

NEH Application Cover Sheet (TR-254017)

Media Projects Production

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Field of expertise: Radio Production

INSTITUTION

Public Radio International, Inc. (PRI)
 Minneapolis, MN 55401-2097

APPLICATION INFORMATION

Title: *American Icons IV on Studio 360*

Grant period: From 2017-04-01 to 2019-03-31

Project field(s): History, Criticism, and Theory of the Arts; Journalism; American Studies

Description of project: American Icons IV will be a fresh new series of specially-produced programs and stories to be broadcast within Studio 360, PRI's one-hour public radio show about the arts, ideas and humanities which is co-produced with New York Public Radio and aired nationally to over 600,000 listeners. Each week, on-air host Kurt Andersen leads an exploration of creativity and the arts, through feature stories and lively conversations with artists, critics and thought leaders. The goal of the American Icon series is to examine time-tested works of literature, music, film, design or visual art that have had significant and enduring impact on American culture and society. Consultation and close collaboration with humanities scholars enables the production team to offer general audiences an informative, enlightening and entertaining exploration of humanities subjects and themes central to our diverse and evolving American culture.

BUDGET

Outright Request	425,000.00	Cost Sharing	272,848.00
Matching Request	0.00	Total Budget	697,848.00
Total NEH	425,000.00		

GRANT ADMINISTRATOR

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Public Radio International (PRI)
Request to the National Endowment for the Humanities
Media Projects: Production Grants
American Icons IV on *Studio 360* with Kurt Andersen
August 2016

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PUBLIC RADIO INTERNATIONAL (PRI)
Request to the National Endowment for the Humanities
American Icons IV on *Studio 360 with Kurt Andersen*
Project Narrative – August 2016

A. NATURE OF REQUEST

Public Radio International (PRI) requests a grant of \$425,000 over two years in support of **American Icons IV**, a fresh new series of specially produced programs and stories to be broadcast within *Studio 360 with Kurt Andersen*, our weekly one-hour public radio show about creativity, the arts and humanities. Through broadcast, podcast and online streaming, this special series will provide a general audience of millions of listeners with an informative, enlightening and entertaining exploration of humanities subjects and themes.

The goal of the American Icons series is to examine time-tested art works — literature, music, film, architecture, design or visual art — that have had significant and enduring influence in shaping American culture, in a more in-depth, humanities-rich manner than is possible for regular segments in the weekly show. The works chosen for the series are not intended either to define a strict canon of the “most important,” “best known,” or “most truly American,” nor to reflect a consensus view of American culture or of what constitutes an “icon” within our culture. Rather, these are works that support multiple interpretations and spotlight problematic aspects of accepted narratives. They are subjects that enable us to take a close, hard look at challenging aspects of America’s complex and conflicted cultural heritage, and to explore the ironies and contradictions that lie just below the surface of conventional views of the American experience.

Studio 360 first launched the groundbreaking American Icons initiative in 2004. Since that time, with funding from the National Endowment for the Humanities, the show has produced three American Icons seasons for a total of 32 shows and segments. At the requested level of funding, our fourth season will explore 21 new subjects through five special hour-long treatments and 18 shorter (10- to 15-minute) segments that will air within regular *Studio 360* hours. We will also plan and launch online extensions and interactive features designed to invite audience participation and engagement. At this level of activity, the total project budget is projected at \$697,848 over two years. The annual production budget for the ongoing weekly show is \$1.25 million.

B. HUMANITIES CONTENT

Launched in 2001, *Studio 360* is owned and distributed by Public Radio International, and co-produced by PRI and WNYC/New York Public Radio. The show is aired nationally on more than 200 public radio stations and is also available as a podcast and streaming audio online. Each week, on-air host Kurt Andersen leads an exploration of the arts and ideas that are shaping our culture – from theater, movies, television and books to architecture, design, visual art, and

digital art forms – through deep, lively conversations with writers, filmmakers, scholars, artists and musicians, as well as feature stories produced by the show’s creative team and a diverse range of contributors.

While *Studio 360* regularly airs segments with strong humanities content – including history and criticism, media and communications, linguistics, literature, philosophy, religion and social science – the American Icons series was created as a way to focus on single cultural works at a depth and thoroughness that is impossible to undertake in the context of the regular production. The weekly program ordinarily works on a several-week cycle from the inception of an idea to broadcast. The *Studio 360* team undertakes deep research, but generally does not have the chance to confer with scholars or experts in the preparation and design and production of a segment.

NEH funding for the American Icons initiative enables the *Studio 360* team to pursue an idea over the course of six months to a year, working with scholars and experts early in the process; conducting more extensive research and reporting, mining recorded archives for audio material, and reviewing historical documents; and identifying and interviewing scholarly responders with many disparate points of connection to the subject selected. Host Kurt Andersen may interview six to eight guests, enabling us to explore an idea from multiple perspectives, rather than the one or two interviews possible for a topic within our ongoing shows. Producers also capture scenes where people engage with a given topic spiritedly, such as in a performance or in a classroom discussion, where the perspectives can be visceral. What results are full-scale audio documentaries, rich and deep explorations of the subjects and their cultural, historical and artistic significance.

When the *Studio 360* producers first conceived of American Icons programming, the team settled on the term “icon” to identify a grouping of cultural subjects that have special meaning or resonance for Americans and that warrant the program’s most focused and in-depth treatment. The term is not meant to imply or confer unanimous agreement on the meaning or value of the works. The artworks and artifacts selected as “American Icons” range widely, but all are works that exemplify profound connections among the object, its individual creators, and our society. Simply being an artifact that played a pivotal role in the nation’s history is not enough to be selected. Rather, a work must have an essential timelessness. Americans must continue to discover it anew, and having done so must yearn to know why this particular book, or song, or monument so deeply inspired, rankled, or baffled them.

When selecting works to profile for Season IV, we assembled a list that spans genres (music, literature, architecture, and more) and highlights achievements of artists from diverse backgrounds. While the majority of works were created in the 20th century, all have resonance for today’s audiences. And knowing the opportunities and challenges of our medium, we also looked for stories that would come alive in sound – such as the theatrical prose of Edgar Allen Poe, the transporting archive recordings of Robert Johnson, and Alex North’s dramatic, dynamic score to *2001: A Space Odyssey*.

In our proposed Season IV of American Icons, we will examine 21 new subjects spanning centuries of U.S. cultural life and a broad range of media and genres.

Hour-long programs:

- The Great Migration (paintings by Jacob Lawrence)
- The Tales of Edgar Allan Poe
- *Adventures of Huckleberry Finn*, Mark Twain
- *To Kill a Mockingbird*, Harper Lee
- Stanley Kubrick 's *2001: A Space Odyssey*

Segments:

- "96 Tears," ? and the Mysterians
- "Cross Road Blues," Robert Johnson
- *Fahrenheit 451*, Ray Bradbury
- Ford Motor Company's River Rouge Plant
- Golden Gate Bridge
- *I Know Why The Caged Bird Sings*, Maya Angelou
- *My Ántonia*, Willa Cather
- The Muppets, Jim Henson and others
- "Nighthawks," Edward Hopper
- The Ripley Trilogy, Patricia Highsmith
- *Rocky Horror Picture Show*, Jim Sharman and Richard O'Brien
- *The Searchers*, John Ford
- *Walden*, Henry David Thoreau
- "Washington Crossing the Delaware," Emanuel Leutze
- "World's Highest Standard of Living," Margaret Bourke-White
- "Zorro," Johnston McCulley and others

Each American Icons program and segment will be produced in a sound-rich documentary style that interweaves on-location reporting and interviews with scholars, artists, and fans. For each subject, we will explore the historical and social context of the work itself, what it signified when it was first created, and what it has come to signify over time. The goal is to help listeners understand the history and context of the original work, the conflicts and controversies surrounding its creation and its interpretation, and the enduring and evolving impact it has had on American culture.

Digital initiatives accompanying American Icons will help to extend *Studio 360's* online presence and reach out to new audiences for humanities scholarship. The online component will complement the hours and shorter segments with archived audio, visuals, video, text, links, and interactive features to enhance the listening experience, deepen the humanities content of the programming, and reach out to broader audiences.

For many of these subjects, their status as icons and/or their perceived significance within American culture have shifted over the years, and are often still evolving. Some, like Harper Lee's much-loved novel *To Kill a Mockingbird*, may have achieved iconic status soon after their creation, but have since come to be viewed in a more complicated or controversial light. In contrast, the film *2001: A Space Odyssey* initially received a mixed reception from audiences and critics, but is now widely recognized as one of the most influential films ever made. Others, such as *Rocky Horror Picture Show*, are products of pop culture that may have seemed trivial at the time, but have come to be understood over time by scholars as important signifiers of cultural shifts in U.S. society.

For each of our icons, we will examine the process leading up to the work's creation; the social, political, and historical landscape from which it emerged; how the work's meaning was perceived at the time, and how it has since evolved; and the work's influence on other artists and on American life. Our primary goal is to take listeners on journeys of discovery that reveal unexpected layers of meaning behind seemingly familiar works of American art and culture. Many, if not most, of the subjects will be widely known to our listeners; but the engagement of humanities scholars in the production process will enable the show's producers to go beyond confirming the basics that audience members already know to unpack the web of meanings associated with these cultural milestones, and draw connections that go beyond the obvious. For example, our examination of "96 Tears" will trace the little-known line between this raw track cut in a makeshift Michigan recording studio by four young working-class Mexican-Americans and the punk rock genre that would soon emerge in American music a decade later.

By taking our examination of these works out of the classroom and onto the public media airwaves, we will reinforce their status as living, ever-evolving components of contemporary culture, and bring issues and ideas that have stimulated thought and discussion for generations back to the forefront of national discourse. By providing opportunities for online interactivity and exchange, we will further stimulate interest and engagement around these works and the issues and ideas they embody. The American Icons initiative will therefore illuminate not only the richness of the works themselves, but what their lasting impacts tell us about who we were and who we are now.

The humanities content of each piece will relate to ideas and principles that make up part of the panorama of American experience, in all of its diversity and complexity: our evolving attitudes about race and gender and class; the paradoxical balance of selflessness and self-absorption inherent in our national character; our search for spiritual redemption and our fetish for entertainment; our yearning for heroes and fascination with anti-heroes. From westward expansion to the Great Depression and the Great Migration; the sexual revolution, the rise of feminism and the Civil Rights movement: these are just a few of the events and developments that shape culture and through cultural products the way Americans live and think about themselves. As a result of the close involvement of humanities experts, *Studio 360's* audiences will better understand and appreciate how our history, our present, and our future have been reflected in, and molded by, these key cultural artifacts.

Full treatments for two of the hour-long programs (The Great Migration and Tales of Edgar Allan Poe) and descriptions of the remaining hours and feature segments are included as Attachment 3 to this application. On-demand and downloadable audio of all of the segments produced in the previous rounds of NEH funding can be found on the special American Icons microsite within *Studio 360*'s website (<http://www.studio360.org/series/american-icons/>) as examples of the kind of treatment to be given to these subjects.

C. CREATIVE APPROACH

Broadcast Content

The American Icons hours will sound consonant with the weekly *Studio 360* program, while standing out as distinctive, high-production-value editions with their own deep-diving mission and purpose. As with our regular *Studio 360* shows, program segments within the hour will range from interviews and conversations between host Kurt Andersen and our humanities experts and scholars, to sound-rich reporting on location, to readings of fiction, poetry, letters and other archival documents, excerpts from films and theatrical and musical performances as well as commissioned original compositions.

Whether it's a book, film, piece of music or painting, we will examine each work from several different perspectives. We will consider the historical and social context in which it was created, and explore the conflicting views that exist about the work's meaning or importance. We will look at how time has changed each generation's response to the work, and how that response changes the work itself. And we will hear from contemporary artists for whom the work has been a catalyst, a jumping-off point to create new work that amplifies or transforms the resonance of the original.

Radio and podcasts are ideal media for this kind of in-depth exploration because of their intimacy, immediacy, appeal to the imagination, and ability to transport listeners to other times and places. One of audio's major assets is the ease with which it can explore ideas and issues: the subject under consideration can be presented and discussed through in-depth conversations with scholars and practitioners, and high-quality writing and audio that engage the analytical and imaginative mind. Another strength of the medium is that the contributions of the humanities advisers can be heard directly: our scholars often become voices in our stories, introducing them to the public through deep storytelling and sustained conversation rather than "sound bites."

Working closely with leading humanities experts is one of the best ways for the producers to develop fresh ways of seeing and understanding the works, capturing the audience's attention immediately and then keeping it throughout the hour. Eliciting new insights on familiar subjects, incorporating scholars' voices into the mix of sound on the show, drawing on a range of intellectual disciplines, and tracing connections to contemporary phenomena are just some of the ways that the scholars' involvement will enhance and strengthen *Studio 360*. Their

participation will help keep listeners engaged and distinguish this programming from other radio and podcast offerings.

Companion Website/Digital Extensions

A special American Icons section within the show’s website (www.studio360.org/series/american-icons/) showcases the pieces created for all three series to date, along with a wealth of multi-media content. Each show or segment has a dedicated page, with a brief summary of the subject, buttons to listen, download, embed or stream, a music playlist, and a comment section. There are also special web-only features, including bonus audio, slideshows, and videos.

With renewed NEH funding, *Studio 360* will continue to leverage the functionality of its existing and recently redesigned website, as well as promote the series and interact with listeners via social media on outside sites (Twitter, Facebook, YouTube, etc.). Online features will include:

- **“Your American Icon”:** This special feature allows site visitors to contribute ideas for future Icons seasons (a few of our proposed topics for Season IV came from listener suggestions). Listeners are invited to make the case for why their favorite book, movie, painting, music or other American artwork should be considered an American Icon. Users will be encouraged to include video or visuals in support of their nomination, and these will be posted on our website for community discussion. Once the nominations are in, finalists will be chosen by *Studio 360* staff in consultation with American Icons scholar-advisers. The contributor(s) of the winning submission(s) will appear on *Studio 360*.
- **Listener Feedback and Discussion online:** To encourage a lively dialogue with and among listeners, the website features a comments section where listeners can take part in discussions about the meaning and resonance of the subjects discussed on the broadcast. For example, our piece on the Vietnam Veterans Memorial moved many listeners to share their own response to the memorial, their memories of the period, and their reactions to the broadcast (<http://www.studio360.org/story/american-icons-the-vietnam-veterans-memorial/>).
- **On-Demand and Podcasts:** We will make the entire American Icons series available via audio on demand and as a podcast series, for listeners who cannot hear the shows or segments when they are first broadcast, and for those who wish to hear them again. The American Icons website will also provide a space for bonus audio material that builds on what was featured in the broadcast hours. This could include commissioned performances (e.g. Bryan Batt’s performance of an updated version of “Anything Goes” written by Joe Keenan for series III), extra interview material (for example, full, unedited interviews with key scholars on each program), and exclusive free downloads (e.g. Sharon Jones’s version of “This Land is Your Land”). Since the podcasts will be available not only on our website but through various popular podcast directories (e.g., iTunes, Stitcher), the podcasts will also help us with viral marketing efforts to bring new listeners to the series and to *Studio*

360. Users will be encouraged to share the audio pieces via email, Facebook, Twitter, and personal blogs.

- **Videos, Slideshows, and Transcripts:** The American Icons website allows us to feature exclusive videos and slideshows produced for the series. The on-air programs will direct listeners to our website where they can experience a rich multi-media presentation for each subject covered. This is especially useful for visual subject matter (e.g., a slideshow of Jacob Lawrence's paintings) or other extras (a dramatic reading from Poe's tales, extended interviews, film clips, etc.). Each episode will also include an online text version, which is a service to listeners and will improve search engine optimization to make the content easier to find in web searches.

