other support includes all financial resources, whether Federal, non-Federal, commercial or organizational, available in direct support of an individual's research endeavors, including, but not limited to, research grants, cooperative agreements, contracts, or organizational awards, (e.g., Federal, State, local or foreign government agencies, public or private foundations, industrial or other commercial organizations). Annotate this information so it is clear what has changed from the previous submission. Other support does not include prizes or gifts.

Submission of active other support information is not necessary for pending changes or for changes in the level of effort for active support reported previously. The awarding agency may require prior written approval if a change in active other support significantly impacts the effort on this award.

This applies only to the project supported by the grant on which you are reporting.

No changes in personnel working on the project.

***What other organizations were involved as partners?***

If there is nothing significant to report during this reporting period, state "Nothing to Report."

Describe partner organizations -- academic institutions, other nonprofits, industrial or commercial firms, state or local governments, schools or school systems, or other organizations (foreign or domestic) -- that were involved with the project. Partner organizations may have provided financial or in-kind support, supplied facilities or equipment, collaborated in the research, exchanged personnel, or otherwise contributed.

Provide the following information for each partnership:

Organization Name

Location of Organization: (if foreign location list country)

Partner's contribution to the project (identify one or more):

Financial support;

In-kind support (e.g., partner made software, computers, equipment, etc., available to project staff);

Facilities (e.g., project staff used the partner's facilities for project activities);

Collaboration (e.g., partner's staff worked with project staff on the project);

Personnel exchanges (e.g., project staff and/or partner's staff used each other's facilities, worked at each other's site); and

Other.

More detail on partner and contribution (foreign or domestic).

State of Virginia Department of Education: content and site construction review for age-appropriate content and feedback;

Robert Russo Moton Museum: prototype site construction review for content accuracy and feedback

***Were other collaborators or contacts involved?***



If there is nothing significant to report during this reporting period, state "Nothing to Report."

Some significant collaborators or contacts within your organization may not be covered by "What people worked on the project?" Likewise, some significant collaborators or contacts outside your organization may not be covered under "What other organizations were involved as partners?" For example, describe any significant collaborations with others within your organization, especially interdepartmental or interdisciplinary collaborations; collaborations or contact with others outside your organization; and collaborations or contacts with others outside the United States or with an international organization.

It is likely that many project directors will have no other collaborators or contacts to report.

Identify states, territories, and country(ies) of collaborators or contacts.

Please enter the number of the other collaborators or contacts from each state, territory, or country in the lists below. It is not necessary to list names here.

NA

Please enter the number of the other collaborators or contacts from each state or territory in the lists below.

Please enter the number of the other collaborators or contacts from each country in the lists below.

## Impact

***What was the impact on teaching and educational experiences?***

If there is nothing significant to report during this reporting period, state "Nothing to Report."

Describe how the project made an impact or is likely to make an impact on teaching and educational experiences. For example, did the project

develop and disseminate new educational materials;  
lead to ideas for new approaches to course design or pedagogical methods; or  
develop online resources that will be useful for teachers and students and other school staff?

*Special Instructions: Include discussion of the project's impact on organizational membership, fundraising, press attention, and board member recruitment.*

Not Applicable until site has been produced and tested.

***What was the impact on physical, institutional, and information resources that form infrastructure?***

If there is nothing significant to report during this reporting period, state "Nothing to Report."

Describe ways, if any, in which the project made an impact, or is likely to make an impact on physical, institutional, and information resources that form infrastructure, including:

physical resources such as facilities, laboratories, or instruments;  
institutional resources (such as establishment or sustenance of societies or organizations); or  
information resources, electronic means for accessing such resources or for communication, or the like.

Not Applicable

***What was the impact on technology transfer?***

If there is nothing significant to report during this reporting period, state "Nothing to Report."

Describe ways in which the project made an impact, or is likely to make an impact, on commercial technology or public use, including:

transfer of results to entities in government or industry;  
instances where the research has led to the initiation of a start-up company; or  
adoption of new practices.

Nothing to report until prototype is finished and tested.

***What was the impact on society beyond specialists in the humanities?***

If there is nothing significant to report during this reporting period, state "Nothing to Report."

Describe how results from the project made an impact, or are likely to make an impact, beyond the bounds of the academic world and specialists in the humanities on areas such as:

improving public knowledge, skills, and abilities;  
changing practices; or  
improving social, economic, or civic conditions.

*Special Instructions: Include a description of the results of any project evaluation. You may include a few brief comments from users.*

Not Applicable

***What percentage of the award's budget was spent in foreign country(ies)?***

Describe what percentage of the award's budget was spent in foreign country(ies) for this reporting period. If more than one foreign country was involved, identify the distribution of funding between the foreign countries. U.S.-based recipients should provide the percentage of the budget spent in the foreign country(ies) and/or, if applicable, the percentage of the budget obligated to foreign entities as first-tier subawards. Recipients that are not U.S.-based should provide the percentage of the direct award received, excluding all first-tier subawards to U.S. entities. If applicable, provide separately the percentage of the budget obligated to non-U.S. entities as first-tier subawards.

None

## Changes/Problems

### *Changes in approach and reasons for change*

Describe any changes in approach during the reporting period and reasons for these changes. Remember that significant changes in objectives and scope require prior approval of the agency.

### *Actual or anticipated problems or delays and actions or plans to resolve them*

Describe problems or delays encountered during the reporting period and actions or plans to resolve them.

### *Changes that had a significant impact on expenditures*

Describe changes during the reporting period that may have a significant impact on expenditures, for example, delays in hiring staff or favorable developments that enable meeting objectives at less cost than anticipated.

### *Change of primary performance site location from that originally proposed*

Identify any change to the primary performance site location identified in the proposal, as originally submitted.

There were no significant changes in project purpose or scope.

There was one minor budgetary move of \$1,500 from the Humanities Adviser category to additional fee for chief design engineer at sub-contractor C&G Partners, New York.

## Special reporting requirements

Respond to any special reporting requirements specified in the award terms and conditions, as well as any award-specific reporting requirements

Project Directors are reminded that the award terms and conditions require an acknowledgment of federal funding agency support for any product (including World Wide Web pages) based on or developed under this award. Indicate whether the product included an acknowledgement of support, and describe how NEH support was or is acknowledged.

The product (prototype) has not been completed so this question is not applicable.

## Project Outcomes

Describe any project outcomes in the space provided.

The NEH development grant paid for the following work on the Barbara Jones website:

- Archival research in which the final images for the website were selected.
- The narrative for the prototype was written and the team constructed a narrative to be used on the final prototype.
- Early mock-ups of the prototype were reviewed in meetings with NEH advisers, educational consultants and website designers. Six meetings were held in Virginia with teachers, curriculum supervisors, IT experts and students representing grades K4 to K12 to find the best way to use the site in the classroom in order to meet pedagogical goals.
- Based on their feedback, initial design work was adapted to revise the wireframe for the prototype.
- The research, writing and work meetings with consultants and educators plus the work of the producer with the design team - work funded by the NEH - is now being transformed into the prototype design which will be completed and presented to educational consultants/advisory team for feedback.
- Based on their feedback the design will be transformed into the prototype by early May, 2023.

## Grant Products

Interactive documentary project based on the “The Rise and Fall of Jim Crow” PBS series  
Executive Producer: Richard Wormser

# UX Wireframes Round 2 & Visual Design Example

The Barbara Johns Project Phase 2  
Prototype Concept & UX

Presented 8/17/22 / **Updated with advisor feedback: 8/19/22**



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## Sitemap

[09](#) Content Strategy and Organization

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## UX Wireframes (Storyboard)

[13](#) Prototype UX Design Journey

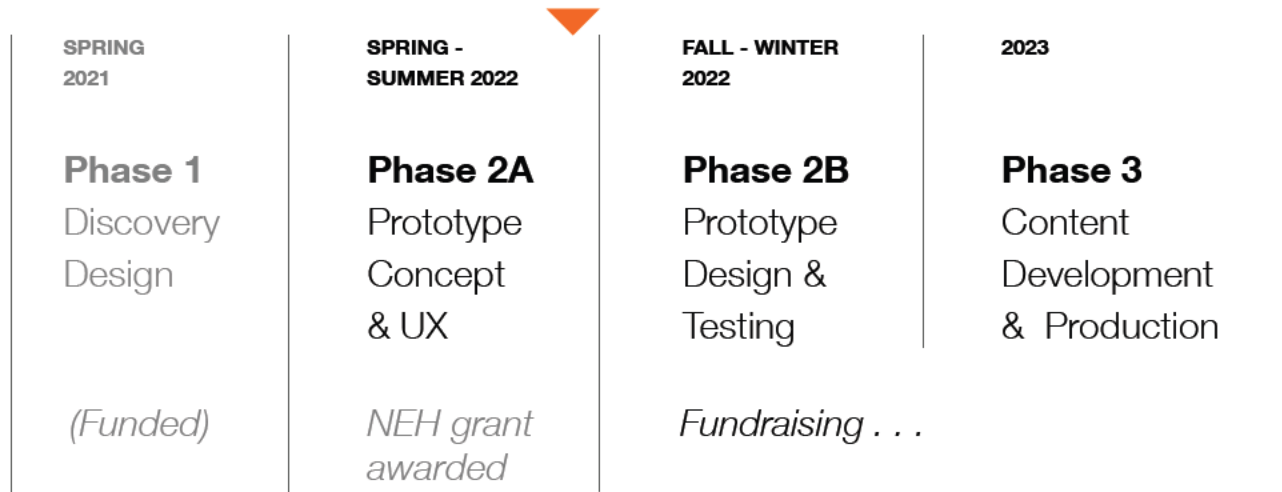
## Visual Design Exploration

[54](#) Example Look & Feel

[58](#) *Appendix*

# Overview

## The Barbara Johns Project Development: Where We Are



## The Barbara Johns Project Phase 2: Presentation Objectives

### End of Prototype Concept & UX Phase

In this presentation we share a summary of our content strategy, user experience (UX), and visual design explorations from this phase for the collaborative input of project advisors and fundraising for continued work.

## The Barbara Johns Project Phase 2: What We Did

- Conducted phase kickoff and inspiration-gathering
- Interviewed a range of individuals who represent our key audience groups to understand the high-level vision and practical use cases of the Barbara Johns i-documentary project
- Refined project objectives and re-prioritized audience groups
- Defined our design challenge statement to guide and focus our work
- Brainstormed interactive concepts internally and with collaborators
- Developed a high-level sitemap and content strategy
- Developed high-level user journeys and UX wireframes (storyboard)
- Explored an initial “look & feel” visual design direction

## The Barbara Johns Project Phase 2: The Design Challenge

How can an educational digital and physical experience, with the **Barbara Johns Story** at its core, **inspire** students to **explore fairness and equity** and **identify young people's role in civic engagement**, while preparing educators to **teach this hard history**?



# Sitemap

## Sitemap: Content Strategy and Organization



Inspire:  
The Spark of History

Homepage

Introduction

Preparing for  
Change

The Protest

Forging Ahead

▼  
The educational  
inquiry & i-doc

Empathize:  
The Power of Place

Moton Fieldtrip

▼  
In-person or  
virtual online  
module

Engage:  
Awareness and action

Student Projects

▼  
Apply lessons  
from history

Prepare:  
Hard History

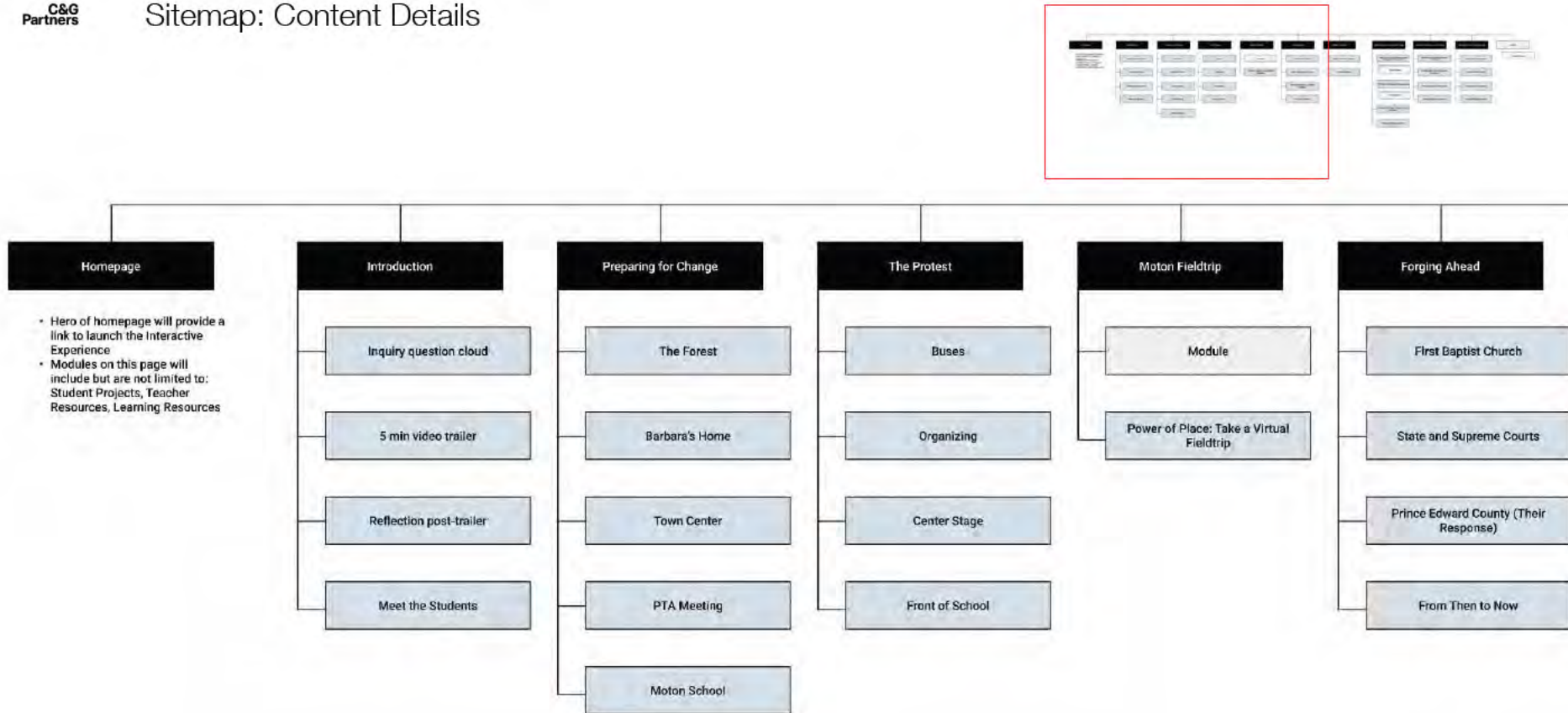
Learning  
Resources

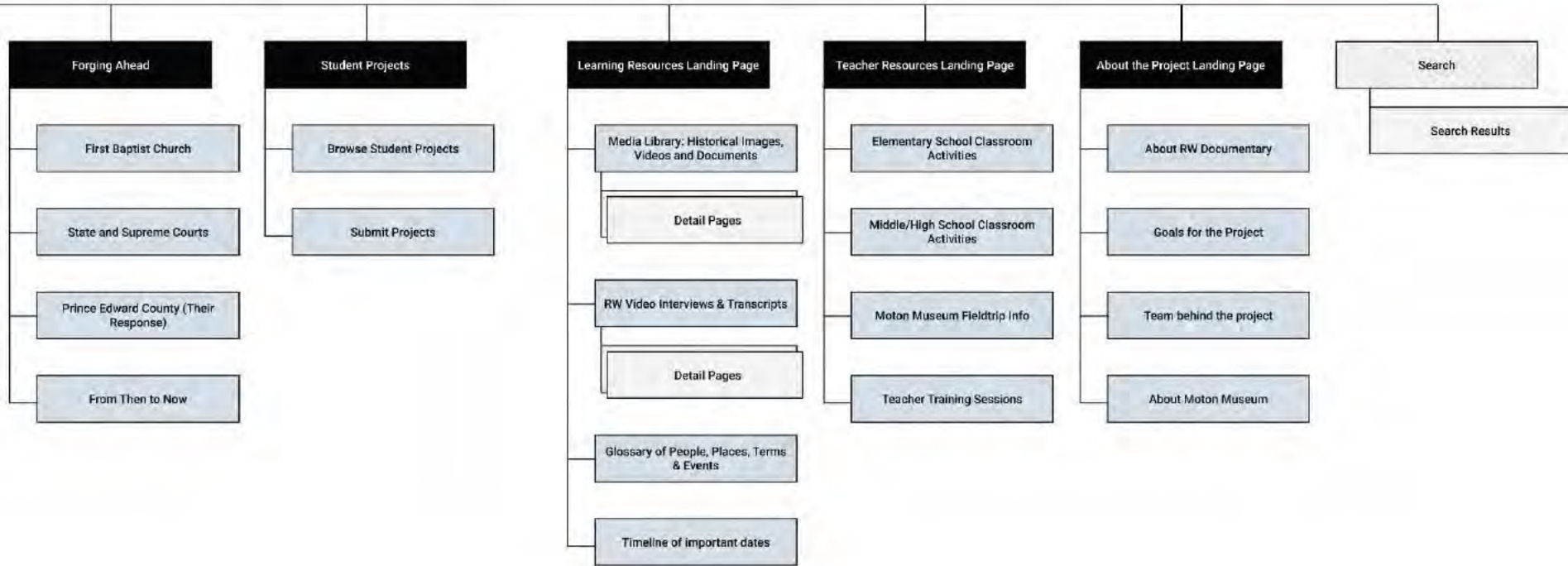
Teacher  
Resources

▼  
Support materials &  
recommendations

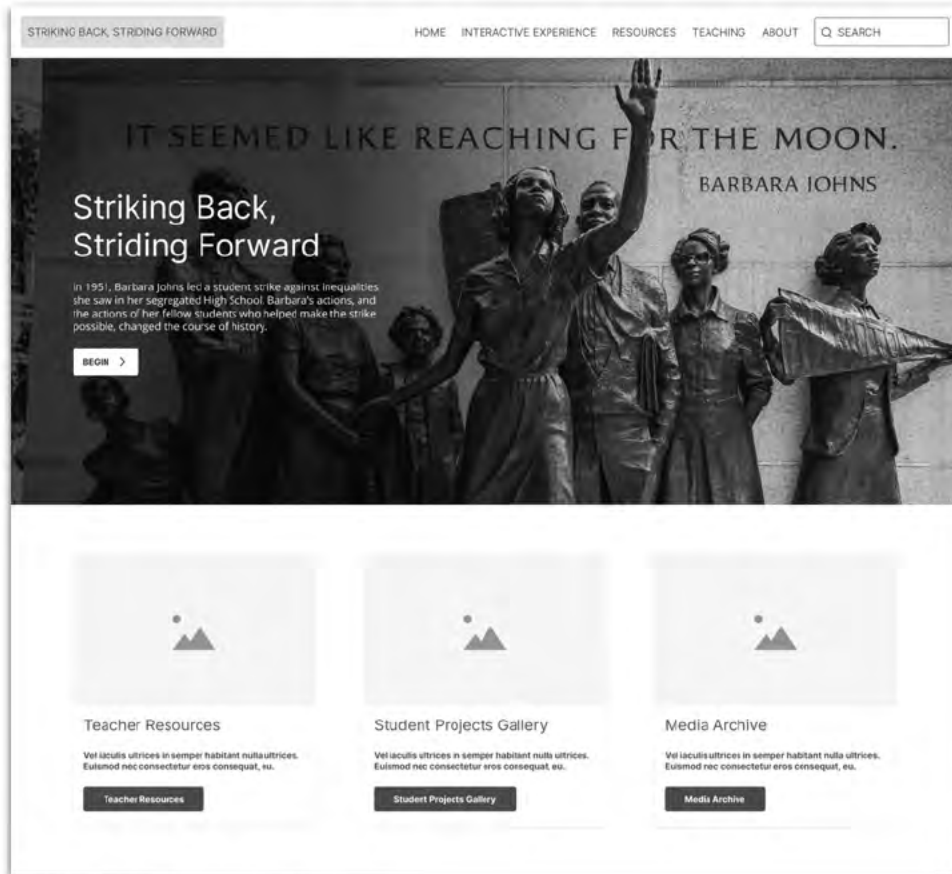
About the  
Project

Search

*Continues*

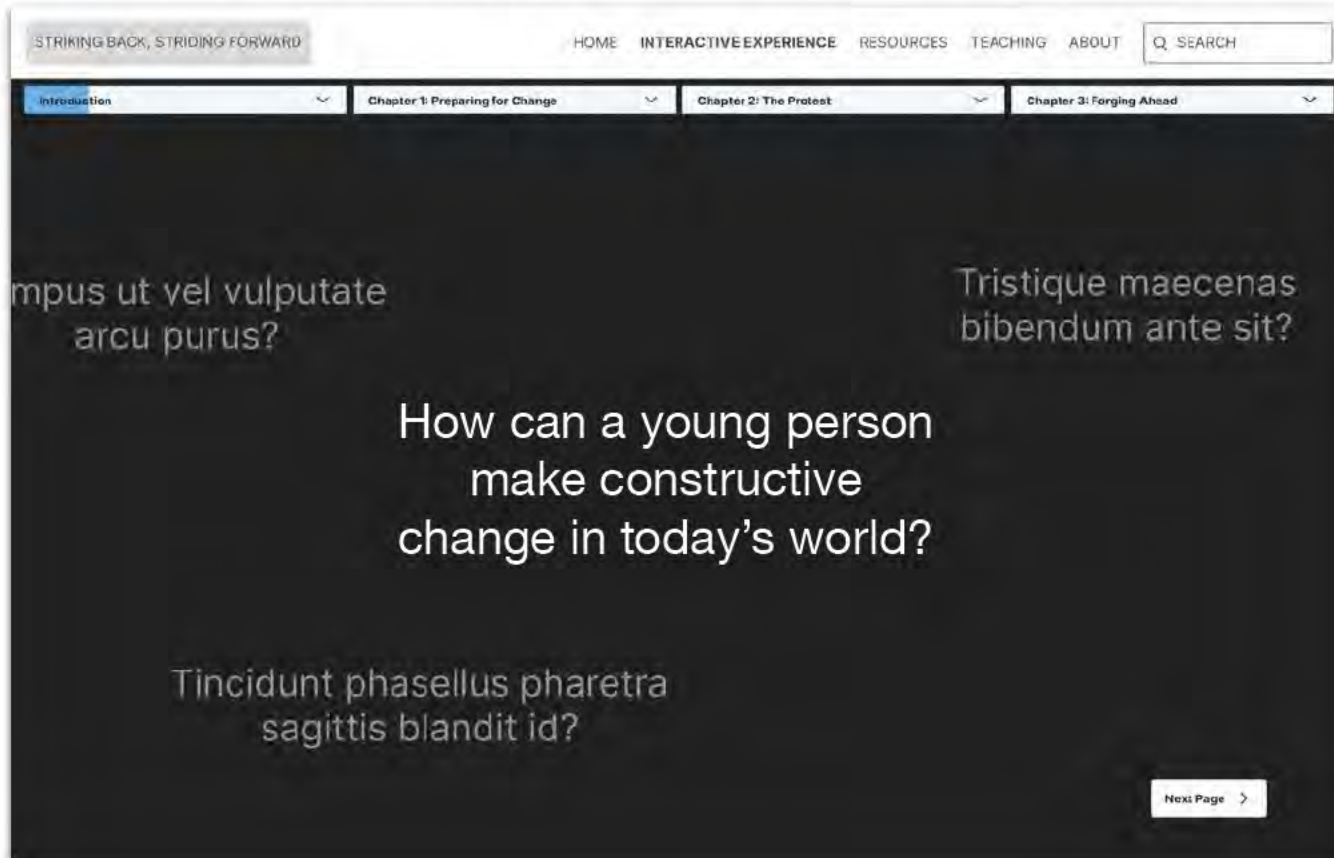


# UX Wireframes (Storyboard)



(Website title is a temporary working title)

