

NEH Application Cover Sheet

America's Media Makers

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Field of Expertise: Literature: British Literature

INSTITUTION

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APPLICATION INFORMATION

Title: *BackStory with the American History Guys--Finding the American Way (series)*

Grant Period: From 5/2014 to 4/2016

Field of Project: History: U.S. History

Description of Project: BackStory with the American History Guys, a national, weekly one-hour broadcast show and podcast--a program of the Virginia Foundation for the Humanities (VFH) at the University of Virginia--requests an America's Media Makers grant of \$234,868. Funds will be used to produce a special series of 22 radio programs that will ultimately comprise three mini-series. Under the banner "Finding the American Way," the grant-funded episodes will be paired with lesson plans and packaged for educational purposes. Partners include the National Council for History Education, the Gilder Lehrman Institute of American History, and HISTORY (History Channel).

BUDGET

Outright Request	\$234,868.00	Cost Sharing	\$1,131,617.00
Matching Request		Total Budget	\$1,366,485.00
Total NEH	\$234,868.00		

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II. NARRATIVE

A. Introduction, Program Description & Nature of Request

Public radio's contemporary take on American history, *BackStory with the American History Guys* is a national, weekly one-hour broadcast show and podcast—a program of the Virginia Foundation for the Humanities (VFH) at the University of Virginia. *BackStory*/VFH requests an *America's Media Makers* grant of \$234,868, toward a combined *BackStory* budget of \$1,366,485 for fiscal 2015 and 2016. Funds will be used to produce a special series of 22 radio programs—15 new and 7 repurposed—that will ultimately comprise three mini-series. The shows will focus on how America's defining ideas, emerging social movements, and evolving conception of personal rights have been expressed and contested in the spheres of work, religious belief, and civic life. As they are produced during two years, the episodes will be integrated into *BackStory*'s progression of 104 weekly broadcasts and podcasts—reaching a broad national and international audience. Under the banner *Finding the American Way*, the grant-funded episodes will additionally be packaged and promoted for educational purposes. They will be paired with lesson plans, with shows also divided into topical segments suited for use in the classroom. The thematically linked shows and audio segments will be made available and promoted as resources in collaboration with the National Council for History Education, the Gilder Lehrman Institute of American History, and HISTORY (History Channel), as well as via *BackStory*'s website, social media, and various instructional sites. Added to other episodes in *BackStory*'s archive, the *Finding the American Way* series will in particular constitute a valuable educational resource, an asset available to teachers and students for years to come.

Presented in *BackStory*'s signature style, linking present and past, moving from today's headlines to drill down into U.S. history in an accessible way, the three program series—*American Believers*, *Americans at Work*, and *Americans in the Public Square*—will be led by *BackStory*'s hosts, historians **Ed Ayers**, **Brian Balogh**, and **Peter Onuf**. These scholars use everyday language to plumb historical depths, delving deeply into the complexities of a topic from a variety of perspectives, providing synthesis and analysis. The trio delivers deeply informed talk, spanning three centuries of American history. Offering lively, non-partisan conversation—an exploration of ideas, events, and their continuing impact on us—they debate each other, introducing diverging historical interpretations. They also engage listeners who call in; introduce topical features; and interview many other nationally recognized scholars in the humanities, additionally tapping into a range of on-the-ground experts, from the conventional to the offbeat.

From episode to episode in *Finding the American Way*, Ed, Brian, Peter, and their guests will investigate how work life, religious expression, and civic aspirations have shaped American lives and history, bumping up against fundamental questions of freedom, equity, race, gender, individual rights, cultural pluralism, federalism and the struggle to sustain a national community. On the air or on the web, the resulting programs, evincing aspects of American identity, will highlight the nature of interpretation—introducing broadcast listeners, podcasters, teachers and student scholars to novel ways of thinking about America's past in light of current happenings and attitudes.

BackStory isn't history the way some experience it—a long march of names and dates. Moving

from today's headlines, the show brings historical perspective to daily events, focusing on such wide-ranging topics as the history of marriage, extreme weather, birthing, time, home ownership, apocalyptic thinking, college sports, alcohol, the post office, the War of 1812, emigration, American exceptionalism, the Mississippi river, and data collection, among many others (a complete listing of *BackStory*'s weekly episodes through July 2013 appears in Appendix F). The show gives listeners a new sense of chronology—one founded on an appreciation of how movements, ideas, and experience intersect, ebb and flow, and are transformed over time. The hosts explain and illustrate how things were, back in the day, using the passage of time as a medium of reflection—thinking broadly and synthetically about change in American history. The result: Radio that has the easy style of a stimulating chat with bright friends around the kitchen table.

BACKSTORY ON THE AIR

The program's approach appeals to a broad audience and continues to gain fans: *BackStory* launched as a weekly in May, 2012 (the show was previously produced monthly) and is already regularly broadcast by 36 primary public radio stations, serving 72 communities in 20 states and Washington, D.C. Among these are WBEZ, Chicago; WAMU, Washington; KSTX, San Antonio; WFYI, Indianapolis; Vermont Public Radio, WHRV, Norfolk; KVCN, San Bernardino; KCPW, Salt Lake City; WSNC, Winston-Salem; KUOW-HD, Seattle; and WABE-HD, Atlanta. More than 40 public stations, many in major markets, also regularly air the program as a "special"—among these, WLRN, Miami; KNPR, Las Vegas; WCPN, Cleveland; WFPL, Louisville; WWNO, New Orleans; WFIU, Bloomington; KBSX, Boise; KSFC, Spokane; KUOW-FM, Seattle; and WABE-FM, Atlanta.

In the Washington, DC, Metro market, as ranked this spring by Arbitron, *BackStory* is the number one show for its Sunday morning time period on WAMU, with an audience share of 20.5; since the show began running on WAMU in July 2012, the number of listeners for its time spot has increased by more than fifty percent. In Chicago, where *BackStory* runs early Sunday evening, WBEZ's fall audience was up 51 percent for its time slot and was holding the audience of the show that precedes it (*Car Talk*) so well that the station's marketing department approached us about scheduling a live promotional event in that city. Meanwhile, Vermont Public Radio reported a doubling of their fall Arbitron numbers for *BackStory*, suggesting the breadth of the show's demographic appeal. And at WMRA, Harrisonburg—just over the mountain from our home base in Charlottesville—news was that not only had *BackStory* multiplied the station's audience several-fold from fall surveys of the last two years but was also drawing more than double the audience of the programs that precede and follow its broadcast at 4:00 PM on Sundays.

BACKSTORY ON THE WEB

VFH is positioning *BackStory* as an important addition to the cultural conversation of the country, working to increase engagement with historical issues in everyday life, as well as the classroom. To address the needs and potentials, *BackStory* pays special attention to building its presence in the rapidly expanding online market for digital audio. With a significant and growing Internet presence, the program solicits and responds to web-based comments by way of the [In the Works](#) and [Pitch a Show](#) sections at backstoryradio.org, show development in dialogue with the digital community. *BackStory* has been featured several times on main banners in the iTunes Store, has twice been ranked in the top ten on the iTunes Society and Culture list, and recently

rose to 121 overall among the estimated hundreds of thousands of [iTunes](#) podcasts. The program averages 20,000-25,000 downloads per week, with 10,000-12,000 weekly subscribers, and is active on [SoundCloud](#), with more than 194,000 followers. *BackStory*'s total podcast downloads exceed 2.7 million; consumption of our podcasts appears to follow a "long-tail" pattern, in which older episodes continue to be downloaded long after their broadcast dates. Staff is working to enhance the show's social media activity, building an online community by posting content and generating dialogue on [Facebook](#) (3,833 friends), [Twitter](#) (1,693 followers) and [Tumblr](#). With an eye to further strengthening relationships with *BackStory*'s listeners, staff recently reprised the program's weekly [e-newsletter](#).

[Backstoryradio.org](#) supports listener interaction with the show at all levels of program development. The site, which now registers more than 4,000 visits per week, uses the SoundCloud player, for example, enabling individuals to listen and comment in the time-course of an episode; the player also facilitates the sharing of *BackStory* audio, allowing show files to be easily embedded on other web sites, or by way of social media.¹ More generally, the show's online profile is enhanced by numerous positive blog notices, such as [this shout-out](#) by the Onion's A.V. Club, which profiles *BackStory* as an "Outlier," leading into their "best of" weekly podcast review. Other examples that have driven substantial web traffic *BackStory*'s way include Roman Mars's [99% INVISIBLE](#); the [MetaFilter](#) community weblog; [makeuseof's list](#) of "10 Educational History Podcasts to Subscribe & Listen to;" and PRX's [Public Radio Remix](#), a curated online stream that is also broadcast by a select group of public radio stations. Other examples include Amanda Frost on [SCOTUSblog](#); Vanessa Varin for the [American Historical Association](#); [The Junto](#) on early American history; and [Talking History](#).

BACKSTORY IN PERSON

Via its digital and broadcast strategies, *BackStory* is reaching-out to new audiences with historical knowledge, perspectives, and methods of evaluation, bridging the gulf between scholarship and the general public, reaching into the classroom with supplementary resources. Though *BackStory* shows are recorded and edited in the studio, Brian, Ed, and Peter have also regularly made live appearances for local and national audiences. These in-person shows have played an important role in boosting the program's overall profile, confirming its appeal and initiating relationships that lead to new support. In April 2012, *BackStory*'s in-person program on "Alcohol in American History," at the joint conference of the Organization of American Historians and the National Council on Public History in Milwaukee, was simulcast and rebroadcast twice by C-SPAN 3. In January 2013, *BackStory* was invited to present a live show on "Presidential Inaugurations in American History" at the Smithsonian's National Museum of American History. The packed inauguration weekend event was a resounding success² and was cablecast and webcast from the Museum's Flag Hall by C-SPAN3. The show can still be viewed [by clicking](#) through to the American History TV website; a visual of the program brochure for the event appears in Part 4. That weekend, also, Peter, Ed, and Brian were invited to do three interviews from the CNN studio/set on the National Mall, welcomed by Don Lemon and later by John King and Erin Burnett. The CNN interviews are available [on this page](#) at the VFH website.

¹ Using the distinctive waveform player, CNN's January 20, 2013 [Soundwaves](#) blog, for example, featured *BackStory*'s "Thenceforward and Forever Free," on the Emancipation Proclamation.

² See Vanessa Varin's above referenced account, "[The Benefits of a Good Story: The BackStory Historians Take on Inauguration History](#)," in the January 28 Issue of *AHA Today*.

In the last year, *BackStory* has presented 10 live shows. Notable among these were appearances at the Public Radio Program Directors conference in Las Vegas (September 11); the American Civil War Center in Richmond (October 19); the Virginia Film Festival, Charlottesville (November 4); the above-referenced National Museum of American History event in Washington (January 19); and the keynote address for the National Council for History Education annual conference, Richmond (March 23). On July 29 Peter, Ed, and Brian presented at a special closed-door dinner for the bi-partisan Chiefs of Staff of the U.S. Senate, with support from the Pew Charitable Trusts. That night's topic: "Partisanship and Gridlock in American History."

COMMITTED TO EDUCATION

Apart from its public impact, *BackStory* presents significant opportunities for educational outreach. For a keynote session at this year's National Council for History Education conference in Richmond (see above), Peter, Ed, and Brian presented a freewheeling riff, spanning three centuries, on "The Rights of Americans." They followed up by taking "calls" (that is, questions) from an enthusiastic audience of teachers. Later, at a lunch with NCHE staff and board members, the *BackStory* team emphasized its commitment to collaborating on developing mutually beneficial projects, building lines of communication with teachers. At the same time, *BackStory* was in the process of launching a partnership with The Gilder Lehrman Institute of American History in New York; their heavily trafficked, teacher-oriented website, nationally serving more than 200,000 teachers, will feature a growing selection of *BackStory* programs and audio excerpts, tailored as 6-10 minute, classroom-friendly segments—including annotated interviews, features, calls, and riffs (these will appear in the "History by Era," "History Now," and "Multimedia" sections of GLI's website—they will also be available on *BackStory*'s site). And our partnership continues with History Channel, which has sponsored *BackStory* for the last four years, also supporting specially developed *BackStory* podcasts for the Classroom section of HISTORY.com and providing major funding for one of our live events. All three organizations have endorsed and will cooperate in promoting and distributing episodes or segments of *BackStory*'s *Finding the American Way* series (see Letters of Commitment, Part 6). Developed within the show's ongoing weekly schedule, the programs will provide a model for strengthening and integrating *BackStory*'s expanding archive. Grouping episodes as series and segmenting shows for the classroom, staff will frame content already appealing to general listeners, as a valuable resource for teachers and students, supporting the study of American history for years to come.

B. Content and Creative Approach

BackStory's scholar-hosts work to bridge the gap between popular and academic understanding. Synthesizing and applying historical thinking in an everyday context, they translate aspects of contemporary experience, harvesting the riches of the scholarship, public history, and archival research for which the NEH has been a primary advocate since 1965—leveraging a national investment by bringing many of the most interesting and complex ideas about America's past into the arena of everyday conversation and debate. *BackStory* makes cutting edge scholarship accessible to a general audience, teachers, and students, communicating historical information and interpretations that have not previously been widely available, understood, or valued outside of academic life. With a contemporary twist, the show works to confirm, deepen, and enliven

historical understanding, encouraging a national conversation about where America has been and may be going.

PHILOSOPHY: YOUR PAST IS ABOUT TO CATCH UP WITH YOU

BackStory ranges across and explores three centuries of American history, but, rather than ignoring what's happening in the now, the show seeks to connect the present with the past—and will experiment with doing so more directly as it moves further on its trajectory as a weekly program. *BackStory*'s philosophy is that history is new because the present is new; or that everyday, when we wake up, the world and our part in history look just a little bit different—and thus, so, too, must the past. In light of any day's headlines, from the standpoint of a constantly changing perspective, we may all discover new resonances in old stories and topics—and *BackStory* is committed to furthering such discovery.

From this standpoint, viewing events and thinking them through in broad comparative contexts, Brian, Ed, and Peter constantly provide each other and their guests with unexpected opportunities to engage the meaning of America in creative ways that are rare in radio and other popular media, and even within the academy itself. They cover a wide range of history, while keeping things light, even when extending themselves in discussion. They model and implicitly relay how scholars think broadly and synthetically about change in American history. This, Peter notes, is not what the readers of popular history normally absorb. And this, he believes is *BackStory*'s comparative advantage in the historical and popular marketplace: "When we communicate that in the way we do, in the kind of relaxed, informal fashion of our far-reaching exchanges, people really get it. And they say, 'Oh, yeah, that makes sense.'"

A SIGNATURE EPISODE

The topic may seem traditional, but [The War of 1812: Which One Was That?](#) provides a good introduction to the show's present-meets-past conversational approach. Spanning the centuries, it takes a somewhat opaque topic in American history and draws in listeners by introducing the War from the perspective of our contemporary perplexity—wittily questioning what the whole thing was about. At Boston's Charleston Navy Yard, where the U.S.S. Constitution ("Old Ironsides") is docked, young people puzzle about what the U.S. was fighting to achieve and whether we won. Then we meet Rear Admiral Herman A. Shelanski, who says the War was a turning point for the U.S. Navy, confirming its role in national security—so much so that, despite a somewhat mixed outcome, the exploits of 1812 have become the centerpiece of a Navy PR campaign on "Keeping the Sea Free."

These are set-ups for the takeaway: clarifying what exactly happened back then and how to make sense of it in context. Brian and Ed invite Peter to pitch the War of 1812 as a movie, urging him on as he amps-up a riff that moves from a "wide-angle" view of Lady Liberty as a "damsel in distress, threatened by the old despotic mother country," to the specifics of the conflict. He covers the stages of the War in fast-forward time, with special attention to the losses suffered by Britain's Indian allies and to Andrew Jackson's victory over the British at New Orleans. Then comes a gallery of perspectives: Brian Merrett, CEO of the Niagara 1812 Bicentennial Legacy Council, describes diverging views of the War along the Canadian-American border; Alan Taylor, UC, Davis, explores America's first secession crisis—provoked by New Englanders; Nicole Eustace, New York University, introduces novels, poems, and songs set during the War of 1812; Auburn University's Adam Jortner tells the story of Shawnee leader Tecumseh and the Indian confederacy he organized against the U.S.; country music historian Bill

C. Malone focuses on how “The Battle of New Orleans” became a #1 hit on the 1959 Billboard charts; and the Guys riff on how the War reverberates to this day.

MAKING HISTORY: LEARNING CAN BE FUN

Can the same show appeal to accomplished historians, so-called history “buffs,” the history averse, and those who stand somewhere between? This is what *BackStory* aims for in developing radio shows that, though edited, reflect the hosts’ unstructured and conversational interplay of ideas, being not about dry data but about trying to make sense of who we are. The show provides a forum for exchange and reflection that encourages participation in civic life, also offering a valuable teaching resource, and lends historical perspective and depth to radio news and information programming. Employing an integrated research and production model in which the scholar-hosts collaborate with the production team, the program seeks language and develops perspectives that are conscious of the past but can be brought to bear on the ongoing dynamics of change in American society. The result: A radio showcase for history that works as a broadly engaging addition to public radio’s weekly lineup, that:

- >>Encourages new thinking concerning the context and implications of our shared stories and how they can change depending on who’s telling them.
- >>Offers an effective and exciting means of illuminating the present in light of events and periods through which American culture and society have changed.
- >>Draws ordinary people into accessible conversation about the relevance and meaning of America’s past, demonstrating that history is essential to informed public debate.
- >>Provides a flexible educational resource that brings history alive in appealing ways, memorably examining how our past “catches up with us” every day.
- >>Has become a stimulating forum that picks up where the news leaves off, offering historical perspective—a vital complement to programming heard elsewhere on public radio.

The key to the success of this series is our team of historian-hosts who together provide a comprehensive and passionate understanding of American history: **Ed Ayers**, President and Professor of History at the University of Richmond, 2013 National Humanities Medal winner, is a scholar of 19th-century U.S. history and was the former Hugh P. Kelly Professor of History at the University of Virginia and Dean of U.VA.’s Graduate School and College of Arts & Sciences; **Brian Balogh**, who studies the 20th-century in America, is Compton Professor of History and Chair of the National Fellowship Program at the Miller Center of Public Affairs at U.VA.; and **Peter Onuf**, an expert on the founding period, is Thomas Jefferson Foundation Professor of History, Emeritus, at the University of Virginia and Senior Research Fellow at the Robert H. Smith International Center for Jefferson Studies, Monticello.

On each program, “conducted” by Brian Balogh, the team takes an issue of current interest and, throughout the hour, investigates its historical complexities and resonances. Providing a mix of perspectives, other scholars, cultural observers, and practitioners of various kinds join the discussion. Ed Ayers has become known for initially keeping his counsel, identifying weak points in an argument and then introducing competing perspectives. Welcomed by Peter Onuf, callers can ask questions and comment on or argue with the views of the hosts. In freewheeling but civil exchanges, laced with wit, the hosts debate each other about America’s many-dimensional story. The in-depth yet accessible exploration that ensues draws guest experts, callers, and listeners into a fun and stimulating conversation.

SPONTANEOUS RIFFING

A key to the power and appeal of *BackStory* stems from the ability of the host-collaborators to take on the complexities of program topics in an open and unpremeditated fashion. In conversations with callers and “riffs” with each other, Ayers, Onuf, and Balogh frame their commentary and venture responses, interactively creating and composing in the moment. In “Climate Control: A History of Heating and Cooling,” Peter, Ed, and Brian riff on the meaning of comfort for an aspirational, individualistic society, leading into a feature narrative on the life of Frederic Tudor, aka [THE ICE KING](#). A variant of the riff is the “reax,” a recent example of which—[INVASIVE OR ILLUMINATING?](#)—can be heard in “Keeping Tabs,” on data collection and surveillance in U.S. history: following Helen Rountree’s review of how 19th-century slave records were used to enforce racial purity laws in 20th-century Virginia, *BackStory*’s hosts discuss the re-use and repurposing of old data in new settings. The energy and appeal of the show flows in good measure from the potential for such unstructured interplay of ideas, as when, for example, in “On the Clock: A (Brief) History of Time,” Brian, Ed, and Peter riff on whether time consciousness, or our modern conception of time, can be traced to the Industrial Revolution—that is, to [PUNCHING THE CLOCK](#)—and when or if society ever allows people to control, or “own,” their time. Such conversations and the ethos of playful analysis they model emerge from sustained in-studio discussion and constant feedback between producers and hosts. Onuf, Ayers, and Balogh may receive some preparatory research, but the exchanges unfold spontaneously; though edited, they are not scripted. Occasionally the topic of a riff so clearly involves a host’s period of expertise, that the piece becomes an “explainer” by that individual. Thus, in [BUNDLE OF LOVE](#), for *BackStory*’s history of courtship, Peter Onuf describes the colonial New England practice of “bundling,” in which couples intending marriage were encouraged to spend the night together at the home of the woman’s parents. Do Brian, Ed, and Peter always agree? Not quite: For “Four More Years,” a show on presidential inaugurations, in a riff headlined [INAUGURAL TECHNOLOGY](#), they trade diverging thoughts on the rise of communications technology and its effect on presidential inaugurations. And in “Real to Real,” on history at the movies, they take the gloves off—well, almost—for a riff dubbed [HISTORY GUYS UNCHAINED](#).

BackStory’s spirit of camaraderie comes from the simple but significant fact that the hosts are long-time friends. Would it be possible to create *BackStory* anew with other historians? Yes, it would. Yet at the same time, one cannot manufacture the kind of rapport that the show’s hosts naturally have with each other—this element cannot be scripted. Listeners instinctively recognize the quality of genuine warmth, and it draws them into the conversation, because they are responding to something real. That said, it should be noted that *BackStory* is exploring ways to ensure that its programs remain as inclusive as possible, increasing the geographic diversity and number of younger, female, and minority scholars who participate as guests from episode to episode. With this in mind, staff is considering eventually featuring several outstanding scholars as regular commentators, for special exploratory *BackStory* segments.

GUEST PERSPECTIVES—SHEER NUMBERS

Whether seeking out the insights of established national authorities like David Blight, Drew Gilpin Faust, and Eric Foner, or drawing on the expertise of such relatively new voices as Rebecca McClennan, Mae Ngai, Scott Reynolds Nelson, and Rebecca Edwards, *BackStory* provides listeners with an experience that prompts reflection and questioning. The many guest specialists enrich programs by introducing a wide variety of interpretive perspectives, the

breadth and depth of which are suggested in the sampling below (*links are provided to selected interviews*). These interviews offer a highly appealing forum for historians from around the country, who can showcase their scholarly work in an informal way. The sheer number of historians (75), scholars from other disciplines (40), and on-the-ground experts (34) who have contributed to the show's weekly episodes would be unwieldy to list here in its entirety. A full roster of participants for 2012-2103 can be found in Appendix C. Wherever you set your finger down on those six pages, you will find details on a scholar or other expert who, via *BackStory*, has brought American history to life. Of her interview with Peter Onuf on the Declaration of Independence, MIT historian Pauline Maier recalled, "He wasn't asking me questions so I could answer them; he raised an issue and we thought out loud about it. My sense is that we drew in listeners that way." Similarly, BYU historian Susan Rugh—who spoke on air about the African American experience of traveling during the Jim Crow era—wrote, "Of all the interviews I did for the book (and it received wide national coverage), Brian asked the most probing questions about race and the American experience. His expertise brought out the best of what I had to offer to the listening public." Novelist and journalist Nicholson Baker, who spoke with Ed and Brian on an early show, relates that, "I learned a lot just by being interviewed." Annette Gordon-Reed—who, in an early episode on "The Idea of Racial Purity," was interviewed about Sally Hemings, Jefferson and attitudes towards interracial sexual relations—has written that, "History comes alive in the exchanges between the History Guys, who clearly enjoy engaging with one another, in interviews with the guests on the show, and in the very high quality of callers the program attracts...The quality of the conversation is very high, but it is clearly accessible to a wide range of people...My interviewer, Peter Onuf, led the discussion in a way that made the connections between the past and today clear, while never losing sight of the ways in which the past remains a foreign country." And reflecting on his *BackStory* experience, Columbia University historian Steven Mintz affirmed: "I had the opportunity to appear on this program, and was highly impressed by the scholars' preparation, professionalism, and probing questions. This was serious history, unafraid of exploring substantial humanistic issues in a sophisticated way." More than 50 letters from scholars, testifying to *BackStory*'s effectiveness and success in pursuing its present-meets-past mission can be found in Appendix A.

1. Historians

Among those who have been featured are Yale University historian [Beverly Gage](#), author of *The Day Wall Street Exploded: A Story of America in its First Age of Terror*; **Julia Ott**, historian at The New School and author of *When Wall Street Met Main Street: The Quest for an Investor's Democracy*; **Katherine Bankole-Medina** of Coppin State University, author of *Slavery and Medicine: Enslavement and Medical Practices in Antebellum Louisiana*; Yale University historian and Gilder Lehrman Center director **David Blight**, author of such prize-winning volumes as *Race and Reunion* and *A Slave No More*; [Sarah Meacham](#), Virginia Commonwealth University, author of articles on pets, status, and slavery, as well as *Every Home a Distillery: Alcohol, Gender, and Technology in the Colonial Chesapeake*; foreign policy expert **James Blight**, Balsillie School of International Affairs, who served as an advisor for Errol Morris's documentary, *The Fog of War*; literature scholar **Richard Slotkin**, Wesleyan University (emeritus), author of *Gunfighter Nation*; Harvard University historian **Maya Jasanoff**, author of *Liberty's Exiles: American Loyalists in the Revolutionary World*; University of Pittsburgh art historian [Kirk Savage](#), who penned *Monument Wars: Washington, the National Mall, and the Transformation of the Memorial Landscape*; author of *The Right to Vote: The Contested History of Democracy in the United States* and professor at Harvard's Kennedy School, **Alexander**

Keyssar; Louisiana State University's [William J. Cooper](#), author of *Jefferson Davis, American*; **Nancy Hewitt** of Rutgers University, editor of *No Permanent Waves: Recasting Histories of U.S. Feminism*; **James Downs**, historian at Connecticut College and author of *Sick From Freedom: African-American Illness and Suffering During the Civil War and Reconstruction*; **Jeffrey Ostler**, University of Oregon, author of *The Plains Sioux and U.S. Colonialism from Lewis and Clark to Wounded Knee*; **Wendy Kline** of the University of Cincinnati, author of *Building a Better Race: Gender, Sexuality, and Eugenics from the Turn of the Century to the Baby Boom*; University of Virginia School of Law professor **Chris Sprigman**; University of Notre Dame historian **Felipe Fernandez-Armesto**, winner of the World History Association Book Prize and the Tercentenary Medal of the Society of Antiquities; **Helen Horowitz**, Smith College historian and author of *Campus Life: Undergraduate Cultures from the End of the Eighteenth Century to the Present*; Stanford University's [Richard White](#), author of *Railroaded: The Transcontinentals and the Making of Modern America*; **John Thelin**, University of Kentucky, author of *A History of American Higher Education* and *Games Colleges Play*; Yale University historian [Joanne Freeman](#), whose forthcoming book is *The Field of Blood: Congressional Violence in Antebellum America*; historian **Paul Kramer** of Vanderbilt University, co-editor of *The United States in the World: Transnational Histories, International Perspectives*; historian **Roger Ekrich**, Virginia Tech, author of *At Day's Close: Night in Times Past*; the University of Georgia's **Stephen Mihm**, author of *Capitalists, Con Men, and the Making of the United States*; Columbia University historian **Eric Foner**, who recently published *Our Lincoln: New Perspectives on Lincoln and His World*; **Margaret Bendroth**, Congregational Library, Boston, author of *Fundamentalism and Gender* and *Fundamentalists and the City*; American University legal scholar **Jamie Raskin**, author of *Overruling Democracy: the Supreme Court versus the American People*; University of Illinois, Urbana-Champaign, historian **Kristin Hoganson**, author of *Consumers' Imperium: The Global Production of American Domesticity, 1865-1920*; University of Northern Colorado historian **Nicholas Syrett**, who wrote *The Company He Keeps: A History of White College Fraternities*; Oxford historian **Gareth Davies**, author of *From Opportunity to Entitlement: The Transformation and Decline of Great Society Liberalism*; legal historian **Michael Vorenberg** of Brown University; **Adam Jortner** of Auburn University, author of *The Gods of Prophetstown: The Battle of Tippecanoe and the Holy War for the American Frontier*; Pulitzer prize-winning historian and author of *Revolutionaries: A New History of the Invention of America*, [Jack Rakove](#); **Julio Capo**, University of Massachusetts Amherst, who is revising a manuscript on the history of the homosexual population of Miami from 1940-2000; **Rebecca Jo Plant**, University of California, San Diego, author of *Mom: The Transformation of Motherhood in Modern America*; University of Southern California historian and anthropologist **Peter Mancall**, author of *Deadly Medicine: Indians and Alcohol in Early America*; **Pauline Maier**, MIT historian and author of *Ratification: The People Debate the Constitution*; SUNY Buffalo historian [David Herzberg](#), author of *Happy Pills in America: from Miltown to Prozac*; and Pulitzer-winning historian **Alan Taylor** of the University of California Davis, author of *The Divided Ground: Indians, Settlers, and the Northern Borderland of the American Revolution*; ...*(A full listing of participating Historians can be found in Appendix C).*

2. Other Scholars

BackStory seeks an interdisciplinary range of guests to shed light on various topics. When exploring apocalyptic thinking, the show featured science writer and astrophysicist **John Gribbin**, visiting fellow at the University of Sussex; religious and women's history expert **Ann**

Braude of Harvard Divinity School shared her insights as *BackStory* took on the history of the supernatural; for a memorials show, communications expert [Teresa Bergman](#) of the University of the Pacific surveyed cultural messages in evolving Park Service videos at Mount Rushmore; Emory University literature scholar **Benjamin Reiss**, author of *Theaters of Madness: Insane Asylums and Nineteenth-Century American Culture*, joined a conversation about the history of mental illness; sociologist and director of the Vanderbilt University Center for Medicine, Health and Society, **Jonathan Metzl**, contributed to the same program; for a show on the War of 1812, musician and country music historian **Bill C. Malone** reflected on the hit 1959 song, “The Battle of New Orleans;” in *BackStory*’s first weekly show, [Jessica Waters](#), Department of Justice Law and Society at the Washington College of Law, American University joined Brian to explore two court cases that have defined and changed the nature of personhood; Rutgers University sociologist **Allan Horwitz**, author of *The Social Control of Mental Illness* and *Creating Mental Illness*, discussed psychiatric diagnosis and our changing perceptions of “sadness” and “depression”; for “All Hopped Up,” George Washington University American Studies scholar **Emily Dufton** reviewed the social and cultural history of drug policy in the U.S.; **Adam Winkler**, professor at UCLA School of Law, spoke on how the Black Panthers advocated for the right to bear arms in the 1960s—in an episode on “Guns in America;” Bowling Green State University ethnomusicologist **Katherine Meizel**, recalled unsung verses of “America the Beautiful,” for a show on American exceptionalism; **Nancy Pope**, head history curator at the National Postal Museum, who has curated such permanent exhibits as *Airmail in America*, shared the ups and downs of technological innovations in postal history; communications professor **Jennifer Mercieca**, Texas A&M University, author of *Founding Fictions*, recounted with Richard John the events surrounding the first mass mailing campaign; **Arik Greenburg**, Professor of Theological Studies at Loyola Marymount University discussed what compels him to reenact the Vietnam War; African American studies professor, [Crystal Feimster](#) of Yale University, author of *Southern Horrors: Women and the Politics of Rape and Lynching*, explained how the Lieber Code provided new legitimacy to blacks seeking justice for sexual assault; in *BackStory*’s “Rules of Engagement,” University of British Columbia Political Science professor and author of *Moral Limit and Possibility in World Politics*, [Richard Price](#), explored why chemical weapons became taboo; journalism professor **Richard John** of Columbia University, author of *Spreading the News: the American Postal System from Franklin to Morse*, was interviewed on the first mass mailing campaign; award-winning University of Wisconsin-Madison historian of medicine **Ronald Numbers** focused on Darwin and the development of scientific discipline; **John Fabian Witt**, Yale Law School, author of *Lincoln’s Code: The Laws of War in American History*, explained why some thought of emancipation as a violation of the rules of war; for *BackStory*’s “Beach Bodies” show, **Katharina Vester**, American University’s director of American Studies, explored the rise of dieting in the 19th century; microbiologist [Ananda Chakrabarty](#), University of Illinois at Chicago, recalled being on the winning side of a Supreme Court decision concerning the patenting of his genetically engineered bacteria; **Karen O’Neill**, human ecologist at Rutgers University and author of *Rivers by Design*, discussed the federal government’s move into flood control in 1917; [Geoff Bunn](#) of Manchester Metropolitan University’s Institute for Social Change, helped tell the story of the lie detector and its roots in pulp fiction;...(A full listing of participating Other Scholars can be found in Appendix C).

3. Specialists and On-the-Ground Experts

BackStory seeks out “real life” experts, both professionals and others with relevant avocations, who offer a sense of immediacy, helping to ground discussions. Thus **Marvin Greer** from the Atlanta History Center explained why he spends his weekends playing the part of a slave at Civil War reenactments; [Laura Wattenberg](#), author and the founder of [babynamewizard.com](#) reported on baby naming trends from the Puritans to the present; civil rights activist **Leslie McLemore** and Congresswoman **Eleanor Holmes Norton**, spoke from personal experience of the unofficial, integrated delegation from Mississippi that attempted to claim seats at the 1964 Democratic National Convention; Vice-Mayor **Kristin Szakos** of Charlottesville, VA described community reaction to her efforts to initiate discussions concerning the place of Civil War-era monuments; **Rear Admiral Herman A. Shelanski** explained the U.S. Navy’s campaign to raise its profile by celebrating the pivotal role it played in the War of 1812; **David Edelstein**, film critic for *New York Magazine* and NPR’s *Fresh Air*, narrated a feature on haunted houses for *BackStory*’s “Home Bittersweet Home;” **Joe Wilkey**, who heads the high school science department in the Tennessee town where John Scopes once taught, spoke of creation science, evolution and belief; **Dr. Robert Gaynes**, a physician at the Veterans Administration Hospital in Atlanta, recounted how diseases such as yellow fever looked and felt; former senator Fred Harris spoke about how dealing with obstructionist tactics became the new normal for doing business in the Senate; spirit medium **Cara Seekings** spoke with Ed about people—herself included—who can communicate with other planes of existence; in “Borrowed Times,” on the national debt, Peter, Ed, and Brian turned to Alexander Hamilton impersonator [Bill Chrystal](#) to get the low down on what Jefferson’s nemesis thought about the idea of a national debt; Russian journalist **Yelena Khanga** spoke of her grandparents, who were among sixteen African-American families that emigrated to Communist Uzbekistan looking for a chance to build a new world; engineer [Brian Camden](#), owner of “Hardened Structures,” detailed people’s fears about the end of the world and the kinds of bunkers, or survival structures, they ask him to develop; psychologist **Ed Tick** discussed how the effects of war were understood in the years before the diagnosis of post traumatic stress disorder; **Ned Sublette**, musician and author of *Cuba and Its Music: From the First Drums to the Mambo*, highlighted the often unsung influence of Cuban rhythms on American music; **Charletta Sudduth**, early childhood consultant for the Waterloo Community School District, described the contradictory ways cleanliness was understood in the Jim Crow South; **Sam Schwartz**, aka **Gridlock Sam**, inventor of the term “gridlock,” explained how we cause the traffic jams we get stuck in; **Lloyd Snook**, lawyer and former Virginia delegate to the Democratic National Convention, revealed how he was caught napping on the job by a Chicago newspaper; **Alicia Lugo**, who graduated from an all-black Virginia high school in 1959, talks about teaching in Charlottesville’s segregated school system and going on to run the city’s school board; [Rabbi Laura Baum](#), founder of [ourjewishcommunity.org](#), discussed the origins of the Hanukkah story and how the holiday changed when it arrived in America;...(*A full listing of participating Specialists & On-the-Ground Experts can be found in Appendix C*).

FEATURES

Features, person-on-the-street interviews, first-person-narratives, narrated and scored interviews, and dramatized recreations regularly infuse *BackStory* episodes with color and interest. In producing these pieces, staff may draw on ambient sound and on-location interviews, enhancing a narrative with music and effects, increasing the appeal and accessibility of historical content. The goal is to capture a listener’s attention in a way that heightens his or her sense of meaning and deepens understanding. And producers aim for an overall effect that is relaxed and inviting, avoiding the impression of “over-production.” In [COWBOYS AND MAILMEN](#), for example, a

feature developed for “You’ve Got Mail: A History of the Post Office,” producer Eric Mennel consults his mother and then—with the aid of journalist and Wild West author Christopher Corbett—debunks the myth of the Pony Express, which, listeners learn, passed into legend thanks to Mark Twain and Buffalo Bill Cody. *BackStory*’s classic “Independence Daze: A History of July Fourth”—reprised in 2012 and still being licensed in 2013—merged a reenactment of Frederick Douglass’s little-known but powerful speech, [WHAT TO THE SLAVE IS THE FOURTH OF JULY?](#) with commentary and reflection by Yale historian David Blight. For “Three Squares: Mealtime in America,” contributing producer Meg Cramer’s [MEALS ON WHEELS](#) related the story of America’s first chain restaurant, the Harvey House. *BackStory* producer Jess Engebretson provided [THE DIRT ON SOAP](#), for “Rinse and Repeat: Cleanliness in America,” considering soap’s upward mobility—from a foul smelling tallow-based product in laundry maids’ buckets to more cosmetically appealing forms suitable for the middle-class bathroom. For “Straight Shot: Guns in America,” Brian took a road trip to a gun show ([SHOWTIME](#)) in Richmond, Virginia, where Terry Ellis, who sells 19th-century firearms, reflects on recent trends in gun ownership. In [RIVERS VS. RAILROADS](#), a feature in “That Lawless Stream: A History of the Mississippi River,” producer Jess Engebretson tells the story of an 1856 steamboat crash that led to a legal showdown between steamboat operators and railroad companies—and brought Abraham Lincoln into court. [BUZZER BEATER](#) was then-*BackStory* producer Eric Mennel’s capsule history of a 24-second experiment that saved one of America’s most beloved sports. Closing out “Home Bittersweet Home,” film critic David Edelstein took listeners on a tour of haunted houses in the movies, replete with [CREAKY BOARDS AND COBWEBS](#). A segment of “That Lawless Stream,” [REMEMBERING THE RISING TIDE](#), introduces oral historian Jennifer Abraham-Cramer, who, by way of the stories of survivors, provides perspective on the great Mississippi flood of 1927. Similarly, in “Thenceforward and Forever Free,” on The Emancipation Proclamation, three former slaves, recorded by the WPA in the 1930s, describe their experiences [IN THEIR OWN WORDS](#). For “Small Island, Big Shadow: Cuba and the U.S.,” Ed invites musician and scholar Ned Sublette to present a broad sampling of Cuban rhythms, [WHY WE ALL LIKE TO CHA-CHA-CHA](#), a musically enriched, feature-like interview that highlights the Cuban influence on American music. Producer in residence Chioke I’Anson told the story of Eugene Bullard, the first African-American fighter pilot in World War I (he flew for France), who found his American dream—[HARLEM IN MONTMARTRE](#)—on the other side of the Atlantic; and for “Turf War: A History of College Sports,” producer Eric Mennel joined *BackStory*’s hosts to share the story of Andrew Pernell, [RUNNING BACK](#), one of the first African-American players on University of Alabama’s football team, during the era of USC’s Sam “Bam” Cunningham.

CALLERS & LISTENERS

Callers’ questions—which may come via old “crackly” phones, echoing cell phones, or from overseas, with other sonic artifacts—are vital to the sense of accessibility, exchange and wild-card exploration that are an integral part of *BackStory*. Callers are almost invariably impressed by their experience on the show and the quality of the discussion they have been invited to join. One caller, a conservator in Los Angeles, wrote his professional list serve: “I am a big believer in stepping up to say something positive about an experience or a person. Yes this is a Plug! I participated in this ‘BackStory’ public radio show yesterday evening and it was a great experience! Instead of just asking your question and hanging up you get to stay a while and join in the conversation with the historians while your topic is in play. Very cool!”

Sometimes humorous, sometimes serious, callers' questions run the gamut from personally motivated questions about the impact of particular social and cultural changes to broad philosophical issues: In "Home Bittersweet Home," ([LISTENER CALLS](#)) first, Carrie, a student at a Lutheran seminary in Gettysburg, PA, launches a conversation on how churches have historically affected the patterns and meaning of homeownership; then, Mary Kim from Pawtucket, RI, who with her husband owns an old Victorian home ("with more space than we need"), asks the *BackStory* team about the historical relationship between connectedness and privacy in increasingly large American homes. During *BackStory*'s "Monumental Disagreements," a call with Vicki, a listener in Madison, WI ([MOURNING GLORY](#)), focuses on historical precedents for the trend of memorializing lost loved ones (in particular, her Dad) and sharing memories via a community of friends on Facebook. For *BackStory*'s history of guns in America, called "Straight Shot," two [LISTENER CALLS](#) come at the topic from quite different directions: Brian from Baltimore asks whether a well-armed citizenry has ever served as a check on government power, which leads the hosts back to Revolutionary history and the imperative to arm against Britain; Herby from Whitesburg, KY, talks with Ed about a community in which most everyone owns a gun, learning to use one is part of growing up, and the culture proudly invokes a heritage of hunting. In a special form of personal interview that the *BackStory* team has come to call a "reverse call," Brian and Peter talk with professor Elyn Saks by phone at her office about her personal experience ([FIRST PERSON](#)) as a victim of schizophrenia and the stigma of mental illness, also reflecting on the historical dimensions of treatment. [LISTENER CALLS](#) in "Fear Tactics" pressed Peter, Ed, and Brian on the use of the word "terrorism": Jamil from Atlanta asks about the selective application of the term as a form of opprobrium; Mary from Charlottesville queries the nature of a distinction sometimes made between foreign "terrorism" and the violent actions of domestic extremists ([LISTENER CALLS](#)). And for "American Exodus," a lighthearted and gregarious exchange with a caller named Francis, an Australian who lives in L.A. and had an ancestor from Georgia, focuses on emigration as an expression of the broader context of the "American Dream," with Australia seen as a place of freedom, bounty, and unlimited opportunity, where Americans could feel at home. This segment ([LISTENER CALLS](#)) also features the hosts' response to a comment by "Robert" on *BackStory*'s website—he suggests that Secession be viewed as emigration and that this strategy led to another form of emigration, post war, as Confederates moved to South American countries.

A would-be caller may contact *BackStory* by e-mail or through our website, or leave a message on the show's "800" line. The program operates on a "call-out" basis: staff schedules callers in advance—then call the caller during specified time blocks, over the course of a recording session with the hosts. Brian, Ed, and Peter are largely unaware of a caller's take on an area of interest until that person poses a question or makes a comment. Generally, one or two of three to five calls make the final cut; these are edited for focus and to conform to available time. Calls speak to listeners in a special way, neutralizing the distance between radio host and the wider world. Many listeners would never think of calling, yet in their mind's eye they identify with fellow listeners who do call, and come to feel "part of it." Via backstoryradio.org they are invited to help select topics and raise questions that may be used to shape upcoming programs. Occasionally, a listener takes issue with the hosts or some aspect of a production. We communicate with such writers and may establish a connection based on mutual respect and understanding—if only just an agreement to disagree. Appendix B, "Fanmail," presents a selection of listener feedback.

C. SERIES AND EPISODES: 22 Ways of Looking at America

With what one listener calls their “challenging content” yet “laid-back style,” *BackStory* programs already share the drama and relevance of American history with public radio audiences, educators, and students across the country. Structurally, each program is a mix of elements—including interviews, features, listener calls, and spontaneous riffs—ideally suited to modular presentation as teaching resources. The Virginia Foundation for the Humanities is requesting funding to support a two-year inaugural production cycle of the *Finding the American Way* series. In each of the two grant-funded broadcast years, *BackStory*’s 52-episode schedule will include 11 new and updated *American Way* episodes, which, at the close of the grant period will be made available as 3 integrated series, segmented and annotated for classroom use. These will be promoted, distributed, and supplemented through lesson plans, by our partner organizations—the National Council for History Education, the Glider Lehrman Institute for American History, and History Channel. *BackStory* will coordinate the outreach process. Overall, NEH funding would support production and preparation, over the course of two one-year seasons, of 15 new and 7 repurposed, specially treated and promoted *BackStory* episodes; the series are outlined below—new programs are denoted by asterisks.

Finding the American Way

The work ethic and opportunity, assertions of religious belief and practice, and democratic freedoms and responsibilities have all been fundamental to the “American Way.” But what lies beneath these easily invoked features of our society and culture? How have such characteristic expressions of identity shaped our lives and history? In these programs, *BackStory* will give a general audience, as well as students and teachers, a sustained opportunity to delve deeper into America’s complex national self-image, considering both its enduring features and capacity for change.

I. AMERICANS AT WORK

A series that explores what work has meant and continues to mean to individuals and society in America, examining topics that range from financial compensation for work, to non-wage labor; to work as an index of social status, and power; to the “work ethic,” itself. Episodes will also cover gender and employment, the shift from manual labor to “knowledge work,” the rise of industrial America and the advent of a post-industrial economy, additionally focusing on such topics as corporations in history, ingenuity and invention, the idea of the “middle class,” and the history of unemployment.

- Nose to the Grindstone: America’s Work Ethic**
- Pay Day: Compensation and Work**
- Women’s Work: Gender and Employment in American History**
- Head Versus Hands: The Changing Nature of Work**
- Class Act: Finding the Elusive American Middle Class*
- Made in the USA: Manufacturing and Jobs**
- Looking for Work: A History of Unemployment*

II. AMERICAN BELIEVERS

Focusing on the power of individual religious belief and its impact on communal life, *American Believers*, will explore the persistence of revivalism—from the “Great Awakening” of the early 18th Century, to the rise of the religious right just decades ago—considering how religious sentiment has expanded beyond the individual and spiritual to embrace civic and political concerns. The series will also explore America’s historical commitment to religious pluralism and tolerance; perspectives on the separation of church and state; the surprising history of Islam in America; home-grown faiths such as Mormonism, Christian Science, and Scientology; utopian visions of the American community; religion and war, including conscientious objection; and the role of personal faith in shaping the public figure of America’s presidents.

- Awakening Again: Religious Revivalism in America*
- The “Wall of Separation”: Church and State in America*
- All Faiths, No Faith? Pluralism, Tolerance, and Secularism**
- “No God But God”: Islam in America**
- American Prophets: Homegrown Religions**
- Heaven on Earth: American Utopias*
- Faith in the Fight: Religion in Wartime**
- A Bully Pulpit: Faith and the Presidency**

III. AMERICANS IN THE PUBLIC SQUARE

Turning on how women and men of all colors and persuasions have and have not been empowered within the American political system, this series will explore tensions involved in balancing rights with civic duties, individualism with the need for collective action, and limited government with demands for state action. From broad conceptions of rights, to Civil Rights in particular, from the assertion of First Amendment freedoms, to resistance to collective action or mass movements for social change, *Americans in the Public Square* considers the historical aspirations of Americans as they variously exercise, or seek to assert, their “civic religion.”

- Mind If I Talk? Free Speech & Censorship in the U.S.*
- Bending Toward Justice: Fulfilling the Promise of Civil Rights**
- Political Individualism: An American Original**
- On a Cross of Gold: Populism in America*
- The Rights Stuff: America’s Political Foundations **
- Democratic Commitments: America’s Civic Religion**
- “That Which Governs Least:” Government at Arm’s Length**

Treatments for programs in the *American Way* series are presented in Part 3. They can be viewed as menus of variables—conceptual springboards for production. They include detailed analytical concept statements for each series, highlighting connections between present and past, moving from examples of headline news to fill out the potential content of particular episodes. The treatments also include topics and questions, with a range of possible interviewees and features. Such elements will be selected, in consultation with our scholars, on the basis of availability, practicality, balance, and appropriateness. The trajectory of any episode will be determined as the producers draw on various elements to provide reflective depth and texture, with the final arc of a program unfolding during the show development process, as the production team, collaborating with *BackStory*’s scholar-hosts, grounds and focuses each episode. The availability of guests, the results of spontaneous in-studio riffing by the Guys,

unpredictable turns of conversation with scholar guests and callers, and ideas that emerge as the hosts help prioritize questions and the producers select segments that afford significant and surprising perspectives—all these variables, and more, factor into the final shape and emphasis of a *BackStory* episode.

D. Audience Response

BackStory's intellectual richness, accessibility and participatory form, along with its sometimes humorous character, continue to energize a growing general audience. Listener responses from stations, our web site, and through emails, as well as by way of iTunes and various blogs, confirm this (See Appendix B, "Fanmail," for a selection of listener comments). So, too, do Arbitron ratings for *BackStory* in major markets (see p. 2), where substantial increases have shown that, when given the opportunity, audiences will gravitate to the program. Public radio programmers, eager to appeal to as broad a demographic as possible, are gradually discovering, contrary to some initial skepticism, that *BackStory* is a "people's" show; is emerging as "appointment radio;" and is answering a public hunger for stimulating, history conversation that is also entertaining (letters from 12 stations can be found in Appendix A). At the same time, scholars across America have expressed their enthusiasm for *BackStory*, viewing the program as an effective vehicle for widely sharing their insights, as a public forum for historical thinking (see Appendix A). And *BackStory* staff is committed to further developing the program's utility as an educational tool, actively creating partnerships with educational agencies and programmers to develop and package audio content that will be useful for substantial audiences in both high school and college settings.

E. Format

BackStory's format and its relation to the presentation of the intellectual goals of the project are described in detail above.

F. Rights and Permissions

There are no significant rights and permissions issues related to the production of *BackStory*. A trademark application to secure the show's title was successful. The use by the Virginia Foundation for the Humanities of brief music clips in *BackStory* episodes is arguably "fair use," and public radio stations for which we develop content have blanket ASCAP coverage. *BackStory* staff have been invited to consult with intellectual property specialists at the office of the Legal Counsel of the University of Virginia should issues arise concerning the use of visuals or audio on the *BackStory* website.

G. Distribution Plan

BackStory is made available to stations via the Content Depot, public radio's principal national distribution system, and through the Public Radio Exchange (PRX) and its new SubAuto distribution system. The program is distributed online as a podcast, primarily by way of iTunes, SoundCloud, and the *BackStory* website. The program retains a consultant to market the show directly to stations and is exploring the possibility of a distribution agreement with Public Radio International (PRI). Staff will also investigate supplementary distribution via SiriusXM and the American Forces Radio Network Worldwide. And *BackStory* is initiating communication on possible collaboration with NPR Digital Services and SoundCloud, seeking to analyze and maximize our use of the Internet to complement and expand beyond traditional broadcast

channels. *BackStory* has already built an enviable base in terms of station familiarity and audience support. This did not happen overnight; when the show was born as a monthly in June of 2008, only one station broadcast the inaugural episode. By the end of that year, some 40 stations had aired programs and many were scheduling the show on a continuing basis. During its first three years, the monthly, hour-long version of *BackStory* was broadcast as “specials” by more than 130 NPR stations, including 29 in the top 50 markets. Now the program is carried weekly in 72 broadcast markets by 36 primary stations and their repeaters, and is aired periodically by more than 40 other stations (details on Weekly Carriage and the broadcast of Individual Episodes can be found in Appendix E).

Direct-to-listener digital distribution has always been an integral part of *BackStory*’s distribution plan. A significant percentage of the show’s audience is familiar with the program first and foremost as a podcast. Mp3 downloads of each episode are generally in the 20-30 thousand range, and total podcast downloads now exceed 2.7 million. Developing strategies for using social media, exploiting viral marketing opportunities, and working to optimize *BackStory*’s ranking by search engines, staff continues to respond to trends that affect how audio is consumed and to the demographics of demand.

After its first year as a weekly show, the program is well positioned for substantial additional distribution and audience growth. Early activity confirms our expectation that—just like its monthly predecessor—the weekly version of *BackStory* will steadily gather broadcasters and podcasters. Promoting backstoryradio.org; making followers into friends; designing initiatives keyed to emerging models of user interaction and new technologies—these are all elements of an evolving online distribution plan, to be further developed with digital consultants. *BackStory* has retained marketing consultant Steve Martin, a past program director at WAMU, to conduct an on-going phone and weekly email campaign directed at station decision-makers—targeting hundreds of program directors throughout the public radio system. We have periodically run full-page display ads in *CURRENT*, the bi-weekly newspaper for public broadcasters (for examples, see Appendix I). *BackStory* has also conducted successful promotional efforts at the annual Public Radio Program Directors conference. During last year’s September PRPD event in Las Vegas, at a special event for a targeted group of 16 key program directors, Brian, Ed, and Peter presented a riff with Q & A on “Gambling in American History” (and the American experiment as a gamble). A special full-page *BackStory* ad (“Why *BackStory*?”) appeared in the conference issue of *CURRENT* newspaper and the conference tote bag included an attractive and informative *BackStory* flier. For three days following the *BackStory* event, staff and consultant Kerry Donahue—former producer at *Marketplace* and former Executive Producer for Special Projects at WNYC—worked with Steve Martin, scheduling short meetings with program directors, building relationships, solidifying broadcast commitments and working to gain new opportunities to audition and schedule the program. The show is increasingly viewed as complementing other public affairs programming and broadening audience perspectives. The overall marketing/distribution process has shown a steady rise in positive feedback from online listeners, as well as from stations, with increasing signs, especially by way of repeated audition airings that program directors are recognizing and testing the unique, value-added role that *BackStory* can play in their schedules.

H. Scholar/Collaborators & Program Hosts

Peter Onuf—The country's leading Jefferson scholar is *BackStory*'s resident 18th-century expert. The Thomas Jefferson Foundation Professor of History, Emeritus, at the University of Virginia, he is also Senior Research Fellow at the Robert H. Smith International Center for Jefferson Studies, Monticello. In 2008-09, he was Harold Vyvyan Harmsworth Professor of American History at the University of Oxford. Peter has written extensively on sectionalism, federalism, and political economy, with a particular emphasis on the political thought of Thomas Jefferson. He is the author and editor of eleven books, including *The Revolution of 1800: Democracy, Race, and the New Republic* (with James Horn and Jan Ellen Lewis, University of Virginia Press, 2002), *Jeffersonian America* (with Leonard Sakosky, Oxford University Press, 2001), and *Jefferson's Empire: The Language of American Nationhood* (University of Virginia Press, 2001). Most recently, he collaborated with his brother, political theorist Nicholas G. Onuf, on *Nations, Markets, and War: Modern History and the American Civil War* (2006), a history of international law and order in the Atlantic states during the Age of Revolutions and the early nineteenth century, and published a collection of his own essays, *The Mind of Thomas Jefferson* (University of Virginia Press, 2007).

Edward L. Ayers—Recipient of the 2013 National Humanities Medal and President of the University of Richmond, Ed Ayers is *BackStory*'s authority on the 19th century. The focus of Ed's teaching and study naturally bridges America's origins and its more recent past. His book, *In the Presence of Mine Enemies: Civil War in the Heart of America*, won the Bancroft Prize for distinguished writing in American History and the Beveridge Prize for the best book in English on the history of the Americas since 1492. The book grew from his digital history project, *The Valley of the Shadow*, an electronic archive of historical documents intimately detailing Civil War-era life in two communities—one Northern, one Southern—that has attracted millions of users and won major prizes in the teaching of history. A pioneer of digital history, from 1998-2001 Ed served as the Founding Executive Director of the Virginia Center for Digital History. He is the author and editor of nine other books, including *The Promise of the New South: Life After Reconstruction*, a finalist for both the National Book Award and the Pulitzer Prize. Former Hugh P. Kelly Professor of History and Dean of the University of Virginia's College and Graduate School of Arts & Sciences, Ed assumed the presidency of the University of Richmond in July of 2007. He has received a presidential appointment to the National Council on the Humanities, served as a Fulbright professor in the Netherlands, and has been elected to the American Academy of Arts and Sciences. In 2003, the Carnegie Foundation for the Advancement of Teaching named him National Professor of the Year.