By providing a robust online environment to accompany the broadcast program, the American Icons website will enable us to deepen and enhance the humanities content available to regular listeners to *Studio 360*, and give this content extended life beyond the initial airtime offered by radio. Just as importantly, it will enable us to reach out to new audiences and draw them into both the broadcast and online experience. Whether they find their way via an entertaining video posted on Facebook, a search of the archives on YouTube or iTunes, or listening via podcast, we know that these new users will discover a vivid world of compelling material that will inform and engage them with stories of the richness and diversity of American culture.

D. AUDIENCE AND DISTRIBUTION

"Studio 360 is one of the best shows on the radio. I am a podcast addict and your show is on the top of the list." (listener in Seattle)

Studio 360 is designed to appeal to broad audiences, including regular public radio listeners who tune in mainly for news and information programs as well as those who are passionate about arts, humanities and cultural topics. Broadcast within the regular schedule of *Studio 360*, the American Icons programs and stories will reach a well-established general public radio audience. Currently, *Studio 360* attracts a weekly audience of more than 600,000 listeners on 212 stations nationwide, including eight of the nation's top 10 markets [Nielsen Audio Nationwide, Fall 2015]. The show can also be heard on PRI's audio stream, accessible through PRI's web site pri.org and WNYC's wny.org; via podcast subscription through iTunes, Stitcher and other platforms; and on PRI's mobile apps and third-party aggregators such as Flipboard. In addition to the broadcast listeners, an additional 225,000 listeners per month download the full program podcast, and an ever-increasing audience base listens to the show online. Web site visitors can delve more deeply into the show's various topics via links to related sites, including cultural publications, museums and other arts institutions, and individual artists' pages. All of the work produced in American Icons is available in perpetuity on the web and becomes a valuable resource for humanities teachers seeking rich, thoughtful multimedia content for students.

In the past, we have concentrated the broadcast of our American Icons full-length programs and feature segments into a two- to three-month period, in order to create the feeling of a special broadcast "event." For this series, we are proposing to change this approach. Beginning in October 2017, we will broadcast one new feature story each month, culminating in the broadcast of the five new hour-long programs in January and February of 2018. In this way, we will integrate American Icons as a more regular feature within *Studio 360*, as we have done with other special segments such as our "Science & Creativity" series, funded by the Alfred P. Sloan Foundation. All of the pieces will also be available as individual podcasts.

As with the past three series, following completion of production and broadcast, we will make the entire series of full-length shows available as specials to stations that do not air the weekly program, with the potential to increase the audience on public radio. For example, for American Icons III, stations that don't regularly air *Studio 360* but used some or all of the Icons programs included KPCC in Southern California, WDET/Detroit, KCGR/Denver and WBEZ/Chicago. American Icons was also featured on WBEZ's Re:sound (<http://www.thirdcoastfestival.org/library/1311-re-sound-174-the-american-icons-show>).

The American Icons series will be a strong focus of PRI's standard effort for *Studio 360* throughout the project's duration. The goals of this marketing effort will include:

- To maximize reach and audience for Icons content on all platforms (radio, podcast, etc.)
- To leverage Icons to increase on-demand listening as well as broadcast carriage and podcast downloads for *Studio 360* on an on-going basis

We will promote/communicate about American Icons content across a range of digital platforms, to both program decision-makers and public media listeners/fans. For program decision makers, we will spotlight American Icons content on our station-focused website, our daily/weekly newsletters and via social media kits we plan to send to station social media personnel (to aid their promotion of the content). For public media listeners/fans, we will post/share stories about American Icons content on PRI's Facebook and Twitter platforms as well as in our quarterly consumer newsletter, Explore. We will also work with iTunes to promote *Studio 360* American Icon podcasts while the shows are being aired.

Another potential promotional activity would be the addition of two to three live events, hosted by Kurt Andersen, to preview upcoming shows and help drive interest and visibility. These events would feature Andersen's onstage interviews with the artists or writers who created the work, in the case of contemporary material, and, for work of an earlier era, with those who have been influenced and inspired by the work. Held at the Jerome L. Greene Performance Space, WNYC's state-of-the-art performance venue, the events would also be recorded, then featured on The American Icons section of *Studio 360*'s website. Possible events could include a staged reading of the tales of Edgar Allan Poe, or a screening of *2001: A Space Odyssey*, with an accompanying discussion with members of the creative team, scholars, and artists who have been inspired by the film.

E. PROJECT EVALUATION

PRI uses a variety of measures to assess the overall reach and impact of our content, including evaluation of audience reports gathered from industry ratings, tracking of station carriage, monitoring of listener feedback, and regular editorial reviews among the production and editorial partners. For this project, we will also ask our advisers to provide feedback on our American Icons pieces, addressing the depth and accuracy of the content, and the degree of success achieved by the program in presenting coverage that is informative, compelling and accessible.

Over the years, the American Icons shows and stories have been among *Studio 360's* most popular offerings, and always inspire an above-average number of enthusiastic listener comments each time they are aired and repeated. Most notably, a number of listener comments have specifically praised the added depth and insight made possible by the participation of the humanities scholars. For example:

What a superb show you did today on Richard Wright and "Native Son." The pace of change in the 21st century is sweeping away all historical context for younger people (I'm 61). Racism: how it functioned, how it still functions – has become an archaic, irrelevant topic for young people.... This episode helps restore the context. But the discussion of "Native Son" as literature and the impact it had on individual scholars, as well as the fascinating discussion of current-day high school students performing the play, were equally important. This show is a great example of the melding of art, history and politics...truly a multi-disciplinary broadcast. Thank you! — *Rita, New York City*

Thank you for such a moving, well-crafted piece [on the Vietnam War Memorial]. I had to stop what I was doing and sit and LISTEN. And cry at the healing I heard in people's voices. I'm an Army brat (both parents) and my eldest brother served in Vietnam. I went to the Wall in 1985 with my mother, and your story brought back the silence and awe I felt at that time. But your story also touched on so many other aspects – the design selection and controversy, the politics, among others – and in doing so engaged my mind as well as my heart. I look forward to sharing your story with everyone I know, as well as the discussions that will ensue. —*Louise, Austin, TX*

I just read the book [*Uncle Tom's Cabin*] in the past few weeks and was wondering how the term Uncle Tom had gotten so derailed from the character in the novel. This segment was timely for me and shed light on the evolution of this story in popular culture. — *Samantha, Pennsylvania*

This kind of listener feedback confirms that *Studio 360's* audience clearly perceives and values the additional intellectual depth and complexity made possible by NEH support.

F. RIGHTS AND PERMISSIONS

Rights for any copyrighted materials used in the program (sound clips, archival materials, etc.) are cleared in advance of broadcast, on a case-by-case basis.

G. HUMANITIES ADVISERS

More than 50 humanities scholars/experts have been identified as resources and/or on-air voices for the new programming in our American Icons initiative, as noted within the descriptions of each subject. We have secured formal commitments from these scholars who are participating in the two hours for which we have completed full treatments (Tales of Edgar Allan Poe and The Great Migration). Their résumés and letters of commitment are included as Attachment 5.

- **Patricia Hills**, Professor Emerita, American and African American Art, Boston University College of Arts & Sciences, Department of History of Art & Architecture. Professor Hills is a specialist in the history of American painting, African American art, and art and politics.
- **Jonathan Holloway**, Dean of Yale College, Professor African-American Studies, History and American Studies, Yale University. A specialist in post-emancipation United States history with a focus on cultural and intellectual history, Holloway is the author of *Confronting the Veil: Abram Harris Jr., E. Franklin Frazier, and Ralph Bunche, 1919-1941* and *Jim Crow Wisdom: Memory and Identity in Black America Since 1940*.
- **J. Gerald Kennedy**, Boyd Professor of English, Louisiana State University, Department of English. Author, *Poe, Death, and the Life of Writing*; editor (with Liliane Weissberg), *Romancing the Shadow: Poe and Race*.
- **Leslie King-Hammond**, PhD, Chair of the Board, Reginald F Lewis Museum of Maryland African American History and Culture; Graduate Dean Emeritus and Founding Director, Center for Race and Culture, Maryland Institute College of Art.
- **Richard Kopley**, Distinguished Professor of English, Emeritus, Penn State DuBois.
- **Shawn Rosenheim**, Professor of English, Williams College, Williamstown Massachusetts. Author, *The Cryptographic Imagination: Secret Writing From Edgar Poe to the Internet*; *The American Face of Edgar Allan Poe*.

Additional scholars whom we have identified as sources and interviews include:

- **Donn Albright**, Professor of Communication Design, Pratt Institute; board member, Center for Ray Bradbury Studies.
- **Roberto Avant-Mier**, Associate Professor of Communication, University of Texas at El Paso
- **Rita Barnard**, Professor of English and Comparative Literature; Director, Comparative Literature Program, University of Pennsylvania

- **Lindy Biggs**, Former Associate Professor of History in the College of Liberal Arts, Auburn University; Founding Director of the Office of Sustainability at Auburn University.
- **Joanne Braxton**, Frances L & Edwin L Cummings Professor of English & Humanities, The College of William and Mary, Williamsburg, VA
- **Philip Cafaro**, Professor of Philosophy, Colorado State University
- **Jonathan R. Eller**, Chancellor's Professor of English and Adjunct Professor of American Studies, Indiana University-Purdue University Indianapolis; Director, Center for Ray Bradbury Studies
- **Felipe Fernandez-Armesto**, William P. Reynolds Professor of History, College of Arts and Letters, University of Notre Dame
- **Shelley Fisher Fishkin**, The Joseph S. Atha Professor in Humanities, Stanford University
- **Glenn Frankel**, G.B. Dealey Regents Professor in Journalism and Director of the School of Journalism, University of Texas at Austin
- **Deborah Pacini Hernandez**, Associate Professor of Anthropology, Tufts University
- **Dalia Kandiyoti**, Professor of English, City University of New York, College of Staten Island
- **Robert Kolker**, Emeritus Professor of Film Studies and Digital Media, University of Maryland; Adjunct Professor, Media Studies, University of Virginia
- **Wayne Koestenbaum**, Distinguished Professor, Graduate School, English, CUNY
- **Jill Lepore**, David Woods Kemper Professor of American History, Harvard University; staff writer, *The New Yorker*
- **Gail Levin**, Distinguished Professor of Art History, Baruch College and the Graduate School of the City University of New York
- **Melissa McEuen**, Professor of History, Program Director, Transylvania University
- **Steven Mintz**, Professor of History, College of Liberal Arts, UT, Austin, TX
- **Portia K. Maultsby**, Laura Boulton Professor Emerita of Ethnomusicology; Professor Emerita of Ethnomusicology and Folklore; Founding Director of the Archives of African American Music and Culture (AAAMC) at Indiana University, Bloomington
- **Robert B. Pippin**, Evelyn Stefansson Nef Distinguished Service Professor of Social Thought, the University of Chicago
- **Richard B. Primack**, Professor of Biology, Boston University
- **Sandra Shannon**, Professor of English, Howard University
- **Richard Slotkin**, Olin Professor of English, emeritus, Wesleyan University
- **Sidonie Smith**, Mary Fair Croushore Professor of the Humanities, University of Michigan
- **Walter Wells**, Professor Emeritus of English, California State University, Dominguez Hills

H. MEDIA TEAM

The entire *Studio 360* production team will be involved in development of the proposed programming, led by Executive Producer Jenny Lawton. The American Icons media team includes:

- **Kurt Andersen**, Host. Andersen graduated *magna cum laude* from Harvard College and is a trustee of both the Pratt Institute and Cooper-Hewitt Smithsonian Design Museum. His most recent novel, *True Believers* (2012), was named one of the best books of the year by *The Washington Post* and *The San Francisco Chronicle*. His other books include *The Real Thing*, a collection of essays; the best-selling novels *Turn of the Century* (1999); and *Heyday* (2007); and *Reset: How This Crisis Can Restore Our Values and Renew America* (2009). He is a co-founder of *Spy* magazine, and his journalism, criticism, and essays have appeared in *The New Yorker*, *The New York Times* and *The Atlantic Monthly*, among other publications.
- **Jenny Lawton**, Executive Producer. Lawton joined *Studio 360* in 2007 and became its Executive Producer in 2015. Over the years, she has produced the show's American Icons specials on the Disney parks and *I Love Lucy*, several stories in the Aha Moments series, and a portrait of the Japanese tea ceremony from Kyoto. She has also served as the managing editor of studio360.org and coordinated the show's internship program. Jenny started recording interviews as a Watson Fellow in India and Spain, researching the origins of flamenco dance. She cut her teeth in journalism at Chicago Public Radio, where she filed stories on culture, politics, technology, and the environment for WBEZ as well as NPR's *Morning Edition* and PRI's *The World*, among other programs. Jenny was awarded a USC-Annenberg/NEA Arts Journalism Fellowship, and lectures about radio and sound design at NYU and her alma mater, Kenyon College.
- **Andrew Adam Newman**, Senior Editor. Newman produced his first piece for *Studio 360* in 2006. Before he joined the show full-time in 2015, Newman was a print reporter primarily for *The New York Times*, where he published hundreds of articles. Along with writing extensively for the Business and Style sections, he wrote widely about the arts. He also has written for *New York* magazine, *Salon*, *The International Herald Tribune* and *Adweek*. Before moving to New York in 2004, he served as Editor in Chief at alternative newspapers in Pittsburgh and Boise.
- **Melinda Ward**, Chief Content Officer, PRI. Melinda Ward oversees all of PRI's co-productions and will serve as Project Director for the *American Icons* initiative, including grant administration. Prior to PRI, she served as Director of Cultural Programming at the Public Broadcasting Service (PBS), founding Executive Producer of the PBS series, *Alive From Off Center*, and Director of the Walker Art Center's NEH-funded lecture series, *The Meanings of Modernism*.