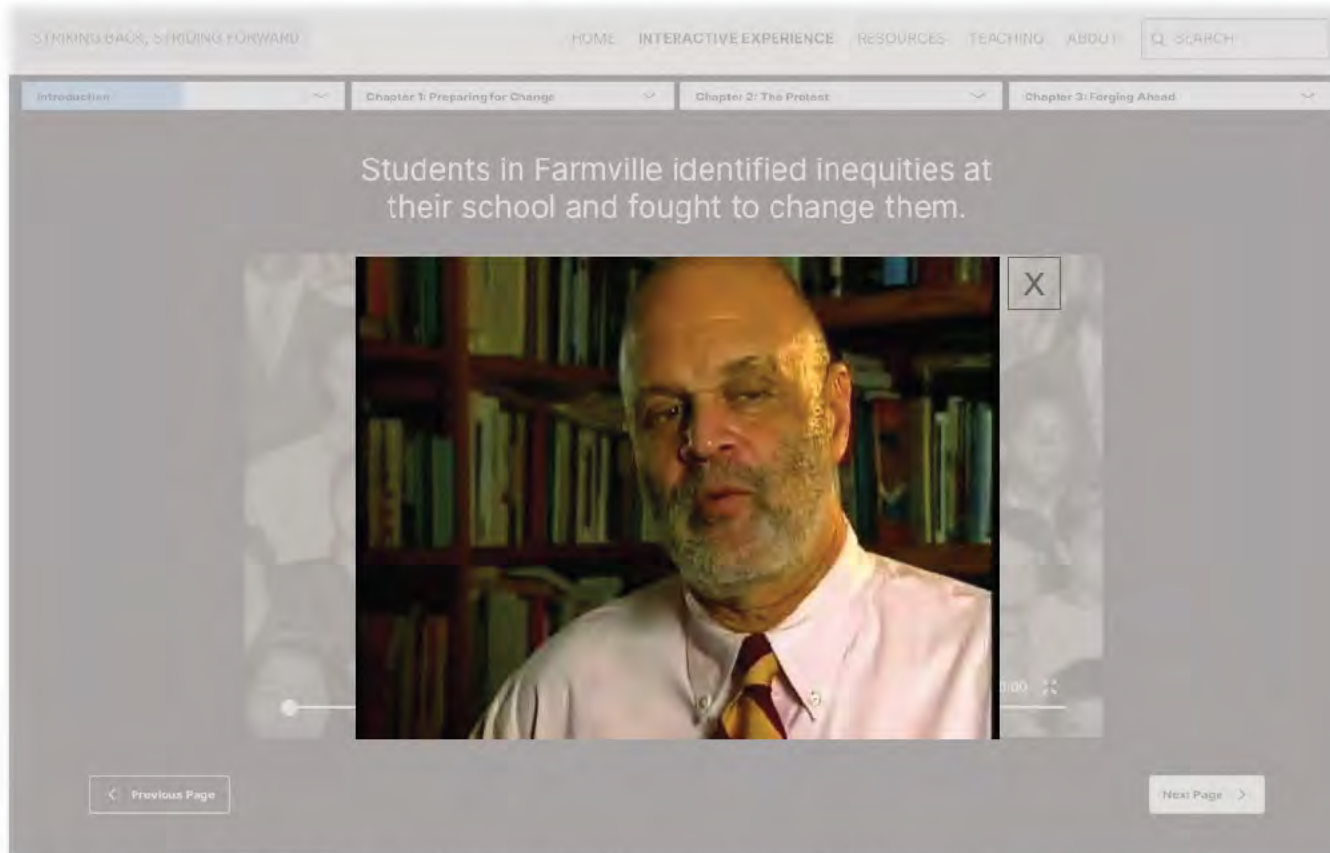




## Wireframe: Introduction - Video Trailer (beginning)



## Wireframe: Introduction - Video Trailer (cont.)



Sample footage from "The Rise and Fall of Jim Crow" PBS series / Executive Producer: Richard Wormser / [1. Good Teachers.mov](#)

## Wireframe: Introduction - Video Trailer (end)



STRIKING BACK, STRIDING FORWARD

HOMEINTERACTIVE EXPERIENCERESOURCESTEACHINGABOUTQ SEARCH

IntroductionChapter 1: Preparing for ChangeChapter 2: The ProtestChapter 3: Forging Ahead

In one sentence, what do you think about Barbara's actions?

I think...

Submit answer to proceed >

< Previous Page

Skip >

## Wireframe: Introduction - Reflections shared anonymously

STRIKING BACK, STRIDING FORWARD

HOME INTERACTIVE EXPERIENCE RESOURCES TEACHING ABOUT Q SEARCH

Introduction Chapter 1: Preparing for Change Chapter 2: The Protest Chapter 3: Forging Ahead

Read what others thought about Barbara's actions...

I'm surprised students could do this

Education is really important

Amet commodo scelerisque nisi arcu nunc

Euismod amet tristique vulputate purus nulla

Posuere egestas sem a at tortor

It makes me really sad that not everything was equal

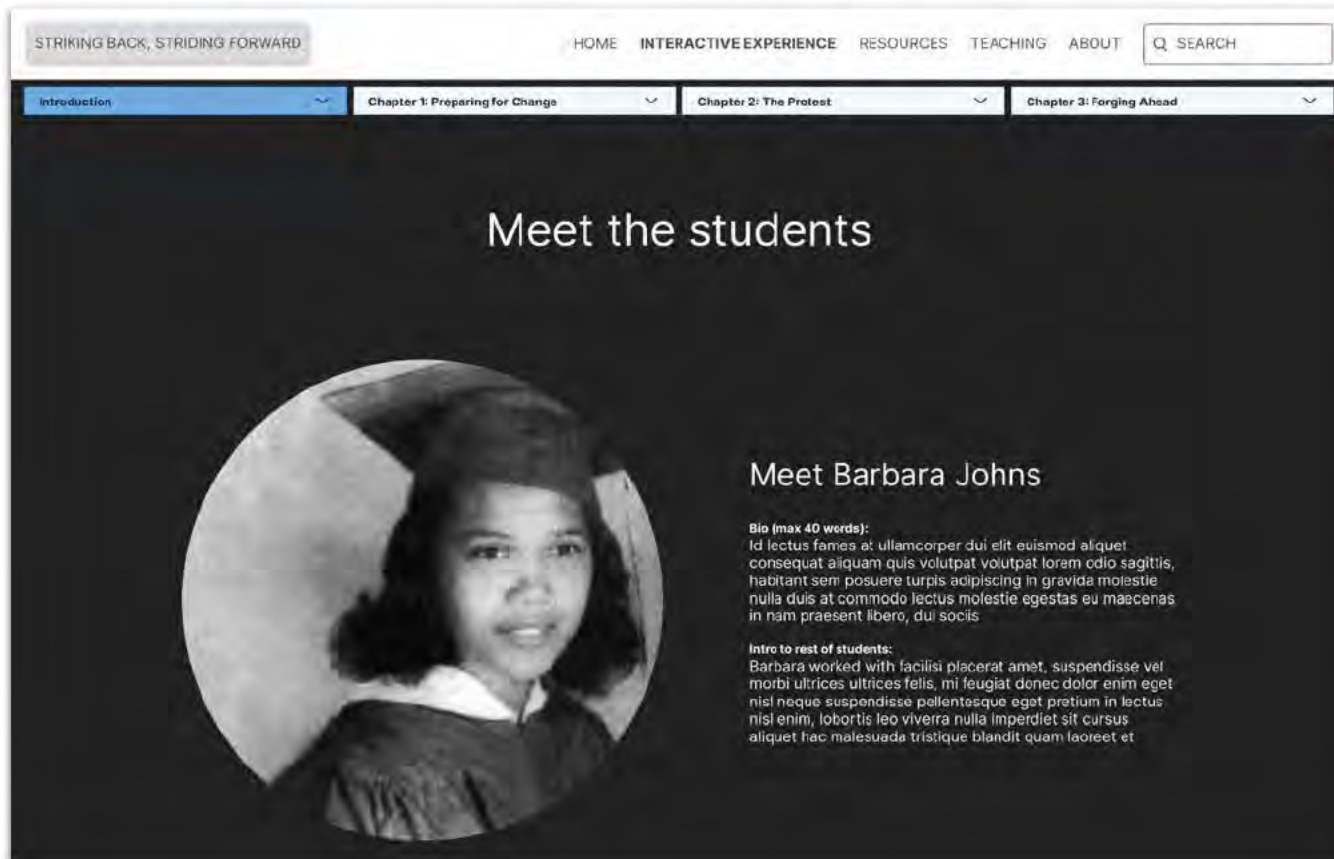
Is there anything else you would like to add?

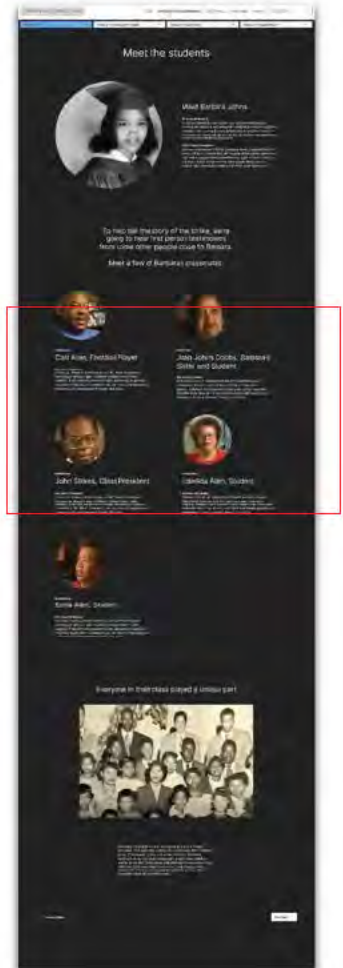
I think...

Submit answer

Previous Page Next Page







## Wireframe: Introduction - Meet the Students

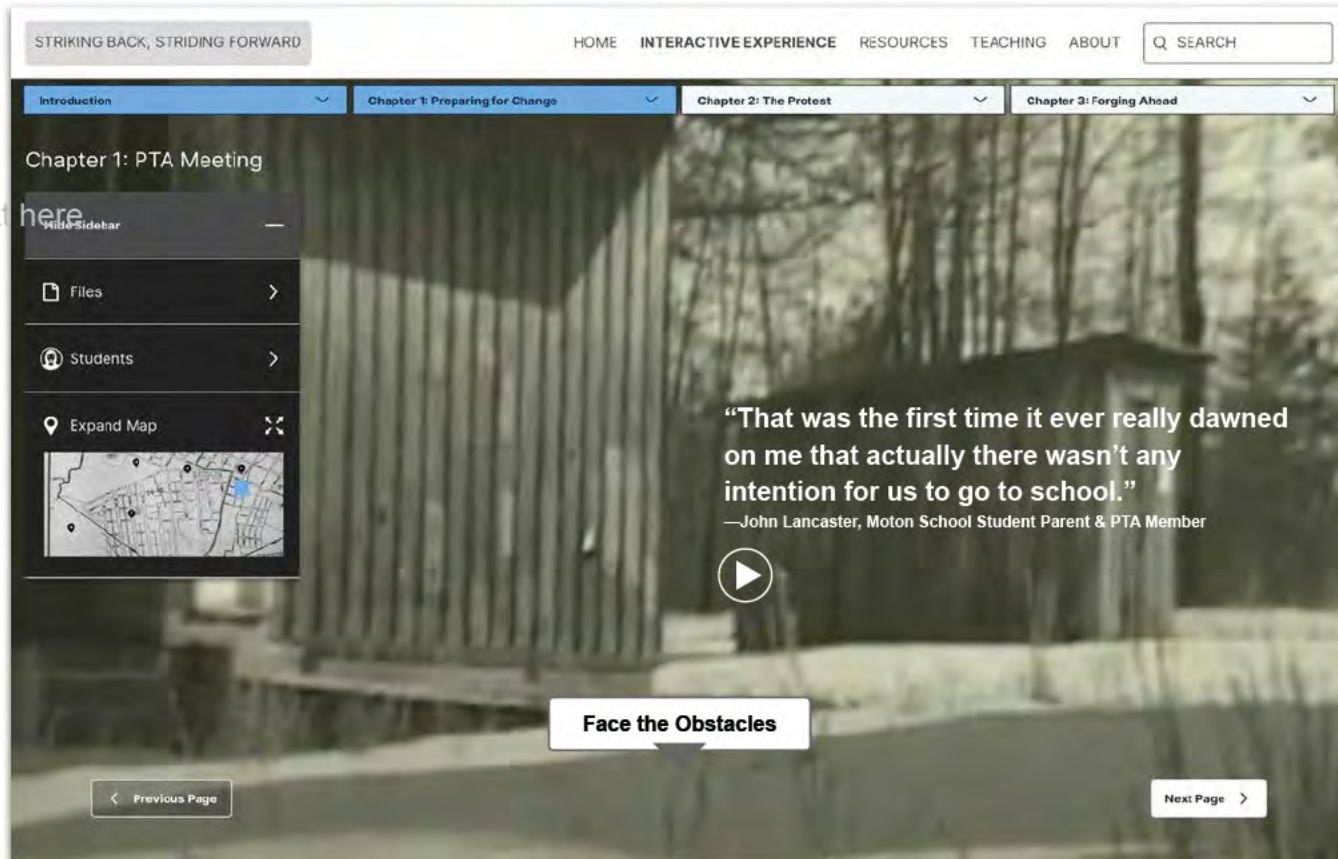
Everyone in their class played a unique part



Concluding statement and enticement to move viewer forward...not sure what yet! Nunc ultrices hac diam, tempor urna. Consequat cursus orci amet, rhoncus. Voluptat euismod ac tortor pellentesque porta non, urna. Habitant morbi ut vulputate. Prae euismod elit nibh ac et massa, tortor sed