Brian Balogh—*BackStory*'s 20th-century specialist is Compton Professor of History and Chair of the National Fellowship Program at the Miller Center of Public Affairs. He has taught history at Harvard University. Before becoming a professional historian, he served in Massachusetts and New York City government for eight years where he was a budget analyst, advisor to New York City Council President Carol Bellamy, and associate director of income maintenance programs for the New York City Department of Social Services. Trained as a historian at The Johns Hopkins University, he is a specialist in American political history, the history of science and technology, and environmental history. Brian is the author of *A Government Out of Sight: The Mystery of National Authority in Nineteenth Century America* (Cambridge University Press, 2009) and *Chain Reaction: Expert Debate and Public Participation in American Commercial Nuclear Power, 1945-1975* (Cambridge University Press, 1991). He edited *Integrating the Sixties: The Origins, Structures and Legitimacy of Public*

Policy in a Turbulent Decade (Pennsylvania State University Press, 1996). He has published articles and essays about Progressive Era politics, the link between interest groups and public policy, and the legacy of Vietnam. His forthcoming collection of essays is *Between the Cycles: Essays on the Evolution of Twentieth-Century American Governance* (University of Pennsylvania Press, Politics and Culture in Modern America Series).

I. Media Staff

Listed below, *BackStory*'s staff includes an Executive Producer, Senior Producer, Producer, two Associate Producers, a part-time Assistant Producer, and a part-time Technical Director. Temporary producers, engaged on an as-needed basis, provide additional production and research support, as do interns. Resumes for staff are provided in Part 6 of this proposal.

Andrew Wyndham, Executive Producer/Project Director—Creator of *BackStory* and managing administrator, promoter and fund-raiser for the overall program.

Tony Field, Senior Producer—Directs the production process, coordinating and supervising research, show development, editing, and the completion of broadcast-ready programs.

Jess Engebretson, Producer—Helps coordinate all aspects of production, from show and segment development, to producing features and interviews, to editing, mixing, and scoring programs.

Nina Earnest, Associate Producer—Supports all aspects of production, from show and segment development to producing features and interviews, to editing, mixing, and scoring programs.

Andrew Parsons, Associate Producer—Supports all aspects of production, from show and segment development to producing features and interviews, to editing, mixing, and scoring programs.

Emily Charnock, Assistant Producer—Primary responsibility for topical research, website and social media communications, and coordination of teacher outreach.

Jamal Millner, Technical Director—Primary responsibility for studio engineering and technical maintenance, post-production mixing, and quality control.

J. Progress

BackStory was created to offer a depth of understanding and breadth of perspective only rarely found in broadcast news and information programming. On the first anniversary of its launch as a weekly national public radio program, *BackStory* had much to celebrate. As indicated above, the show is well positioned to generate increasing public interest in American history—online, on the air, for live audiences, and in the classroom. *BackStory* transitioned to weekly broadcast in May 2012—with commitments from six Virginia and Washington, D.C. stations. The launch was highlighted by articles in [CURRENT](#); on the NEH website; in local press; by *The Richmond Times-Dispatch*; and by individual stations—on-air, online and in their newsletters. The show exceeded 1.4 million total podcast downloads in May 2012; by December 2012, the program was averaging 22,500 downloads per week, with 8,732 weekly subscribers. As noted above, *BackStory* has passed the 2.7 million download mark, with around 11,500 weekly subscribers and 187,000 [SoundCloud](#) followers. The weekly show is already broadcast by 36 primary public radio stations, serving 72 communities in 20 states—and more than 40 public stations, many in major markets, regularly air *BackStory* episodes as “specials.” A listing of programs completed to date appears in Appendix F. In Part 7, Work Sample, selected episodes are highlighted for review. For more details on *BackStory*'s history and progress, please see Appendix G.

K. Work Plan & Production Model

As indicated above, development over a two-year period of new and repurposed programs for *Finding the American Way*, will be integrated with *BackStory*'s ongoing weekly schedule and production model. At first, individual programs developed for series will be tagged only as contributing to *BackStory*'s continuing interest in exploring particular topics or areas; they will not be identified with those series, as such. The work plan calls for the completion of 22 episodes, rotating by series, on a monthly basis, with advance promotion for the forthcoming topical packages beginning during month 18 of the grant project. By this time, curriculum experts engaged by the National Council for History Education will have drafted lesson plans for 17 episodes in the *Americans at Work*, *American Believers*, and *Americans in the Public Square* series. By month 22, all series programs will have been completed and broadcast. Production and integration of additional lesson plans for *Finding the American Way* will be consultatively completed by NCHE and *BackStory* during month 23. The initiative will be formally launched for educators in month 24, when full show and segmented audio for the three series as a group will be posted via SoundCloud and made available, with supplementary lesson plans, to NCHE, the Gilder Lehrman Institute, and History. These partners, whose letters of commitment can be found in Part 6, have confirmed their willingness to work in support of the project, variously promoting and featuring the teaching resources it generates, on their websites. Overall under the requested grant, in the course of a two-year, 104-episode production cycle, *BackStory* will specially produce 22 new and repurposed series episodes, consulting and working with our project partners on outreach to educators and how best to promote and distribute the full programs and audio segments to teachers. The work plan is presented with notes on *BackStory*'s production model, in Appendix D.

L. Evaluation

BackStory is continually evaluated in the marketplace—by participating guest scholars, and by stations and their audiences. Results of this ongoing feedback will be relayed to the Endowment in the project's semi-annual reports. Evaluation of the initiative's outreach to teachers will be based on the combined assessments of our project partners. NCHE in particular will invite evaluation of lesson plans, by calling on experts with whom they work through their nationwide network of educators.

M. Fundraising Achievements and Plan

During the 2013 fiscal year, *BackStory* received 7 major contributions, including two gifts totaling \$105,000 from the program's long-time Anonymous Donor; \$100,000 in discretionary funding from the Office of the President at UVA, repeating a fiscal 2012 award; \$100,000 from The Joseph and Robert Cornell Memorial Foundation, bringing that foundation's overall support of the project to \$300,000; \$30,000 from Weinstein Properties, the final installment of a \$75,000 pledge; \$10,000 from the W.L. Lyons, Jr., Charitable Foundation; and \$10,000 from HISTORY (History Channel), bringing its direct support to \$60,000, with continuing sponsorship assured. Prior to and since its February 2008 production launch, *BackStory* has received support totaling \$2,007,740, including both committed and received individual contributions, grants, and fees. Challenges remain, one of the greatest being to secure the success we have already achieved, obtaining on-going financial support for *BackStory*. As a weekly, with a current annual budget of \$614,000, the program will require bridging support for the next two years, before fulfilling the promise of a long-term plan to insure its relative self-sufficiency. We recently had news of an additional \$100,000 discretionary award from the President of UVA—bringing the University's total support to \$460,000. We also received word of a forthcoming \$100,000 gift from our steadfast Anonymous Donor, bringing that

person's total contribution to \$405,000. Continuing support from The Cornell Memorial Foundation seems likely; the University of Virginia's advancement program is working with *BackStory*/VFH to plan an October 15 New York fund-raising event in support of the show; and the Arthur Vining Davis Foundations have expressed interest in exploring a grant-supported, programmatic relationship with *BackStory*. Staff is currently focused on the challenge of raising approximately \$300,000 still needed to cover fiscal 2014 expenses.

BackStory is seeking bridging/enterprise funding to support the near-term goals of significantly expanding the show's online presence and securing new broadcast commitments from public radio stations around the country. We have developed a plan largely to secure *BackStory*'s annual budget by 2016, insuring the program's long-term financial well-being. This involves building station broadcast commitments, positioning the program to obtain corporate sponsorships and national foundation awards, and introducing carriage fees for stations:

- Growing broadcast commitments from stations and increasing online distribution will allow *BackStory* to generate **major corporate sponsorships**.
- Interim enterprise support and related audience growth will make *BackStory* increasingly competitive for **media grants from national foundations**.
- Building audience at a wide range of stations will eventually put *BackStory* in a position to charge broadcasters "**carriage**" (or **licensing**) **fees**.
- Ongoing support from **institutions of higher and public education**, including the University of Virginia, the Virginia Foundation for the Humanities, and a consortium of Virginia historic sites and homes, can assure *BackStory* a significant base of ongoing state support.
- **Individual donors** have been extraordinarily generous and loyal to *BackStory*/VFH and will continue to play a crucial, if reduced, role in helping the show bridge the difference between revenues and production costs.
- Continuing **live *BackStory* presentations** and new **publishing ventures** will supply additional revenue (e.g., National Geographic Society and Wiley-Blackwell have proposed creating a *BackStory* volume).

N. Organization History

The Virginia Foundation for the Humanities (VFH) www.virginiafoundation.org is a 501(c)(3) educational organization (EIN (b) (4)), a state humanities council created in 1974 to enhance civic, cultural, and intellectual life. VFH accomplishes its mission through community grants; an international program of fellowships; local, state, and national seminars and conferences; and a broad range of other programs funded by outside sources—among these, radio programming, including *BackStory with the American History Guys* and *With Good Reason*; international programs like *Re-Imagining Ireland* (2003); the Virginia Festival of the Book; African American Programs; Virginia Indian Programs; the Virginia Folklife Program; and *Encyclopedia Virginia*, an online resource that premiered in 2008. Organizational sources of support include the National Endowment for the Humanities, Commonwealth of Virginia, National Endowment for the Arts, and numerous banks, corporations, government agencies, foundations, and private individuals. VFH has received support from the Mellon Foundation, Rockefeller Foundation, Public Welfare Foundation, and Harvest Foundation. The Foundation has extensive experience in producing outstanding radio programs for state and national distribution. From studios based our home office, we produce *BackStory* and the weekly, 30- and 60-minute interview program *With Good Reason*. *WGR* features interviews with some of the top academics in the nation and has been honored with four

consecutive national Gabriel Awards and a Second Place nationally in its division of the Public Radio News Directors' competition. *WGR* is also a five-time winner of the Virginia Association of Broadcasters' award for Best Documentary/Public Affairs Program in the Public Radio division and a two-time winner in the VAB Outstanding Feature category.

3. TREATMENT:

***BackStory*—Finding the American Way**

- I. Americans at Work—Page 26**
- II. American Believers—Page 48**
- III. Americans in the Public Square—Page 75**

The following treatments for programs in the *Finding the American Way* series can be viewed as menus of variables—conceptual springboards for production. They include analytical concept statements for each series. The treatments also include topics and questions, with a range of possible interviewees and features. Such elements will be selected, in consultation with our scholars, on the basis of availability, practicality, balance, and appropriateness. The trajectory of any episode will be determined as the producers draw on various elements to provide reflective depth and texture, with the final arc of a program unfolding during the show development process, as the production team, collaborating with *BackStory*'s scholar-hosts, grounds and focuses each episode. The availability of guests, the results of spontaneous in-studio riffing by the Guys, unpredictable turns of conversation with scholar guests and callers, and ideas that emerge as the hosts help prioritize questions and the producers select segments that afford significant and surprising perspectives—all these variables, and more, will factor into the final shape and emphasis of each *BackStory* episode.

I. AMERICANS AT WORK

*"Many Americans say they will have to work until they're 80."
--Los Angeles Times, 11/16/2011.*

*"Why is America the 'no-vacation nation'?"
--CNN.com, 5/23/2011.*

*"Recession May Be Changing Americans' Attitudes Toward Work."
--U.S. News and World Report, 10/22/2010.*

The American Dream is one of unbounded opportunity, grounded in hard work. We work longer hours and take less vacation than Europeans and, according to psychologists, the American "workaholic" even enjoys status as a "respectable addict."¹ "What do you *do*?" is a standard line of our small talk, and the signature American fashion statement—blue jeans—are an item of clothing born of rough, hard work. "In and of itself work involves only an element of burden and, for most people, the goad of necessity," explained historian Daniel Rodgers in 1974. "Few cultures have presumed to call it anything more than a poor bargain in an imperfect world." But Americans have done so, turning the inescapable need to earn a "living" into "an act of virtue, the burdensome into the vital center of living." It is a transformation that still animates American culture today. What counts as "work" in America? How has work connected with ideas about prosperity and achievement? Do Americans celebrate all types of work? And how have ideas about work changed over time? These are the major questions that this series will explore, uncovering the roots and realities of America's complex relationship with the world of work.

Episodes:

Nose to the Grindstone: America's Work Ethic—Page 27

Pay Day: Compensation and Work—Page 30

Women's Work: Gender and Employment in American History—Page 33

Head versus Hands: The Changing Nature of Work—Page 36

Made in the USA: Manufacturing and Jobs—Page 39

Class Act: Finding the Elusive American Middle Class—Page 42

Looking for Work: A History of Unemployment—45

¹ Barbara Killinger, *Workaholics: The Respectable Addicts* (New York: Simon & Schuster, 1991).

"America's work ethic remains intact."
--U-Wire, 6/10/2013.

"'Self-centered' work ethic hinders young employees."
--Gannett News, 9/13/2012.

Nose to the Grindstone: America's Work Ethic

In this show, *BackStory* will take on a fundamental idea related to work in America, the notion of a "work ethic"—the belief, as Daniel Rodgers put it, that work is an act of virtue and a "vital center of living." Linked to Protestant religious beliefs by the German sociologist Max Weber, the "Protestant ethic" of worldly work and the pursuit of wealth had, Weber said, been most fully realized on American shores.² In this view of the world, wealth was understood both as the product of hard work and a sign of God's favor. But is the American "work ethic" entirely shaped by Protestant thinking? Is it something singular and unchanging in American history? Or are there different work ethics apparent in different regions of the United States, among different sub-cultures, or across time? *BackStory*'s hosts will "work" to answer such questions.

Brian, Ed, and Peter will examine how close Americans have come to respecting the ideal that "all work is noble"—looking, perhaps, to the novels of Ayn Rand, the subject of a recent intellectual history by Jennifer Burns. And they'll invite *BackStory* listeners to share their personal stories of work through calls and messages on our website, reflecting on how they evoke or differ from stories collected by Studs Terkel and Richard Ford. Ford describes a sense of work-life, moral value, and identity shared by workers typical of the mid-20th century. Back then, his father "had one job through the Depression, the World War, and all of the 1950s," counting himself lucky to have found one at all in the economic climate of the 1930s. "His job meant viability to him," Ford explains. "It meant self-esteem. It meant he was a producer... Work—having a job, being employed, making a living—became virtually synonymous with its gifts, and as such became a virtue in itself."³

In conversation with our guests, the Guys will probe the character of mid-20th century American work and its allied values, asking whether the kind of job security Ford evokes is an historical aberration, and whether earlier generations of Americans placed less emphasis on *what* kind of work they were doing, as long as they were doing something. An array of recent studies suggest that the rising "millennials," or "Generation Y" just out ahead, may think about things differently, placing greater emphasis on substantive satisfaction and enjoyment in their work. Young workers today may have more in common with much earlier generations of Americans, when working lives could be more varied.

² Max Weber, *The Protestant Ethic and the Spirit of Capitalism* (1905).

³ Richard Ford (ed.), *Blue Collar, White Collar, No Collar: Stories of Work* (New York: Harper Perennial, 2011), i.

Topics and Questions

- What do we mean by the American “work ethic”? Has it changed over time?
- Is the work ethic rooted in a Protestant religious outlook, or are there other features of American life that encouraged an emphasis on hard work, like the physical environment?
- How has the work ethic connected with other features of American culture, including the “self-help” movement and “positive-thinking” psychology?
- Is “hard work” a prerequisite for success? Does it always pay off for those who engage in it? Do we tend to filter out examples of “undeserved” failure?

Potential Guests

- **Daniel T. Rodgers**, the Henry Charles Lea Professor of History at Princeton University and author of *The Work Ethic in Industrial America, 1850-1920* (Chicago, IL: University of Chicago Press, 1974).
- **Juliet Schor**, Professor of Sociology at Boston College and author of *The Overworked American: The Unexpected Decline of Leisure* (New York: Basic Books, 1992) and *Plenitude: The New Economics of True Wealth* (New York: Penguin Press, 2010).
- **Jennifer Burns**, Assistant Professor of History at Stanford University, author of *Goddess of the Market: Ayn Rand and the American Right* (2009), on Ayn Rand’s elevation of work as the central moral ideal.
- **Richard Ford**, novelist and editor of *Blue Collar, White Collar, No Collar: Stories of Work* (New York: Harper Perennial, 2011).
- **William A. Galston**, Senior Fellow in Governance Studies at the Brookings Institution, and author of “The Changing Twenties,” a study of contemporary young adulthood for the Hewlett Foundation (2007).
- **Robert Wuthnow**, Gerhard R. Andlinger Professor of Sociology at Princeton University and author of *Poor Richard’s Principle: Recovering the American Dream through the Moral Dimension of Work, Business, and Money* (Princeton, NJ: Princeton University Press, 1998).
- **Andrew Ross**, Professor of American Studies at New York University and author of *Nice Work if You Can Get It: Life and Labor in Precarious Times* (New York: New York University Press, 2009).
- **Steven M. Gelber**, Professor of History at Santa Clara University and author of *Hobbies: Productive Leisure and the Culture of Work in America* (New York: Columbia University Press, 1999).
- **Laura Hapke**, Professor of English at CUNY – City Tech and author of *Labor’s Text: The Worker in American Fiction* (Piscataway, NJ: Rutgers University Press, 2001).
- **Robert Eisenberger**, Professor of Psychology at the University of Houston and author of *Blue Monday: The Loss of the Work Ethic in America* (New York: Paragon House, 1989).

Possible Features:

- The Keys to Success: a feature in which the Guys offer listeners a quick tour through three centuries of American self-help literature, from *Poor Richard* to *The Secret*.
- A feature based on letters home from Chinese workers on the railroads, and exploring the anxieties sometimes expressed by white workers of an *excessive* commitment to work and frugality on the part of the Chinese.
- “Talk Back to BackStory” – we’ll invite *BackStory* listeners to submit audio postcards through our website, discussing their working experiences and giving Peter, Brian, and Ed an opportunity to reflect.
- A conversation with a career counselor about changes in the kinds of jobs people have *desired* over time, especially “dream jobs,” and whether the intensity of effort expected to achieve them has changed.
- “You Are What You Do”—a feature on how your job or profession defines your identity in American culture.

"The five highest cash bonuses in CEO America."
--Forbes, 7/19/2013.

"Do some research before asking for a raise."
--The Boston Globe, 8/11/2013.

Pay Day: Compensation and Work

The "work ethic" was not about work for work's sake—work, as the Puritans saw it, should pay off. "Remember, that time is money," warned Benjamin Franklin's *Poor Richard*, and work as a "way to wealth" was a theme of Franklin's aphorisms. The same was true of the rags-to-riches tales spun by Horatio Alger in his 19th-century novels, and the powerful imagery of financial contentment evoked by 20th-century visions of the "American Dream." But what of work that goes without financial reward? In *Pay Day*, *BackStory* will look at the meaning of money in the American workplace, asking whether labor without pay has ever really been viewed as "work."

Brian, Ed, and Peter will consider the slave South—the most prominent, and horrifying example of unpaid work in American history. They'll ask about the different faces slavery wore in different states and regions. Gavin Wright has suggested that, "[a]n extremely wide variety of labor relationships were possible under the name 'slavery,'" and the hosts may talk with him about the differences. They'll also consider an often-overlooked arrangement, with important consequences for both slave and master: the practice of "hiring out" slaves—formally illegal in most slave states, but widespread, nonetheless. That this offered extra income for slave owners is probably not remarkable, but in some cases, it also provided wage payments directly to a slave. How work for pay may have changed the dynamics of the master-slave relationship, and how it shaped the attitudes of slaves themselves, will provide grist for discussion. Even more, some "independent" slaves were permitted to find their own work, then remitting an agreed on percentage of their pay to masters. In recent studies, John Zaborney and Jonathan Martin have shed new light on such "self-hires." Was this a stepping-stone to freedom, or did it simply reinforce psychic burdens of slavery—bringing the-never-fully achievable free man's world tantalizingly close?

Even after Emancipation, African Americans were still subject to forced labor. Journalist Douglas Blackmon's 2009 book, *Slavery By Another Name*, reveals an extensive reliance on convict labor in the post-Civil War South. This "neoslavery," involved thousands of African Americans who were sentenced to hard time in forced labor camps for minor criminal offenses. The practice continued to the 1940s and, even today, prisoners participate in work programs, from highway beautification to furniture making. Brian may speak with a prisoner currently in a work program, asking about the value of work, or the value of doing it, in the absence of any significant payment.

There are other forms of unpaid work, undertaken without legal compulsion—including volunteerism and homemaking. Though participation in civic groups and charitable organizations has declined in recent decades, Americans still volunteer at comparatively high rates, gaining personal satisfaction and social standing from doing so. Does the lack

of pay determine who can volunteer? Does the ability to engage in voluntary work intersect with class and gender in crucial ways? Relatively recently, voluntary work served as an outlet for educated women, who were barred from many professional fields. But women have also borne the burden of another category of unpaid labor: housework and other domestic activities. Have these ever been viewed as “work” in the course of American history? Has the division of labor between spouses ever allowed one to make economic claims on the other? Some 19th-century women’s rights activists certainly thought this should happen. Recognizing that wages gave status to labor, they launched a campaign to highlight the irreplaceable value of domestic work. The “good, faithful mother is not an idler,” wrote one such activist in 1869, “and though she may not be herself a money-maker, yet as a partner in the *matrimonial firm*, she is justly fully entitled to an equal share in all profits.”⁴ Such attitudes gained a new currency in the “maternalist” welfare state of the early 20th century, when domestic activities were given monetary value, as programs such as “Aid to Families with Dependent Children” (AFDC) offered financial assistance to help mothers remain at home. *BackStory* may ask Gwendolyn Mink about the “maternalist” ideas behind AFDC.

Topics and Questions

- Is compensation a required feature of “work”? How do we understand labor relations where direct payment is not involved?
- Are unpaid labor relations necessarily oppressive?
- Is unpaid work less valued culturally?
- How much compensation is “enough”? Should there be boundaries placed on compensation, irrespective of what the market could bear?

Potential Guests

- **Jonathan D. Martin**, attorney and author of *Divided Mastery: Slave Hiring In The American South* (Cambridge, MA: Harvard University Press, 2004).
- **John J. Zaborney**, Associate Professor of History at the University of Maine at Presque Isle and author of *Slaves for Hire: Renting Enslaved Laborers in Antebellum Virginia* (Baton Rouge, LA: Louisiana State university Press, 2012).
- **Gavin Wright**, William Robertson Coe Professor of American Economic History at Stanford University and author of *Slavery and American Economic Development* (Baton Rouge, LA: Louisiana State University Press, 2006).
- **Douglas Blackmon**, journalist and chair of the Miller Center forum, author of *Slavery By Another Name: The Re-Enslavement of Black Americans from the Civil War to World War II* (New York: Random House, 2009).
- **Gwendolyn Mink**, Professor of Government at Smith College and author of *The Wages of Motherhood: Inequality in the Welfare State, 1917-1942* (Ithaca, NY: Cornell University Press, 1994).

⁴ Antoinette Brown Blackwell, writing in the January 1869 issue of *The Woman’s Advocate*, and quoted in Jeanne Boydston, *Home and Work: Housework, Wages, and the Ideology of Labor in the Early Republic* (1990), ix.

- **Julia F. Irwin**, Assistant Professor of History at the University of South Florida and author of *Making the World Safe: The American Red Cross and a Nation's Humanitarian Awakening* (New York: Oxford University Press, 2013).
- **Alison M. Parker**, Professor of History at SUNY-Brockport and author of *Articulating Rights: Nineteenth-Century American Women on Race, Reform, and the State* (DeKalb, IL: Northern Illinois University Press, 2010).
- **Emily K. Abel**, Professor Emerita at the Fielding School of Public Health, University of California, Los Angeles, and author of *Hearts of Wisdom: American Women Caring For Kin, 1850-1940* (Cambridge, MA: Harvard University Press, 2000).
- **Noah Zatz**, Professor of Law at the University of California, Los Angeles, and author of "Prison Labor and the Paradox of Paid Nonmarket Work," in Nina Bandelj (ed.), *Economic Sociology of Work* (Bingley, UK: Emerald Press, 2009).
- **Alex Lichtenstein**, Associate Professor of History at Indiana University, Bloomington, and author of *Twice the Work of Free Labor: The Political Economy of Convict Labor in the New South* (New York: Verso, 1996).
- **Karin A. Shapiro**, Associate Professor at the Center for African and African American Research, Duke University, and author of *A New South Rebellion: The Battle Against Convict Labor in the Tennessee Coalfields, 1871-1896* (Chapel Hill, NC: University of North Carolina Press, 1998).
- **Barbara Ehrenreich**, writer and author of *Nickel and Dimed: On (Not) Getting By in America* (New York: Metropolitan Books, 2001).

Possible Features

- A site visit to the Tredegar Iron Works in Richmond, VA, now home to the American Civil War Center, where white workers went out on strike in 1847, in protest at the use of hired slaves.
- An on-location conversation with a fast food worker about life on the minimum wage.
- A feature on the history of internships, which have their roots in the New Deal and co-operative education institutions of the 1930s and '40's.
- The American History Guys Give Back: Our hosts will spend some time with volunteers at various organizations in Charlottesville, VA, exploring the different reasons why volunteers give of their time, what they get out of the experience in personal terms, what broader contribution they see it connecting to, and whether they regard it as a form of "work."
- A conversation with a current prisoner participating in a work program.

“Role of women in workforce increasingly critical.”
--PR Newswire, 3/11/2013.

“Cautionary tales of what happens when women don’t lean in.”
--Atlantic Wire, 8/7/2013.

Women’s Work: Gender and Employment in American History

While some activists sought economic recognition for women’s domestic role, others tried to break down barriers against women entering the paid workforce. A new cadre of female social workers involved with “maternalist” welfare programs helped to expand the field of “appropriate” career paths that were open to women. New opportunities in nursing and public health first emerged during the Civil War, adding to other “acceptable” professions, including teaching or writing. As Nathaniel Hawthorne observed in 1855, writing to his publisher: “America is now wholly given over to a damned mob of scribbling women, and I should have no chance of success while the public taste is occupied with their trash—and should be ashamed of myself if I did succeed...” Even at the high levels of literary achievement, being paid for “scribbling” was not always thought “ladylike.” Paid work of any kind raised complicated questions of women’s legal status—especially in the 18th and 19th centuries, when only single women could secure property in their own names. During the Revolutionary War, women took on economic roles as “deputy husbands” in emergencies, but their independent legal status was always circumscribed.⁵ In this episode, *BackStory* will examine the relationship of women and work in depth. How has women’s legal status evolved over time? And how has the value of women’s labors at home and beyond altered over time?

The question of “work” can look quite different from the perspective of women from different backgrounds—ethnic, regional, and socio-economic—where choice and necessity play out in distinct ways. Our hosts may talk with Jacqueline Jones about the experience of African American women following Emancipation, when, as they moved out of slavery to become domestic workers in the homes of wealthy whites, their homes and families came second to the demands of employers. We might also talk with historian Vanessa May, whose work explores class, racial, and gender dynamics of domestic service—the economic sector of the largest proportion of women workers prior to 1940.

Topics and Questions

- How have women balanced work within and beyond the home over the course of American history? How have childcare responsibilities been managed when women go out to work?
- Have women been more affected in cultural and economic terms by attitudes about what counts as “work”?
- What drove American women into the workforce in greater numbers in the early

⁵ See Mary Beth Norton’s *Founding Mothers and Fathers: Gendered Power and the Forming of American Society* (New York: Alfred A. Knopf, 1996).

- part of the 20th Century? How had they participated in the paid workforce prior to this point?
- How have debates about “equal pay for equal work” played out over the course of the 20th Century? Are there earlier calls among women workers for wage equality?

Potential Guests

- **Jacqueline Jones**, Mastin Gentry White Professor of Southern History and Walter Prescott Webb Chair in History and Ideas at the University of Texas at Austin, and author of *Labor of Love, Labor of Sorrow: Black Women, Work, and the Family, from Slavery to the Present* Rev. ed. (New York: Basic Books, 2010).
- **Alice Kessler-Harris**, R. Gordon Hoxie Professor of American History at Columbia University, and author of *Women Have Always Worked: A Historical Overview* (New York: The Feminist Press, 1981); *Out to Work: A History of Wage-Earning Women in the United States* (New York: Oxford University Press, 1982); *A Woman's Wage: Historical Meanings and Social Consequences* (Lexington, KY: University Press of Kentucky, 1990); and *In Pursuit of Equity: Women, Men, and the Quest for Economic Citizenship in 20th-Century America* (New York: Oxford University Press, 2001).
- **Susan Thistle**, Senior Lecturer in Sociology at Northwestern University and author of *From Marriage to the Market: The Transformation of Women's Lives in the Late 20th Century United States* (Berkeley, CA: University of California Press, 2006).
- **Mark Hendrickson**, Professor of History at the University of California-San Diego, and author of “Gender Research as Labor Activism: The Women’s Bureau in the New Era,” *Journal of Policy History* 20 (2008): 482-515, and *American Labor and Economic Citizenship: New Capitalism from World War I to the Great Depression* (New York: Cambridge University Press, 2013).
- **Susan S. Williams**, Professor of English at the Ohio State University, and author of *Reclaiming Authorship: Literary Women in America, 1850-1900* (Philadelphia: University of Pennsylvania Press, 2006).
- **Mary Farmer-Kaiser**, Professor of History at the University of Louisiana, Lafayette, and author of *Freedwomen and the Freedmen's Bureau: Race, Gender, and Public Policy in the Age of Emancipation* (Bronx, NY: Fordham University Press, 2010).
- **Vanessa May**, Assistant Professor of History at Seton Hall University, and author of *Unprotected Labor: Household Workers, Politics, and Middle-Class Reform in New York, 1870-1940* (Chapel Hill, NC: University of North Carolina Press, 2011).
- **Ruth Schwartz Cowan**, Professor of the History and Sociology of Science at the University of Pennsylvania, and author *More Work for Mother: The Ironies of Household Technology from the Open Hearth to the Microwave* (New York: Basic Books, 1985).

- **Julie Des Jardins**, Professor of History at Baruch College, City University of New York and author of *Lillian Gilbreth: Redefining Domesticity* (Boulder, CO: Westview Press, 2013).
- **Polly Kaufman**, Associate Professor of History at the University of Southern Maine and author of *Women Teachers on the Frontier* (New Haven, CT: Yale University Press, 1984).
- **Kathleen A. Laughlin**, Professor of History at Metropolitan State University and author of *Woman's Work and Public Policy: A History of the Women's Bureau, US. Department of Labor, 1945-1970* (Boston, MA: Northeastern University Press, 2000).

Possible Features

- A feature tracing different cultural representations of women in the workforce in 20th-century popular culture, from the “Gibson Girl” to “Rosie the Riveter,” the Mary Tyler Moore show, Murphy Brown, and Ally McBeal.
- A discussion with members of a book club reading Sheryl Sandberg’s *Lean In: Women, Work, and the Will to Lead* (New York: Alfred A. Knopf, 2013).
- A feature based on the recorded interviews of “Rosie the Riveters” who performed industrial jobs during World War II and changed perceptions about the innate skillset of women.
- An audio postcard from Lowell National Historical Park, Massachusetts, exploring the now-abandoned factories and recreating the experiences of “Lowell Mill Girls” there in the early 19th century, drawing on their writings in *The Lowell Offering* – a journal published by the female employees.
- A feature telling the story of pioneering female journalist Nell Nellson, whose sensational stories on “city slave girls” in the *Chicago Times* helped spark a national campaign for labor reforms in the late 19th century.

“‘Innovation Centers’ may be cornerstones of new urban economy.”
 --NPR *All Things Considered*, 7/11/2013.

“Changing job market could dramatically change education, panel says.”
 --*Deseret News*, 7/13/2013.

Head versus Hands: The Changing Nature of Work

“The millions are awake enough for physical labor,” Henry David Thoreau observed in *Walden* (1854), “but only one in a million is awake enough for effective intellectual exertion, only one in a hundred millions to a poetic or divine life.” He was pointing to a value distinction between work of the mind and work of the body, one that this episode will explore. Despite an apparent disdain for manual labor, Thoreau’s experiment in natural living during the 1840s was in part about embracing manual tasks required to maintain home and health. Students, he suggested in *Walden*, might think about “go[ing] to work with their hands instead of their heads.” Physical tasks, he thought, could infuse and enliven students’ intellectual lives. This episode may look to a modern take on Thoreau’s argument—one from writer and motorcycle mechanic Matthew B. Crawford, who quit his “white collar” job in Washington, D.C. to open a repair shop in Richmond, Virginia, along the way, writing a bestseller on the virtues of manual labor.

Peter, Ed, and Brian will consider the anxieties that arose in industrializing America, about the impact of factory life on the individual and society. The division of labor that led workers to specialize in minute and repetitive tasks could have a dehumanizing effect, one Tocqueville observed in American factories. The industrial worker “no longer belongs to himself,” he warned, due to the fixed habits he has acquired, the lack of mental engagement in the work, and the economic necessity that tied him to his job.⁶ What David Hackett Fischer calls the “time ways” and “work ways” of American culture were altered dramatically by the rise of the factory—both for the workers on the shop floor and for a new class of managers.⁷

How did Americans adjust to these new styles of work? How did these changes affect social, and even political life? Our hosts may confer with Louis Galambos about new ideas on organization and management that grew up with industrialization, ideas about efficiency and bureaucracy, corporate structures and “scientific management”—all of which have profoundly shaped many aspects of American life. Another likely theme in this episode: what the adjustment from an agricultural to an industrial economy can tell us about contemporary change, as we shift toward a post-industrial world that is described as a “knowledge” economy.

⁶ Alexis de Tocqueville, *Democracy in America*, J. P. Mayer, ed. (New York: Harper Collins Perennial, 2000), 555.

⁷ David Hackett Fischer, *Albion’s Seed: Four British Folkways in America* (New York: Oxford University Press, 1989).

Additional Topics and Questions:

- What attitudes and characteristics do we associated with manual laborers or “knowledge” workers? Do we implicitly make value judgments between the two?
- When did the expectation of a 9-5 workday begin to emerge? Or the standard “work week”? Has this expectation shifted in recent decades?
- How have changes in technology, like the invention of the light-bulb, shaped work habits and patterns in American life? Do new technological possibilities such as telecommuting present an enhancement in American working life, through the flexibility it affords, or does it risk losing the social benefits of being in the workplace, and even undermine efficiency?
- How did Americans structure their labor when work was primarily conducted outdoors? How did earlier generations negotiate the transition from an agricultural to an industrial economy?

Potential Guests

- **Matthew B. Crawford**, writer, motorcycle mechanic, and author of *Shop Class as Soulcraft: An Inquiry into the Value of Work* (New York: Penguin Press, 2009).
- **Thomas Augst**, Associate Professor of English at New York University and author of *The Clerk's Tale: Young Men and Moral Life In Nineteenth-Century America* (Chicago, IL: University of Chicago Press, 2003).
- **Roseanne Currarino**, Associate Professor of History at Queens University, and author of *The Labor Question in America: Economic Democracy in the Gilded Age* (Champaign, IL: University of Illinois Press, 2011).
- **Mark Michael Smith**, Distinguished Professor of History at the University of South Carolina and author of *Mastered by the Clock: Time, Slavery, and Freedom in the American South* (Chapel Hill, NC: University of North Carolina Press, 1997).
- **Theresa A. Case**, Associate Professor of Social Sciences at the University of Houston, and author of *The Great Southwest Railroad Strike and Free Labor* (College Station, TX: Texas A&M University Press, 2010).
- **Eric Arnesen**, Professor of History at the George Washington University and author of *Brotherhoods of Color: Black Railroad Workers and the Struggle for Equality* (Cambridge, MA: Harvard University Press, 2001).
- **Matthew Hild**, Adjunct Professor of History at Georgia Tech, and author of *Greenbackers, Knights of Labor, and Populists: Farmer-Labor Insurgency in the Late-Nineteenth-Century South* (Athens, GA: University of Georgia Press, 2007).
- **Louis Galambos**, Professor of Business History at Johns Hopkins University and author of *The Creative Society – and the Price Americans Paid for It* (New York: Cambridge University Press, 2012).

Possible Features:

- The Story of Blue Jeans. This feature will chronicle the origins and evolution of a fashion icon, and its parallels with the changes in American working life. From a rugged work product invented by an immigrant, jeans were popularized among intellectuals and rebels by Woody Guthrie, who inspired the looks sported by movie stars like Marlon Brando and James Dean in the 1950s. In the 1970's, the first designer jeans company emerged, and now, blue jeans are understood primarily as the essential casual American clothing, ideal for leisure-wear rather than most labor.
- A feature created from the audio interviews recorded by journalist Studs Terkel, and used to inform his 1974 book *Working*, which features American workers discussing the transitions from farming to factory work, and factory work to creative work, over the course of the 20th Century.
- Another possible feature drawing on Terkel's work would focus in on "Hooker," one of the character featured in *Working*, a prostitute who described her work in terms consistent with the evolving American work ethic—a combinational of professionalism and performance.
- An exploration of migrant working culture and country music, with star singer and songwriter Merle Haggard, who grew up among the "Okies" of California migrant camps, and came to write several iconic songs about working class ideals including "California Cotton Fields", "Working Man's Blues" and "Wish a Buck Was Still Silver".
- A bottom-up perspective on working within an American corporation, from a long-term employee who has risen through the ranks at one of America's leading companies.

"U.S. cities can lead a manufacturing revival."
--The Philadelphia Inquirer, 5/14/2013.

"My hometown. What Detroit's demise says about America."
--National Journal, 7/23/2013.

Made in the USA: Manufacturing and Jobs

How has manufacturing shaped American life? How are Americans dealing with its decline—particularly in the “rust belt,” once our industrial heartland? In this episode *BackStory* will consider the rise and decline of particular industries and the changing experiences of Americans who now work in an era of global manufacturing and communications. Hamilton and Jefferson took opposing positions on economics as well as politics. Jefferson thought the virtue of citizens would be sustained by a working life as “yeoman farmers,” landowning and self-sufficient, personally and politically independent. For Hamilton, the republican value of work faded in comparison to the Republic’s need for rapid economic growth. In his vision, the mechanic and merchant would sustain America’s economic future; they did, in fact, remain critical to growth throughout the 19th century, also supporting 20th-century America’s economic preeminence.

Hamilton’s “mechanic,” typically a self-employed individual or worker in a small-scale family enterprise, was quite different from industrial workers in the massive corporations that emerged over the course of the next century. Conditions in industry eventually propelled the rise of unions, which first gained national prominence just after the Civil War, as demands for an “8-hour law” gained traction. Our hosts will consider the emergence of unions that pushed such claims, like the Knights of Labor and the American Federation of Labor (AFL). How, when, and why did unions agitate for legislation to address grievances with employers, and when did they focus on “collective bargaining” instead? Nelson Lichtenstein could discuss tensions emergent within the labor movement as factories grew larger and workers organized along industry-wide rather than craft-based lines. This shift was behind the conflict that would split the AFL in the 1930s, leading to the emergence of the Congress of Industrial Organizations (CIO).

Other topics that may be explored include the decline of unions in recent decades, and how this has played into a debate about inequality, with some fearing that a new “Gilded Age” is upon us. Post-World War II America was characterized by a greater equality of income and sense of opportunity than at any time in American history. Bolstered by a G.I. Bill that gave returning servicemen new access to education and mortgages, by labor contracts with cost-of-living adjustments and other benefits for blue-collar workers, and by a dramatic economic expansion to match the baby boom, the American Dream flowered in this era. Was this an aberration, from the perspective of history, and would it be possible or desirable to recreate?

Topics and Questions

- Is manufacturing as a type of economic production compatible with democratic values?
- How have Americans viewed the need for domestic production and manufacturing capacity over time?
- How have Americans adapted to previous shifts in the dominant type of available work?
- How did manufacturing capacity influence the direction of the Civil War? How has it impacted America's international wars?
- How have unions shaped the experience of American workers? What impact have unions had in reducing economic inequality?

Potential Guests

- **Robert Martello**, Associate Professor of the History of Science and Technology at Olin College and author of *Midnight Ride, Industrial Dawn: Paul Revere and the Growth Of American Enterprise* (Baltimore, MD: The Johns Hopkins University Press, 2010).
- **Jonathan Lyons**, sociologist and writer, author of *The Society for Useful Knowledge: How Benjamin Franklin and Friends Brought the Enlightenment to America* (New York: Bloomsbury Press, 2013).
- **Anne Kelly Knowles**, Professor of Geography at Middlebury College and author of *Mastering Iron: The Struggle to Modernize an American Industry, 1800-1868* (Chicago, IL: University of Chicago Press, 2013).
- **Guian A. McKee**, Associate Professor of Public Policy at the University of Virginia and author of *The Problem of Jobs: Liberalism, Race, and Industrialization in Philadelphia* (Chicago, IL: University of Chicago Press, 2008).
- **Nelson Lichtenstein**, MacArthur Foundation Professor in History at the University of California, Santa Barbara, and author of *State of the Union: A Century of American Labor* (Princeton, NJ: Princeton University Press, 2002) and *Walter Reuther: the Most Dangerous Man in Detroit* (New York: Basic Books, 1995).
- **Harold S. Wilson**, Professor of History at Old Dominion University and author of *Confederate Industry: Manufacturers and Quartermasters in the Civil War* (Jackson, MS: University Press of Mississippi, 2005).
- **Richard Florida**, Professor of Business and Creativity at the University of Toronto and author of *The Rise of the Creative Class: Revisited* (New York: Basic Books, 2012).
- **Leslie Woodcock Tentler**, Professor of History at the Catholic University of America and author of *Wage-Earning Women: Industrial Employment and Family Life in the United States, 1900-1930* (New York: Oxford University Press, 1979).
- **Judith A. Ranta**, *The Life and Writings of Betsey Chamberlain: Native American Mill Worker* (Boston, MA: Northeastern University Press, 2003).

- **Mansel Blackford**, Professor of History, Emeritus, at the Ohio State University, and author of “American Manufacturing, 1850–1930: A Business History Approach,” *Organization of American Historians Magazine of History* 24 No. 1 (2010): 17-22.
- **William G. Thomas**, Professor of History at the University of Nebraska-Lincoln and author of *The Iron Way: Railroads, the Civil War, and the Making of Modern America* (New Haven, CT: Yale University Press, 2011).
- **Richard Franklin Bensel**, Gary S. Davis Professor of Government at Cornell University and author of *The Political Economy of American Industrialization, 1877-1900* (New York: Cambridge University Press, 2000).
- **Ron Hira**, Associate Professor of Public Policy at the Rochester Institute of Technology, and co-author (with Anil Hira), of *Outsourcing America: What's Behind Our National Crisis and How We Can Reclaim American Jobs* (New York: American Management Association, 2005).

Potential Features

- An exploration of the “Buy American” Act of 1933, signed by Herbert Hoover on his last day in office, which required the federal government to give preference to American-made products in its purchasing activities, and a discussion of “country of origin” labeling more generally.
- An interview with Dave Bing, mayor of Detroit, to discuss the decline of manufacturing in the city, its recent bankruptcy, and the prospects for economic renewal moving forward.
- A feature using primary sources to explore the rise of the “night school” at the turn of the 20th century, considering the role they played in the “Americanization” of immigrants, and the opportunities they presented to manual laborers seeking to move into the world of white-collar jobs.

"Securing a Better Bargain for the Middle Class."
 --*White House Weekly Address*, 8/3/2013.

"Middle class is under attack."
 -- *Sacramento Bee*, 8/11/2013.

Class Act: Finding the Elusive American Middle Class

"This election is about the middle class," President Barack Obama announced at the DNC Convention in August, 2012, and the term "middle class" seemed to be everywhere during the campaign. But America is supposed to be a land without class divisions that have long characterized European societies. In 1959, the journalist and former "Brain Truster," Raymond Moley, explained that he avoided using the term "middle class" because it was, "by tradition and fact, alien to our society."⁸ Have Americans' attitudes toward class changed, or just their perspective on this particular term? And what do we really mean by "middle class,"—and who has been able to get there, and how?

Was early America a land of opportunity, blessed with resources, a growing labor supply, and thus a relatively prosperous citizenry? Or is the notion of "the steady availability of work at life-sustaining levels of pay over two centuries," as Gary Nash has argued, an American "myth?" In exploring the meaning of the American middle class, Peter, Ed, and Brian will consider the era of Jacksonian democracy and whether, for example, presidential politics of the time represented the last stand of rural America in the face of the entrepreneurial rise of commercialism. Military education, says Jennifer Green, was important to the development of a Southern middle class, providing both stability and mobility in the years before the Civil War. Our hosts may explore such issues, considering class in the era of slavery and the "plantation South," moving on to discuss post-war developments in the North and nationwide, from frontier equality to life on the factory floor, from farmers and country lawyers to captains of industry, from the Homestead Act of 1862 to the founding in 1886 of the American Federation of Labor.

So when did a "middle class" emerge? Historian Charles Sellers has pointed to the early 19th century, when the burgeoning industrial revolution gave rise to a "middle-class mythology of democratic capitalism."⁹ The availability of cheap land, and policies designed to make it even more attainable offered an agricultural version of the "middle class"—a sort of Jeffersonian vision of the yeoman farmer. And in the urban environment, industrialization and the rise of wage labor prompted a consumer revolution that helped to shape middle class identity, as Marina Moskowitz has shown. Our hosts may talk with Moskowitz about the standardization of commodities in the Gilded Age, their marketing as necessities of middle class life, and how this changed people's social aspirations. The idea of a middle-class sensibility grounded in consumption was especially on show in the mid-20th century. Brian, Ed, and Peter may take a light-hearted look at the very middle-class dreams on display in radio and TV shows of the era. But they'll likely return to the serious questions framing this episode, offering their reflections on the economic health and social dynamism of the middle class today.

⁸ Raymond Moley, *The Political Responsibility of Businessmen* (Pamphlet, 1959).

⁹ Charles Sellers, *The Market Revolution* (New York: Oxford University Press, 1991).

Topics and Questions:

- What has it meant to be “middle class” in the United States over the centuries? Have the associations of such a term always been positive?
- To what extent is it truly the case that, more than in any other country, education and entrepreneurship have offered Americans paths to overcoming or circumventing class-based restrictions on economic success and social standing?
- How have race and ethnicity intersected with the middle class dynamic in America?
- Have mass media always been significant in confirming social status and the myth of a middle class that reaches to both ends of the economic spectrum?
- Have sociological and economic diversity or change historically prevented class distinctions from being easily made in America?

Potential Guests

- **Marina Moskowitz**, Reader in American History at the University of Glasgow, and the author of *Standard of Living: The Measure of the Middle Class in Modern America* (Baltimore, MD: Johns Hopkins University Press, 2004).
- **Julia Ott**, Assistant Professor of History at the New School and author of *When Wall Street Met Main Street, 1890-1932* (Cambridge, MA: Harvard University Press, 2011).
- **John Henry Hepp IV**, Associate Professor of History at Wilkes University and author of *The Middle-Class City: Transforming Space and Time in Philadelphia, 1876–1926* (Philadelphia, PA: University of Pennsylvania Press, 2003).
- **Gary B. Nash**, Professor of History, Emeritus, University of California, Los Angeles, and author of “Poverty and Politics in Early American History,” in Billy Gordon Smith (ed.), *Down and Out in Early America* (University Park, PA: Pennsylvania State University Press, 2004).
- **Jan Whitaker**, social historian and author of *Service and Style: How the American Department Store Fashioned the Middle Class* (New York: St. Martin’s Press, 2006).
- **Karen Halttunen**, Professor of History and American Studies and Ethnicity at the University of Southern California and author of *Confidence Men and Painted Women: A Study of Middle-Class Culture in America, 1830-1870* (New Haven, CT: Yale University Press, 1986).
- **Lizabeth Cohen**, Professor of American Studies at Harvard University and author of *Making a New Deal: Industrial Workers in Chicago, 1919-1939* (New York: Cambridge University Press, 1990) and *A Consumers’ Republic: The Politics of Mass Consumption in Postwar America* (New York: Alfred A. Knopf, 2003).
- **Meg Jacobs**, Associate Professor of History at MIT and author of *Pocketbook Politics: Economic Citizenship in Twentieth-Century America* (Princeton, NJ: Princeton University Press, 2004).
- **Martin Summers**, Associate Professor of History at Boston College and author of *Manliness and Its Discontents: The Black Middle Class and the Transformation of Masculinity, 1900-1930* (Chapel Hill, NC: University of North Carolina Press,

2004).

- **Hedrick Smith**, journalist and author of *Who Stole the American Dream?* (New York: Random House, 2012).
- **Jennifer R. Green**, Associate Professor of History at Central Michigan University and author of *Military Education and the Emerging Middle Class in the Old South* (New York: Cambridge University Press, 2008).
- **Robert D. Johnston**, Associate Professor at the University of Illinois at Chicago, and the author of *The Radical Middle Class: Populist Democracy and the Question of Capitalism in Progressive Era Portland, Oregon* (Princeton, NJ: Princeton University Press, 2003).
- **Burton J. Bledstein**, Professor of History, Emeritus, University of Illinois at Chicago, and co-editor (with Robert D. Johnston) of *The Middling Sorts: Explorations in the History of the American Middle Class* (New York: Routledge, 2001).

Possible Features:

- A light-hearted look at representations of the middle class in classic TV series and historically popular movies. --An update, featuring economic historians and sociologists, on a 1979 Carnegie study that found that children of equal intelligence on average had radically differing life prospects, depending on their parents' social and professional status.
- An interviews-on-the-street, vox pop-type feature, asking people to what class they belong and whether the middle class in America is alive and well today.
- A discussion with a minister or rabbi about middle class values and religion, and how economic stress is reflected in the spiritual outlook of a congregation.
- A walk-through a modern-day department store with social historian Jan Whitaker, exploring the changes in retail design that have helped forge a middle-class consumer society.

“U.S. unemployment claims move up.”
--Christian Science Monitor, 8/9/2013.

“Too few jobs, and not enough good ones to help.”
--The Seattle Times, 8/11/2013.

Looking for Work: A History of Unemployment

How have we conceived of unemployment in America? What kinds of solutions have we tried at the local, state, and national levels? Have attitudes toward the unemployed changed over time? As Harvard’s Alex Keyssar explains, the term “unemployed” only took on its modern meaning in the 1870s—that of a person actively seeking, but unable to find paid work. Prior to that, government data collection tended to label older women and young children as “unemployed”—technically without paid work, but in a quite different sense than that we now understand. The new idea of “unemployment” was related to a new sense of the meaning of *employment*—not the typically “self-employed” and largely self-sufficient reality of early America. The idea of exchanging a narrow type of labor for a wage had emerged with the industrial revolution, and it ushered in a dramatic expansion of commercial and consumer activity. This was required to supply non-agricultural households that no longer could produce most of what they needed. Thus unemployment took on a grim new meaning, with an awareness of the perils of being without a vital job, as an industrial boom launched by the Civil War came to a crashing halt with the Panic of 1873.

How does unemployment in America change one’s sense of self-identity? How have Americans responded to dramatic expansions in unemployment during financial panics, such as that in 1873? What do attitudes toward the unemployed look like in “normal” economic times? To what causes has unemployment been attributed? And where has the line been drawn between personal and social responsibility for those who are without work? *BackStory* will explore such complex questions through interviews with scholars, personal stories, and by way of historical analysis—shedding new light on a persistent problem in American life. Our hosts will also likely consider an evolving set of approaches to the social management of unemployment—from the almshouse and outdoor work relief in the 18th and 19th centuries, to unemployment insurance and the ideal of the “full employment” budget that was unveiled in the 1950s—when modern economics was said to hold the key.

Topics and Questions

- What does it mean to be out of work in the United States and what has it meant in the past?
- How has the search for work shaped people’s lives throughout our history?
- What responsibilities do the community or the government bear toward those without employment?
- What has it meant for immigrants, for the children of slaves, for vets returning home, when the promise of a better job, of a better life, runs up against the harsh realities of our economic system?

Potential Guests

- **Simon Newman**, Professor of History at the University of Glasgow, and author of *Embodied History: The Lives of the Poor in Early Philadelphia* (Philadelphia, PA: University of Pennsylvania Press, 2003).
- **Alex Keyssar**, Matthew W. Stirling, Jr., Professor of History and Social Policy at the Kennedy School of Government, Harvard University and author of *Out of Work: The First Century of Unemployment in Massachusetts* (New York: Cambridge University Press, 1986).
- **Todd DePastino**, writer and author of *Citizen Hobo: How a Century of Homelessness Shaped America* (Chicago, IL: University of Chicago Press, 2003).
- **Michael Katz**, Professor of History at the University of Pennsylvania and author of *In the Shadow of the Poorhouse: A Social History of Welfare in America* rev. ed. (New York: Basic Books, 1996).
- **Ruth E. Wasem**, Adjunct Professor of Public Policy at the University of Texas-Austin, domestic policy specialist with the Congressional Research Service, and author of *Tackling Unemployment: The Legislative Dynamics of the Employment Act of 1946* (W.E. Upjohn Institute for Employment Research, 2013).
- **Christopher Loss**, Assistant Professor of Public Policy at Vanderbilt University, and author of "The Most Wonderful Thing Has Happened to Me in the Army": Psychology, Citizenship, and American Higher Education in World War II," *The Journal of American History* 92 No. 3 (2005): 864-891.
- **Daniel Amsterdam**, Assistant Professor of History at Georgia Tech and author of *The Roaring Metropolis: Businessmen's Forgotten Campaign for a Civic Welfare State* (Philadelphia, PA: University of Pennsylvania Press, forthcoming), and currently at work on a new book project tentatively entitled "On the Outskirts of Hope: Employment Policy and the Urban Poor since the War on Poverty."
- **David K. Shipler**, writer and author of *The Working Poor: Invisible in America* (New York: Random House, 2008).
- **John A. James**, Professor of History and Economics at the University of Virginia, and co-author (with Mark Thomas), of "A Golden Age? Unemployment and the American Labor Market, 1880-1910," *The Journal of Economic History* 63 No. 4 (2003): 959-994.
- **Elaine Abelson**, Associate Professor, History and Urban Studies at the New School, author of "Women Who Have No Men to Work for Them: Gender and Homelessness in the Great Depression," *Feminist Studies* 29 (2003): 104-127.
- **Elna C. Green**, Associate Dean of the College of Humanities and Arts at San Jose State University, and author of *This Business of Relief: Confronting Poverty in a Southern City, 1740-1940* (Athens, GA: University of Georgia Press, 2003).

Possible Features

- A feature using oral histories of those involved with the Works Progress Administration or the Civilian Conservation Corps during the 1930s, two of the most important relief programs at the time, and lightning rods for political debate.
- A conversation with a film critic about Charlie Chaplin's most famous character, "the little tramp," and the implications of his on-screen portrayal of the unemployed and working poor.
- A biographical feature on Frances Perkins, the first female cabinet secretary who served as Secretary of Labor throughout the Roosevelt administration.
- A feature showcasing several country music and folk songs, discussing how country music and folk music diverged politically in the 1940's, even though they have the same roots. By the 1960's, folk music was associated with labor and collectivism, whereas country music has emphasized individualism and industriousness.

II. AMERICAN BELIEVERS

“This civilization is the result ... of two quite distinct ingredients, which anywhere else have often ended in war but which Americans have succeeded somehow to meld together in wondrous harmony; namely the spirit of religion and the spirit of liberty.”