I. PROGRESS

Since 2004, with funding from the National Endowment for the Humanities, *Studio 360* has produced and broadcast 32 humanities-rich programs and segments in the American Icons series. NEH funding has also enabled us to create a special section within the *Studio 360* website to showcase the Icons programs and segments and to provide special content and links to heighten audience understanding and appreciation of each of the subjects (<http://www.studio360.org/series/american-icons/>). The complete list of subjects covered in the first three Icons series is as follows:

American Icons I

- *Moby-Dick* (hour)
- *The Great Gatsby* (hour)
- The Lincoln Memorial (hour)
- *The Wizard of Oz* (hour)
- Superman (hour)
- The Barbie doll
- Miles Davis's *Kind of Blue*
- Charlie Chaplin's Tramp
- "John Henry"
- *Gone with the Wind*
- Frank Lloyd Wright's Fallingwater
- Emily Dickinson's "Because I Could Not Stop for Death"
- Warhol's Soup Cans
- *Appalachian Spring*

American Icons II

- *The Autobiography of Malcolm X* (hour)
- Buffalo Bill's Wild West Show (hour)
- Thomas Jefferson's Monticello (hour)
- *I Love Lucy* (hour)
- Woody Guthrie's "This Land is Your Land"
- *The House of Mirth* by Edith Wharton
- Jimi Hendrix's Woodstock performance of the Star-Spangled Banner
- cow skull paintings of Georgia O'Keefe
- The Harley-Davidson motorcycle

American Icons III

- Vietnam War Memorial (hour)
- *Native Son* by Richard Wright (hour)
- *One Flew Over the Cuckoo's Nest* (hour)
- Disneyland and Disney World (hour)

- *The Scarlet Letter* by Nathaniel Hawthorne
- Cole Porter's "Anything Goes"
- *Uncle Tom's Cabin* by Harriet Beecher Stowe
- Cindy Sherman's *Untitled Film Stills*
- *Leaves of Grass* by Walt Whitman

Over the years, the Icons pieces have garnered a number of awards and industry honors, including a prestigious George Foster Peabody Award for "Moby-Dick"; a Gabriel award for "The Lincoln Memorial"; an Honorable Mention/Best Documentary from the Third Coast Festival for "The Great Gatsby"; finalist for the Deadline Club's Radio and Audio/General Reporting for "Monticello"; finalist for the 2010 National Association of Black Journalists Best Radio Documentary for "The Autobiography of Malcolm X"; and Best Feature/Radio from the New York State Associated Press Broadcasters Association for "Anything Goes."

J. WORK PLAN

The icons hours and segments will be planned, produced, and broadcast over a period of two years, with a projected project start date of April 2017 and a projected broadcast start date of October 2017. A complete Work Plan for the project, showing the timetable for production and the involvement of scholars, is included in table form as Appendix A (Attachment 8). The *Studio 360* team has already begun working with some of our scholar advisers in pre-planning and developing initial treatments for this application. Upon notification of grant funding, we will finalize our contracts with our scholar advisers as well as the freelance producers who will work on the project. Ongoing consultation with the scholars is an essential part of the entire development and production process.

K. FUNDRAISING PLAN

If an NEH grant is awarded, PRI will immediately commit the remaining funds needed from the PRI Program Fund to ensure the project's completion. In turn, the American Icons project will present an opportunity for PRI to solicit additional restricted funding from new prospects with interests in the various topics or the humanities in general. PRI will also explore corporate underwriting opportunities related to the American Icons programs and segments and online extensions. NEH funding is essential to our ability to dedicate the additional resources needed to engage the Project Consultant and advisers, plan and produce the American Icons special programming, and develop the companion web extensions and new online content.

L. ORGANIZATION PROFILE

Celebrated as a driver of innovation in public media, **Public Radio International (PRI)** was founded in 1983 to diversify and expand the content available on public platforms, enabling U.S. listeners to "hear a different voice" and to connect with one another and the larger world. PRI's mission is to serve audiences as a distinctive content source for information, insights and

cultural experiences essential to living in our diverse, interconnected world. PRI leads by identifying critical unmet content needs and partnering with producers, stations, digital networks and funders to develop multi-platform resources to meet those needs. In addition to *Studio 360*, PRI co-produces the daily news programs *The World* and *The Takeaway*; produces a bi-weekly podcast, "The World in Words," which looks at languages and linguistics around the world (supported in part by an NEH grant); and distributes such hallmarks of radio excellence as *Afropop Worldwide*, *Science Friday*, and *To the Best of Our Knowledge*. PRI was recently awarded an NEH grant to develop and distribute a new broadcast and podcast documentary series, "LBJ's War," with independent producer Steve Atlas.

PRI's production partner for *Studio 360* is **WNYC/New York Public Radio**, America's premier public radio franchise, comprised of WNYC AM/FM and Classical 105.9 FM WQXR, as well as New Jersey Public Radio and the Jerome L. Greene Performance Space. New York Public Radio's online platforms include wnyc.org, wqxr.org, njpublicradio.org and thegreenespace.org. WNYC produces a wide range of original programs, including the innovative public affairs program *The Brian Lehrer Show* and the longstanding interview program *The Leonard Lopate Show*. In addition to *Studio 360*, national programming produced by WNYC includes the morning news show *The Takeaway* (a co-production with PRI), the cult culture and science show *Radiolab*, and the media criticism program *On the Media*. In the past several years, WNYC has been honored with six George Foster Peabody Awards and two Alfred I. DuPont Columbia University Awards for its radio programming, and has also been recognized by the Associated Press New York Chapter, the Society of Professional Journalists, the Online News Association, the National Association of Black Journalists, the Robert F. Kennedy Center and the American Society of Composers, Authors, and Publishers (ASCAP), among others.

M. LIST OF COLLECTIONS TO BE USED BY PROJECT

Please see the Bibliography (Attachment 4) and Program and Segment treatments (Attachment 3) for sources for each subject treated.

N. PRELIMINARY INTERVIEWS

Several preliminary interviews have been conducted for the two subjects for which we have developed full treatments (The Great Migration and Tales of Edgar Allan Poe). Interviewees are:

- Leslie King-Hammond
- Patricia Hills
- Richard J. Powell, professor of Art, Art History and Visual Studies at Duke University
- Barbara Earl Thomas, friend and student of Jacob Lawrence
- Jonathan Holloway
- Isabel Wilkerson, author of *The Warmth of Other Suns*
- Sandra Shannon
- Thaddeus McWhinnie Phillips, actor/theater director (*The Red-Eye to Havre de Grace*)

- Stephen Rachman, professor of 19th Century American Literature, MI State University
- Kenneth Silverman, Professor Emeritus, NYU, author of *Edgar A. Poe: Mournful and Never-ending Remembrance*
- Shawn Rosenheim
- Jill Lepore
- Leon Botstein, President of Bard College; conductor, the American Symphony Orchestra
- Richard Kopley
- J. Gerald Kennedy

Public Radio International (PRI)
Request to the National Endowment for the Humanities
American Icons IV on *Studio 360* with Kurt Andersen
August 2016

ATTACHMENT 3: Program and Segment Treatments

Full Treatment: The Great Migration	18
Full Treatment: The Tales of Edgar Allan Poe	38
Additional Program Descriptions: Hour-Long Episodes	58
Program Descriptions: Feature Segments	61

FULL PROGRAM TREATMENT: The Great Migration series by Jacob Lawrence

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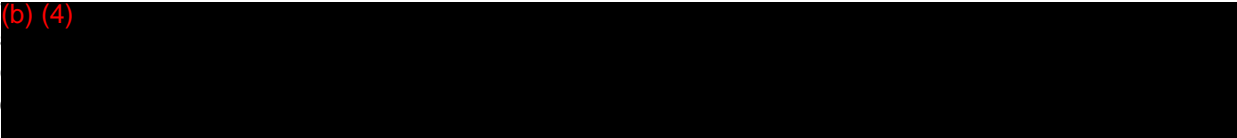
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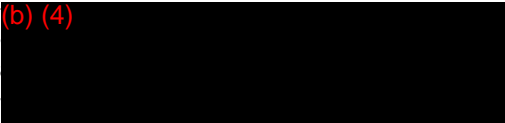
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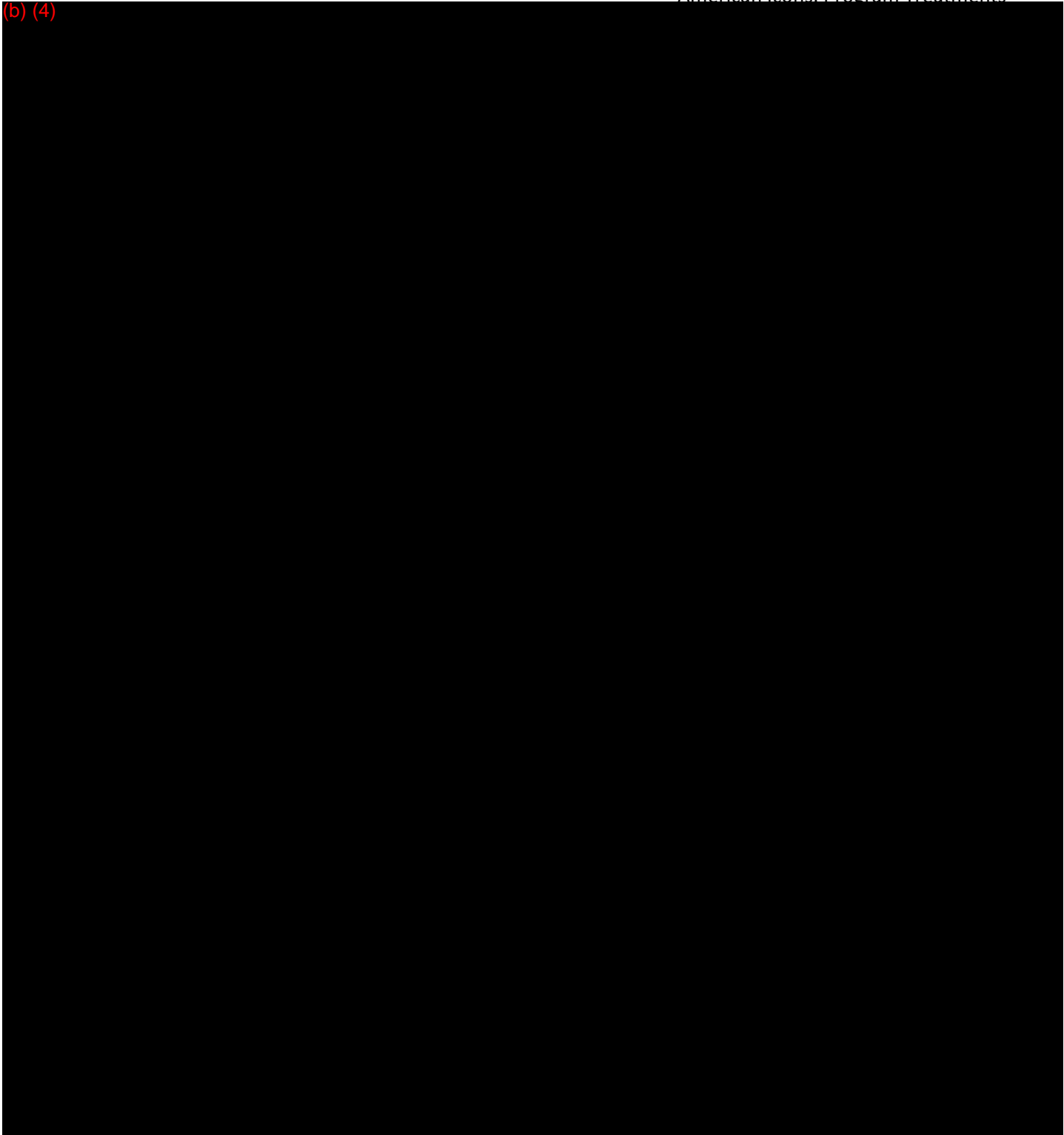


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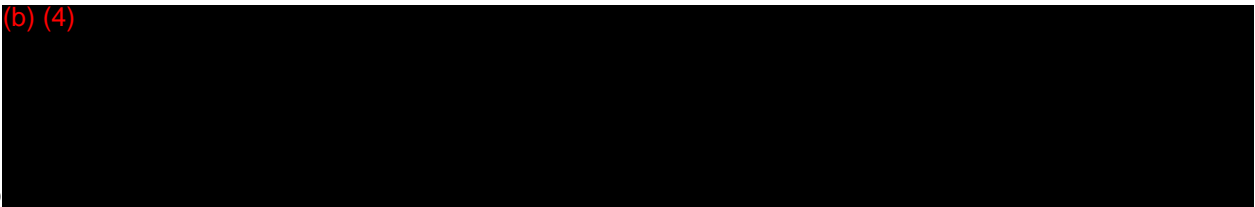
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FULL PROGRAM TREATMENT: *The Tales of Edgar Allan Poe*

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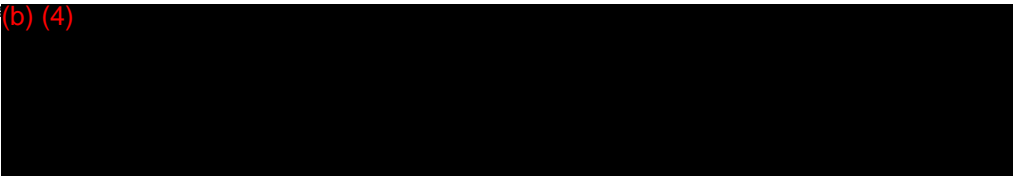


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ADDITIONAL PROGRAM DESCRIPTIONS: HOUR-LONG EPISODES

***Adventures of Huckleberry Finn*, Mark Twain**

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To Kill a Mockingbird, Harper Lee

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2001: A Space Odyssey, Stanley Kubrick

Stanley Kubrick's 1968 film was an enormous creative and technical achievement, a landmark, as well as a groundbreaking exploration on the relationship between technology and humanity.

The movie tells the intertwined story of humanity and technology in five parts, from the discovery of tools (and weapons) by early primates, through the fraught relationship between human space travelers and their on-ship computer. At every step, the tale is punctuated by the mysterious apparition of a black monolith whose "motives" remain deliberately ambiguous.

Historian David Nye, in his book *American Technological Sublime*, describes the American response to technological advances like railroads, factories, and skyscrapers as poetic, emotional, even religious. *2001* channeled that awe. In droves, filmgoers marveled at the beauty of space travel set to requiems and waltzes. They watched spellbound as actors landed on a moon base, a full year before NASA actually accomplished it. And they encountered a new object of fear: HAL, the malevolent intelligent machine.