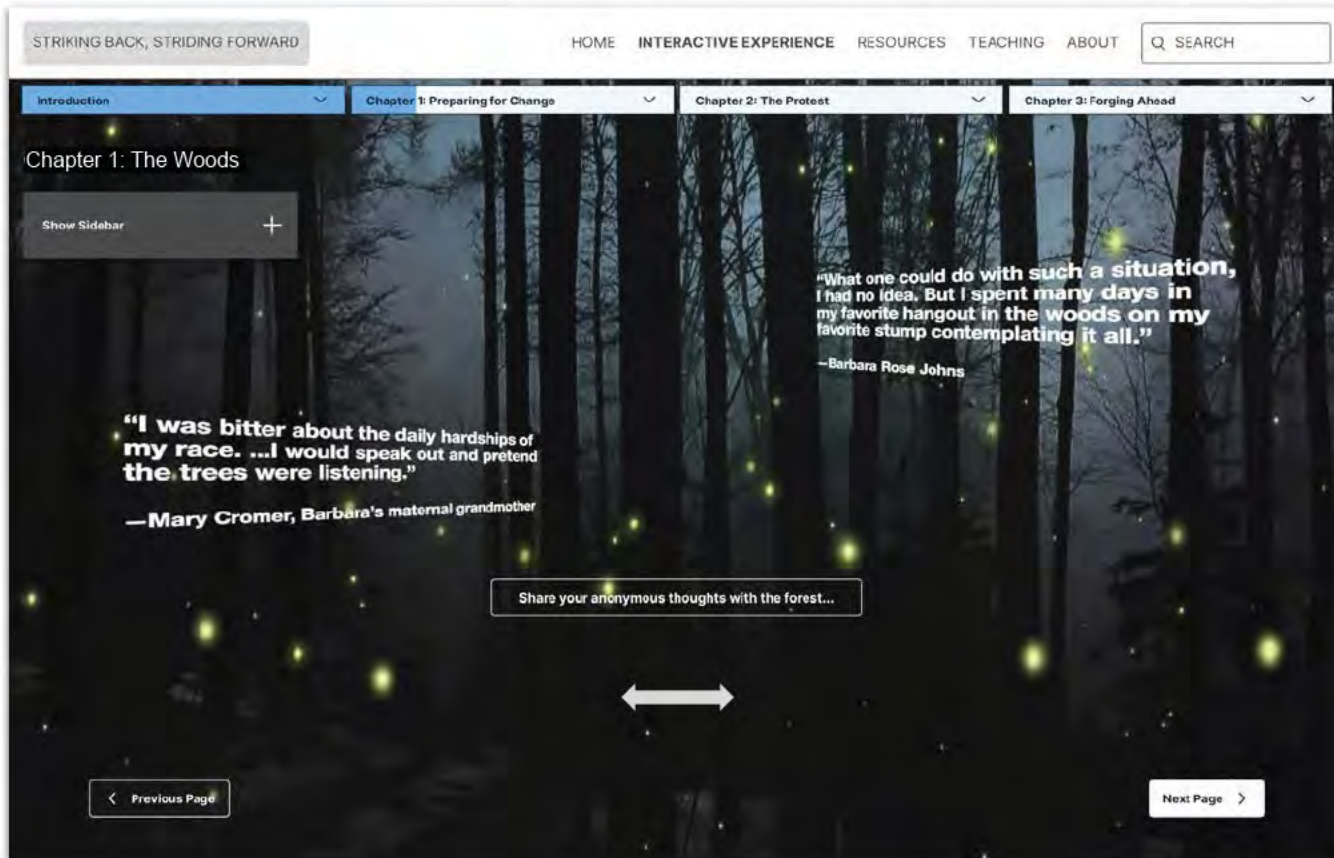


# Wireframe: Preparing for Change - PTA Meeting

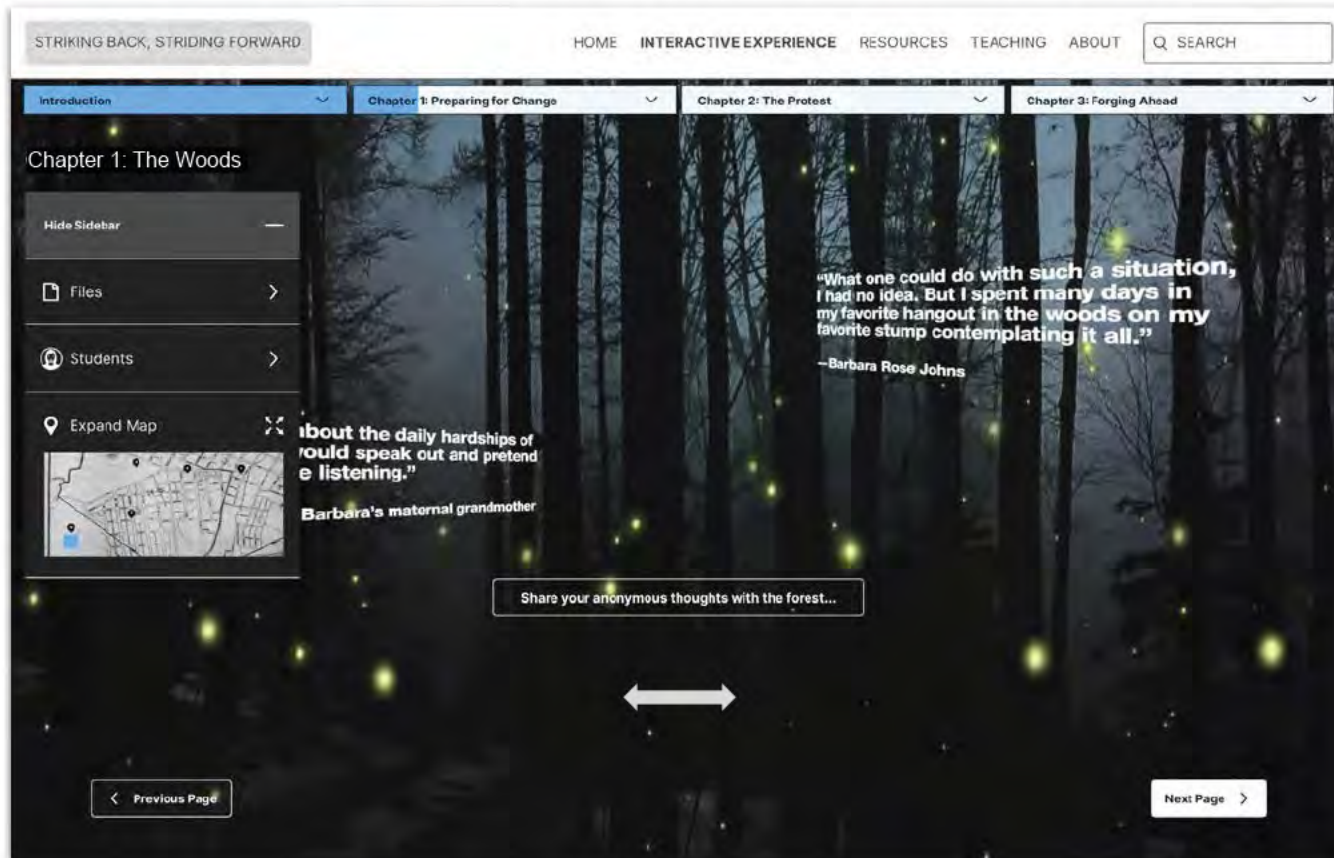




## Wireframe: Preparing for Change - The Woods - sidebar collapsed

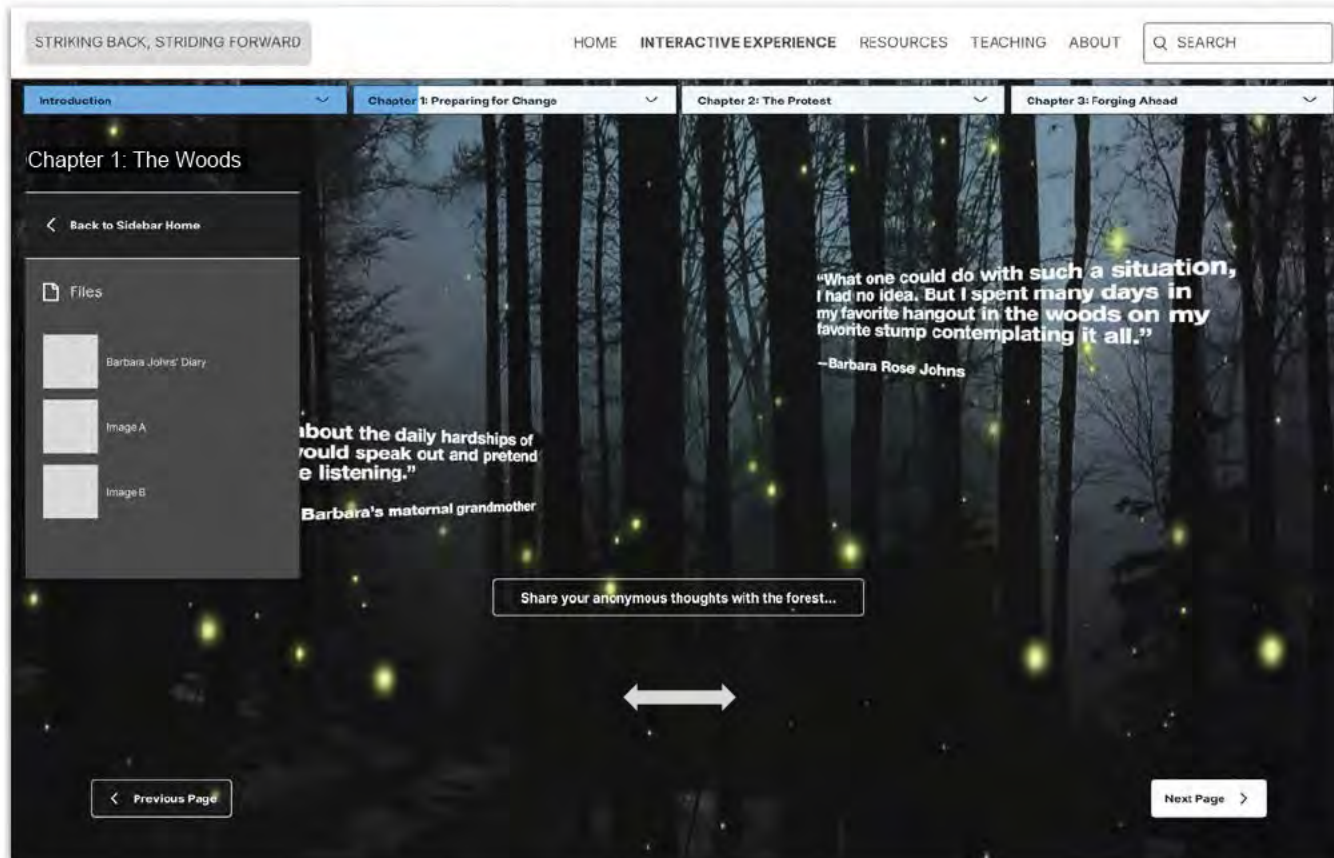


## Wireframe: Preparing for Change - The Woods - sidebar expanded

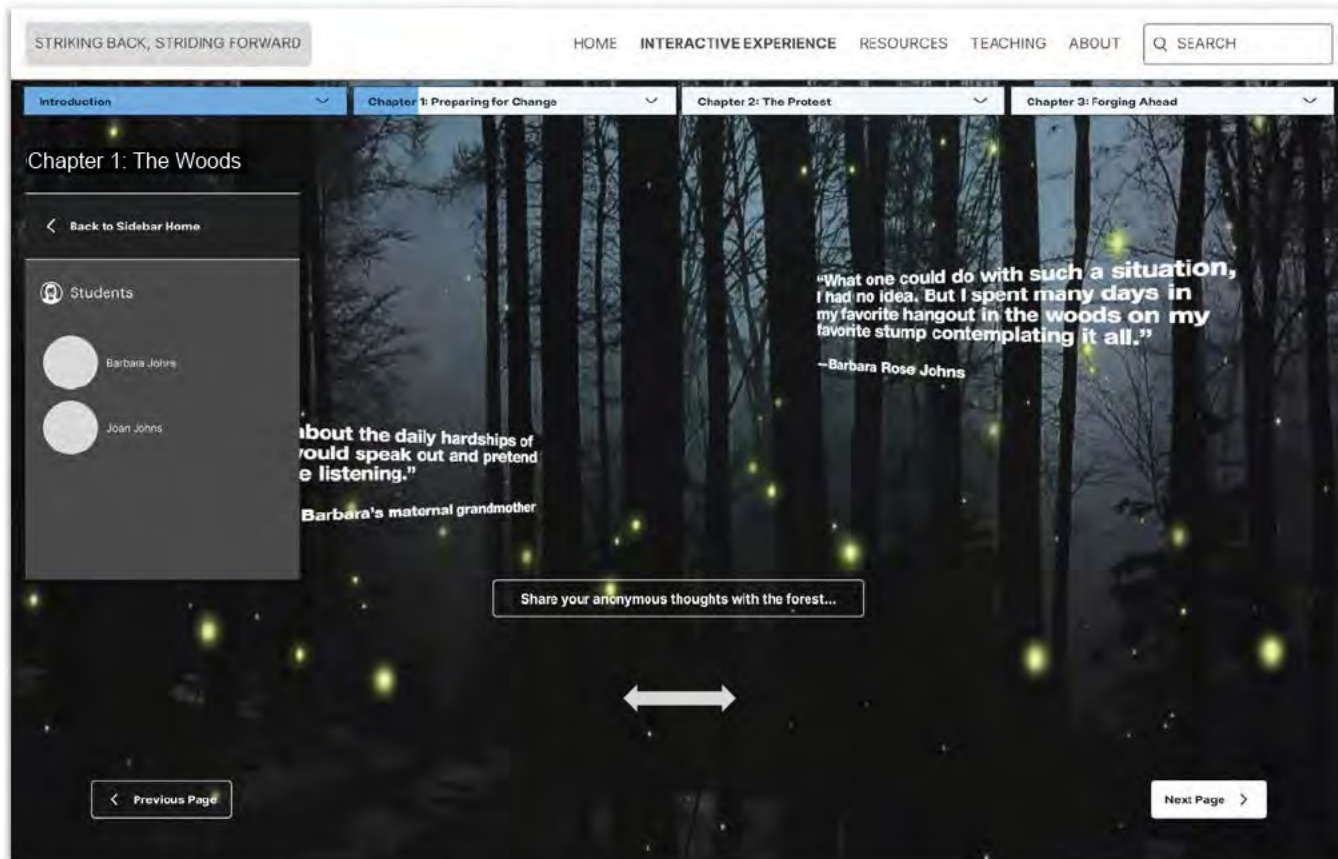




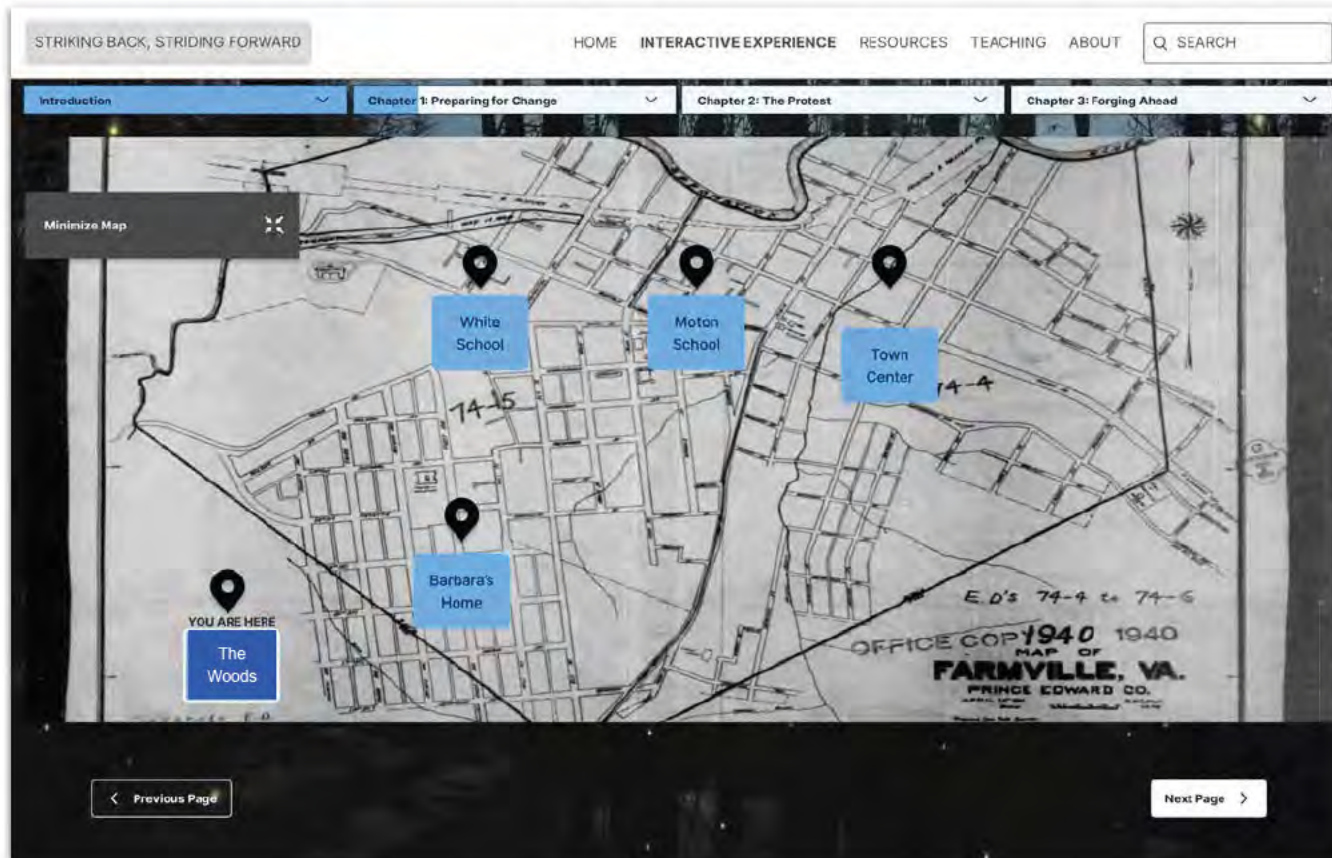
## Wireframe: Preparing for Change - The Woods - sidebar access to files &amp; images



## Wireframe: Preparing for Change - The Woods - sidebar access to student interviews

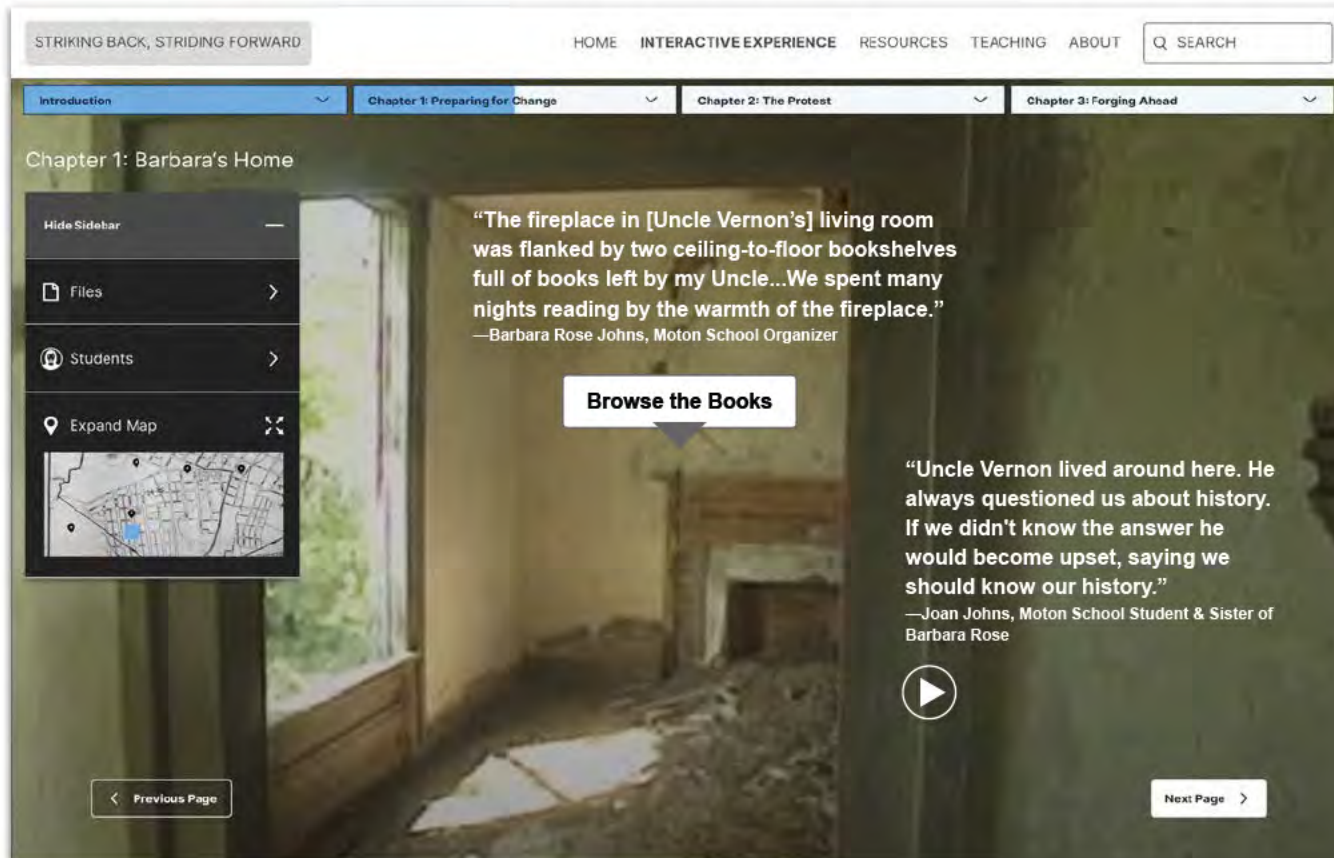


## Wireframe: Preparing for Change - The Woods - sidebar access to expanded map view



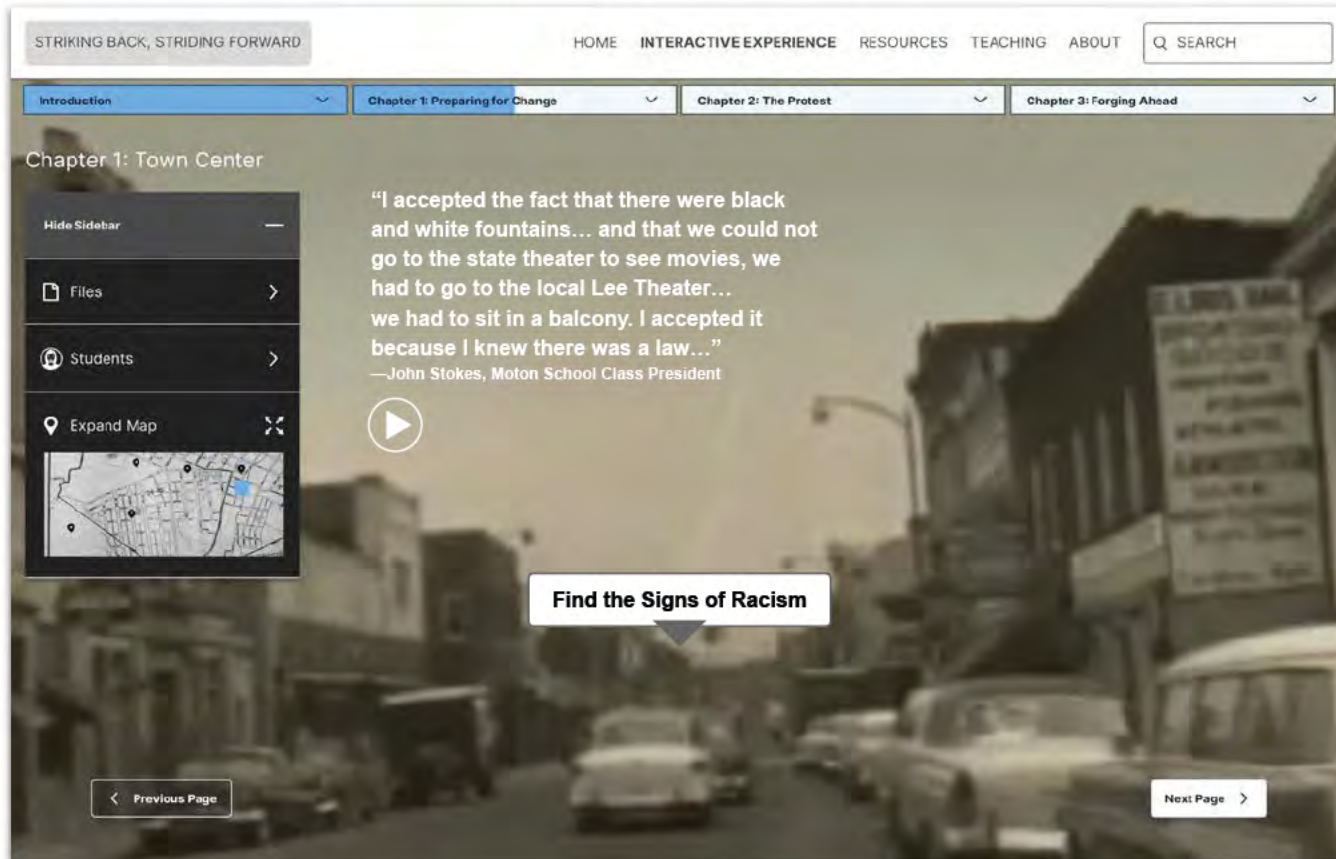


# Wireframe: Preparing for Change - Barbara's Home

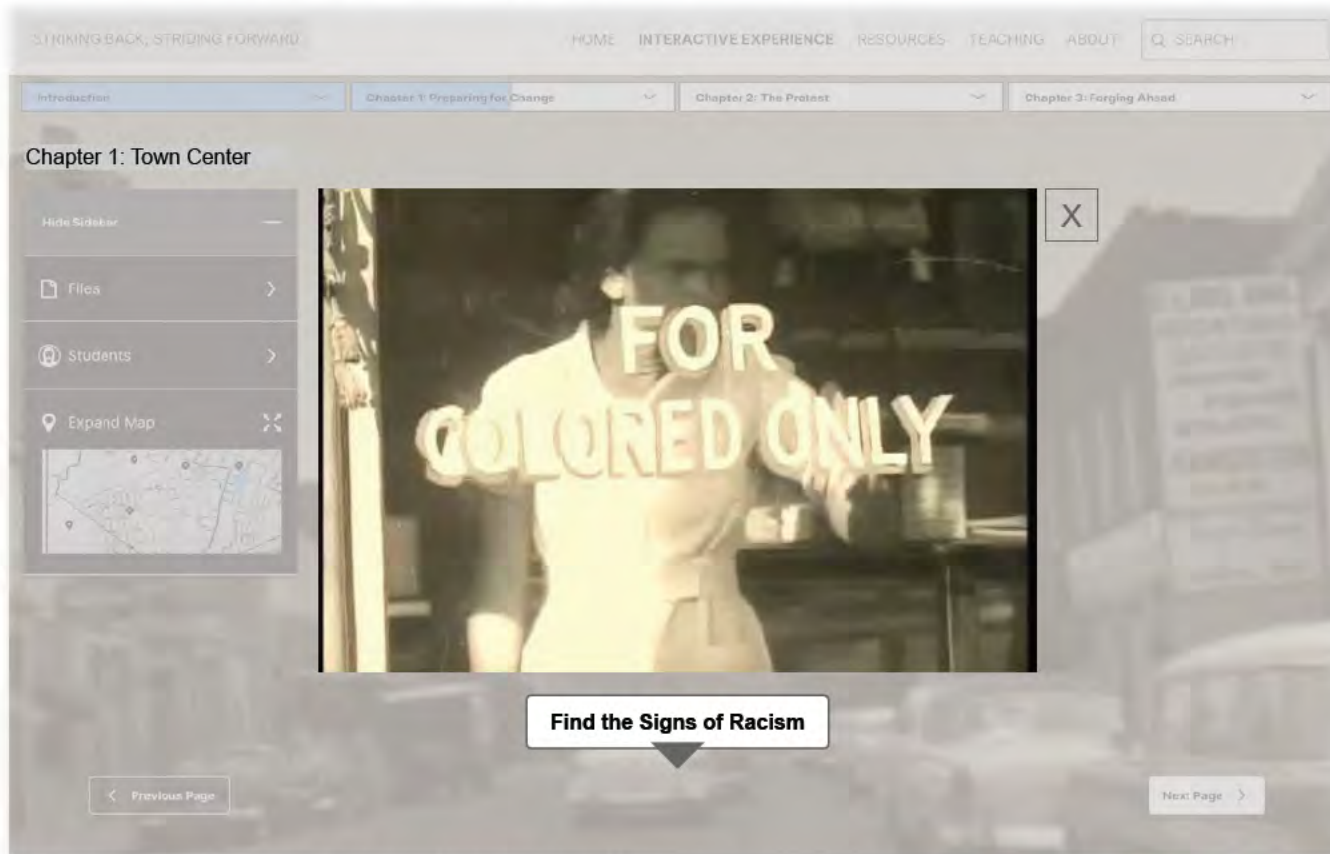


(Temporary images FPO)