- Alexis de Tocqueville, *Democracy in America* (1835)

When the Puritan leader John Winthrop sailed for the Massachusetts Bay in 1630, he famously imagined it as a “city upon a hill”—a community of devout believers whose light would radiate across the world. Since then, numerous faiths have flourished in America, and the fervor of religious movements has repeatedly pulsed across the land. While a secularizing trend progressed in Europe, a 2007 poll of the “U.S. Religious Landscape,” conducted by the Pew Forum on Religion & Public Life, found that 71% of Americans were “absolutely certain” of their belief in God or a universal spirit; 58% reported praying daily; and 56% said religion was “very important” in their lives (only 16% said it was not too important, or not important at all). Americans have apparently remained strong believers. *American Believers* will explore the country’s story of faith and fervor, from the impact of religion on America’s social and political experience, to the distinctive character that Old World religions have been given in the New, also looking into the appearance of “home grown” religions and how they contribute to our understanding of *The American Way*.

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“US needs another Great Awakening.”

--*Daily Advance*, 7/27/2013

“On the National Day of Prayer, time for a revival.”

--*Washington Post*, 5/2/2013

Awakening Again: Religious Revivalism in America

Awakening will focus on dramatic upsurges of religious energy, starting with the “Great Awakening” of the 1730s and 1740s, when charismatic ministers like Jonathan Edwards and the English cleric George Whitefield presided over mass conversions throughout the colonies. A second Great Awakening, a century later, swept from the “burned over district” of New York state—so-called because of the fervor that had “scorched” it—and into the American backcountry, offering new settlers spiritual “rebirth” as they struggled to make a life on the frontier. Were economic and social conditions actually responsible for a turn to evangelical religion on the frontier? Peter, Ed, Brian, and their guests will explore that question, asking to what extent isolating environments and the disruption of traditional social life could have fed into this and later revivals in characteristically American ways. By the mid-19th century, churches were scheduling large “camp meetings” which brought the religion to the masses outdoors, and regularly planning for revivals. By the mid-20th century, charismatic preachers could use radio and television to bring their messages to huge audiences. Following a path blazed by Billy Graham in his revivalist Crusades, “televangelists” like Joel Osteen and Rick Warren created institutionalized camp meetings in their “megachurches”—innovatively organized to provide small-scale intimacy for attenders.

What counts as an “awakening?” Are awakenings just “interpretive fictions,” as suggested by one scholar, or are they actual historical happenings, if not as instantaneous and cohesive as sometimes depicted?¹⁰ And if they are “real,” how are we to understand them? *BackStory* will explore such questions, looking at phenomena like Indian conversions to Christianity in the early 18th century. Recent scholarship suggests they were neither sudden nor complete, but involved the integration of new Christian ideas and practices into traditional modes of worship among Native Americans, and were often motivated by a desire for education as much as an interest in the newcomers’ faith.

The concept of “awakening” is bound up with a Protestant evangelical vision of immediate conversion through direct awareness of God’s salvation. And this vision of religious salvation has come to be expressed both socially and politically—as in the rise of the Social Gospel movement of the late 19th and early 20th centuries, pushing themes of social responsibility that were reflected in the reforms of the Progressive era. In the later 20th century, with the rise of the “religious right,” evangelical Christians heeded a call to political action, and plunged into the “culture wars” of the 1980s and beyond.

The episode will draw together these themes to show how Awakenings have shaped

¹⁰ Jon Butler, “Enthusiasm Described and Decried: The Great Awakening as Interpretive Fiction,” *Journal of American History* 69 (1982): 305-25.

American life, and continue to do so.

Additional Topics and Questions

- How useful is the concept of religious awakenings as a framework for interpreting our history?
- What counts as an “awakening”? Can we define them as discrete events? Are they just invented after the fact? Or is there a tangible change in the nature and intensity of religious activity during certain periods?
- Does the “Awakening” model provide insight into non-Protestant religiosity?
- Have most of our revivals been unique to our country, or can we trace them back to European networks of influence?
- What can an upsurge in religious expression tell us about our culture at a particular time and place?
- How have American religious movements weighed the value of emotion and reason in religious experience?
- What is the relationship between religious revivalism and social change?
- How have American Awakenings increased or decreased tolerance for minority religious views?
- How has “revivalism” been integrated into American life?

Potential Guests

- **Linford Fisher**, Assistant Professor of History at Brown University, author of *The Indian Great Awakening: Religion and the Shaping of Native Cultures in Early America* (New York: Oxford University Press, 2012).
- **Thomas S. Kidd**, Professor of History at Baylor University, author of *The Great Awakening: The Roots of Evangelical Christianity in Colonial America* (New Haven, CT: Yale University Press, 2007).
- **Catherine Brekus**, Professor of Religious History at the University of Chicago Divinity School and author of *Strangers and Pilgrims: Female Preaching in America, 1740 – 1845* (Chapel Hill, NC: University of North Carolina Press, 1998), and *Sarah Osborn's World: The Rise of Evangelical Christianity in Early America* (New Haven, CT: Yale University Press, 2013).
- **Christine Leigh Heyrman**, Robert W. and Shirley P. Grumble Professor of American History at the University of Delaware and author of *Southern Cross: The Beginnings of the Bible Belt* (New York: Random House, 2013).
- **Darren Dochuk**, Associate Professor in the Humanities at Washington University in St. Louis, and author of *From Bible Belt to Sunbelt: Plain-Folk Religion, Grassroots Politics, and the Rise of Evangelical Conservatism* (New York: W.W. Norton, 2011).
- **Jonathan L. Walton**, Professor of Religion and Society at Harvard Divinity School and author of *Watch This! The Ethics and Aesthetics of Black Televangelism* (New York: New York University Press, 2009).
- **Daniel K. Williams**, Assistant Professor of History at the University of West

Georgia, and author of *God's Own Party: The Making of the Christian Right* (New York: Oxford University Press, 2010).

- **Amanda Porterfield**, Robert A. Spivey Professor of Religion at the Florida State University, and author of *Conceived In Doubt: Religion and Politics in the New American Nation* (Chicago, IL: University of Chicago Press, 2012).
- **Clyde Wilcox**, Professor of Government at Georgetown University and co-author (with Carin Robinson) of *Onward Christian Soldiers? The Religious Right In American Politics* (Boulder, CO: Westview Press, 2010).
- **John G. Turner**, Assistant Professor of History at George Mason University and author of *Bill Bright and Campus Crusade for Christ: The Renewal of Evangelicalism in America* (Chapel Hill, NC: University of North Carolina Press, 2008).
- **Steven P. Miller**, Adjunct Professor of History at Webster University and author of *Billy Graham and the Rise of the Republican South* (Philadelphia, PA: University of Pennsylvania Press, 2009).

Possible Features:

- *BackStory's* hosts speak with congregants at a megachurch, and consider the aspects of both intimacy and mass revivalism this contemporary mode of religious organization seeks to combine.
- Telling the story of the miraculous 1744 healing of Mercy Wheeler, a Connecticut woman who had been bedridden for sixteen years. When a visiting minister came and preached in her town, she “arose up in the midst, and walked out praising God,” according to a contemporary account. Mercy Wheeler’s case became a flashpoint for disagreement between New Lights, who saw her recovery as the work of the Holy Spirit, and Old Lights, from whom the supposed miracle smacked of Papist superstition. This feature would use contemporary accounts of the healing to tell Mercy Wheeler’s story, and look at how rival religious groups used that story to forward their own objectives.
- An investigation of the 1832 cholera fast-day controversy. When cholera arrived in US cities in 1832, religious groups petitioned the Jackson administration to declare a fast day, during which Americans would fast and pray in an effort to avert the epidemic. Jackson refused, allowing presidential contender Henry Clay to pick up the issue and rally evangelical supporters in an anti-Jacksonian movement. This feature would examine how evangelical religion shaped politics in the 1830s—and a follow-up reax might ask Brian, Ed, and Peter to contrast this episode with evangelical politics today.

*"It's not a 'Christian privilege' but the very rights Constitution guarantees."
--Fort Pierce Tribune, 7/25/2013*

*"U.S. unique in obsession with state and religion."
--Deseret News, 11/18/2011*

The "Wall of Separation": Church and State in America

Links between religious life and social action, and thus with political authority, have also sparked controversy throughout American history, and raised questions about the meaning of religious freedom in America. In *The Wall of Separation*, *BackStory* will explore America's commitment to the free exercise of religious belief, the limitations that have been placed upon it over time, and the terms and boundaries of church-state relations in the United States. Even early evangelists were fearful of government entanglements with religion or state intrusions on religious freedom. Ranging across American history and plumbing the meaning of the nation's prospective and founding documents, Peter, Ed, and Brian will offer perspective, recalling the origins of Jefferson's Virginia Statute for Religious Freedom (1786). The Statute declared that "to compel a man to furnish contributions of money for the propagation of opinions which he disbelieves, is sinful and tyrannical" and that "our civil rights have no dependence on our religious opinions"—while also referring to the "Holy author of our religion... Lord both of body and mind," who chose not to propagate any faith by "coercions on either."

Jefferson's bill was shepherded through the Virginia General Assembly by James Madison, himself the author of the "Memorial and Remonstrance Against Religious Assessments" (1785). Jefferson's famed "Letter to the Danbury Baptists" (1802) would later become a signal document for interpreting the First Amendment, describing the "establishment" and "free exercise" clauses as "building a wall of separation between Church & State." Though the "founding fathers" or framers did not mention God in the Constitution—and the official Presidential Oath therefore does not include the affirmation, "so help me God"—the Declaration of Independence refers both to "the Laws of Nature and of Nature's God" and describes "all men" as "endowed by their Creator with certain unalienable Rights," at least suggesting (as Robert Bellah argued) that in America the political realm has always had a religious dimension, if originally conceived in Deistic terms.

The framers sought to restrict the federal government's power to implicate itself in matters of belief, both via the First Amendment and through Article VI of the Constitution, which declares that, "no religious Test shall ever be required as a Qualification to any Office or public Trust under the United States." Since the mid-20th century, in a pluralistic society with multiple religious traditions and movements, Section One of the Fourteenth Amendment—which declares that "No state shall make or enforce any law which shall abridge the privileges or immunities of citizens of the United States; nor shall any State deprive any person of life, liberty, or property, without due process of law"—has been interpreted as applying the First Amendment prohibition on "an establishment of religion" to the states, thus more surely protecting the individual's freedom of belief.

A tension between free exercise and the non-establishment of religion persists, while scholars, justices, and politicians seek to ascertain “original intent,” review statutes in the light of constitutional restrictions and legal precedent, and act from a sense of more or less open political or religious commitment. Can the government prohibit prisoners from wearing religious headscarves in jail? Or does the “under God” phrase in the Pledge of Allegiance weigh against its use in publicly funded settings? The First Amendment originally applied to the federal government, not to the states, leaving religious institutions under state jurisdiction. In various guises the issue is thus constantly revisited, giving *BackStory*’s hosts numerous opportunities to demonstrate for listeners that their past is about to catch up with them—again. Can a state use government funds for transportation to religious schools? Can state officials require the recitation of non-denominational school prayers, or even call for “a moment of silent reflection,” if students may excuse themselves from participating? The terms and boundaries of church-state relations remain fluid and open to revision—and listeners who call in will no doubt have strong opinions.

Additional Topics and Questions

- Have the executive, legislative, and judicial branches of the government tended to contest or support more open, or more restrictive attitudes towards religious freedom?
- What limitations have historically been accepted on the free exercise of religious beliefs in America; what kinds of exemptions from local regulations or statutes have been religiously justified?
- Have recent Supreme Court rulings dangerously compromised the separation between church and state, or has the Court gone too far by denying any acknowledgement by government of religious tradition?
- Have non-traditional faiths played a “watchdog” role where governments have veered closer toward “establishment”?
- What explains the major pronouncements of religious belief gaining official sanction in the mid-20th Century—such as the addition of “Under God” to the Pledge of Allegiance?
- Does the separation of Church and State necessitate a lack of religious spirit in the public sphere?

Potential Guests

- **Jonathan P. Herzog**, U.S. State Department, author of *The Spiritual-Industrial Complex: America's Religious Battle against Communism in the Early Cold War* (New York: Oxford University Press, 2011).
- **Frank Lambert**, Professor of History at Purdue University and author of *The Founding Fathers and the Place of Religion in America* (Princeton University Press, 2006) and *Religion in American Politics: A Short History* (Princeton, NJ: Princeton University Press, 2008).
- **Robert Booth Fowler**, Professor of Political Science, University of Wisconsin, Madison and Co-Author of *Religion And Politics In America* (Boulder, CO:

Westview Press, 2004).

- **Robert Wuthnow**, Professor of Sociology, Director of the Princeton University Center for the Study of Religion, and author of *America and the Challenges of Religious Diversity* (Princeton, NJ: Princeton University Press, 2005).
- **Charles Irons**, Associate Professor of History at Elon College and author of *The Origins of Proslavery Christianity: White and Black Evangelicals in Colonial and Antebellum Virginia* (Chapel Hill, NC: University of North Carolina Press, 2008).
- **Tisa Wenger**, Assistant Professor of American Religious History at Yale University and author of *We Have a Religion: The 1920s Pueblo Indian Dance Controversy and American Religious Freedom*, (Chapel Hill, NC: University of North Carolina Press, 2009).
- **Daniel L. Dreisbach**, Professor of Justice, Law, and Society at American University and author of *Thomas Jefferson and the Wall of Separation Between Church and State* (New York: New York University Press, 2002).
- **John F. Wilson**, Emeritus Professor of Religion at Princeton University and Director of the Project on Church and State at Princeton. Co-Editor of *The Church and State in American History: Key Documents, Decisions and Commentary from the Past Three Centuries* (Boulder, CO: Westview Press, 2008).
- **Jon Shields**, Associate Professor of Government at Claremont McKenna College and author of *The Democratic Virtues of the Christian Right* (Princeton, NJ: Princeton University Press, 2009).
- **John Ragosta**, Visiting Assistant Professor of History at Hamilton College and author of *Religious Freedom: Jefferson's Legacy, America's Creed* (Charlottesville, VA: University of Virginia Press, 2013).
- **Peter Wallenstein**, Professor of History at Virginia Tech and author of *Blue Laws and Black Codes: Conflicts, Courts, and Change in Twentieth-Century Virginia* (Charlottesville, VA: University of Virginia Press, 2013).

Possible Features:

- An interview with the Department of State's Ambassador at Large for Religious Freedom.¹¹ How does the message of a U.S. tradition of religious freedom affect our image and the practices of governments overseas?
- A feature examining Utah during the 1930s, when it became the only state to refuse federal agricultural assistance, due to the success of its own statewide agricultural aid program – administered by the Mormon Church.
- An exploration of the origins and conflict over the Sabbath (Sunday) laws, advocated by both Protestants and Catholics in the nineteenth and early twentieth centuries, but opposed by groups such as Adventists, who celebrate the Sabbath

¹¹ In 1998 Congress passed the International Religious Freedom Act (IRFA), establishing an Office of International Religious Freedom in the Department of State. Headed by an Ambassador at Large for International Religious Freedom, the office annually prepares and transmits to Congress a report on international religious freedom, surveying violations of this freedom in each foreign country, also detailing United States' actions or policies in support of such freedom. Under the Act, also, the President is required to specify as a "Country of Particular Concern" any nation in which the government has promoted or tolerated egregious violations of religious freedom.

on Saturday, and have become vigorous champions of religious liberty, often forging an unlikely partnership with the secular American Civil Liberties Union and against evangelical Protestants, with whom they otherwise share much in common.

- A feature examining the 19th century “Bible Wars,” in which Protestants and Catholics battled over the appropriateness of having public school children read the Bible. Catholics argued that the use of the King James Bible made the public schools into an arm of the Protestant establishment, while Protestants argued that they were simply trying to keep the Catholics from taking over the school system with their foreign faith. In Philadelphia in 1844, the conflict escalated into violence, resulting in several cases of arson and the deaths of seventeen people. This feature would illuminate a striking early instance of the debate over school prayer -- an issue that continues to excite passions on both sides today.
- A feature examining the late 19th century dispute between the US government and the Catholic Church over federal support for church-run Indian schools. Throughout the 19th century, the federal government appropriated a significant amount of money to private, religious Indian schools. In 1891, it turned off the money, arguing that the funding was a violation of the separation of church and state. The Catholic Church – which controlled 3/4 of the funds Congress appropriated for private Indian schools – pushed back. This led to a standoff in which the US government threatened the use of force and asserted that Indian parents had no right to choose the manner of their children’s education. The debate went all the way to the Supreme Court, which ruled in 1895 that state funds could not be used to run religious schools, but that Indian parents did have the right to send their children to private religious schools if they wished. This feature would tell the story of this standoff in the early 1890s, and illuminate today’s debate over the use of school vouchers in private, sectarian schools.

“Faith Focus: Age of pluralism upon us?”
--Chattanooga Times Free Press, 7/12/2013

“Why Millennials are leaving the church”
--CNN.com, 7/27/2013

All Faiths, No Faith? Pluralism, Tolerance, Secularism

During a May 2009 speech in Cairo, a newly elected Barack Obama said that, “religious diversity must be upheld,” and “people in every country should be free to choose and live their faith based upon the persuasion of the mind and the heart and the soul.” In that year, also, Sikhs and Muslims faulted a now-amended Oregon statute that prevented teachers from wearing “any religious dress while engaged in the performance of [their] duties.” In ***All Faiths, No Faith?***—episode three of the *American Believers* series—*BackStory* will explore the history of America as a pluralistic religious culture, considering the range of faiths in and out of the mainstream that contributed to America’s religious experience and identity. Were Catholics in early Maryland as committed to religious tolerance as their Protestant neighbors? Maura Jane Farrelly, of Brandeis, thinks so, and the hosts may invite her to explain why. In the mid-19th century, Nativist stirrings led to intense hostility against Irish Catholics and non-Protestant immigrants from Eastern Europe; the legacy of that time (a fear that Catholics were unreliable citizens with a higher allegiance to the Pope)—was so strong that candidate John F. Kennedy was forced to address the issue head on in his 1960 campaign. And what of the little known story of early Jewish immigration to North America—welcomed in places like Savannah, after centuries of exclusion in Europe. Or the important contributions of Jewish immigrants escaping Nazi Germany in the 1930s and ‘40s, who infused American intellectual life with new ideas, and brought new meaning and purpose to the call for religious tolerance—against a backdrop of horrific oppression they had left behind.

Is there a greater tolerance for religious diversity in today’s multicultural America? A six-year study conducted by scholars at Rice University from 2006-2012 revealed an increasing acceptance of faiths of all kinds among Americans, with 60% saying they respected all religions equally. Where distinctions were made, the most respected religion in both years was Judaism, a powerful testament to the vision of religious freedom and toleration that Jews have fostered in the United States. That respect, however, does not extend to those *without* faith. Polls in 2012, when a Mormon was running for president, showed Americans broadly willing to support a candidate of any faith outside of mainstream Christianity. Voters, however, were strongly against voting for an atheist for president—more so than a candidate of any religious faith.¹² How have Americans historically regarded secularism, agnosticism, and atheism? This episode will assess the treatment of non-believers, as well as those committed to minority faiths.

¹² Jeffrey M. Jones, “Atheists, Muslims See Most Bias as Presidential Candidates,” *Gallup.com* June 21, 2012. Accessed 7/29/2013 from <http://www.gallup.com/poll/155285/atheists-muslims-bias-presidential-candidates.aspx>

Some 600,000 slaves brought to American shores carried with them the faiths and spiritual practices of their homelands, primarily the religions of West Africa. Despite edicts from slaveholders, these faiths long survived, including the famous “Vodun,” which persisted as “voodoo” in Louisiana and other parts of the Deep South. In the Low Country and Sea Islands of South Carolina and Georgia, traditional forms of worship persisted in Gullah communities, founded by escaped slaves. The Black Church rose as freed slaves embraced Christianity in ever-greater numbers after the Civil War, yet their African heritage, and the legacy of slavery, shaped forms of practice and provided inspiration for much later efforts to achieve equal rights—harkening back to various “awakenings.” But there was another important religious allegiance among the enslaved peoples of 18th- and 19th-century America—and that was to Islam.

Additional Topics and Questions:

(b) (4)

**Potential Guests**

(b) (4)



(b) (4)



Possible Features

(b) (4)



(b) (4)



“Obama celebrates Ramadan: ‘Islam has contributed to the character’ of US.”
 --*The Hill*, 7/25/2013

“Growing up Muslim in America.”
 --*Financial Times*, 7/19/2013

“No god but God”: Islam in America

In this episode, Brian, Ed, Peter, and their guests will tell the story of practicing Muslims. As many as one in five of the Africans brought to America as slaves, were Muslims, and their religion was often suppressed when they arrived on American shores. Included were individuals whose slave narratives brought them to prominence: Ayuba Suleiman Diallo (known as “Job ben Solomon”) and Omar ibn Said—two Senegalese Muslims from wealthy families—were sold into slavery a century apart, and with very different outcomes. Diallo, who was captured early in the 18th century, convinced his “owners” of his status and eventually returned to Senegal; Said remained enslaved for the rest of his life, dying just before the Civil War ended.

In the contemporary surveys mentioned above, Islam was the least respected religion, although Islam’s history in America runs deep.¹³ *BackStory* will evoke this saga by way of interviews, features, listener calls, and riffs. The show will place American Muslim history in perspective, exploring how Muslim believers have shaped the American experience and how Islam was reshaped in America—from the founding through the era of slavery; from a late 19th-century wave of immigrants from North Africa who settled in the Midwest, many working for Ford, to the rise of the “Nation of Islam” and its role in the “Black Power” movement of the 1960s and 1970s; from an efflorescence of American mosques, now numbering more than 1,200, to the stigmatization of Islam following 9/11 and how this has affected America’s Muslims.

Topics and Questions

- Has Islam been reshaped in America much as other faiths have been?
- A significant percentage of enslaved people are estimated to have been Muslim. So how was American Islam shaped by slavery? And how did Islam shape resistance to slavery?
- What is the relationship between the Nation of Islam and earlier American Islamic groups?
- How have Muslim immigrants resisted and/or assimilated to American culture over three centuries?
- What is the history, if any, of radical Islam in the United States?
- How has African-American Islam addressed race relations in the 20th century?
- In the 20th century, what has been the relationship between the African-American Muslim community and Muslim immigrants?

¹³ In the Rice tolerance study, a full 20% of participants in 2006 pointed to Islam as the religion they least respected, and this number had not diminished by 2012.

Potential Guests

- **Jacob Berman**, Assistant Professor of English at Louisiana State University and author of *American Arabesque: Arabs, Islam, and the 19th-Century Imaginary* (New York: New York University Press, 2012).
- **Umar Faruq Abd-Allah**, scholar-in-residence at the Nawawi Foundation, and author of *A Muslim in Victorian America: The Life of Alexander Russell Webb* (New York: Oxford University Press, 2006).
- **Mucahit Bilici**, Assistant Professor of Sociology at the City University of New York and author of *Finding Mecca in America: How Islam Is Becoming an American Religion* (Chicago, IL: University of Chicago Press, 2012).
- **Ala Alryyes**, Associate Professor of Comparative Literature and English at Yale University, translator and editor of *A Muslim American Slave: The Life of Omar Ibn Said* (Madison, WI: University of Wisconsin Press, 2011).
- **Dawn-Marie Gibson**, Lecturer at the University of London, author of *A History of the Nation of Islam: Race, Islam, and the Quest for Freedom* (Santa Barbara, CA: ABC-CLIO, 2012) and *Women of the Nation: Between Black Protest and Orthodox Islam* (New York: New York University Press, Forthcoming).
- **Thomas S. Kidd**, Professor of History at Baylor University, and author of *American Christians and Islam: Evangelical Culture and Muslims from the Colonial Period to the Age of Terrorism* (Princeton, NJ: Princeton University Press, 2008).
- **Jonathan H. Ebel**, Associate Professor of Religion at the University of Illinois at Urbana-Champaign, and co-editor with Professor John Carlson of *From Jeremiad to Jihad: Religion, Violence, and America* (Berkeley, CA: University of California Press, 2012).

Possible Features

- A reverse call with Rep. Keith Ellison (D-MN), the first Muslim member of Congress, who swore his oath of office in 2007 on a Qu'ran once owned by Thomas Jefferson.
- A feature based around primary source material included in Edward Wilmot Blyden, *Christianity, Islam and the Negro Race* (London: W.B. Whittingham and Co., 1887).
- An audio postcard from a service at the Mother Mosque of America, the oldest standing mosque in the US, built in 1934 in Cedar Rapids, Iowa and still in use today.
- The story of the 1864 capture of the University of Alabama by US troops. The university had one of the most extensive libraries in the South, and when federal troops arrive many of the professors and librarians feared that they would burn the place down. One professor asked the commanding officer to spare the library; the officer sent a message to his commander asking permission to do just that. The answer was no -- but the officer agreed to save one volume. The book the professor picked was a rare copy of the Koran. While this story may be apocryphal, we will explore its possible source and why it continues to be told.

- A feature piece telling the story of the 1934 showdown between the nascent Nation of Islam and the Detroit public school system. Since the public schools were segregated, the Nation had established independent schools in various cities -- each one called a “University of Islam.” The local government did not recognize these schools and considered the children being educated there to be truants. Ultimately the Detroit police raided the school and arrested twelve teachers for “contributing to the delinquency of minors.”
- The narrated feature telling the story of James Leander Cathcart, an Irish-American kidnapped by Barbary pirates, and enslaved in Algiers for eleven years at the turn of the 19th Century.

"Understanding the Mormon faith: Presidential race puts spotlight on this religion."
--Dayton Daily News, 8/25/2012

"Adventists show film about 'faith on the margins.'"
--Times-Standards, 7/20/2013.

American Prophets: Home Grown Religions

Apart from belief systems of Indian tribes, most American religions are imports. They were brought to this country's shores by the waves of immigrants who have come here. But spiritual yearnings have also found new expression in the invention of "homegrown" religions. Were Christian movements like Mormonism and Seventh Day Adventism, or entirely new systems of belief like Scientology, the product of unique American conditions? ***American Prophets: Homegrown Religions*** will approach that question historically, as the hosts and guests offer perspectives on America's search for meaning and transcendence and why or how this may new energize sects. As the program unfolds, American moralism, the therapeutic character of homegrown faiths, and the murky line between "cult" and "religion" will be analyzed in view of a contemporary culture for which physical fitness and "positive thinking" are affirming links between God, mind, and body. Connecting health, healing, and transcendence, New Age spiritualists turn to meditation, and a spiritually-linked Mormon health code forbids caffeine, as well as alcohol. Meanwhile, Christian Scientists reject mainstream medicine and Scientologists oppose psychiatry. Has America's search for transcendence inevitably led to new religions? The Guys may explore this question in literary and philosophical terms, inviting guests to talk about mid-19th-century Transcendentalist thought and its manifestations and reverberations.

Additional Topics and Questions:

- Is there anything distinctively "American" about the religions that have grown up on American soil?
- What is a cult? What is a religion? How have Americans drawn the line between the two?
- How have home-grown American religions shaped mainstream Protestantism – and been shaped by it?
- Has Americans' religiosity led to greater freedom for "fringe" religions, or greater persecution?
- Are home-grown religions any more democratic than "imported" religions?
- How have home-grown religions shaped the understanding and practice of religious freedom in the US?
- Why have so many home-grown religions (Christian Science, Seventh-Day Adventists, Scientology) framed their belief system in terms of science and physical health?

Potential Guests

- **J. Spencer Fluhman**, Assistant Professor of History at Brigham Young University and author of *A Peculiar People: Anti-Mormonism and the Making of Religion in Nineteenth-Century America* (Chapel Hill, NC: University of North Carolina Press, 2012).
- **Caroline Fraser**, writer and author of *God's Perfect Child: Living and Dying in the Christian Science Church* (New York: Henry Holt & Co., 1999).
- **Patrick Mason**, Associate Professor of Religion at Claremont Graduate University and author of *The Mormon Menace: Violence and Anti-Mormonism in the Postbellum South* (New York: Oxford University Press, 2011).
- **Reid Neilson**, director of the Church History Department of the Church of Jesus Christ and the Latter Day Saints and author of *Exhibiting Mormonism: The Latter-Day Saints and the 1893 Chicago World's Fair* (New York: Oxford University Press, 2011).
- **Shawn Peters**, lecturer at the University Wisconsin-Madison and author of *Judging Jehovah's Witnesses: Religious Persecution and the Dawn of the Rights Revolution* (Lawrence, KS: University Press of Kansas, 2000).
- **Gregory Smoak**, Associate Professor of History at the University Utah and author of *Ghost Dances and Identity: Prophetic Religion and American Indian Ethnogenesis in the 19th Century* (Berkeley, CA: University of California Press, 2006).
- **Hugh Urban**, Professor of Religion at Ohio State University and author of *The Church of Scientology: A History of a New Religion* (Princeton, NJ: Princeton University Press, 2011).
- **Lawrence Wright**, New Yorker staff writer and author of *Going Clear: Scientology, Hollywood, and the Prison of Belief* (New York: Alfred A. Knopf, 2013).
- **David G. Bromley**, Professor of Religious Studies at Virginia Commonwealth University, Director of the World Religions & Spirituality Project, and co-author (with Douglas Cowan) of *Cults and New Religions: A Brief History* (Malden, MA: Blackwell, 2008).

Possible Features

- A conversation with Michael Quinn, a believing Mormon and historian who taught at Brigham Young University until he was excommunicated from the church for publishing research that conflicted with the Church's view of its own history. Our conversation with Quinn would explore how he navigates studying the contested history of the Mormon Church when he is himself a believer (though the Church no longer recognizes him as such).
- A narrated feature piece telling the story of Operation Snow White. Snow White was a massive conspiracy in the 1970s in which 5,000 covert agents from the Church of Scientology infiltrated the US government and stole documents critical of Scientology or the Church's founder, L. Ron Hubbard. Ultimately they stole

documents from over a hundred different agencies in 30 countries before being caught. Eleven high-ranking Church executives were ultimately convicted.

- An audio postcard from a contemporary Caddo Nation ghost dance ceremony. The Caddo Nation is the only Indian tribe that continues to practice the Ghost Dance, as most other tribes abandoned the movement after the devastating Wounded Knee Massacre in 1890. This postcard would incorporate narration from Randlett Edmonds, a Caddo elder who preserves the tribe's history of the music and the religion, as well as commentary from younger dancers on what the practice means to them today.
- A feature telling the story of the 1888 prosecution of Abby Corner for manslaughter. Corner was a Christian Scientist who attended her own daughter in childbirth. Because she believed that illness and injury were illusions, not physical realities, she refused to call a doctor when the birth went awry. Both Corner's daughter and the infant died. Christian Scientists rallied to Corner's defense – but the Church's leader, Mary Baker Eddy, condemned Corner. Eddy was attempting to compromise with mainstream America in order to ensure Christian Science's survival, but she hadn't banked on the fervor of her followers. The Church ultimately held firm...and lawsuits over child deaths have continued to dog it through the 20th century. This feature would explore the value of compromise vs. purity as it looked to Christian Science believers at this early moment of crisis.
- A look at such recent developments as the Universal Life Church's online ordinations, which allow ULC ministers to conduct services including legal marriages, in some states.

"Today's American Dream, Redefined and Personalized"
 -- *The Wall Street Journal*, 07/05/13

"Crumbling American Dreams"
 -- *New York Times*, 08/03/13

Heaven on Earth: American Utopias

This episode will look at the utopian strain in American life—exploring how utopian thinking has been bound up with the American experiment from the start. The imagined world of Thomas More's *Utopia* (1516) was itself an island somewhere in the New World and the Puritan settlement of New England is often seen as utopian in its inspiration. As Charles Nordhoff asserted in his *American Utopias* (1875), utopian communities stood "within the American tradition rather than in opposition to it." Welsh reformer Robert Owen tried to establish a utopian socialist community in New Harmony, Indiana in the 1820s, and the 1840s would see numerous experiments in idealized communal living—like the experiment in "free love" at Oneida, New York, or the transcendentalist community formed at Brook Farm in Massachusetts. From the "single tax" colony established at Fairhope, Alabama in the 1890s, to the communes of the 1960s, numerous other utopian communities have dotted the American landscape. Have the many and varied utopian experiments that played out on U.S. soil emerged due to the special character or beliefs of the people who settled this land? Brian, Ed, and Peter will reflect on this question, considering how utopian idealism has ebbed over time but, even today, may manifest itself in unexpected ways. Do the "gated communities" of recent decades, both tap into an American yearning for utopias and reflect efforts to keep at bay dystopian realities? And do escapist theme parks like Disneyworld reflect utopian aspirations? Brian may visit one or both, to find out.

Additional Topics and Questions

- Why are utopian societies, particularly communes, so often short-lived? What kinds of factors have caused the breakdown of these communities at different points in time?
- What was going on in American society socially, economically, or politically that propelled people to join utopian communities in the first place?
- What is the difference between a "utopia" and an ideal? Could the "city upon a hill", "the American West", or even home ownership be considered utopias for past generations of Americans?
- How have marginalized groups in the United States imagined the creation of an alternative place within its borders? Are utopian communities *only* created by marginalized groups?

Potential Guests

- **Phillip E. Wegner**, Professor of English at the University of Florida, and author of *Imaginary Communities: Utopia, the Nation, and the Spatial Histories of Modernity* (Berkeley, CA: University of California Press, 2002).
- **Carolyn Merchant**, Professor of Environmental History, Philosophy, and Ethics at the University of California, Berkeley, and author of *Reinventing Eden: The Fate of Nature in Western Culture* (New York: Routledge, 2003).
- **J.C. Hallman**, writer and author of *In Utopia: Six Kinds of Eden and the Search for a Better Paradise* (New York: St. Martin's Press, 2010).
- **Robert Fishman**, Professor of Architecture and Urban Planning at the University of Michigan and author of *Bourgeois Utopias: The Rise and Fall of Suburbia, Urban Utopias in the Twentieth Century* (New York: Basic Books, 1987).
- **Robert S. Fogarty**, editor of *The Antioch Review*, author of *American Utopianism* (Itasca, IL: F.E. Peacock, 1972), *All Things New: American Communes and Utopian Movements 1860-1914* (Chicago, IL: University of Chicago Press, 1990), and *Desire and Duty at Oneida: Tirzah Miller's Intimate Memoir* (Bloomington, IN: Indiana University Press, 2000).
- **Paul M. Gaston**, Professor of History at the University of Virginia, author of *Coming of Age in Utopia: The Odyssey of an Idea* (Montgomery, AL: NewSouth Books, 2010), *Man and Mission: E. B. Gaston and the Origins of the Fairhope Single Tax Colony* (Montgomery, AL: Black Belt Press, 1993), *Women of Fair Hope* (Athens, GA: University of Georgia Press, 1984; Montgomery, AL: NewSouth Books, 2012).
- **Mark Gottdiener**, Professor of Sociology at the University at Buffalo, State University of New York and author of *The Theming of America: Dreams, Visions and Commercial Spaces* (Boulder, CO: Westview Press, 1997).
- **Carl J. Guarneri**, Professor of History at Saint Mary's College of California and author of *The Utopian Alternative: Fourierism in Nineteenth-Century America* (Ithaca, NY: Cornell University Press, 1991).
- **Kenneth T. Jackson**, Jacques Barzun Professor of History and the Social Sciences and Director of the Herbert H. Lehman Center for American History at Columbia University, author of *Crabgrass Frontier: The Suburbanization of the United States* (New York: Oxford University Press, 1985).
- **Andrew Ross**, Professor of Social and Cultural Analysis at New York University, whose book, *The Celebration Chronicles: Life, Liberty, and the Pursuit of Property Value in Disney's New Town* chronicles a year he spent living and analyzing Celebration, Florida – Disney's foray into urban design (New York: Ballantine, 1999).
- **Fred Turner**, Associate Professor of Communication, Stanford University, whose works include *From Counterculture to Cyberculture: Stewart Brand, the Whole Earth Network, and the Rise of Digital Utopianism* (Chicago, IL: University of Chicago Press, 2006), and a forthcoming work entitled *The Democratic Surround: Multimedia and American Liberalism From World War II to the Psychedelic Sixties* (Chicago, IL: University of Chicago Press).

- **Steven Bernard Leikin**, Lecturer in History at San Francisco State University and author of *The Practical Utopians: American Workers and the Cooperative Movement in the Gilded Age* (Detroit, MI: Wayne State University Press, 2005).

Possible Features

- A conversation with a resident of a 1960s commune.
- Deadly utopias—is there a dark side to utopias; were the Branch Davidians at Waco unique?
- An on-site audio postcard with a member of the “Rewilding Institute,” a non-profit organization based in Albuquerque, New Mexico, whose mission it is to restore the American ecosystem toward that of a pre-human age, primarily by reintroducing carnivorous predators (big ones!) into the wild.
- During this visit to a National Park, listeners will learn about how some groups look to the far past as inspiration for modern utopia.
- A vox pop with visitors to Disneyland asking them to compare their version of a perfect place with the theme park’s design.
- A narrated feature exploring the company town-as-utopia, considering idealized manufacturing towns like Lowell, Massachusetts and Pullman, Washington, and examining “Sunflower Village,” Kansas, a town built by the federal government to house munitions workers during World War II. The feature will ask why we’ve often linked creating the perfect built environment to achieving the “perfect” community.
- As a web extra, we could offer an audio slideshow of Shaker villages New York, New England, in Ohio comparing the architecture of these early utopias to modern design aesthetics narrated by one of the authors of the National Park Service’s Shaker Historic Trail itinerary.

"The Military Balance of Faith and Freedom."
--The Wall Street Journal, 12/28/2012

"Military chaplains launching campaign to protect religious freedoms—for Christians."
--U.S. News and World Report, 7/9/2013

"Military clarifies policy on faith-sharing."
--Gannett News Service, 5/3/2013

Faith in the Fight: Religion in Wartime

War can rip apart social ties and present horrors of death and injury for which religions struggle to offer answers, even as faith itself may offer some solace. How have American religious leaders addressed these challenges? How has religion informed America's wars? And how have faiths with a pacifist tradition dealt with periods when the nation is at war? In ***Faith in the Fight: Religion in Wartime***, *BackStory* will explore such questions.

In his Second inaugural address, Lincoln said of North and South, "Both read the same Bible, and pray to the same God; and each invokes His aid against the other." As a Confederate memorial erected in Warrenton, VA suggests, many Americans continued to do so even after the war's end. "God will judge the right," the memorial declares, leaving little doubt as to whose side merits divine favor. In conversation with their guests, Peter, Ed, and Brian will look to the Civil War for clues as to how not just social, but also religious bonds may dissolve in times of war, considering such signs as regional divisions within denominations and the elevation of chaplains within the military. The episode will also examine the attitudes of pacifist sects like the Quakers during the Revolutionary War, or the Mennonites during the Civil War, and consider the evolution of conscientious objection across three centuries of American warfare. Not all wars are "hot," of course, yet even the Cold War prompted a range of government initiatives conceived to encourage religiously inspired enmity against a godless Soviet Union. During this period, Dwight Eisenhower led by example, signing into law the addition of "under God" to the Pledge of Allegiance in 1954 and legislation making "In God We Trust" the national motto in 1956.

Topics and Questions

(b) (4)



(b) (4)



Potential Guests

(b) (4)



(b) (4)



Possible Features

(b) (4)



“In Obama’s first term, an evolving Christian faith and a more evangelical style.”
 --*CNN Wire*, 10/28/2012

“A Bush-era victory in culture wars: faith-based initiatives.”
 --*Christian Science Monitor*, 3/25/2012

“Bush, Obama, and a faith-based US foreign policy”
 --*International Affairs*, 9/1/2012

“The faith factor: religion’s new prominence in campaign 2012.”
 -- *Christian Science Monitor*, 4/1/2012

The Bully Pulpit: Faith and the Presidency

Though he had won distinction as Supreme Commander of the Allied Forces in Europe during World War II, and became commander-in-chief of U.S. forces as president, Dwight Eisenhower was raised as a Jehovah’s Witness—a religious sect opposed to military action. Eisenhower remained strongly religious, even as he moved away from the faith of his parents and identified as a Presbyterian. In the final episode of ***American Believers***, the *BackStory* team will focus on a prominent set of “American believers,” all of whom have professed faith of some kind, raising questions as to how private religious beliefs may have shaped their public roles and how each viewed the American era over which he presided.

Despite political differences with George W. Bush, Barack Obama has continued his predecessor’s “faith-based initiatives”—a conspicuous modern example of religion guiding policy in the public sphere, one that points to the political importance of religion in contemporary life. Brian, Ed, and Peter will explore this and similar examples, as well as the changing use and acceptability of religious rhetoric, and how presidents have come to display and underline their faith publicly. Though Lincoln’s soaring rhetoric was replete with religious allusion, his faith was distinctly individual, avoiding affiliation with any particular denomination—which gave rise to accusations of agnosticism or even atheism from contemporaneous critics. Similar accusations were hurled with particular relish at Thomas Jefferson, who, with George Washington, has been deemed the least “believing” of the presidential congregation. Beyond his authorship of the Virginia Statute for Religious Freedom and his strong views on church-state separation, Jefferson produced a version of the New Testament shorn of all references to miracles or supernatural events without rational or empirical basis—he titled it *The Life and Morals of Jesus of Nazareth*. This was a Bible fit for a Deist—a believer in *natural* religion, in a Supreme Being that had created and organized the universe, but left individuals within it to forge their own path free from intervention. It was “Nature’s God,” Jefferson said in the Declaration of Independence, who had imbued each individual with “unalienable Rights.” Washington was similarly influenced by the Enlightenment. As suggested by the title of Amanda Porterfield’s recent book, the new American nation may have been “Conceived in Doubt.”¹⁴ It has survived, however, in enduring faith—Christian and

¹⁴ *Conceived in Doubt: Religion and Politics in the New American Nation* (2012: University Of Chicago Press).

otherwise, non-Established and pluralist. American believers (including our Believer-in-Chiefs) have shaped the nation over the ensuing centuries.

Topics and Questions

- When and how do presidents bring their private faith into the public sphere? Does faith shape their characters, or their policies? Or both?
- In what ways has faith concretely shaped and infused policy programs – as in the “faith-based initiatives” of President George W. Bush. Is President Obama’s continuation of the initiatives program a matter of personal faith or practicality in an often religiously polarized polity?
- Has presidential faith been an issue in election campaigns over the course of American history? In what circumstances, and with what effects?
- *Should* a presidential candidate’s faith, or lack thereof, be a valid point of assessment in an election campaign? Is emphasizing this feature of the candidate’s beliefs at odds with a commitment to church-state separation?
- Could an avowed atheist ever be elected president of the United States?

Potential Guests

- **Rebecca Sager**, Assistant Professor of Sociology at Loyola Marymount University in Los Angeles and author of *Faith, Politics, and Power: The Politics of Faith-Based Initiatives* (New York: Oxford University Press, 2010).
- **Lew Daly**, independent scholar and author of *God’s Economy: Faith Based Initiatives and the Caring State* (Chicago, IL: University of Chicago Press, 2009).
- **David Holmes**, Walter G. Mason Professor of Religious Studies, Emeritus, at the College of William and Mary, and author of *The Faiths of the Founding Fathers* (New York: Oxford University Press, 2002).
- **Darrin Grinder**, Associate Professor of American Literature at Northwest Nazarene University and co-author (with Steve Shaw) of *The Presidents and their Faith: From George Washington to Barack Obama* (Boise, ID: Russell Media, 2012).
- **Randall Balmer**, Mandel Family Professor of Arts & Sciences at Dartmouth College, and author of *God in the White House: A History. How Faith Shaped the Presidency from John F. Kennedy to George W. Bush* (New York: HarperCollins, 2008).
- **Allen C. Guelzo**, Henry R. Luce III Professor of the Civil War Era at Gettysburg College, author of *Abraham Lincoln: Redeemer President* (Grand Rapids, MI: Eerdmans, 1999).
- **Kevin Coe**, Assistant Professor of Communication at the University of Arizona, and co-author (with David Domke) of *The God Strategy: How Religion Became a Political Weapon in America* (New York: Oxford University Press, 2010). Coe and Domke have also co-authored an article, “Petitioners or Prophets? Presidential Discourse, God, and the Ascendancy of Religious Conservatives,” *Journal of Communication* 56 No. 2 (2006): 309–330.

- **Kevin Kruse**, Professor of History at Princeton University and author of *One Nation Under God: Conservatism and the Creation of Christian America* (New York: Basic Books, forthcoming).
- **Frank Lambert**, Professor of History at Purdue University and author of *The Founding Fathers and the Place of Religion in America* (Princeton, NJ: Princeton University Press, 2010).
- **Rogers M. Smith**, Professor of Political Science at the University of Pennsylvania, and author of “Religious Rhetoric and the Ethics of Public Discourse: The Case of George W. Bush,” *Political Theory* 36 No. 2 (2008): 272-300.
- **John C. Green**, Distinguished Professor of Political Science at the University of Akron, and author of “The Faith-Based Politics in American Presidential Elections: Trends and Possibilities,” 209-228 in Charles W. Dunn (ed.), *The Future of Religion in American Politics* (Lexington, KY: The University of Kentucky Press, 2009).
- **Nicol C. Rae**, Professor of Political Science at Florida International University and co-author (with D. Jason Berggren) of “Jimmy Carter and George W. Bush: Faith, Foreign Policy, and an Evangelical Presidential Style,” *Presidential Studies Quarterly* 36 No. 4 (2006): 606-632.

Possible Features

- An on-site examination of the bibles from which Thomas Jefferson physically clipped passages in creating his *The Life and Morals of Jesus of Nazareth* – The Jefferson Bible. These bibles are held at the University of Virginia’s Albert and Shirley Small Special Collections Library, and Brian or Peter could talk with a curator about the origins, execution, and impact of Jefferson’s theological project.
- A feature drawing on contemporary commentary to assess the “Catholic question” in the election of 1928 – when New York Governor Al Smith became the first Catholic presidential candidate nominated by a major party, gaining the top spot on the Democratic ticket, and sparking debate across the nation on his ultimate priorities: patriotism, or the Pope?
- A conversation with the Reverend Dr. Luis León, Rector of St. John’s Church in Washington D.C. – an Episcopal church located on Lafayette Square, just across from the White House, which has gained at least one visit from every president since its completion in 1816. In 1843, President John Tyler reserved a pew, and paid to have it kept for the use of all future presidents. We’ll talk with Dr. León about the various presidents who have worshiped at St. John’s during his own time as Rector, and get his thoughts on the role of religion in a president’s personal and public life, as well as exploring the fascinating history of what has been nicknamed the “Church of the Presidents.”

III. AMERICANS IN THE PUBLIC SQUARE

The United States in its origins was a unique political and social experiment, one preeminently committed to the freedom of individuals, while also establishing a government strong enough to protect people's rights and secure the general welfare. The new system was based on still-radical ideas of self-governance—with citizens shaping policies, sometimes through vigorous critique; acting individually or collectively to change laws; working to redress social grievances and balance out inequities. But since one person's "freedom" can be another's "inequity" (even "tyranny"), the stage was set for civic conflict. As Americans act in the "public square," fulfilling their responsibility to self-governance—exercising political duties on behalf of their rights—they divide along political lines. These may reflect social, economic, or regional differences and at their worst may lead to violence. The country has grappled with this sometimes-vexing equation—which speaks to the essence of our union as a people—with varying success. How this has played out for people on the ground, how we have balanced the individual liberty of citizens with justice, confirming democratic rights and the logic of our republic, is the focus of this series.

Episodes:

Mind If I Talk? Free Speech & Censorship in the U.S.—Page 76

The Rights Stuff: America's Political Foundations—Page 81

Bending Toward Justice: Fulfilling the Promise of Civil Rights—Page 85

Political Individualism: An American Original—Page 90

Democratic Commitments: America's Civic Religion—Page 93

On a Cross of Gold: Populism in America—Page 96

"That Which Governs Least:" Government at Arm's Length—Page 100

"Internet censorship is taking root"
 -- *TIME*, 07/18/2013

"Rolling Stone: A Case Against Censorship"
 -- *Huffington Post*, 07/19/2013

Mind if I Talk? Free Speech & Censorship in the United States

In 2006, four Connecticut librarians challenged an FBI gag order, issued by way of a "National Security Letter," that forbade them from speaking in public about a government effort to obtain information on a patron's use of a library computer. At the same time Congress debated renewal of the Patriot Act. In 2007, in a case involving an Alaska high school student who displayed a 14-foot banner reading "Bong Hits 4 Jesus," the Supreme Court—though affirming that students have a protected right to speak out—supported the power of schools to limit that right when student "speech" was disruptive to other students or their teachers. In January 2009, the Justices blocked a government appeal for reconsideration of the Child Online Protection Act. This legislation—passed by Congress in 1998, in the wake of the Court's 1997 rejection of the Communications Decency Act (1996)—was intended to protect underage persons from sexual material on the Web.

Each of these cases was about allowing or constraining free expression, as guaranteed by the First Amendment to the Constitution: "Congress shall make no law... abridging the freedom of speech, or of the press." Parties to the cases—among them surprising alliances of plaintiffs (in the school case, for example, the American Center for Law and Justice, a Christian legal group, and the ACLU)—hotly contested the outcomes. High feeling and mutual condemnation, evoking fears that the very fabric of American life was unraveling, have frequently characterized First Amendment cases, whether concerning domestic censorship in wartime and the freedom to publish such information as contained in the so-called "Pentagon Papers;" controls on rock music lyrics and album covers; symbolic political speech and the question of flag desecration; or the legality of preventing groups like the Ku Klux Klan, whose views are generally considered objectionable, from joining a government-sponsored Adopt-A-Highway program. The question of what constitutes obscenity or indecency and whether erotic texts, images, and films are entitled to legal protection as free expression have been among the most divisive. "Even more than most," says Paul Boyer, "this area of legal history must be approached with continual attention to social context and shifts in public opinion... In few other areas, perhaps, does the law remain so close to its roots in the raw feelings of the social group."

BackStory will approach the question of censorship by exploring just how fraught the story of free expression in America has been. Certainly, we have come a long way since 1624, when Richard Barnes was sentenced to dismemberment, "tongue boring," running a gauntlet, and banishment—for "seditious speech" against the Governor of Virginia. In 1734, John Peter Zenger, publisher of the *New York Journal*, was arrested and imprisoned on charges of seditious libel, for printing attacks on Governor William Cosby, but his 1735 acquittal—on the basis that the articles in question were founded on fact—helped

make the censorship of purported sedition more difficult and laid the groundwork for a free press in America. In 1798, however, John Adams and the Federalists passed and signed into law an unpopular Sedition Act that Jefferson would denounce, virtually as a states' rights issue, in the Kentucky Resolutions—appealing not to the First but to the Tenth Amendment.¹⁵ Though the Act expired in Jefferson's administration and he pardoned those affected by it, the issue of sedition, particularly in wartime, would remain a much-debated topic.

In 1863, to accomplish the arrest of Southern sympathizers engaged in the “disloyal practice” of speaking out against the war, Lincoln reluctantly suspended the writ of *habeas corpus*; he closed newspapers and imprisoned “copperhead” editors who expressed sympathy with the South. A 1918 Sedition Amendment to the Espionage Act of 1917 was used to suppress war critics, focusing on draft resisters and dissenting periodicals, and was apparently supported by the press in general. In 1926, Justice Oliver Wendell Holmes said speech could be restrained only when and if it constituted a “clear and present danger;” that standard for judging acceptable expression stood more or less until 1969, when the jurisprudential boundary for constitutionally protected speech became whether or not it is aimed purposely to provoke “imminent lawless action.”

A hot-button issue was and still is “obscenity”—and cases related to its definition and the effects of pornography have engaged generations of lawyers and judges, who have bequeathed the nation voluminous commentary on the topic. In a 1915 case, the film industry was denied First Amendment protection, a decision reversed in 1952 in a case that turned on Rosellini's *The Miracle*. From the 1930s to the 1950s, however, the industry voluntarily censored itself by way of a production code, as a protection against legal action—a system finally replaced in 1966, with the adoption of the current rating system. Radio and television, relying on publicly-owned airwaves, have been regulated by the FCC's standards of “decency,” as opposed to “obscenity.” Even comic books have their own voluntary Authority for maintaining industry standards intended to protect children, their primary readership.

We have now entered a new era, when cable television, computers, multi-function cell phones, and the Web have opened up a new frontier, beyond the public airwaves, outside of traditional controls on expression and dissemination. As the program closes, our scholar-hosts may consider the impact of Wikileaks, the Edward Snowden case, and the recent judgment in the Bradley Manning case. They may also chat with an Internet expert, cultural theorist, or legal scholar about the tangle of issues presented by the brave new world of techno-publishing without borders. How do the lessons learned about free expression and the press in America over the last few hundred years apply to this uncharted territory? How will our history and the “history of history” be rewritten in the digital era?

¹⁵ “The powers not delegated to the United States by the Constitution, nor prohibited by it to the States, are reserved to the States respectively, or to the people.”

Additional Topics and Questions

- Freedom of speech, religion, and assembly are merged in the First Amendment. How did the Founders conceive of their relationship?
- To what extent have market and political pressures resulted in journalistic self-censorship, depriving Americans of the information needed to make the kind of informed choices essential to democratic government?
- Why has erotic expression or portrayals of sexuality, as opposed to violence, been the object of so much debate and litigation in America?

Potential Guests

- **Thomas Healy**, Professor of Law at Seton Hall University, and author of *The Great Dissent: How Oliver Wendell Holmes Changed His Mind—and Changed the History of Free Speech in America* (New York: Macmillan, 2013).
- **Una Cadegan**, Associate Professor of History at the University of Dayton and author of the forthcoming *All Good Books Are Catholic Books: Print Culture, Censorship, and Modernity in Twentieth-Century America* (Ithaca, NY: Cornell University Press, 2013)
- **Nick Cohen**, journalist and author of *You Can't Read This Book: Censorship in an Age of Freedom* (London: HarperCollins, 2012).
- **Christopher M. Finan**, president of the American Booksellers Foundation for Free Expression, Chair of the National Coalition Against Censorship, and author of *From the Palmer Raids to the Patriot Act: A History of the Fight for Free Speech in America* (Boston, MA: Beacon Press, 2008).
- **Michael T. Gilmore**, Professor of English Emeritus at Brandeis University, author, most recently, of *The War on Words: Slavery, Race and Free Speech in American Literature* (Chicago, IL: University of Chicago Press, 2010)
- **David L. Hudson, Jr.**, Adjunct Professor of Law, First Amendment Scholar, Freedom Forum First Amendment Center at Vanderbilt University and author of *Let the Students Speak!: A History of the Fight for Free Expression in American Schools* (Boston, MA: Beacon Press, 2011).
- **Eric D. Nuzum**, Vice President of Programming at National Public Radio and author of *Parental Advisory: Music Censorship in America* (New York: HarperCollins, 2001).
- **Alison Marie Parker**, Associate Professor of History at the State University of New York, Brockport, and author of *Purifying America: Women, Cultural Reform, and Pro-Censorship Activism, 1873-1933*, (Champaign, IL: University of Illinois Press, 1997), and *Articulating Rights: Nineteenth-Century American Women on Race, Reform, and the State* (DeKalb, IL: Northern Illinois University Press, 2010)
- **Paul Passavant**, Associate Professor of Political Science at Hobart and William Smith Colleges and author of *No Escape: Freedom of Speech and the Paradox of Rights* (New York: New York University Press, 2003).
- **James Risen**, *New York Times* journalist and author of *State of War: The Secret History of the CIA and the Bush Administration* (New York: Free Press, 2006), who was indicted under the Espionage Act of 1917, and subpoenaed to testify

against one of his confidential sources for the book in *United States v. Sterling*. A circuit court ruled last month that Risen must testify.