After an uncertain start with both critics and audiences, the film eventually became the top grossing film of 1968, and is now recognized as one of the most influential films ever made. Kubrick's special effects techniques were emulated by George Lucas for *Star Wars*, and by Ridley Scott for *Alien*. His philosophical meditations opened doors for "serious" science fiction blockbusters like *Blade Runner* and *Close Encounters of the Third Kind*, as well as for unconventional sci-fi like Spike Jonze's *Her*, which continues to question the emerging and often eerie relationship between humans and machines. Beyond the realm of filmmaking, the fraught relationship of the astronauts to HAL 9000 is invoked in almost any discussion of the potential implications of artificial intelligence.

American Icons will trace the genesis and the influence of this seminal work, and explore America's alternately awestruck and horrified relationship to our own technological sublime.

Potential Advisers:

Robert Kolker, Emeritus Professor of Film Studies and Digital Media, University of Maryland;
Adjunct Professor, Media Studies, University of Virginia.
Editor, *Stanley Kubrick's 2001: A Space Odyssey*, Oxford University Press, 2006.

David E. Nye, Professor of American History at the University of Southern Denmark.
Technology Matters: Questions to Live With. Boston: MIT Press, 2007; *American Technological Sublime*. Boston: MIT Press, 1995.

PROGRAM DESCRIPTIONS: FEATURE SEGMENTS

"96 Tears," ? and the Mysterians

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“Cross Road Blues,” Robert Johnson

The recordings of Robert Johnson – 29 songs he recorded in a handful of sessions between 1936 and 1937 – have earned an exceptionally revered spot in the history of American music. His haunting verses spoke of the life of a poor black road musician in Mississippi and Arkansas, reflecting a precarious existence in which money and security were scarce, relationships prone to infidelity and violence always lurking. But if Johnson’s themes were common to the musicians of his time and place, his guitar style was unique, a strikingly complex adaptation of the Mississippi Delta blues tradition. Scholars have looked at Johnson’s use of the slide to play in microtones, creating a spooky, unearthly effect. He was so good that a myth developed that Johnson had acquired his talent by letting the devil tune his instrument, in exchange for his soul – at the crossroads of Highway 61 and Highway 49 near Clarksdale, Mississippi, immortalized in “Cross Road Blues.” He may or may not have perpetuated the story as a publicity stunt in his brief lifetime (Johnson sang other songs about the devil); his death at the age of 26 left him shrouded in mystery. When his work was rediscovered during the blues revival of the 1960s, Johnson became a figure of mythological significance to blues fans and scholars. Muddy Waters and other older musicians met and sometimes performed with their young white admirers, but Johnson existed in legend, and the legend flourished. His supposed devil’s bargain was seen as a prototypical piece of the rock-and-roll ethos. When superstar guitarists emerged from the Sixties bands, elevating the role of grandstanding solos in the musical experience, Johnson was a presiding spirit.

American Icons will parse truth from hearsay in what we know about Johnson’s life, and look into what the crossroads mythology reveals about the complex and uneasy relationship between African-American musicians and their white interpreters.

Potential Advisers:

Portia K. Maultsby, Laura Boulton Professor Emerita of Ethnomusicology; Professor Emerita of Ethnomusicology and Folklore; Founding Director of the Archives of African American Music and Culture (AAAMC) at Indiana University, Bloomington.

African American Music: And Introduction. Co-editor with Mellonee Burnim. New York: Routledge Press, 2006.

Barry Pearson, Professor of English, University of Maryland.

Robert Johnson: Lost and Found. With Bill McCulloch. Champaign: University of Illinois Press, 2003.

***Fahrenheit 451*, Ray Bradbury**

Ray Bradbury's 1953 *Fahrenheit 451* is a cautionary sci-fi parable about a dystopian future where literature is outlawed, and books burned at the titular temperature. Every few years, the work ends up on a banned book list somewhere in the United States. It's an irony with a long history. In 1979, Bradbury himself demanded that Ballantine Books cease publication of a high school edition that censored some of the language. Enduringly cited by the American Library Association during Banned Books Week, Bradbury's novel continues to be held up as a warning by defenders of the First Amendment across the ideological spectrum. Since political donations are a form of speech, Ted Cruz argued on the Senate judiciary committee in 2014, proposals to limit such donations are the work of "*Fahrenheit 451* Democrats."

Bradbury shifted his views on the nature of his implicit allegory. The book was published against a backdrop of McCarthy-era paranoia, which the author cited as a source of inspiration in early interviews. Later, Bradbury insisted that *Fahrenheit 451* was not mainly about government censorship – the real inspiration, he said, was the growing fixation on television and his fear of the emergence of a post-literate anti-intellectual America. The novel provides ample evidence of that in its depiction of a society numbed by mindless video feeds.

American Icons will reflect on what *Fahrenheit 451* meant in its time and since, and whether our era of ubiquitous video is realizing Bradbury's fears.

Potential Advisers:

Jonathan R. Eller, Chancellor's Professor of English and Adjunct Professor of American Studies, Indiana University-Purdue University Indianapolis; Director, Center for Ray Bradbury Studies.

Becoming Ray Bradbury. Champaign: University of Illinois Press, 2011.

Donn Albright, Professor of Communication Design, Pratt Institute; board member, Center for Ray Bradbury Studies. Authorized Ray Bradbury bibliographer and archivist.

Ford River Rouge Plant

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Golden Gate Bridge

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I Know Why The Caged Bird Sings, Maya Angelou

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My Ántonia, Willa Cather

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The Muppets, Jim Henson and others

Jim Henson started making television programs starring his distinctive googly-eyed creations – part puppet, part marionette – in the 1950s; an early version of Kermit the Frog shilled for a coffee brand in a commercial. But it was in the late 1960s, under the auspices of the Great Society, that they found a home on *Sesame Street*, helping kids to read and counteracting the negative influences of much TV programming. The Muppets – some of them human, some monsters, some animals, with no differentiation among them – were ideal for the early multiculturalism propagated by *Sesame Street*. (Human children on the show were only bit players.) But it wasn't until after a near-disastrous collaboration with *Saturday Night Live* that Henson decided to give the Muppets a show all their own, aiming to capture children and their Baby Boomer parents. *The Muppet Show* was decidedly “meta,” being a backstage look at the making of a variety program. Each episode seemed to teeter on the brink of disaster, and guest celebrities like John Cleese would note the indignity of performing alongside a frog and some chickens. In its 1976-81 run, Kermit, Miss Piggy, Fozzie Bear and other characters became superstars, and they went on to four decades of movies, TV specials, and guest appearances. While the current movie franchise may be coasting on the nostalgia of grown Gen Xers, the Muppets remain very present in the culture, from a Muppet fantasia on an oddball sitcom like *Scrubs* to Tina Fey's *30 Rock*, which writer Alexander Chee called “*The Muppet Show* with humans.”

American Icons will explore how the Muppets taught a generation a new, inclusive idea about America along with an ironic, self-referential vein of comedy.

Potential Advisers:

Brian Jay Jones, President, Biographers International Association.

Jim Henson: The Biography. New York: Ballantine Books, 2013.

Elizabeth Hyde Stevens, instructor, Brooklyn College; “Muppets, Mickey and Money” course at Boston University.

“How the Muppets Created Generation X.” Salon.com. April 14, 2014.

“Weekend at Kermie's: The Muppets' Strange Life After Death.” The Awl. July 13, 2011.

“Nighthawks,” Edward Hopper

While Edward Hopper did not endorse the interpretation that his work represented alienation or an existentialist view of life, that reading is pervasive. Alone among the realist painters associated with the American Scene, Hopper tended to depict no people or very few people in his pictures; while his many small-town scenes from Cape Cod and other locales have a quiet, contemplative beauty, *Nighthawks* is a dark and unwelcoming picture. Later viewers may have seen the streamlined Deco look of the diner with nostalgia, but Hopper's choices in the picture clearly emphasize the modernity of the scene: the curved glass was a recent innovation, as

were the glaring fluorescent lights. The white wall is starkly bare, and no entrance (or exit) is visible for these customers. One of the most recognizable images in all of American art, the work has also been fertile inspiration for artists in many media, from fellow painters such as Red Grooms and Banksy to musicians like Tom Waits and writers including Joyce Carol Oates.

American Icons will explore the mystery of why such a bleak, uncompromising painting remains so enduringly beloved.

Potential Advisers:

Gail Levin, Distinguished Professor of Art History, Baruch College and the Graduate School of the City University of New York.

Edward Hopper: An Intimate Biography; The Poetry of Solitude: A Tribute to Edward Hopper

Walter Wells, Professor Emeritus of English, California State University, Dominguez Hills.

Silent Theater: The Art of Edward Hopper. London: Phaidon Press, 2007

***Ripley Trilogy*, Patricia Highsmith**

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Rocky Horror Picture Show, Jim Sharman and Richard O'Brien

The Rocky Horror Picture Show was a bizarre camp spectacle that brought the androgynous power of glam rock to a wide audience, at the tail of the sexual revolution and on the cusp of punk, and made the outré Seventies safe for suburbia.

The 1975 movie, like the 1973 musical before it, told the story of a hapless American couple caught in a storm who take shelter in a nearby castle and happen upon a pansexual, cross-dressing mad scientist who is about to unveil his muscle-man creation, Rocky Horror. Brad and Janet's reactions to the events of the movie represent polarized reactions to the sexual revolution (he horrified, she with enthusiasm) while Dr. Frank N Furter, Riff Raff, and Rocky Horror play out the repression, expression, confusion, and glorious chaos of shifting gender norms while attired in ripped fishnets, excessive glitter, bad hair and top hats.

The film includes all the markers of the "cult movie." It references other movies, particularly Fifties B-movie science fiction and horror. It includes unintentional humor, as when Susan Sarandon, who plays Janet, appears inappropriately nauseated in a few scenes (she was performing with the flu, in real life). And, most important, the movie was "bad." It was incomplete and imperfect, opening up pockets for the audience to fill in.

And fill it in they did. People dressed up as their favorite characters and started to shout lines at the screen – and then to memorize those talkback lines as liturgy. These additions took the film beyond mere cult status and into the realm of ritualistic carnival, a bacchanal that lasts for just a few hours and happens at your local mall. The show has lived in the afterhours for decades, with occasional, bowdlerized incursions into the daylight on shows like *Glee*, on Disney's *Kids Incorporated*, and even *Sesame Street*,

American Icons will explore how this camp classic glamorized androgyny, sparked the punk aesthetic, and took up permanent residence in the midnight of the American psyche.

Potential Advisers:

Jeffrey Andrew Weinstock, Professor of English, Central Michigan University.

Reading Rocky: The Rocky Horror Picture Show and Popular Culture, New York: Palgrave 2008;

The Rocky Horror Picture Show, London: Wallflower Press, 2007

Wayne Koestenbaum, Distinguished Professor, Graduate School, English, CUNY.

Humiliation. New York: Picador, 2011.

Sal Piro, President of The Rocky Horror Fan Club (since 1977).

Creatures of the Night: The Rocky Horror Experience (with Richard O'Brien). Redford, MI: Stabur Press, 1990; *The Official Rocky Horror Picture Show Audience Par-tic-i-pation Guide*. (with Michael Hess). Livonia, MI: Stabur Press, 1991;

Rocky Horror Treasury: A Tribute to the Ultimate Cult Classic. S.I.: Running Press, 2014

***The Searchers*, John Ford**

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***Walden*, Henry David Thoreau**

Henry David Thoreau was a 28-year-old Harvard graduate in 1845 when he moved to a house in the woods near Concord, Massachusetts. He was a sporadically published writer with little experience other than some stints as a schoolteacher and at his family's pencil factory; the property on Walden Pond was lent to him by his mentor Ralph Waldo Emerson. Thoreau planned to live out an experiment in Emerson's philosophy of transcendentalism, which advocated for a simple and self-reliant lifestyle in touch with nature and one's individual soul. Accounts differ on what happened over the two years that followed. The best known is Thoreau's 1854 book, *Walden – Or, A Life in the Woods*. He celebrated his effort "to live deep and suck out all the marrow of life ... and, if it proved to be mean, why then to get the whole and genuine meanness of it, and publish its meanness to the world." *Walden's* idea of renewal through immersion in nature made an indelible impact on American literature, providing an intellectual and spiritual framework for virtues associated with the frontier. A house in the woods – even suburban woods on a cul de sac – has remained a potent symbol. Whether Thoreau lived up to his ideals has been hotly debated; to his detractors, he was effete and not at all self-reliant (he walked into town for provisions); he was apparently petrified by an excursion to the actual wilderness of Katahdin, Maine, in 1846. A forerunner of the conservation movement, Thoreau accidentally burned a considerable swath of the property's forest. But the genre of the experiential memoir, like Cheryl Strayed's bestselling *Wild*, is deeply tied to *Walden*, and scientists have used Thoreau's journals to study local climate change.

American Icons will consider how *Walden* continues to embody the paradoxical balance of selflessness and self-absorption in our national character.

Potential Advisers:

Richard B. Primack, Professor of Biology, Boston University.

Walden Warming: Climate Change Comes To Thoreau's Woods. Chicago: University of Chicago Press, 2014.

Philip Cafaro, Professor of Philosophy, Colorado State University.

Thoreau's Living Ethics: Walden and the Pursuit of Virtue. Athens: University of Georgia Press, 2006.

Robert Sullivan

The Thoreau You Don't Know: The Father of Nature Writers on the Importance of Cities, Finance and Fooling Around. New York: Harper Perennial, 2011.

***Washington Crossing the Delaware*, Emanuel Leutze**

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“World’s Highest Standard of Living,” Margaret Bourke-White

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Zorro, by Johnston McCulley and others

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PUBLIC RADIO INTERNATIONAL (PRI)
Request to the National Endowment for the Humanities
American Icons IV on *Studio 360*

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- Sullivan, Robert. *The Thoreau You Don't Know: The Father of Nature Writers on the Importance of Cities, Finance and Fooling Around*. New York: Harper Perennial, 2011.
- Van Der Zee, John. *The Gate: The True Story of the Design and Construction of the Golden Gate Bridge*. Simon and Schuster, 1988.
- Weinstock, Jeffrey Andrew. *Reading Rocky: The Rocky Horror Picture Show and Popular Culture*. New York: Palgrave 2008.
- Weinstock, Jeffrey Andrew. *The Rocky Horror Picture Show*. London: Wallflower Press, 2007
- Wells, Walter. *Silent Theater: The Art of Edward Hopper*. London: Phaidon Press, 2007.
- Wierich, Jochen. *Grand Themes: Emanuel Leutze, Washington Crossing the Delaware, and American History Painting*. State College: Pennsylvania State University Press, 2012.
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http://www.wired.com/wired/archive/10.02/mcdonough_pr.html
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PUBLIC RADIO INTERNATIONAL (PRI)
Request to the National Endowment for the Humanities
American Icons IV on *Studio 360* with Kurt Andersen
August 2016

ATTACHMENT 5: Résumés and Letters of Commitment

MEDIA TEAM

- **Kurt Andersen**, host, *Studio 360*
- **Jenny Lawton**, Executive Producer, *Studio 360*
- **Melinda Ward**, Senior Vice President/Content, Public Radio International

HUMANITIES ADVISERS

- **Patricia Hills** (Professor Emerita, American and African American Art, Boston University College of Arts & Sciences)
- **Jonathan Holloway** (African-American Studies, History and American Studies, Yale University)
- **J. Gerald Kennedy** (Boyd Professor of English, Louisiana State University)
- **Leslie King-Hammond** (Graduate Dean Emeritus and Founding Director, Center for Race and Culture, Maryland Institute College of Art)
- **Richard Kopley** (Distinguished Professor of English, Emeritus, Penn State DuBois)
- **Shawn Rosenheim** (Professor of English, Williams College)

Kurt Andersen

Host, Studio 360 with Kurt Anderson

Kurt Andersen is a writer and the host and co-creator of *Studio 360*.