# Wireframe: Preparing for Change - Town Center



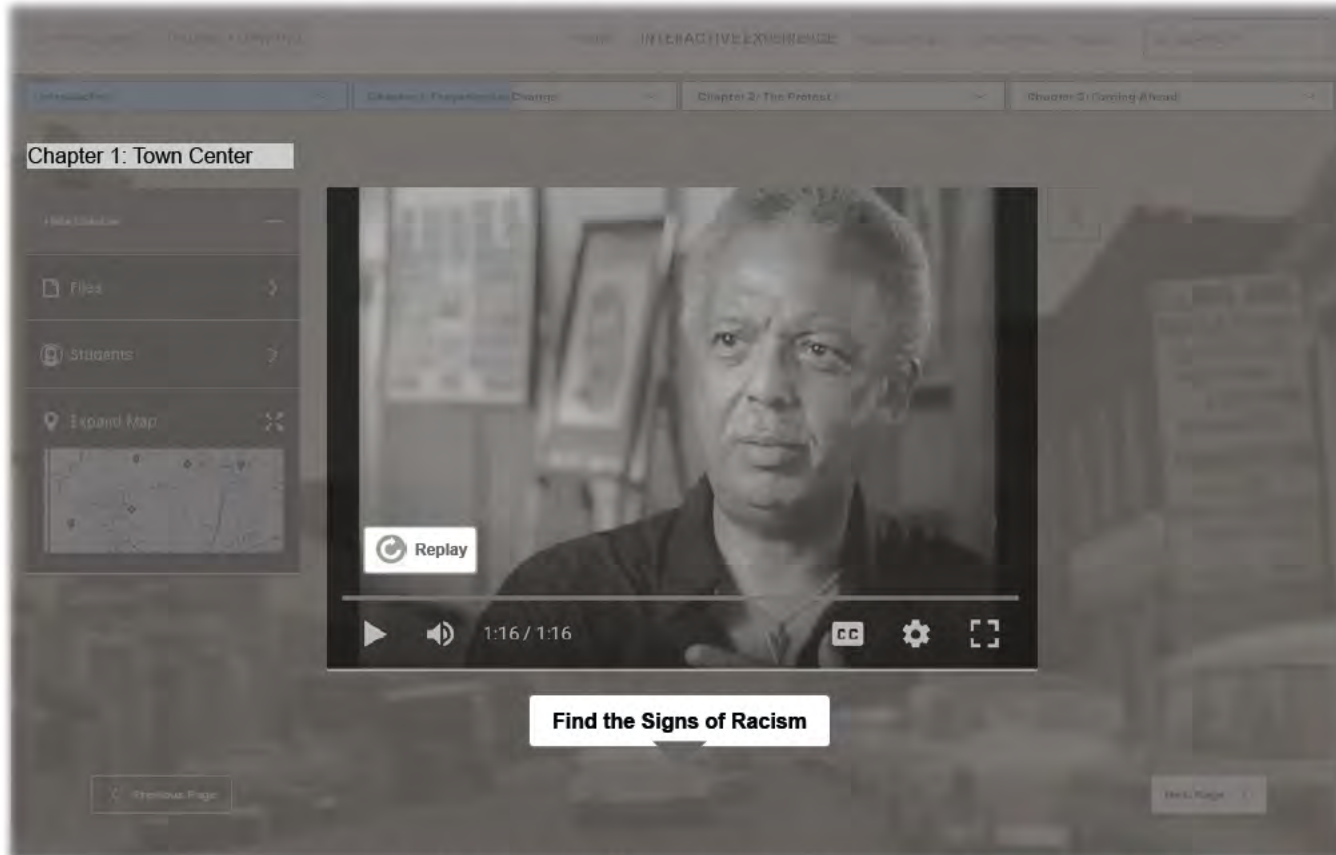
# Wireframe: Preparing for Change - Town Center



Sample footage from "The Rise and Fall of Jim Crow" PBS series / Executive Producer: Richard Wormser / [2. Discovering Prejudice.mov](#)

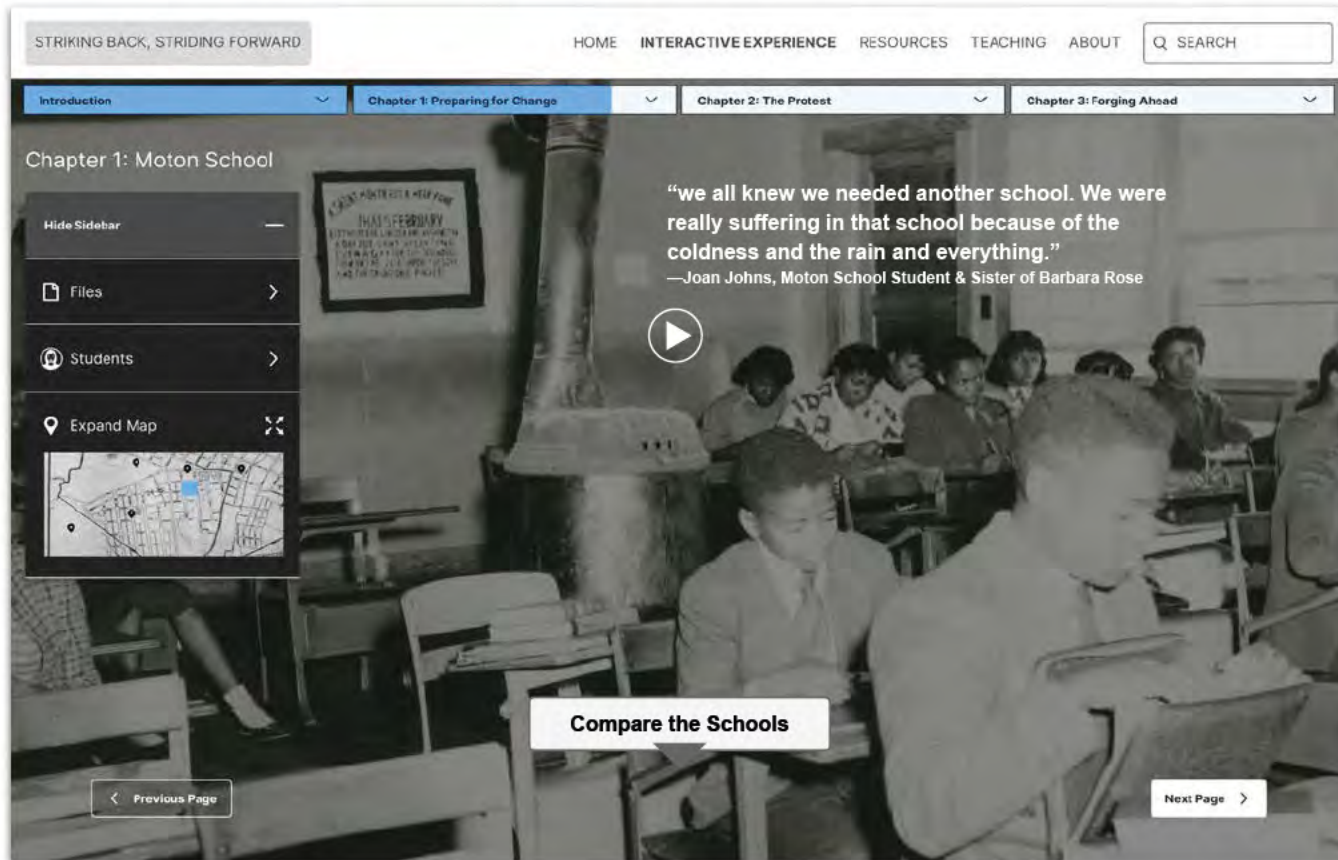


# Wireframe: Preparing for Change - Town Center

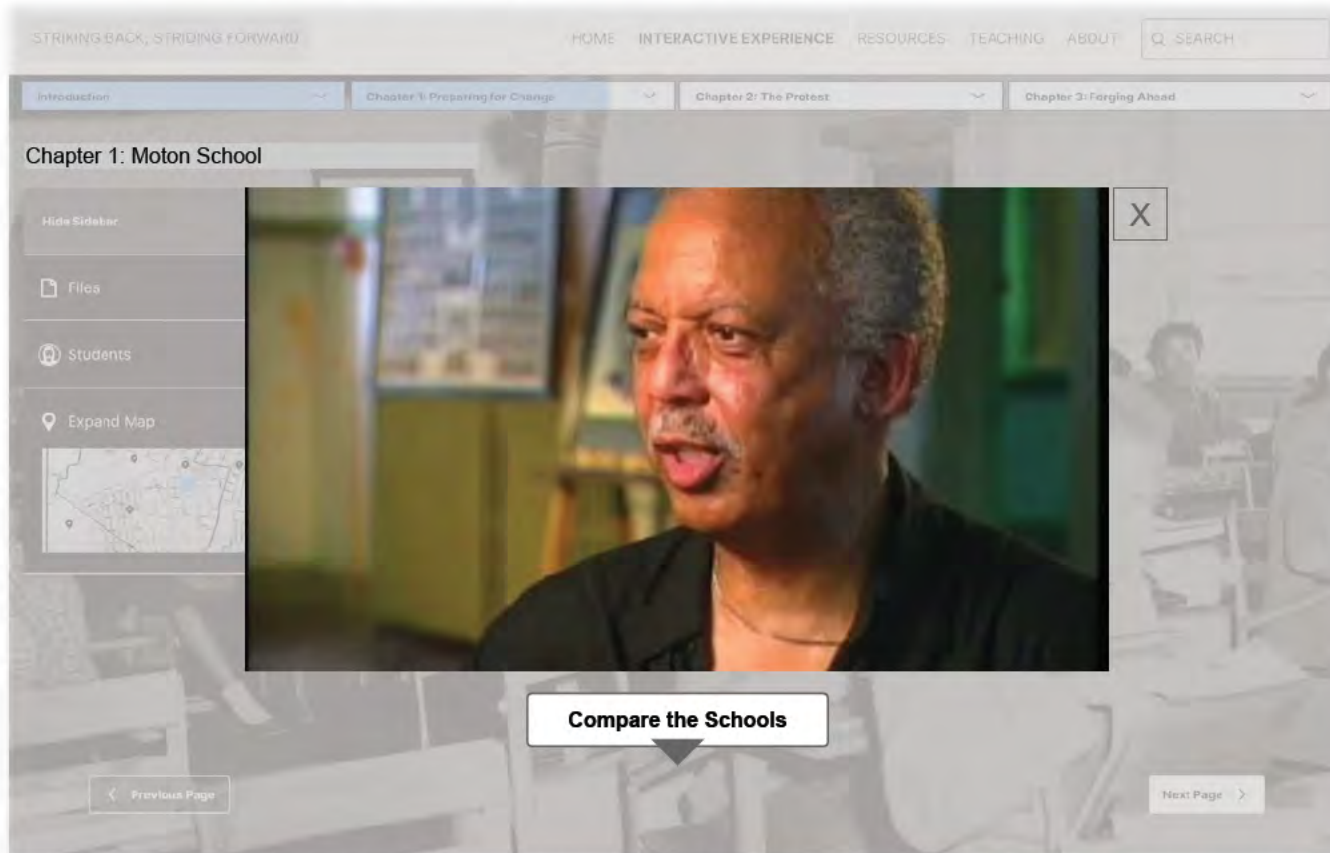


Sample footage from "The Rise and Fall of Jim Crow" PBS series / Executive Producer: Richard Wormser / [2. Discovering Prejudice.mov](#)

# Wireframe: Preparing for Change - Moton School

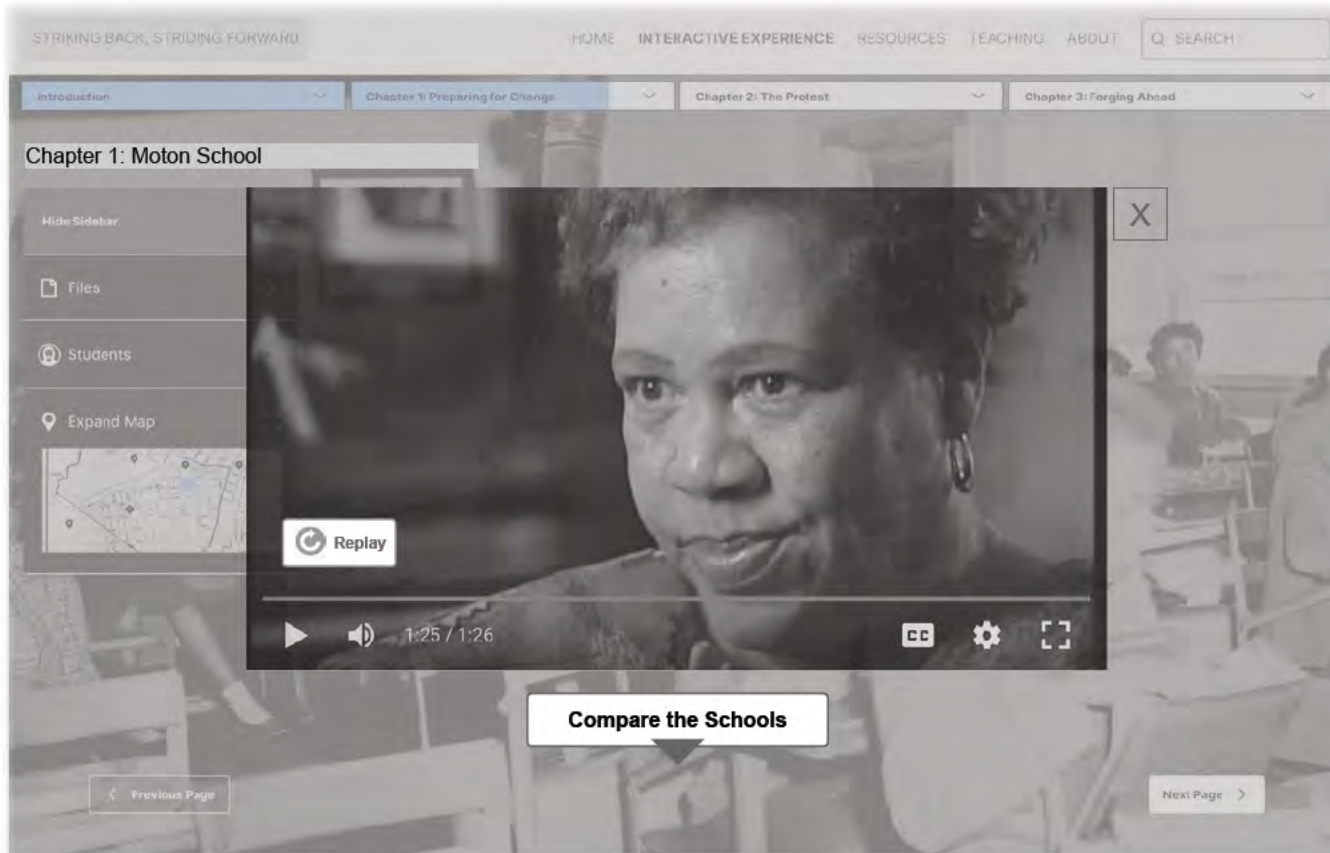


# Wireframe: Preparing for Change - Moton School



Sample footage from "The Rise and Fall of Jim Crow" PBS series / Executive Producer: Richard Wormser / [3. Comparing Schools combined clip.mov](#)

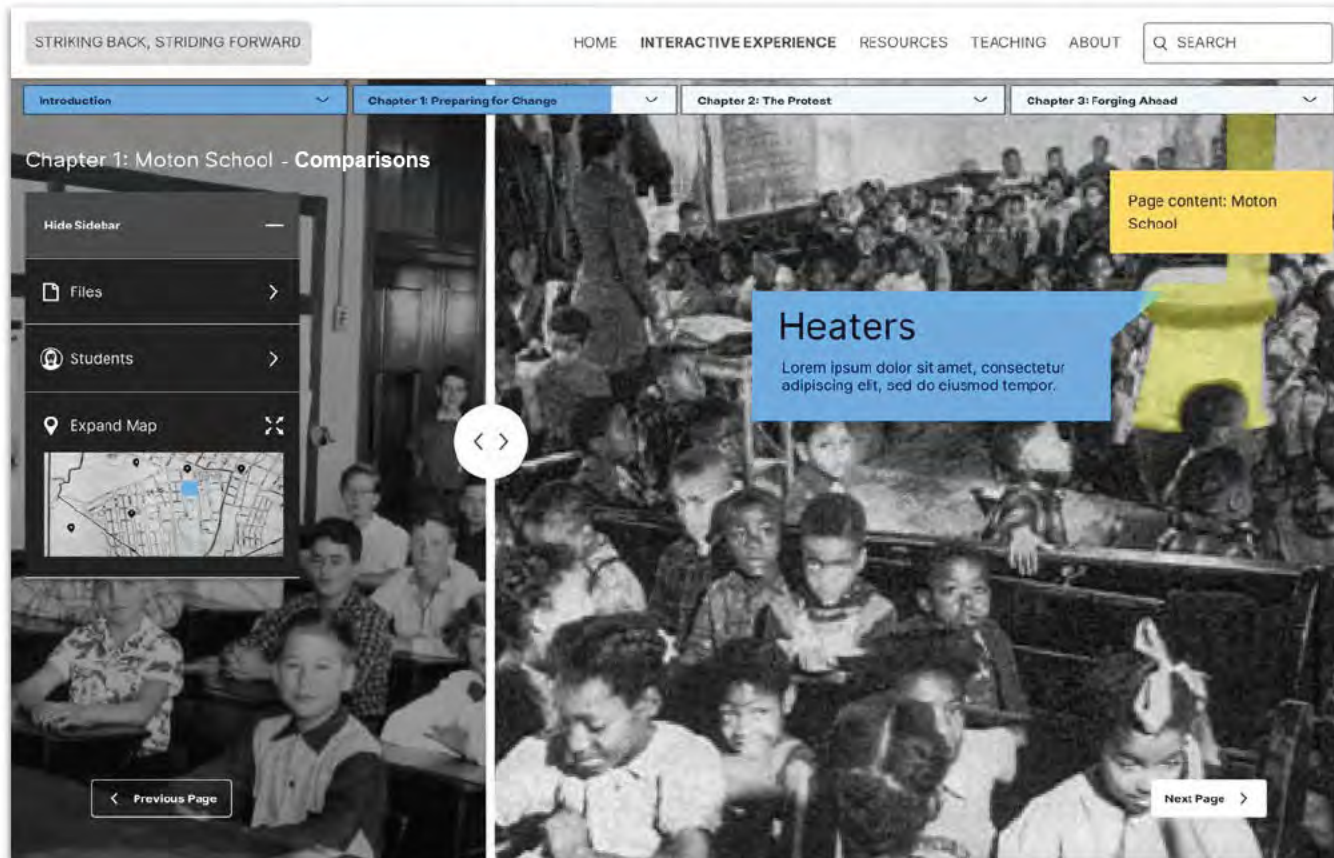
# Wireframe: Preparing for Change - Moton School



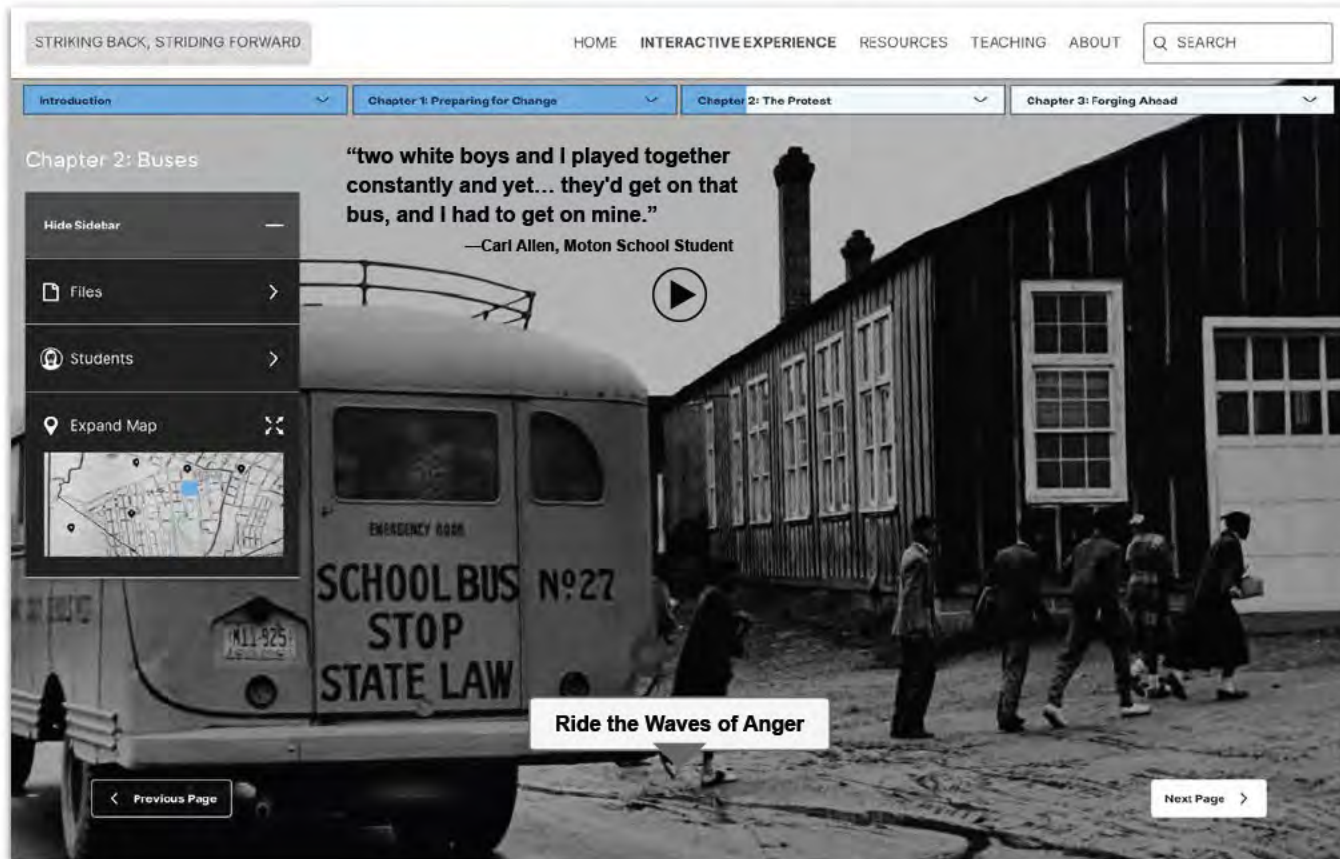
Sample footage from "The Rise and Fall of Jim Crow" PBS series / Executive Producer: Richard Wormser / [3. Comparing Schools combined clip.mov](#)