- **Whitney Strub**, Assistant Professor of History and Director of Women's and Gender Studies at Rutgers University, author of *Perversion for Profit: The Politics of Pornography and the Rise of the New Right* (New York: Columbia University Press, 2010).
- **James Lowell Underwood**, Distinguished Professor Emeritus of Law at the University of South Carolina School of Law, author of *The Dawn of Religious Freedom in South Carolina* (Columbia, SC: University of South Carolina Press, 2006) and the forthcoming work *Deadly Censorship: Murder, Honor, and Freedom of the Press* (University of South Carolina Press).
- **Paula Baker**, Associate Professor of History at Ohio State University, and author of *Curbing Campaign Cash: Henry Ford, Truman Newberry, and the Politics of Progressive Reform* (Lawrence, KS: University Press of Kansas, 2012).
- **Ernest Freeberg**, Professor of History at the University of Tennessee at Knoxville and author of *Democracy's Prisoner: Eugene Debs, the Great War, and the Right to Dissent* (Cambridge, MA: Harvard University Press, 2008).
- **Alexander McGregor**, independent historian and author of *The Catholic Church and Hollywood: Censorship and Morality in 1930s Cinema* (New York: Macmillan, 2013).
- **Thomas Doherty**, Professor of American Studies at Brandeis University and author of *Hollywood's Censor: Joseph I. Breen and the Production Code Administration* (New York: Columbia University Press, 2007).
- **Jane M. Greene**, Assistant Professor in the Department of Cinema at Denison University, and author of several articles on the impact of the Hays and Breen codes, including "Hollywood's Production Code and Thirties Romantic Comedy," *Historical Journal of Film, Radio and Television* 30 No. 1 (2010): 55-73.

Possible Features

- A montage of person-on-the-street interviews, asking individuals whether or when freedom of speech should be curtailed in the interest of national security.
- A brief tour with a professor of literature of "the most censored" novels in American history.
- A visit with the host of a well-known cable television talk-show, exploring satire as political expression and the self-enforced or other limits on speech that prevail in the medium.
- A visit with someone who regularly edits *Wikipedia* articles: What kind of free speech does not make it into this on-line encyclopedia?
- A conversation with a dean of students at a college that has restrictions on acceptable on-campus speech.
- Vox Pop interviews with writers and observers at the free expression monument and wall, created in Charlottesville, VA by the Thomas Jefferson Center for the Protection of Free Expression
- A two-way with a journalist providing an overview of major "leaks" cases of the past few years.

"I'm a Human Being, I Own a Right."
--Juneau Empire, 8/11/2013

"The U.S. Constitution – the protector of our freedoms."
--Charleston Gazette, 9/19/2013

The Rights Stuff: America's Political Foundations

How did the American vision of "rights" emerge? How has this led to the assertion and ever-expanding realization of rights for the American people? At the time of the Revolution, Americans had strong ideas about both property rights and natural rights, and the two have been in continuous interplay ever since. An idea proffered by John Locke—that one gains a right to property by mixing labor with and improving the land—supported the notion that property rights in some sense spring *from* the land. In 18th-century America, land ownership underpinned ideas about individual economic independence. Land was important in *political* terms too. In fact, a concept of property played a crucial role in the America Revolution, supporting the colonists' claims to seek redress against any authority, even the government, that sought to deprive them of their rightfully owned property. But another conception of rights, also central to the Revolution, was that of *natural* rights—the idea that certain rights come with our existence as human beings, and that everybody has them. Such rights are validated by an appeal to a higher authority, whether God, nature, or "nature's God." America's two conceptions of rights were never quite in harmony—property ownership in the United States, after all, included the fundamental violation of the natural rights of African-Americans brought to our shores in bondage; and others, including women, who ought also to have shared fully in a natural human inheritance, were closed off from that by their dependence on householders, men who owned the familial "castles" that women tended. Americans in the late 18th Century sought to reconcile such strains.

Peter, Ed, and Brian and their guests will dramatize how a refusal to accept economic or status limitations of any sort on natural rights has contributed to the story of ever-expanding rights in American history—whether for women, African Americans, young people, or more recently (through the Supreme Court decision overturning the Defense of Marriage Act) for gays and lesbians.¹⁶ Changing attitudes toward homosexuality over the course of American history are part of what this episode will explore. Why are Americans so quick to translate political conflicts into the language of rights? Are there limits on the application of conceptions of "natural" rights? The early 20th century witnessed a shift in the logic of rights claims, as a notion of "positive rights" challenged the traditional conception of rights as primarily protections from the state. Roosevelt's 1941 State of the Union address claimed "four essential human freedoms" for America and the world: speech and religion, as expressed in the First Amendment, but also "freedom from want" and "freedom from fear." His commitment was to basic economic security and protection from military aggression for all. In his 1944 State of the Union, he spoke of an "economic bill of rights" that included rights to "a useful and remunerative job," "a decent home," healthcare and education, protections from economic insecurity—and even some recreation. Potential guest Emily Zackin may be invited to reflect on such

¹⁶ *U.S. v. Windsor* (2013).

issues. In her *Looking for Rights in All the Wrong Places* (2013), Zackin argues that positive rights have long been part of the American political fabric—they were, she says, written into state constitutions.

Additional Topics and Questions

- Does the expansion of “rights” lead to a dilution of the meaning of rights? Have rights taken on a new meaning over time?
- Beyond individual people, what kinds of organizations or institutions get accorded rights in America, and why?
- Does putting political questions into “rights” language always make sense? Does it help or hinder political debate?
- Do Americans focus on rights at the expense of civic responsibilities?
- When and why have Americans distinguished between positive and negative rights?
- How does the American invocation of rights differ from the European tradition on which it’s based?
- To what degree have Americans understood rights as separable vs. bundled. Can we enjoy *some* rights without enjoying others?
- What has been the impact of the 14th Amendment on the understanding of rights in America?
- How has US law shaped and been shaped by the idea of natural rights?

Potential Guests

- **Emily Zackin**, Assistant Professor of Political Science at CUNY-Hunter College, and author of *Looking for Rights in All the Wrong Places: Why State Constitutions Contain America's Positive Rights* (Princeton, NJ: Princeton University Press, 2013).
- **Michael Zuckert**, Nancy Reeves Dreux Professor of Political Science at the University of Notre Dame and author of *Natural Rights and the New Republicanism* (Princeton, NJ: Princeton University Press, 1994).
- **Mary Ann Glendon**, Learned Hand Professor of Law at Harvard Law School and author of *Rights Talk: The Impoverishment of Political Discourse* (New York: The Free Press, 1991) and *A World Made New: Eleanor Roosevelt and the Universal Declaration of Human Rights* (New York: Random House, 2001).
- **Lynn Hunt**, Professor of History, Emeritus, at the University of California – Los Angeles, and author of *Inventing Human Rights: A History* (New York: W.W. Norton, 2007).
- **Sally McMillen**, Professor of History at Davidson College and author of *Seneca Falls and the Origins of the Women's Rights Movement* (New York: Oxford University Press, 2008).
- **Lorraine Gates Schuyler**, Professor of History at the University of Richmond and author of *The Weight of their Votes: Southern Women and Political Leverage in the 1920s* (Chapel Hill, NC: University of North Carolina Press, 2006).
- **David K. Johnson**, Associate Professor of History at the University of South Florida, and author of *The Lavender Scare: The Cold War Persecution of Gays*

and *Lesbians in the Federal Government* (Chicago, IL: University of Chicago Press, 2009).

- **Richard Velely**, Professor of Political Science at Swarthmore College, author of *The Two Reconstructions: The Struggle for Black Enfranchisement* (Chicago, IL: University of Chicago Press, 2004), whose new research project considers the emerging gay rights movement in the 1950s and '60s.
- **Kyle G. Volk**, Associate Professor of American History at the University of Montana, and author of the article, "The Perils of "Pure Democracy": Minority Rights, Liquor Politics, and Popular Sovereignty in Antebellum America," *Journal of the Early Republic* 29 No. 4 (2009): 641-679, and a forthcoming book on this subject, *Moral Minorities & the Making of American Democracy* (under contract with Oxford University Press).
- **Alexander Keyssar**, Professor of History and Social Policy at Harvard University and author of, *The Right to Vote: The Contested History of Democracy in the United States*, rev. ed. (New York: Basic Books, 2009).
- **John Finnis**, Professor of Law, Emeritus, at the University of Oxford, and author of *Natural Law and Natural Rights*, 2d. ed. (New York: Oxford University Press, 2011).

Possible Features

- A conversation with Josh Howard, director of the 2013 documentary "The Lavender Scare."
- The story of Belinda [surname unknown], a formerly enslaved woman who successfully petitioned the state of Massachusetts for reparations in 1783. Belinda had been freed during the Revolutionary War when her loyalist owner's property was confiscated by the state of Massachusetts; she later petitioned the state for a pension, to be paid from the proceeds of the sale of her former owner's estate. Astonishingly, she was successful; the Massachusetts legislature accepted the validity of her argument and granted an annual pension of 12 pounds 15 shillings, to be paid for the rest of her life. Belinda was one of dozens of former slaves who used the language of natural rights to argue for slavery reparations in the early republic, and her petition became famous in antislavery circles on both sides of the Atlantic. This feature would explore how enslaved people used the idea of natural rights not simply to contest slavery, but to argue for reparations.
- A feature telling the story of the Anti-Rent War of the 1840s, in which a band of tenants in upstate New York revolted against the Manor of Rensselaer (a family of feudal landowners). When the Manor attempted to collect approximately \$400,000 in back rent from its 3,000 tenants, the tenants revolted. On July 4th, 1839, they penned a "Declaration of Independence" from landlord rule. The conflict eventually involved guerilla warfare -- in a clear nod to Revolutionary tactics, anti-renters disguised themselves as Indians and smashed property, while organizing committees of correspondence throughout the state. The anti-renters were ultimately successful, forcing out the landlords and ending the de facto practice of feudalism (which had been officially outlawed in 1782).

“Supreme Court Invalidates Key Part of Voting Rights Act”
 --*New York Times*, 6/25/13

“Obama: Trayvon Martin ‘Could Have Been Me’”
 --*Wall Street Journal*, 7/18/13

Bending Toward Justice: Fulfilling the Promise of Civil Rights

While we tend to think of “Civil Rights” as a twentieth century movement, efforts by African Americans to achieve greater liberty and justice began almost as soon as the first slave ships dropped anchor in the 1600s. For over two-hundred fifty years, as European settlement took root in North America, Africans and African Americans developed cultural strategies to survive enslavement and gain greater independence—in rare cases, even their freedom.¹⁷ The desire for freedom was eventually realized in a legal sense with the passage of the Thirteenth Amendment and Union victory in the Civil War. Many hoped the Reconstruction amendments that followed—the 14th Amendment, affirming the citizenship of former slaves and their right to equal protection under the law; and the 15th, ratifying their voting rights—would not just end slavery, but create the basis for a free and equal society. African Americans would enjoy the same rights as white Americans—at least, if they were men. During Reconstruction, the South was forcibly re-organized along such equal lines; under the protection of Federal forces, African-Americans were able to begin building independent lives, reviving community ties in freedom, even campaigning for state and federal office: Hiram Revels, an Episcopalian minister, was the first African-American to serve in the U.S. Congress—as a U.S. Senator for Mississippi from 1870 to 1871. Such apparent gains were largely dismantled within twenty years, as the Federal presence faded in the South. The Supreme Court failed to enforce the Fourteenth Amendment in all but the narrowest of senses, and white violence against and intimidation of blacks went largely unchallenged. By the 1890s, Jim Crow laws were entrenched and the great hopes of Emancipation and Reconstruction remained largely unfulfilled.

The twentieth century saw the beginnings of a modern Civil Rights movement, which sought to dismantle the legal basis for segregation, compelling federal and state governments to enforce the legal rights of African Americans. Many would gain relative wealth and political capital, if within boundaries imposed socially by segregation. *BackStory* may invite Glenda Gilmore to discuss this important yet often neglected period in the struggle for Civil Rights. Her *Defying Dixie: The Radical Roots of Civil Rights 1919-1950*, explores a wave of protest that began in the 1920s, infused by influences of the labor movement, Communism, and international idealism. A key figure in Gilmore’s account is Dr. Anna Pauline “Pauli” Murray. Murray was a lawyer, early civil rights activist, and the first black woman to be ordained as an Episcopal priest. Due to her Communist political leanings, the NAACP often kept her at arm’s length.

The NAACP’s crucial success through legal action, especially in *Brown v. Board...* in 1954, ushered in a new phase of activism for Civil Rights. Important milestones were

¹⁷ Historians Annette Gordon-Reed or Jennifer L. Morgan may be invited to share their perspectives on African-American life in early America.

first achieved in school desegregation, and later with the passage of the Civil Rights Act of 1964 and the Voting Rights Act of 1965. Such successes aside, the struggle for full social, political, and economic is not yet fully won. Legal historian Anders Walker recounts strategies employed even by more moderate Southern governors to forestall desegregation, while remaining within the formal confines of *Brown's* requirements.

Risa Goluboff ties the persistence of economic inequality for African Americans to the NAACP's strategy, developed in the 1940s, of placing desegregation at the forefront of their legal campaign for civic equality. But by the mid-1960s, other forces were at work unraveling many of the economic gains made by the Black middle class in the early part of the century. "Urban renewal," for example, involved a complex interplay of economic incentives for white developers, the concern of municipal authorities about "white flight" to the suburbs, and the federal government's commitment to intervening to help African-Americans. The movement, some have argued, actually served to systematically destroy many black neighborhoods created in the early part of the century. Though poorer than white counterparts, these had served as protected places, cultural enclaves for affirming and building communities, areas in which young people were monitored and cared for by a network of neighbors, friends, and families. Those displaced by urban renewal were largely unable to create similar tight-knit communities in new housing developments. Additionally, the experience of removal and the loss of investment it entailed served as a disincentive for African Americans who might otherwise have pursued homeownership. The net effect was thus greater, not reduced, poverty. This episode will bring such little-known stories to life, exploring their social impact in terms of Civil Rights, perhaps featuring interviews with some of those who were forced to move to move.

The show will also reflect on contemporary culture and the state of Civil Rights today—in an era during which a black man has now twice been elected president; the Congressional Black Caucus is an important influence within the Congress; and a substantial African American professional class has emerged. A persisting racial divide in America nonetheless works to diminish African Americans' sense of their rights, of their freedom and equality within the culture at large. Commentary surrounding the trial of George Zimmerman served to highlight this fact, revealing that African American men often feel unsafe and unfairly stereotyped as potential criminals, even as they go about their day-to-day activities. And in light of the Supreme Court's recent ruling on the Voting Rights Act, some fear they could face new restrictions, impeding access to the polls. Linking the present to the past, Brian, Ed, and Peter will provide historical perspective, also discussing contemporary circumstances, perhaps inviting author Tom Sugrue¹⁸ to reflect on racial concerns.

Topics and Questions

(b) (4)



¹⁸ *Not Even Past: Barack Obama and the Burden of Race* (2010)

(b) (4)



Potential Guests

(b) (4)



(b) (4)



Possible Features

(b) (4)



(b) (4)



"You? Me? Us? An old debate flares in the U.S."
--The Toronto Star, 8/17/2013

"Common Good or Individual Rights?"
--Quad Cities Online, 8/11/2013

Political Individualism: An American Original

America has long been styled a land of dreams where individuals can pursue their hopes independent of all others, where one person ready to take a stand or do the work can effect remarkable change. That's the myth at any rate, and the Declaration of Independence appears to sanction a self-reliant, laissez-faire pursuit of happiness. We also have all those stories: of rugged individuals landing on previously unseen (except by the eyes of the original inhabitants), mist-shrouded shores; of explorers, pioneers, mountain men, and cowboys, willing and able to "go it alone"—forging West, against the odds—rugged, tough-minded and independent. "Pull yourself up by your bootstraps" was once something like a national motto. Ralph Waldo Emerson, also thought each self-determined person ("Trust thyself") of central importance, and urged us to avoid conformity, following our own ideas. Today, some despair of what they see as a ruthless market mentality with an amoral individualism, ruling the day; others scorn those who would swaddle initiative in a "warm quilt of entitlement and dependency." Some sign up for a continuing battle for liberty, fearing the inroads of a bloated state; others lament the decline of a free society that balances communal responsibility against personal gain; still others don't know what to think.

BackStory may not have all the answers, either, but in this episode Brian, Ed, and Peter will again look to the past as source of perspective. Did the "founding generation" imagine life as the headlong pursuit of private satisfaction, without obligation to the needs of others? Did they inhabit a world in which a sense of "common good" was assumed as a matter of right thinking, tempering assertions of self-interest? Whatever answers our hosts glean from the past, they'll also want to speak to the present. In a world where massive corporations control the economic lives of individuals, are we merely left with an illusion of liberty? Are individual power and self-direction still meaningful concepts? And why, if Americans are such individuals do reports show us much less likely than Europeans to stand up against a group, opting for personal conscience? The Rev. Martin Luther King, Jr., did stand up against the majority culture for what he thought, demanding rights that were due, he said, like a "promissory note" on the Declaration of Independence. Yet the success of his struggle and that of countless others was a product of collective action, of communities coming together and demanding equal treatment under our constitutional system.

Alexis de Tocqueville spoke of the danger of individualism in democracies—of a tendency for people to isolate themselves in small communities of family and friends, rather than engaging with society as a whole. Without the claims of aristocratic or feudal connections to bind them together, he warned, individuals might turn away from society altogether. As did Emerson, Henry David Thoreau elevated self-reliance to a moral ideal; and his vision had a lasting influence on the America's collective psyche. But Tocqueville ultimately took a more sanguine view of democratic individualism in

America; he saw the vibrancy of local political systems and the ambition that moved some to seek public office, addressing community concerns, as a positive force, one that “makes a man care for his fellows.” In this context elections became a mechanism for drawing people out of isolation, linking them to their community as a whole.

Another of Tocqueville’s central concerns for America’s democracy was the very powerlessness of individuals within it. Aristocratic societies empowered some, heightening their confidence in offering opinions, no matter who might disagree. In democracies, however, where all were relatively equal, the favor of others became increasingly important for individuals who hoped to act effectively in the public square. The weight of public opinion “surrounds, directs, and oppresses him,” Tocqueville warned—individuals would lose self-confidence and shift their views, making it difficult to achieve change, since minority opinions would be shut out of public discourse. In this context, the Guys and their guests may explore the rise of a mass democracy in the Jacksonian era; and, more generally, they may consider the ideal significance, or insignificance, of “one man, one vote.” If the chance of any one person affecting an electoral outcome is small, and the costs of voting are comparatively high, then is an individual’s bothering to vote actually an irrational act? Perhaps, yet independent voters, willing to go it alone whatever mainstream parties may think, have achieved new status in an era when “swing voters” become key players in electoral contests decided by small margins.

Topics and Questions

(b) (4)



Potential Guests

(b) (4)



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Possible Features

(b) (4)



"Important civic duties come with long hours, no pay."
--Eagle-Tribune, 8/11/2013.

"The report of volunteerism's death an exaggeration."
--Chicago Daily Herald, 4/1/2013

Democratic Commitments: America's Civic Religion

Americans variously understand and express commitments to the democratic process and their communities at large, through patriotic symbolism and civic activism. This episode will consider those signs of faith in our system, perhaps first exploring the ways patriotic rituals have been embedded in activities of daily life. In 1918, the national anthem first became an essential feature of non-political events, when to counter wartime gloom and a recent terrorist attack in Chicago, the "Star-Spangled Banner" was brought into the World Series stadium and the crowd spontaneously rose to its feet. The Pledge of Allegiance is another ritual of life, still said daily in schools throughout the land. Was that the intention of Francis Bellamy, the Baptist and socialist who, in 1892, authored and first uttered the now ubiquitous words?

The U.S. is a "nation of joiners," an interesting paradox, as Arthur Schlesinger observed, for "a country famed for being individualistic." Our organizing impulse, Jonathan Neem has argued, first flourished in Massachusetts in the wake of the Revolution, "when ordinary people, long denied a voice in public debates, organized to advocate temperance, to protect the Sabbath, and to abolish slavery," also founding schools, hospitals, and charitable institutions. Critics, particularly followers of Jefferson—and later, Jackson—feared that organizing elites, though benign in their intentions, could wield sufficient power to dominate the majority population. Would a flowering of civic life that sprang from a faith in the potentials of the new republic actually have undemocratic consequences in the long run?

Interviewing scholars like Elisabeth Clemens, *BackStory* may consider how that issue has reverberated across time, affecting perceptions of "interest groups"—now national, bureaucratically organized, and dedicated to pursuing policy objectives that benefit particular constituencies, perhaps at the expense of the public good. And Theda Skocpol may give listeners insight into the changing nature of interest group advocacy—from fraternal associations of the 19th century, in which membership was all-consuming, to card-carrying affiliation with contemporary organizations, which often requires little more than sending in a check. Now democratic pessimists cite declining participation in voluntary associations, which have diminishing "social capital," but which long sustained the social bonds of American communal life. Americans once devoted to neighborhood associations, even those designed for pleasure and entertainment, are now increasingly, in the words of Robert Putnam's title, *Bowling Alone*. As the episode concludes Brian, Ed, and Peter may riff on the conundrum—we need voluntary association and faith in our system, if democracy is truly to work; yet success in organizing at a national level can lead to forms of political anomie, sapping the health of our system.

Additional Topics and Questions

(b) (4)

**Potential Guests**

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Possible Features

(b) (4)



"Al Sharpton, Posh Populist"
--National Review Online, 07/19/2013

"Populist forces demand action now"
--Wall Street Journal, 07/02/2013

On a Cross of Gold: Populism in America

Some remember Joe the Plumber and his geographic equivalent, "Main Street;" they were both major figures in the 2008 presidential election, but that was not the first time politicians rallied behind the common man to fan the flames of change. For centuries, Americans have used the language of populism to forward their political agendas. In attacking the U.S. bank in the 1830s, says historian Michael Kazin, Andrew Jackson deployed the same populist rhetoric that William Jennings Bryan would wield in his battle against the gold standard during the Gilded Age. Both saw themselves as defenders of the "little man," commoners crusading against corrupt corporations and political oligarchies. So, why have populist rallying cries remained such a potent force in American politics? Bryan, Ed, and Peter will provide some answers, as they explore the many faces of populism—an idea of the power of "ordinariness," which Americans have both gloried in and feared. Considering how campaigns that echo a 19th century agrarian reform movement have claimed to stand in for the interests of average Americans, Bryan, Ed, and Peter will explore connections between populism and American religious movements. Have populist movements served as catalysts for significant change? Was our Revolution the work of "The People," or of a few powerful people? How, historically, have we translated "the voice of the people" into language that makes sense for us all?

The Constitution offered a new framework of government in the name of "We the People." But that republican system, as James Madison said, depended on a scheme of "representation." Elected representatives would conduct government business in the name of the people, without catering to all their whims and demands. Representation would thus "refine and enlarge the public views," Madison averred, "by passing them through the medium of a chosen body of citizens, whose wisdom may best discern the true interest of their country..." Their patriotism, he thought, would make them unlikely to heed popular whim; the voice of the people's representatives would hew closer "to the public good than if pronounced by the people themselves...."

But some have questioned that proposition, as did the "Populist" movement of the late 19th century, which emerged from the Mid-Western agricultural states, pitting economically distressed farmers against Eastern banking elites. Nominated as the presidential candidate of both the Populist Party and the Democrats in 1896, William Jennings Bryan delivered his most famous speech at the Democratic convention, vigorously protesting America's post-Civil War return to the Gold Standard, which had led to a contraction of the money supply, intensifying the woes of farmers. "You shall not crucify mankind upon a cross of gold," he told an electrified audience, demanding the free coinage of silver to increase the money supply.

As our hosts work to make sense of populism in its historical manifestations, they may interview Omar Ali, who has examined the emergence and impact of the Colored

Farmers' Alliance and its appeal for economic relief from circumstances facing black sharecroppers in the South. Writer Errol Wayne Stevens might also tell the story of unemployed workers in Los Angeles, who in 1894 set out on a 2000 mile journey to link up with "Coxey's Army" and join the first major march on Washington. Political historian Ronald Formisano might also be a guest; he has studied populist agitation from the time of the Revolution to the mid-19th century, including Shay's Rebellion in 1786; the Whiskey Rebellion of 1794; the Anti-Masonic movements of the 1820s and '30s; and the anti-Catholic, anti-immigrant sentiment that first arose in the 1840s and was expressed by the "Know-Nothing" and "American" parties.

In 1932, as the economic realities of the Depression set in, a so-called "Bonus Army" of World War I veterans converged on Washington to demand payment of their service pensions. Steven Ortiz, who has studied the activism of veterans in this period, could also be a guest. The Depression, in fact, gave rise to numerous populist movements, most prominently those associated with Louisiana senator Huey Long and Catholic-priest-turned-radio-personality Father Charles Coughlin—whose stories are told by Alan Brinkley in his *Voices of Protest* (1983). By interweaving archival recordings and interviews, the *BackStory* team may dramatize populist fervor at the time, portraying these men and their movements and the deep anxieties their appeal brought to public consciousness. Using radio to connect with citizens across the country, Long and Coughlin raised concerns that hearkened to the nation's representative founding—highlighting the dangers of charismatic personalities' making appeals to base desires in pursuit of personal power.

Populist rhetoric has retained its importance in American politics up to the present day. The emergence of the "Tea Party" on the right, with its brand of conservative populism, contrasts with a movement like "Occupy Wall Street," which offered a populist vision for the left. Ironically, despite their fundamental differences, both movements have targeted elites in government and banking as they take their message to the people. In riffs and reactions throughout the episode, Brian, Ed, and Peter will consider why populist rallying cries remain a potent force and whether movements they generate have had significant impact on change over the course of American history.

Topics and Questions

- Was the American Revolution the work of "The People" or of a few powerful people?
- How, historically, have we translated "the voice of the people" into language that makes sense for us all?
- When have populist movements become institutional and when have they remained ad-hoc?
- At what times have populist movements pushed towards the Left of the political spectrum? To the right? What does this say about America's political and social climate at these times?

Potential Guests

- **Michael Kazin**, Professor of History at Georgetown University and author of *The Populist Persuasion: An American History* (New York: Basic Books, 1995) and *A Godly Hero: The Life of William Jennings Bryan* (New York: Random House, 2007).
- **Stephen R. Ortiz**, Associate Professor of History at Binghamton University, and author of *Beyond the Bonus March and GI Bill: How Veteran Politics Shaped the New Deal Era* (New York: New York University Press, 2009).
- **Omar H. Ali**, Associate Professor of African American Studies at University of North Carolina, Greensboro and author of *In the Lion's Mouth: Black Populism in the New South, 1886 – 1900* (Jackson, MS: University Press of Mississippi, 2010).
- **Lucy G. Barber**, Deputy Executive Director of the National Historical Publications and Records Commission and author of *Marching on Washington: The Forging of an American Political Tradition* (Berkeley, CA: University of California Press, 2002).
- **James M. Beeby**, Associate Professor at Middle Tennessee University, author of *Revolt of the Tar Heels: The North Carolina Populist Movement, 1890-1901* (Jackson, MS: University Press of Mississippi, 2008).
- **Ron Formisano**, William T. Bryan Chair of American History at the University of Kentucky and author, most recently, of *For the People: American Populist Movements from the Revolution to the 1850s* (Chapel Hill, NC: University of North Carolina Press, 2008).
- **Samuel DeCanio**, Assistant Professor of Political Science at Yale University, and author of the article, "Populism, Paranoia, and the Politics of Free Silver," *Studies in American Political Development* 25 (2011): 1-26.
- **Errol Wayne Stevens**, writer and author of *Radical L.A.: From Coxey's Army to the Watts Riots, 1894-1965* (Norman, OK: University of Oklahoma Press, 2009).
- **Rebekah Peebles Massengill**, Visiting Assistant Professor of Sociology at Swarthmore College and author of *Wal-Mart Wars: Moral Populism in the Twenty-First Century* (New York: New York University Press, 2013).
- **Matthew Hild**, adjunct lecturer of History, Technology, and Society in Georgia Tech's Ivan Allen College of Liberal Arts and author of *Greenbackers, Knights of Labor, and Populists: Farmer-Labor Insurgency in the Late Nineteenth-Century South* (Athens, GA: University of Georgia Press, 2007).
- **Connie L. Lester**, Associate Professor of History at University of Central Florida, author of *Up From the Mudsills of Hell: The Farmer's Alliance, Populism, and Progressive Agriculture in Tennessee, 1870 – 1915* (Athens, GA: University of Georgia Press, 2006).
- **Michael Pierce**, Associate Professor of History, University of Arkansas, and author of *Striking with the Ballot: Ohio Labor and the Populist Party* (DeKalb, IL: Northern Illinois University Press, 2010).
- **Jarod Roll**, Senior Lecturer of American Studies and History at the University of Sussex, author of *Spirit of Rebellion: Labor and Religion in the New Cotton South* (Champaign, IL: University of Illinois Press, 2010), and co-author (with Erik S.

Gellman) of *The Gospel of the Working Class: Labor's Southern Prophets in New Deal America* (Champaign, IL: University of Illinois Press, 2011).

Possible Features

- A scripted feature walking listeners through the Populist interpretation of L. Frank Baum's *The Wizard of Oz* (1900), first put forward in 1964 and an object of intense debate ever since. In this interpretation, the "Cowardly Lion" is seen as a caricature of William Jennings Bryan, the "Wicked Witch of the East" is the Eastern banking elites against which the Populists staked their claims, and the "Yellow Brick Road" is the Gold Standard to which they had fixed the United States. We'll explore these interpretations, perhaps inviting an English or American Studies scholar to discuss the disagreements that still pervade this reading of the book.
- An exploration of Huey Long's "Share Our Wealth" Clubs, created in 1934, using the Club's manifesto to frame the piece – which included provisions to cap individual incomes at \$1 million per year, confiscate accumulated wealth above a certain level, guarantee all families an annual income of \$2,000, and establish a 30-hour work week with 4 weeks of vacation as a national norm. Long's proposals ignited a storm of controversy among commentators from across the political spectrum. We'll explore, in particular, the battle waged against Long by Louisiana editor Hodding Carter, who warned that Long's populist rhetoric masked a power-hungry individual, who had come close to turning Louisiana itself into a dictatorship. The piece will offer a window into the populist sentiments bubbling up during the Great Depression, and the very real anxieties among elites, and beyond, about the kind of society that might emerge from the economic wreckage.
- An audio slideshow of populist themes in American film including *Corner in Wheat* (1909), *Bonnie and Clyde* (1967), *Invasion of the Bodysnatchers* (1978), *The Shawshank Redemption* (1994) and more.

"Americans hate government, but they'll hate deep spending cuts even more."
 --*The Washington Post*, 2/26/2013

"Why Americans Hate to Love Government"
 -- *The New Republic*, 11/11/2009.

"That Which Governs Least:" Government at Arm's Length

The emergence of the Tea Party points to a persistent strain in American political life—hostility to the state, especially to the federal government. In *Civil Disobedience* (1849), Thoreau reputedly coined the famous motto, "That government is best which governs least,"—a phrase also sometimes attributed to Jefferson. It at least expresses a sentiment in keeping with Jefferson's wariness of federal power—one that became a key tenet of the Democratic-Republican Party that he and Madison forged. Government was a necessary evil, as Madison said in *Federalist* #51, but an evil nonetheless. "If men were angels," Madison he famously wrote, "no government would be necessary." The challenge of framing a government through which imperfect men govern each other was first to "enable the government to control the governed; and in the next place oblige it to control itself." Though Madison and Jefferson saw vigilance as necessary to curb overweening federal power, they framed and strongly favored the Constitution as a necessary move beyond the Articles of Confederation. It was left to Anti-Federalists in the late 1780s, among them Patrick Henry and George Mason, to articulate opposition or advocate for change in all or parts of the proposed system.

Throughout this episode our hosts will explore so-called "anti-statist" views and their impact on the nation's development. Brian Balogh himself has proposed that in the 19th century a "hidden" federal system—shaped as a response to diffuse cultural hostility toward government—was less visible but nonetheless vigorous and effective in instituting policies and creating programs that foreshadowed and underpin what is called "big government."¹⁹ Scholars like Suzanne Mettler and Adam Sheingate may join Brian to discuss the paradox of hostility to government that benefits those opposing it. Those skeptical of federal power, of course, support state and local systems, which Sheingate argues have been visible and effective, especially in areas like education and public safety. From this perspective, those who fear big government are not unlike the Anti-Federalists, who saw the national government as distant from the people, and states as more reliable custodians of the people's power.

Brian, Ed, and Peter may also consider why some Americans have been more comfortable with the growth of certain parts of the national state, in particular, the military. They may interview Aaron Friedberg, who has traced the emergence of a "Garrison State"—his term for the massive military infrastructure that grew up following World War II in support of Cold War politics. Government continues to grow in support of "national security," as a response to terrorist threats. This seems to be an area where, despite new debate about particular programs, the NASA among them, public support is broad and consistent, differing only marginally by party. In contrast, many Americans

¹⁹ *A Government Out of Sight: The Mystery of National Authority in Nineteenth-Century America* (2008).

have opposed the so-called “welfare state,” though most have long been comfortable with welfare policies that benefit veterans, for example. The public at large has also shown support policies and programs to aid women as mothers—a topic that which Gwendolyn Mink has explored. Such complexities will be added to the broth as the *BackStory* team seeks revealing stories and surprising facts that highlight American’s caution about the government they want.

Topics and Questions

(b) (4)



Potential Guests

(b) (4)



(b) (4)



Possible Features

(b) (4)



4. IMAGES

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National Museum of American History, Washington, D.C.



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Our listeners love to get deep background on what's happening now. BackStory gives it to them. I can't think of a better vehicle for **connecting the present to the past in a fun way.**

Roxanna Caldwell
WFYI Indianapolis

In exploring and playing, the BackStory guys do an excellent job of **shedding light on where we've been and are going**. It's lively, entertaining and thoughtful radio.

Sean Aucoin
WBEZ Chicago

I listened to what they're doing now to make history come alive and communicate ideas—that's why I **added the show to our weekly schedule.**

Franny Bastian
Vermont Public Radio

BackStory makes history fun. With **interesting content and knowledgeable hosts** BackStory has fit perfectly into KVCR's Sunday afternoon lineup.

Rick Dulock
KVCR
San Bernardino

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contact **STEVE MARTIN**
steve@sfmconsulting.com

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The Numbers Are UP!

BackStory with the American History Guys is coming up on its first full year of weekly broadcast and is already racking up some impressive audience numbers.

Consider these highlights from the fall 2012 ratings:

VERMONT PUBLIC RADIO

reports a near
DOUBLING
of its
audience
from the
previous
program in
BackStory's
morning
time slot

Chicago Public Media

WBEZ

reports a

51% INCREASE

in audience for
BackStory's
hour since the
show's debut

WMRA

Harrisonburg, VA
reports that
BackStory is
drawing more
than
TWICE
the audience
of the
adjacent hours

GROWTH of nearly 50%

WAMU Washington, D.C.

reports audience growth of nearly 50% over the
previous program in its time slot — *BackStory*
has climbed to #1 in the Metro Market for that
slot, with an audience share of 18.1*

*Washington, DC Metro, Weekly Share & Cume, P6+, Sunday, 6-7am, Fall 2012, Fall 2011 Arbitron PPM



BackStory's podcast numbers are also impressive: *BackStory* has been in the Top 10 on the iTunes Society and Culture list and has hit 131 overall among the estimated hundreds of thousands of iTunes podcasts.



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About the Virginia Foundation for the Humanities

The Virginia Foundation for the Humanities (VFH), established in 1974, encourages discovery and connection through the humanities by supporting and producing programs for a wide public audience. VFH works with individuals and communities to explore the past, confront issues of the present, and discover a promising future. Since its founding, the Foundation has produced more than 40,000 humanities programs serving communities large and small throughout Virginia, the nation and the world. In addition to Foundation-directed programs including festivals, publications, CDs, digital initiatives, conferences, teacher institutes, and public radio programs, VFH has contributed to more than 3,000 grant projects and 300 individual and collaborative fellowships. For more information about VFH, visit VirginiaHumanities.org.



About the National Museum of American History

Opened in January 1964, the Smithsonian's National Museum of American History dedicates its collections and scholarship to inspiring a broader understanding of our nation and its many peoples. Some 4 million visitors pass through its doors each year. The NMAH creates opportunities for learning, stimulates imaginations, and presents challenging ideas about our country's past. The Museum collects and preserves more than 3 million artifacts. Its collections form a fascinating mosaic of American life and comprise the greatest single collection of American history. For more information on the NMAH, visit americanhistory.si.edu.



Today's live *BackStory* show will feature an interview with **Harry R. Rubenstein**, Chair of the Division of Political History at the Smithsonian's National Museum of American History, who will display and discuss some rarely seen inaugural artifacts from the Museum's presidential history collection. He has curated or co-curated more than 20 exhibitions, including *The American Presidency and Abraham Lincoln: An Extraordinary Life*, and is currently working on a new exhibition, *American Democracy: The Great Leap of Faith*, scheduled to open in 2015.

About the National Endowment for the Humanities

Because democracy demands wisdom, the National Endowment for the Humanities serves and strengthens our republic by promoting excellence in the humanities and conveying the lessons of history to all Americans. Created in 1965 as an independent federal agency, the NEH, one of the largest funders of humanities programs in the United States, supports research and learning in history, literature, philosophy, and other areas of the humanities by funding selected, peer-reviewed proposals from around the nation. Additional information about the National Endowment for the Humanities and its grant programs is available at: www.neh.gov.



Special Support

Today's NMAH program is made possible with the generous support of **History Channel**, a sponsor of *BackStory*.



Virginia Foundation for the Humanities
145 Ednam Drive, Charlottesville, VA 22903

backstoryradio.org



BackStory on Presidential Inaugurations

JANUARY 19, 2013 • 11:00 A.M.

NATIONAL MUSEUM OF AMERICAN HISTORY
WASHINGTON, D.C.



2009 Inauguration on Capitol Hill— *Architect of the Capitol*

WELCOME!

Welcome to a special live presentation of public radio's *BackStory with the American History Guys*, a program of the **Virginia Foundation for the Humanities (VFH)**, hosted today by the **Smithsonian's National Museum of American History (NMAH)** and the **National Endowment for the Humanities (NEH)**. The show will explore past presidential inaugurations, examining what these moments reveal about the social and political forces at work around them. Which fiercely contested 19th-century presidential election nearly resulted in two rival inaugurations? Which president has been invoked by all subsequent presidents—even Confederate President Jefferson Davis—in inauguration ceremonies?

As the nation pauses on the occasion of the inauguration of President Barack Obama to a second term in office, the *BackStory* Guys—**Peter Onuf**, **Ed Ayers**, and **Brian Balogh**—are delighted that you are joining them here in the Museum's Flag Hall, as they tackle these and other questions, connecting present and past in a characteristically irreverent take on history. *BackStory* also welcomes the cablecast and webcast viewers of C-SPAN3's American History TV. *BackStory's* radio listeners regularly call-in, and we encourage today's live in-house and media audience to take that role and join the program with questions for the Guys.

backstoryradio.org

ABOUT *BackStory*

Public radio’s contemporary take on American history, *BackStory with the American History Guys* is a national, weekly one-hour show and podcast—a program of the **Virginia Foundation for the Humanities** (VFH). *BackStory* brings historical perspective to daily events, moving from today’s headlines to drill down into U.S. history in an engaging and accessible way. Each week the American History Guys—Brian, Ed, and Peter—plumb the connections between present and past, spanning three centuries of American history. They offer lively, non-partisan conversation, a surprising exploration of ideas, events, and their continuing impact on us.

BackStory isn’t history the way you may remember it. The Guys deliver smart, deeply informed talk on such wide-ranging topics as the history of marriage, extreme weather, birthing, homeownership, apocalyptic thinking, college sports, alcohol, the post office, the War of 1812, and American exceptionalism, among many others. Brian, Ed, and Peter trade ideas with guest experts, debate each other, present features that delve into the little-known past, and talk with listeners who call in. The result: Fresh and inviting radio that has the easy style of a stimulating chat with your brightest friends around the kitchen table.

BackStory ON THE AIR

From June 2008 through May 2011, *BackStory* was distributed as a *monthly* program. Episodes were broadcast by more than 130 primary stations in 39 states—29 in top 50 markets. With a major grant from the National Endowment for the Humanities and additional corporate, foundation, institutional, and individual support, *BackStory* moved from monthly to weekly production and broadcast in May 2012. The weekly *BackStory* can now be heard on 23 public radio stations and in 57 communities nationally, and is available online as a podcast.

All of Virginia’s public radio stations, along with WAMU in Washington, WBEZ in Chicago, WFYI in Indianapolis, KVCR in San Bernardino, Calif., and Vermont Public Radio—plus other stations in Alabama, Alaska, Colorado, Florida, Georgia, Indiana, Michigan, New York, Ohio, Oregon, Texas, Virginia, Washington and Wisconsin—have begun broadcasting the program weekly. Also, 28 stations in 24 states have aired *BackStory* episodes as specials—among these, broadcasters in San Francisco, Seattle, New Orleans, Cleveland, Des Moines, Bangor, Boise, and Columbus (GA). Total *BackStory* podcast downloads have passed the 2 million mark. Visit **backstoryradio.org**, to find out how to tune-in weekly or subscribe to the podcast.

FUNDING FOR *BackStory*

BackStory is made possible with major support from the **National Endowment for the Humanities**, the **University of Virginia**, **The Joseph and Robert Cornell Memorial Foundation** and an Anonymous Donor. Additional funding is provided by Weinstein Properties, History Channel/HISTORY.com and the W. L. Lyons, Jr. Charitable Foundation.



MEET THE *BackStory* GUYS



PETER ONUF

BackStory’s Eighteenth-Century Guy, an expert on the founding period, is Thomas Jefferson Foundation Professor of History, Emeritus, at the University of Virginia. He has written extensively on sectionalism, federalism, and political economy, with a particular emphasis on the political thought of Thomas Jefferson. He is the author and editor of eleven books, including *The Mind of Thomas Jefferson*, *The Revolution of 1800: Democracy, Race, and the New Republic* (with James Horn and Jan Ellen Lewis), *Jefferson’s Empire: The Language of American Nationhood*, and *Jeffersonian America* (with Leonard Sadosky).



ED AYERS

The show’s Nineteenth-Century Guy is President and Professor of History at the University of Richmond. He was formerly the Hugh P. Kelly Professor of History at the University of Virginia and Dean of U.Va.’s Graduate School and College of Arts & Sciences. He is the author of *In the Presence of Mine Enemies: Civil War in the Heart of America*, winner of the Bancroft Prize and the Beveridge Prize. He has written and edited nine other books, including *The Promise of the New South: Life After Reconstruction*, a finalist for the National Book Award and the Pulitzer Prize. His digital history project, *The Valley of the Shadow*, has attracted millions of users and won major prizes in the teaching of history.



BRIAN BALOGH

BackStory’s Twentieth-Century Guy is Compton Professor of History at the University of Virginia and Chair of the National Fellowship Program at U.Va.’s Miller Center of Public Affairs. He is the author of *A Government Out of Sight: The Mystery of National Authority in Nineteenth Century America* and *Chain Reaction: Expert Debate and Public Participation in American Commercial Nuclear Power, 1945–1975*. He edited *Integrating the Sixties: The Origins, Structures and Legitimacy of Public Policy in a Turbulent Decade*.

Photos by Tom Cogill.

BackStory’s PRODUCTION TEAM

Tony Field is *BackStory*’s Senior Producer.
Jess Engebretson and **Eric Mennel** are Associate Producers.
Jamal Millner is Technical Director.
Chioke I’Anson is Producer in Residence.
Allen Chen is our intern.

Andrew Wyndham is *BackStory*’s creator and Executive Producer.
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6. *BACKSTORY* DOCUMENTATION —Résumés and Letters of Interest and Commitment

6-A—Résumés of Media Team

Andrew Wyndham, Executive Producer/Project Director, VFH

Tony Field, Senior Producer, VFH

Jess Engebretson, Producer, VFH

Nina Earnest, Associate Producer, VFH

Andrew Parsons, Associate Producer, VFH

Emily Charnock, Assistant Producer, VFH

Jamal Millner, Technical Director, VFH

6-B—Résumés of Scholar-Hosts

Peter Onuf, History, University of Virginia

Edward L. Ayers, President/History, University of Richmond

Brian Balogh, History, University of Virginia

6-C—Letters of Commitment from Scholar-Hosts

Peter Onuf, History, University of Virginia

Edward L. Ayers, President/History, University of Richmond

Brian Balogh, History, University of Virginia

6-D—Letters of Commitment from Partnering Organizations

Justin Jacovak, National Council for History Education

Lesley Herrmann, Gilder Lehrman Institute of American History

Libby O'Connell, HISTORY/History Channel

6A. Résumés of Media Team

Wyndham

ANDREW HIGGINS WYNDHAM

(b) (6)



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Summary of Experience

Virginia Foundation for the Humanities:

1998 – Present: Executive Producer, VFH Radio and Director of Media Programs

2005-Present

Conceived, researched and developed, hired staff for, raises all funds for and executive produces *BackStory with the American History Guys*.

1998-Present

Executive Producer of *With Good Reason*, an award-winning, statewide, weekly radio interview and feature program, showcasing Virginia public college and university faculty.

2005-2009

Conceived, planned, raised funds for, launched, and executive produced the **VFH Humanities Feature Bureau**, using independent correspondents to produce weekly 3-4 minute news and information-style features focused on the humanities in Virginia.

2004-2005

Edited and coordinated development of the **published volume, *Re-Imagining Ireland*** (University of Virginia Press, Charlottesville and London: 2006).

2003-2004

Executive produced, co-wrote, raised funds for, and directed/co-edited the one-hour *Re-Imagining Ireland* video documentary.

2000-2003

Planned, directed, raised funds for, and hosted groundbreaking 2003 *Re-Imagining Ireland* **conference and festival**, winner of the 2004 Helen and Martin Schwartz Prize.

1994 – 2008: Coordinating Director, Southern Humanities Media Fund

Coordinated the **Southern Humanities Media Fund**, a pooled grant-making program, funded by 6-11 state councils, providing more than \$2 million in support of 60 television and radio programs.

1991 – 1998: Director, VFH Center for Media and Culture

1995-1996

Created, organized, raised all funds for, and hosted the 1996 VFH international conference and festival *Irish Film: A Mirror Up to Culture*.

Wyndham

1991-1994

--Organized and developed **VFH Center for Media and Culture**—a statewide educational and networking program for institutions and individuals interested in promoting production skills and cultural exploration via media. impact of visual media as a primary conduit of information; and wrote/edited a series of 12-16 page illustrated *Media & Culture* newsletters.

1990 – 1993

--Coordinated **VFH Fellowship Program**, organizing and publicizing colloquia, welcoming and hosting fellows, and assisting with the review of fellowship applications.

1980 – 1991: Director, VFH Humanities Resource Center

--Organized, coordinated, promoted, and grew the Foundation's **Humanities Resource Center**, the first VFH state-supported project; created and administered the statewide **Virginia Video Licensing Consortium** (1989-1991).

Education

B.A. English Literature, Washington and Lee University, with honors

M.A. English Literature, University of Virginia

Ph.D. Coursework, 18th-century English Literature, University of Virginia

Jessica M. Engebretson

(b) (6)

Education

- Swarthmore College, Swarthmore, PA Graduated May 2009
 - High Honors in English & Philosophy; Phi Beta Kappa

Work Experience

- Associate Producer, BackStory Oct. 2011 – present
 - Research & pitch story and show ideas; pre-interview guests; produce two-ways & features; direct hosts in-studio; edit, and mix final show for broadcast
 - Coordinate production schedule among three hosts, four producers, and technical director
 - Work with independent producers to conceptualize, produce, and edit features
- Radio Journalism Trainer, Journalists for Human Rights (jhr) 2010–2011
 - Mentored Liberian university students through all aspects of reporting and producing radio stories
 - Led bi-weekly workshops on practical topics related to human rights reporting
 - Led reporting field trips across the country, allowing trainees to cover a wide range of stories outside of Monrovia
- Watson Fellow (twelve-month self-directed international project) 2009-2010
 - Project focus: “Radio in post-conflict societies -- a force for reconciliation?”
 - Reported local & regional news for Contact FM (Kigali, Rwanda)
 - Trained aspiring journalists at Aceh Youth Radio for Peacebuilding, Liberia Women’s Democracy Radio, and Talking Drum Studio (Banda Aceh, Indonesia and Monrovia, Liberia)
- Reporter/Producer, War News Radio & Sudan Radio Project 2006-2009
 - Produced weekly (WNR) and monthly (SRP) 29-minute shows providing balanced and in-depth coverage of the conflicts in Iraq & Afghanistan and Sudan, respectively
 - Worked 20-30 hours a week as a volunteer
 - Reported stories, edited scripts, mixed final show, and maintained web presence

Skills

Tech: MS Office, ProTools, Audition/CoolEdit, Audacity, AudioHijack, Wordpress, Google Docs, social media. Experienced with studio and field recording equipment.

International: Liberia (one year), Rwanda (four months), Indonesia (four months), India (three months), Bosnia (six weeks); Uganda, DR Congo, Croatia, Thailand, Malaysia, Mexico (briefly).

Languages: Conversational French, Latin (eight years).

TONY FIELD

Virginia Foundation for the Humanities
145 Ednam Dr. Charlottesville, VA 22903
tfield@virginia.edu
434.924.8922

EXPERIENCE

Virginia Foundation for the Humanities, Charlottesville, VA
Senior Producer, “BackStory with the American History Guys”

February 2008 - present

Hired to pilot and launch hour-long history-themed show, and to oversee and execute all aspects of its production. *BackStory* features three renowned U.S. historians who frame contemporary issues in the context of American history, with the goal of making American history accessible and relevant to a broad audience.

Curtis Fox Productions, Brooklyn, NY

Editor, The New Yorker’s “Campaign Trail” Podcast

October 2007 – January 2008

Primary responsibility for recording and editing weekly conversation between *The New Yorker*’s executive editor and the magazine’s political reporters. Quick-turnaround production.

WNYC Radio, New York, NY

Contributing Editor/Reporter/Producer, “Radio Lab”

August 2007 – December 2007

Co-produced “War of the Worlds” episode (the remake!), and the live staging of that episode at St. Paul’s Fitzgerald Theater. (Also contributed to episode as a reporter.) Co-edited “Pop Music” episode.

Public Radio International, New York, NY

Fill-in Producer, “Fair Game w/ Faith Salie”

August 2007 – November 2007

Researched, booked, and edited host interviews.

WNYC Radio, New York, NY

Associate Producer, NPR’s “On the Media”

January 2003 – July 2007

Generated story ideas, prepared hosts, edited interviews, and wrote scripts for Peabody Award-winning (2004) media analysis show. Worked with outside reporters to edit their pieces. Filled in as senior producer. Served as senior editor of onthemedialab.org and coordinator of OTM’s internship program.

New York, NY

Independent Producer/Reporter

July 2002 – December 2002

Freelance credits included work for WNYC News, WNYC’s “The Next Big Thing,” The Radio Foundation, and NPR’s “Sonic Memorial Project.”

Sound Portraits Productions, Inc., New York, NY

Production Assistant, Yiddish Radio Project

October 2001 - June 2002

Helped produce ten-part NPR series chronicling New York’s golden age of Yiddish Radio. Responsibilities included archival research, website design and development, and field recording.

The WBUR Group, Boston, MA

Senior News Writer, WBUR’s All Things Considered

June 2001 - October 2001

Served as primary generator of content for afternoon newscasts. Conducted phone interviews, wrote news copy, edited tape, and coordinated reporter coverage of events. Substituted frequently as Senior Newscast Producer. Filed self-reported spots for local and national broadcast.

Associate Producer, WRNI’s Morning Edition

January 2000 - May 2001

Responsible for all aspects of local newscast production, including news writing, news gathering, generating story ideas, and editing host interviews. Also contributed to on-air content as a reporter.

EDUCATION

Wesleyan University, Middletown, CT

Bachelor of Arts, Latin American Studies

May 1998

Submitted honors thesis on revolutionary historiography in the case of Peru's Shining Path guerillas.

SKILLS

Audio Engineering

Extensive experience recording, editing, and mixing using *Pro Tools* and other digital editing applications.

Comfortable engineering studio-based and field-based audio recording on digital and analog media.

Web Management

Experienced user of Wordpress and other web-based content management systems. Familiar with wide range of social media networking tools and applications.

Languages:

Fluent in Spanish (written and oral)

NINA OLIVIA EARNEST

(b) (6)

TWITTER: @NINAEARNEST

JOURNALISM EXPERIENCE

BackStory with the American History Guys

Charlottesville, VA

Associate Producer

June 2013-present

- Researched and pitched historical show topics for a nationally broadcast radio program
- Produced program segments featuring both scholarly guests and other experts in the historical field

National Public Radio

Washington, D.C.

Arts & Information Desk Intern

Jan. 2013-April 2013

- Booked guests from a variety of disciplines for national reporters' interviews
- Pulled tape from the web and archive resources to find sound with the best possible quality

WNPR Connecticut

Hartford, CT

Production Intern

Sept. 2012-Dec. 2012

- Pitched and developed story ideas for the "Colin McEnroe Show" and "Where We Live"
- Edited .MP3 and .WAV sound files with Adobe Audition for web and rebroadcast

Washington Delegation of the European Union

Washington, D.C.

Press Intern

Summer 2012

- Compiled a daily news summary of articles pertaining to the EU, distributed to Brussels and the foreign service
- Analyzed six months of Facebook data to determine best practices for the Delegation's social media outreach

The Daily Iowan www.dailyiowan.com

Iowa City, IA

Arts Editor

Summer 2011

- Generated and directed arts content read by an eastern Iowa audience of 50,000 people
- Maintained the arts section's online presence through Twitter, YouTube, and *The Daily Iowan* website

Metro Reporter & Page Designer

Aug. 2010-May 2012

- Covered the police, University of Iowa hospital, and administration beats
- Wrote at least three stories a week for a 6 p.m. deadline in addition to academic work

EDUCATION

UNIVERSITY OF IOWA

Bachelor of Arts, International Studies and Journalism, plus Spanish minor

- Dean's List 7 semesters, President's List 2010 — specialized in South Asian Studies and European Studies
- Graduated with Honors and High Distinction — Cumulative G.P.A. 3.99
- Phi Beta Kappa Society, inducted 2011 — Tau Kappa Alpha, inducted 2012

VIVEKANANDA INSTITUTE OF INDIAN STUDIES

Mysore, Karnataka, India Fall 2011

UNIVERSIDAD DE ALCALA DE HENARES

Alcalá de Henares, Spain Spring 2010

SKILLS

Computer and Language Skills

- Proficient skill in Marantz, Adobe Photoshop, Adobe InDesign, Adobe Audition, and ProTools
- Exceptional knowledge of digital photography
- Written and oral proficiency in Spanish, intermediate level in speaking and writing Portuguese

WRITING AWARDS

- 2nd Place in Feature Writing, 2010 William Randolph Hearst Journalism Awards Program, "Education on Hyper Drive"
- 5th Place, 2011 Associated Collegiate Press Feature Story of the Year, "Education on Hyper Drive"

EDUCATION

Columbia University, Graduate School of Journalism, New York, N.Y. May 2012
Master of Science. Reported on history, health issues and New York education. Produced weekly a live hour-long radio show filing audio stories, video reports, audio slideshows and web-based print articles.

Pace University, Teach For America certification, New York, N.Y. August 2008
Master of Education, Magna Cum Laude. Wrote and taught multi-disciplinary units in elementary education.

Syracuse University, Syracuse N.Y. May 2005
Bachelors of Arts, Summa Cum Laude, Phi Beta Kappa. Double majored in International Relations and Spanish. Spent semesters in Spain, Ecuador & Washington D.C. focusing on Colombian politics and history.

JOURNALISM EXPERIENCE

Producer & Editor, Appalshop's Prison Poetry Radio Series, Several Locations April 2013 to August 2013
Commissioned to produce and edit a radio documentary about prison arts across the country. Travels to Michigan, New York, California, Washington D.C. and Alabama to record content, writes and organizes first draft of script, edits final script for host and puts together first cut of documentary.

Associate Producer & Editor, NPR Newscast Division, Washington D.C. September 2012 to present
Edits reporters and anchors, writes copy, pulls and cuts audio, assembles spots and help track possible stories for newscasts. Hired as one of several fill-in producers and editors for the overnight and weekend shifts.