His latest novel *True Believers*, according to Jon Robin Baitz's review in *Vanity Fair*, "is beautifully drawn," "a great American novel." *The Washington Post* calls it "a big, swinging novel...full of witty insights" with "plenty to keep us entertained," and *The San Francisco Chronicle* considers it "fiendishly smart, insightful and joyously loopy." His previous novel, *Heyday*, a *New York Times* bestseller, won the 2008 Langum Prize for the year's best work of American historical fiction. His earlier novel, *Turn of the Century*, was a national bestseller that *Times* reviewers called "wickedly satirical," "outrageously funny" and "the most un-clichéd novel imaginable," and that *The Wall Street Journal* called a "smart, funny and excruciatingly deft portrait of our age."

He is also the author of *Reset*, a book-length essay about the history and consequences of the 2008-09 financial crisis and recession, and of *The Real Thing*, a book of humorous essays. He has written and produced prime-time network television programs and pilots for NBC, ABC, and HBO, and co-authored *Loose Lips*, an off-Broadway theatrical revue that had long runs in New York and Los Angeles.

He is a regular contributor to *Vanity Fair*, *The New York Times*, *New York* and *Time*.

Andersen began his career in journalism at NBC's *Today* program and at *Time*, where he was an award-winning writer on politics and criminal justice and for eight years the magazine's architecture and design critic. Returning to *Time* in 1993 as editor-at-large, he wrote a weekly column on culture. From 1996 through 1999 he was a staff writer and columnist ("The Culture Industry") for *The New Yorker*, and from 2004 through 2009 wrote a column ("The Imperial City") for *New York*.

He was also a co-founder of Inside.com and Very Short List, editorial director of *Colors* magazine, and editor-in-chief of both *New York* and *Spy* magazines, the latter of which he co-founded.

He graduated magna cum laude from Harvard College, and is a member of the boards of trustees of the Smithsonian's Cooper-Hewitt National Design Museum and the Pratt Institute.

JENNY LAWTON

(b) (6)

EXECUTIVE PRODUCER

2015–present

PRI and WNYC's Studio 360 with Kurt Andersen – New York, NY

Sideshow with Sean Rameswaram

In 2007, I joined the production team of public radio's premier, Peabody Award-winning arts and culture program and podcast. Since then, I have served as Managing Editor of studio360.org, Lead Producer of several special live and documentary episodes, and architect of the show's audience engagement projects. In June 2015, I became the Executive Producer of both *360* and its spinoff podcast *Sideshow*.

- Oversee all production and distribution: manage staff, edit and review content, act as main point of contact for affiliate stations, supervise tapings, troubleshoot technical issues, QA.
- Work closely with show host, managing recording schedule, travel, editorial briefs.
- Work closely with PRI and WNYC executive teams to develop marketing and distribution strategy, long-term planning, grant proposals, special projects.
- Work closely with underwriting team to produce, track, and deliver spots.
- Hire, train, and manage staff producers and freelancers, write contracts and SOWs. Selected special projects:
 - *American Icons* – wrote, produced, mixed documentaries about “I Love Lucy,” the Disney parks.
 - *Studio 360 Live at BAM* – directed programming, production, contracts, live event.
 - *Extra Credit* – designed creative challenges that have engaged thousands of listeners.
- Special episodes in Japan, Aspen Ideas Festival directed field production, managed logistics, content development, budget, partner agreements and coordination, grant proposal and reports.
- Directed collaborations with SoundCloud, Scholastic, and IDEO; visual artist Alison Bechdel; writers Susan Orlean and Jennifer Egan; performer Alan Cumming; musician Andrew Bird.

MANAGING WEB EDITOR

2012–2015

- *PRI and WNYC's Studio 360 with Kurt Andersen New York, New York*
- Established and managed digital content development and production for studio360.org, including story development, editing, copy editing, photo editing, technical troubleshooting, QA.
- Launched and oversaw *Sideshow*, a podcast and daily blog: directed concept, launch, and continued production. Managed host and production team.
- Directed social media strategy (Facebook, YouTube, Twitter, SoundCloud, Tumblr), managed staff, improved SEO, applied analytics to generate growth.
- Created and edited award-winning multimedia content: audio, video, photos, and text.

Additional work for *Studio 360* (as Associate and Assistant Producer)

- Created award-winning radio segments: features, live events, interactive content, and interviews.
- Managed contractor and vendor payments, tracked expenses, budgeted technical and other resourcing for short- and long-term projects.
- Contributed to grant proposals and reports, designed weekly newsletter.

Additional work for New York Public Radio

- Executive Producer: *The Mad Men Pregame Show*
- Lead Producer: Q2 Music's *Requiem Project* (for the 10th anniversary of September 11th).
- Director, Pop & Politics: directed live broadcast with in-studio and call-in guests.
- Contributor, WNYC News: reported features for *Morning Edition* and *All Things Considered*.

REPORTER / PRODUCER**2003–2014**

Wrote and produced broadcast and exhibition pieces, including:

- NPR's *Morning Edition* and *Day to Day*
- PRI's *The World*
- Philadelphia Association for Public Art's *Museum Without Walls* audio tour
- Chicago Peace Museum's exhibition *Daily Meaning: Life Inside America's Service Industry*

EDITOR / REPORTER**2001–2007**

WBEZ – Chicago Public Radio Chicago, IL

- Reporter and Producer, WBEZ News: 2004 Election Coverage
- Reporter and Editor, WBEZ News: spot news and features for *Morning Edition*, *All Things Considered*, *Eight Forty-Eight* (flagship daily public affairs program)
- Launched two arts programs managed daily workflow, content production approvals, broadcast deliverables, archives and documentation.

TEACHING

- NYU Journalism Institute, Cultural Reporting and Criticism Graduate Program: Instructor
- Kenyon College, Depts. of American Studies, Film, English, and History: Guest Lecturer
- The New School, Radio Documentary Program: Guest Lecturer

AWARDS

- *National Headline Awards* – Feature, 2014
- *Society of Professional Journalists*, *New York City* – Social Media, 2013
- *New York Press Club* – Entertainment News, 2012
- *New York Associated Press* – Special Mention for Best Interview, 2012
- *New York Associated Press* – Special Mention for Best Feature, 2009 & 2011
- *Radio-Television News Directors Association, Regional* – Best Use of Sound, 2004 & 2005
- *Chicago Headline Club* – Best Radio Feature, Arts Reporting, 2004 & 2005

EDUCATION

University of Southern California, NEA/Arts Journalism Institute, Fellow – 2011, 2013
Engine28 and *Engine31*, popup multimedia newsrooms

Brown University, Thomas J. Watson Foundation, Fellow – 2001
The Evolution of Flamenco Dance: India, Spain, Morocco

Kenyon College – 2001
Bachelor of Arts with Highest Honors, American Studies

Melinda Ward
Chief Content Officer
Public Radio International
401 Second Avenue North, Suite 500
Minneapolis, MN 55401
612.330.9232

Positions

Chief Content Officer, Public Radio International, 2013-present
Senior Vice President, Content, Public Radio International, 1999-2013
Sr. Vice President and Director, Programming, Public Radio International, 1994-1999
Senior Vice President, Cultural Programming, American Public Radio, 1992 - 1994
Director, Cultural Programming, PBS, 1987 - 1992
Executive Producer, *Alive From Off Center*, KTCA-TV, 1984-1987
Director, Media, Walker Art Center, 1983 - 1985
Director, Learning Museum Program, Walker Art Center, 1979 - 1983
Film Curator, Walker Art Center, 1974 - 1979
Associate Editor, *Film Comment*, 1970 - 1974
Film Study Center Coordinator, The Museum of Modern Art, 1967 - 1968

Advisory Committees and Boards

AIR Conference Advisory Committee, 1994
Chair, 1995 Interconnect Conference Task Force
Board Member, Graywolf Press (Chair 1995-97), 1993 - 98
International Advisory Committee, Wexner Center for the Arts, Columbus, Ohio, 1990 - 98
Artistic Advisory Committee, *American Playhouse*, 1987 - 92
Member, Editorial Committee, *P.O.V.*, 1988 - 92
Member, *Great Performances* Alliance, 1987 - 92
Member, *American Experience* Advisory Committee, 1988 - 92
Member, *Behind the Scenes* Advisory Committee, 1987 -92
Board Member, *Wonderworks*, 1987 -1990
Board Member, D.C. Women in Film and Video, 1989 -90
National Advisory Board, University Gallery of Fine Art, Columbus, Ohio, 1986
Board Member, Film in the Cities, 1975 - 86 (Chair in 1980)
Co-President, National Alliance of Media Art Centers, 1984 - 85
Vice President for Programming, Twin Cities Cable Arts Consortium, 1983 - 86
Film Advisory Committee, The American Federation of Arts, 1977 - 92
Chair, 1983 Conference Programming Committee, National Alliance of Media Arts Centers, 1982 - 83

Productions

Declaration of Independents: Executive Producer on 12-hour series on the history of American independent film and video, hosted by Sydney Pollock. A co-production of The Learning Channel and KTCA, 1986 -87.
Served as Executive Producer on *Alive From Off Center* original productions:
What You Mean We? by Laurie Anderson, 1987.

Melinda Ward, page two

Steps by Zbigniew Rybzcynski, 1987.
As Seen on TV by Bill Irwin, 1987.
The World of Photography by William Wegman and Michael Smith, 1986.
Operation X by Teddy Dibble and Mitchell Kriegman, 1987
Women of the Calabash by Skip Blumberg and The Women of the Calabash, 1987.
Geography and Metabolism by John Sanborn and Molissa Fenley, 1987.
Airdance and Landings by Michael Schwartz and Elizabeth Streb, 1987.
Eric Bogosian's Funhouse by Eric Bogosian, 1986.
Accumulation with Talking Plus Watermotor by Trisha Brown and Jonathan Demme, 1986.
Panel by David Gordon, 1986
Visual Shuffle, Fractured Variations by John Sanborn and Charles Moulton, 1986.
9 Person Precision Ball Passing by Skip Blumberg and Charles Moulton, 1986.
Sticks, Fire, Light by Skip Blumberg and Michael Moschen, 1986.
Sister Suzie Cinema by John Sanborn, Bob Telson, and Lee Breuer, 1985.
A Personal History of the American Theater by Skip Blumberg and Spalding Gray, 1985.

Selected Publications

Editor, The American New Wave: 1958-67 catalog, Walker Art Center and Media Study/Bufalo, 1983
Introduction, "Form, Function and Metaphor: issues in Architecture," Design Quarterly 118/119, Walker Art Center, 1982.
Editor, New Music America catalog, Walker Art Center, 1982
"Independent Film in Minneapolis/St. Paul," Millennium Film Journal, Summer/Fall 1979.

Education

M.A., Cinema Studies, New York University, 1971
B.A., Theater, Grinnell College, 1967

Teaching

Visiting Lecturer, Minneapolis College of Art and Design, Fall 1976
Visiting Lecturer, Carleton College, Summer 1976
Visiting Lecturer, Pratt Institute, 1972 - 1974

Patricia Hills, Professor Emerita, American Art & African American Art, Department of History of Art & Architecture. Boston University, 725 Commonwealth Ave. Rm. 302, Boston MA 02215.
Cell: (b) (6); Office: 617/353-2521; pathills@bu.edu

Professional Positions

Apr-July 2013 Terra Foundation Professor, J.F.Kennedy Institute, Freie Universität, Berlin.
9/78 – 6/2014 Department of Art History, Boston University: Acting Chair, Spring 2009; Spring 2012; Chair, 1995-97; Professor 1988-present; Asso. Professor, 1978-88; Other assignments: Director of Graduate Studies, 1993-94; Director, BU Art Gallery, 1980-89; Director, Museum Studies Program, 1980-91; Affiliated Faculty: American & New England Studies Program; African American Studies Program
9/74 - 7/87 Adjunct Curator, 18th- & 19th-C Art, Whitney Museum of Am. Art, NY
6/81 C. V. Whitney Lectureship, Summer Institute of Western American Studies, Buffalo Bill Historical Center, Cody, Wyoming
9/74 - 8/78 Asso. Prof., Fine Arts/Performing Arts, York College, City University of New York, Queens, and PhD Program in Art History, Graduate Center.
1-6/75 Adjunct Asso. Prof. Grad. School of Arts & Science, Columbia Univ.
1/72-9/74 Asso. Curator, 18th- & 19th-Century Art, Whitney Museum of Am. Art.
1-6/74 Adjunct Asso. Prof., Institute of Fine Arts, New York Univ.
1-6/73 Visiting Asst. Prof., Art Dept., Hunter College, C.U.N.Y.
1971-72 Guest Curator, Eastman Johnson exhibition, Whitney Museum of Am. Art, NY

Education

Feb. 1973 PhD., Institute of Fine Arts, New York University. Thesis: "The Genre Painting of Eastman Johnson: The Sources and Development of His Style and Themes" [Published by Garland.]
Jan. 1968 M.A., Hunter College, City University of New York. Thesis: "The Portraits of Thomas Eakins: The Elements of Interpretation."
June 1957 B.A., Stanford University. Major: Modern European Literature

Academic Fellowships, Honors, and Awards

Spring 2013 Fellow, WEB Du Bois Institute for African and African American Research.
Feb. 2011 College Art Association award for "Distinguished Teaching of Art History."
2007-11 Non-Resident fellow, W. E. B. Du Bois Institute for African and African American Research, Harvard University.
2006-07 Fellow, W. E. B. Du Bois Institute for African and African American Research – to finish manuscript, *Painting Harlem Modern: The Art of Jacob Lawrence*
2005-06 Four fellowships: Gilder Lehrman Institute of American History Fellowship, assigned to the Schomburg Center for Studies in Black Culture, New York (Sept-Oct. 2005); Smithsonian Institution Senior Fellowship, assigned to Smithsonian American Art Museum, Washington DC (Nov 2005-Feb 2006); Georgia O'Keeffe Museum Research Center, Santa Fe (April-June 2006); Boston University Humanities Foundation Fellowship. All fellowships to complete research and to write a book: "Painting Harlem Modern: The Art of Jacob Lawrence"
1998-2005 Associate, Dept. of African and Afro-American Studies, Harvard University
Jan-June '95 N.E.H. Fellowship. Research for study of Jacob Lawrence's art and life.
1991-92 Fellow. WEB Du Bois Institute for Afro-American Research, Harvard U.
Appointed for a study of Jacob Lawrence and African-American Traditions
1982-83 John Simon Guggenheim Memorial Foundation Fellowship. Appointed for a study of painting and social concern in America in the 1930s.