## Wireframe: Preparing for Change - Moton School - Interactive Slider

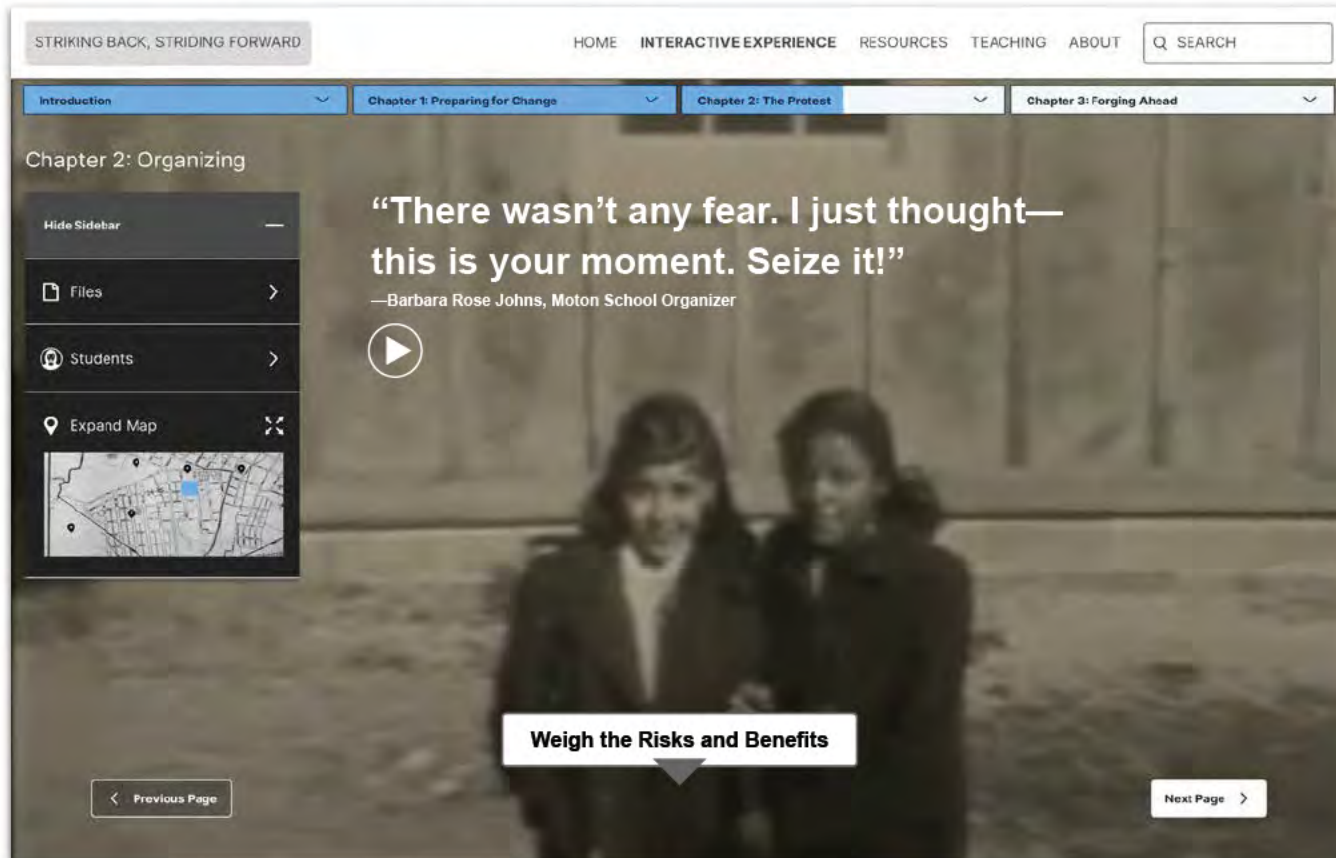


## Wireframe: The Protest - Buses

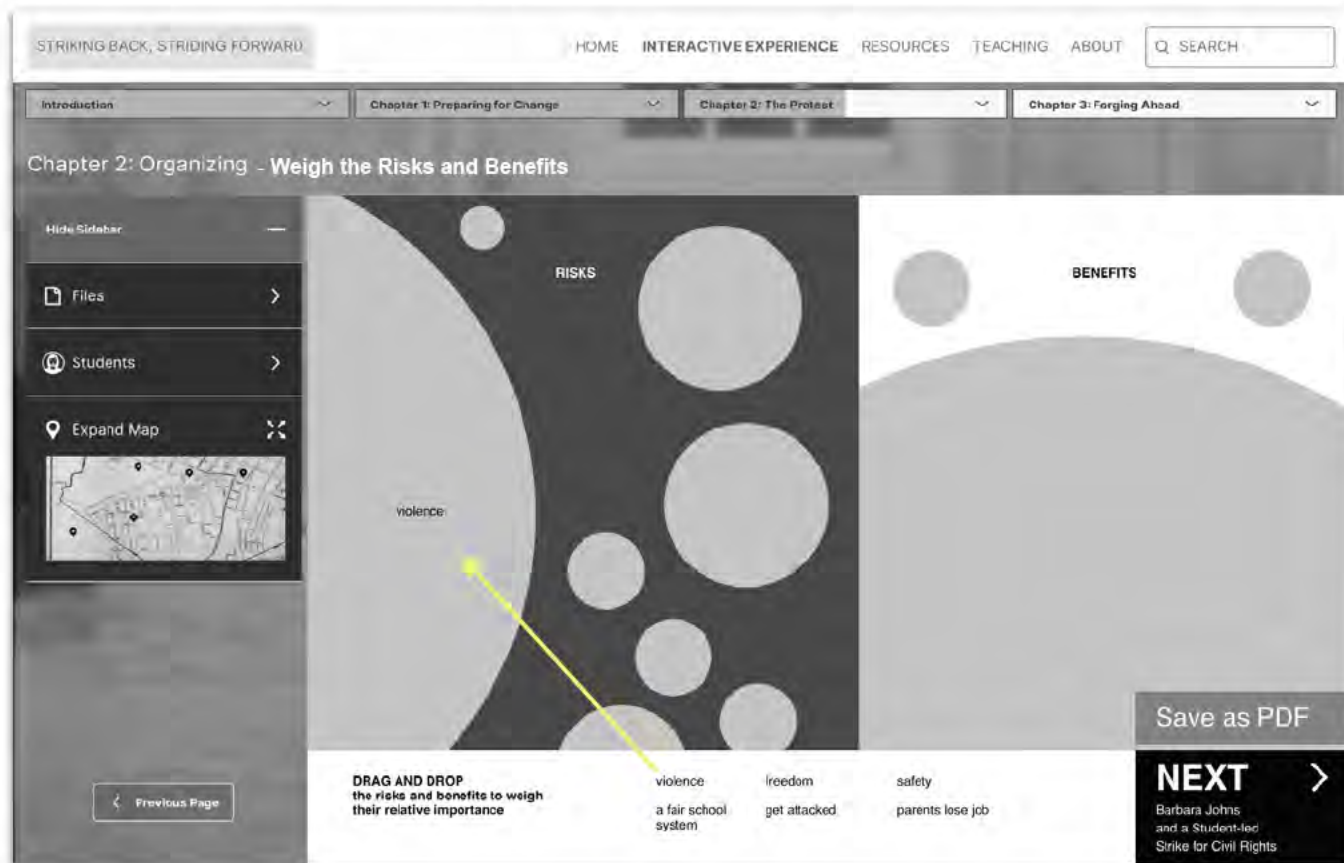




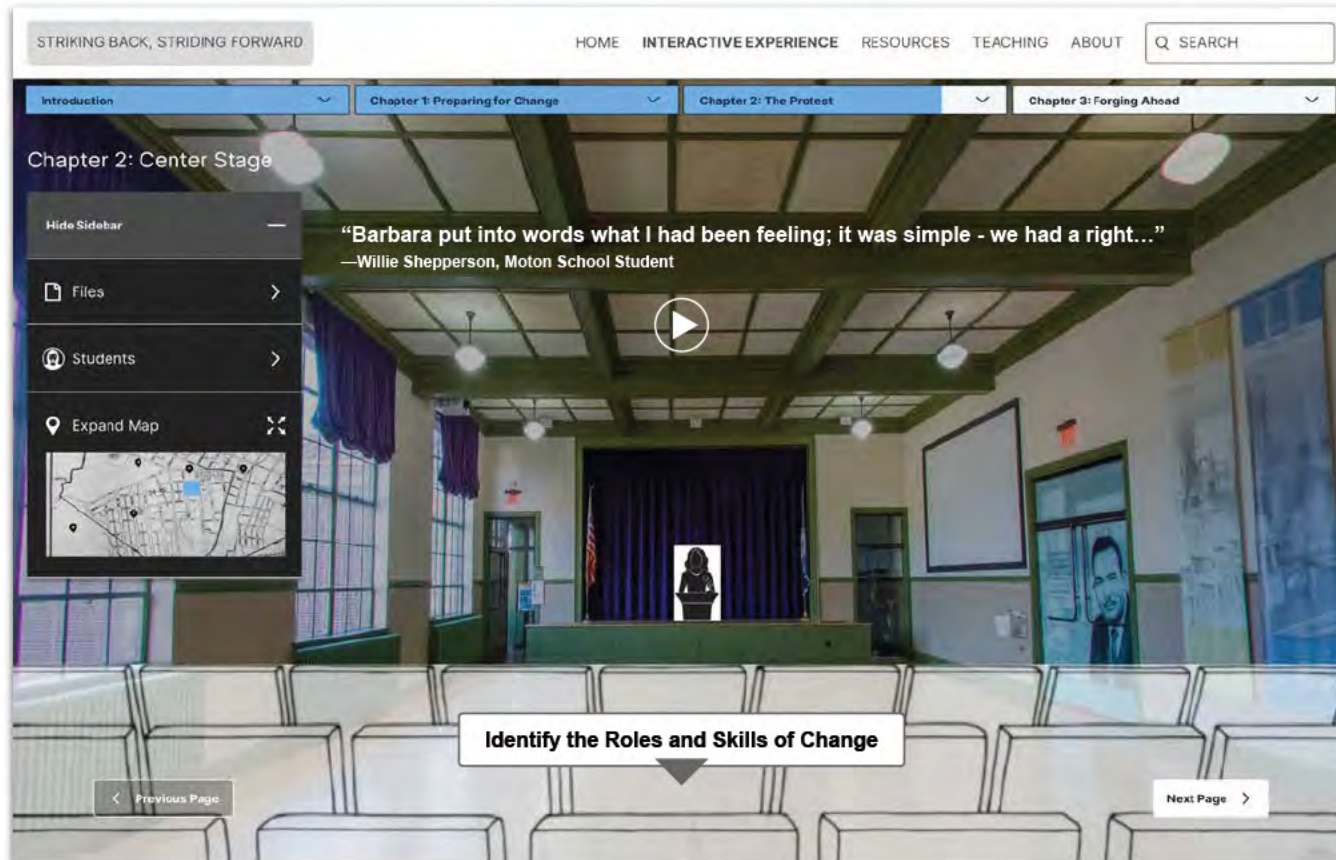
# Wireframe: The Protest - Organizing



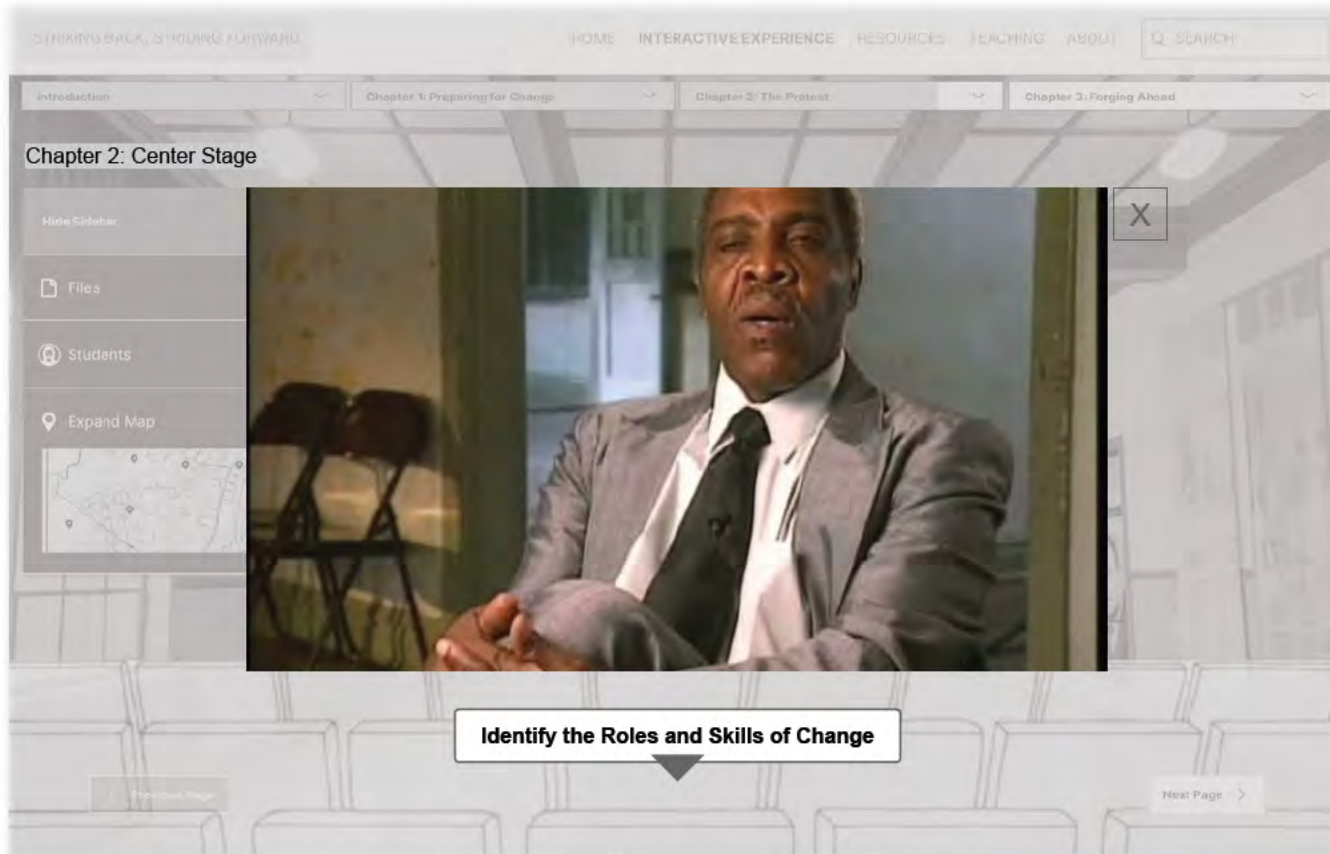
# Wireframe: The Protest - Organizing



# Wireframe: The Protest - Center Stage



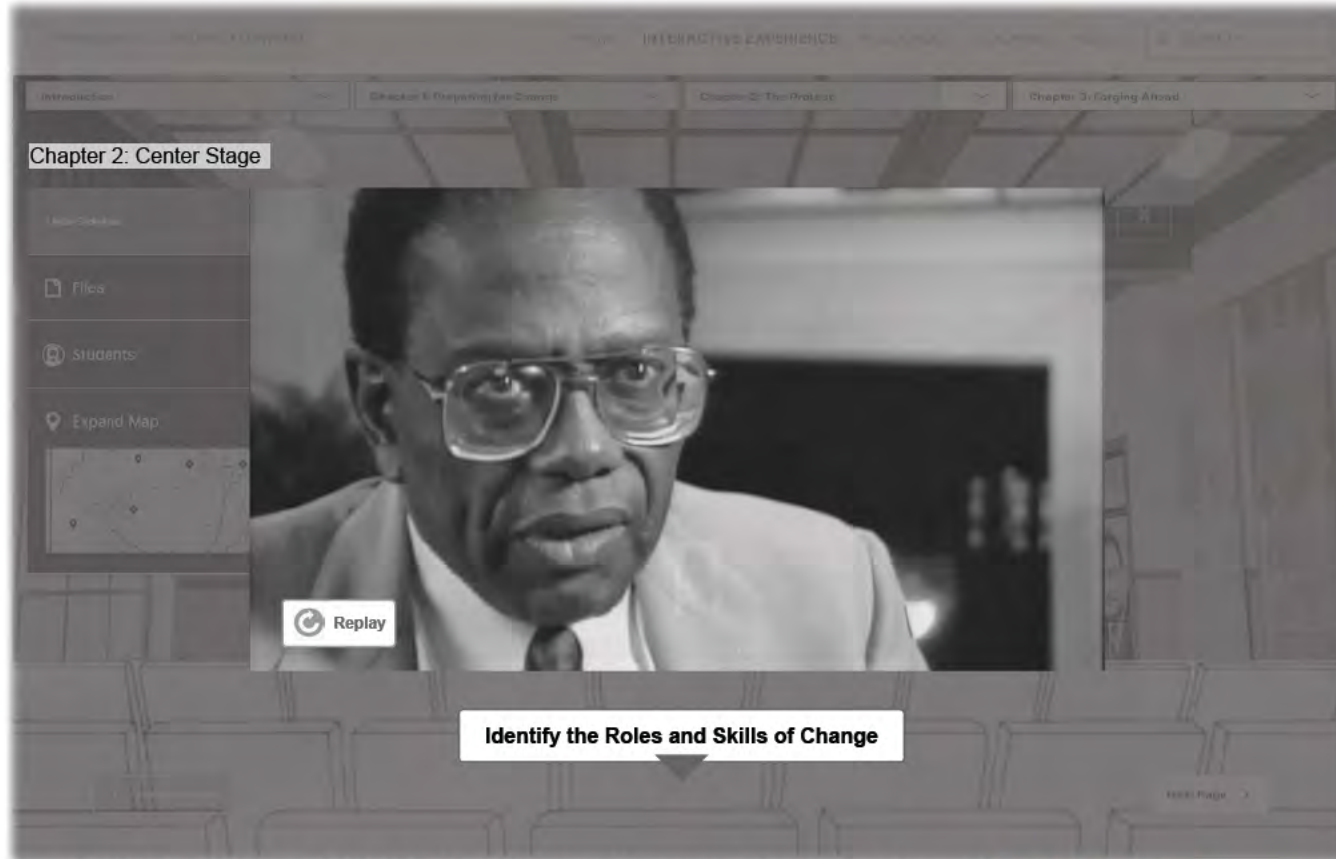
# Wireframe: The Protest - Center Stage



Sample footage from "The Rise and Fall of Jim Crow" PBS series / Executive Producer: Richard Wormser / [4. Call for Change.mov](#)