Producer, The Story with Dick Gordon, Chapel Hill N.C. December 2012 to June 2013
Produced show segments, including finding guests, conducting background research, editing interview and writing host copy. Occasionally produced reported radio segments and non-narrated stories. Served as interim producer

Bureau Assistant, Marketplace Public Radio, Washington D.C. May 2012 to December 2012
Managed engineering and booking in bureau studio. Produced occasional morning spots and audio slideshows. Recorded and edited press conferences, prepared background research and gathered sources for reporters using a variety of methods including analytics and surveys through the Public Interest Network. .

Assistant Producer, WNYC Public Radio, Business Desk, New York, N.Y. January 2012
Wrote web articles, wrote host copy, prepared background research and gathered interviews for business desk as needed. Assisted other shows in station with business-related interview prep. Hired for winter break.

Intern, WNYC Public Radio, On The Media, New York, N.Y. January 2011 - April 2011
Produced several stories for broadcast. Prepared background research, briefed anchors, wrote copy and recorded and cut interviews. Fact-checked stories, pulled clips and transcribed interviews as needed. Hired as freelance assistant producer in June 2011.

Resident Producer, Uniondocs Collaborative, Brooklyn, N.Y. September 2010 - June 2011
Co-produced and designed audio for animated oral history documentary. Documented stories of long-time residents in Los Sures, Brooklyn. Documentary screened at the Brooklyn Academy of Music's BAMcinemaFest in June 2012.

Archive Intern, Murray Street Productions, New York, N.Y. September. 2010 - December 2010
Selected interviews from media archives and produced several radio stories for Jazz at Lincoln Center Radio's JazzStories podcast. Wrote copy for media projects including radio shows and web magazines.

SKILLS

Advanced knowledge of Pro Tools and Adobe Audition, experience in Final Cut Pro and Photoshop. Adept with data analysis, blogging and social media networking applications. Conversational in Spanish. Development experience in founding and serving on Board of Directors for education nonprofit.

REFERENCES

Katie Davis, Senior Producer at The Story, 919-445-9150, kdavis@wunc.org
John Dinges, Prof. of Radio Journalism at Columbia University, 212-854-8774, jcd35@columbia.edu
Katya Rogers, Senior Producer at WNYC's On The Media, 917-251-0985, kr Rogers@wnyc.org

Emily J. Charnock
Curriculum Vitae – August 2013

(b) (6)

Email: ejcharnock@virginia.edu

Phone: (b) (6)

Education

University of Virginia *Charlottesville, VA*

Ph.D. in Government (American Politics), August 2013.

Dissertation: "From Ghosts to Shadows: Parties, Interest Groups, and the Rise of Political Action."

- *National Fellow, Miller Center of Public Affairs, 2011-2012.*
- *Jefferson Scholars Foundation Graduate Fellow, 2006-2011.*
- *Raven Society Member.*

American University *Washington, D.C.*

M.A. in Political Science, May 2005.

- *Hall of Nations International Scholarship, 2003-2005.*
- *Member, Pi Sigma Alpha (Political Science Honor Society), 2005.*
- *Member, Pi Alpha Alpha (Public Affairs and Administration Honor Society), 2005.*

Balliol College, University of Oxford *United Kingdom*

B.A. (Hons.) in Philosophy, Politics and Economics, June 2002.

- *Awarded James Hall Summer Essay Prize, 2000.*

Professional Experience

Assistant Producer, *BackStory with the American History Guys*

Virginia Foundation for the Humanities, Charlottesville, VA (2013-)

- Providing research, production support, and social media outreach for this public radio show, which examines contemporary events through a historical lens.

Research Assistant to Dr. Sidney Milkis

Department of Politics, University of Virginia (2008-2010)

- Provided background research for various academic projects spanning the Civil War to the Progressive Era, and the major political events of more recent presidential administrations.

Research Assistant, Edward M. Kennedy Oral History Project

Miller Center of Public Affairs, University of Virginia (Spring 2007)

- Prepared briefing materials for teams interviewing the late Senator's colleagues.

Documentary Researcher/Production Assistant

WCVE, The Community Ideas Station (PBS), Richmond, VA (2006-2008)

- Provided research and production support for historical documentaries, both local and national in scope.

Research Assistant, Center for Congressional & Presidential Studies

American University, Washington, D.C. (2004-2005)

- Researched legislative developments and policy issues for the Center's publications and presentations.

Research Intern (Policy), Confederation of British Industry

Washington, D.C. (Fall 2004)

- Monitored congressional and federal administrative activity, assessed impact on British business interests.

Research Assistant, The Brookings Institution

Washington, D.C., (Spring-Summer 2004)

- Offered research support to a senior fellow for projects on presidential travel and White House staff.
- Compiled a database tracking presidential travel from the 1950s onward.

Reporter (International Desk), The Washington Times

Washington, D.C. (Summer 2001)

- Internship formed part of a summer program in political journalism, based at Georgetown University.
- Covered congressional hearings, state department briefings and diplomatic events, and interviewed the foreign minister of Afghanistan's Northern Alliance, only weeks prior to 9/11.
- Wrote eleven published articles, including a front-page story.
- Awarded the program's prize for exceptional achievement in print journalism.

Teaching Experience

Instructor, School of Continuing & Professional Studies, University of Virginia (Fall 2011).

- Class: "Theodore Roosevelt, The Modern Presidency, and the Progressive Movement" (NCSS 121)

Teaching Assistant, College of Arts & Sciences, University of Virginia (Spring 2008).

- Class: "Public Opinion and Political Behavior" (PLAP 227)

Teaching Assistant, College of Arts & Sciences, University of Virginia (Fall 2007).

- Class: "Mass Media and American Politics" (PLAP 314)

Publications**Articles**

"What Happened to Post-Partisanship? Barack Obama and the New American Party System."

Perspectives on Politics 10:1 (2012): 57-76. [With Sidney M. Milkis and Jesse H. Rhodes].

"Presidential Travel from Eisenhower to George W. Bush: An "Electoral College" Strategy."

Political Science Quarterly 124:2 (2009): 1-17 [With James A. McCann and Kathryn Dunn Tenpas].

"What to Expect in the Second Term: Presidential Travel and the Rise of Legacy Building, 1957-2009,"

Brookings Institution: Issues in Governance Studies 54 (December 2012): 1-11. [With James A. McCann and Kathryn Dunn Tenpas].

Chapters

"History of the Presidency." Chapter 2 in the *Congressional Quarterly Guide to the Presidency*, 5th ed.

(Washington, D.C.: CQ Press, 2012) [With Sidney M. Milkis].

Book reviews

Review of *Lobbying the New President* by Heath Brown (Routledge, 2012). in *Presidential Studies Quarterly* 43:1 (2013): 208-210.

Review of *Presidential Travel: The Journey from George Washington to George W. Bush* by Richard J. Ellis (Kansas, 2008), in *Political Science Quarterly* 124:1 (2009): 196-197.

Op-Eds

"Shadow" Parties and the Origins of Super PACs," *Riding the Tiger – Miller Center Blog*, March 15th, 2012.

“An Expanding Ex-Presidency,” *Riding the Tiger – Miller Center Blog*, September 5th, 2012.

Leadership Positions

University of Virginia Honor Committee
Graduate School of Arts & Sciences Representative, 2011-2012.

Submissions Editor for Politics, *The Journal of Law and Politics*
University of Virginia School of Law, 2009-2010.

American Politics Representative, Department of Politics Graduate Student Council
University of Virginia, 2010-2011.

Member, Student Advisory Group to the Board of Visitors on the Nomination of a President
University of Virginia, Fall 2009.

Member, Jefferson Fellows Program Committee
Jefferson Scholars Foundation, University of Virginia, 2009-2010.

Social Committee Member, British American Business Association
Washington, D.C., 2005.

News and Events Officer, Junior Common Room (Student Council)
Balliol College, 2000-2001.

President, Arnold & Brackenbury Debating Society
Balliol College, 2001-2002.

Social Secretary, Women’s Boat Club (Crew)
Balliol College, 2000-2001.

Other Awards and Grants

Bradley Fellowship, University of Virginia, 2012-2013.

Hagley Exploratory Research Grant, Hagley Museum and Library, Wilmington, DE, August 2011.

Graduate School of Arts and Sciences (GSAS) Robert J. Huskey Travel Fellowships,
University of Virginia, 2009, 2011, 2012.

GSAS Summer Foreign Language Fellowship, University of Virginia, 2009.

References available upon request.

JAMAL MILLNER

An accomplished audio engineer with credits on numerous works in various genres and forms of media, **Jamal Millner** has primary responsibility for *BackStory*'s studio engineering and technical maintenance, post-production mixing, and quality control. Before joining the show, he spent 20 years as a professional guitarist, producer and composer, touring North America, Africa, Australia and Europe. A graduate of the University of Virginia in African-American Studies/Music, he has studied with noted scholars and musicians Nat Reese, Judith Shatin, Walter Ross, John Jackson, Howard Armstrong, John D'earth, Martin Williams (editor Smithsonian collection of Classic Jazz), Roland Wiggins (jazz theoretician). He has performed with Taj Mahal, Vusi Mahlasela, Ali Farka Toure, Dave Matthews Band, Corey Harris, John Jackson, Nicholas Payton, and countless others on stage and in the studio. He has performed at the Montreaux Jazz Festival, Chicago Blues Festival, North Sea Jazz Festival, Bonnaroo, Byron Bay Blues Festival, San Francisco Jazz Festival, and the New Orleans Jazz and Heritage Festival.

Originally from West Virginia, Jamal is best known for his tenure with the 5x5, a blues band led by Corey Harris. Jamal was given his first guitar at the age of 3 years old. As a 5 year old, he appeared playing banjo in a Yale University documentary entitled *Banjo Man* with musicians Taj Mahal and Afro-Appalachian banjo master Uncle John Homer. Jamal also spent a considerable amount of his childhood in Newark, New Jersey where he was heavily exposed to early Hip Hop culture—rhyming, breakdancing and graffiti—as well as jazz. Jamal studied blues guitar and vocals with West Virginia blues master Nat Reese throughout his childhood. He made his professional debut performance at age 14 with keyboardist and trumpeter Deaton Jones. He was also a member of the Bluefield State College jazz ensemble under the direction of Don Caruth while still attending Bluefield High School. ([Wikipedia article](#))

6B. Résumés of Host/Consultants

Vita

Peter S. Onuf

Senior Research Fellow
Robert H. Smith International Center for Jefferson Studies
P.O. Box 316, Monticello
Charlottesville, Virginia 22902

dude@virginia.edu

Born: (b) (6)

A.B., Johns Hopkins University, 1967

Ph.D., Johns Hopkins University, 1973

Academic Employment

Visiting Assistant Professor of History, University of California at San Diego, 1973-74

Assistant Professor of History, Columbia University, 1974-81.

Assistant Professor of History, Humanities Department, Worcester Polytechnic Institute, 1981-85; Associate Professor, 1985-87.

Professor of History, Southern Methodist University, 1987-89.

Mary Ball Washington Professor of American History, University College, Dublin, 1989-90.

Professor of History, University of Virginia, 1989- ; Thomas Jefferson Foundation Professor, 1993-2013; Department Chair, 1995-98; Thomas Jefferson Foundation Professor, Emeritus, 2013-

Edna Gene and Jordan Davidson Chair in the Humanities, Florida International University, Spring 2001.

Harmsworth Professor of American History, University of Oxford, 2008-2009.

Publications include:

The Origins of the Federal Republic: Jurisdictional Controversies in the United States, 1775-1787. Philadelphia: University of Pennsylvania Press, 1983 (hardcover and paperback); new paperback edition, 2002.

(with Edward L. Ayers, Patricia N. Limerick, and Stephen Nissenbaum). *All Over the Map: Rethinking Region and Nation in the United States.* Baltimore: Johns Hopkins University Press, 1996 (hardcover and paperback). Introduction (with Edward L. Ayers).

Jefferson's Empire: The Language of American Nationhood. Charlottesville: University Press of Virginia, 2000; paperback edition, 2001.

(with Nicholas Onuf). *Nations, Markets, and War: Modern History and the American Civil War.* Charlottesville: University of Virginia Press, 2006.

The Mind of Thomas Jefferson. Charlottesville: University of Virginia Press, 2007.

Grants include:

Project '87 (American Historical Association/American Political Science Association) for study of Constitution, 1979-1980.

National Endowment for the Humanities Fellow, American Antiquarian Society, for study of Northwest Ordinance, 1984-1985.

Professional Societies include:

Associate, Institute of Early American History and Culture; Member of the Council (1993-96).

Member, Society for Historians of the Early American Republic; Advisory Council (1988-94); President (1996-97); Board of Editors, *Journal of the Early Republic* (2003-7)

Member, American Antiquarian Society (elected October 1994).

Member, Massachusetts Historical Society (elected October 1998).

Edward L. Ayers

President and Professor of History, University of Richmond

Awards for Scholarship

National Medal for the Humanities, awarded by President Obama at the White House, July 2013, for a “commitment to making our history as widely available and accessible as possible.”

Albert J. Beveridge Award, American Historical Association, for the best English-language book on the history of the US, Canada, or Latin America from 1492 to the present, December 2004

Bancroft Prize for Distinguished Book in American History, Columbia University, March 2004

Wilbur Lucius Cross Medal, School of Graduate Studies Award for Outstanding Achievement, Yale University, May 2003

American Academy of Arts and Sciences, elected as member in 2001

E-Lincoln Prize for Best Digital Project on the Era of the American Civil War, given by the Gilder-Lehrman Institute and Gettysburg College, 2001 (\$40,000)

Frank L. and Harriet C. Owsley Award, given by the Southern Historical Association for the best book in Southern history, 1993

James Rawley Prize, given by the Organization of American Historians, for best book on the history of race relations in the United States, 1992

National Book Award, Finalist for Nonfiction, 1992

Pulitzer Prize, Finalist for History, 1992

J. Willard Hurst Award for Best Book in American Legal History, co-winner for 1984-1985, Law and Society Association

Awards for Teaching and Service

National Professor of the Year for Research and Doctoral Universities, Carnegie Foundation for the Advancement of Teaching, and Council for Support and Advancement of Education, (CASE Award), 2003

James Harvey Robinson Prize for Outstanding Aid to Teaching History, American Historical Association (AHA), 2002

State Council of Higher Education in Virginia Outstanding Faculty Award, 1991 (a \$5,000 award and statue presented by Virginia's Governor)

Books

America's War: Talking about the Civil War and Emancipation on Their 150th Anniversaries, edited for the American Library Association and the National Endowment for the Humanities (2012)

America on the Eve of the Civil War, edited with Carolyn R. Martin (University of Virginia Press, 2010)

The Crucible of the Civil War: Virginia from Secession to Commemoration, edited with Gary Gallagher and Andrew Torget (University of Virginia Press, 2006)

What Caused the Civil War? Reflections on the South and Southern History, (W.W. Norton, 2005)

In the Presence of Mine Enemies: Civil War in the Heart of America, 1859-1863, (W.W. Norton, Fall 2003)

The Valley of the Shadow: Two Communities in the American Civil War--The Eve of War, CD-ROM and book, co-authored with Anne S. Rubin (W. W. Norton and Company, 2000)
The Oxford Book of the American South: Testimony, Memory, and Fiction, edited with Bradley Mittendorf (Oxford University Press, 1997)
All Over the Map: Rethinking American Regions, co-editor and co-author, (Johns Hopkins University Press, 1996)
The Promise of the New South: Life After Reconstruction (Oxford University Press, 1992; paperback edition, 1993; abridged edition, 1995; 15th Anniversary Edition, 2007)
The Edge of the South: Life in Nineteenth-Century Virginia, edited with John C. Willis (University Press of Virginia, 1991)
Vengeance and Justice: Crime and Punishment in the Nineteenth-Century American South (Oxford University Press, 1984; paperback edition, 1986)

Digital Scholarship

The Valley of the Shadow: Two Communities in the American Civil War
<http://valley.lib.virginia.edu>

A Digital Atlas of American History, co-PI at the Digital Scholarship Lab, University of Richmond (<http://dsl.richmond.edu>), funded by a grant from the Andrew W. Mellon Foundation

National Service

American Council for Education, executive committee, 2008-2012
National Humanities Center, board, 2007-2012
National Council for the Humanities, 2000-2004, appointed by the President of the United States to advise the National Endowment for the Humanities

Prior Positions

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

Contact information:

President
University of Richmond
Maryland Hall
Richmond, VA 23173

phone: 804-289-8100
fax: 804-287-6540
email: eayers@richmond.edu
<http://president.richmond.edu>

BRIAN BALOGH
MILLER CENTER OF PUBLIC AFFAIRS
P.O. BOX 400406
CHARLOTTESVILLE, VA 22904
balogh@Virginia.EDU,
434-243-8971 (w) 434-982-2739 (fax)

Current Academic Employment

- ☐ **Compton Professor, Miller Center of Public Affairs
and Corcoran Department of History, University of Virginia.**
- ☐ **Chair, National Fellowship Program, Miller Center of Public Affairs.**

Public Outreach

Co-host of *Backstory with the American History Guys* .

Previous Academic Employment

- ☐ **Assistant Professor, Department of History, Harvard University.**
September, 1987 - July, 1991.

Education

- ☐ **The Johns Hopkins University.** Ph.D. in history, May, 1988.
- ☐ **Harvard University.** B.A. June, 1975. Graduated magna cum laude in government.

Selected Publications

- ☐ *A Government Out of Sight: The Mystery of National Authority in Nineteenth-Century America.* (Cambridge University Press, 2009).
- ☐ *Integrating the Sixties: The Origins, Structure and Legacy of a Turbulent Decade,* editor (University Park, PA: Pennsylvania State University Press, 1996).
- ☐ *Chain Reaction: Expert Debate and Public Participation in American Commercial Nuclear Power, 1945-1975* (New York: Cambridge University Press, 1991).

- "Looking for Government in All the Wrong Places," in *To Promote the General Welfare: The Case for Big Government*, Steven Conn, ed., (Oxford University Press, 2012).
- "The Enduring Legacy of Nineteenth-Century Governance in the United States: The Emergence of the Associative Order," in Peter Thompson and Peter S. Onuf, *State and Citizen: British America and the Early United States* (Oxford University Press, 2012).
- "'Keep Your Government Hands Off My Medicare:' A Prescription that Progressives Should Fill," *The Forum*: Vol. 7: no. 4, Article 3 (2009).
- "Introduction: Directing Democracy," *A Legacy of Innovation: Governors and Public Policy, 1908-2008* (University of Pennsylvania Press, 2008).
- "Making Pluralism 'Great:' Beyond A Recycled History of the Great Society," Sidney Milkis, Jerry Mileur, eds., *The Great Society and the High Tide of Liberalism* (Amherst: University of Massachusetts Press, 2005): 145-182
- "'Mirrors of Desires:' Interest Groups, Elections and the Targeted Style in Twentieth Century America," Meg Jacobs, William Novak, and Julian Zelizer eds., *The Democratic Experiment* (Princeton: Princeton University Press, 2003): 222-249.
- "The State of the State Among Historians," *Social Science History* 27, no. 3 (fall 2003): 455-63.
- "Scientific Forestry and the Roots of the Modern American State: Gifford Pinchot's Path to Progressive Reform," *Environmental History*, 7, no. 2 (April, 2002): 198-225.
- "From Metaphor to Quagmire: The Domestic Legacy of the Vietnam War," Charles Neu, ed., *After Vietnam: Legacies of a Lost War*, (Baltimore: The Johns Hopkins University Press, 2000), 24-55.

6C. Letters of Commitment from Scholar-Hosts



Peter S. Onuf

Thomas Jefferson Foundation Professor Emeritus
Senior Research Fellow
Robert H. Smith International Center for
Jefferson Studies, Monticello
e-mail: dude@virginia.edu

July 24, 2013

Andrew Wyndham, Executive Producer
BackStory with the American History Guys
Virginia Foundation for the Humanities Radio

Dear Andrew:

I am delighted to confirm my enthusiastic commitment to *BackStory* and to wish you, Tony Field, and our team success in your grant proposal to the National Endowment for the Humanities. It has become clear to all of us (in front of the mike and behind the scenes) that there is a real niche to be filled for radio listeners looking for historical depth and perspective on current events. That Brian Balogh, Ed Ayers, and I should have the opportunity to fill that niche is a great honor and opportunity. *BackStory's* accessibility is its major strength: we are of course pleased when our professional colleagues tell us how much they enjoy listening to the show, and how much they learn from it; but we take even more pleasure from the enthusiastic response of the general public. It has been gratifying to hear from listeners all over the country—young and old, students and teachers—who have found our shows engaging and informative.

Thanks to the production team's extraordinary professionalism, *BackStory* has shown that it is ready for prime time. I think our listeners would agree that we have sustained a consistently high standard since our launch as a weekly show in May 2012. We are particularly gratified by the growing number of teachers who listen to the show; our collaborations with the National Council of History Educators (NCHE) and the Gilder-Lehrman Institute promise to connect us with growing numbers of students across the country. The three series we are proposing to N.E.H. under the rubric of "Finding the American Way" will generate segments on particular topics as well as discussions of broad themes that will be ideal for classroom use.

Many years ago, when I agreed to work on a pilot for what became *Backstory*, I knew that it would be great fun to spend time with Ed and Brian, a couple of superb historians and good friends. But the more time I spend with them and with you and the production team, the more I have come to see our participation in the program as an educational experience for us as well as for our listeners. This is learning and teaching in a new way for me. I feel privileged to be able to take advantage of the extraordinary opportunity you have afforded us.

Box 220 – Charlottesville, Virginia 22902
(b) (6) · Fax: (434) 296-1992

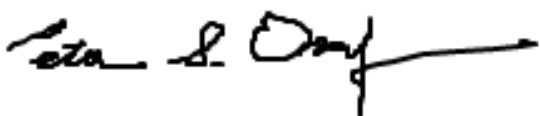
What could not possibly be fully anticipated—by me at least!—is the way we play to each other's strengths. Or, to put it somewhat differently, we constantly are discovering how much we have to say to, and learn from each other. But we also recognize what a crucial role Tony and his colleagues play in making it all possible. It's not simply the professionalism they bring to the production process—though this is certainly very important—, but also their painstaking preparation for every program, the research they undertake on a dizzying array of topics, the identification and vetting of callers and interviewees, and the helpful questions they propose. In theory, we're the historians and Tony and his team the producers. In fact, Tony and his associates all exhibit first-rate historical instincts and skills: we learn from them.

One of the most rewarding aspects of my participation in *BackStory* is the discovery that my own scholarly expertise is relevant to a broad range of questions of continuing and contemporary interest. And just as I find that my knowledge of the 18th and early 19th century is relevant to 21st-century issues, I have learned an enormous amount from Ed and Brian: their insights have proved extraordinarily valuable for my understanding of my own period. It's hard to describe adequately the sheer intellectual exhilaration of our exchanges. We find our conversations, with each other as well as with callers and interviewees, enjoyable and illuminating because of the often surprising ways our expertise proves so complementary.

Our progress as radio historians has been surprising and gratifying. We would like to think that we have achieved this through our own efforts—but we know better. Tony and his colleagues have worked brilliantly with us, making us more and more comfortable in the studio and teaching us how to reach new audiences. Brian, Ed, and I are deeply indebted to you and our other producers for making your vision of *BackStory* into a reality. I was more than a little skeptical when we launched this enterprise: on the face of it, it's hard for "serious" historians to imagine that history could be both entertaining and edifying. But you've made a believer out of me, Andrew, and I am grateful.

BackStory shows how professional historians—with more than a little help from their wonderful producers—can and should extend their educational mission to the larger community. I very much look forward to our continued collaboration with the National Endowment for the Humanities. Without the Endowment's support it's unlikely the show could have survived and begun to find its audience; with its continuing support, our prospects are very bright indeed.

With very best wishes,

A handwritten signature in black ink, appearing to read "Peter S. Onuf", followed by a long horizontal flourish.

Peter S. Onuf



July 23, 2013

Andrew Higgins Wyndam
Virginia Foundation for the Humanities
Charlottesville, VA 22903

Dear Andrew,

I am delighted to confirm my commitment to *BackStory*, one of the most rewarding activities in which I have ever been involved as a historian. Like my colleagues, I have sought out opportunities to speak to broad audiences about the meanings and uses of the American past. Accordingly, I have appeared on PBS's *American Experience*, have testified before Congress on behalf of the NEH, have served on the board of the National Council for History Education and the Organization of American Historians, and have spoken in Europe and Australia with the support of the Fulbright Foundation and the USIA. I have also worked to tap the possibilities of digital history, building on the early and crucial support of the NEH to sustain the *Valley of the Shadow* project, which has reached millions of people on the web.

As exciting and fulfilling as those activities have been, however, I think *BackStory* shows the most promise of all in reaching new audiences with the excitement of American history. While other forms of public history, whether documentaries, museum exhibitions, or book discussions on radio or television, largely talk *at* people, we give people a chance to talk back. And while other forms of history tend to be somber, *BackStory* dares to laugh at some of what history has done to us and what we do to history.

The key to *BackStory* is its team approach. The three of us behind the microphones are obviously, and authentically, a team, based on long-standing mutual respect and friendship. But the team is much larger than that. The apparent ease with which Brian, Peter, and I throw ourselves across so much historical airspace is possible only because of an elaborate series of supporting structures, wires, and safety nets provided by the remarkable production team. Every show builds on surprising amounts of scholarship, ranging from identifying new books and new scholars to fact-checking and person-in-the-street interviews. Frankly, I am frequently amazed at what I learn from our producers and researchers, how efficiently they turn our sometimes-messy conversations into

coherent presentations complemented by appealing clips, features, music, and transitions. The very proposal this letter accompanies is testimony to the remarkable range, energy, and expertise of the team you have assembled. *BackStory* is not merely good history, it is good humanities.

We have seen remarkable progress on *BackStory*. Not only have we effectively presented a diverse range of subjects—some of which might seem to have been unlikely material for radio (federalism comes to mind)—but we have polished our presentation, improved our efficiency, and gained confidence with each show. Our live shows have been a great way to hone our abilities and have given us a chance to extend our reach. Not coincidentally, we have reached an ever-broader and deeper audience. The press we have received, the emails that come our way, and the comments on the website all tell us that we are satisfying a real hunger for substantive and yet engaging history.

The most recent grant from the NEH has allowed us to take the biggest step of all, becoming a weekly show, ever more national and even international. We have built our capacity to sustain a show on this basis and I think we are now entering into our most productive and exciting time. The *Finding the American Way* series promises to offer a wonderful connection to the nation's schools, a heartening way to leverage our work.

As the letterhead of this letter reveals, I have other responsibilities. But my board, my staff, my colleagues, and my family understand that *BackStory* is important and full of potential. I've received nothing but encouragement from all those people about my involvement in the show. Anyone who listens to the show can see what a powerful vehicle it can be.

In short, I am thrilled to be a part of *BackStory* and the exciting path laid out in this proposal.

Sincerely,

A handwritten signature in cursive script, reading "Edward L. Ayers". The signature is fluid and elegant, with a large initial 'E' and a long, sweeping tail on the 'y'.

Edward L. Ayers
President



July 28, 2013

To Whom It May Concern:

I am delighted to commit to the Virginia Foundation for the Humanities' proposal in support of *BackStory with the American History Guys*. I have worked with the *BackStory* team for approximately seven years. It has been a labor of love. What started as an experiment in making a broad range of scholarship in the humanities accessible to a wider audience has evolved – with the assistance of the National Endowment for the Humanities – into a weekly radio show and podcast that has touched the lives of hundreds of thousands of listeners. I am excited about the prospect of expanding our audience as well as targeting our efforts towards students nationally through partners like the National Council for History Education, the Gilder Lehrman Institute, and History Channel.

While some of the show's success is the product of the chemistry between three scholars who enjoy each others' company and relish the opportunity to chat about history, the real secret to squaring the circle between scholarly perspective and engaging radio lies in the interactive process that we have developed to prepare each show. Preparation begins with an intense conversation, really more of a seminar, where the hosts and the production team hammer out the key themes of the next topic, the historical nuances that text book interpretations neglect, and the compelling stories and controversies that make the material must listening. We flesh out a narrative arc and bat around ideas for scholars to interview and for produced features. We also take great care to incorporate perspectives of underrepresented minorities into each show. For instance, in our "Keeping Tabs" show, which addressed the National Security Agency's massive data collection revelations, we soon recognized that the precedents for domestic data collection fell disproportionately heavily upon African Americans, Indians, and women. Our exploration of the American physique led us to a close examination of the government's involvement in measuring bodies and physical fitness programs, an initiative made possible largely through the efforts of women in schools and public health stations.

Although I am entering my third decade as a scholar (at least if you count graduate school!) I am most surprised by how much history I learn each week by participating in this process. I confess to wondering just what I might learn from doing a show on the history of domestic animals. Yet, when I interviewed Susan Pearson, an assistant professor of history at Northwestern University, I learned that the origins of child protection societies could not be disentangled from the history of animal protection societies. I am firmly convinced that if my understanding of history is being reshaped each and every

P.O. Box 400406
Charlottesville, VA 22904-4406
tel: 434.924.7236 fax: 434.982.2739

week by what I learn from the scholarship of our guests and from the spontaneous give and take with Ed and Peter, our listeners must be learning a great deal as well.

Unexpected connections and elaborations are constantly emerging in our own give-and-take with guests, in the riffs that the three hosts engage in, and in our conversations with callers. I have also learned a great deal about radio and podcasting in the past three years. Above all else, I have come to appreciate the power of narrative. A good story conveys far more to our audience, and will do the same for the students we hope to reach in the future, than the most compelling factoid or incisive analysis. I believe that *Backstory* has mastered the art of weaving these interesting facts and stimulating analysis into stories that engage our listeners and keep them coming back week after week.

In my capacity as director of the National Fellowship Program at the Miller Center, I devote a great deal of time to seeding cutting edge scholarship. What distinguishes *BackStory* from many other scholarly endeavors, however, is our effort to distill the findings from this scholarship and make it available in various formats to informed citizens. Despite my pride in the fellowship program, none of my efforts have come close to equaling the power of radio to achieve just this synthesis of scholarly insight and public engagement. *BackStory* has forged a remarkably promising path towards this objective. A production grant from the NEH for the *Finding the American Way* series is just the kind of support that can help make *BackStory* a household word, a treasured hour in millions of families' weekends and an innovative source of learning for the high school curriculum.

Sincerely,

Brian Balogh
Compton Professor
Director, National Fellowship Program
Miller Center of Public Affairs
Department of History
University of Virginia

P.O. Box 400406
Charlottesville, VA 22904-4406
tel: 434.924.7236 fax: 434.982.2739

6D. Letters of Commitment-Partnering Organizations

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David McCullough
Author (MA)

Mary Beth Norton
Cornell University (NY)

Gordon Wood
Brown University (RI)

Justin Jakovac
Director, NCHE

August 6, 2013

Mr. Andrew Higgins Wyndham
Executive Producer, Backstory
Director, Media Program
Virginia Foundation for the Humanities
145 Ednam Drive
Charlottesville, VA 22903

Dear Mr. Wyndham:

The National Council for History Education (NCHE) strongly supports your effort to gain funding for Backstory's proposed series, *Finding the American Way*, and our organization is thrilled at the prospect of helping to create, promote, and disseminate related information.

NCHE would support the project by promoting *Finding the American Way* through each area of organizational outreach. These areas include our annual conference, member magazine, website, non-member newsletter, and social media presence.

NCHE will use our annual conference to highlight the classroom applications of the series. This will be done by arranging for Master Classroom History Teachers to provide lesson demonstrations during conference breakout sessions. Those demonstrated at the annual conference would represent the first of a series of classroom applications, with NCHE creating lessons that correspond with each episode. These application pieces would be shared through NCHE's monthly membership magazine, *History Matters!*, and would be open to the public as dedicated pages on our website. All *Finding the American Way* episodes and corresponding lessons would be promoted through our mailing list, and through the use of social media outreach tools including dedicated advertising campaigns. In this way, the information will not only reach our nearly 10,000 members and followers, but stands to reach over 100,000 individuals who are within our extended network.

The National Council for History Education applauds this proposal, looks forward to continued collaboration, and wishes you and your colleagues the best of luck in your application to the National Endowment for the Humanities.

Sincerely,



Justin Jakovac
Director
National Council for History Education

THE GILDER LEHRMAN INSTITUTE of AMERICAN HISTORY

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Michael Serber
Richard White
Gordon S. Wood

Arthur M. Schlesinger, Jr.
Past Advisor (1994-2007)

July 26, 2013

Dear Selection Committee Members,

I'm grateful for the opportunity to write in support of the grant application by BackStory at the Virginia Foundation for the Humanities. Our work with BackStory has recently expanded to include a partnership of sharing website content—images of treasures from the Gilder Lehrman Collection and full shows and show segments from BackStory—to better serve a vast network of teachers, students, researchers, and members of the general public. The proposed BackStory series, *Finding the American Way*, offers even more opportunities for collaboration and represents a chance to expand this partnership in ways that will enrich and educate the millions of website visitors Gilder Lehrman and BackStory reach each year.

The three themes to be explored through *Finding the American Way* suggest intriguing connections to a wide range of Gilder Lehrman resources. The Gilder Lehrman Collection includes broadsides that have helped to shape American ideas about the character and expanse of the public square, pamphlets and manuscripts that grapple with competing notions of labor and industry, and journals confessing ideas about belief from the colonial era through the 20th century. We would be honored to support *Finding the American Way* through sharing freely with BackStory images of relevant items from the Collection, and would further promote each show and enrich our own site through sharing segments as they become available.

Our formal work with BackStory has begun only recently. But for many more years, we have enjoyed the privilege of working with "the American History Guys" through teacher seminars across the United States. We're excited by their latest efforts to connect with Americans of every stripe, in every state, and would be honored to help through support of this grant. Indeed, we know very well the profound difference made by support from the NEH, and we are steadfast in our commitment to promote the humanities through excellence in teaching and learning American history at every level.

I welcome you to contact me with any questions.

Sincerely,



Lesley Herrmann

Executive Director



LIBBY O'CONNELL, Ph.D.
Chief Historian
Senior Vice President, Corporate Outreach
212.210.1402 T

Dear NEH Panelists and Staff,

On behalf of HISTORY® I am very pleased to confirm that we are extending our sponsoring partnership with *BackStory* and the Virginia Foundation for the Humanities. We will assist in promoting *Finding the American Way*, a new series of *BackStory* episodes that will be packaged and formatted for the classroom. We will also continue to provide underwriting for *BackStory*'s exciting and stimulating broadcast program and website, which we have been happy to support from the time the show was a monthly, through its growing success as a public radio weekly.

Both on-air and online, our network and website are major destinations for people interested in every aspect of the past. We have previously featured several *BackStory* audio podcasts on HISTORY Classroom, a section of the HISTORY website that meets teacher and student needs with appealing educational resources. Formatted as short topical segments, *BackStory*'s new series on work, belief, and the public square in America will be particularly useful and adaptable as classroom offerings.

A division of A+E Networks, HISTORY is committed to collaborating with and supporting high quality non-profit programs and initiatives that further the public's interest in history. *BackStory* fits this profile as an outstanding example of how historical understanding can be communicated in the media world. *BackStory*'s excellent hosts generate enthusiasm—they engage listeners with their accessible yet thorough perspective on the ways history shapes our everyday lives. The show is superbly produced and is steadily gaining listeners, creating conversation on the street and in the classroom.

BackStory is extraordinarily deserving of NEH production support. All of us at HISTORY look forward to working again with the program team, focusing on the *American Way* series.

Sincerely,

Dr. Libby O'Connell
Chief Historian
SVP, Corporate Outreach

235 E. 45TH STREET NEW YORK, NY 10017



7. WORK SAMPLE

Links to a variety of program **excerpts** (including *BackStory* riffs, interviews, features, and calls) are provided with explanatory details in the Narrative (Part 2) of this proposal. We invite panelists to sample these short pieces as a way of familiarizing themselves with the wide range of engaging content that *BackStory* produces. Below are links to 8 *BackStory* **programs**, chosen both to demonstrate the quality of the show and the way in which the program approaches American history by (1) focusing on topics that are in the news (2) providing new perspectives on historical events, and (3) using to unusual entry points to help listeners appreciate that history can surprise in revealing new ways. In actuality every episode to some extent partakes of these features, but the emphasis varies from show to show.

TOPICS IN THE NEWS

[*Keeping Tabs: Data & Surveillance in America*](#)

[*American Exodus: A History of Emigration*](#)

[*Fear Tactics: A History of Domestic Terrorism*](#)

[*Straight Shot: Guns in America*](#)

HISTORICAL EVENTS AND HAPPENINGS

[*Thenceforward and Forever Free—The Emancipation Proclamation Civil*](#)

[*War 150th: II. Why They Fought \[rebroadcast\]*](#)

UNUSUAL ENTRY POINTS FOR HISTORICAL REFLECTION

[*States of Mind: Mental Illness in America*](#)

[*On the Clock: A \(Brief\) History of Time*](#)

[*Love Me Did: A History of Courtship \[rebroadcast\]*](#)

8. BUDGET: Two-year *BackStory* Production w. NEH Episode Costs 154

Applicant Institution: University of Virginia/VFH Project Director: Andrew Wyndham	<i>BackStory</i> 52 Episodes	<i>BackStory</i> 52 Episodes	<i>BackStory</i> 104 Episodes	<i>American Way</i> —22 Episodes
Project Grant Period: 05/01/2014-04/30/2016	Year 1 Costs	Year 2 Costs	Total Costs	GRANT FUNDS @ 16.0%¹
SALARIES				
Project Director/Executive Producer @ 100% Andrew Wyndham (EP)				
Senior Producer @ 100% Tony Field (SP)				
Producer @100% Jess Engebretson (P)				
Associate Producer 1 @ 100% (AP) Earnest				
Associate Producer 2 @ 100% (AP) Parsons				
Assistant Producer @ 80% (ASP) Charnock				
Technical Director @ 80% (TD) Millner				
Total Salaries	362,439	362,439	724,878	115,980
FRINGE BENEFITS				
\$ @ 26.3%				
\$ @ 35.6%				
Total Fringe Benefits	120,149	120,149	240,298	38,516
HOST FEES				
Balogh, Onuf, Ayers (fees waived)	0	0	0	0
Total Fees	0	0	0	0
OCCUPANCY				
RENT: 4 private offices, 3 cubicles (in shared areas), Studio B, plus common space allocation	31,400	32,342	63,742	0
UTILITIES ALLOCATION: Based on FY 2014 allocation, plus 5% annual increase	2,380	2,499	4,879	0
Total Occupancy	33,780	34,841	68,621	0
TELEPHONE/LD/ISDN				
Phone/internet communications fee for 8 @ \$696 (incl. 1 in studio); plus two analogue lines for studio hybrid @ \$1,500	7,068	7,068	14,136	0
Long Dist @ \$120 (8) = \$840	960	960	1,920	307
ISDN Line annual \$1,750; Onuf \$1,000; Ayers/nc	2,750	2,750	5,500	880
ISDN Studio link sessions \$800/mo .	9,600	9,600	19,200	3,072
Toll-free Service @ \$60/yr	60	60	120	19
Total Telephone	20,438	20,438	40,876	4,278
EQUIPMENT RENTAL				
8 Desk Computers, incl. intern (7 @ 489.46; 1 @ 580.24 office, 1 Power Mac in studio--paid)	4,006	4,006	8,012	0
Total Equipment Rental	4,006	4,006	8,012	0
Media Equipment				
Allow: hybrids, mics, field recorders, UPS units	3,500	3,500	7,000	0

¹ Except where indicated by light green shading. The NEH share of total project costs is based on the production of 15 new and 7 repurposed *BackStory* episodes in a 2-year, 104-episode production cycle.

8. BUDGET: Two-year *BackStory* Production w. NEH Episode Costs 155

Total Media Equipment	3,500	3,500	7,000	0
MARKETING SUPPORT				
Station Rel./Marketing Consultant \$1,500/mo.	18,000	18,000	36,000	0
Design Services (display ads, online ads, est.)	2,000	2,000	4,000	640
Targeted online ads (allow HNN, Facebook, etc.)	2,000	2,000	4,000	640
Display ads/CURRENT 3 @ \$2,138	6,414	6,414	12,828	2,052
Flash Drives for PRPD conference (500)	1,800	1,800	3,600	0
Subtotal Marketing Support	30,214	30,214	60,428	3,332
***100% of 15 NCHE Ads @ 100 = \$1,500	700	800	1,500	1,500
Total Marketing Support	30,914	31,014	61,928	4,832
POSTAGE/SHIPPING				
Promotional and Development related (allow)	1,000	1,000	2,000	0
Total Postage & Shipping	1,000	1,000	2,000	0
PROFESSIONAL SERVICES				
Remote Interview costs/ISDN 75/yr. @ \$130	9,750	9,750	19,500	3,120
Content Depot (file transfers): 52 @ \$108	5,616	5,616	11,232	1,797
Commissioned freelance Features: 14 @ \$800	11,200	11,200	22,400	3,584
Show Transcription: 41 @ \$125	5,125	5,125	10,250	1,640
Remote Studio Use by hosts: 14 @ \$350	4,900	4,900	9,800	1,568
Program Development Workshops (Graham Griffith)--\$ (fee & costs)				0
Program Development/Mgmt Consults (Graham Griffith)--10 @ \$				0
Promotion support at PRPD (Kerry Donahue, fee and costs)--\$				0
Off-site mid-tier ITC data back-up (2 TB)	500	500	1,000	0
Subtotal Professional Services	43,936	43,936	87,872	11,709
***100% of Lesson Plan Fees for NCHE consultants 22 @ \$250 = \$5,500	2,750	2,750	5,500	5,500
Total Professional Services	46,688	46,688	93,336	17,209
Repairs & Maintenance				
Contingency for Studio	1500	1500	3,000	
Total Repairs & Maintenance	1,500	1,500	3,000	480
SUBSCRIPTIONS/MEMBERSHIPS				
PRPD: \$800 PRX, AIR: \$500	1,300	1,300	2,600	
iTunes & Other: Music--\$500; Misc. licensing Fees: \$50 x 10 --\$500	1,000	1,000	2,000	320
Total Subscriptions/Memberships	2,300	2,300	4,600	736
CONFERENCES & WORKSHOPS				
Registration Fees PRPD (5 @ \$485)--\$2,425; other professional Mtgs and seminars, incl., 3rd Coast (6 x \$395)--\$2,370.	4,795	4,795	9,590	0
Total Conferences & Workshops	4,795	4,795	9,590	0
OFFICE SUPPLIES				
Allocation 8 x \$630	5,040	5,040	10,080	0
Total Office Supplies	5,040	5,040	10,080	0
SUPPLIES--PROGRAM				

8. BUDGET: Two-year *BackStory* Production w. NEH Episode Costs 156

CDs, sleeves, jewel cases, misc. (allow)	500	500	1,000	0
Total Supplies--Program	500	500	1,000	0
SOFTWARE				
Licenses: UVA MS Office (\$53 x 8) & ProTools upgrades (\$300 x 7) + plug-ins (\$400)	2,924	2,924	5,848	0
Total Software	2,924	2,924	5,848	0
TRAVEL				
PRPD Conference): \$327 air (5) = \$1,635; + 3 nights hotel (@ \$183 w tax) x 5 = \$2,745; + \$40/day x 5 x 3 (additional meals) = \$600; + airport taxis \$50 x 5 = \$250: \$5,230	5,230	5,230	10,460	1,674
Prof Dev. Ops for Assoc. Staff (e.g., Third Coast): \$327 air (5) = \$1,635; + 2 nights hotel (@ \$179 w tax) x 5 = \$1,790; + \$40/day (3) x 5 (additional meals) = \$600; + ground transport \$50 x 5 = \$250: \$4,275	4,725	4,725	9,450	0
Field recordings (12): auto @ \$32/day + \$27 gas charge + \$25 meals (= \$84 x 12): \$1,008	1,008	1,008	2,016	323
Fund-raising/Station Rel: 4 trips (Chicago, Minneapolis, NYC, Jacksonville) @ \$350 x 4 (air and fees) = \$1,400; plus hotel (1 night) @ \$204 x 4 = 816; + \$100 meals + \$50 ground x 4 = \$600: \$2,816	2,816	2,816	5,634	0
Subtotal Travel	13,779	13,779	27,558	1,997
***100% NCHE Conference (promotion of series): air \$350; hotel @ \$179 (w. tax) x 3 = 537; per diem \$100 x 3 = \$300: \$1,187	1,187	1,187	2,374	2,374
Total Travel	14,966	14,966	29,932	4,371
BUDGET TOTALS	654,919	656,080	1,310,099	186,403
UVA 26% indirect costs on grant funds	--	--	--	48,465
TOTAL OUTRIGHT REQUEST	--	--	--	234,868
TOTAL 2-YEAR OPERATING BUDGET				1,366,485
SUMMARY OF <i>BackStory</i> REVENUES	NEH	VFH cash Cost Share	3rd-Party Cost Share	TOTAL
2-year operating budget 2014-2016	234,868	122,000	1,009,617	1,366,485

APPENDIX A: LETTERS

APPENDIX A, Part 1

—Letters from Scholars

APPENDIX A, Part 2

—Letters from Administrators & Humanities Professionals

APPENDIX A, Part 3

—Letters from Public Radio Professionals

APPENDIX A, Part 1

—Letters from Scholars

Jonathan Zimmerman, New York University

Annette Gordon-Reed, Harvard University

Beverly Gage, Yale University

Richard White, Stanford University

Robert Jackson, University of Tulsa

Elizabeth Regosin, St. Lawrence University

Kevin Sweeney, Amherst College

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Teresa Bergman, University of the Pacific

Adam Winkler, University of California, Los Angeles

Doron Ben-Atar, Fordham University

John Fabian Witt, Yale University

Helen Horowitz, Smith College

Mark Peterson, University of California, Berkeley

David Herzberg, University at Buffalo, State University of New York

Greg Downs, The City University of New York

Amy Wood, Illinois State University

Christopher Sprigman, New York University

Allan V. Horwitz, Rutgers University

Anne Foster, Indiana State University

Ananda Chakrabarty, University of Illinois at Chicago

Felipe Fernandez-Armesto,

University of Notre Dame

Michael O'Malley, George Mason University

Katharina Vester, American University

Nicholas Syrett, University of Northern Colorado

Alan Taylor, University of California, Davis

Katherine Meizel, Bowling Green State University

John Thelin, University of Kentucky

Michael Vorenberg, Brown University

Elizabeth Varon, University of Virginia

Matthew Sutton, Washington State University

Richard John, Columbia University

Owen Whooley, University of New Mexico

Richard Slotkin, Wesleyan University

Susan Schulten, University of Denver

M. Todd Bennett, East Carolina University

Amy Greenberg, Penn State University

William J. Cooper, Louisiana State University

Richard Price, University of British Columbia

Stephen Mihm, University of Georgia

Roger Ekirch, Virginia Polytechnic Institute and State University

Jeremy Kuzmarov, University of Tulsa

Loren Moulds, University of Virginia

Benjamin Reiss, Emory University

**DEPARTMENT OF HUMANITIES AND THE
SOCIAL SCIENCES IN THE PROFESSIONS**

August 3, 2013

Mr. Andrew Higgins Wyndham
Executive Producer, BackStory
Director, Media Programs
Virginia Foundation for the Humanities
145 Ednam Drive
Charlottesville, VA 22903

Dear Mr. Wyndham:

I am delighted to recommend “BackStory With the American History Guys” for another grant from the National Endowment of the Humanities. To me, BackStory epitomizes the mission and purpose of the Endowment itself: to promote a wider appreciation and dissemination of humanistic thought and inquiry. Indeed, I can’t imagine a more worthy target for the NEH’s kind assistance than this brilliant and engaging radio show.

I first learned about BackStory when I was invited to appear on the show to discuss my recent book, Small Wonder: The Little Red Schoolhouse in History and Memory (Yale University Press). I was interviewed by Professor Brian Balogh, one of the three or four leading scholars of political history in the United States. Balogh’s questions reflected a thoughtful engagement with the book and especially with his audience: eschewing cant and jargon, he got to the heart of the book’s argument and interpretation. Subsequent postings on BackStory’s website showed that listeners both understood and appreciated the discussion. Too many public history projects eschew interpretation in favor of colorful detail, which patronizes the public in the guise of catering to it. But BackStory has found an original way to combine these goals, providing intellectual rigor as well as entertainment.

Since my own appearance on the show, I have continued to download it on a regular basis. The show’s two other hosts, Peter Onuf and Edward Ayers, enjoy the same prominence in their fields (colonial and 19th-century history, respectively) as Balogh does in his. All three hosts are engaging, in the best sense of the word: they

draw listeners into the subject without making them feel ignorant or uneducated. Best of all, they all clearly want to know what the audience thinks. For the past few decades, most professional historians have cut themselves off from non-academic audiences, retreating into ever-more obscure topics and theories. BackStory promises to help bridge this divide, giving historians more insight into the public—and vice versa.

I wrote a letter on behalf of BackStory's last grant application to the NEH, in 2010, which you happily approved. Since then, the success of the show has soared. It now appears on 36 public radio stations around the country—including WAMU in Washington, D.C., where it is the top-ranked Sunday morning feature. Your kind assistance would help BackStory improve and expand still further, by producing fifteen new shows—under the title “Finding the American Way”—that will be formatted for adoption in classrooms. I expect to use many of them in my own courses!

As I hope you can tell, I am an unequivocal advocate of BackStory. It is smart, energetic, and thoroughly democratic in its tone and spirit. Please let me know if I can sing its praises in any other way! I'll drop everything else to do it.

Very truly yours,

Jonathan Zimmerman
Professor of Education and
History
Chair, Humanities and Social
Studies in the Professions
New York University
212-998-5049



HARVARD LAW SCHOOL

CAMBRIDGE · MASSACHUSETTS · 02138

ANNETTE GORDON-REED
Charles Warren Professor of American Legal History
Professor of History, Faculty of Arts and Sciences
Carol K. Pforzheimer Professor at the Radcliffe Institute for Advanced Study

Griswold Hall Room 405
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agordonreed@law.harvard.edu

August 5, 2013

Dear Mr. Wyndham,

I write again to express my continued enthusiastic support for BackStory with the American History Guys. I must say that, if anything, my admiration for the program has grown as I have watched “the Guys” continue to settle into their roles, and the show’s production become ever more sharp and engaging. The people involved with the program have not rested on their laurels, but seem intent on finding new ways to make BackStory as excellent as it can possibly be. They have done this without losing one iota of the unique intelligence, wit, and sharp repartee that make the show so appealing and addictive. The program continues to bring history alive for the audience in a way that is accessible and responsible. It was great to see BackStory go to the weekly format, and I have been especially heartened to observe the enthusiastic response to the program as it continues to expand to new markets and increase its national following.

The American Academy of Arts and Sciences’ Commission on the Humanities and Social Sciences released a report this past June. I was honored to serve as a member of the Commission. My focus was on K through 12th grade education. Our subcommittee was charged to think of ways to improve the teaching of the humanities and social sciences to young people, with the hope that students will come to value what these fields of study have to offer. Among other things, I cited BackStory as an excellent vehicle for doing this. Students who listen to the program learn the importance of context and the way history builds upon itself even as things change over time. Indeed, the producers of the show have made it easier for secondary teachers to use the program. Along with the link for the entirety of a particular show, they provide links to segments of the program. This allows teachers to use the segments to illustrate particular points, as time allows, in their classes. This is civic engagement at its best, the kind of effort that the Commission hopes to stimulate in other ventures across the country.

I have been a guest on BackStory several times, and have been enormously impressed with the conversations I have had about race and history--a difficult topic to broach, but one that is essential for Americans to confront and understand. BackStory’s format--informality and humor, combined with deep seriousness--provides the perfect environment for discussing this often divisive topic. This format works whatever the topic, actually, because of the strengths that Peter Onuf, Ed Ayers, and Brian Balogh bring to the enterprise. Their knowledge of their respective periods is unsurpassed. The chemistry makes listening to them a pleasure.

In sum, I can think of no more deserving recipient of NEH funding than BackStory. Funding the show is more important now than ever. The American public is hungry for the type of engagement with history that the show provides as evidenced by the program's growing popularity. The show is poised to reach even greater heights as it continues fulfill the great promise that has been there from the beginning. You have my total support in the effort to make sure that this important project continues to do the good work it is already doing in bringing history to all Americans.

Very truly yours,

A handwritten signature in cursive script that reads "Annette Gordon-Reed".

Annette Gordon-Reed

From: Beverly Gage [(b) (6)]
Sent: Monday, August 05, 2013 9:33 PM
To: Wyndham, Richard (raw9u)
Subject: BackStory

August 5, 2013

To Whom It May Concern:

For decades (perhaps forever!), historians have been complaining of a disconnect between popular and professional understandings of the past. On the one hand, there is an enormous popular appetite for history: Just look at the boom in heritage tourism, or at the ways in which historical metaphors shape our political and cultural debate. On the other hand, historians often find themselves in search of audience—eager to contribute insights to public discussion but unsure of how to do it. *Backstory* brings these two worlds together with a rare combination of good humor, high concept, professional sophistication, and unbridled enthusiasm. It is everything that is best about what's happening within the many many kinds of history being practiced today.

As a historian, I find that listening to *Backstory* gets me enthused all over again about whatever's up for discussion, whether it's the Founding Fathers or the rise of the security state. As a two-time guest on the show, I can also say that it's really really fun to participate. Most radio and television shows want historians to contribute depth and weight, to be the somber voice of context. *Backstory* educates, of course. But the hosts want historians to be themselves, and they want history to be something fluid and fun and unsettling—not merely something force-fed to the unwilling.

Backstory, in short, has my great vote of confidence. I'm a fan, and I believe deeply in its importance for anyone interested in the subject of American history.

Sincerely,

Beverly Gage
Professor, U.S. History
Yale University

From: Richard White [whiter@stanford.edu]
Sent: Sunday, July 28, 2013 8:42 PM
To: Wyndham, Richard (raw9u)
Subject: BACKSTORY

July 28, 2013

Andrew Higgins Wyndham
Executive Producer, [BackStory](#)
Director, Media Program
Virginia Foundation for the Humanities
145 Ednam Drive
Charlottesville, VA 22903

Dear Andrew,

I am writing to give my support to your application to the NEH for the renewal of BackStory with the History Guys. I was going to write this anyway, but the news that Ed Ayers has received the National Humanities Medal gave me additional incentive because it reminded me of what unusual talent you have on this show. Ed Ayers, Peter Onuf, and Brian Balogh are wonderful scholars. Each is a noted historian, but they are noted historians who not only want to speak to a larger audience, they can actually do so. I have been interviewed for the show, and found it an invigorating, interesting, and funny experience, but I didn't know how much of that would actually translate to the finished product. When I listened, I was tremendously impressed, not by anything that I said, but the ability of Ed, Peter, and Brian to pursue a theme seriously and without condescension, but also with real wit and accessibility. The ability to be smart, funny, interesting, and informed in private does not always transfer to other mediums. The history guys all have the ability to deliver. This was really smart nuanced radio.

Scholars are on radio and television all the time, but rarely do they perform like this. The show is accessible, never pedantic, but also never condescending to its listeners. In my experience as a guest and a listener, it engages serious subjects in a revealing and enlightening way.

This really is one of the few programs that I know of which gives scholars a chance to communicate directly with an educated audience, and these guys take advantage of the opportunity. I very much support the program and hope for its renewal.

Cordially,

Richard White
Margaret Byrne Professor of American History
Stanford University



HENRY KENDALL COLLEGE OF ARTS AND SCIENCES
FACULTY OF ENGLISH LANGUAGE AND LITERATURE

July 10, 2013

Andrew Higgins Wyndham
Executive Producer, *BackStory*
Virginia Foundation for the Humanities
145 Ednam Drive
Charlottesville, VA 22903

Dear Mr. Wyndham,

I'm delighted to write in support of *BackStory* as you complete your proposal. I can't imagine a more appropriate way to utilize an NEH production grant.