- 1982-83 Charles Warren Center for Studies in American History Fellow, Harvard University (Appointed for the same study as above.)
- 7/79 - 10/80 NEH. Planning Grant for the exhibition John Singer Sargent, held at the Whitney Museum of American Art and the Art Institute of Chicago, 1986-87.
- 6/76 - 7/76 NEH. Summer Stipend for travel-research project. Topic: "The American Frontier: Reality and Myth as Represented in the Fine Arts and Popular Illustration of the United States, 1830-1890." [No book published]
- 3/74 Short Term American Grantee, Department of State, U.S. Government two-week lecture tour of six European cities in connection with The American Frontier, an exhibition I organized for circulation in Europe by USIA.
- 1968-72 Graduate Fellowships for Women, Danforth Foundation, St.Louis

Relevant Books and Catalogues of Exhibitions Curated by Patricia Hills (selected):

- Painting Harlem Modern: The Art of Jacob Lawrence. Berkeley: University of California Press, 2009. Publishing date: January 2010. [368 pages]
- Syncopated Rhythms: 20th-Century African American Art from the George and Joyce Wein Collection. Co-Curator Melissa Renn. exh. cat. Boston: Boston U. Art Gallery, 2005.
- May Stevens. San Francisco: Pomegranate, 2005. [160 pages]
- Modern Art in the USA: Issues and Controversies of the 20th Century. Upper Saddle River, NJ: Prentice-Hall, 2001. [A reader/textbook; 40% Hills and 60% anthology; 496 pages]
- Eastman Johnson: Painting America. Co-author with Teresa A. Carbone. Exh. Cat. New York: Brooklyn Museum of Art in association with Rizzoli International Publications, 1999. Awarded the Henry Allen Moe Award for the most outstanding museum catalogue published in New York State in 1999.
- Stuart Davis. New York: Harry N. Abrams, 1996.
- John Singer Sargent. Exh. Cat. New York: Whitney Museum of American Art in association with Harry N. Abrams, Inc., 1986 [Curator, editor, and author]. Awarded the Henry Allen Moe Prize for the most outstanding catalogue published in New York State in 1986.
- Alice Neel. New York: Harry N. Abrams, 1983.
- Social Concern and Urban Realism: American Painting of the 1930s. Exh. Cat. Boston: Boston U. Art Gallery, 1983. [Exhibition sponsored by the American Federation of Art that traveled across the USA, including Alaska in 1983-85.]
- "The Artist Previews 'Raphael Soyer's New York: People and Places,'" in Raphael Soyer's New York: People & Places. Exh. Cat. New York: The Cooper Union, 1983. [Traveled to Boston U Art Gallery]

Book Chapters and Articles (selected):

- Cultural Legacies and the Transformation of the Cubist Collage Aesthetic by Romare Bearden, Jacob Lawrence, and Other African American Artists," in Ruth Fine and Jacqueline Francis, eds. Romare Bearden, American Modernist. National Gallery of Art, Studies in the History of Art, Vol. 71, Washington DC, 2011, pp. 223-47.
- "Art and Politics in the Popular Front: The Union Work and Social Realism of Philip Evergood," in Alejandro Anreas, Diana Linden & Jonathan Weinberg, eds., The Social and the Real: Political Art of the 1930s in the Western Hemisphere. Univ. Park: Penn State U, 2006. pp.181-200; 329-333
- "Cultural Racism: Resistance and Accommodation in the Civil War Art of Eastman Johnson and Thomas Nast," in Patricia Johnston, ed., Looking High and Low: Representing Social Conflict in American Visual Culture. Berkeley: University of California Press, 2006. pp. 103-123.
- "1936: Meyer Schapiro, Art Front, and the Popular Front," Oxford Art Journal 17:1 (1994):30-41
- "Die amerikanischen radikalen Künstler und der Spanische Bürgerkrieg," in Jutta Held, ed., Der Spanische Bürgerkrieg und die bildenden Künste. Hamburg: Argument-Verlag, 1989, pp. 197-210.

Other Relevant Activities: *caa.reviews*, Field Editor for Exhibitions, Northeast. 2007-2014

Memberships: ASA, CAA

Jonathan Scott Holloway

Dean, Yale College

Professor, African American Studies, History & American Studies

P.O. Box 208421

New Haven, CT 06520-8421

(office) 203.432.2900

Education

Yale University, Ph.D., History, 1995, M.Phil., 1993, M.A., 1991

Stanford University, A.B. with Honors, American Studies, June 1989

Academic Employment

Dean, Yale College, July 2014-present

Professor, Yale University, 2004-present, Associate Professor, 2002-2004, Assistant Professor, 1999-2002

Assistant Professor, Ethnic Studies, University of California, San Diego, 1994-1999

PublicationsBooks

Jim Crow Wisdom: Memory and Identity in Black America Since 1940 (UNC, 2013)

Black Scholars on the Line: Race, Social Science, and American Thought in the Twentieth Century, co-edited with Ben Keppel (Notre Dame, 2007).

A Brief and Tentative Analysis of Negro Leadership by Ralph Bunche, annotated and introduced by Jonathan Holloway (NYU, 2005).

Confronting the Veil: Abram Harris Jr., E. Franklin Frazier, and Ralph Bunche, 1919-1941 (UNC, 2002).

Essays (11); Opinion Pieces (2); Review Essays (5); Reviews (11); Encyclopedia Articles (7)

In Press

"Introduction," *The Souls of Black Folk* by W.E.B. Du Bois (Yale University Press).

Submitted

"Curating the Black Atlantic," in James Kloppenberg, Michael O'Brien, Jennifer Ratner-Rosenhagen, and Joel Isaac, eds., *Worlds of American Intellectual History*.

Relevant Experience

Scholarly Consultant, *Defining Freedom, Defending Freedom: The Era of Segregation* for the National Museum of African American History and Culture, Smithsonian Institution, 2012-2013

Faculty, Yale Public History Institute, July 2012, July 2013

Seminar Leader, "Narratives of Citizenship: Race and American History Since Emancipation," Yale National Initiative, July 2012

Documentary Consultant, "A Long Way from Home: The Untold Story of Baseball's Desegregation, 1947-1971," film project in development, directed by Gaspar Gonzalez,

Common Machine Productions, December 2011-present
 Consultant, Review Panel for African and African American Studies, Wesleyan University, October 2011
 Member, Advisory Board, Stanford Humanities Center, July 2006-June 2012
 Documentary Consultant, "Historically Black Colleges and Universities," film project in development, directed by Stanley Nelson, Firelight Media, August 2010-present
 Convener, "Jim Crow and the Fight for American Citizenship," Gilder Lehrman Institute Summer Seminar, Yale University, July 2009, June 2010, June 2011, July 2012, July 2013
 Faculty Advisor, 10,000 Hours Concert, July 2008-December 2009
 Member, Faculty Advisory Board, Yale Political Union, July 2008-June 2009
 Participant, "Picturing US History," (National Endowment for the Humanities Grant) American Social History Project, March 2006-2009
 Consultant, "The Civil Rights Movement," Teaching American History Grant, Amarillo, Texas, June 2008
 Member, Advisory Committee, "Little Rock, 50 Years Later," an international, interdisciplinary conference, September 2007
 Consultant, MacArthur Foundation, 2005-2006
 Consultant, Interdisciplinary Studies Programs and African American Studies, University of Miami, Spring 2003

Major media

Interviewee, "Walden's Pond," WBAI, 99.5, January 2014
 Studio Guest, "American Mythologies" on Melissa Harris-Perry, MSNBC, December 2013
 Consultant, "Stories from the Road to Freedom," produced by New Animal Productions (2012), aired on History Channel, February 2013
 Speaker, "Racial Laws: Nuremburg & Jim Crow," Museum of Jewish Heritage, C-Span, October 2009
 Special guest, "From Lincoln to Obama," on "CNN Worldwide with Soledad O'Brien," February 2009
 "Richard Wright" (voice-over artist), for "Soul of a People: Writing America's Story," produced by Stone Soup Productions, 2009
 Guest Speaker, "Confronting the Veil," Book-TV, C-Span 2, November 2002
 Interviewee, "Regrowing a Spine: Wake-up Call Sounds for U.S. Workers," CBS MarketWatch.com, August 2002
 Script Consultant and Documentary Consultant, "Ralph Bunche: An American Odyssey," film biography, produced by William Greaves Productions, Inc. (1999), originally aired on PBS, February 2001
 Interviewee, "The Political and Cultural Legacies of the Vietnam War," Lehrer Newshour, April 2000
 Interviewee, "President Clinton Commencement Address," ABC World News Tonight, June 1997 (And several local talk radio and television news appearances)

J. Gerald Kennedy
Boyd Professor of English, Louisiana State University
Baton Rouge, LA 70808

(b) (6) / jgkenn@lsu.edu

Full CV at http://www.english.lsu.edu/English_People/CVs/item26145.pdf

EMPLOYMENT

Boyd Professor of English 2011-
William A. Read Professor of English, LSU, 1997-2011
Professor of English, LSU, 1985-97
Associate Professor of English, LSU, 1979-85
Fulbright Junior Lecturer, Université de Lille III, France, 1978-79
Assistant Professor of English, LSU, 1973-78

EDUCATION

Ph. D. Duke University, 1973
M. A. Duke University, 1970
B. A. Grove City College, 1969 (cum laude)

Area of Interest: American Literature, short fiction, literary nationalism, and modernism.

AWARDS & HONORS

2009 Lillian Gary Taylor Fellowship, University of Virginia;
2005-2006 ATLAS Grant;
2003 NEH Senior Fellowship;
2001-2002 Guggenheim Fellowship;
LSU Distinguished Research Master, 1999.
LSU Foundation Distinguished Faculty Award 1993;
Pushcart Prize Selection, 1982;
NEH Travel-to-Collections Grant, 1988;
Phi Beta Kappa, 1973.

SELECTED PUBLICATIONS

Books:

Poe and the Remapping of Antebellum Print Culture, co-ed. (2012);
Modern American Short Story Sequences (paperback, 2010);
The Life of Black Hawk, ed. (2008);
The Portable Edgar Allan Poe, ed. (2006);
Romancing the Shadow: Poe and Race, co-ed. (2001);
Oxford Historical Guide to Edgar Allan Poe, ed. (2001);
French Connections: Hemingway and Fitzgerald Abroad, co-ed. (1998);
Modern American Short Story Sequences, ed. (1995);
The Narrative of Arthur Gordon Pym and the Abyss of Interpretation (1995);

Imagining Paris: Exile, Writing, and American Identity (1993);
Poe, Death, and the Life of Writing (1987);
American Letters and the Historical Consciousness: Essays in Honor of Lewis P. Simpson, co-ed. (1987);
The Astonished Traveler: William Darby, Frontier Geographer and Man of Letters (1981).

Essays:

“Fitzgerald, Race Theory, and Transnational Experience” (2011);
“Unwinnable Wars, Unspeakable Wounds: Locating ‘The Man That Was Used Up’” (2008);
“Cooper’s Europe and his Quarrel with America” (2007);
“Angling for Affection: Absent Fathers, Fatherhood, and Fishing in *A Farewell to Arms*” (2006);
“The Short Story and the Story Sequence” (2005);
“‘A Mania for Composition’: Poe’s Annus Mirabilis and the Violence of Nation-building” (2005);
“Fitzgerald, ‘One Trip Abroad,’ and the Sense of an Ending” (2005);
“Poe, Fitzgerald, and the American Nightmare” (2004);
“National Narrative and the Problem of American Nationhood” (2004);
“Incubi Nazionale di Poe” (2004);
“Early Nineteenth-Century American Literature” (ALS, 2003, 2002);
“Fitzgerald’s Expatriate Years and the European Stories” (2001);
“Imperiled Communities in Edward P. Jones’s *Lost in the City* and Dagoberto Gilb’s *The Magic of Blood*” (2001);
“Figuring the Damage: Fitzgerald’s ‘Babylon Revisited’ and Hemingway’s ‘The Snows of Kilimanjaro’” (1998);
“The Violence of Melancholy: Poe Against Himself” (1996);
“Hemingway, Hadley, and Paris: The Persistence of Desire,” *The Cambridge Companion to Ernest Hemingway* (1996).

PROFESSIONAL SERVICE:

Member, Hemingway Foundation and Society Board, 1998-2006 ; Vice President, 2000-2006;
Poe Studies Association, President 1996-99; Vice-President 1992-95;
Journal of the Short Story in English, advisory editor, 1982-;
Poe Studies/Dark Romanticism, editorial board 1999- .

FILM APPEARANCES

- *Paris: The Luminous Years*, for the Public Broadcasting System, premiered Dec. 15, 2010, consultant and commentator.
- *Never*, independent film on Poe produced at Virginia Tech University, 2010. Commentator.
- *Hemingway in Cuba*, for Florida Public Television, premiered January 27, 2003, interviewed in Cuba.
- *Poe’s Tales of Terror*, for The Learning Channel “Great Books” series, premiered 30 October 2001, consultant and commentator.
- *The Mystery of Edgar Allan Poe*, for A & E “Biography” series, premiered 27 Oct. 1994, consultant and commentator.

Leslie King-Hammond

Founding Director, Center for Race and Culture
Maryland Institute College of Art
2008 – Present

Chair, Board of Directors
Reginald F. Lewis Museum of Maryland African American History and Culture
January 2006 – Present

Maryland Institute College of Art
Dean of Graduate Studies
Maryland Institute College of Art
July 1976 – June 2008

Leslie King-Hammond was born in the South Bronx and grew up in South Jamaica and Hollis-Queens, New York and was educated in the New York City public education system. She won a full stipend-tuition scholarship awarded under the SEEK Grant (Search for Education, Evaluation, and Knowledge) at the City University of New York, Queens College (BFA degree, 1966-69). In 1969, she attended The Johns Hopkins University under a Horizon Fellowship for doctoral studies in art history. In 1973, she began to teach art history courses at Maryland Institute College of Art (MICA). In 1976, she completed her Ph.D. and was appointed Dean of Graduate Studies at MICA where she administered 200 students in eleven degree programs. She maintains a teaching schedule in the art history department. In 2008, she retired to become Graduate Dean Emerita and was appointed the Founding Director of the new Center for Race and Culture at MICA. She received Mellon Grants for Faculty Research in 1988, 1989, and 2005. In 1985, she won the Trustee Award for Excellence in Teaching. As a member of the "Girls of Baltimore," she won an NEA artist grant in 2001. In the spring of 2006, King-Hammond was appointed Chairperson of the Collections and Exhibits Committee at the Reginald F. Lewis Museum of Maryland African American History & Culture and in January 2007 became the Chairperson of the Board of the Lewis Museum. She also sits on the Board of the Creative Alliance for the Artists, Baltimore, MD.