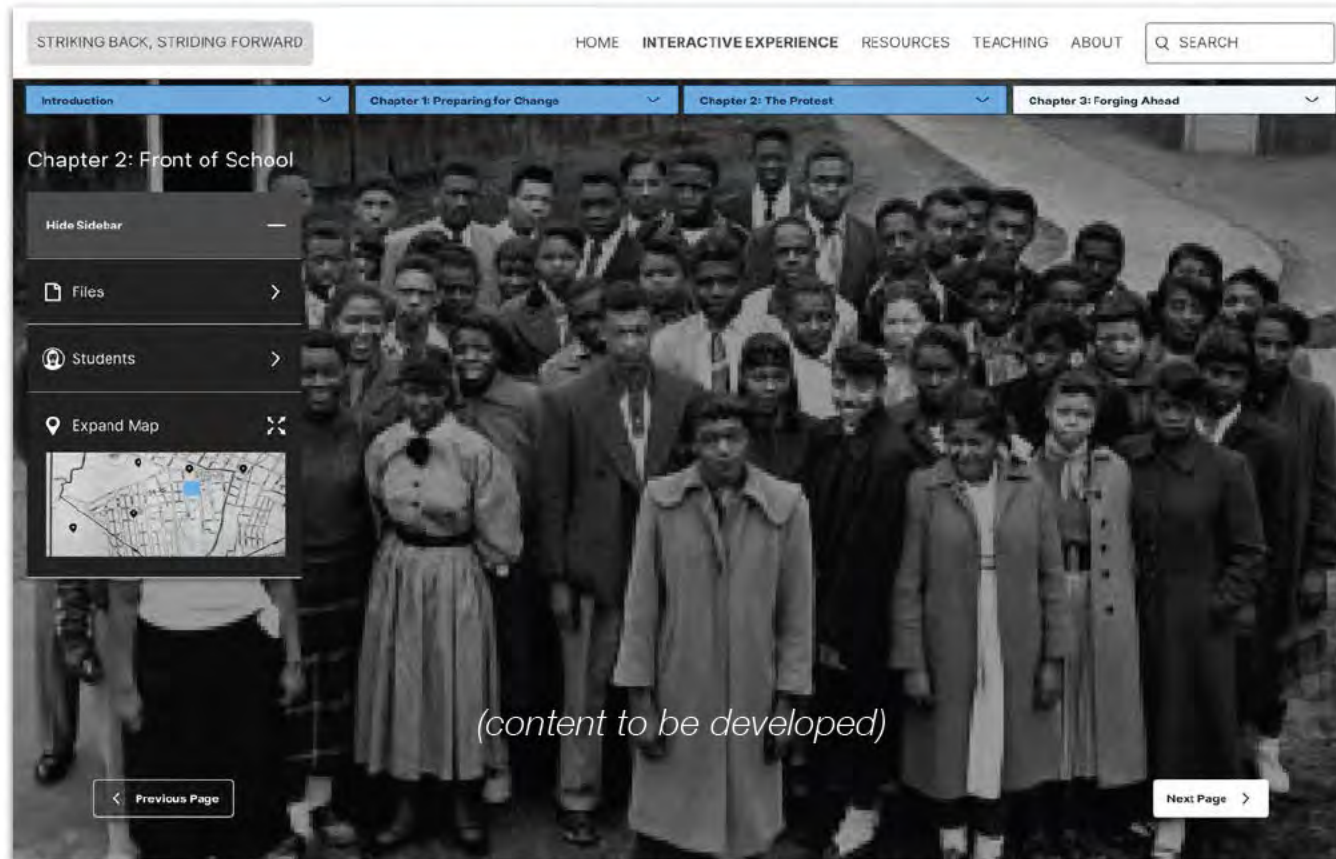


# Wireframe: The Protest - Center Stage



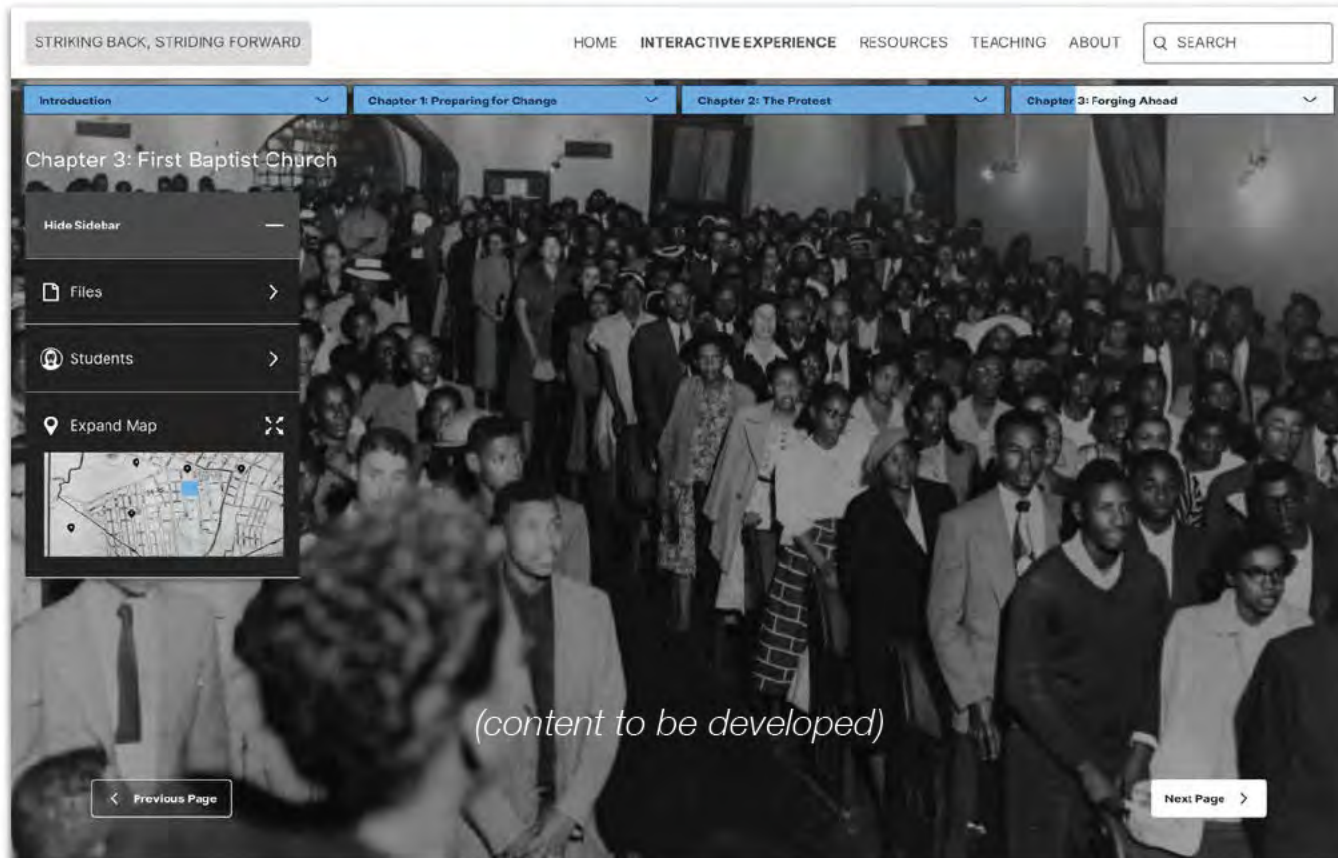
Sample footage from "The Rise and Fall of Jim Crow" PBS series / Executive Producer: Richard Wormser / [4. Call for Change.mov](#)

# Wireframe: The Protest - Front of School

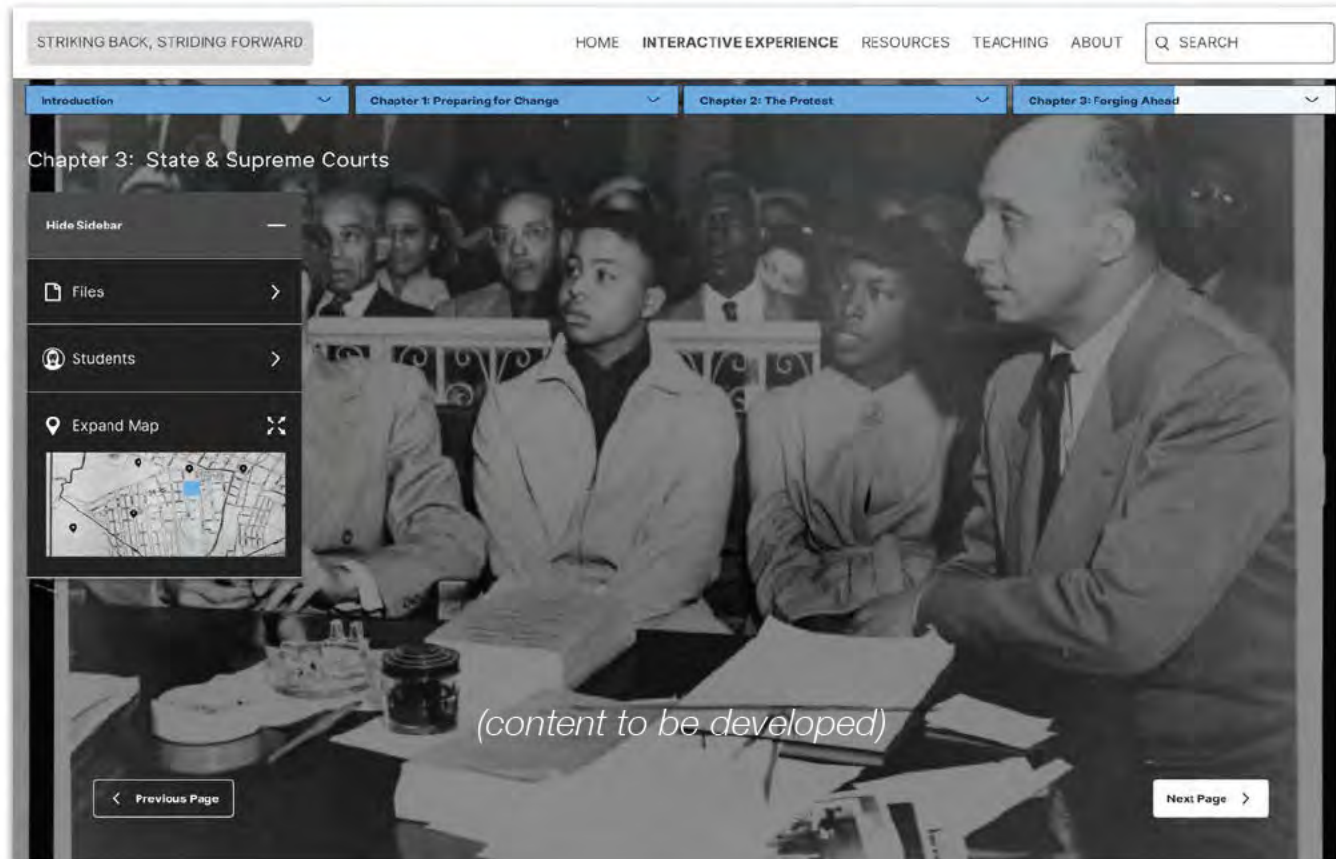




# Wireframe: Forging Ahead - Baptist Church



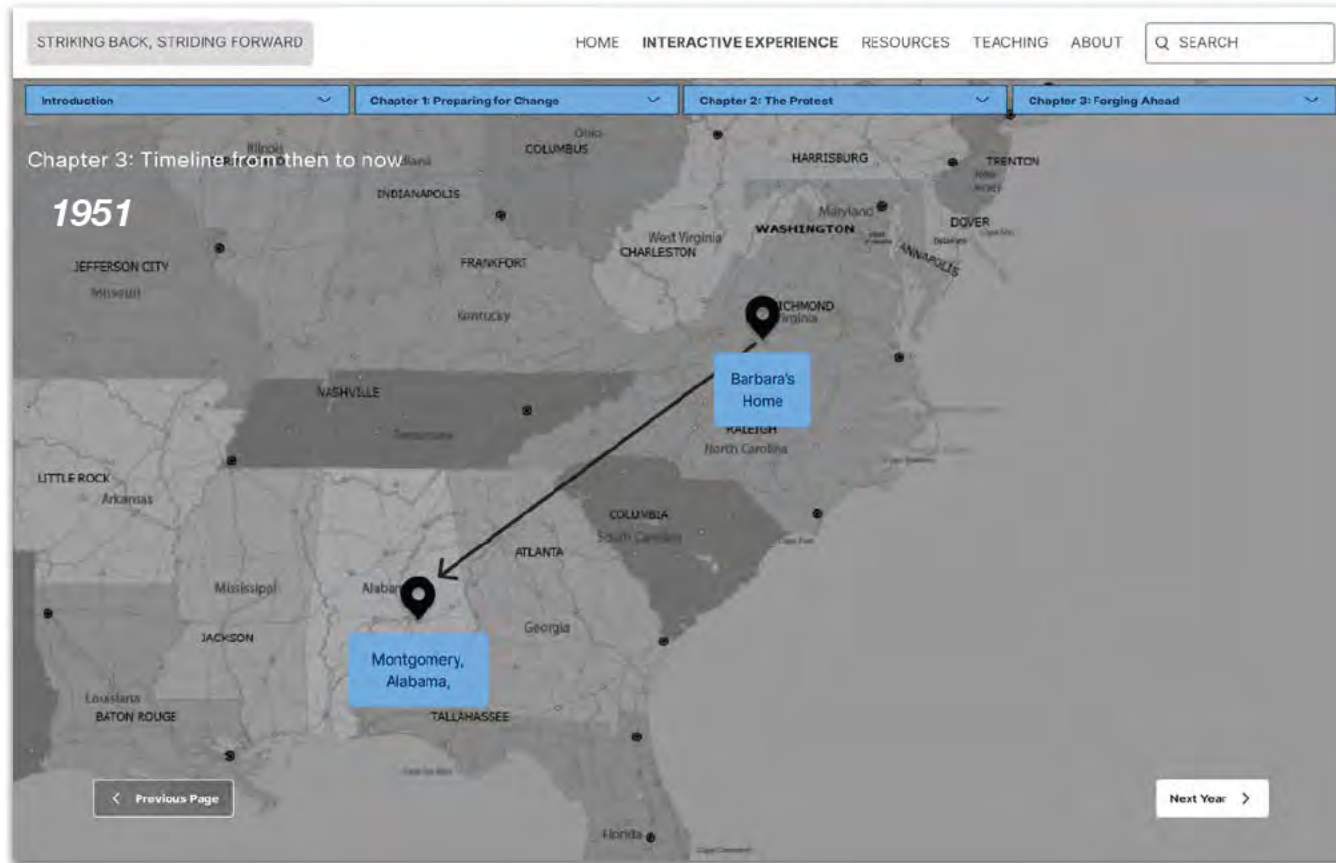
# Wireframe: Forging Ahead - State & Supreme Courts



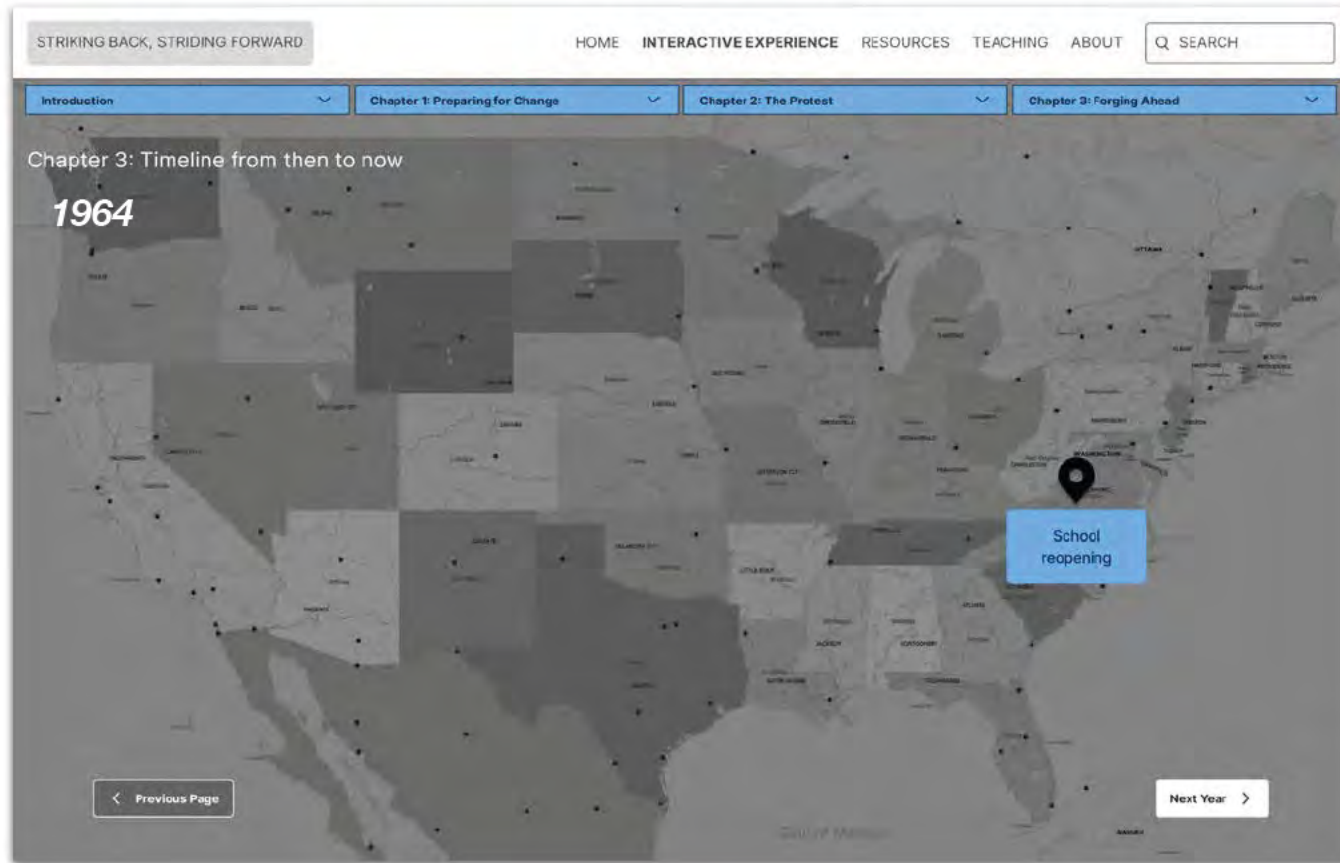
## Wireframe: Forging Ahead - Prince Edward County (their response)



## Wireframe: Forging Ahead - Timeline from then to now

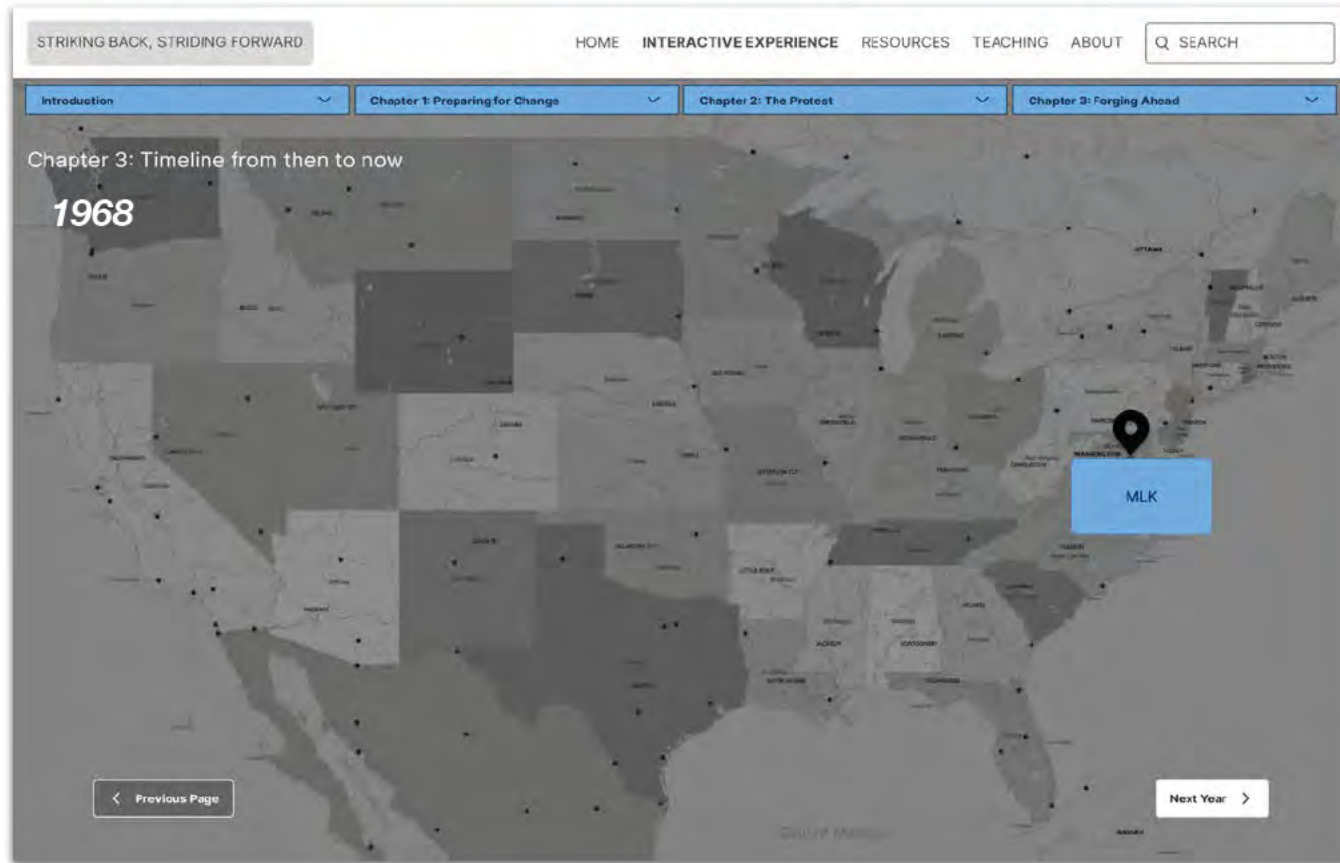


# Wireframe: Forging Ahead - Timeline from then to now



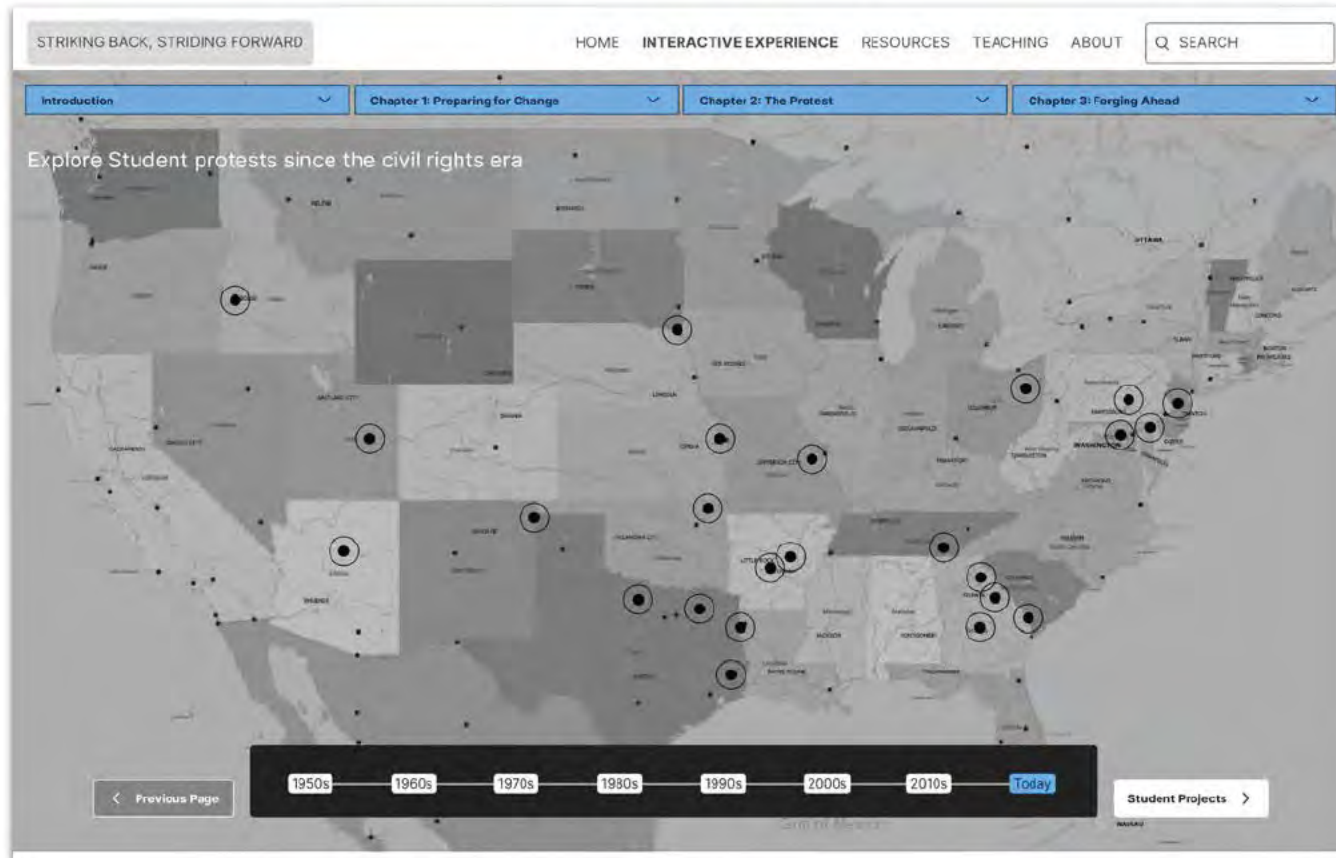


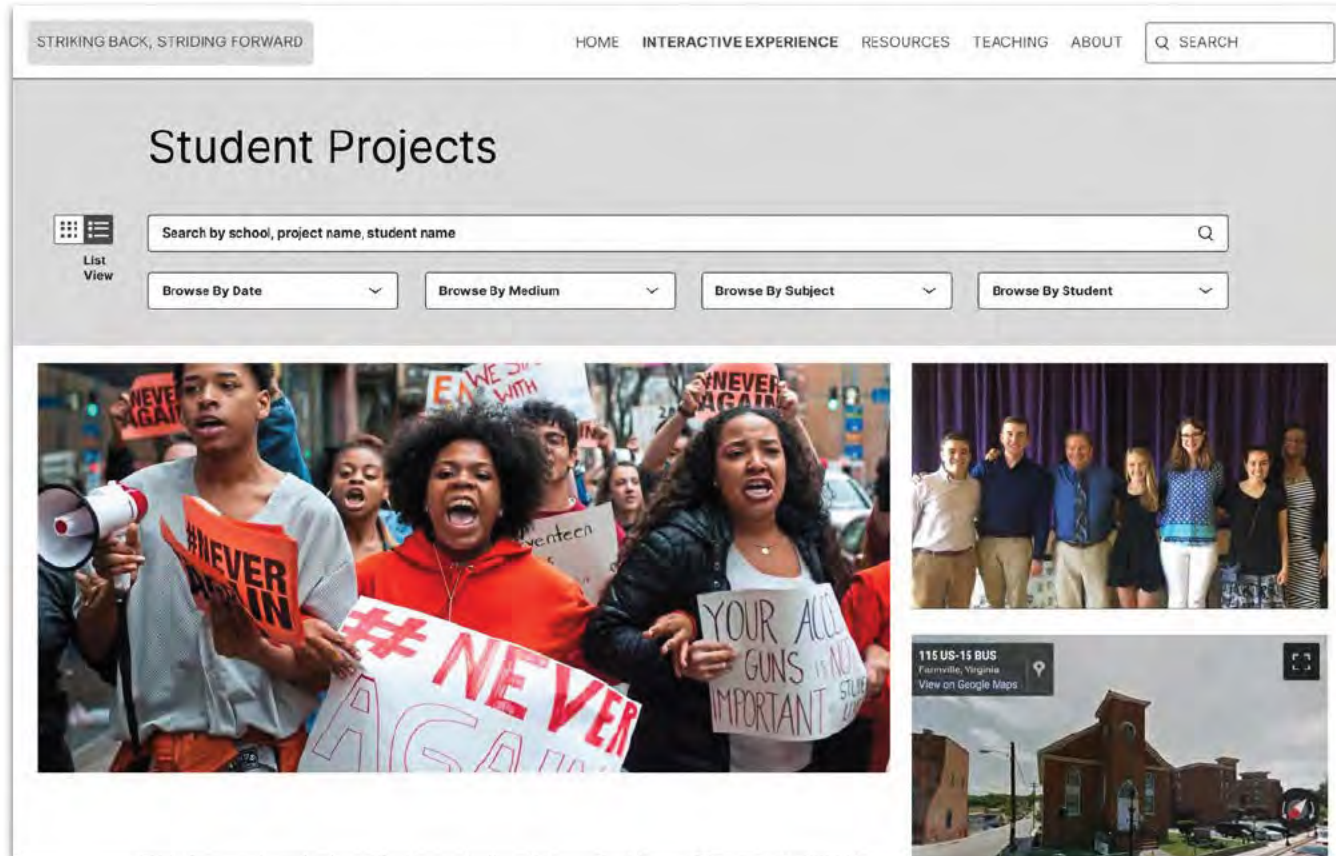
# Wireframe: Forging Ahead - Timeline from then to now