My experience as a *BackStory* contributor was right in line with my long history of working with Ed Ayers, Brian Balogh, and Peter Onuf—that is, it was a privilege of a high order. I can't say I was surprised, but I was reminded once again why this trio has been so successful in scholarship, teaching, and public service. The preparation displayed by the entire *BackStory* production staff was remarkable, particularly in light of the large amount of historical research involved. As a historian, I have a keen sense of the herculean labors required to bring such projects off; doing so with the aplomb for which *BackStory* is widely recognized is even more impressive. This episode, "Real to Reel: History at the Movies," which aired February 22, 2013, was entirely consistent with *BackStory*'s ongoing work, producing what is steadily emerging as one of the most vital and significant contributions to public history in the contemporary United States. The range of the show is simply stunning, fielding topics from all corners of American political, social, and cultural history, and doing so with originality, depth, and humor.

The most valuable aspect of *BackStory*, in my view, is its timeliness. *BackStory* offers an urgently needed resource during this era characterized by historical amnesia, superficial and shallow mass media, and rampant anti-intellectualism. The program's growing legion of devoted listeners offers the best evidence that many, many people long for the sort of accessible and substantive discussion of American history and culture that comes across the air each week. *BackStory*'s simple faith in the power of knowledge and its public dissemination has been its greatest asset, and should be appreciated even more than ever at this critical phase of our history.

I wish you the very best with your work. Please let me know if there's anything further I can do to support *BackStory*.

Sincerely,

Robert Jackson
Associate Professor and Director of Graduate Studies

From: Liz Regosin [eregosin@stlawu.edu]
Sent: Friday, August 02, 2013 10:36 AM
To: Wyndham, Richard (raw9u)
Subject: BACKSTORY

To Whom It May Concern:

I want to note what a treat it was to participate in some small way in the program "Backstory with the American History Guys." As a historian, my specialty is the study of African American families in the transition from slavery to freedom. Last summer Ed Ayers interviewed me about marriage among former slaves for a program on the history of marriage. The issues raised in the program bear significantly on the question of marriage rights today, especially in light of the attention paid to the institution around the question of access to legal marriage for gay and lesbian couples. An examination of the denial of the right to marriage to slaves and the subsequent granting of marriage rights to former slaves offers important lessons about marriage and citizenship that clearly matter today.

From my experience as a professor of history for the last nineteen years, what makes history so crucial is precisely its ability to help us to better understand the issues and challenges of the modern day. As a teacher I constantly push back against the idea that history is merely a jumble of facts and dates that have no meaning in our lives. The more history is made accessible the better served we will all be in terms of addressing our modern challenges. "Backstory" provides just that kind of accessibility. It is a gem and I hope to see it funded so that it can continue to bring history to the everyday lives of the public radio audience.

Most sincerely,

Elizabeth Regosin
Professor, History Department
St. Lawrence University



AMHERST COLLEGE

Department of American Studies

August 5, 2012

Mr. Andrew Higgins Wyndham
Executive Produce, Back Story
Director, Media Program
Virginia Foundation for the Humanities
145 Denam Drive
Charlottesville VA 22930

Dear Andrew:

I write in support of the effort by *BackStory with American History Guys* to gain continuing funding from the National Endowment for the Humanities. The program offers a unique venue for historians to share their current research with a broader public and to inform current policy debates.

My own experience provides evidence of *BackStory's* reach and impact. The early December 2012 timing of the program -- "Straight Shot: Guns in America" -- during which I discussed my research on firearms in early America proved to be tragically prescient. In the aftermath of my appearance on the program and the shootings at Sandy Hook, I was contacted by and contributed to radio programs on other NPR affiliates, BBC Radio 4, and call-in shows on commercial radio. All of these contacts resulted directly from my participation in the program on *BackStory*.

At the same time, my appearance on the *BackStory* program and the others that came after it has led me to participate more regularly in current discussions concerning the ownership and regulation of firearms. My decade of research on the ownership and use of guns in the 1600s and 1700s had been and largely remains rooted in the culture and politics of the colonial era, but *BackStory* has led me to take more seriously my broader responsibility as a historian.

I hope the NEH also appreciates role *BackStory* plays in enriching both public discourse and the practice of history, and that it continues to provide funding.

Sincerely,

A handwritten signature in blue ink, reading "Kevin M. Sweeney".

Kevin M. Sweeney
Professor of History and
American Studies

From: Eric Foner [ef17@columbia.edu]
Sent: Friday, August 02, 2013 8:52 AM
To: awyndham@virginia.edu
Subject:

Dear Andrew,

I am very happy to support your application for a grant to continue and expand the work of BackStory. Judging from my appearance a while ago discussing the Fourteenth Amendment, this series is far above the run of the mill media presentations of history as a way of presenting historical issues to a broad audience outside the academy in a way that points to their contemporary relevance without sacrificing historical nuance and complexity. Its success in attracting listeners demonstrates that a large audience does exist for serious discussion of historical issues, if presented in an engaging manner. It brings up to date scholarship out of the ivory tower in a way the public can appreciate. Moreover, the three historians -- Professors Ayers, Balogh, and Onuf -- are universally respected and have each made enormous contributions to our historical understanding.

I very much hope that you will receive the support that will enable you to continue this important work, and expand in the proposed series "Finding the American Way," which will enable you approach crucial historical issues in a topical manner. I wish you every success as you go forward.

Best wishes,

Eric Foner
DeWitt Clinton Professor of History
Columbia University

From: Susan Levine [slevine@uic.edu]
Sent: Monday, August 05, 2013 1:54 PM
To: awyndham@virginia.edu
Subject: BackStory letter

Andrew Higgins Wyndham
Executive Producer, BackStory
Director, Media Program
Virginia Foundation for the Humanities
145 Ednam Drive
Charlottesville, VA 22903

Dear Andrew,

I am very pleased to write in support of BackStory's proposal for a production grant from the National Endowment for the Humanities.

Last fall I had the pleasure of talking with The American History Guys about my work on the National School Lunch Program. I have been interviewed many times on this topic but never with such well-prepared, amiable, and curious hosts. I found their approach stimulating and their questions challenged me to look at some of the school lunch issues in a fresh way. While the hosts are deeply committed to academic scholarship they really know how to translate that work into an accessible and engaging format.

As Director of the University of Illinois at Chicago Institute for the Humanities, I am always on the look-out for models that bring together significant humanities scholarship with public audiences and community partners. The BackStory project does just that in a most creative and innovative way. I should add that although electronic and social media are driving much humanities innovation, radio continues to be a dynamic and important - dare I say popular - medium for communication. This is just the type of project that the NEH should be funding.

Sincerely,

Susan Levine,
Director, Institute for the Humanities and
Professor, Department of History
University of Illinois at Chicago

UIC Institute for the Humanities
Stevenson Hall MC 206
701 S. Morgan Street
Lower Level, Stevenson Hall
Chicago, IL 60607-7040
312 996 7815

From: Julio Capo [capo@history.umass.edu]
Sent: Monday, August 05, 2013 11:23 AM
To: Wyndham, Richard (raw9u); awyndham@virginia.edu
Subject: BackStory NEH letter of support

Dear National Endowment for the Humanities Committee,

I write in great support of BackStory, a groundbreaking and innovative public radio platform on American history. Last year, I contributed a story to this show on the 1980 Mariel boatlift and changes in U.S. immigration policy. This was a most pleasant and rewarding experience. Many of my students and colleagues at the University of Massachusetts, Amherst and elsewhere tuned in, sparking engaging discussions on new topics and modes of inquiry. This is the type of excellent work BackStory is committed to. With the continued erosion of the humanities, programs like BackStory provide a most important and necessary service. The value of the humanities--especially in such an accessible and interactive form--cannot be overstated.

BackStory achieves much more than its contributions to public history and dissemination, however. As evidenced in the program I contributed to on U.S.-Cuban relations, it is also a powerful voice on domestic and foreign policy. Its commitment to moving history beyond borders is just one of the many reasons it remains such a well-regarded and popular show. There is nothing quite like it.

I urge your to continue your most valued support of BackStory. Even just a quick browse of its latest podcasts and dialogues will show you the type of cutting-edge research and questions it consistently introduces into the public domain; often those mainstream media shy away from. BackStory brings these stories to life.

Thank you for your time and consideration.
Sincerely,

Julio Capó, Jr.
Assistant Professor
Department of History and Commonwealth Honors College
University of Massachusetts Amherst



EMORY |
SCHOOL OF
LAW

Mary L. Dudziak
Asa Griggs Candler Professor of Law

August 2, 2013

To Whom It May Concern:

I am writing to offer my enthusiastic endorsement for BackStory's application for support from the National Endowment for the Humanities. Among efforts to bring history to a general audience, BackStory stands out. It offers a rare combination of impeccable quality in both substance and production, creating high quality programming that is historically sound, beautifully edited and entertaining to listen to.

A key reason for BackStory's strength is that the "History Guys" themselves combine scholarly excellence with enviable storytelling instincts. Ed Ayers, Brian Balogh, and Peter Onuf are leading scholars with important research agendas of their own. They have an unusual combination of academic gravitas and effective radio personalities. Their visibility in the field enables them to attract leading scholars to appear on the program. More important, their capacious understanding of history enables them to conceptualize programs that bring new developments in history to bear on important contemporary problems. Their programs convey an infectious love of history.

BackStory is listened to around the country. When I appeared on a 2013 show on the endings of wars, I received email from listeners in Chicago and other cities. BackStory's staff effectively uses social media to extend their impact. The website makes archives of the show easily accessible. I plan to assign an episode in my history course this fall.

In sum, BackStory is a treasure. I urge you to support it.

Sincerely yours,

Mary L. Dudziak
Asa Griggs Candler Professor of Law
Director, Project on War and Security in Law,
Culture and Society

From: Nelson, Megan [meganknelson@fas.harvard.edu]
Sent: Saturday, August 03, 2013 3:04 PM
To: raw9u@virginia.edu
Subject: Letter of Support for BackStory—Nelson

August 3, 2013

National Endowment for the Humanities
Production Grant Selection Committee

To the members of the Grant Committee:

I am delighted to write this letter on behalf of the public radio program BackStory with the American History Guys, and their application for a production grant from the National Endowment for the Humanities. I am currently a Visiting Assistant Professor at Brown University.

The production team at BackStory first contacted me in July 2012 to ask if I would discuss sections of my recently published book, *Ruin Nation: Destruction and the American Civil War* (Georgia, 2012) as part of an episode about bodies and body image in American culture. I would be talking with Ed Ayers, the nineteenth century History Guy, an expert on Civil War history, and one of this year's recipients of the National Arts and Humanities Medal. I was traveling for research at the time, and the producer of BackStory found a local radio station in Denver that could set up my side of the interview. This was my first opportunity to talk about *Ruin Nation* on the radio and Ed and the producers did a great job guiding me through the process. The episode (entitled "Beach Bodies: A History of the American Physique") aired in August 2012 and has been rebroadcast this week; my segment on "empty sleeve" narratives and amputation during the Civil War followed discussions about the pseudo-science of nasology, the rise of dieting, and the Presidential Physical Fitness Test. This diversity of approaches to a broader subject—and the combination of both humor and gravitas with which the hosts talk about these topics—is what makes BackStory so intellectually engaging and illuminating.

As a scholar of American history and a professor who is increasingly interested in bringing different forms of public history into my university classroom, I can attest to the high value of BackStory's complex explorations of our national culture. As part of the American Civil War's sesquicentennial I have participated in several conferences that have focused on the challenges facing public historians today, at sites across the nation. One of the problems that National Park Service rangers and museum professionals grapple with is conveying complicated arguments to visitors while still telling a compelling historical story. This is what BackStory does so well; the format allows the hosts to discuss cutting-edge scholarship and to make anti-intuitive links between historical

events and ideas, while encouraging listeners to make their own intellectual and emotional connections to the past.

The NEH funding for which BackStory is applying would help the hosts and producers develop both individual episodes and a new series, Finding the American Way; the latter will be formatted for classroom use. The shows will focus on three topics: belief system, labor practices, and public life. I would definitely integrate these show segments into my courses at Brown, especially my survey of nineteenth-century American history. Assigning an audio text to my students would not only allow us to talk about the topics at hand but also about radio and podcasts as public history, and the different strategies that historians use to convey knowledge to readers and listeners.

BackStory's Finding the American Way project has already received support from several other cultural institutions. The National Council for History Education, the Gilder Lehrman Institute of American History, and HISTORY (History Channel) have all agreed to partner with BackStory in promoting this series and making it available. Such partnerships recognize the intellectual rigor and importance of BackStory's episodes as well as its growing national audience. As a scholar and a teacher, I support BackStory's NEH production grant application with great enthusiasm. Thank you for your consideration of this important and constructive project.

Sincerely,

Megan Kate Nelson, PhD
Visiting Assistant Professor
Brown University



University of Pittsburgh

*Kenneth P. Dietrich School of Arts and Sciences
Henry Clay Frick Department of
History of Art and Architecture*

104 Frick Fine Arts Building
650 Schenley Drive
Pittsburgh, PA 15260
412-648-2400
Fax: 412-648-2792
www.haa.pitt.edu

August 6, 2013

Andrew Higgins Wyndham
Executive Producer, [BackStory](#)
Director, Media Program
Virginia Foundation for the Humanities
145 Ednam Drive
Charlottesville, VA 22903

Dear Mr. Wyndham:

I am writing in enthusiastic support of your proposal for an NEH production grant for *Backstory*. I write in haste because of a difficult schedule but my brevity in no way reflects a lack of appreciation for your show.

I consider *Backstory* to be the best history program on TV or radio at this moment. First of all the interviewers are sophisticated and knowledgeable working historians in their own right. Secondly, the conversational format is perfectly suited to exploring the nuances and complexities of history, without losing its accessibility to a broad audience. Third, the themes and questions selected for discussion are timely, engaging, and provocative. Fourth, the interaction with the audience begins even before the program airs (through the vehicle of the website) and extends through the program and into its aftermath. Fifth, the program has a great sense of humor: it tackles serious issues without taking itself too seriously.

I greatly enjoyed my two interviews on the program and found that the conversation stimulating my own thinking about subjects that were already very familiar to me. The interviewers did not have a preset script that they expected me to follow (which I have sometimes found in other documentary situations) but were genuinely interested in exploratory, unpredictable dialogue. What fun to talk about history this way with knowledgeable historians and an engaged audience! The resulting programs were beautifully produced and interesting to hear. I learned much from them, so I expect nonspecialist audiences did too.

I wish you the best with your grant proposals and hope that *Backstory* can continue to thrive and expand.

Sincerely yours,

Kirk Savage
Professor

From: Gareth Davies <gareth.davies@history.ox.ac.uk>
Subject: RE: BACKSTORY
Date: July 30, 2013 2:02:57 AM EDT
To: Wyndham, Richard (raw9u) <raw9u@eservices.virginia.edu>

I enthusiastically endorse Backstory's bid for further NEH funding. The intellectual power and range of its three presenters, their wit, and their rapport make for tremendous entertainment AND erudition, and it is the combination of the two that allows BackStory to perform such a crucial public-service role. As an avid listener to and admirer of NPR, I can not think of any show that gives me more pleasure or that stimulates me more to think in fresh ways about the world in which I live. And, when I was interviewed by Brian Balogh for the programme on extreme weather, I was very impressed both by his deft questioning and by the producer's skillful editing of our exchanges. I very much hope that NEH is able to increase its support for this important show.

Gareth Davies
University of Oxford

From: Teresa Bergman [tbergman@PACIFIC.EDU]
Sent: Tuesday, July 23, 2013 6:39 PM
To: Wyndham, Richard (raw9u)
Subject: Re: BACKSTORY

July 23, 2013

Andrew Higgins Wyndham
Executive Producer, *Backstory*
Virginia Foundation for the Humanities
145 Ednam Drive
Charlottesville, VA 22903

Dear Mr. Wyndham,

I am very pleased to write this letter in support of *Backstory with the American History Guys*. I was interviewed for the program on U.S. memorials, which was originally broadcast on Memorial Day in 2012, and re-broadcast on Memorial Day 2013. Dr. Brian Balogh was the interviewer, and it was a perfectly delightful experience. Both the interview itself and the feedback that I have received since the show's airings were wonderful.

I was initially contacted to participate in this episode by Associate Producer Eric Mennel who had read my article, "Can Patriotism Be Carved in Stone: A Critical Analysis of Mt. Rushmore's Orientation Films." Eric was very professional in requesting my participation, he answered all of my questions about the show, and he made me feel extremely comfortable with the show's format and goal. I do not live close to an NPR studio, so he arranged for a sound engineer to come to my home to record the interview. The sound engineer was from San Francisco and she, too, was extremely professional and easy to work with.

Dr. Brian Balogh conducted the interview by phone, and the conversation lasted a little over one hour. I was very pleased that the interview felt like a conversation because Dr. Balogh conveyed sincere interest in my research and was genuinely engaging. I laughed out loud many times throughout the interview because Dr. Balogh has a good sense of humor and he made several witty remarks about Mt. Rushmore and my research. I had no qualms whatsoever about participating in *Backstory* because Eric and Dr. Balogh made it very clear that their goal was to share my research with a wider audience because they found it so interesting.

As a scholar who publishes in university presses, I want to attest to how important it is to be able to speak about my work with a wider audience. Academic publications do not have wide distribution and even the most insightful research sometimes never receives the readership that it deserves. This is one reason why *Backstory* is so invaluable. On a professional level, I have had several positive outcomes as a result of being on *Backstory*. One is that my newly released book, *Exhibiting Patriotism*, has been put on the syllabus of a public history class at San Diego State University because the class professor heard my interview. She is also requiring that her students listen to the *Backstory* podcast. Several professors from around the country have also contacted me to discuss my

research after they heard my interview. I am looking very forward to the new topical segments on *Finding the American Way*, and the segment on “Americans in the Public Square” sounds particularly promising. I have focused my research on the kinds of messages communicated in these extremely consequential public spaces, (i.e. national monuments and memorials), and I think this is a great topic that NPR audiences would appreciate to hear discussed and interrogated with contemporary scholars. My current research is on how women are commemorated in the U.S. (Women’s Rights National Park in Seneca Falls, Vietnam Women’s Memorial on the National Mall, Women in Military Service Memorial in Arlington Cemetery, Rosie the Riveter National Park in Richmond, CA, and the Portrait Monument to Elizabeth Cady Stanton, Lucretia Mott and Susan B. Anthony in the Capital Rotunda), which I hope to discuss with the *History Guys* at some point in the future.

I was very glad to be asked to participate in *Backstory*, and I am looking forward to participating again. This is a program that deserves public funding, and it is providing the kinds of thoughtful and insightful commentary that I rely on from NPR, and I am extremely proud to have participated in *Backstory*.

If you have any questions or need any additional information, please do not hesitate to contact me at your convenience.

Sincerely,

Teresa Bergman, Ph.D.
Associate Professor
Co-Director of Graduate Studies, Department of Communication
Film Studies
Psychology/Communication Building, Room #5
University of the Pacific
3601 Pacific Avenue
Stockton, CA 95211
209-946-7602 (w)
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tbergman@pacific.edu



ADAM WINKLER
PROFESSOR OF LAW

SCHOOL OF LAW
BOX 951476
LOS ANGELES, CA 90095-1476
Phone: (310) 794-4099
email: winkler@law.ucla.edu

July 28, 2013

Mr. Andrew Higgins Wyndham
Executive Producer, *BackStory*
145 Ednam Drive
Charlottesville, VA 22903

Dear Andrew:

In 2012, I had the pleasure of appearing on *BackStory* to discuss the history of guns and gun control in America. The interview, and the resulting program that came out of it, were terrific and among the best experiences I had on my book tour for *Gunfight: The Battle over the Right to Bear Arms in America*. Few interviews were as substantive and as in depth as the one *BackStory* conducted and none of the programs on which I appeared were as detailed, balanced, and informative about the history of gun regulation. I especially found useful, both as an author and a listener, the long historical overview your program was able to provide, considering the issue from the 18th, 19th, and 20th Century perspectives. *BackStory*'s commitment to this broad historical overview provided listeners with a unique opportunity to understand the complicated evolution of American law and culture in this area.

Since appearing on the program, I've made *BackStory* one of the public radio shows I listen to the most. I've enjoyed your stories on everything from ethics in warfare and controlling drugs, to voting and marriage (just as the Supreme Court was preparing to rule on same-sex marriage). In each case the topic was not only interesting but also timely. I especially appreciate how the program makes history relevant to current debates, providing a useful corrective to the notion that history doesn't matter.

In short, there are no other programs out there that cover American history with such depth, flair, and contemporary relevance than *BackStory*. Thanks again for having me on – and for producing one of the very best shows on public radio.

Best wishes,

A handwritten signature in black ink that reads "Adam Winkler". The signature is fluid and cursive, with the first name "Adam" being more prominent than the last name "Winkler".

Adam Winkler

Fordham College at Lincoln Center
Department of History

July 29, 2013

To Whom It May Concern:

I write to express enthusiastic support for Backstory with the American History Guys. I've had the good fortune of being interviewed twice on the program – first about intellectual piracy and the development of the American culture of innovation, and a second time in a program about our relationships to our pets and domestic animals. The programs aired and I received wonderful feedback from friends, acquaintances and even strangers. The number of people from different walks of life who are loyal listeners of Backstory surprised me.

Backstory is a unique program. Through conversations with leading historians it explores complex historical problems. Unlike other efforts at bringing history to the general public, there is no watering down of historical complexities or an effort to present a single mega-narrative. To the contrary, Backstory is a wonderfully effective and popular program precisely because it emphasizes conversation – now and in the past. It combines fascinating vignettes and nuanced historical argument.

Backstory is a treasure. It proves there is an audience for insightful and sophisticated discussion of American history. The energy of the moderators, and their sense of humor, attract listeners a loyal fan base that is constantly growing. I love Backstory. I listen to it. And I learn from it.

Yours truly,



Doron Ben-Atar

Professor of History



Yale Law School

JOHN FABIAN WITT · Allen H. Duffy Class of 1960 Professor of Law

July 30, 2013

Andrew Higgins Wyndham
Executive Producer, BackStory
Director, Media Program
Virginia Foundation for the Humanities
145 Ednam Drive
Charlottesville, VA 22903

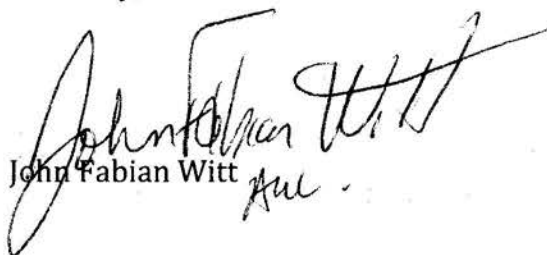
Re: BackStory NEH Production Grant

Dear Mr. Wyndham:

I write in enthusiastic support of your proposal for an NEH grant for BackStory. I appeared on your program some months back for an interview on my recent book, *Lincoln's Code*. The interview with Ed Ayres was, needless to say, an incisive one. I did a lot of interviews for my book. But I can safely say that not one was better informed than this one. The producers lined everything up with first-class professionalism in advance, and the interview itself was a real pleasure. The final program, which I had the opportunity to hear some weeks later, not only captured the essence of the historical topic I wrote about. It expanded on my book's treatment of the topic and taught me some things I hadn't focused on before.

In short, I am a big fan of BackStory. It is a crucial program for delivering the very best in historical research to big audiences in the here and now.

Sincerely,


John Fabian Witt

From: Helen Horowitz [hhorowit@smith.edu]
Sent: Tuesday, July 09, 2013 1:57 PM
To: Andrew Higgins Wyndham
Subject: letter of support for BackStory

SMITH COLLEGE
NORTHAMPTON, MASSACHUSETTS

July 9, 2013

To whom it may concern:

I am writing in support of the proposal *BackStory with the American History Guys* for an NEH production grant. This is a valuable program that attempts to make history accessible to the general radio audience and, increasingly, to students in the classroom.

I was interviewed by *Backstory* for "Turf Wars," focusing on the history of college sports, airing March 22, 2013. I appreciated the preparation given me for the conversation by the staff and the chance to speak at some length on air about the origin of college sports in the mid-19th century. My particular role was to talk about the violent student riots in early colleges and the perception that athletics could channel that male destructive undergraduate energy and turn it to safe, even constructive ends. All-in-all, I felt that the program contributed well to a humanistic understanding of what is perceived today as both an opportunity and a serious problem.

Although it is difficult for a program to compete for air time and for audience, *BackStory* has been gaining both. A production grant will enable it to go forward with "Finding the American Way," its new series of explorations.

I've not seen the proposal itself, but I do want to testify to the value of the program and to the pleasure of the experience of appearing on it.

Cordially,

Helen Horowitz
Sydenham Parsons Professor of History and American Studies, emerita



DEPARTMENT OF HISTORY
TEL: (510) 642-1971
FAX: (510) 643-5323
EMAIL: history@berkeley.edu
WEB: <http://history.berkeley.edu>

3229 DWINELLE HALL
BERKELEY, CALIFORNIA 94720-2550

Andrew Higgins Wyndham
Executive Producer, [BackStory](#)
Director, Media Program
Virginia Foundation for the Humanities
145 Ednam Drive
Charlottesville, VA 22903

16 July 2013

Dear Mr. Wyndham:

I am writing to express my enthusiastic support for *BackStory with the American History Guys*, and in particular, for your application for an NEH production grant. I have now had the pleasure to be a featured guest not once but twice on the program, first for a show on American Exceptionalism, when I talked about John Winthrop's famous "city upon a hill" quotation, and once for a show on Hollywood and history, when I talked about the reason why movies about the American Revolution tend to be pretty terrible. Both times I was interviewed by Peter Onuf, and it was both great fun and intellectually stimulating to get to ramble around these topics for an hour or so with such an interesting, knowledgeable, good-natured, and incisive interlocutor. I'd do it again in a minute. Then when I listened to the programs that emerged from the interview material, I was doubly impressed by the way my own conversation was woven together with contributions from other guests, commentary by Peter and his colleagues, Brian Balogh and Edward Ayers, and additional audio material to create a program that was both interesting and informative. In both cases, I soon heard from friends, colleagues, and sometimes total strangers with comments, questions, and praise for the program.

Beyond my personal experience, I also find that the topics that *BackStory* chooses to explore, and its spirit of serious inquiry, combined with an appealing sense of humor, offers the public audience something that is sorely lacking in the world of broadcast media – a truly knowledgeable and well-informed approach to the American past, that doesn't sensationalize or pander to the lowest common denominator, but that nonetheless listens to its own audience (the website is marvelously well-developed for that) and provides them with stimulating, interesting material. I keep waiting for my own local public radio station, KQED in San Francisco, to start running the program, but in the meantime I follow it on the web whenever I can.

BackStory is a good thing, and deserves whatever support it can gain to keep going and become even better. I hope the guys will ask me on it again.

Sincerely yours,

Mark A. Peterson
Professor of History



July 15, 2013

To Whom It May Concern:

Andrew Windham has asked me to write a letter of support for *BackStory with the American History Guys*, and I am absolutely delighted to do so. I appeared on the program in early 2013 for a show related to my specialty, the history of alcohol and drugs in America. It was a wonderful experience and I was very impressed with the resulting show. The hosts were friendly, intelligent, and knowledgeable. They framed the story well and with an eye to bringing out complexities and moral ambiguity—a real rarity on a subject that usually provokes polemics on one side or the other.

This is perhaps the best part about *BackStory*: they have found a way to make the past interesting and compelling to a general public, without pandering to the commonly held (but rarely examined) assumption that the purpose of the past is to provide simple moral clarity, preferably in support of whatever the audience already believes. This is good, stimulating history, and good, popular radio, and I hope the NEH will do what it can to support it through a production grant.

Please do not hesitate to contact me if I can be of any further assistance.

Sincerely,

A handwritten signature in black ink, appearing to read 'David Herzberg', written over a white background.

David Herzberg
Associate Professor & Director of the MA Program
History Department
546 Park Hall, North Campus
University at Buffalo
Buffalo, NY 14260

From: Greg Downs (b) (6)
Date: July 10, 2013 4:01:19 PM EDT
To: <raw9u@eservices.virginia.edu>
Subject: BackStory

Dear Andrew,

I am delighted to write about my experiences with BackStory. As an avid listener, I can say that BackStory provides a wonderful and rare outlet for serious discussions of the past, an unusual meeting place for historians and a general audience. As a guest on one show, I was especially impressed with the rigor of the staff's preparation. In my pre-interview conversations, it became clear the staff read my work, came up with specific questions, and steered the discussion toward a surprising level of complexity. All too often historians are asked to reduce their ideas to simplism. The staff at BackStory understood the need to tell compelling stories but also saved room for complexity and context and contingency. My recorded discussion with Ed Ayers was similarly serious and focused. They cared about getting things right. Once it aired, I received several emails out of the blue from people who enjoyed it and were interested in learning more about the issue we discussed--the sometimes-fraught nature of presidential inaugurations. BackStory provides a rare and valuable place of interaction between present-day concerns and the experiences of the past.

Sincerely,
Greg Downs

--

Gregory P. Downs, Ph.D.
Associate Professor
Department of History
City College & Graduate Center, CUNY
<http://www.ccny.cuny.edu/profiles/Gregory-Downs.cfm>



**ILLINOIS STATE
UNIVERSITY**
Illinois' first public university

Department of History

301 Schroeder Hall
Campus Box 4420
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Phone: (309) 438-5641
Fax: (309) 438-5607

August 1, 2013

To Whom It May Concern:

As both a historian and a former guest on the program, I am delighted to offer my unreserved support for *BackStory with the American History Guys*. In my opinion, *BackStory* is the best programming in existence, in any medium, to bring cutting edge historical scholarship to a general public. It is highly original, informative, and always entertaining, especially through its unexpected, often quirky, take on historical topics,

In my two appearances as a guest on the program, I was very impressed with the professionalism of the production. Before each interview, I spoke at length with production assistants, who seemed to know my work inside and out, and offered intelligent and insightful, often challenging, commentary and questions on it. The preparation they gave me made my interviews with the host, Edward Ayers, even more enjoyable and fruitful than they already would have been. When I heard the final, edited version, I was entirely pleased with how well the production staff had edited down our hour-long interviews into short, digestible conversations that cut to the heart of the subject in question. Their show on the history of domestic terrorism in the U.S. was wide-ranging in its conception of the topic and compelled viewers to reflect not only on the meaning of 'terrorism' but reconsider their own assumptions about its political role in U.S. history. The show, "Pet Friendly," incorporated both humor and pathos to consider Americans' complex relationship to animals over time and the ways those relationships lead us to define and redefine our own humanity. It coupled histories of domestication and humanitarianism with more bizarre stories about elephant executions and early American bestiality without being sensationalistic.

Long before I was interviewed for the show, I heard about *BackStory* from a psychologist friend of mine with a passing interest in history; he praised the way the show addresses topics most public history programming overlooks (such as stories on the history of mental illness or on the history of 'the body') and that it introduced not only interesting stories, but historical arguments and ideas. It entertains listeners, makes historical scholarship accessible, without 'dumbing' anything down. Since then, I have heard from several non-academic acquaintances and friends who listen to the show and enjoy it for those same reasons.

I was happy to read about the *Finding the American Way* project. I had already considered using segments of the show in my classroom, and so would welcome a series that was already designed for that purpose. For all these reasons, I believe *BackStory* is a valuable public service and hope that it continues its success for many years to come.

Sincerely,

A handwritten signature in black ink, appearing to read "Amy Wood".

Amy Louise Wood, Ph.D.
Associate Professor

From: Sprigman, Christopher [SprigmanC@exchange.law.nyu.edu]
Sent: Tuesday, August 06, 2013 11:48 AM
To: Andrew Higgins Wyndham
Subject: Quick note in support of BackStory

Dear Sir/Madam:

I understand that the producers of BackStory with the American History Guys have applied for an NEH production grant. I wanted to send this brief note in enthusiastic support of the BackStory application. Put simply, there is nothing else like BackStory on the radio (or really anywhere else). Nothing nearly so enriching, literate, and fair-minded about our nation's history. And no other history program that's so much fun. If there's any justice in this world, BackStory will be on the radio for years.

My experience with BackStory began as a listener. From 2005 to 2013, I was a professor at the law school at the University of Virginia, where the American History Guys teach (or, in Ed Ayres' case, formerly taught). I loved listening to the program, and was delighted when they contacted me to be a guest. The Guys were contemplating a program about the history of American intellectual property law, and they wanted to talk to me about a particularly fun facet of that history . . . how IP has influenced the world of stand-up comedians. Stand-up is an important American art form, but IP law has never played much of a role for comedians. It's tough to enforce copyright in jokes, and comedians don't sue, even when their jokes are stolen (as sometimes happens). Rather, they rely on a system of community norms, and collective enforcement, to discourage joke thieves. A few years ago my Virginia colleague Dotan Oliar and I spent some time interviewing stand-up comedians, learning about these norms and how they are enforced, and we wrote a paper about this. The BackStory guys wanted to bring this piece of the story to their program.

The most pleasant surprise for me was just how carefully the Guys had read my work. During my interview, it was clear that they had thought a great deal about how my scholarship fit into their presentation. The questions they asked quickly and clearly drew out the thesis, and used great examples to illustrate it. It was, in my view, a masterful interview — clearly the best one I've ever had on this topic. I would love to do another BackStory show!

I hope this has been helpful. I love BackStory, I value it, and I hope NEH will as well. All best regards, and do not hesitate to contact me if I can be of further assistance.

--

Christopher Jon Sprigman
Professor, New York University School of Law
Co-Director, Engelberg Center on Innovation Law and Policy
Tel: 212.992.8162 | christopher.sprigman@nyu.edu

View my research on my SSRN author
page: <http://ssrn.com/author=370802>

From: Allan V. Horwitz <ahorwitz@sas.rutgers.edu>

Subject: Letter of Support for BackStory

Date: July 12, 2013 6:57:54 AM EDT

To: Andrew Wyndham (raw9u) raw9u@eservices.virginia.edu

Dear Mr. Wyndham,

I am writing to endorse your request for funding from the National Endowment of the Humanities to continue the BackStory series and to fund a new series on Finding the American Way.

I have found BackStory to be the best possible example of a program that brings history to the general public in accessible, fair, accurate, and interesting ways. In my own experience with BackStory I was especially impressed with how knowledgeable the staff was on my topic of the history of American psychiatry. I found the resulting story was produced in an exceptionally capable way with balanced opinions that represented all sides of the issue.

It is no accident that BackStory has been so successful in capturing a large listening audience. It has certainly accumulated a track record that deserves funding to continue the exemplary and unique function it plays in transmitting our country's historical legacy to a wide audience.

Best wishes,

Allan V. Horwitz
Board of Governors Professor of Sociology, Rutgers University
2012-2013 Fellow-in-Residence, Center for Advanced Study in the
Behavioral Sciences
Stanford University
75 Alta Road
Stanford, CA 94305-8710

July 31, 2013

Andrew Higgins Wyndham
Executive Producer, [BackStory](#)
Director, Media Program
Virginia Foundation for the Humanities
145 Ednam Drive
Charlottesville, VA 22903

Dear Mr. Wyndham:

It is with great pleasure that I write in support of your efforts to obtain NEH funding to facilitate the broader distribution and more stable support for the terrific radio program *BackStory*. I was honored to be on the show this past winter, for the show “All Hopped Up” about the history of drugs, and especially drug control, in the United States. *BackStory* is a model blending of the highest standards of academic approaches to history with both the depth and accessibility of approach to make that history understandable to the general public. I have listened to several shows online myself since January (since my local radio station inexplicably doesn’t yet carry it) and have recommended the show to friends and family. I am sure that I will use it in my classes when I return to teaching after my sabbatical.

The growing popularity, as shown by the number of stations airing *BackStory* and the number of listeners they report does not surprise me. The excellent team putting *BackStory* together has the knowledge of U.S. history to pick topics for which there is lively scholarship and human interest, whether traditional topics such as presidential history or the Civil War, or ones we might consider offbeat like the histories of cleanliness or drugs. People are interested in all of them, and the kinds of research the staff of *BackStory* does to craft a narrative for the segment, as well as the engaging conversation I had with host Peter Onuf, means that each segment is compelling, informative, and good radio. In my experience, the interview (and resulting segment) did not shy away from complicated, complex aspects of the history I study, but I was pressed until I explained those in ways accessible to the listening audience. I am impressed by how well the stories combine analysis of the highest standard with an engaging story.

All that takes work, and the financial support of the NEH grant will put *BackStory* on the sound footing it needs to grow, reaching more Americans both through radio broadcasts and the re-packaged educational units, including the series *Finding the American Way*. I know I would be excited to have these resources for my own classroom and to recommend them to colleagues. I hope the NEH support will help make that possible.

Sincerely,
Anne L. Foster, PhD
Associate Professor of History
Indiana State University
Terre Haute IN 47809

UNIVERSITY OF ILLINOIS
AT CHICAGO

College of Medicine
Department of Microbiology and Immunology (MC 790)
E-704 Medical Sciences Building
835 South Wolcott Avenue
Chicago, Illinois 60612-7344

Andrew Higgins Wyndham
Executive Producer, Backstory (American Way)
Virginia Foundation for the Humanities
145 Ednam Drive, Charlottesville, VA 22903

July 17, 2013

Dear Mr. Wyndham:

This is just to acknowledge how much I enjoyed participating in your Backstory (American Way) program on the history of patenting life forms. This phone interview was conducted on May 10, 2013, by three reputed historians Brian Balogh, Ed Ayers and Peter Onuf who are experts in the history of the origin of the US Patent Laws in 1790 and the fact that the first patent, signed by President George Washington, Secretary of State Thomas Jefferson and the Attorney General Edm. Randolph, was issued as early as July 31, 1790. We, of course, discussed the 1980 Supreme Court verdict on the case known as *Diamond v. Chakrabarty* whereby the Court allowed for the first time the issuance of my patent on the construction of a multi-plasmid bacterium designed for oil spill cleanup. I was a researcher at the General Electric Corporate Research & Development Center in Schenectady, New York, when I applied for the patent in 1972. My radio discussion with the historians on the events leading to the Supreme Court verdict reflects not only on the Constitutional mandate of encouraging innovations in the United States but how the economy of the country has prospered because of this encouragement. I believe such radio discussions are an integral and important part of public education on American history and social development and I very much hope that you will maintain such educational activity with support from NEH and other Government agencies in the future. I very much look forward to listening to many such discussions as part of Backstory.

Thank you again for inviting me to participate in the Backstory discussion.

Yours Sincerely,



Ananda M. Chakrabarty, Ph.D
Distinguished University Professor
University of Illinois College of Medicine at Chicago

Chicago

Peoria

UIC

Rockford

Urbana-Champaign

Phone (312)996-7470 • Fax (312)996-6415

From: Felipe Fernandez-Armesto <Felipe.FernandezArmesto@nd.edu>

Subject: **Backstory**

Date: July 18, 2013 1:22:55 PM EDT

To: Andrew Higgins Wyndham <awyndham@virginia.edu>

Thanks for asking, Andrew. I've had many years in broadcasting in the U.K. – with especially relevant experience presenting a history slot in BBC tv's current affairs show, LEVIATHAN, and presenting ANALYSIS on BBC Radio 2. So my admiration for what you and your team do on BACKSTORY is based on real awareness of how hard it is to make history accessible on radio without dumbing-down. You've got all the essentials right: an appealing team of presenters who are individually engaging and who spark off one another fruitfully; a practical format with overall consistency but plenty of changes of pace and texture; first-rate material, led by real historians and selected with scholarly discrimination; an unerring gift for choosing topics; a tone that is always animated by good humor without sacrifice of proper seriousness; in short, a show that demonstrates that education and entertainment are natural allies. Good wishes.

From: Michael O'malley [momalle3@gmu.edu]
Sent: Tuesday, July 30, 2013 4:42 PM
To: Andrew Higgins Wyndham
Subject: Re: BACKSTORY

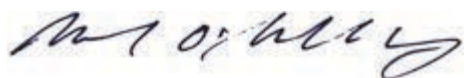
Andrew Higgins Wyndham
Executive Producer, [BackStory](#)
Director, Media Program
Virginia Foundation for the Humanities
145 Ednam Drive
Charlottesville, VA 22903

Dear Andrew Wyndham

I'm very pleased to write in support of *Backstory*. It's an extraordinarily valuable program. Nowhere else can you find this rare combination of accuracy, and sophistication of historical analysis in such an entertaining package. *Backstory* appears without charge on radios all over the country, and on the web; it reaches an educated lay audience interested not just history as a narrative of events, but history as the process of making meaning.

As Associate Professor at George Mason University and Associate Director of the Roy Rosenzweig Center for History and New Media, I'm deeply committed to the use of alternative media in presenting history. *Backstory* is effective, engaging, and a great return on the NEH's investment. I look forward very much to future programs.

Sincerely,

A handwritten signature in dark ink, appearing to read 'M O'Malley', with a stylized, cursive script.

Michael O'Malley
Associate Professor
Department of History and Art History
George Mason University

From: Katharina Vester [vester@american.edu]
Sent: Tuesday, August 06, 2013 3:13 AM
To: Wyndham, Richard (raw9u)
Subject: BackStory

Dear Andrew,

As a cultural historian who also had a decade-long career in public radio, I was impressed with the experience of being interviewed by Peter Onuf for a Backstory segment on the forgotten history of dieting and gender in the nineteenth century. The topic is not one most scholars are familiar with, yet Prof. Onuf knew the context so well and is such a natural interviewer that he led me through a conversation that sparked endless ideas and allowed me to present my research findings in a manner accessible to radio listeners. I have since become a fan of Backstory, and I believe it is a unique resource of great value in American society: a thoughtful program that makes history interesting and immediate without bombast or cuteness. As Director of American Studies at American University, I know that presenting history through multi-media platforms such as Backstory is a growth area and is one of the best ways to reach young people, whose interest in the American past may be awakened by listening to a radio program or podcast of intelligent and informed conversation on fascinating topics--which can then lead to curiosity to learn more from books and classes.

With best wishes,

Dr. Katharina Vester
Director of American Studies
Assistant Professor, History
Battelle-Tompkins 133
American University
4400 Massachusetts Ave. NW
Washington, DC 20016-8038
202-885-2409

From: Syrett, Nicholas [Nicholas.Syrett@unco.edu]
Sent: Thursday, July 25, 2013 12:31 PM
To: awyndham@virginia.edu
Subject: letter of support



HISTORY
College of Humanities and Social Sciences

Andrew Higgins Wyndham
Executive Producer, BackStory
Director, Media Program
Virginia Foundation for the Humanities
145 Ednam Drive
Charlottesville, VA 22903

July 24, 2013

Dear Mr. Wyndham,

I have just come from my local NPR station where I was taping my second appearance on BackStory. I was interviewed last year speaking about the history of marriage and this time was talking about the history of childhood. Both of the appearances engaged my research on the history of minors and marriage in the United States during the nineteenth and twentieth centuries.

From beginning to end my experience with BackStory has been a pleasure. Jess Engebretson, the producer with whom I worked on both segments, has always been remarkably thorough in helping me to prepare for the show and making me feel comfortable both with being on the radio and with the questions I would be asked. She has been particularly adept at helping an academic speak with a wider audience about ideas and information that normally I only share with colleagues within the academy.

And that, to me, is what makes BackStory so valuable. Too often academics speak to one another, both at the conferences we attend and in the books and articles that we publish, most of which are read by others like ourselves. BackStory is one of a few venues where trained historians get to talk about their research in ways that make it accessible to a wider audience. That it also happens to be well produced and funny, to boot, makes it all the more appealing.

BackStory is also helpful to me. When I try to secure a book contract for the project I am currently writing, I can point to my appearance on BackStory to demonstrate that the subject matter is of interest to an audience beyond the academy. BackStory thus not only shares history in its actual broadcasts, but listeners can also learn more about the subjects they've heard about on the program through seeking out the publications of the show's guests. This only furthers the show's overall goal to engage a broader swath of Americans in a discussion about the nation's history.

Best regards,

Nicholas L. Syrett
Associate Professor

From: Alan Taylor <astaylor@ucdavis.edu>

Date: July 9, 2013 3:55:55 PM EDT

To: <awyndham@virginia.edu>

Subject: BackStory

Dear Andrew,

I am very happy to endorse your application to NEH for a production grant to support BackStory with the American History Guys. This innovative program makes history accessible and relevant to a broad audience by revealing how the past informs our present dilemmas. Over the air, Ed, Brian, and Peter are as refreshing, lively, funny, and informed as I know them to be in person. In addition to listening to the program, I have twice been interviewed, once by Ed for a program on sugar in American life and once by Brian for a program on the bicentennial of the War of 1812. I have been interviewed many times for different forums, but never have the interviewers been as well informed and adept at asking the right questions and eliciting answers that would work well for listeners with an interest, but not necessarily an expertise, in history. It was a lot of fun on both occasions, and I think it made for very good radio. There is nothing else like BackStory in media today, so I hope that it can continue to expand to reach more listeners.

Please let me know if I can be of any further assistance.

Best regards, Alan

(Alan Taylor, Distinguished Professor of History, UC Davis)

BGSU College of Musical Arts
BOWLING GREEN STATE UNIVERSITY

August 5, 2013

To Whom It May Concern:

I write today in support of *BackStory With the American History Guys*, on which I was a guest in July 2012. I must admit that I had not heard *Backstory* until then, but I was surprised and pleased to find a program that so thoroughly and thoughtfully discusses our nation's origins and culture, and its future. I've listened since then, and have enjoyed shows that are both intellectually stimulating and extremely accessible, including diverse and engaging lenses through which to examine U.S. history—including, as I found during my interview, music.

In the course of my research in American music, I've had opportunities to appear on several radio programs, and it's no exaggeration when I say that my interview with Brian Balogh, Peter Onuf, and Ed Ayers was the most professional and thought-provoking one I've done. I greatly appreciated the depth of the questions I was asked about music, religion, and politics; the broad view of American culture taken; and the careful consideration of what listeners might want to know about their country and its place in the increasingly transnational world.

I'm very happy to learn of *BackStory's* growing success, and that it continues to expand its reach and its plans--particularly those involving classroom educational segments. I believe the program is an invaluable educational resource for secondary and post-secondary students (and their teachers), and have plans to use it in my own classes this year.

I strongly encourage any support you might be able to offer *BackStory* in its efforts to make American history accessible to all Americans. Many thanks for your consideration—

Sincerely,



Katherine Meizel
Assistant Professor of Ethnomusicology
College of Musical Arts
Bowling Green State University
Bowling Green, Ohio
kmeizel@bgsu.edu



July 29, 2013

Andrew Higgins Wyndham
Executive Producer, BackStory
Director, Media Program
Virginia Foundation for the Humanities
145 Ednam Drive
Charlottesville, VA 22903

Dear Executive Producer Andrew Higgins Wyndham:

Please accept this as my enthusiastic, thoughtful endorsement of BackStory for your discussions with officials at the National Endowment for the Humanities. My comments are based on having had the pleasure of being a contributing historian to your show last year. Also, by coincidence, during the past year I have served as a reviewer on major scholarly research grant proposals for NEH – so I have an appreciation for their expertise and commitments.

For many years my commitment as an historian has been to try to connect past and present, to bring significant historical issues into the public forum. That's why I write both for scholarly journals and university presses – and also, essays, articles and talks for more general, less specialized audiences. When the History Guys invited me about a year ago to participate in an episode of BackStory I was delighted. My interest in the project soared when I learned that the topic was the history of college sports. Keep in mind that when I was a graduate student at the University of California, Berkeley in the early 1970s professors scratched their heads in collective bewilderment as to why one would want to devote serious attention to such a topic. The answer then and now is that it's central to American higher education – for students, alumni, presidents, trustees, donors, sponsors, and numerous other constituencies in American life.

BackStory has, I think, caught the spirit of exciting, broad exploration which leads to substantive discussion. Furthermore, public radio has been the ideal medium for combining information and imagination in this venture. The resultant show, "Turf Wars: A History of College Sports" was exciting and challenging. The producers and the History Guys as hosts tended to their prep work, listened to my suggestions, and did an admirable job of bringing me and the other participants into the fold.

After listening to the polished broadcast I was pleased – and put my notes away. The

unexpected surprise was that for weeks I received numerous e-mail messages from listeners, colleagues and other audience members nationwide. I think the presentation was both spirited and informed. It was provocative while exuding a tone of genuine curiosity and good will. That is my kind of history!

The particular “Turf Wars” episode along with the preceding and subsequent programs suggests to me that the History Guys and their production team have tapped an enduring vein of widespread historical interest. The show brings social history to life because its topics and titles are intriguing. And, the show follows through with knowledgeable, engaging commentators. I think the hosts face a difficult task each show to bring quickly into the fold the guest experts and the listening audience – and they succeed very well in do so.

One implication of my participation in BackStory is that it has prompted me to use it as a rich resource and reference site for my own teaching. Both undergraduates and graduate students have appreciated the links to selected broadcasts. So, I think there is a multiplier effect that gives an extended lifespan and numerical audience to current and past shows. For my own work in the public forum – both public speaking engagements and published op-ed piece -- my participation in the college sports “Turf Wars” show last August has continued the conversation. I’ve written op ed pieces on college sports in which I connect past and present issues both for Inside Higher Ed and for the Sunday Review feature of The New York Times. Important to me is that the public radio medium and the show’s format lend themselves well to cross-fertilization. In other words, I do not see the show as confined to one kind of audience. The listeners also tend to be readers and writers – and talkers. The show and subsequent blogs suggest to me energy and informed commentary. That is a very healthy formula for making social history both timely and timeless. I think BackStory is a FrontRunner in public history in the 21st Century.

Thanks for including me in this discussion. Please let me know if you wish for me to elaborate on any points to which I have alluded. My e-mail address is jthelin@uky.edu. With best wishes on this important deliberation, I am

Yours truly,

A handwritten signature in cursive script that reads "John R. Thelin". The signature is written in dark ink and is positioned below the typed name.

John R. Thelin
University Research Professor
History of Higher Education & Public Policy

From: Vorenberg, Michael [michael_vorenberg@brown.edu]
Sent: Monday, August 05, 2013 8:50 AM
To: Wyndham, Richard (raw9u)
Subject: Re: BACKSTORY

Today, BackStory is more important than ever. Here's one of the few ways, perhaps the only way, that the complexity of history is brought to the public. The hosts and their guests get at the issues from every angle and end up acknowledging that there are no easy answers--an admission all too wanting in popular history today. For real historical inquiry that remains true to the discipline but fun and accessible to all, BackStory can't be beat.

Michael Vorenberg
Associate Professor of History
Brown University

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

July 18, 2013

Testimonial on behalf of *BackStory with the American History Guys*

I write to express my strong support for the continued funding of the remarkable radio program *BackStory*. The growing popularity of the show demonstrates how deeply it resonates with listeners; I will focus on the benefits of the show for historians and for educators more broadly. The genius of *BackStory* is the way that it harnesses a salutary trend—the use of technology to democratize knowledge—while bucking the negative trend toward a “dumbing down” of our public discourse. From the perspective of an academic, *BackStory* has created a unique space for meaningful conversations between scholars and the public, and a unique way for historians to find an audience.

At a time when the publishing industry is contracting, book review pages and journals are being shuttered, “bottom line” pressures obviate such “inefficiencies” as team teaching and small seminars, and teachers are encouraged to pander to the short attention spans and need for visual stimulation ascribed to students, *BackStory* is a breath of fresh air. Here, in Ayers, Balogh, and Onuf, we have three intellectuals seeking, together with their guests and audience, to plumb the depths of complex issues. Ayers, Balogh and Onuf draw in and captivate their listeners’ with the *power of their words*, with their sheer enthusiasm and contagious curiosity—all the while striking a perfect balance between gravitas and levity, between authority and humility. I have had the pleasure and honor of acting as a guest on *BackStory* twice and found both sessions to be highlights of my academic career. The impeccable preparation of the show’s hosts for each session conveys their respect for their guests and for their listeners—and that atmosphere of mutual respect, to my mind, is rare in our public forums and helps explain *BackStory*’s popularity.

There is nothing else quite like *BackStory* on the radio or in our public life. The new *BackStory* initiative, “Finding the American Way,” seems to me the perfect vehicle for bringing the show’s benefits to an even wider audience, for drawing in secondary school students and teachers. I urge the NEH to fund this worthy endeavor.

Elizabeth R. Varon
Langbourne M. Williams Professor of American History
University of Virginia

From: Matthew A. Sutton [(b) (6)]
Sent: Monday, August 05, 2013 3:06 PM
To: awyndham@virginia.edu
Subject: NEH proposal

In the fall of 2012 I recorded an interview with Brian Balogh for *Backstory*. Our discussion focused on my ongoing (NEH funded) research on apocalypticism and modern politics. Balogh asked smart and clear questions and the producer and editor of my segment were a pleasure to work with. I love *Backstory* and have found it to be an invaluable tool for helping academics make their work accessible to the general public. The show is an import vehicle for educating Americans about the significance of the past for their own lives as well as about the major issues happening in the world around them. I cannot imagine a more worthy project for NEH funding.

Matthew Avery Sutton
Edward R. Meyer Distinguished Professor
Washington State University
NEH Fellow (2011-2012)

From: Richard John <rrj2115@columbia.edu>
Date: July 8, 2013 2:32:13 AM EDT
To: "Wyndham, Richard (raw9u)" <raw9u@eservices.virginia.edu>
Subject: **BACKSTORY**

Andrew

Backstory is a national treasure -- better than almost any other history-related media project I can think of, it bridges the gap between the academy and the general public without patronizing its audience or dumbing down its message.

Richard R. John

Richard R. John
Columbia University

July 31, 2013

To Whom It May Concern:

In February 2013, I was asked to participate in a radio program entitled, “Rinse and Repeat” produced by *BackStory with the American History Guys*. Because of this positive experience, as well as the consistently informative, erudite and entertaining programming put together by the *BackStory* team, I strongly urge that the National Endowment for Humanities award the program a production grant.

Higher education and the humanities face a crucial moment. New media and technologies offer creative resources that can be incorporated into education and provide opportunities to engage with the general public heretofore unknown. However, these potential benefits must be carefully reconciled with traditions of careful scholarship in the humanities and social sciences, and not be watered-down for entertainment purposes. In my discipline, the emergence of a subfield called “public sociology” represents an attempt to harness these changes so as to get sociologists to engage in public discourse more extensively. Unfortunately, many of these efforts end in failure, either because they cannot find a place in today’s crowded media environment or cannot effectively translate disciplinary findings into a form digestible to the general public. Put succinctly, getting the academy to speak effectively to the public is hard.

BackStory, however, has hit upon a great model and with the requisite funding, is poised to become an important bridge between the academy and the public. *BackStory* has the academic bona fides to ensure that its product is never dumbed down. Peter Onuf, Ed Ayers, and Brian Balogh are excellent scholars in their own right, but, moreover, they possess the uncanny ability to make academic findings feel relevant to a general audience. The thought, preparation, and execution they bring to the interviews with scholars assists in making staid academic history come alive. As someone who has struggled to convey complex ideas in media interviews, I found the experience with the *BackStory* team a revelation. And when I heard the show (something I usually do with trepidation) I was heartened by the manner in which it substantively engaged with my ideas. I would welcome the opportunity to do it again.

Beyond my own experience with the show, I must say that *BackStory* offers an invaluable teaching resource. In all their shows, one finds consistently informative but entertaining material that underscores the enduring relevance of history. As a professor, I organize my courses around multi-media, and therefore depend on outlets like *BackStory* for superior, non-traditional materials. I have used portions of *BackStory*’s programming in my courses and invariably they become central to classroom discussion.

For these reasons, I hope that *BackStory* receives the funding necessary to continue to grow and provide the quality programming it does.