Between 1985 and 1998, King-Hammond became the project director for Ford/Phillip Morris Fellowships for Artists of Color at MICA (including Yale School of Art, School of the Art Institute of Chicago, Cranbrook Academy of Art, and California Institute of the Arts). She sits on juries, boards, organizations, and art commissions including Executive Board, International Association of Art Critics (2000-2003); President, College Art Association (1996-2000); Board of Overseers, Baltimore School for the Arts (1996-1999); Vice President, Jacob Lawrence Catalog Raison Project; Trustee, Baltimore Museum of Art (1981-1987); Center For Emerging Artists (2005-2007); Advisory Board, Edna Manley School for the Visual Arts, Kingston, Jamaica (1988-Present).

Major exhibitions and publications include *Celebrations: Myth and Ritual in African American Art* (Studio Museum in Harlem, 1982); *The Intuitive Eye* (The Maryland Art

Place, 1985); *Art as a Verb* (MICA, Studio Museum in Harlem, and the Met Life Gallery, 1988); *Black Printmakers and the WPA* (Lehman Gallery of Art, New York, 1989); *Masters, Mentors, and Makers, Artscape '92* (MICA Decker Gallery, 1992); *Gumbo Ya Ya; An Anthology of Contemporary African American Women Artists* (Midmarch Arts Press, 1995); *Three Generations of African American Women Sculptors: A Study in Paradox*; Vice President and essayist for the Jacob Lawrence Catalog Raisonné Project, *Over the Line: The Art and Life of Jacob Lawrence* (University of Washington Press, 2000); *Sugar and Spice: The Art of Bettye Saar* (Michael Rosenfeld Gallery, 2003); *Aminah Robinson: Aesthetic Realities/Artistic Vision in The Art of Aminah Robinson* (Columbus Museum of Art, 2003); and *Inner Being/Altered States: Painting the Life-Worlds of Beverly McIver's Realities in The Many Faces of Beverly McIver* (40 Acres Gallery, 2004). Most recently was her book, *Hughie Lee-Smith*, (2010) Pomegranate Press. King-Hammond has won Lifetime Achievement Awards from the Studio Museum in Harlem (2002), Lifetime Service, MICA (2005), The DuBois Circle (2006), Women's Art Caucus-College Art Association (2008), and the James A. Porter Colloquium, Howard University (2008). In 2008, she was granted an Andy Warhol Curatorial Fellowship. The Detroit Institute of the Arts gave her the Alain Locke International Prize in 2010.

CURRICULUM VITAE

Richard Kopley
Distinguished Professor of English, Emeritus
Penn State, DuBois
rxk3@psu.edu

(b) (6)



EDUCATION: 1976-82: Ph.D., English, SUNY at Buffalo
Dissertation: “‘No Tie More Strong’: Brotherhood and Beyond in
The Narrative of Arthur Gordon Pym,” directed by Leslie Fiedler
1971-1973: M.A., English, Teachers College, Columbia University
1967-1971: B.A., English, Brandeis University

RANK: Distinguished Professor of English, Emeritus, Penn State DuBois, 2014-
Distinguished Professor of English, Penn State DuBois, 2010-2014
Professor of English, Penn State DuBois, 2004-present
Associate Professor of English, Penn State DuBois, 1990-2004
Assistant Professor of English, Penn State DuBois, 1983-1990

TEACHING
EXPERIENCE: *Penn State, University Park, 1995-97, 1999*
Studies in Nineteenth-Century American Literature (graduate course),
American Literature to 1865, The American Renaissance, The Editorial
Process, Basic Writing

Penn State DuBois, 1983-95, 1997-2014
The Great Traditions in American Literature, American Literature to
1865, American Literature from 1865, The American Renaissance, The
American Novel to 1900, Edgar Allan Poe: His Life and Works, *Moby-
Dick* Honors Seminar, What Is Literature?, The Literature of Fantasy,
Pennsylvania Literature, Basic Writing, Rhetoric and Composition,
Honors Freshman Composition, Writing in the Humanities, Technical
Writing, The Short Story, English Language Analysis, American Fiction
since World War II

Illinois State University, 1982-83
Masterpieces of American Literature-1607 to the Present, Composition,
Advanced Composition

SUNY at Buffalo, 1976-80
Major American Writers I and II, American Fantasy Fiction,
Composition

PUBLICATIONS: *Monographs*
Edgar Allan Poe and the Dupin Mysteries (New York: Palgrave Macmillan,
2008); reprinted in paperback, 2011

PUBLICATIONS

(cont'd.):

The Threads of "The Scarlet Letter": A Study of Hawthorne's Transformative Art (Newark: University of Delaware Press, 2003)

Edited Books

Poe Writing / Writing Poe (co-edited with Jana Argersinger) (New York: AMS Press, 2013)

Prospects for the Study of American Literature (II) (co-edited with Barbara Cantalupo) (New York: AMS Press, 2010)

The Narrative of Arthur Gordon Pym, by Edgar Allan Poe (New York: Penguin Books, 1999)

Prospects for the Study of American Literature (New York: NYU Press, 1997)

Poe's Pym: Critical Explorations (Durham: Duke University Press, 1992)

Short Monograph

Edgar Allan Poe and "The Philadelphia Saturday News" (Baltimore: The Enoch Pratt Free Library and The Edgar Allan Poe Society of Baltimore, 1991)

Children's Books

The Remarkable David Wordsworth (Lemont, PA: Eifrig Publishing, 2013)

The Raven and Other Poems, by Edgar Allan Poe (New York: Scholastic, 1992)

Articles and Chapters

I have published articles in such journals as *The Edgar Allan Poe Review*, *Poe Studies*, *The Nathaniel Hawthorne Review*, *The New England Quarterly*, *Nineteenth Century Literature*, *Studies in American Fiction*, *American Transcendental Quarterly*, *Studies in the American Renaissance*, and *Melville Society Extracts*, and chapters in books published with such presses as Oxford University Press, Chelsea Press, Poe Society of Baltimore, Greenwood Press, and Cambridge University Press. My annotated secondary Poe bibliography is available at the American Literature module of Oxford Bibliographies Online.

PRESENTATIONS:

I have been a featured speaker on Poe in Russia, Poland, and Spain, and on Poe and Hawthorne (by DVD) in Japan. I have also spoken at many scholarly conferences in the United States, including MLA and ALA, on Poe and on Hawthorne. And I have organized major conferences on Poe and on Hawthorne.

EDITORIAL WORK:

Co-editor, *Resources for American Literary Study*, 1995-present; Associate Editor, 1992-95

Co-editor-in-chief, Oxford Bibliographies Online, American Literature module, 2014-

Editor, *Poe Studies Association Newsletter*, 1986-91

OFFICES HELD:

President, Nathaniel Hawthorne Society, 2009-2010

Chair, *American Literature* Editorial Board Nominating Committee, 2002

President, Poe Studies Association, 2000-2003

AWARDS:

I have received, among other awards, an NEH Summer Stipend and, from the Society of Children's Book Writers and Illustrators, a Barbara Karlin Grant.

Shawn James Rosenheim

Department of English, Williams College, Williamstown Massachusetts 01267
413 597 2363 srosenhe@williams.edu fax: 413 597 4032

Professional Positions

Williams College:

Professor of English	2002-present
Associate Professor of English	1997-2002
Assistant Professor of English	1990-1996
Director, Williams Center for Technology in the Art and Humanities	1999-2002
Yale University: Lecturer in English Literature	1989-1990

Selected Administration and Service

Brokered the world premiere of <i>Jerry's Map</i> , Director, Faculty Center for Media Technologies	2008-2011
Co-organizer, <i>Extreme Documentary</i> . Conference sponsored by the Oakley Center for Humanities and Social Sciences and Mass MOCA	2006
External Reviewer, MCLA Department of English & Communications	2006
Panel judge, American Council of Learned Societies	2001-2003
Consultant to The Learning Channel for <i>Great Books: Edgar Allan Poe</i>	2000
Cocurator, Berkshire Museum summer film program	2000
Board of Directors, Williamstown Film Festival	1999-2003
Board Member, Poe Studies Association	1999-2001
Chair, American Studies Program	1996

Education

Ph.D in English Literature, Yale University	1993
M.A. in English Literature, Yale University	1988
B.A., Oberlin College, <i>summa cum laude</i>	1985

Published Books

The Cryptographic Imagination: Secret Writing from Edgar Poe to the Internet (Johns Hopkins University Press, 1997).

The American Face of Edgar Allan Poe. Coeditor with Stephen Rachman (Johns Hopkins University Press, 1995).

Multimedia Publication

Executive Producer, *The Thompson Sessions*. A multimedia CD providing a behind-the-scenes exploration of recording sessions for brass and keyboard. Williams College. 2000.

"Fast, Cheap, & Out of Control: An Interview with Errol Morris." Sony Pictures Classics.
<http://www.spe.sony.com/classics/fastcheap/index-i.html>

Contributions to Books

Foreword to Arthur Hobson Quinn's *Edgar Allan Poe: A Critical Biography* (Johns Hopkins University Press, 1997).

- “Shivers: A Short History of the Horror Film.” In *Gothic*, an exhibition catalogue ed. Christoph Grunenberg. Institute of Contemporary Art (MIT Press, 1997).
- “Beyond the ‘Problem’ of Poe.” Introduction to *The American Face of Edgar Allan Poe*, with Stephen Rachman.
- “Detective Fiction, Psychoanalysis, and the Analytic Sublime.” In *The American Face of Edgar Allan Poe*.

Selected Articles and Reviews

- Review of Laura Otis, *Networking: Communicating with Bodies and Machines in the Nineteenth Century*. *Modernism/Modernity* (Winter, 2002).
- “Tyler’s Cipher is Solved, but the Mystery Remains.” *The Edgar Allan Poe Review* (Fall, 2000).
- “Extraterrestrial: Errol Morris, Stephen Hawking, and *The Incredible Shrinking Man*.” *Film Quarterly* (University of California Press), Summer 1995.
- “Never-Ending Biography.” Review of Kenneth Silverman’s *Edgar A. Poe: Mournful and Never-Ending Remembrance*. *American Quarterly* 45:2 (June 1993), 312-321.
- “To the Finland Station.” *Lingua Franca* (December 1992), 4-6.
- “The King of ‘Secret Readers’: Poe, Cryptography, and the Origins of the Detective Story.” *ELH* 43:4 (Summer 1989), 474-500.

Selected Talks

- Mysteries of Paris, Chair, “Bad Taste and the Problem of Poe.” American Literature Association Conference, Cambridge, MA May 2010.
- American Comparative Literature Association Conference, Harvard University. March 2009.
- Chair, “Poe and Social Imagination.” ALA Conference, Long Beach California, May 2000.
- Moderator, “Game Boys? Violence and the Virtually Real.” Panel with game designers and theorists. Williams College, April 13, 2000.
- “Mindhunters.” International Poe Association Convention, Richmond, Virginia, September 1999.
- “War Today: From Spielberg to the Balkans.” Panel with filmmaker Dusan Makavejev. Williams College, April 8, 1998.
- “The Pleasures of Disaster: *Titanic* and the American Body Politic.” NEASA 1998, Mystic, Connecticut, March 1998.
- “The Cinema of Forensics.” Middlebury College, March 1997.
- “Poe, Friedman, and the Origins of the Cold War.” *DataNet Security* ’97. Miami, Florida, February 1997.
- “The Modes of Identification: Homicide, Dupin, and the FBI.” Invited speaker for *Poe and the Detective Tradition*, MLA. Washington, December 1996.
- “Interrotroning History: Errol Morris and the Documentary of the Future.” *(Re)Presentations of History in Contemporary Cinema*. MLA. San Diego, December 1994.
- “Toward a Literary History of Espionage.” Center for the Study of Literature and Culture, Harvard University, November 1994; and to the Group for American Literature, Dartmouth College, February, 1996.
- “Extraterrestrial: Errol Morris, Stephen Hawking, *The Incredible Shrinking Man*.” Society for Cinema Studies, New Orleans, February 1993.
- “But Will the Mind of the Explorer Survive the Shock?” Catachresis and Narrative in Nabokov’s ‘Lance.’” *Nabokov and Style*, MLA Convention, Chicago, December 1990.

Boston University College of Arts & Sciences
Department of History of Art & Architecture
725 Commonwealth Avenue
Boston, MA 02215
Telephone: (617) 353-2520
Fax: (617) 353-3243
E-mail: ahdept@bu.edu



July 29, 2014

Eric Molinsky
Researcher, American Icons project
www.studio360.org

Dear Eric Molinsky:

I would be pleased to serve as an academic adviser to your project on Jacob Lawrence's Great Migration series. As you know, I have spoken with you, a researcher for the American Icons project, on the telephone at length about the project, and I am fully confident that the radio presentation will be excellent. I was impressed by the questions you asked me during our phone conversation and would be happy to repeat my portion of it in a studio setting. (WBUR is about a mile from where I live.) As you know, I have written a book, *Painting Harlem Modern: The Art of Jacob Lawrence*, that includes a chapter on that series.

It is fitting to highlight Jacob Lawrence's Great Migration series as we reach the one hundredth anniversary of the Great Migration. The sixty panels narrate the story of some two million African Americans who left the South between about 1915 and 1940 for job and educational opportunities and greater social and civic freedom in the North and West. He tells that history in his unique expressionist cubist style that emphasizes the community as they made their decision to migrate and leave behind the travails and poverty of the Jim Crow South.

Sincerely yours,

Patricia Hills

Patricia Hills
Professor Emerita
American and African American Art

pathills@bu.edu

Yale College

JONATHAN HOLLOWAY
Dean of Yale College
Professor of African American Studies,
History, and American Studies

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jonathan.holloway@yale.edu
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Courier
1 Prospect Street, S88 110
New Haven CT 06511

July 24, 2014

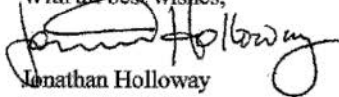
To Whom It May Concern:

I write today to confirm that I recently spoke with Eric Molinsky, a researcher for the American Icons project, and that I am eager to serve as an academic adviser to the project's examination of Jacob Lawrence's *Great Migration* series. Lawrence's masterwork is perhaps the best artistic representation we have of the mass migration of African Americans from southern fields and towns to the Midwest and North. This migration radically restructured black life across the country as new cultural, social, political, and economic realities accompanied the profound demographic shifts. Significantly, Lawrence's paintings capture the wide array of challenges and opportunities that accompanied the decision to move. Lawrence helps us see that these relocations were not without personal sacrifice even if the decision to move was driven by the hope for a better day. I am confident that this American Icons project will address the nuances found in Lawrence's brush strokes so that we all have a more detailed and contextualized understanding of how the Great Migration shaped a new American character for the twentieth century.