# Wireframe: Forging Ahead - Timeline from then to now



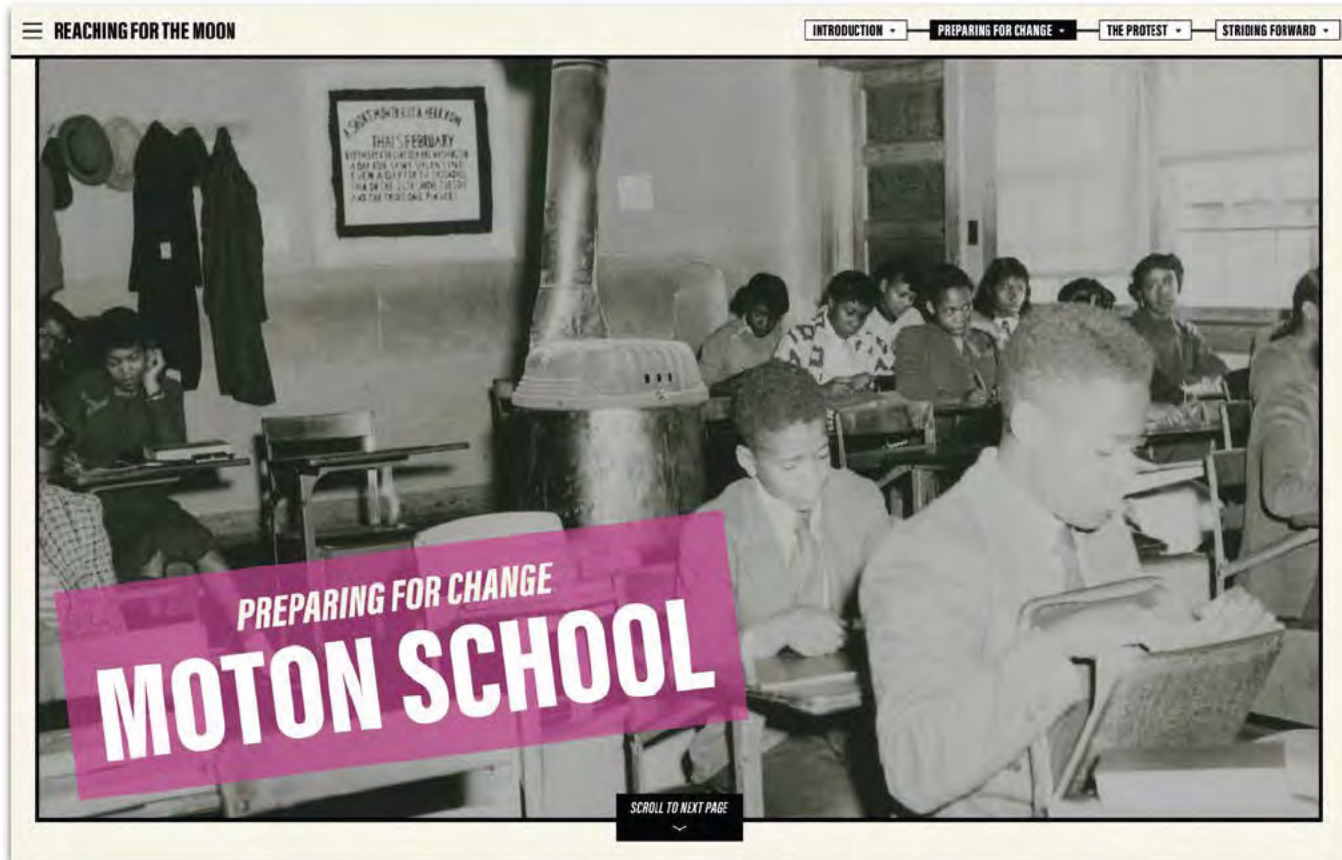


## 9. Wireframe: Media Archive gathers all website assets for use in lesson plans and student projects



# Visual Design Examples

## Look & Feel Design Sample: Preparing for Change - Moton School splash screen





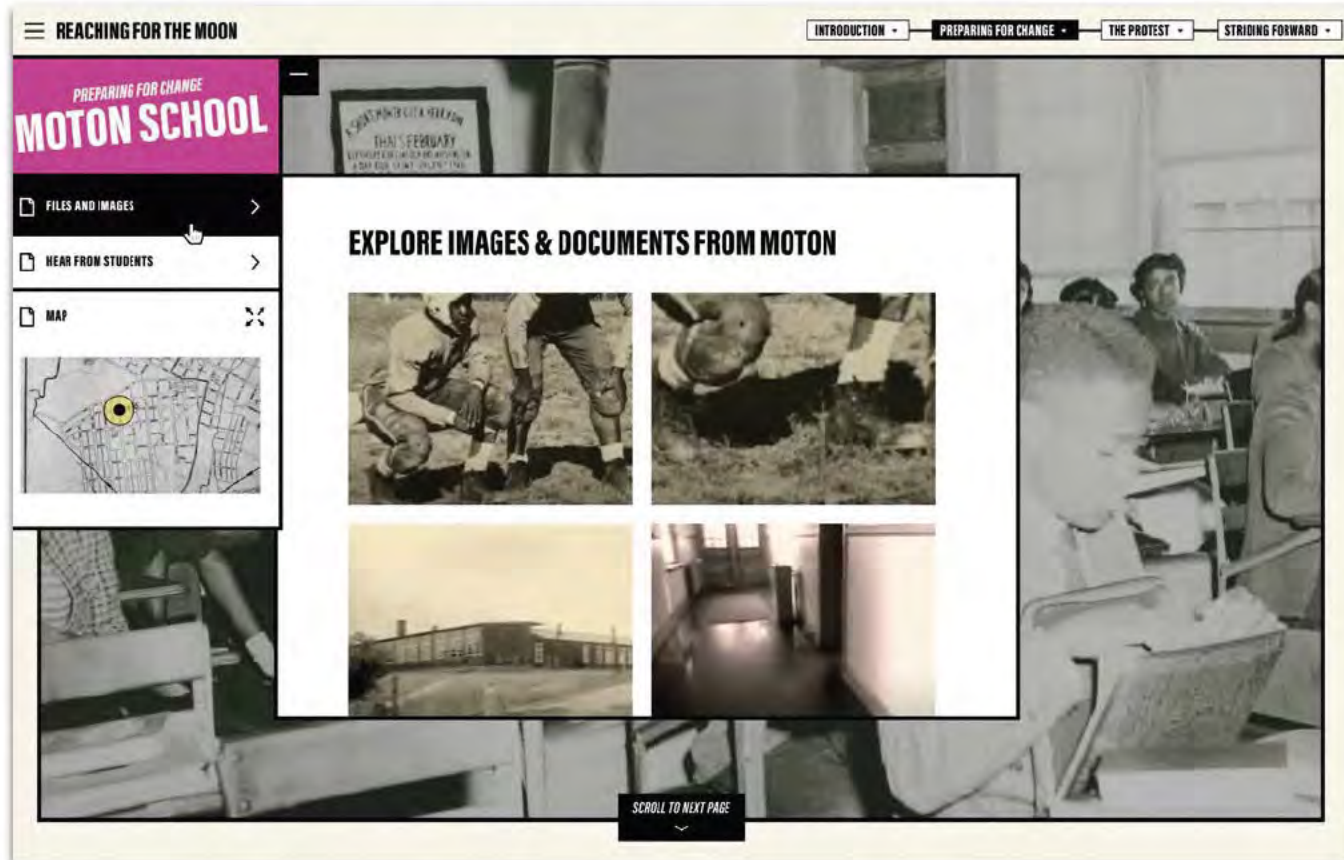




## Look &amp; Feel Design Sample: Preparing for Change - Moton School Interactive



## Look &amp; Feel Design Sample: Preparing for Change - Moton School images &amp; documents



# *Appendix: Previous Deliverables*

## The Barbara Johns Project Phase 2: Visual Mood Board for Look &amp; Feel Design

## BARBARA JOHNS MOOD BOARD

The typography is inspired by newspapers from the 1950s and the color palette is inspired by posters and magazines from the same era

## ALLCAPS HEADLINE!

*Add a longer subtitle in italics.*

Body copy in a newspaper style serif. Elementum laoreet consequat risus tincidunt vitae nunc est eu. Dapibus in posuere aliquam condimentum. **Proin ac odio cursus duis. Tempus sed ultricies sed arcu dictum sed viverra lectus.** Gravida mauris interdum pellentesque vitae. Scelerisque amet lectus commodo varius adipiscing. Imperdiet egestas posuere urna, ultrices porttitor interdum mollis tincidunt. *Dolor aliquam sed aliquet rhoncus ornare interdum.*

BUTTON COPY

BUTTON COPY



*Moton High School Cheer*

## MOTON HIGH STUDENT BODY



Tincidunt varius nulla  
soci porta fringilla. Aenean  
nibh hac in ut venenae  
ultrices suscipit in. Nam  
lectus eugetis nullam  
nulla nec quam in Ultricies  
varius volutpat nisi in  
consectetur.

BUTTON COPY

## The Barbara Johns Project Phase 2: Guiding Principles

Not everyone is the face like Barbara Johns or MLK. There are **different kinds of leadership**. (Cainan) It is very important this project doesn't overlook students who fit into other roles, other than that of Barbara Johns.

Moton is an important birthplace of the **student-led** civil rights movement.

The content needs to **feel relevant** to present-day, and personally relevant to students, as quickly as possible.

This educational resource will **not be linear**, like a film, or prescriptive. Materials will be modular and can be used in various combinations to fit the specific needs of a teacher and their class.

The physical space is a very important **space for interaction**, not just the digital space.

Class **time** needs to be evaluated: How much can be realistically accomplished in a single class period?



## The Barbara Johns Project Phase 2: User Journey



Digital



Physical

Teacher  
TrainingPrepare  
Hard HistoryClassroom Activity  
Part I: InquiryInspire  
The Spark of History

Museum Visit

Empathize  
The Power of PlaceClassroom Activity  
Part II: Student ProjectEngage  
Awareness and action**Note**

These steps/icons function like modular blocks. Teachers may choose to use some or all in various sequences and combinations



### Updated based on Discovery findings 6/8/22

1. Present the 1951 Moton Student Strike in Farmville, Virginia and the civil unrest that resulted as emblematic of the conflict between White supremacy and Black agency.
2. Connect the 1951 student strike, the consequences for Barbara, the closure of public schools, massive resistance, civil rights... to the present day and ongoing legacy of people still impacted.
3. Foster empathy through painful, proud, and hopeful historical testimonials of those who lived, suffered, and resisted segregation and violence.
4. Focus on the story of the strike organizer, 16-year old Barbara Johns, who played a major role in ending legal segregation in public education, as an inspiring "every day" role model of student agency, to especially empower female and African American students.
5. [Show how segregation continues to inform America's attempt to confront the legacy of slavery, Jim Crow, and the realities of today's civil rights.] Beau: *"I think we could do this in Farmville and then expand out to the nation with the Black Lives Matter movement."*
6. Provide a foundation for students to take informed and meaningful civic actions (with social justice and reconciliation as key options) in the local community and nationally.
7. Create a user-friendly product that complies with Virginia Department of Education curriculum standards for upper elementary (4th-5th grade); middle (6th-8th grade); and high school (9th-12th grade) students, teachers, and parents; encouraging critical thought, moments of reflection, and action.
8. Provide teacher guidelines and templates for each school level for use in Learning Management Systems (LMS), how to use the product in the classroom for inquiry-based interactive learning, and surveys for feedback.
9. Offer continuous updates of connections with relevant resources, events, and programs, such as those offered at the Moton Museum, locally as well as nationally.
10. Sustain an evolving student-led dialogue and "informed action" narrative from year-to-year, by providing a space for students to learn from and build on civic projects generated by peers in previous terms.

The Barbara Johns Project Phase 2: Website Audiences  
Re-prioritized based on Discovery findings 6/8/22

**1. Students**

- **Upper Elementary**
- **Middle school**
- **High school**

**2. Teachers**

- **Upper Elementary**
- **Middle school**
- **High school**

**3. Moton Museum**

- **Student visitors**
- **General public**
- **Moton Museum staff**

**4. Others**

- General public
- Community partners
- State educational institutions across the USA
- Schomburg Center for Research in Black Culture
- The Legacy Museum



# UX: Content areas mapped to objectives

CONTENT PRIORITY

C&G  
Partners



## Interactive documentary

Provide an understanding of segregation in the Jim Crow South between 1870 and 1964—and its persistence today

Explore the human dimensions of segregation (voices, names and faces)

Present the **Barbara Johns story and 1951 Moton Student Strike** as primary case study

Provide an experience and content, per school level, that connects with civil rights today

## Inquiry-based teacher resource

Provide a teacher-based lesson, step-by-step, to use the product for inquiry-based learning

Provide teacher guidelines, templates, and related resources for each school level for use in LMS

Surveys for feedback

## Student projects showcase

Sustain an evolving student-led dialogue and “informed action” narrative from year-to-year

Provide a space for students to learn from and build on civic projects generated by peers in previous terms

## Connections

Offer relevant, updateable links to events and programs, locally and nationally

## Peer institutions

Provide general intro to product partners and related programs

Links to more info

## Credits

List of website creators

## Student action toolkit

Provide guidelines, project templates, and inspiration for students to take informed and meaningful actions towards improving civil rights and building bridges in the local community and nationally.

## Media gallery

Provide browsing, search and filtering access to view and download digital media assets via an updateable gallery / database; for use in student informed action projects, teacher lesson plans, community projects, etc.

## Sitemap / Search

Provide a linked index to browse website content and full site search functionality for specific needs

# Our Discovery Process

## The Barbara Johns Project Phase 2 Discovery: Collaborative Session Goals

### **Involve...**

a wide variety of our **priority audiences** to collaborate with their ideas and provide their insights and experiences in order for us to

### **Understand...**

how educators interpret the Barbara Johns story as a pedagogical tool;  
how this topic is taught and relates to their classroom activities;  
what we can do with the story and materials make them most engaging;  
how the connection with today will be made;  
what students know and want to know;  
what gets students excited about this topic;  
relevant student behaviors and interests that lead to action;  
uses of technology in classrooms, limitations, plans to grow;  
attitudes toward adopting technology

# The Barbara Johns Project Phase 2 Discovery: 7 Collaborative Sessions, 4/25/22 - 5/17/22

**Agenda:** 1 to 2-hr. sessions

**Participants:** 1 - 4 per session

**Facilitators:** Cainan (Moton Museum), Beau (VA Educators Consultant), Maya & Leslie (C&G Partners)

**Observers:** Richard Wormser, Joan Johns Cobbs

## 1) Question & Answer

Participants watched the 12-min 'Farmville, An American Story' video and received Part 1. Questions 2-3 days ahead of the collaboration session to have brief answers prepared.

[Questionnaires](#) >

**Break (5 min)**

## 2) Brainstorm (40 min)

Example prompt for teachers:

*Knowing what student project, classroom resources, or activities work well, what can we do with the Barbara Johns material to spark students to action (small or big) towards social justice?*

## 3) Offline follow-up questions

Send questions via email for answering offline that do not need discussion with our team.



# The Barbara Johns Project Phase 2 Discovery: Groups & Participants

## Group 1: Moton Museum

- ***Cainan Townsend\****
- Cameron Patterson
- Leah Brown

## Group 2: VA Department of Education

- Christonya B. Brown

## Group 3: Curriculum Supervisors

- Christopher Matthews (Norfolk)
- Deborah March (Fairfax)
- Vicki Hobson (Albemarle)

## Group 4: High School Teachers

- Bridget Reardon (Norfolk)
- Sean Miller (Fairfax)
- Hashim Davis (Albemarle)
- Dr. Amy Tillerson Brown (Advisor)

## Group 5: High School Students

- Matias C. (Norfolk)
- Elyott S. (Albemarle)

## Group 6: High School IT/Tech Advisors

- Kevin Perkins (Rockingham)
- Gene Osborne (Albemarle)

## Group 7: Family Member

- ***Joan Johns Cobbs\****

### ***\* Involvement across groups***



Thank you!

**Contact**

C&G partners

Maya Kopytman, Partner

[maya@cqparkersllc.com](mailto:maya@cqparkersllc.com)

**FEDERAL FINANCIAL REPORT**

1. Federal Agency to which Report is Submitted National Endowment for the Humanities				2. Federal Grant Identifying Number Assigned by Federal Agency MT-284717-22		
3. Recipient Organization Catticus Corporation Berkeley, CA 94710-2597						
4a. Unique Entity Identifier (b) (4)	4b. EIN or TIN (b) (4)	5. Recipient Acct. Number MT-284717-22	6. Report Type Final	7. Basis of Accounting Cash		
8. Project/Grant Period 4/1/2022 - 9/30/2022				9. Reporting Period End Date 9/30/2022		
<b>10. Transactions</b>						
a. Cash receipts				\$100,000.00		
b. Cash disbursements				\$100,000.00		
c. Cash on hand (line a minus b)				\$0.00		
<b>10. Federal Expenditures and Unobligated Balance</b>						
d. Total federal funds authorized				\$100,000.00		
e. Federal share of expenditures				\$100,000.00		
f. Federal share of unliquidated obligations				\$0.00		
g. Total Federal share (sum of lines e and f)				\$100,000.00		
h. Unobligated balance of Federal funds (line d minus g)				\$0.00		
<b>10. Recipient Share</b>						
j. Recipient share of expenditures				\$0.00		
<b>10. Program Income</b>						
l. Total Federal program income earned				\$0.00		
m. Program income expended in accordance with deduction alternative				\$0.00		
n. Program income expended in accordance with addition alternative				\$0.00		
o. Unexpended program income (line l minus line m or line n)				\$0.00		
<b>11. Indirect Expense</b>						
a. Type	b. Rate	c. Period From	Period To	d. Base	e. Amount Charged	f. Federal Share
De Minimis	7.00%	4/1/2022	7/31/2022	\$93,468.00	\$6,532.00	\$6,532.00
g. Totals:				\$93,468.00	\$6,532.00	\$6,532.00
12. Remarks Catticus Corporation paid NEH Project Advisers a total of \$7,750. \$1,500 of the original Advisers budget was transferred to the digital design team as additional salary for main engineer.  Video Line Inc.: \$39,243 for the services of Project Director, Richard Wormser C&G Partners LLC: \$46,475 for services of the digital development team.  De-minimus for Catticus was just under 7% - \$6,532						
13. Certification: By signing this report, I certify to the best of my knowledge and belief that the report is true, complete, and accurate, and the expenditures, disbursements and cash receipts are for the purposes and objectives set forth in the terms and conditions of the Federal award. I am aware that any false, fictitious, or fraudulent information, or the omission of any material fact, may subject me to criminal, civil or administrative penalties for fraud, false statements, false claims or otherwise. (U.S. Code Title 18, Section 1001 and Title 31, Sections 3729-3730 and 3801-3812).						
a. Name of Authorized Certifying Official Ms. Shirley Kessler						
b. Signature of Authorized Certifying Official This report was signed electronically via eGMS Reach.				c. Telephone 510-918-3181		

d. Email Address  
skessler@catticus.org

e. Date Report Submitted  
1/31/2023



NATIONAL  
ENDOWMENT  
FOR THE  
HUMANITIES

OFFICE OF GRANT MANAGEMENT

1100 PENNSYLVANIA AVE., NW  
WASHINGTON, D.C. 20506  
ROOM 311  
GRANTMANAGEMENT@NEH.GOV  
(202) 606-8494  
WWW.NEH.GOV

## ASSURANCES AS TO LABOR STANDARDS

UNDER SECTION 5(i) AND SECTION 7(g) OF  
THE NATIONAL FOUNDATION ON THE ARTS AND THE HUMANITIES ACT OF 1965,  
AS AMENDED

In consideration of a grant made under section 5 or 7 of the National Foundation on the Arts and the Humanities Act of 1965, as amended, and in order to satisfy the conditions expressed in section 5(i) or section 7(g) of that act so as to be eligible to receive the grant funds,

CATTICUS CORPORATION

\_\_\_\_\_ does hereby make this contractually

(Institution name)

binding promise to the Secretary of Labor that:

(1) all professional performers and related or supporting professional personnel (other than laborers or mechanics with respect to whom labor standards are prescribed in subsections 5(n) and 7(j) of the act) employed on projects or productions which are financed in whole or in part under such sections will be paid, without subsequent deduction or rebate on any account, not less than the minimum compensation as determined in accordance with 29 CFR 505.3 to be the prevailing minimum compensation for persons employed on similar activities; and

(2) no part of any project or production which is financed in whole or in part under section 5 or section 7 of the National Foundation on the Arts and the Humanities Act of 1965, as amended, will be performed or engaged in under working conditions which are unsanitary or hazardous or dangerous to the health and safety of the employee engaged in such project or production, including particularly, no work which is prohibited for safety or sanitary reasons by any of the contracts with labor organizations listed in 29 CFR 505.3(a). Grantee further promises to keep the records and permit the inspections provided by 29 CFR 505.5(b). Receipt of a copy of 29 CFR Part 505 is hereby acknowledged. This promise may be enforced by the Secretary through any appropriate action at law or in equity in any court of competent jurisdiction.