Sincerely,

Owen Whooley

Assistant Professor of Sociology
University of New Mexico
owenwho@unm.edu

From: Owen Whooley [owenwho@unm.edu]
Sent: Tuesday, July 30, 2013 5:38 PM
To: awyndham@virginia.edu
Subject: BackStory

From: "Slotkin, Richard" <rslotkin@wesleyan.edu>
Date: July 10, 2013 9:43:37 AM EDT
To: "Wyndham, Richard (raw9u)" <raw9u@eservices.virginia.edu>
Subject: **BackStory**

I am writing in support of the grant application by BackStory.

I worked with BackStory on a program about Buffalo Bill's Wild West, and the use of entertainment to spread the idea of America and the West to Europe at the turn of the 19th-20th Centuries -- the era that saw the largest waves of European immigration.

I was very impressed by the quality and cogency of the questions asked by the interviewer, and with the way the program was organized and presented. BackStory offers an extremely valuable form of public education: a view of American history which is thoughtful and accurate, presented in a very accessible form. Knowledge of national history is a vital element in the development of civic consciousness and patriotism; at a time when our history is not being well-taught in the schools, projects like BackStory are especially valuable.

Richard Slotkin
Olin Professor of American Studies, emeritus
Wesleyan University
Middletown, CT 06459

From: Susan Schulten <Susan.Schulten@du.edu>
Date: July 7, 2013 11:28:10 PM EDT
To: "awyndham@virginia.edu" <awyndham@virginia.edu>
Subject: **BackStory**

Hello Andrew:

I write to express my support for BackStory. I was a guest on the program in 2012, and had a wonderful experience during the entire process. The producer was extremely knowledgeable, and asked informed questions that yielded fun yet substantive answers. The on-air interview was entertaining for me especially, and I quickly found myself at ease, talking to Ed Ayers (one of my all-time favorite history scholars) about the Civil War, Lincoln, and the meaning of cartography.

I'm so very proud to have been part of the series, and have frequently publicized the show to my students as a fun way to get engaged in American history.

I wish you the best of luck in your future efforts. I think BackStory is one of the great examples we have of public intellectual life, a cross between This American Life, Car Talk, and National Public Radio. May it long continue!

Susan

From: Todd Bennett <BENNETTM@ECU.EDU>
Subject: RE: **BackStory** Testimonial
Date: July 15, 2013 4:00:32 PM EDT
To: Wyndham, Andrew <raw9u@virginia.edu>

BackStory Testimonial

I was an avid listener of *BackStory* even before I appeared as a guest on the show in February 2013. And the more I listened, first to podcasts and later to weekly public radio broadcasts, the more I became convinced that *BackStory* performs a valuable public service on behalf of history specifically and the humanities more generally. *BackStory* speaks with a voice unique to the airwaves. It takes an entertaining but also educational approach to the American experience, sort of like a historical version of *This American Life*. Each episode offers sophisticated yet accessible insights that engage and teach listeners important lessons about U.S. history. In that regard, *BackStory* helps to bridge the gap between scholars and the public: as *Radiolab* does with science, the program informs interested audiences about some of the latest historical findings that bear upon current issues, thereby demonstrating the value of historical research to modern society and building constituencies in support of that ongoing research. All of which is to say that *BackStory* is an outstanding program that deserves continued support.

M. Todd Bennett
Assistant Professor of History
East Carolina University

From: Amy Greenberg (b) (6)
Subject: How much I appreciate Backstory
Date: July 23, 2013 11:04:53 AM EDT
To: Andrew Higgins Wyndham <awyndham@virginia.edu>
Reply-To: amysgreenberg@gmail.com

Dear Andrew,

I had the pleasure of being featured on the "Mission Accomplished: How Wars End," episode of Backstory on May 5, 2013. I discussed my recent award-winning book, A Wicked War: Polk, Clay, Lincoln, and the 1846 US Invasion of Mexico, with Professor Peter Onuf. The entire experience was a great pleasure. Peter had read the book closely, and asked great questions, the production team did a very professional job, and the story came out extremely well. It was a complex piece that provided real insight into the history and memory of "bad" wars in the United States. After the show was broadcast, I received several emails from listeners, who were just as impressed by the production as I was. I consider my appearance on Backstory a great honor, since it is one of the very few radio shows to use recent works of history in a manner that sheds real light on our collective past and present. Sincerely, Amy S. Greenberg

--

Amy S. Greenberg
Edwin Erle Sparks Professor of History and Women's Studies
Penn State University
Department of History
108 Weaver Building
University Park, PA 16802-5500
(814) 863-0162

From: William J Cooper [wcooper@lsu.edu]
Sent: Tuesday, July 16, 2013 4:07 PM
To: Andrew Higgins Wyndham
Subject: RE: BACKSTORY

July 16, 2013

Andrew H. Wyndham
Virginia Foundation for the Humanities
Charlottesville, VA

Dear Andrew;

I am delighted to support the application to NEH for a production grant for BackStory with the American History Guys. To my mind BackStory should be a natural for NEH. It is a superb vehicle for bringing central issues in our national history to a wide audience. I can think of no better way for NEH to affirm its commitment to engaging American citizens with the humanities.

My opinion does not derive solely from my conviction about the importance of your undertaking with BackStory. More importantly, I am basing my view on my own participation a few months ago on one of your programs dealing with presidential inaugurations.

I found so much about your endeavor exemplary. The technical aspects – I was a long-distance interviewee – went so smoothly. You surely have competent technical people. Then the interview, which went on for the better part of an hour, involved a thorough discussion of my topic – what I term the three inaugurations of Jefferson Davis. My interviewer was Ed Ayers, one of our most accomplished historians. In our conversation Ed revealed a real talent for asking pertinent questions and directing the course of our discussion toward a meaningful and understandable conclusion.

Your listeners are indeed fortunate to have access to such rich programming. Today so many observers rightly bewail the general ignorance of Americans about their past. BackStory provides a serious, informative, and, in my experience, a successful effort to remedy that sad situation. And it is so accessible!

NEH ought to fund your proposal.

Sincerely,

William J. Cooper
Boyd Professor

From: Price, Richard [rprice@mail.ubc.ca]
Sent: Wednesday, July 10, 2013 10:27 PM
To: awyndham@virginia.edu
Subject: BACKSTORY TESTIMONYDear Andrew:

I am most pleased indeed to write on Backstory's behalf as a former guest on your program. In 2013 I joined hosts Brian Balogh, Peter Onuf, and Ed Ayers on *BackStory with the American History Guys*, to discuss how it is that chemical weapons have come to be regarded as especially taboo, a topic of recent renewed interest given US allegations of chemical weapons use by Syria. I have done many, many television and radio broadcasts over the last twenty years, and none have been more enjoyable than the Backstory interview for this occasion. The hosts are exceptionally well-informed, which leads to a conversation that genuinely gets at the heart of the most interesting and important issues. I personally found the conversation to be exquisitely engaging as a result, and a pleasure to engage in a high level discussion that nonetheless was hopefully very informative for the audience. I would be terribly pleased indeed to be a guest on Backstory again as many times as my areas of expertise can be of help.

Best,

Richard Price, Professor
Senior Advisor to the President
The University of British Columbia
6328 Memorial Road
Vancouver, BC, Canada V6T 1Z2
Phone: 604.822.9206
Fax: 604.822.5055

From: Stephen A Mihm <mihm@uga.edu>

Subject: Testimonial

Date: July 14, 2013 9:58:16 PM EDT

To: Andrew Wyndham raw9u@virginia.edu

Historians rarely have an opportunity to discuss their work in a mainstream forum; it's even rarer for that discussion to be substantive rather than superficial. Backstory provides just such a place. Indeed, my interview on Backstory was easily the most substantive one I've done. But Backstory isn't just a place for scholars to air their research: the interviewers invariably get their guests to connect their work to current events in an engaging manner. Peter Onuf was a masterful interviewer, and his co-hosts are no less talented. Backstory is a rara avis: a radio program that manages to make academic research fund and fascinating. May it continue broadcasting for many years.

best,

Stephen Mihm
Associate Professor of History
University of Georgia

From: Roger Ekirch [arekirch@vt.edu]
Sent: Monday, July 22, 2013 10:14 AM
To: Wyndham, Richard (raw9u)
Subject: Re: BACKSTORY

Prior to my recent interview on “BackStory,” I had the good fortune to appear on a wide range of NPR and BBC radio programs, in addition to shows in Canada, Ireland, and Australia. However enjoyable, none of these was as memorable as my participation on “BackStory,” a program of singular importance in affording a contemporary voice to the past. Chioke I’Anson, the producer, was superb in addressing substantive as well as logistical issues. The program’s painstaking preparation was, in my experience, unprecedented. Conducted by Peter Onuf, the interview itself was a joy, every bit as engaging as it was entertaining. I look forward to being asked back.

A. Roger Ekirch
Professor of History, Virginia Tech
NEH Fellow, 2013-2014

From: Kuzmarov, Jeremy <jeremy-kuzmarov@utulsa.edu>
Subject: RE: Backstory letter of support
Date: July 30, 2013 12:09:24 AM EDT
To: Wyndham, Richard (raw9u) <raw9u@eservices.virginia.edu>

Dear Panelist,

I am writing to recommend that Backstory receive an NEH grant. Backstory is a wonderful show that helps to address key historical issues and debates for a popular audience and provides important exposure for university-based academic historians who serve as guests. The producers are well-read and creative in developing program ideas. The show performs an important public service in informing the public about history and current affairs, in a creative and fun way. I was privileged to have appeared on a Backstory program on the topic of drug prohibition this past year. I was greatly impressed with how the show was put together and found it to be very informative, even for someone who has read a great deal on the topic. I have listened to many other broadcasts since. I hope that you will approve the grant and enable Backstory to continue to produce shows of a very high caliber and to expand its reach in the coming years.

Sincerely, Jeremy Kuzmarov, Ph.D.,

J. P. walker Assistant professor of History, University of Tulsa.

From: Moulds, Loren (lsm3n) [lsm3n@eservices.virginia.edu]
Sent: Friday, August 02, 2013 12:28 PM
To: awyndham@virginia.edu
Subject: Note of Support

Andrew

I'm writing you to express my support for *BackStory with the American History Guys*. Ever since the show's first episodes aired, it's been an exciting addition to the airwaves. I've not missed a single episode. The three hosts are entertaining, engaging, and talented historians; they are also delightful storytellers and personalities. Beyond the show's veritable entertainment value, it also provides topical, approachable insight into the historical background of relevant current issues. The show is remarkable in its ability to engage professional historians like myself while remaining appealing to lay listeners as well.

As a guest, the experience was both fun and professional. Balogh and the production staff made the interview easy and thought provoking. The spirit of collegiality among the three hosts – who are premier historians in their fields – was palpable. It was exciting to be able to contribute to the unique and valuable work you all are doing on *Backstory*.

Loren

Loren S. Moulds
Digital Collections Librarian
University of Virginia Law Library
Ph.D. Candidate, ABD
University of Virginia Corcoran Department of History

From: Reiss, Benjamin [breiss@emory.edu]
Sent: Tuesday, August 06, 2013 2:52 PM
To: Andrew Higgins Wyndham
Subject: Backstory support letter

I'm writing to express my enormous gratitude to *Backstory* – not simply for having me on the show, but for existing. *Backstory* is premised on the idea that history is an essential resource in navigating changing circumstances. At a time when the rate of change – political, cultural, technological, scientific, economic – seems to be approaching warp speed, this program serves as a historical GPS. Its creative, flexible, theme-driven approach allows it the kind of topicality that new developments demand, and its hosts and guests are exactly the informed, entertaining guides I would want on any historical journey. I cannot think of another resource in American culture that provides such smart, engaged, informative, and thought-provoking responses to those facets of our national life that most demand a history.

In my own experience, I found working with the *Backstory* team one of the most satisfying interactions with media that I've had in my career. The producer Eric Mennel wrote to tell me that he'd read several articles of mine in connection with a planned program on the history of mental illness, and he wanted to interview me for the show. The piece we discussed had been published ten years earlier, and I was thrilled to see that it had this kind of afterlife. The interview was detailed and enjoyable, and Eric and a co-producer helped me to draw out the broader significance of my little corner of the story. He also asked me for thoughts about other potential contributors. Both of the scholars I suggested were eventually included in the show, as were several whose work I am now quite interested in following. Few of us were historians by trade (I'm a literature professor, one is a sociologist, another a psychiatrist), but to the great credit of the show, the team recognizes that much valuable history is produced across a range of disciplines. So while I was interviewed as an "expert" on the program, I wound up learning a great deal about the topic that I hadn't previously considered. All of the segments, including mine, were beautifully produced and edited. I hope that this important program will continue to thrive and expand for many years to come.

Benjamin Reiss
Professor of English
Emory University
404-712-4263
Reiss, Benjamin breiss@emory.edu

APPENDIX A, Part 2

—Letters from Administrators & Humanities Professionals

Teresa Sullivan, University of Virginia

Peter Gilbert, Vermont Humanities Council

Jamil S. Zainaldin, Georgia Humanities Council

Margaret Bendroth, American Congregational Library and Archives

Jennifer Abraham Cramer, T. Harry Williams Center for Oral History, LSU

Kristen Szakos, City of Charlottesville



OFFICE OF THE PRESIDENT

July 19, 2013

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

To Whom It May Concern:

I write in support of the Virginia Foundation for the Humanities' grant application requesting funding for new episodes of *BackStory with the American History Guys*. Over the last three years, I have authorized \$300,000 in University of Virginia support, joining the National Endowment for the Humanities and other major funders in securing the development and growth of the weekly version of *BackStory*. In addition, the University previously provided \$160,000 to support the monthly version of the program. This ongoing commitment to the project reflects the recognition that *BackStory* radio is making an important contribution to our national conversation on what it means to be an American.

BackStory is as appealing to citizens going about their everyday lives, as it is intriguing to students working to understand American democratic traditions. Headlined by three outstanding scholars of American history—Ed Ayers, Peter Onuf, and Brian Balogh—the show has also become a forum for creative scholars from around the country. It is exploratory, enlightening, entertaining—a unique and valued resource. *BackStory* has emerged as a twenty-first-century embodiment of an eighteenth-century ideal that Thomas Jefferson, our University's founder, would endorse: it pleases as it instructs.

Indications are that *BackStory* can continue to thrive, playing a vital role in doing what the NEH was first mandated to achieve: to underwrite programs that bridge the gap between scholarly understanding and the public's thirst for meaning. I strongly endorse this proposal, urge the Endowment's renewed support of *BackStory*, and am grateful for your consideration.

Very truly yours,

Teresa A. Sullivan
President

TAS:jb



*Sharing Our Past —
Shaping Our Future*

11 Loomis Street

Montpelier, Vermont 05602

Phone: 802.262.2626

Fax: 802.262.2620

info@vermonthumanities.org

www.vermonthumanities.org

August 2, 2013

Andrew Higgins Wyndham, Executive Producer, BackStory
Director, Media Programs
Virginia Foundation for the Humanities
145 Ednam Drive
Charlottesville, VA 22903

Dear Andrew:

I write to express my most enthusiastic support for your application to the NEH for continued support for BackStory with the American History Guys. Previous NEH support enabled BackStory to become a weekly program, and that in turn, enabled many radio stations, including, to my great delight, Vermont Public Radio (VPR), to include it in its schedule.

As you know, I urged VPR to include the program in its schedule, going as far as to offer to have the Vermont Humanities Council (VHC) provide some financial support, both to incentivize VPR to take the show and to get VHC good visibility and good plaudits by association with the program. Cash incentive was not necessary; quality was sufficient, which is great.

Backstory's three very distinguished historian hosts and the program's outstanding production quality combine to make this an extraordinarily engaging and thought-provoking series. The program is especially interesting because it explores topics that span three centuries – because it considers not the GI Bill or the Civil Rights movement, for example, but rather soldiers returning home and Americans' obsession with racial purity in the 18th, 19th, and 20th centuries. The history guys are all excellent -- they speak in compelling ways for a general audience, they are charming, they get along famously -- and they don't do professorial obscurity, jargon, or pontification.

I thoroughly enjoy BackStory and particularly appreciate how many different points of view as well as historical perspectives are expressed, not just by your three History Guys, but also by the people whom they interview and the pre-arranged call-ins. In listening to such segments, I learn a great deal, and even more importantly, these conversations cause me to think and think anew about a variety of important broad-based themes and issues.

Two examples off the top of my head: In the program on voting, Alexander Keyssar observed that, post-Civil War, the South actually benefited from increased congressional representation as a result of former slaves going from 3/5 to 5/5 in the tabulation of state population, but those states did not share the vote with free blacks much, or for long. And second, I was struck by how the GI Bill helped black GIs less than whites because educational opportunities for blacks were more limited, and in the area of home mortgage assistance, they still had to find banks that would lend to them, they were only able buy homes in certain areas, and -- a point that the show didn't make, I don't believe, but that I hadn't thought about before -- the amount they could borrow was dramatically less than whites because they were disproportionately stuck in low-wage jobs with no likelihood of significant salary increases in the future.

About two weeks ago, I dropped something off at our next door neighbor's house, and with great excitement and passion this gentle man leaps in to me how he was driving from X to Y and he heard the greatest program on VPR. And then he proceeds to tell me just how fascinating the program was and how much he learned, urging me to connect with it. I smiled and told him I was BackStory's biggest fan.

I hope that your funders appreciate two other things: that the program has great reach, and that the broadcasts are not fleeting but preserved in archives for future reference. In sum, I think your Schwartz Prize-winning program is nothing short of fabulous, not only in concept but in execution. The wonderful product of the auspicious intersection of three terrific and personable scholars and VFH's vision, ambition, and production capabilities, it plays an invaluable role nationwide, not only feeding those people who are already history buffs, but also and perhaps more importantly, sneaking up on people who have never been "into" history, and by charm and stealth the program shows them how interesting -- indeed exciting -- history can be, particularly the connections across the generations and across themes. I am delighted to speak up for this wonderful program and to encourage the NEH to continue its key support.

Sincerely,

A handwritten signature in black ink that reads "Peter Gilbert". The signature is stylized, with the first name "Peter" written in a cursive script and the last name "Gilbert" in a more formal, slightly cursive script. There is a small star-like mark at the end of the signature.

Peter Gilbert
Executive Director

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Lisa L. White, Savannah

August 8, 2013

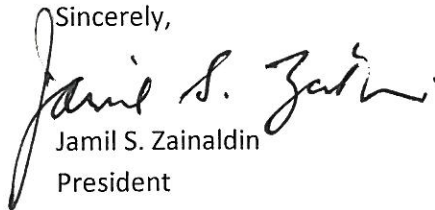
To: Andrew Higgins Wyndham
Virginia Foundation for the Humanities

Re: Letter of Support for "BackStory"

I write in strong support of VFH's "BackStory with the American History Guys." I have been indirectly involved in the project since its beginning – as someone who has talked with Andrew about its development, as an audience member, listener, advocate for it in Georgia, and a phone-in caller. I know the on-air personalities, and I'm acquainted with Andrew's history of superlative accomplishments in media and the public humanities. There are few others doing projects "on the ground" with the expertise, sensitivity to audience, skill in media, and engagement with the humanities as Andrew Windham. And I would be hard pressed to think of any radio or television program that is as engaging, serious, humorous, candid, and smart as this live-recorded program. It is the best of what the humanities have to offer to a general audience. We need more of BackStory, and more of the innovation in the humanities that BackStory so well represents.

The Virginia Foundation for the Humanities is well known in the NEH and national and state humanities programming community. It is one of the nation's leading humanities institutes of any kind, unique for its commitment to grant making in the humanities, support of scholarship and its dissemination, and VFH-initiated projects, like BackStory, that reach local, regional and national audiences. I hope this application receives funding.

Sincerely,



Jamil S. Zainaldin
President



Congregational
Library & Archives
History Matters

July 31, 2013

To Whom It May Concern:

It is a pleasure to write in support of "Backstory with the American History Guys" and their application with the National Endowment for the Humanities. I am a historian of American religion, with a special interest in family life, and was guest on a program about the history of birth, "Born in the USA," airing this past March 2013.

My assignment was to talk about infant damnation, a touchy and complicated subject to be sure. I was so impressed and pleased at the intelligent and thoughtful way the host (in this case Peter Onuf) conducted the interview. This is not surprising given Prof. Onuf's credentials as a leading historian of colonial America—but not always the case for conversations about theology, and for that matter Puritanism, even on public radio. Throughout the conversation was lively without being glib, and intelligent without being esoteric. I thoroughly enjoyed the experience.

I should also add that friends who heard my segment have become full-scale supporters of the show, now listening weekly no matter what the topic. Clearly "Backstory" is doing a wonderful job making history relevant and interesting to non-historians. This is terribly important cultural work, and it is so gratifying to see "Backstory" do it so well.

Sincerely,

Margaret Bendroth

Executive Director

American Congregational Association/Congregational Library



LOUISIANA STATE UNIVERSITY

AND AGRICULTURAL AND MECHANICAL COLLEGE

*T. Harry Williams Center for Oral History
A Division of LSU Libraries' Special Collections*

To Whom It May Concern:

August 6, 2013

I am writing in support of BackStory's application for a production grant from the National Endowment for the Humanities (NEH).

I recently had the privilege of being included as guest on BackStory with the American History Guys, in a program specifically produced to bring to life the great Mississippi flood of 1927, using the recorded oral histories of survivors. The producer, Eric Mennel, was a pleasure to work with, and being featured on the show was an amazing opportunity for the T. Harry Williams Center for Oral History. It was a highlight of my year because it offered a rare occasion to showcase our oral history collections and to reach a much wider audience than we typically can access. The quality of the production of this program was awe-inspiring and has demonstrated the continued need for a program like BackStory to put into context how important historical events and topics, some of which are under-documented, have shaped and continue to shape the present and current events. The Williams Center received astoundingly positive feedback from listeners from not only Louisiana, but from all over the country. We hope to be able to return for a visit to BackStory in the future.

Sincerely,

Jennifer Abraham Cramer,

Director T. Harry Williams Center for Oral History

LSU Libraries Special Collections jabrah1@lsu.edu;

Phone: 225-578-7439

From: Kristin Szakos (b) (6)
Sent: Tuesday, August 06, 2013 5:48 PM
To: Wyndham, Richard (raw9u)
Subject: BackStory testimonial

I am a huge BackStory fan. I've been listening to the show since it was an occasional local program, and was delighted when it went weekly and national. BackStory is exactly what I listen to public radio for: smart, insightful, relevant stories delivered by qualified, intelligent, articulate and entertaining hosts. Who could ask for more? These three historians have a way of bringing the audience - and the guest - into the conversation that makes us feel like we've known them forever.

I was asked to be on the show after a question I asked at a lecture by (nineteenth century guy) Ed Ayers about the continued meaning of Confederate war statues in Charlottesville and other towns and cities across the South. Although my question really was just whether we needed to re-think what these statues said about our community today, and was that really what we wanted it to say, it ignited a firestorm of reaction across the South and beyond. My home number and e-mail address were posted on Confederate and Aryan Nation websites, and soon the reaction itself became the story. How refreshing it was to sit down and talk about the actual issues with folks who wanted to dig into the topic and give it the real deliberation it deserved!

History is how we interpret the past, and our interpretation of the past helps to inform how we shape the future. As a local elected official who is trying to shape the future in a way that benefits our community, I am so glad to have the American History Guys at BackStory helping us all understand our history in such a wonderful way. They are a national treasure.

- Kristin Szakos

Kristin Szakos
Vice Mayor, City of Charlottesville

(b) (6)

APPENDIX A, Part 3

—Letters from Public Radio Professionals

Mark McDonald, WAMU Washington
Heidi Goldfein, WBEZ Chicago
Roxanna Caldwell, WFYI Indianapolis
Lois Reitzes, WABE Atlanta
Franny Bastian, VPR Vermont
Rick Dulock, KVCR San Bernardino/Riverside
David Riek, KAWC Yuma
Jesse Ellis, KCPW Salt Lake City
LuAnn Peterson, WPCA Amery
Rick Mattioni, WVTF Roanoke
Arvid Hokanson, KUOW Seattle
Jack Bonney, WSNC Winston Salem
Steve Martin, SFM Consulting



August 7, 2013

Dear NEH Panelists and Staff,

Five years ago, I was a member of the NEH panel that recommended a nascent BackStory be awarded a program development grant. At that time WAMU periodically broadcast a monthly version of the show. We chose among episodes as they were released, but we still received positive audience response, despite the irregular scheduling.

Two years ago, with about a dozen other program directors from stations large and small, I participated in an advisory listening group. We provided feedback as the new BackStory team experimented offline with the sound and form of the emerging weekly show.

In June 2012, I decided to schedule the new weekly BackStory on WAMU; we currently broadcast the program at 6:00 am on Sundays. Within the first six months the audience increased for that time slot by about 50 percent. And audience numbers grew by another 15 percent through the spring. In the Washington Metro market, with more than 50 competing stations and programs, BackStory currently has an audience share of 20.5 and WAMU is the top-ranked station in the market during BackStory's timeslot. This means that one in every five people with a radio turned on is listening to BackStory. Also impressive is the fact that the average listener keeps listening to the History Guys for about 45 minutes.

BackStory has consistently performed above expectations, developing and growing, winning fans, carving out a place for itself in the public radio landscape. The national programs that first became a staple of public radio, including Car Talk and A Prairie Home Companion, also began small and took time to get traction (about seven years in those cases). They progressively convinced program directors that they had what it takes and when given a chance, audiences responded.

The market is currently saturated with new content, in particular some recent NPR entries, so competition is keen. But my sense is that if BackStory receives the funding it needs to continue producing an outstanding program, it could well establish a national broadcast presence for the long term.

I'm very pleased by this prospect, though I don't underestimate the challenge. I think that the NEH should also be excited by the idea of stations all over the country scheduling an entertaining program that features historians sharing their insights on timely topics. Some years ago, few thought that scenario possible, but here it is.

I strongly urge all those involved to support NEH funding for BackStory.

Sincerely,

Mark McDonald

Program Director

WAMU 88-5/Washington, DC

From: Heidi Goldfein [hgoldfein@wbez.org]
Sent: Thursday, August 01, 2013 1:23 PM
To: Wyndham, Richard (raw9u)
Subject: BackStory

Andrew,

Backstory is a positive addition to the WBEZ lineup. It is not often that you get to look at issues facing the United States through such a broad historic lens. The program offers context to what is often lost in media discourse; that is, the shaping of the future by learning from the past. The audience is finding Backstory and we're seeing audience growth over programs previously in the time-slot.

Best,
Heidi

Heidi Goldfein | Production Director
E hgoldfein@wbez.org **P** 312.948.4627 **C** 312.391-3787 **F** 312.948.4757
WBEZ91.5 Navy Pier | 848 East Grand Avenue | Chicago, Illinois 60611



August 8, 2013

Re: BackStory with the American History Guys

To the Decision Makers at National Endowment for the Humanities,

WFYI recently conducted a survey with listeners requesting to know the type of programs they would like to hear on 90.1 WFYI Public Radio. History programming was a top request! Backstory with the American History Guys is a unique, quality program that stands out in the selection of hundreds if not thousands of available public radio programs. WFYI believes that's because BackStory an incredibly smart program that puts our nation, past and present, into perspective. It helps us better understand issues today by reminding us how we got here through actions of our past.

The hosts do a wonderful job of keeping the content interesting and relevant and entertaining to listen to. The program never disappoints and always offers a new perspective with educational information every week. It also sparks great dialogue and opens up conversation too.

BackStory has been a wonderful, fresh addition to the 90.1 programming line-up. WFYI Public Media believes in BackStory with the American History Guys and we're proud to offer it to our listeners.

Thank you for your consideration!

All the Best.

A handwritten signature in blue ink, appearing to read 'Roxanna Caldwell'.

Roxanna Caldwell
Radio Station Manager
90.1 WFYI Public Radio
317-614-0453
rcaldwell@wfyi.org



From: Lois J. Reitzes [lois@wabe.org]
Sent: Thursday, August 08, 2013 8:37 AM
To: Wyndham, Richard (raw9u)
Subject: Re: BackStory

Dear Andrew,

I am writing in support of your production grant proposal to the National Endowment for the Humanities. *BackStory* demonstrates the importance of how the past informs our present in a way that is both educational and entertaining. By illuminating past events, The History Guys provide context for contemporary issues, such as the recent show, "Keeping Tabs: A History of Personal Data Collection." Such topics not only contribute to better understanding of ideas, but can also help individuals to put circumstances in perspective and reflect on their choices, as well as our country's options for policy. The witty commentary and energetic tone keeps the show lively and appealing within the popular medium of radio (or web listening).

At WABE we look forward to continuing *BackStory*, and hope that with more NEH support the program will thrive.

Yours,

Lois Reitzes
DIRECTOR OF ARTS & CULTURAL PROGRAMMING

Public Broadcasting Atlanta
740 Bismark Road NE
Atlanta, GA 30324

678-686-0394

www.wabe.org



From: Franny Bastian [fbastian@vpr.net]
Sent: Thursday, July 25, 2013 4:07 PM
To: awyndham@virginia.edu
Subject: BackStory Value to VPR

Hi Andrew,

BackStory has been a successful weekly addition to the VPR schedule. We air it on Sunday mornings at six and again on Tuesday evenings at ten. BackStory satisfies a unique niche for our life-long-learner-public-radio-listeners by providing historical context for today's social issues. It provides food for thought that helps the listener question the status quo. In other words, history may have led us to where we are today on a particular issue, but that doesn't mean we can't head in a new direction. The hosts have just the right balance of personality and credibility. The program is well researched with consistent high quality production value. Our 6am Sunday morning listening increased dramatically when we added BackStory. We receive comments from late night listeners that they appreciate this type of talk radio at that hour - it's informative, it's entertaining, and breaks free from the 'heavy news' that they hear the rest of the day. The retirement of Tom and Ray ignited a conversation about innovative public radio programming. BackStory is an example of the type of program that deserves strong support so it maintains a strong position on the menu of options available to public radio stations.

Thanks for producing a great program.

Sincerely,

Franny Bastian
Director of Programming & Production
Vermont Public Radio
o: (802) 654-4346
m: (b) (6)

[Twitter](#) [Facebook](#) [VPR News Blog](#)

July 31, 2013

To Whom It May Concern,

I would like to enthusiastically register my applause and support of *BackStory* on public radio, KVCR. The content and subject matter found each week in this informative and fun history show fits our format and formula perfectly.

The public radio experience is a series of conversations, not from people who would attempt to promote a particular agenda or political voice, but which includes the voices of many people who reside close to the places where news is happening. In a media landscape where rhetoric often passes for news, stations like KVCR attempt to fill weekend program schedules with programs which promote truthful dialogue and pay dividends to listeners who invest their time with us. We believe our listeners should ALWAYS come away with something they didn't have before tuning in. *BackStory with The American History Guys* is a wonderful example of this ongoing public radio conversation. It is a civil exchange of words which illuminates a new subject each week and examines it through history.

Our identifying statement ends each hour with "KVCR, where you learn something new every day."

With our tagline in mind, we are thrilled to share *BackStory* with KVCR listeners every Sunday and hope to have access to the show far into the future!

Sincerely,

Rick Dulock
Program Manager - 91.9 KVCR
Direct: (b) (6)
Email: rdulock@kvcr.org
www.kvcr.org



From: David M Riek [Dave.Riek@azwestern.edu]
Sent: Wednesday, July 31, 2013 12:39 PM
To: Wyndham, Richard (raw9u)
Subject: Support for Backstory

Andrew,

I would like to add the voice of KAWC, Colorado River Public Media, to the chorus shouting support for the *Backstory* program. We have recently added *Backstory* to our midday line-up on KAWC FM. The program provides a much needed context to the current events we report on our other news programs. Whether it was your amazing insights on the anniversary of the Civil War, a conflict that is still reverberating in our politics today, or your wonderful history of the discomfort Americans have felt for over 100 years over the gathering of personal data by government agencies, *Backstory* helps our listeners remember that our republic has survived far more difficult times than our current situation. *Backstory* helps us stand out in a media landscape crowded with Cassandras bent on stirring up hysteria to drive ratings. At KAWC we believe that contextual discourse is by its nature civil discourse.

As a station that champions life-long learning in our mission statement, KAWC has found *Backstory* critical to our efforts in a very short time. We certainly hope grant providers will step up to the plate to keep this service available to small market stations like KAWC.

Thanks,

Dave Riek
General Manager, KAWC AM/FM
Arizona Western College
PO Box 929
Yuma, AZ 85366
(928) 344-7691 (v)
(928) 344-7740 (f)

kawc.org

From: Jesse Ellis [jellis@kcpw.org]
Sent: Wednesday, July 31, 2013 1:31 PM
To: Wyndham, Richard (raw9u)
Subject: KCPW-FM LETTER OF SUPPORT for Backstory

Dear Backstory,

This morning we received an email from a listener indicative of the kinds of comments we've had over the past couple months since adding Backstory to our programming line-up. The listener wrote:

"I was compelled to contact you after listening to Backstory Radio this morning. What a delightful surprise and a great show!"

She went on to say that she would be renewing her membership to our station, and that she appreciated our thoughtful line-up, Backstory in particular. The Backstory episode she was specifically responding to was "Beach Bodies: A History of the American Physique," but we have had similar responses to any number of your shows. Backstory's intelligent conversation and personable format are just a couple of the reasons why value this show in our program line up.

Thanks for inspiring our listeners, and for providing perspective for the present via a window into the past.

Sincerely,

Jesse Ellis

KCPW, Program Director

Office: 801-359-5279 ext. 205

Cell:

(b) (6)

Email: jellis@kcpw.org



August 1, 2013

Andrew Higgins Wyndham
Virginia Foundation for Humanities
Charlottesville, VA 22903

Dear Andrew,

I am pleased to inform you that 'Backstory' has been very well received by our audience. It was only a few weeks before we began to receive favorable comment on the program. The depth of interest of the program, and the professional manner in which it is produced has made this a valuable addition to our program schedule.

We look forward to a long association with you and your group, and many years of quality 'Backstory' productions.

Sincerely,

LuAnn Peterson, Program Director
WPCA Radio



From: Rick Mattioni [mattioni@vt.edu]
Sent: Wednesday, July 24, 2013 2:46 PM
To: Andrew Higgins Wyndham
Subject: NEH Grant Letter of Support

July 24, 2013

TO: Andrew Wyndham
Virginia Foundation for the Humanities
FR: Rick Mattioni
Director - Programming & Operations
WVTF, RADIO IQ, Virginia Public Radio
RE: Letter of Support for *BackStory* NEH Funding

Please add WVTF/RADIO IQ to the list of supporting stations as you pursue funding for *BackStory* which we have been programming with success on both of our regional public radio services. Through recent additions of listening locations in Virginia, our stations are now reaching a larger and more diverse audience in terms of demographics and geography. This audience continues to find *Backstory* engaging and educational. As a result, we recently moved the airing of *BackStory* on our RADIO IQ network to a more prominent weekend day, partly based on its performance over the past year. The program also is carried on our WVTF network.

For us at WVTF and RADIO IQ, the conversation about adding a new program or moving it to a more advantageous time of the broadcast day always starts with two questions: Does the program's target audience match ours and does it meet Public Radio's Core Values for News (programming)? As one of the original stations carrying *Backstory* we had the opportunity to participate early in an advisory capacity to help develop the program into one that would fit both the target audience and the core values of public radio.

Backstory continues today to capture and hold on to that audience. It is produced for a public radio audience from concept to production to presentation with quality that is consistent with some of the best public affairs programs we subscribe to from national sources. It's evident the producers and hosts are paying attention to public radio's "Core Values" by appealing to an audience that searches for meaningful and intelligent information presented in an accessible format. Specifically, the producers and hosts recognize that our listeners appreciate lifelong learning more than any other broadcast subset. The team at *BackStory* has built a successful public radio program by providing context and depth to the discussion. But commendably, they have also remembered to maintain a folksy touch that allows the listener to feel part of the broadcast.

Like other successful public radio programs, *Backstory* remains accessible, interesting, and fun to listen to; a combination worthy of continued support from the NEH.



To Whom It May Concern:

I am writing to express strong support for BackStory's application for an NEH production grant. The program is one of a kind, covering issues and ideas in a way that other shows do not, bringing history to life through radio.

I have been particularly impressed by how well the team covers current events, looking at issues like immigration, taxes and voting. Ed, Peter and Brian use spontaneous dialogue and storytelling to make historical topics and themes relevant and engaging.

We have received positive feedback from listeners, including unsolicited requests to broadcast the program more often—currently we schedule BackStory weekly on our HD channel and monthly on KUOW-FM.

BackStory is produced to national standards, is educational and informative, and is unique. It is engaging radio and shows great potential. I urge the NEH to support its long-term growth and development, to serve more audiences and benefit public radio.

Sincerely,

Arvid Hokanson
Assistant Program Director
KUOW Puget Sound Public Radio

o: (206) 616-2053

c: (b) (6)

toll-free: (866) 820-9919



WSNC 90.5 FM

601 Martin Luther King Jr. Drive, Winston Salem, NC 27110
(336) 750-2433 *phone* □ (336) 750-2329 *fax* □ www.wssu.edu

To Whom It May Concern,

My name is Jack Bonney and I am the Program Director for WSNC 90.5 FM out of Winston Salem, North Carolina. Since I started my tenure as Program Director in January 2013 I have had to make a decent amount of Programming decisions. One decision I am proud to have made is to continue to broadcast BackStory on our station every Wednesday evening from 7 – 8 pm. The program is informative, engaging, consistent, humorous, and above all entertaining. I often promote upcoming episodes of BackStory on our social media outlets such as our Facebook and Twitter pages. I've received several compliments about the show from our listeners and it is a program we will continue to air as long as it exists. If you have any further questions about WSNC's commitment to BackStory don't hesitate to contact me at bonneyje@wssu.edu.

Sincerely,

Jack Bonney, WSNC Program Director



www.sfmconsulting.com
2603 Thomas Young Lane, Oak Hill Virginia 20171

August 8, 2013

To Whom It May Concern:

I'm writing to express my support for *Backstory's* application for a production grant from the National Endowment for the Humanities. I have been marketing *BackStory* to public radio stations since its launch as a weekly program. Throughout the year there has been steady growth in the number of stations deciding to add the program to their weekly schedule and there are a number of stations that have expressed strong interest in adding the program once they have an opening in their schedule. This is happening in an extremely competitive environment where station program directors have many strong programs to choose from. I believe they are choosing *BackStory* because the program is very well produced and provides a unique perspective on the critical issues of the day. Research has shown that public radio listeners tune to public radio for the "why" of the story. By focusing on history, *BackStory* provides that important context for understanding today's issues. In addition *BackStory* occupies a unique niche in public radio. There is no other program that focuses exclusively on history and does so in a manner that makes its content accessible to all listeners. *BackStory* achieves the all important balance for a successful public radio program; it is both informative and entertaining.

As an historian by avocation, it has long been my personal belief that not enough attention is paid to including an historical perspective when reporting on current events. Since public radio listeners are avid learners, it is clear to me that this program will continue to grow in popularity as more stations add it to their schedule.

I base my opinion on 27 years of experience in public radio, 14 as program director of WAMU, in Washington D.C. one of the top 5 public radio stations in the country. As program director it was my job to shift through the many programs being produced to choose those that would best fulfill the public service mission of the station. That mission could only be fulfilled if the programming attracted a significant audience. *BackStory* is proving that it can attract a significant audience. The stations that currently broadcast the program report strong listening to *BackStory*. In markets like Washington and Chicago they report audience growth of more than 50 percent over the program that was previously broadcast in that time slot. In Washington *BackStory* is the number one program in the market at the time it is broadcast. And that milestone was achieved during the very first rating period after *BackStory* was added to the schedule. Vermont Public Radio also reported a near doubling of their audience.

I strongly support *Backstory's* application for a production grant from the National Endowment for the Humanities.

Sincerely,

Steve Martin
President - SFM Consulting, Inc.

APPENDIX B. SELECTED FAN MAIL

From the Emails, iTunes¹, Facebook, the Blogosphere, and elsewhere

"I think what I appreciate so much about the "Why They Fought" episode is that it gave me an epiphany – history can be told from the perspective of any one of the millions of people from the past, and each person's perspective is going to be different...I grew up in the South, and I remember my history teacher saying that the civil war was fought for economic reasons, and as I think back on that lecture I had another epiphany: how you interpret the past says more about who you are than who they were."—**Website comment from Jason, July 4, 2013**

Hello! I want to thank you for consistently providing interesting and thought-provoking programs. I look forward every Sunday to learning something new, and I am continually delighted by the topics you examine. I teach Civics and Economics to 8th graders in Northern Virginia, and every program offers something that connects to my curriculum--in addition to being of interest to me personally. Many thanks!—**Email from Robert Maynard, August 4, 2013**

"A must-listen for the engaged American citizen. The history professors at BackStory take an objective look at how our perception of various ideas and issues evolved over the course of the history of America; and at the results – good and ill. They gently deflate the myth of a golden age in bygone years, without condescension or pomposity. The hosts are very well informed and gracious to guests and callers."—**iTunes review by Iergott, July 17, 2012**

"I'm a history teacher and I definitely borrow stories from the show to share with my students. It makes them laugh and it makes them think. Thank you!"—**iTunes review by WestminsterUS, July 24, 2013**

"I love your podcast. Have always believed there's much more complexity to history that I learned in school decades ago... Thanks for the doing the hard work of bringing history alive. I'm making my first donation today as well. I want to be sure you're around and continue to educate me..."—**Email from Jim Mitchell, June 25, 2012**

"I love these historians, they are like the Car Talk guys of American history!! Listen to these podcasts and you can be the informed person in the conversation. I just wish my high school history teachers had been half as fun and informative."—**iTunes review by ChefTheron, July 20, 2013**

"I went out to dinner tonight with four friends -- these are not people I'm terribly close with, but three of them are people I've known for a long time. When I

¹ As of August 10, 2013 there were 497 listener reviews of *BackStory* on iTunes; 447 of these rank the show with 5 stars, 32 with 4 stars.

mentioned that I was traveling to see my new niece this weekend, one of them (the one who I know much less well) started asking about my family -- and when I mentioned that I grew up in Charlottesville, and that my parents were in the history department, one of them said, 'You know, there's a show on NPR now with some historians from UVA.' And I told them that yes, I knew, but one by one they all started doing the 'Oh! You listen to that show too? I love that show!' Of the four of them, three of them knew your show well, and they were regular listeners, and really glad that WBEZ had taken it up, because it is one of their favorite weekend programs! Two of them had just listened to the show on cleanliness! I also am becoming a fan, you should know, though I'm a few weeks behind and I'm in the middle of the show on the ethics of war-making. Which I find fascinating."—**Email to Brian Balogh from Elliot Leffler, February 20, 2013**

"Kudos not only for bringing in the Bay of Pigs but for adding the interpretation of the Cuban psyche at the time. [...] You brought a much richer reading of the events forward than I heard anywhere else."—**Website comment by Jim Mica on "Small Island, Big Shadow: Cuba and the US," November 15, 2012**

"I had a chance to listen to some of your shows recently and really enjoyed them...It felt like I was listening to NPR's laid back, cooler brother.... Thanks for the great entertainment, I will continue to listen and spread the word about Backstory, and I plan on listening to With Good Reason soon as well."—**Email from Jimmy Gleacher, July 12, 2012**

"I'm putting together a lesson plan for the Emancipation Proclamation for high school juniors and this podcast will help tremendously! Thank you all for doing such a great job exploring the issues of the time - I will definitely try to 'unLincolnize' my lesson [...] Thank you Backstory."—**Website comment by Eric, November 10, 2012**

"Let's go hang out with some laid back, fun and interesting guys talking about history. Not the text book history but the 'wow, I didn't know that' kind of history. So thought provoking, fresh, and fun."— **iTunes review by IndigoFlame, June 20, 2013**

"I particularly appreciate how they do not shy away from looking at especially sensitive issues involving race and gender. Great job, guys."—**iTunes review by revslb, July 20, 2013**

"I am not sure if I was simply not paying attention, or if your show is new to Vermont Public Radio, but I have only just discovered your program in the past month or so. I love it! What a wonderful, intelligent, funny bunch of guys you are! You are really great teachers. And your guests are also excellent. VPR has you on at not the best of times - 6:00 am on Sunday morning...But I am encouraging them to move you to a better time. Still, that does not make much difference since anyone can listen to you online at any time, once they know you exist. So, many

thanks for this great program. I love history and love what you teach me on every program. Please keep it up!"—**Email from Amy Stringer, Norwich, VT, July 21, 2013**

"The three hosts of this show, all of them college history professors, expertly examine history and show how many of our preconceived ideas about American history have been wrong. I've learned so much from this podcast in the last few months of listening to it. And I consider myself pretty well versed in American history. But each show is a revelation."— **iTunes review by Wes Covington, July 28, 2013**

"I just finished listening to your podcast on mental illness. My name's Jason, I'm 25 and I have bipolar. I always love it when podcasts talk about mental illness because it is always such an important topic to speak candidly about...Thanks for the great work! Please keep it up!"—**Email from Jason Ridgill, June 1, 2013**

"Although I so enjoy Radio IQ, I don't often listen to it on Saturday evening, but did tonight and I am so glad that I did. BackStory was wonderful and I was especially taken by your incredibly warm, genuine and engaging manner with callers. There was one listener, in particular, with whom you connected on a regional level, so clearly understanding his reality. I was caught by your instant ability to connect with the caller and your ability to blend personal experience with history so seamlessly. Like many Richmonders, I have enjoyed your active engagement in the community. You make one of my favorite topics, history, so exciting and vital to our decision making today."—**Email from Richmond listener to Ed Ayers, January 26, 2013**

"Fascinating programs giving multiple historical perspectives on interesting subjects in the news. Knowledgeable and funny hosts, insightful interviews with experts, and usually a few intelligent call-ins. Great for long road trips...Most highly recommended...Love the American History Guys!"—**iTunes review by GinnyGB, July 27, 2013**

"A wonderful and fulfilling format for making history relevant and relatable. I often am inspired by the show to read further on the topics they discuss and also to use the topics and debates in my profession."—**iTunes review by Ulsterhound, July 27, 2013**

"**Overjoyed that it is now a weekly podcast.** I used to wait with anticipation for each new installment. Thank you producers and hosts for moving to a weekly format. In a time with deepening political divisions and outrageous distortions of fact, it's great to have people providing historical context for issues that are on our minds."—**iTunes review by pw from Indiana, June 18, 2012**

"Recently our public radio station, KVCR in Southern California, added BackStory to their line-up...Moving, intelligent, asking great questions, bringing up ways of

looking at things in ways I've never thought of...You are now bumping against Talk of the Nation Science Friday as a favorite show. Thanks hugely! I'm hooked!"—

Email from Nancy N. Sidhu, November 11, 2012

"I've learned so much listening to this podcast. The hosts focus on a different topic every show, sharing perspectives from the 18th, 19th, and 20th centuries. The topics are often pulled straight from the headlines, which makes the show even more interesting. favorite thing on the show: US history programs are often Eurocentric with minorities often being mentioned as an afterthought. I love that the hosts of this program have managed to deliver a program that is inclusive of African-Americans, Native Americans, and other cultural and racial minorities..."—**iTunes review by Joy2urworld, December 20, 2012**

"This show isn't anything like history class, it's like having some fascinating historians over for dinner. They've got stories and ideas you've never heard before. Funny, serious, and intellectually and morally rigorous – and these guys are relaxed and fun to hang out with."—**iTunes review by Momagoo, July 26, 2013**

"I enjoy this show because not only are the three hosts so intelligent, but also because they have fun. They crack silly jokes, they tease each other, and they give you a side of history that dry old textbooks rarely do. Always an entertaining listen."—**iTunes review by VinnyBove, August 28, 2012**

"Some of the best radio out there. Quality, well-researched history that provides historical context for the issues of today, hosted by competent historians, with production values that get better all the time. Well worth a listen."—**iTunes review by Hist Listener, June 20, 2013**

"Terrific and valuable discussion of the legal side of war...Terrific contribution. You guys are brilliant and informed."—**Website comment by Jim Surkamp on "Rules of Engagement: Ethics in Warfare," February 3, 2013**

"This is one of the most thought-provoking shows I have ever come across – I especially appreciate the fact that discussion centers on seemingly minor topics that one never encounters in typical discussions of US history- hygiene, alcohol, collegiate athletics, etc., but you come away with an appreciation of how those things have shaped our society as much as the more oft-discussed political and military topics you usually hear when talking about history. I often listen to episodes multiple times and find new things to take away (and new questions to ask) after each episode."—**iTunes review by 2EB, April 4, 2013**

"I just came across your podcasts and am enjoying them very much. Thanks for the effort that goes into making them it is greatly appreciated."—**Email from Walter d'Agostino, July 21, 2013**

"This is the only podcast I subscribe to. Is it exhaustive and in-depth? No. I wouldn't want that in a podcast. It's thought-provoking, fun, and engaging. I really like the mix of intense, weighty topics like the civil war and the census with lighter fare like courtship and air conditioning. These guys prove their skill not just as historians, but as educators. You really don't realize how much you've learned until a few days after you've listened to the podcast."—**iTunes review by streemd, March 19, 2011**

"This program rocks. The chemistry between the guys is incredibly strong. They are each brilliant, but they make the subjects accessible and interesting. A great teaching tool."—**iTunes review by HDL1784, March 25, 2013**

"I am sure that you hear this a lot, but let me say it again. I love your show, and I demonstrate by sending financial support to it. I am not an American, and I have lived in a lot of places - Nigeria, USA, Brunei, India, Malaysia, now Egypt - as I travel with my spouse who is employed in the oil industry. I never miss your show. I have appreciated so much the depth that you bring to subjects that I can relate to. Your show on Exceptionalism was so important, I wish I could make my friends sit down and listen to it. And I loved the show on the War of 1812."— **from Martha McDonagh, Cairo, Egypt, August 13, 2012**

"I love listening to this podcast. I feel that the content is well balanced and doesn't necessarily lean too far in any one direction. My history professors have even mentioned the hosts as trustworthy sources of information."—**iTunes review by Elaine Lay, July 26, 2013**

"I am a big fan of public radio and listen to 88.5 daily....I have recently been driving early on weekend mornings and discovered BACKSTORY. It is a fabulous show, and I believe MANY others in our area would love it as much as I do. I know mine is but one voice, but I vote for BACKSTORY on FRIDAY AFTERNOONS in place of Science Friday. BACKSTORY deserves a much wider audience, particularly in this area.—
Email to WAMU from Elizabeth Trimble, March 2013

"This is a great show that has become a weekly "must hear" on my podcast list. The program moves right along with each of the hosts able to explain sometimes complex issues in an easy-to-understand way. Those who might not describe themselves as "history buffs" can listen and enjoy the program...and the grizzled old history veteran will always find a unique approach or some surprising tidbit. Keep up the great work...suggesting the program to my local public radio station."—
iTunes review by Mustard Rules, December 5, 2012

"I'm not much of a history buff, but these guys are really interesting. I find myself listening to them even when I'm not especially drawn to the topic. Always an unusual take on a subject, and often makes me optimistic about the future when I see what we've already survived."— **iTunes review by Annomy, December 18, 2012**

"Just when I thought this program couldn't get any better they released 2 podcasts focusing on the Civil War. This should be required listening for an history teacher...no every American citizen! Instead of taking the usual approach of analyzing every bullet and battle, the History Guys look closely at the complex series of events which led up to the war and the even more complex reasons people fought. There are many lessons here which could serve us today. And as always, they do it in a way which is fun and interesting. I love you guys...now I have to go to your website and make a contribution!"—**iTunes review by lovetolisten2npr, April 6, 2011**

"Interesting takes on a lot of things, including gun control. Unlike a lot of other posts these guys have actual facts to back up their statements."—**Facebook post by Barbara Watanabe, February 14, 2013**

"Interesting, in-depth, oftentimes funny, lots of context and complexity. Thank you History Guys."—**iTunes review by NYTimesss, July 20, 2013**

"I've taken to listening to BackStory archives as I do the dishes & (o happy day!) happened upon the American Spirit broadcast from Oct. 2012... I also found that the episode (perhaps along with two others I've particularly loved -- Apocalypse Now & Then, and Contagion) also epitomized one of the things I've come to appreciate most about BackStory: its balance of dogged inquisitiveness with respect for the sometimes-distressing subject matter. And you manage somehow to work in a bit of tasteful humor around the edges, too. So even though there's plenty of skepticism concerning the supernatural in our twenty-first century zeitgeist, I thought the hosts managed to convey that ghosts are approximately as real as a given person/society believes them to be. The inclusion of the caller at the end (Betty?) who had felt a connection with a dead loved one was especially poignant in that regard"—**Email to BackStory producer Jess Engebretson, January 12, 2013**

"This is the highlight of my podcast list. Cartalk. C-SPAN. Backstory. That's all I need."—**iTunes review by maddogal, March 20, 2013**

"This program does what good teaching can do: complicate and deepen opinions, as well as illustrate the rewards of informed perspectives and careful listening."—**iTunes review by Big Mama Melville, November 25, 2012**

"I love this show! A history professor myself, I'm familiar with most of the things that come up, but I still learn something new with each podcast, and I really enjoy the different perspectives on familiar events. New ways of looking at familiar things are as useful as learning new things themselves! The historians are leaders in their respective fields, and their interplay is fun. For those who like history, you'll be delighted. For those who don't, try it anyway. You might be pleasantly surprised."—**iTunes review by nsctpowers, July 20, 2012**

Generations from now when a 21st century history guy (or gal) is explaining why the antiquated media of radio continues to be popular, he or she will doubtlessly point to BackStory as a prime example.”—**iTunes review by Chip, May 31, 2013**

In October 2012, *BackStory* received a Certificate of Award from local broadcast fans at the **Shadwell, VA Chapter of The National Society of the Daughters of the American Revolution**, commending the Guys for “Outstanding Media That Promotes Education and History.”