For the purposes of the proposal I provide the following contact information:

Jonathan Holloway
Dean, Yale College
Professor, African American Studies, History & American Studies
PO Box 208241
New Haven, CT 06520-8421
203-432-2900
jonathan.holloway@yale.edu

With all best wishes,



Jonathan Holloway
Dean, Yale College
Professor, African American Studies, History & American Studies



July 24, 2014

To Whom It May Concern:

This letter will confirm that I have had a conversation with Ms. Chloe Plaunt concerning a forthcoming American Icons program devoted to Poe. I wish to confirm that I am willing to serve as a consultant and interviewee.

You may reach me via the Department of English, Louisiana State University, Baton Rouge, LA 70803. My email is jgkenn@lsu.edu and my cell phone number is (b) (6).

Sincerely,

A handwritten signature in black ink, reading 'J. Gerald Kennedy', is written above the printed name.

J. Gerald Kennedy
Boyd Professor of English

July 22, 2014

Dear Chloe Plaunt,

With pleasure, I agree to serve as an academic advisor for Studio 360's American Icons project on Edgar Allan Poe.

I have been working on Poe since my 1982 SUNY Buffalo doctoral dissertation on his novel *The Narrative of Arthur Gordon Pym*. Since that time, I have introduced and annotated the Penguin Pym (1999) and written *Edgar Allan Poe and the Dupin Mysteries* (Palgrave, 2008). I have also edited Poe's *Pym: Critical Explorations* (Duke, 1991) and co-edited *Poe Writing / Writing Poe* (AMS, 2012). I organized the Pym Conference on Nantucket Island in 1988 and The First International Edgar Allan Poe Conference in Richmond in 1999, helped organize The Second International Edgar Allan Poe Conference in Baltimore in 2005, and am now co-organizing The Fourth International Edgar Allan Poe Conference in New York City in 2015. I have written the "Poe Bibliography" for Oxford Bibliographies Online and have begun to work on hitherto-unknown archival materials concerning Poe in Richmond. I am a former editor of the Poe Studies Association Newsletter, former president of the Poe Studies Association, and an Honorary Member of the Poe Studies Association.

I look forward to working with you and Kurt Anderson.

....

Best wishes,

Richard Kopley

Distinguished Professor of English, Emeritus

Penn State DuBois

(b) (6) (home)

rxk3@psu.edu



Eric Molinsky
Studio 360/American Icons
Public Radio International

Dear Mr. Molinsky,

It was a very special pleasure and honor to speak with you last week about the life and work of the American painter Jacob Lawrence. I am especially pleased that Studio 360/American Icons is planning on doing a documentary on Lawrence who was one of the most pivotal modernist to emerge in the twentieth century. Understanding the focus and nature of his work is crucial to America's understanding of how this nation evolved. Lawrence's artistic aesthetic vision emerged at the crossroads of complex historical developments – the Great Migration, the Depression, WWII, the Harlem Renaissance, and Jazz - which he observed and recorded at a very young age...long before most artists mature in the later years of their own practice.

The Jacob Lawrence story is a stellar American story of how people in the United States responded to the modernisms of urban city life, new art forms, social, religious, economic and political challenges. This was an era seeking to define itself in the face of new cultures and the dynamics of being a still new nation in comparison to the legacies of long standing nations in the international arena. Lawrence is pivotal to the comprehension of that history/story and the character of an evolving nation and how the contributions of African American culture gave impact and meaning to heritage of the United States of America.

I would be honored to have the opportunity to contribute my research in support of this most worthy project. Please do not hesitate to contact me should need any additional assistance.

Sincerely,

Leslie King-Hammond, PHD
Chair of the Board
Reginald F. Lewis Museum of Maryland
African American History and Culture

830 East Pratt Street
Baltimore, MD 21202-4403

tel: 443-263-1800
fax: 410-333-1138

www.AfricanAmericanCulture.org

Williams College
Department of English

246 Hollander Hall
(413) 597-2363

Williamstown Massachusetts 01267
Shawn.J.Rosenheim@williams.edu

July 23, 2014
Chloe Plaunt
Radio 360

Dear Chloe:

I'm pleased to accept your offer to become an official academic advisor for Studio 360's American Icons project on the writing of Edgar Allan Poe. Few if any American writers have had a greater impact than Poe on both literature and popular culture; no writer has had a greater influence on the development of such peculiarly modern genres as detective fiction, science fiction, horror stories, and the nonfiction police procedural.

Much of my scholarly life has been devoted to tracing out these lines of influence and descent, in critical essays, in an anthology (*The American Face of Edgar Allen Poe*, coedited with Stephen Rachman), and most fully in *The Cryptographic Imagination: Secret Writing from Edgar Poe to the Internet* (Johns Hopkins).

I eagerly look forward to our continued conversations about Poe's writing and thought.

With best wishes,

Shawn Rosenheim
Professor of English
Williams College

PUBLIC RADIO INTERNATIONAL (PRI)
Request to the National Endowment for the Humanities
American Icons IV on *Studio 360* with Kurt Andersen
August 2016

Attachment 6: Work Sample

American Icons: *Native Son*

Broadcast September 2013 as part of the third season of “American Icons”

<http://www.studio360.org/story/313787-american-icons-native-son/>

The story of a young man in the ghetto who turns to murder was an overnight sensation. Richard Wright set out to confront white readers with the most brutal consequences of racism, and finally lay to rest the stereotype of the passive Uncle Tom — “he literally wanted to create a bigger Thomas,” one scholar argues. But some think *Native Son* exploited the worst stereotypes of black youth. “Is this giving me permission to go kill white women?” wondered a young Carl Hancock Rux. “Is that what we’re supposed to be doing now?”

We trace the line from Bigger Thomas to Notorious B.I.G., and visit a high school drama class acting out *Native Son*, and struggling to grasp the racism their grandparents experienced. With Nathan McCall, Carl Hancock Rux, and Richard Wright's daughter, Julia Wright.

Guests: Timuel Black, Percival Everett, Jamie Hector, Harold Lucas, Eric McCalister, Nathan McCall, James Peterson, Carl Hancock Rux, Elena Spence, Angela Tomaselli, Trysh Travis, Jerry Ward, Richard Wesley and Julia Wright

Produced by: Amanda Aronczyk

Editor: David Krasnow

Contributors: John DeLore, Ann Heppermann and Aileen LeBlanc

Additional suggested listening:

American Icons: *One Flew Over the Cuckoo's Nest*

<http://www.studio360.org/story/american-icons-one-flew-over-the-cuckoos-nest/>



Budget Form

OMB No 3136-0134
Expires 6/30/2018

Applicant Institution: *Public Radio International*
Project Director: *Melinda Ward*
Project Grant Period: *04/01/2017 - 03/31/19*

[click for Budget Instructions](#)

	Computational Details/Notes	(notes)	Year 1 04/01/2017 - 03/31/2018	(notes)	Year 2 04/01/2018 - 03/31/2019	Project Total
1. Salaries & Wages						
Host	\$ (Y1) \$ (Y2)	22%	\$	23%	\$	\$
Executive Producer	\$ (Y1) \$ (Y2)	22%	\$	23%	\$	\$
Senior Editor	\$ (Y1) \$ (Y2)	22%	\$	23%	\$	\$
Associate Producer	\$ (Y1) \$ (Y2)	22%	\$	23%	\$	\$
Assistant Producer	\$ (Y1) \$ (Y2)	22%	\$	23%	\$	\$
Assistant Producer	\$ (Y1) \$ (Y2)	22%	\$	23%	\$	\$
Assistant Producer	\$ (Y1) \$ (Y2)	22%	\$	23%	\$	\$
Sr. Broadcast Engineer	\$ (Y1) \$ (Y2)	22%	\$	23%	\$	\$
Temp Employee - Editing	\$ (Y1, Y2)	100%	\$	100%	\$	\$
Temp Employees - Production	3 ind. @ \$ (Y1, Y2)	100%	\$	100%	\$	\$
2. Fringe Benefits						
Program Staff	@ 22% of salary	22%	\$	22%	\$	\$
Temporary Staff	@ 15% of salary	15%	\$	15%	\$	\$
3. Consultant Fees						
Scholars	10 stipends @ \$1,000; Based on historical costs			100%	\$10,000	\$10,000
4. Travel						
Admin/Production Travel	6 trips for 2 production staff @ \$1,100 each (includes air, hotel, meals & incidentals); Based on historical costs	100%	\$6,600	100%	\$6,600	\$13,200
5. Supplies & Materials						
Equipment, Supplies & Materials	Use of orgizational equipment, supplies and materials; Based on historical costs	100%	\$1,250	100%	\$1,250	\$2,500
6. Services						
		100%		100%		\$0
7. Other Costs						
Indpt Producers/Acquisition	Production expenses for 18 features commissioned from indpt freelance producers; (qty Based on mkt rates of \$2,500 per feature	100%	\$22,500	100%	\$22,500	\$45,000
Studio Rental Remote	Expense for offsite production of stories; Based on historical costs of \$2,250 per year for additional project studio time	100%	\$2,250	100%	\$2,250	\$4,500
Remote Engineers	Expense for offsite engineering services; Based on historical costs of \$3,000 per year for dedicated engineer to the project.	100%	\$3,000	100%	\$3,000	\$6,000

Web Consulting & Production	Web editing & design for optimizing Icons online presence. 100 hours at \$40/hr over 2 yrs	100%	\$2,000	100%	\$2,000	\$4,000
Commissioning Fees	Fees for commissioned music; 20 sessions @ \$200 each for shorter features plus 5 hr-long programs @ \$1000 per session	100%	\$4,500	100%	\$4,500	\$9,000
Marketing	Dual strategy: outreach on digital platforms & print ads that target member and non-carrying stations: Paid Google Adwords: \$5k Paid Facebook Promotions: \$6K (3 campaigns @ \$2k each) Video prod: \$4.5k (3 @\$1.5k each) Publicity (partnerships,newsletter placement, Print Ads): \$5,300 Graphic design: \$4,200 (21 graphics @\$200 each)	100%		100%	\$25,000	\$25,000
Occupancy	Studio 360 rent expense for WNYC space is \$104,676 per year. Project is budgeted at 22% of the programs time in Y1 & 23% in Yr2.	100%	\$23,029	100%	\$24,075	\$47,104
8. Total Direct Costs	Per Year		\$323,950		\$373,898	\$697,848
9. Total Indirect Costs						
	Per Year		\$0		\$0	\$0
10. Total Project Costs	(Direct and Indirect costs for entire project)					\$697,848
11. Project Funding	a. Requested from NEH		Outright:			\$425,000
			Federal Matching Funds:			\$0
			TOTAL REQUESTED FROM NEH:			\$425,000
	b. Cost Sharing		Applicant's Contributions:			\$272,848
			Third-Party Contributions:			\$0
			Project Income:			\$0
			Other Federal Agencies:			\$0
			TOTAL COST SHARING:			\$272,848
12. Total Project Funding						\$697,848

Public Radio International (PRI)
Request to the National Endowment for the Humanities
American Icons IV on Studio 360
Appendix A: Plan of work

5 hour-long programs and 18 stories over 24 months

	Work w/ Advisers	Broadcast Production	Web development	Broadcast	Outreach, Marketing & PR
April 2017 - May 2017	Upon notification of grant award, finalize contracts with Project Advisors. Begin consultation with advisors on hour-long programs, segments.	Begin pre-production (research and outlines) on hours; assign stories and hours to producers			
June 2017 - September 2017	Continue consultation with scholars	Producers begin production on stories and hours; production will be staggered across 20 months			
October 2017	Continued consultation with advisors on production	Production continues on stories and hours		Broadcast of one feature story	
November 2017	Continued consultation with advisors on production	Production continues on stories and hours	Begin production on multimedia content: videos, slideshows, collecting images, clearing rights, etc.	Broadcast of one feature story	
December 2017	Continued consultation with advisors on production	Production continues on stories and hours; first in-house hour completed	Continue production on web content	Broadcast of one feature story	
January 2018	Continued consultation with advisors on production	Production continues on stories and hours	Continue production on web content	Broadcast of one feature story	

	Work w/ Advisers	Broadcast Production	Web development	Broadcast	Outreach, Marketing & PR
February 2018	Continued consultation with advisers on production	Production continues on stories and hours	Continue production on web content	Broadcast of one feature story	
March 2018	Continued consultation with advisers on production	Production continues on stories and hours; second in-house hour completed	Continue production on web content	Broadcast of one feature story	
April 2018	Continued consultation with advisers on production	Production continues on stories and hours	Continue production on web content	Broadcast of one feature story	
May 2018	Continued consultation with advisers on production	Production continues on hours and stories	Continue production on web content	Broadcast of one feature story	
June 2018	Continued consultation with advisers on production	Production continues; third in-house hour completed	Continue production on web content	Broadcast of one feature story	Begin development of PR and marketing campaign to build awareness of American Icons and get national press.
July 2018	Continued consultation with advisers on production	Production continues	Start development of new website components	Broadcast of one feature story	Reach out to select long-lead publications
August 2018	Continued consultation with advisers on production	Production continues	Start build out of website components	Broadcast of one feature story	
September 2018	Continued consultation with advisers on production	Production continues; fourth in-house hour completed	Complete and test website components	Broadcast of one feature story	PR push to build awareness of series, send sample audio to press
October 2018	Continued consultation with advisers on production	Production continues	Fix any bugs and prepare for launch	Broadcast of one feature story	Continue PR campaign. Offer series to public radio system.

	Work w/ Advisers	Broadcast Production	Web development	Broadcast	Outreach, Marketing & PR
November 2018	Continued consultation with advisers on production	Production continues	Complete all multimedia web content	Broadcast of one feature story	Start major push to public radio system for series carriage; continue outreach to press.
December 2018		Fifth hour completed; all audio completed and ready for PR push	Launch website; begin listener component and social media	Broadcast of one feature story; begin call for Icons Contest nominations	Start social media/online marketing - reaching out to blogs, etc.
January 2019			Maintain and encourage listeners' submissions; continue to create web content	Launch series: alternate broadcast of hours and remaining stories	Continue PR campaign; follow up with stations
February 2019				Continue to broadcast over the course of the month, broadcast KA interview with contest winner	Continue PR campaign; follow up with stations
March 2019	Solicit feedback from advisers				Continue PR campaign; follow up with stations