MT-284717-22

\_\_\_\_\_ (NEH Grant Award or Application Number)

03/21/22

\_\_\_\_\_ (Signature of Institutional Grants Administrator or AOR)

\_\_\_\_\_ (Date)

U.S. Department of Labor  
ESA-38  
Rev. June 1988

**From:** [Oracle Workflow - PNEH11](#)  
**To:** [GrantManagement](#); [Shepherd, Cora](#); [Mohamed, Shemsa](#); [MA, Ning](#); [Alwine, Raymond](#); [Mead, Mary](#); [Mann, Brittney](#)  
**Subject:** PO created and approved thru PO Interface today  
**Date:** Friday, March 18, 2022 1:30:27 PM

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PO\_NUM:  
AB28454622  
VENDOR\_NAME: Oakwood  
University

LINE\_NUM:  
1  
ITEM\_DESCRIPTION: "That Dreded Life" Living  
Museum  
QUANTITY\_ORDERED:  
129,366.00  
APPROVED\_DATE: 18-MAR-  
22  
APPROVAL\_STATUS:  
APPROVED  
LAST\_UPDATE\_DATE: 18-MAR-  
22

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-  
PO\_NUM:  
FEL28278322  
VENDOR\_NAME: Michaela Hoenicke  
Moore

LINE\_NUM:  
1  
ITEM\_DESCRIPTION: The Varieties of American Patriotism: Americans Debate Their Country's Role in the  
World from the 'Good War' to Vietnam  
QUANTITY\_ORDERED:  
25,000.00  
APPROVED\_DATE: 18-MAR-  
22  
APPROVAL\_STATUS:  
APPROVED  
LAST\_UPDATE\_DATE: 18-MAR-  
22

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-  
PO\_NUM:  
FEL28278322  
VENDOR\_NAME: Michaela Hoenicke  
Moore



LINE\_NUM:  
2  
ITEM\_DESCRIPTION: The Varieties of American Patriotism: Americans Debate Their Country's Role in the  
World from the 'Good War' to Vietnam  
QUANTITY\_ORDERED:  
35,000.00  
APPROVED\_DATE: 18-MAR-  
22  
APPROVAL\_STATUS:  
APPROVED  
LAST\_UPDATE\_DATE: 18-MAR-  
22

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-  
PO\_NUM:  
MT28471722  
VENDOR\_NAME: Caticus  
Corporation

LINE\_NUM:  
2  
ITEM\_DESCRIPTION: Striking Back, Striding  
Forward  
QUANTITY\_ORDERED:  
50,000.00  
APPROVED\_DATE: 18-MAR-  
22  
APPROVAL\_STATUS:  
APPROVED  
LAST\_UPDATE\_DATE: 18-MAR-  
22

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-  
PO\_NUM:  
MT28471722  
VENDOR\_NAME: Caticus  
Corporation

LINE\_NUM:  
1  
ITEM\_DESCRIPTION: Striking Back, Striding  
Forward  
QUANTITY\_ORDERED:  
50,000.00  
APPROVED\_DATE: 18-MAR-  
22  
APPROVAL\_STATUS:  
APPROVED  
LAST\_UPDATE\_DATE: 18-MAR-  
22

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# Catticus Corporation

Institution ID: 703039

GENERAL INFORMATION RELATED INSTITUTIONS CATEGORIES COMMENTS ALERTS (0) CHANGE TRACKING APPLICATIONS/AWARDS RELATED PEOPLE FORMS FILES (0)

Institution ID 703039  
Name Catticus Corporation  
Popular Name  
TIN (b) (4)  
DUNS Number (b) (4)  
Unique Entity Identifier (b) (4)  
Address Line 1 2600 Tenth Street  
Address Line 2 Suite 314  
Address Line 3  
City Berkeley  
State California  
Postal Code 94710-2597  
Country USA

## Address Verification

The primary mailing address and congressional district were verified on Tuesday, March 1, 2022 at 1:10 PM.

VERIFY ADDRESS

## Check SAM registration

SAM status checked on 3/17/2022.

Active (expires: 1/21/2023)  
Delinquent federal debt: No  
Known exclusion: No

Clicking **Check SAM** will erase any unsaved changes.

CHECK SAM VIEW SAM

Matched CSQEMUHMXFJ1  
Catticus Corporation, The



Home

Data Reports

Help

Policy

## Search Results

CATTICUS CORPORATION, THE

[View Corporate Relationships](#)

Unique Entity ID (DUNS): (b) (4)

Unique Entity ID (SAM): (b) (4)

CAGE: 42YZ4

Date FAPIS search conducted: 03/17/2022

Records

Count

Proceedings Information (as entered by the Entity in SAM.gov)

No Proceedings Information found in SAM.gov based on your search criteria

Exclusions Information (as entered by the Government in SAM.gov)

No Exclusions Information found in SAM.gov based on your search criteria

# OFFICIAL NOTICE OF ACTION

## National Endowment for the Humanities

Action Taken: Award

Date of Action: 3/17/2022

Award Date: 3/17/2022

### FEDERAL AWARD INFORMATION

Federal Award ID Number (FAIN)	MT-284717-22
Award Recipient	Catticus Corporation
Award Recipient DUNS	(b) (4)
Period of Performance	4/1/2022 - 9/30/2022
CFDA Number	45.164 Promotion of the Humanities_Public Programs (B)
Does the award support Research & Development?	No
Project Title	Striking Back, Striding Forward
Project Description	Development of a prototype of an interactive website on protests and desegregation of Farmville, Virginia, public schools.
Program and Office	Digital Projects for the Public: Prototyping Grants, Public Programs

### AWARD AMOUNTS

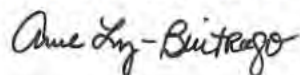
### FEDERAL MATCHING FUNDS

Funds Obligated by this Action	\$100,000.00	Amount Offered	\$0.00
Total Outright Award Amount	\$100,000.00	Offer Expiration Date	
Total Federal Match	\$0.00		
Total Award	\$100,000.00		

### RECIPIENT CONTACTS

Role	Name	Affiliation
Grant Administrator	Ms. Shirley Kessler (REACH User Name: (b) (6) ) skessler@catticus.org	Executive Administrator Catticus Corporation
Project Director	Mr. Richard L. Wormser (REACH User Name: (b) (6) ) (b) (6)	Catticus Corporation


### AWARDING OFFICIAL



Anne Lopez-Buitrago  
Deputy Director, Office of Grants Management

### FOR AGENCY USE ONLY

# OFFICIAL NOTICE OF ACTION

## National Endowment for the Humanities

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### Accounting Codes

225-2022-4020-4101-USA250 \$50,000.00

225-2022-2800-4101-000000 \$50,000.00

# OFFICIAL NOTICE OF ACTION

## National Endowment for the Humanities

Action Taken: Award

Date of Action: 3/17/2022

Award Date: 3/17/2022

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### FEDERAL MATCHING FUNDS

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Project Director	Mr. Richard L. Wormser (REACH User Name: (b) (6) ) (b) (6)	Catticus Corporation

### REMARKS

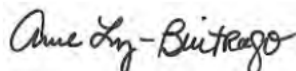
The due dates for the required financial and performance reports for this grant appear on the Report Schedule document. Forms and publications referenced in this award package, including the financial and performance reporting forms and instructions, are available from our website. Go to "Manage Your Award" at [www.neh.gov](http://www.neh.gov).

Information on requesting payment is located in the **Payment Requests and Financial Reporting Requirements** at <http://www.neh.gov/grants/manage/financial-reporting-requirements>.

This program is authorized by 20 USC §956 *et seq.*, and this award is subject to [2 CFR Part 200 Uniform Administrative Requirements, Cost Principles, and Audit Requirements for Federal Awards](#), and the [General Terms and Conditions for Awards to Organizations \(for grants and cooperative agreements issued January 1, 2022 or later\)](#), and the Specific Terms and Conditions included in eGMS Reach.

The recipient assumes all programmatic, financial, and legal responsibilities associated with the award. The recipient may not function solely as a fiscal agent, but should make substantive contributions to the success of the project. See [2 CFR §200.331\(a\)](#) for information that must be included in subaward agreements with independent producers. Per [2 CFR §200.331](#), recipients must monitor the activities of their subrecipients as necessary to ensure that the subaward is used for authorized purposes, in compliance with Federal statutes, program legislative requirements, regulations, and the terms and conditions of the subaward; and that subaward performance goals are achieved. Recipients must ensure that subrecipients track, appropriately use, and report program income generated by the subaward.

### AWARDING OFFICIAL



Anne Lopez-Buitrago  
Deputy Director, Office of Grants Management

**OFFICIAL NOTICE OF ACTION**  
National Endowment for the Humanities

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# OFFICIAL NOTICE OF ACTION

## National Endowment for the Humanities

Action Taken: Award

Date of Action: 3/17/2022

Award Date: 3/17/2022

### FEDERAL AWARD INFORMATION

Federal Award ID Number (FAIN)	MT-284717-22
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Period of Performance	4/1/2022 - 9/30/2022
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### AWARD AMOUNTS

Funds Obligated by this Action	\$100,000.00
Total Outright Award Amount	\$100,000.00
Total Federal Match	\$0.00
Total Award	\$100,000.00

### FEDERAL MATCHING FUNDS

Amount Offered	\$0.00
Offer Expiration Date	

### RECIPIENT CONTACTS

Role	Name	Affiliation
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Project Director	Mr. Richard L. Wormser (REACH User Name: (b) (6) ) (b) (6)	Catticus Corporation

### REMARKS

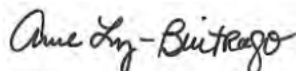
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### AWARDING OFFICIAL



Anne Lopez-Buitrago  
Deputy Director, Office of Grants Management

# OFFICIAL NOTICE OF ACTION

## National Endowment for the Humanities

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### FOR AGENCY USE ONLY

Accounting Codes

225-2022-4020-4101-USA250 \$50,000.00

225-2022-2800-4101-000000 \$50,000.00



**NATIONAL ENDOWMENT FOR THE HUMANITIES**

March 17, 2022

Shirley Kessler  
Executive Administrator  
Catticus Corporation  
2600 Tenth Street  
Suite 619  
Berkeley, CA 94710-3107

Federal Award ID Number: MT-284717-22

Dear Ms. Kessler:

I am delighted to inform you that the National Endowment for the Humanities (NEH) has approved an award of \$100,000.00 in support of your institution's project. The application was considered carefully during the NEH review process, which includes peer review along with deliberation by the National Council on the Humanities and the Office of the Chair.

Support for your project comes in part from NEH's "A More Perfect Union" initiative, a multi-year effort to demonstrate and enhance the critical role the humanities play in our nation and support projects that will help Americans commemorate the 250th anniversary of the Declaration of Independence in 2026.

The award documents from the NEH Office of Grant Management, which provide information on the period of performance and the terms and conditions that apply to your project, are available in eGMS Reach, NEH's electronic grant management system. Please review the award materials carefully. Address your questions either to the grants administrator or to the program officer whose names appear in the terms and conditions.

A notice of award has also been sent to the project's director, Richard L. Wormser.

Congratulations on your award. I wish you every success.

Sincerely,

A handwritten signature in black ink, appearing to read "Shelly Lowe". The signature is fluid and cursive, with the first name "Shelly" being more prominent than the last name "Lowe".

Shelly Lowe  
Chair



## NATIONAL ENDOWMENT FOR THE HUMANITIES

RECIPIENT: Catticus Corporation  
FAIN: MT-284717-22  
PROJECT TITLE: Striking Back, Striding Forward

### BASIS OF AWARD

This award is made in support of the activities described in NEH application MT-284717-22.

### ENDOWMENT ADMINISTRATION OF THE AWARD

This grant has been funded by the Division of Public Programs.

Questions relating to project activities, the scope of the project, or changes in key project personnel should be addressed via eGMS Reach to:

Meredith Hindley  
National Endowment for the Humanities  
Division of Public Programs  
400 Seventh Street, SW  
Washington, DC 20506  
Telephone: 202-606-8452  
Fax: (202) 606-8557  
E-mail: [mhindley@neh.gov](mailto:mhindley@neh.gov)

Questions about the regulations that apply to the award or requests for budget changes or extensions of the period of performance should be addressed via eGMS Reach to:

Jennifer Ingram  
National Endowment for the Humanities  
Office of Grant Management  
400 Seventh Street, SW  
Washington, DC 20506  
Telephone: 202-606-8225  
Fax: (202) 606-8633  
E-mail: [jingram@neh.gov](mailto:jingram@neh.gov)

### SPECIFIC TERMS AND CONDITIONS

The following terms and conditions apply to this award:

1. **Funds will not be released until the NEH has received a signed and completed Assurances as to Labor Standards (form ESA-38), assuring compliance with these labor standards.** This form is available at

<https://www.neh.gov/sites/default/files/inline-files/nehlaborstandards.pdf>.

Please complete and submit the form as an attachment to an eGMS Reach message.

All professional performers, scriptwriters, and related or supporting professional personnel employed on this project/production must be paid not less than the minimum union or guild rates, and no part of any project/production will be performed or engaged in under working conditions which are unsanitary, hazardous, or dangerous to the health and safety of such individuals.

See [29 CFR Part 505 Labor Standards on Projects or Productions Assisted by Grants from the National Endowments for the Arts and Humanities](#). Please refer to section 505.5 of these regulations for information on recordkeeping requirements.

2. Organizations must maintain active System for Award Management (SAM) registration with current information at all times during which they have an active federal award or an application or plan under consideration by a federal agency. Recipients must therefore review and update their information at least annually after the initial registration, and more frequently if required by changes in information. Entities can update or renew their organization's SAM registration [here](#).
3. The revised budget submitted on 3/15/22 is approved. Any variations from the approved budget will be subject to the limitations set forth in Article VII ("Project Changes: Prior Approval Requirements") of the [General Terms and Conditions for Awards](#).
4. The de minimis indirect cost rate of up to 10% of modified total direct costs (MTDC) is accepted for this award. MTDC means all direct salaries and wages, applicable fringe benefits, materials and supplies, services, travel, and up to the first \$25,000 of each subaward (regardless of the period of performance of the subawards under the award). MTDC excludes equipment, capital expenditures, rental costs, tuition remission, scholarships and fellowships, participant support costs and the portion of each subaward in excess of \$25,000. See [2 CFR §200.414\(f\)](#).
5. The plan of work is approved. Please refer to this plan of work in performance reports, comparing goals established in the plan with actual accomplishments. The project's success in meeting its goals will be carefully considered during the evaluation of any request for renewed funding.
6. The due dates for the required financial and performance reports for this award

are located in eGMS Reach, the NEH's online grant management system. The link for eGMS Reach is (b) (4). The "Report Schedule" document is located in the Reports tab. All reports must be submitted electronically via eGMS Reach.

All project directors and institutional grants administrators (IGAs) are assigned eGMS accounts, and the user names are shown next to their names (in parentheses) on the attached Official Notice of Action. When accessing eGMS Reach for the first time, go to (b) (4), click the "Sign In Help" link, and follow the on screen instructions. An e-mail message will be sent to you with a link to select a password.

Note: eGMS Reach sends official notifications to the email address associated with your account. Protections against spoofing and phishing are provided by Domain-based Message Authentication, Reporting, and Conformance (DMARC). If you forward messages to other addresses, this may cause eGMS messages to be flagged as illegitimate and rejected. Therefore, we recommend that you do not enable auto-forwarding on accounts which receive eGMS notifications. If you do so, you may miss important official communications sent to your email address for which you are still responsible.

7. Information on requesting payment is located in the Payment Requests and Financial Reporting Requirements at <http://www.neh.gov/grants/manage/financial-reporting-requirements>.

Final financial and performance reports will be due 120 days after the period of performance ending date. The OMB Standard Form 425, Federal Financial Report (FFR) is required for submission of the final financial report. This form (which must be completed as an online form in eGMS Reach) and the instructions are available at eGMS Reach at

(b) (4).

If this award includes subawards, a subrecipient must submit to the pass-through entity all financial and performance reports no later than 90 calendar days after the period of performance end date.

8. Information and instructions for submission of the interim (if applicable) and final performance reports are contained in the Performance Reporting Requirements, available on the NEH website at <https://www.neh.gov/grants/manage/performance-reporting-requirements>.
9. All materials publicizing or resulting from NEH-funded activities must contain an acknowledgment of NEH support. Consult the [Acknowledgment and Publicity Requirements for NEH Awards](#) and [Publicizing Your Project](#) pages on the NEH website for guidance on acknowledging NEH support and promotion.



10. This program is authorized by 20 USC §956, *et seq.*, and this award is subject to [2 CFR Part 200 Uniform Administrative Requirements, Cost Principles, and Audit Requirements for Federal Awards](#), and the [General Terms and Conditions for Awards to Organizations \(for grants and cooperative agreements issued January 1, 2022 or later\)](#).
11. See [2 CFR §§200.308](#) and [407](#) for post-award revisions of budget and program plans that require written prior approval from NEH's Office of Grant Management. Note: NEH has waived prior approval requirements for items noted in [2 CFR §200.308](#) (d)(1) 90-day pre-award costs and (2) up to a 12-month extension to the period of performance; however recipients must provide written notification to NEH if such actions are taken in order for NEH to update related award records and reporting schedules, as appropriate. Recipients authorizing an extension of more than six months must include with the notification to the NEH a detailed work plan describing the activities that will be undertaken during the extension period. All requests for prior approval and notifications of post award changes must be submitted electronically through eGMS Reach Messaging to the NEH Office of Grant Management contact person named above.
12. As required by the Federal Funding Accountability and Transparency Act of 2006 (FFATA), (Pub. L. 109–282), as amended by section 6202 of Public Law 110–252, recipients must report information for each subaward of \$30,000 or more in Federal funds and executive total compensation as outlined in Appendix A to [2 CFR Part 170](#). The FFATA reporting requirements apply for the duration of the project period. Subawards to individuals are exempt from these requirements. Refer to Article IX Section B ("FFATA") in the General Terms and Conditions for Awards at: <https://www.neh.gov/general-terms-and-conditions-awards-organizations-grants-and-cooperative-agreements-issued-january-2022>.
13. This award does not carry with it either the implication or the guarantee of continued support beyond the completion of this period of performance. A subsequent application for further funding will be evaluated under our normal competitive review process.
14. Recipients are prohibited from doing business with any organization or person (as a subrecipient, contractor, key employee, consultant, fellow or seminar/workshop participant) if they have been debarred or suspended by any federal department or agency.

The OMB Guidelines to Agencies on Governmentwide Debarment and Suspension (Nonprocurement) contained in [2 CFR Parts 180](#) and [3369](#) apply to this award. The recipient must comply, and must require subrecipients to comply, with Subpart C of these regulations.

Recipients are required to ensure subrecipient compliance by including a term or condition in the lower-tier transaction that requires the subrecipient's compliance with Subpart C of these regulations. Recipients are also responsible

for further requiring the inclusion of a similar term or condition in any subsequent lower-tier covered transaction.

In the event of suspension or debarment, the information is made publicly available through the [Exclusions](#) area within the Performance Information functional area of SAM.gov.

15. The recipient must submit an electronic version of each product within 120 days of the period of performance end date. If products are not available in electronic format, the recipient must submit three copies of the final version of each product within the 120 day timeframe.
16. NEH-funded projects reach broad public audiences. Projects that receive NEH funds cannot include material that is obscene, libelous, offensive, or defamatory (including hate speech, personal attacks, or material constituting harassment). Recipients are responsible for monitoring all project content, including user-generated content, comments, blog posts, links and other social media.
17. As a reminder, overlapping project costs between two or more applications for federal funding and/or approved federal award budgets is not permitted ([2 CFR §200.403\(f\)](#)).
18. NEH may terminate agreements in whole or in part to the greatest extent authorized by law, if an award no longer effectuates the program goals or agency priorities as noted in [2 CFR Part 200.340](#).

# AWARD REPORTING REQUIREMENTS

## National Endowment for the Humanities

Award Number: MT-284717

Award Recipient: Catticus Corporation

The following is a listing of the due dates of the reports required for this award. A copy of this listing should be forwarded to those individuals responsible for the submission of the required reports.

Report	Special Instructions	Due Date	Period to be Covered
Final Financial	No special instructions	1/31/2023	4/1/2022 - 9/30/2022
Final Performance Progress Report	No special instructions	1/31/2023	4/1/2022 - 9/30/2022

All reports must be submitted using **eGMS Reach**, the online award management system located at (b) (4).

When accessing Reach for the first time, click the "Sign in Help" link and follow instructions to activate your account and create a password.

Document date: 3/17/2022

# AWARD REPORTING REQUIREMENTS

## National Endowment for the Humanities

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Award Recipient: Caticus Corporation

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