APPENDIX C: *BackStory* Guests

1. HISTORIANS

Among those who have been featured are Yale University historian **Beverly Gage**, author of *The Day Wall Street Exploded: A Story of America in its First Age of Terror*; **Julia Ott**, historian at The New School and author of *When Wall Street Met Main Street: The Quest for an Investor's Democracy*; **Katherine Bankole-Medina** of Coppin State University, author of *Slavery and Medicine: Enslavement and Medical Practices in Antebellum Louisiana*; Yale University historian and Gilder Lehrman Center director **David Blight**, author of such prize-winning volumes as *Race and Reunion* and *A Slave No More*; **Sarah Meacham**, Virginia Commonwealth University, author of articles on pets, status, and slavery, as well as *Every Home a Distillery: Alcohol, Gender, and Technology in the Colonial Chesapeake*; foreign policy expert **James Blight**, Balsillie School of International Affairs, who served as an advisor for Errol Morris's documentary, *The Fog of War*; literature scholar **Richard Slotkin**, Wesleyan University (emeritus), author of *Gunfighter Nation*; Harvard University historian **Maya Jasanoff**, author of *Liberty's Exiles: American Loyalists in the Revolutionary World*; University of Pittsburgh art historian **Kirk Savage**, who penned *Monument Wars: Washington, the National Mall, and the Transformation of the Memorial Landscape*; author of *The Right to Vote: The Contested History of Democracy in the United States* and professor at Harvard's Kennedy School, **Alexander Keyssar**; Louisiana State University's **William J. Cooper**, author of *Jefferson Davis, American*; **Nancy Hewitt** of Rutgers University, editor of *No Permanent Waves: Recasting Histories of U.S. Feminism*; **James Downs**, historian at Connecticut College and author of *Sick From Freedom: African-American Illness and Suffering During the Civil War and Reconstruction*; **Jeffrey Ostler**, University of Oregon, author of *The Plains Sioux and U.S. Colonialism from Lewis and Clark to Wounded Knee*; **Wendy Kline** of the University of Cincinnati, author of *Building a Better Race: Gender, Sexuality, and Eugenics from the Turn of the Century to the Baby Boom*; University of Virginia School of Law professor **Chris Sprigman**; University of Notre Dame historian **Felipe Fernandez-Armesto**, winner of the World History Association Book Prize and the Tercentenary Medal of the Society of Antiquities; **Helen Horowitz**, Smith College historian and author of *Campus Life: Undergraduate Cultures from the End of the Eighteenth Century to the Present*; Stanford University's **Richard White**, author of *Railroaded: The Transcontinentals and the Making of Modern America*; **John Thelin**, University of Kentucky, author of *A History of American Higher Education* and *Games Colleges Play*; Yale University historian **Joanne Freeman**, whose forthcoming book is *The Field of Blood: Congressional Violence in Antebellum America*; historian **Paul Kramer** of Vanderbilt University, co-editor of *The United States in the World: Transnational Histories, International Perspectives*; historian **Roger Ekrich**, Virginia Tech, author of *At Day's Close: Night in Times Past*; the University of Georgia's **Stephen Mihm**, author of *Capitalists, Con Men, and the Making of the United States*; Columbia University historian **Eric Foner**, who recently published *Our Lincoln: New Perspectives on Lincoln and His World*; **Margaret Bendroth**, Congregational Library, Boston, author of *Fundamentalism and Gender* and *Fundamentalists and the City*; American University legal scholar **Jamie Raskin**, author of *Overruling Democracy: the Supreme Court versus the American People*; University of Illinois, Urbana-Champaign,

historian **Kristin Hoganson**, author of *Consumers' Imperium: The Global Production of American Domesticity, 1865-1920*; University of Northern Colorado historian **Nicholas Syrett**, who wrote *The Company He Keeps: A History of White College Fraternities*; Oxford historian **Gareth Davies**, author of *From Opportunity to Entitlement: The Transformation and Decline of Great Society Liberalism*; legal historian **Michael Vorenberg** of Brown University; **Adam Jortner** of Auburn University, author of *The Gods of Prophetstown: The Battle of Tippecanoe and the Holy War for the American Frontier*; Pulitzer prize-winning historian and author of *Revolutionaries: A New History of the Invention of America*, **Jack Rakove**; **Julio Capo**, University of Massachusetts Amherst, who is revising a manuscript on the history of the homosexual population of Miami from 1940-2000; **Rebecca Jo Plant**, University of California, San Diego, author of *Mom: The Transformation of Motherhood in Modern America*; University of Southern California historian and anthropologist **Peter Mancall**, author of *Deadly Medicine: Indians and Alcohol in Early America*; **Pauline Maier**, MIT historian and author of *Ratification: The People Debate the Constitution*; SUNY Buffalo historian **David Herzberg**, author of *Happy Pills in America: from Miltown to Prozac*; and Pulitzer-winning historian **Alan Taylor** of the University of California Davis, author of *The Divided Ground: Indians, Settlers, and the Northern Borderland of the American Revolution*; University of North Carolina cultural historian **John Kasson**, author of *Houdini, Tarzan, and the Perfect Man: The White Male Body and the Challenge of Modernity*; Director of the T. Harry Williams Center for Oral History at Louisiana State University, **Jennifer Abraham-Cramer**; co-developer of MapScholar and University of Virginia historian **S. Max Edelson**, author of *The New Map of Empire: How Britain Imagined America Before Independence* (forthcoming); University of California Berkeley historian **David Henkin**, author of *The Postal Age: The Emergence of Modern Communications in Nineteenth-Century America*; **Elizabeth Varon**, University of Virginia, author of *Disunion! The Coming of the American Civil War, 1789-1859*; professor Emeritus at the University of Kentucky and Bancroft Prize-winning author of *The Road to Disunion*, **William W. Freehling**; George Mason University historian **Michael O'Malley**, author of *Keeping Watch: A History of American Time*, who discussed how Gilded Age railroad officials standardized time across the country; cultural historian **Robert Jackson** of the University of Tulsa, author of the forthcoming *Fade In, Crossroads: The Southern Cinema, 1890-1940*; **Abigail van Slyck**, Connecticut College, author of *A Manufactured Wilderness: Summer Camps and the Shaping of American Youth, 1890-1960*; Washington State University historian **Matthew Avery Sutton**, author of *American Evangelicals and the Politics of Apocalypse* (provisionally titled, forthcoming); the University of Kentucky's **Mark Summers**, whose research involves a study of the mechanics of Gilded Age politics and the impeachment of Andrew Johnson; award-winning Harvard historian **Laurel Thatcher Ulrich**, author of *The Midwife's Tale*; Rutgers historian **Pamela Epstein**, who explores and shares 19th century personal ads by way of her blog, advertisingforlove.com; **Susan Levine**, University of Illinois Chicago, author of *School Lunch Politics: The Surprising History of America's Favorite Welfare Program*; **Greg Downs** of the City University of New York, author of *Declarations of Dependence: The Long Reconstruction of Popular Politics in the South, 1861-1908*; Lehigh University historian **Gail Cooper**, author of *Air-Conditioning America: Engineers and the Controlled Environment, 1900-1960*; **Stephen**

The Surprising H

Nissenbaum, University of Massachusetts Amherst, author of *The Battle for Christmas*; **Jeremy Kuzmarov**, University of Tulsa historian and author of *The Myth of the Addicted Army: Vietnam and the Modern War on Drugs*; **Anne Foster**, Indiana State University, author of *Projections of Power: The United States and Europe in Colonial Southeast Asia, 1919-1941*; University of Virginia historian **Michael Holt**, author most recently of *Franklin Pierce*, about breaking a deadlock at the first American political convention; author of *1812: War and the Passions of Patriotism*, NYU historian **Nicole Eustace**; **M. Todd Bennett**, East Carolina University, author of *One World, Big Screen*; historian and playwright **Doron Ben-Atar**, Fordham University, who is co-authoring a study of bestiality in the early republic; **James Cook** of the University of Michigan, author of *The Arts of Deception: Playing with Fraud in the Age of Barnum*; the University of California at Berkeley's **Mark Peterson**, whose book in progress is titled *The City-State of Boston: The Rise and Fall of an Atlantic World*; St. Lawrence University's **Elizabeth Regosin**, author of *Freedom's Promise—Ex-Slave Families and Citizenship in the Age of Emancipation*; Harvard University's **Walter Johnson**, author of *River of Dark Dreams: Slavery and Empire in the Cotton Kingdom*; the University of Denver's **Susan Schulten**, author of *Mapping the Nation: The Geographical Imagination in America, 1880-1950*; **Michael Willrich** of Brandeis University, author of *Pox: An American History*; Durham University historian **Howell Harris**, author of *Bloodless Victories: The Rise and Fall of the Open Shop in the Philadelphia Metal trades, 1890 – 1940*; New York University education historian **Jonathan Zimmerman**, author of *Small Wonder: The Little Red Schoolhouse in History and Memory*; **Beth Bailey**, Temple University, author of *America's Army: Making the All-Volunteer Force*; **George Rable**, University of Alabama, historian of the American South and author of *God's Almost Chosen Peoples: A Religious History of the American Civil War*; and Harvard University's **Megan Kate Nelson**, who authored *Ruin Nation: Destruction and the American Civil War*.

2. OTHER SCHOLARS

BackStory seeks an interdisciplinary range of guests to shed light on various topics. When exploring apocalyptic thinking, the show featured science writer and astrophysicist **John Gribbin**, visiting fellow at the University of Sussex; religious and women's history expert **Ann Braude** of Harvard Divinity School shared her insights as *BackStory* took on the history of the supernatural; for a memorials show, communications expert **Teresa Bergman** of the University of the Pacific surveyed cultural messages in evolving Park Service videos at Mount Rushmore; Emory University literature scholar **Benjamin Reiss**, author of *Theaters of Madness: Insane Asylums and Nineteenth-Century American Culture*, joined a conversation about the history of mental illness; sociologist and director of the Vanderbilt University Center for Medicine, Health and Society, **Jonathan Metzl**, contributed to the same program; for a show on the War of 1812, musician and country music historian **Bill C. Malone** reflected on the hit 1959 song, "The Battle of New Orleans;" in *BackStory*'s first weekly show, **Jessica Waters**, Department of Justice Law and Society at the Washington College of Law, American University joined Brian to explore two court cases that have defined and changed the nature of personhood; Rutgers University sociologist **Allan Horwitz**, author of *The Social Control of Mental Illness and Creating Mental Illness*, discussed psychiatric diagnosis and our changing perceptions of "sadness" and "depression"; for "All Hopped Up," George Washington University

American Studies scholar **Emily Dufton** reviewed the social and cultural history of drug policy in the U.S.; **Adam Winkler**, professor at UCLA School of Law, spoke on how the Black Panthers advocated for the right to bear arms in the 1960s—in an episode on “Guns in America;” Bowling Green State University ethnomusicologist **Katherine Meizel**, recalled unsung verses of “America the Beautiful,” for a show on American exceptionalism; **Nancy Pope**, head history curator at the National Postal Museum, who has curated such permanent exhibits as *Airmail in America*, shared the ups and downs of technological innovations in postal history; communications professor **Jennifer Mercieca**, Texas A&M University, author of *Founding Fictions*, recounted with Richard John the events surrounding the first mass mailing campaign; **Arik Greenburg**, Professor of Theological Studies at Loyola Marymount University discussed what compels him to reenact the Vietnam War; African American studies professor, **Crystal Feimster** of Yale University, author of *Southern Horrors: Women and the Politics of Rape and Lynching*, explained how the Lieber Code provided new legitimacy to blacks seeking justice for sexual assault; in *BackStory*’s “Rules of Engagement,” University of British Columbia Political Science professor and author of *Moral Limit and Possibility in World Politics*, **Richard Price**, explored why chemical weapons became taboo; journalism professor **Richard John** of Columbia University, author of *Spreading the News: the American Postal System from Franklin to Morse*, was interviewed on the first mass mailing campaign; award-winning University of Wisconsin-Madison historian of medicine **Ronald Numbers** focused on Darwin and the development of scientific discipline; **John Fabian Witt**, Yale Law School, author of *Lincoln’s Code: The Laws of War in American History*, explained why some thought of emancipation as a violation of the rules of war; for *BackStory*’s “Beach Bodies” show, **Katharina Vester**, American University’s director of American Studies, explored the rise of dieting in the 19th century; microbiologist **Ananda Chakrabarty**, University of Illinois at Chicago, recalled being on the winning side of a Supreme Court decision concerning the patenting of his genetically engineered bacteria; **Karen O’Neill**, human ecologist at Rutgers University and author of *Rivers by Design*, discussed the federal government’s move into flood control in 1917; **Geoff Bunn** of Manchester Metropolitan University’s Institute for Social Change, helped tell the story of the lie detector and its roots in pulp fiction; American Studies expert **Kevin Sweeney** of Amherst College focused on the possession and use of firearms in early America; **James Heintze**, Librarian Emeritus at American University and author of *The Fourth of July Encyclopedia*, discussed explosive celebrations for Independence Day; **Elyn Saks**, Professor of Law, Psychology, and Psychiatry at the University of Southern California School of Law and author of *The Center Cannot Hold: My Journey Through Madness*, discussed her own experience with schizophrenia; University of Iowa documentarian, music critic, communications expert **Kembrew McLeod**, who recently co-authored *Creative License: The Law and Culture of Digital Sampling*, explained how an intellectual property system meant to encourage innovation has been abused; George Washington University geographer **Wes Reisser** spoke of map-making and hopes for peace-making after World War II; the former president of the University of Alabama and current president and chief executive officer of the Kettering Foundation, **F. David Matthews**, joined the discussion in a show on college sports; focusing on the history of drugs, **Isaac Campos**, historian and scholar of romance languages and literatures at the University of Cincinnati, explained the origins of the idea

that marijuana causes violent madness; **Eddy Portnoy**, who is in Jewish Studies at Rutgers University, discussed the 19th-century pseudo-science of nasology; for a show on political conventions, **Richard Bense**, Professor of Government at Cornell, recalled William Jennings Bryan's "Cross of Gold" speech; for *BackStory*'s "Straight Shot," on the history of guns in America, **Laura Browder**, American Studies scholar at the University of Richmond, shared insights from *Her Best Shot: Women and Guns in America*; ; artist **Aaron Beebe**, curator of the Coney Island Museum, took listeners on a trip through the disaster-themed amusements once featured at Coney Island; in our *Cheers and Jeers* show, political science and urban studies scholar **James Morone** explained how nativism and racism shaped the national movement towards Prohibition; University of Virginia media studies expert, **Siva Vaidhyanathan**, author of *The Googlization of Everything—and Why We Should Worry* discussed the expansion of copyright protections—from the mere expression of ideas, to ideas themselves; in "Stuck," on political gridlock, political scientist **Gregory Koger**, University of Miami, discussed why the legislative process in the U.S. Senate became so mired by obstruction; for "States of Mind," George Washington University's **Jamie-Cohen Cole**, also in American studies, explored post-World War II ideas about "authoritarian personalities;" literary scholar **Kristen Egan**, of Mary Baldwin College, discussed Charlotte Perkins Gilman's 1915 novel *Herland*—for *BackStory*'s "cleanliness" show; contributing to the same program, sociologist **Owen Whooley**, University of New Mexico, drew on his *Knowledge in the Time of Cholera* (forthcoming); and also for the same show, art and material culture historian **Jennifer Marshall**, of the University of Minnesota, recounted a marketing gimmick that helped make soap a permanent fixture in Americans' lives.

3. SPECIALISTS & ON-THE-GROUND EXPERTS

BackStory seeks out "real life" experts, both professionals and others with relevant avocations, who offer a sense of immediacy, helping to ground discussions. Thus **Marvin Greer** from the Atlanta History Center explained why he spends his weekends playing the part of a slave at Civil War reenactments; **Laura Wattenberg**, author and the founder of babynamewizard.com reported on baby naming trends from the Puritans to the present; civil rights activist **Leslie McLemore** and Congresswoman **Eleanor Holmes Norton**, spoke from personal experience of the unofficial, integrated delegation from Mississippi that attempted to claim seats at the 1964 Democratic National Convention; Vice-Mayor **Kristin Szakos** of Charlottesville, VA described community reaction to her efforts to initiate discussions concerning the place of Civil War-era monuments; **Rear Admiral Herman A. Shelanski** explained the U.S. Navy's campaign to raise its profile by celebrating the pivotal role it played in the War of 1812; **David Edelstein**, film critic for *New York Magazine* and NPR's *Fresh Air*, narrated a feature on haunted houses for *BackStory*'s "Home Bittersweet Home;" **Joe Wilkey**, who heads the high school science department in the Tennessee town where John Scopes once taught, spoke of creation science, evolution and belief; **Dr. Robert Gaynes**, a physician at the Veterans Administration Hospital in Atlanta, recounted how diseases such as yellow fever looked and felt; former senator Fred Harris spoke about how dealing with obstructionist tactics became the new normal for doing business in the Senate; spirit medium **Cara Seekings** spoke with Ed about people—herself included—who can communicate with other planes of existence; in "Borrowed Times," on the national debt, Peter, Ed, and Brian turned to

Alexander Hamilton impersonator **Bill Chrystal** to get the low down on what Jefferson's nemesis thought about the idea of a national debt; Russian journalist **Yelena Khanga** spoke of her grandparents, who were among sixteen African-American families that emigrated to Communist Uzbekistan looking for a chance to build a new world; engineer **Brian Camden**, owner of "Hardened Structures," detailed people's fears about the end of the world and the kinds of bunkers, or survival structures, they ask him to develop; psychologist **Ed Tick** discussed how the effects of war were understood in the years before the diagnosis of post traumatic stress disorder; **Ned Sublette**, musician and author of *Cuba and Its Music: From the First Drums to the Mambo*, highlighted the often unsung influence of Cuban rhythms on American music; **Charletta Sudduth**, early childhood consultant for the Waterloo Community School District, described the contradictory ways cleanliness was understood in the Jim Crow South; **Sam Schwartz**, aka **Gridlock Sam**, inventor of the term "gridlock," explained how we cause the traffic jams we get stuck in; **Lloyd Snook**, lawyer and former Virginia delegate to the Democratic National Convention, revealed how he was caught napping on the job by a Chicago newspaper; **Alicia Lugo**, who graduated from an all-black Virginia high school in 1959, talks about teaching in Charlottesville's segregated school system and going on to run the city's school board; **Rabbi Laura Baum**, founder of ourjewishcommunity.org, discussed the origins of the Hanukkah story and how the holiday changed when it arrived in America; **Frank Earnest**, past Commander of the Virginia Division of the Sons of Confederate Veterans, discussed how he reconciles his Confederate heritage with his identity as a veteran of the U.S. Navy; **Jerome Jaffe**, "Drug Czar" for the Nixon administration, analyzed the fear that troops in Vietnam were high on heroin in the 1970s; **Ta-Nehisi Coates**, senior editor at *The Atlantic*, discussed the legacy of emancipation for African-Americans; **Vince Vaise**, Chief of Interpretation at Hampton National Historic Site, who discussed "Slave for a Day," a proposed living history event at Hampton Plantation that, when announced, caused a controversy; blogger **Dan Filene** spoke about his experience living in Maine, in a house without central heating; **Tim McBride**, former personal aide to President George H.W. Bush, spoke of helping the president to project just the right image at his first inauguration; author and independent scholar **Mike Jay** on Sherlock Holmes, addiction, recovery, and the social history of cocaine; **Christy Coleman**, president of the American Civil War Center, Richmond, discussed varying attitudes towards the preliminary Emancipation Proclamation in the South; **Tyrone Jones**, reflected on his Christmas work as a Santa at a Philadelphia shopping mall; **William Chrystal**, an Alexander Hamilton impersonator and interpreter; Fox News radio host and author **John Gibson**, author of *The War on Christmas*; former football player **Andrew Pernell**, who recalled his experiences as one of UAB's first African-American team members; **Brian Merrett**, CEO of the Niagara 1812 Bicentennial Council, about that war is understood a little differently, just across the border in Canada; retired physician **Sidney Katz**, who spoke of working in a New York City movie theater and experiencing air-conditioning for the first time; and journalist, re-enactor, and author, **Charlie Schroeder**, on how he reenacted his way through history and lived to write a book about it.

APPENDIX D. Work Plan/Production Model

As indicated above, development over a two-year period of new and repurposed programs for *Finding the American Way*, will be integrated with *BackStory*'s ongoing weekly schedule and production model. At first, individual programs developed for series will be tagged only as contributing to *BackStory*'s continuing interest in exploring particular topics or areas; they will not be identified with those series, as such. The work plan calls for the completion of 22 episodes, rotating by series, on a monthly basis, with advance promotion for the forthcoming topical packages beginning during month 18 of the grant project. By this time, curriculum experts engaged by the National Council for History Education will have drafted lesson plans for 17 episodes in the *Americans at Work*, *American Believers*, and *Americans in the Public Square* series. By month 22, all series programs will have been completed and broadcast. Production and integration of additional lesson plans for *Finding the American Way* will be consultatively completed by NCHE and *BackStory* during month 23. The initiative will be formally launched for educators in month 24, when full show and segmented audio for the three series as a group will be posted via SoundCloud and made available, with supplementary lesson plans, to NCHE, the Gilder Lehrman Institute, and History. These partners, whose letters of commitment can be found in Part 6, have confirmed their willingness to work in support of the project, variously promoting and featuring the teaching resources it generates, on their websites. Overall under the requested grant, in the course of a two-year, 104-episode production cycle, *BackStory* will specially produce 22 new and repurposed series episodes, consulting and working with our project partners on outreach to educators and how best to promote and distribute the full programs and audio segments to teachers.

PRODUCTION MODEL

BackStory is an atypical serial production, in that our principal consulting scholars—Ed Ayers, Peter Onuf, and Brian Balogh—are also the program hosts. These historians work closely, often on a daily basis (in person, via email and phone, and during studio roundtables), with the show's production staff. From episode conceptualization and the selection of specialist interviewees through the studio recording process itself, the host-consultants are active participants in the creation of each *BackStory* episode. In its production model, *BackStory* incorporates a thoroughgoing, in-depth, episode-by-episode research and development process, uniting intellectual focus and technique, bridging the difference between scholarly/analytical and programming functions. Because members of the production team are selected both for their technical skills as radio professionals and their academic strengths and abilities, the process is collaborative. Brian, Ed, and Peter have often remarked on the extent to which their exchanges with the production team facilitate, enhance, and strengthen their performance as hosts and is vital to the integrity of the show (please see their letters of commitment, in Part 8 of the proposal).

At any given time in a weekly production schedule, as many as three different *BackStory* episodes are in various stages of research and production. The production staff regularly meets to brainstorm themes for new shows, then consulting with the hosts of proposed topics. Current cultural and political events of significance; input from listeners; a desire to maximize the range of themes, while maintaining a balance between topics related to political, economic, and cultural history; and the goal of providing insight into the

working and conceptual processes of historians—these all are considerations in the process of selection.

Associate and assistant producers continue to hone the topic, looking out for historical “pivot points” that merit a special focus in the show. The associates contact a short-list of scholar-authorities for in-depth background conversations, with the goal of refining the planned arc of the show. They pay particular attention to the energy and clarity of the scholars—and on this basis, the team invites guest interviewees for an episode. The producers also respond to and may initiate outreach to *BackStory* listeners and fans, to identify individuals interested in being callers. A provisional description of the program, containing key questions for the hour, is composed and posted on our website, where visitors are invited to log their own questions and comments. The producers additionally contact the “gatekeepers” of web-based communities (blogs, listservs, etc.) that could have a special interest in the upcoming topic, requesting their assistance in spreading news of the show, with the goal of locating individuals interested in participating as callers. Announcements about the episode are also created and distributed via the *BackStory* e-newsletter and Facebook. Finally, the producers begin contacting potential callers, as well as non-scholarly guest experts, searching for particularly dynamic and thoughtful on-air contributors.

BOOKING & LOGISTICS

Working together, the producers arrive at a final list of the most promising callers and interview guests—frequently consulting with the hosts about the choice of scholars.

INTERVIEW PREPARATION

Drawing on guest interviewees’ published work, producers sketch potential talking points for each interview. To the extent possible, the academic-production team anticipates the arc of each interview, exploring and outlining useful and potentially revealing lines of discussion.

RECORDING (*Stage One*)

A preliminary studio session (stage one recording) for any given show may consist of listener calls, as well as free-form discussion among the hosts, sometimes generated by one of the calls. The producers typically intervene to shape and help clarify particular points during these discussions, directing and collaborating with the hosts to highlight central questions and themes. *BackStory*’s technical director engineers the digital recording of many studio sessions.

EDITING (“*Calls/Discussion*”)

Recorded calls are culled for substance, dynamism, and tone, the best three or four being edited down to about five minutes each. Interviews are also edited to between five and ten minutes each.

FIELD RECORDING & FEATURE PRODUCTION

Many *BackStory* episodes include especially produced features that require considerable staff time to create. These range from “person-on-the-street” interviews recorded in

Charlottesville, to narrated, multi-voice pieces created at historic sites, near and far, by staff or freelance producers.

AUDIO “ACTUALITIES”

As each episode takes shape, producers search through multimedia archives to locate and secure archival audio and printed materials that might be included in the radio episode and/or backstoryradio.org.

SCRIPTING

When all interviews and calls have been edited to their approximate final length, producers compose a draft of a final script for the episode. This 5-8 page document contains place-holders for all previously edited audio as well as scripted language for the hosts to use in transitioning from one segment of the show to the next, and introducing any additional conversations that remain to be recorded.

RECORDING (“Script/Reax”)

At this point, hosts read the scripts for tape, adjusting the wording as necessary to suit their individual styles. This studio session also involves the recording of unscripted, freeform reactions by the host-historians to already-produced show segments, including feature pieces and guest interviews. Though the resulting “reax” conversations are unscripted, producers do provide the hosts with short lists of talking points that ground discussions within the context of a show’s overall thematic flow.

EDITING (*Stage Two*)

All recorded program elements (calls, interviews, studio discussion, produced pieces, archival and news media sound elements) are edited in relation to one another, and the show structure takes its final shape.

RECORDING (“Pickups/Promos”)

Small passages of host narration may require re-recording. Short studio sessions are used to record a “billboard,” as well as promos for use by stations.

MIXING, MASTERING

As the content of the episode (including billboard and promos) are brought to completion, they are handed off to *BackStory*’s technical director for the final stages of production.

DISTRIBUTION

The completed episode, along with the accompanying billboard and promos, is uploaded, along with supplementary textual materials (timed rundown, detailed description of the show, etc.), to PRX/SubAuto and Content Depot. The audio is coded and segmented for distribution. Before going live with a post, producers may add related multimedia content.

TAKING PLACE SIMULTANEOUSLY

Administrative/logistical planning and scheduling; website maintenance (including response to listeners who post comments); studio maintenance (the *BackStory* staff is entirely responsible for technical setup, maintenance and troubleshooting in our recording studios); marketing (primarily consisting of station relations, but also including outreach to web-based communities who may be interested in given episodes of the show).

Appendix E. Weekly Carriage/Individual Broadcasts

The following pages contain two charts:

--A carriage report listing stations that broadcast *BackStory* weekly, as of 8/9/13.

--A carriage report for stations that have broadcast individual *BackStory* episodes as specials, from May, 2012-August, 2013.

An up-to-date listing of stations that broadcast *BackStory* weekly can be found on the [How To Listen](#) page of our website.

BACKSTORY WEEKLY CARRIAGE, 8/9/2013

City	State	Station	Market Rank	Type	Day	Time	Notes
Chicago	IL	WBEZ-FM	3	P	Sun	6pm	July 2012
Washington	DC	WAMU- FM	7	P	Sun	6am	July 2012
Atlanta	GA	WABE-FM HD	9	P	Sun	5pm	
Seattle	WA	KUOW - FM HD	13	P	Sun	2pm	
Tampa	FL	WMNF- HD	18	P	Sun	2pm	
San Bernardino	CA	KVCR-FM	26	P	Sun	4pm	Aug 2012
Salt Lake City	UT	KCPW-FM	31	P	Sun Wed	8pm 9pm	Jun 2013
Indianapolis	IN	WFYI-FM	40	P	Mon	9pm	Oct 1 2012
Norfolk	VA	WHRV-FM	44	P	Sun	6pm	
Winston-Salem	NC	WSNC-FM	46	P	Wed	7pm	Fall 2012
Richmond	VA	WCVF-FM	55	P	Sat	3pm	May to Dec
Rochester	NY	WXXI-AM	58	P	Sun	5am	Nov 2012
Roanoke	VA	WVTF-FM	114	P	Th	7:30pm	
Roanoke	VA	WVTF-FM IQ	114	P	Sat	3pm	July 2013 new time
Kalamazoo	MI	WMUK-FM	182	P	Sat	4pm	Sept 2012
Harrisonburg	VA	WMRA-FM	256	P	Sun	4pm	July 2012
Midland/Odessa	TX	KXWT-FM		P	Sun	1pm	
Merrillville	IN	WLPR-FM		P	Sat	5pm	
Charlottesville	VA	WTJU-FM		P	Tue	5am 9am	
Estes Park	CO	KREV-LP FM		P	Th	9am	
Montgomery-Troy	AL	WTSU-FM		P	Sun	6pm	Sept 2012
Amery	WI	WPCA- LP FM		P	Sun	9pm	
Haines	AK	KHNS-FM		P	Wed	10:00a	Aug 2012
Huntsville	AL	WLRH-FM HD		P	Sun	5pm	
Windsor	VT	WVPR-FM		P	Sun Tue	6am 10pm	Nov 18 2012
Warrenton	OR	KCPB-FM		P	Sat	3pm	
Ft. Myers	FL	WGCU-FM		P	Wed	8pm	Jan 8 2013
Athens	OH	WOUB-AM		P	Wed	12n	Jan 8 2013
Juneau	AK	KTOO-FM		P	Sat	3pm	Feb 2013
Jeffersonville	NY	WJFF-FM		P	Mon	1am	
Fort Pierce	FL	WQCS-FM (HD2)		P	Mon	2am	
Yuma	AZ	KAWC-FM		P	Tue	11am	July 2 2013
Bisbee	AZ	KBRP-LPFM		P	Sat Thu	3p 1pm	July 2013
Ferrum	VA	WFFC-FM IQ		R	Sat	7pm	
Ocean City	MD	WRAU-FM	140	R	Sun	6am	
Harrisonburg	VA	WMEC-FM	256	R	Sun	4pm	July 1st 2012
Heathsville	VA	WCNV-FM		R	Sat	3pm	May to Dec
Chase City	VA	WMVE-FM		R	Sat	3pm	May to Dec
Wise	VA	WISE-FM		R	Th	7:30pm	
Marion	VA	WVTR-FM		R	Th	7:30pm	

Charlottesville	VA	WVTU-FM		R	Th	7:30pm	
Charlottesville	VA	WVTW-FM IQ		R	Sat	3pm	
Christiansburg	VA	WWVT-AM IQ		R	Sat	3pm	
Lexington	VA	WRIQ-FM IQ		R	Sat	3pm	
Farmville	VA	WMLU-FM		R	Sun	4pm	July 1st 2012
Lexington	VA	WMRL-FM		R	Sun	4pm	July 1st 2012
Charlottesville	VA	WMRY-FM		R	Sun	4pm	July 1st 2012
Dothan	AL	WRWA-FM		R	Sun	6pm	Sept 2012
Columbus	GA	WTJB-FM	180	R	Sun	6pm	Sept 2012
Rutland	VT	WRVT-FM		R	Sun Tue	6am 10pm	Nov 18 2012
St. Johnsbury	VT	WVPA-FM		R	Sun Tue	6am 10pm	Nov 18 2012
Bennington	VT	WBTN-FM		R	Sun Tue	6am 10pm	Nov 18 2012
Brattleboro	VT	WVBA-FM		R	Sun Tue	6am 10pm	Nov 18 2012
Burlington	VT	WVPS-FM		R	Sun Tue	6am 10pm	Nov 18 2012
Richmond	VA	WVTW - 92.5 FM (IQ)	55	T	Sat	3pm	
Lynchburg	VA	WFFC - 89.5 FM (IQ)	114	T	Sat	3pm	
Roanoke	VA	WVTF - 89.7 FM	114	T	Sat	3pm	
Roanoke	VA						
Afton	VA	WVTU- 88.1 FM IQ		T	Sat	3pm	
Montpelier	VT	W231BQ		T	Sun Tue	6pm 10pm	Nov 18 2012
Bolton	VT	W234BD		T	Sun Tue	6pm 10pm	Nov 18 2012
Middlebury	VT	W258AW		T	Sun Tue	6pm 10pm	Nov 18 2012
Island Pond	VT	W258BJ		T	Sun Tue	6pm 10pm	Nov 18 2012
Manchester	VT	W223AV		T	Sun Tue	6pm 10pm	Nov 18 2012
Rupert	VT	W227CA		T	Sun Tue	6pm 10pm	Nov 18 2012
Brattleboro	VT	W233AR		T	Sun Tue	6pm 10pm	Nov 18 2012
Newbury	VT	W258AZ		T	Sun Tue	6pm 10pm	Nov 18 2012
Marco	FL	WMKO-FM		R	Wed	8pm	Jan 2013
Ingram	TX	KTXI-FM		R	Sun	5am	Apr 2013

**BACKSTORY
PROGRAMS AIRED
INDIVIDUALLY, MAY
2012--AUGUST 2013**

KALW	P	San Francisco	CA	Monumental Disagreements	May 28, 2012 7pm						
KALW	P	San Francisco	CA	Thenceforward and Forever Free	Jan 21, 2013 7pm						
KBCS	P	Bellevue	WA	You've Got Mail: A History of the Post Office							
KBSX	P	Boise	ID	Alcohol in America	July 22, 2012 8pm						
KBSX	P	Boise	ID	Conventional Wisdom: A History of American Political Con	Sept 12, 2012 8pm						
KBSX	P	Boise	ID	City Upon a Hill	July 29, 2013 8pm						
KBSX	P	Boise	ID	Apocalypse Now & Then: A History of End-Times	Dec 16, 2012 8pm						
KBSX	P	Boise	ID	Naughty & Nice: A History of The Holiday Season	Dec 23, 2012 8pm						
KBSX	P	Boise	ID	You've Got Mail: A History of the Post Office	Dec 30, 2012 8pm						
KQAL	P	Winona	MN	Naughty & Nice: A History of The Holiday Season							
KSFC	P	Spokane	WA	All Hopped Up: Drugs in America	Jan19,2013 6pm						
KSFC	P	Spokane	WA	Four More Years: A History of Presidential Inaugurations	Jan 26,2013						
KSFC	P	Spokane	WA	Straight Shot: Guns in America	Feb 9, 2013 6pm						
KSRQ	P	Thief River Falls	MN	Naughty & Nice: A History of The Holiday Season							
KSVR	P	Mount Vernon	WA	The Best of Times: BackStory Year in Review							
KUFM (Montana Public Radio)	P	Missoula	MT	Naughty & Nice: A History of The Holiday Season	Dec 20, 2012 1pm						
KUOW	P	Seattle	WA	Independence Daze	July 4, 2012 9am						
KUOW	P	Seattle	WA	Here to There	Wed 10/3/12 9pm						
KUOW	P	Seattle	WA	Conventional Wisdom	Mon 9/3/12 12n						
KUOW	P	Seattle	WA	Turf Wars	Mon 9/10/12 9pm						
KUOW	P	Seattle	WA	Cheers and Jeers: Alcohol in America	Dec 31, 2012 8pm						
KUOW	P	Seattle	WA	Naughty & Nice: A History of The Holiday Season	Dec 24,2012 2pm						
KUOW	P	Seattle	WA	You've Got Mail: A History of the Post Office	Jan 1, 2013 2pm						
KUOW	P	Seattle	WA	Four More Years: Presidential Inaugurations	Jan 21, 2013 12n						
KUOW	P	Seattle	WA	Thenceforward and Forever Free	Feb 18, 2013 9am						
KUOW	P	Seattle	WA	Independence Daze	July 4 2012 9am						
KUOW	P	Seattle	WA	Here to There	Oct 3, 2012 9pm						
KUOW	P	Seattle	WA	On the Clock: A Brief History of Time	Mar 8, 2012 2pm						
KUOW	P	Seattle	WA	Stuck: A History of Gridlock	Apr 8, 2013 9pm						
KUOW	P	Seattle	WA	Bridge for Sale: Deception in America	Apr 3, 2013 9pm						
KUOW	P	Seattle	WA	Fear Tactics: A History Of Domestic Terrorism	Apr 29, 2013 9pm						
KUOW	P	Seattle	WA	A History of Emigration	May 6, 2013 9pm						
KUOW	P	Seattle	WA	Monumental Disagreements	May 27, 2013 9pm						
KUOW	p	Seattle	WA	Patent Pending: A History of Intellectual Property	Jun 3, 2013 8pm						
WABE	P	Atlanta	GA	Turf Wars	Sept 12, 2012 9pm						
WABE	P	Atlanta	GA	Born in the USA	May 13, 2012 9pm						
WABE	P	Atlanta	GA	History of Elections	Nov 4, 2012 9pm						
WABE	P	Atlanta	GA	History of War Veterans	Nov 11, 2012 9pm						
WABE	P	Atlanta	GA	Thenceforward and Forever Free	Jan 6, 2013 9pm						
WABE	P	Atlanta	GA	Four More Years: Presidential Inaugurations	Jan 20, 2013 9pm						
WABE	P	Atlanta	GA	On the Clock: A Brief History of Time	Mar 17, 2013 9pm						
WABE	P	Atlanta	GA	History of Gridlock	Apr 14, 2013 9pm						
WABE	P	Atlanta	GA	Mission Accomplished: How Wars End	May 6, 2013 9pm						
WABE	P	Atlanta	GA	Monumental Disagreements	May 26, 2013 9pm						
WABE	P	Atlanta	GA	States of Mind: Mental Illness in America	June 9, 2013 9pm						
WABE	P	Atlanta	GA	Civil War 150th: The Road to Civil War	June 30, 2013 9pm						
WABE	P	Atlanta	GA	Civil War 150th: Why They Fought	July 7, 2013 9pm						
WABE	P	Atlanta	GA	Pet Friendly: A History of Domesticating Animals	July 14, 2013 9pm						

WABE	P	Atlanta	GA	Weathering The Storm	July 28, 2013, 9pm						
WABE	P	Atlanta	GA	Young Americans: A History of Childhood	August 4, 2013 9pm						
WABE	P	Atlanta	GA	Starry-Eyed: A History of the Heavens	August 11, 2013 9pm						
WCAI	P	Woods Hole	MA	City Upon a Hill	August 5, 2012 9pm						
WCAI	P	Woods Hole	MA	Beach Bodies	August 19, 2012 9pm						
WCAI	P	Woods Hole	MA	Straight Shot: Guns in America	Dec 16, 2013 8pm						
WCAI	P	Woods Hole	MA	On the Clock: A (Brief) History of Time	Mar 17, 2013 9pm						
WCAI	P	Woods Hole	MA	Reel to Reel: History at the Movies	Mar 3, 2013 9pm						
WCAI	P	Woods Hole	MA	States of Mind: Mental Illness in America	June 9, 2013 8pm						
WCAI	P	Woods Hole	MA	Pet Friendly: A History of Domesticating Animals	July 21, 2013 8pm						
WCQS	P	Asheville	NC	Straight Shot: Guns in America							
WEZU	P	Roanoke Rapids	NC	Naughty & Nice: A History of The Holiday Season	Dec 23,2012 7pm						
WEZU	P	Roanoke Rapids	NC	The Best of Times: BackStory Year in Review	Dec 30, 2012 7pm						
WEZU	P	Roanoke Rapids	NC	States of Mind: Mental Illness in America	Jun 6, 2013 7pm						
WFIU	P	Bloomington	IN	Born in the USA: A History of Birth	Jan 06,2013						
WFIU	P	Bloomington	IN	Cheers and Jeers: Alcohol in America	Jan 20,2013						
WFIU	P	Bloomington	IN	Committed: Marriage In America	Jan 27,2013						
WFIU	P	Bloomington	IN	In the Beginning: Science and Religion in America	Jan 13,2013						
WFPL	P	Louisville	KY	Thenceforward and Forever Free	Feb 12, 2013 9pm						
WFPL	P	Louisville	KY	Love Me Did	Feb 14, 2013 9pm						
WFPL	P	Louisville	KY	Committed: Marriage in America	Mar 21, 2013 9pm						
WFPL	P	Louisville	KY	Purchases of Turf War: A History of College Sports	Apr 4, 2013 9pm						
WFPL	P	Louisville	KY	Purchases of Bridge For Sale: Deception in America	Apr 12, 2013 9pm						
WFPL	P	Louisville	KY	Purchases of Stuck: A History of Gridlock	Apr 19, 2013 9pm						
WFPL	P	Louisville	KY	Patent Pending: A History of Intellectual Property	May 23, 2013 9pm						
WCPN-FM	P	Cleveland	OH	Monumental Disagreements	May 28, 2012 9pm						
WCPN-FM	P	Cleveland	OH	National Debt	Oct 24, 2012 10pm						
WMEA (Maine Public Radio)	P	Portland	ME	Committed	July 27, 2012 1pm						
WMEA (Maine Public Radio)	P	Portland	ME	Apocalypse Now & Then: A History of End-Times	Dec 19, 2012 1pm						
WMMT	P	Whitesburg	KY	City Upon a Hill	Aug 1, 2012 6pm						
WMMT	P	Whitesburg	KY	Here to There:: A History of Mapping	Aug 20, 2012 6pm						
WMMT	P	Whitesburg	KY	Borrowed Times: A History of the National Debt	Jan 07,2013						
WMMT	P	Whitesburg	KY	Naughty & Nice: A History of The Holiday Season	Dec 24,2012						
WMMT	P	Whitesburg	KY	Straight Shot: Guns in America	Jan 21,2013						
WMMT	P	Whitesburg	KY	Rise and Repeat: Cleanliness in America							
WPSU-FM	P	University Park	PA	Straight Shot: Guns in America							
WRIR	P	Richmond	VA	Naughty & Nice: A History of The Holiday Season	Dec 26, 2012						
WRNC-LP	P	Ashland	WI	Naughty & Nice: A History of The Holiday Season							
WRPI	P	Troy	NY	Apocalypse Now & Then: A History of End-Times	Dec 20, 2012						
WVVPN (WVA Public Radio)	P	Charleston	WV	Straight Shot: Guns in America	Jan 24, 2013 8pm						
WWNO	P	New Orleans	LA	War of 1812	June 18, 2012 9pm						
WWNO	P	New Orleans	LA	Independence Days	July 1, 2012 9pm						
WWNO	P	New Orleans	LA	Weathering The Storm	June 29, 2012 9pm						
WWNO	P	New Orleans	LA	All Hopped Up: Drugs in America	Jan 20, 2013 9pm						
WWNO	P	New Orleans	LA	Thenceforward and Forever Free	Jan 13,2013 9pm						
WWNO	P	New Orleans	LA	Been There, Done That: Historical Reenactments	Mar 3, 2013 9pm						
WWNO	P	New Orleans	LA	On the Clock: A (Brief) History of Time	Mar 17, 2013 9pm						
WWNO	P	New Orleans	LA	Committed: Marriage in America [Rebroadcast]	Mar 24, 2013 9pm						
WSKG	P	Binghamton	NY	Love Me Did: A History of Courtship	Feb 14, 2013 7pm						
WUIS	P	Springfield	IL	Independence Days	July 4, 2012 3pm						
WUIS	P	Springfield	IL	Monumental Disagreements							
WUIS	P	Springfield	IL	Civil War 150th: Questions Remain							
WUIS	P	Springfield	IL	Civil War 150th: Why They Fought							

WUIS	P	Springfield	IL	Civil War 150th: The Road to War						
KAPC	R	Butte	MT	Naughty & Nice: A History of The Holiday Season	Dec 20, 2012 1pm					
KBSJ	R	Jackpot	NV	Apocalypse Now & Then: A History of End-Times	Dec 16, 2012 8pm					
KBSJ	R	Jackpot	NV	Naughty & Nice: A History of The Holiday Season	Dec 23,2012 8pm					
KBSJ	R	Jackpot	NV	You've Got Mail: A History of the Post Office	Dec 30, 2012 8pm					
KBSQ	R	McCall	ID	Alcohol in America	July 22, 2012 8pm					
KBSQ	R	McCall	ID	Apocalypse Now & Then: A History of End-Times	Dec 16, 2012 8pm					
KBSQ	R	McCall	ID	Naughty & Nice: A History of The Holiday Season	Dec 23,2012 8pm					
KBSQ	R	McCall	ID	You've Got Mail: A History of the Post Office	Dec 30, 2012 8pm					
KBSS	R	Sun Valley	ID	Alcohol In America	July 22, 2012 8pm					
KBSS	R	Sun Valley	ID	Apocalypse Now & Then: A History of End-Times	Dec 16, 2012 8pm					
KBSS	R	Sun Valley	ID	Naughty & Nice: A History of The Holiday Season	Dec 23,2012 8pm					
KBSS	R	Sun Valley	ID	You've Got Mail: A History of the Post Office	Dec 30, 2012 8pm					
KBSY	R	Burley	ID	Alcohol in America	July 22, 2012 8pm					
KBSY	R	Burley	ID	Apocalypse Now & Then: A History of End-Times	Dec 16, 2012 8pm					
KBSY	R	Burley	ID	Naughty & Nice: A History of The Holiday Season	Dec 23,2012 8pm					
KBSY	R	Burley	ID	You've Got Mail: A History of the Post Office	Dec 30, 2012 8pm					
KGPR	R	Great Falls	MT	Naughty & Nice: A History of The Holiday Season	Dec 20, 2012 1pm					
KPJH	R	Polson	MT	Naughty & Nice: A History of The Holiday Season	Dec 20, 2012 1pm					
KUFL	R	Libby	MT	Naughty & Nice: A History of The Holiday Season	Dec 20, 2012 1pm					
KUFM	R	Missoula	MT	Naughty & Nice: A History of The Holiday Season	Dec 20, 2012 1pm					
KUFN	R	Hamilton	MT	Naughty & Nice: A History of The Holiday Season	Dec 20, 2012 1pm					
KUHM	R	Helena	MT	Naughty & Nice: A History of The Holiday Season	Dec 20, 2012 1pm					
KUKL	R	Kalispell	MT	Naughty & Nice: A History of The Holiday Season	Dec 20, 2012 1pm					
WAUA	R	Petersburg	WV	Straight Shot: Guns in America	Jan 24, 2013 8pm					
WMEH	P	Bangor	ME	Committed	July 27, 2012 1pm					
WMEW	P	Waterville	ME	Committed	July 27, 2012 1pm					
WMEM	R	Presque Isle	ME	Committed	July 27, 2012 1pm					
WMEF	R	Fort Kent	ME	Committed	July 27, 2012 1pm					
WMEP	P	Camden	ME	Committed	July 27, 2012 1pm					
WMED	R	Calais	ME	Committed	July 27, 2012 1pm					
WMED	R	Calais	ME	Apocalypse Now & Then: A History of End-Times	Dec 19, 2012 1pm					
WMEF	R	Fort Kent	ME	Apocalypse Now & Then: A History of End-Times	Dec 19, 2012 1pm					
WMEH	P	Bangor	ME	Apocalypse Now & Then: A History of End-Times	Dec 19, 2012 1pm					
WMEM	R	Presque Isle	ME	Apocalypse Now & Then: A History of End-Times	Dec 19, 2012 1pm					
WMEP	R	Camden	ME	Apocalypse Now & Then: A History of End-Times	Dec 19, 2012 1pm					
WMEW	R	Waterville	ME	Apocalypse Now & Then: A History of End-Times	Dec 19, 2012 1pm					
WVDM	R	Bluefield	WV	Straight Shot: Guns in America	Jan 24, 2013 8pm					
WVEP	R	Martinsburg	WV	Straight Shot: Guns in America	Jan 24, 2013 8pm					
WVNP	R	Wheeling	WV	Straight Shot: Guns in America	Jan 24, 2013 8pm					
WVPB	R	Beckley	WV	Straight Shot: Guns in America	Jan 24, 2013 8pm					
WVPG	R	Parkersburg	WV	Straight Shot: Guns in America	Jan 24, 2013 8pm					
WVPM	R	Morgantown	WV	Straight Shot: Guns in America	Jan 24, 2013 8pm					
WVPN	R	Charleston	WV	Straight Shot: Guns in America	Jan 24, 2013 8pm					
WVPW	R	Buckhannon	WV	Straight Shot: Guns in America	Jan 24, 2013 8pm					
WVVV	R	Huntington	WV	Straight Shot: Guns in America	Jan 24, 2013 8pm					
WWHA	R	Webster Springs	WV	Straight Shot: Guns in America	Jan 24, 2013 8pm					
WSQA	R	Hornell	NY	Love Me Did: A History of Courtship	Feb 14, 2013 7pm					
WSQC	R	Oneonta	NY	Love Me Did: A History of Courtship	Feb 14, 2013 7pm					
WSQE	R	Corning	NY	Love Me Did: A History of Courtship	Feb 14, 2013 7pm					
WSQG	R	Ithaca	NY	Love Me Did: A History of Courtship	Feb 14, 2013 7pm					
KUFM*	T	Dillon	MT	Naughty & Nice: A History of The Holiday Season	Dec 20, 2012 1pm					
KUFM*	T	Ferndale	MT	Naughty & Nice: A History of The Holiday Season	Dec 20, 2012 1pm					

KUFM*	T	Marysville	MT	Naughty & Nice: A History of The Holiday Season	Dec 20, 2012 1pm						
KUFM*	T	Rattlesnake Valley	MT	Naughty & Nice: A History of The Holiday Season	Dec 20, 2012 1pm						
KUFM*	T	Whitefish	MT	Naughty & Nice: A History of The Holiday Season	Dec 20, 2012 1pm						
WVPW*	T	Union	WV	Straight Shot: Guns in America	Jan 24, 2013 8pm						
WVPW*	T	Matewan	WV	Straight Shot: Guns in America	Jan 24, 2013 8pm						
WVPW*	T	Logan	WV	Straight Shot: Guns in America	Jan 24, 2013 8pm						
WVPW*	T	Wheeling	WV	Straight Shot: Guns in America	Jan 24, 2013 8pm						
WVPW*	T	Elkins	WV	Straight Shot: Guns in America	Jan 24, 2013 8pm						
WVPW*	T	Clarksburg	WV	Straight Shot: Guns in America	Jan 24, 2013 8pm						
WVPW*	T	Charles Town	WV	Straight Shot: Guns in America	Jan 24, 2013 8pm						
KUSR-FM	T	Capitol Reef Natl.	UT	Monumental Disagreements	May 28, 2012 9am						
KUSR-FM	T	Cache Valley UT	UT	Monumental Disagreements	May 28, 2012 9am						
KUSR-FM	T	Bryce Canyon Na	UT	Monumental Disagreements	May 28, 2012 9am						
KUSR-FM	T	Brigham City UT	UT	Monumental Disagreements	May 28, 2012 9am						
KUSR-FM	T	Bear Lake area U	UT	Monumental Disagreements	May 28, 2012 9am						
KUSR-FM	T	Levan	UT	Monumental Disagreements	May 28, 2012 9am						
KUSR-FM	T	Jensen	UT	Monumental Disagreements	May 28, 2012 9am						
KUSR-FM	T	Hanksville	UT	Monumental Disagreements	May 28, 2012 9am						
KUSR-FM	T	Escalante	UT	Monumental Disagreements	May 28, 2012 9am						
KUSR-FM	T	Emery County	UT	Monumental Disagreements	May 28, 2012 9am						
KUSR-FM	T	Parowan	UT	Monumental Disagreements	May 28, 2012 9am						
KUSR-FM	T	Panguitch	UT	Monumental Disagreements	May 28, 2012 9am						
KUSR-FM	T	Ogden	UT	Monumental Disagreements	May 28, 2012 9am						
KUSR-FM	T	Milford	UT	Monumental Disagreements	May 28, 2012 9am						
KUSR-FM	T	Washington Coun	UT	Monumental Disagreements	May 28, 2012 9am						
KUSR-FM	T	Vernal	UT	Monumental Disagreements	May 28, 2012 9am						
KUSR-FM	T	Teasdale	UT	Monumental Disagreements	May 28, 2012 9am						
KUSR-FM	T	Tabiona	UT	Monumental Disagreements	May 28, 2012 9am						
KUSR-FM	T	Soda Springs ID	UT	Monumental Disagreements	May 28, 2012 9am						
KUSR-FM	T	Saint George	UT	Monumental Disagreements	May 28, 2012 9am						
KUSR-FM	T	Roosevelt	UT	Monumental Disagreements	May 28, 2012 9am						
KUSR-FM	T	Richfield	UT	Monumental Disagreements	May 28, 2012 9am						
KUSR-FM	T	Randolph	UT	Monumental Disagreements	May 28, 2012 9am						
KUSR-FM	T	Provo	UT	Monumental Disagreements	May 28, 2012 9am						
KUSR-FM	T	Price	UT	Monumental Disagreements	May 28, 2012 9am						
KUSR-FM	T	Logan	UT	Monumental Disagreements	May 28, 2012 9am						
WJSP-FM	P	Atlanta	GA	Monumental Disagreements	May 31, 2012 5pm						
WXVS-FM	R	Waycross	GA	Monumental Disagreements	May 31, 2012 5pm						
WWET-FM	R	Valdosta	GA	Monumental Disagreements	May 31, 2012 5pm						
WABR-FM	R	Tifton	GA	Monumental Disagreements	May 31, 2012 5pm						
WSVH-FM	R	Savannah	GA	Monumental Disagreements	May 31, 2012 5pm						
WGPB-FM	R	Rome	GA	Monumental Disagreements	May 31, 2012 5pm						
WJWV-FM	R	Fort Gaines	GA	Monumental Disagreements	May 31, 2012 5pm						
WATY-FM	R	Folkston	GA	Monumental Disagreements	May 31, 2012 5pm						
WPPR-FM	R	Demorest	GA	Monumental Disagreements	May 31, 2012 5pm						
WNGU-FM	R	Dahlonega	GA	Monumental Disagreements	May 31, 2012 5pm						
WMUM-FM	R	Cochran	GA	Monumental Disagreements	May 31, 2012 5pm						
WNGH-FM	R	Chatsworth	GA	Monumental Disagreements	May 31, 2012 5pm						
WUWG-FM	R	Carrollton	GA	Monumental Disagreements	May 31, 2012 5pm						
WWIO-FM	R	Brunswick	GA	Monumental Disagreements	May 31, 2012 5pm						
WACG-FM	R	Augusta	GA	Monumental Disagreements	May 31, 2012 5pm						
WUGA-FM	R	Athens	GA	Monumental Disagreements	May 31, 2012 5pm						
WUNV-FM	R	Albany	GA	Monumental Disagreements	May 31, 2012 5pm						

WEVO- FM	P	Concord	NH	Monumental Disagreements	May 28, 2012 9am						
WEVS-FM	R	Nashua	NH	Monumental Disagreements	May 28, 2012 9am						
WEVN- FM	R	Keene	NH	Monumental Disagreements	May 28, 2012 9am						
WEVJ-FM	R	Jackson	NH	Monumental Disagreements	May 28, 2012 9am						
WEVH-FM	R	Hanover	NH	Monumental Disagreements	May 28, 2012 9am						
WEVC-FM	R	Berlin	NH	Monumental Disagreements	May 28, 2012 9am						
WEVO- FM	T	Portsmouth	NH	Monumental Disagreements	May 28, 2012 9am						
WEVO- FM	T	Plymouth	NH	Monumental Disagreements	May 28, 2012 9am						
WEVO- FM	T	Nashua	NH	Monumental Disagreements	May 28, 2012 9am						
WEVO- FM	T	Littleton	NH	Monumental Disagreements	May 28, 2012 9am						
WEVO- FM	T	Dover	NH	Monumental Disagreements	May 28, 2012 9am						
WEVO- FM	T	Colebrook	NH	Monumental Disagreements	May 28, 2012 9am						
WRLI-FM	P	Southampton	NY	Monumental Disagreements	May 28, 2012 1pm						
KMST-FM	P	Rolla	MO	Monumental Disagreements	May 28, 2012 11am						
KMST-FM	R	Lebanon	MO	Monumental Disagreements	May 28, 2012 11am						
WPKT - FM	P	Hartford	CT	Monumental Disagreements	May 28, 2012 1pm						
WEDW -FM	R	Stamford	CT	Monumental Disagreements	May 28, 2012 1pm						
WNPR- FM	R	Norwich	CT	Monumental Disagreements	May 28, 2012 1pm						
WTJB-FM	R	Columbus	CT	Monumental Disagreements	May 28, 2012 1pm						
WTSU-FM	P	Troy	AL	Monumental Disagreements	May 28, 2012 2pm						
WRWA-FM	R	Dothan	AL	Monumental Disagreements	May 28, 2012 2pm						
KAZU-FM	P	Pacific Grove	CA	Weathering The Storm	July 8, 2012 4pm						
WOI-AM	P	Ames/De Moines	IA	Independance Daze	July 4, 2012 9am						
KCND-FM	T	Bismarck	ND	City Upon a Hill	Aug 6, 2012 3 & 7pm						
KPPR-FM	P	Williston	ND	City Upon a Hill	Aug 6, 2012 3 & 7pm						
KPPW-FM	P	Williston	ND	City Upon a Hill	Aug 6, 2012 3 & 7pm						
KMPR-FM	R	Minot	ND	City Upon a Hill	Aug 6, 2012 3 & 7pm						
KPRJ-FM	R	Jamestown	ND	City Upon a Hill	Aug 6, 2012 3 & 7pm						
KUND-FM	P	Grand Forks	ND	City Upon a Hill	Aug 6, 2012 3 & 7pm						
KFJM-FM	R	Grand Forks	ND	City Upon a Hill	Aug 6, 2012 3 & 7pm						
KDSU-FM	R	Fargo	ND	City Upon a Hill	Aug 6, 2012 3 & 7pm						
KDPR-FM	R	Dickinson	ND	City Upon a Hill	Aug 6, 2012 3 & 7pm						
KPPD-FM	R	Devils Lake	ND	City Upon a Hill	Aug 6, 2012 3 & 7pm						
KCND-FM	T	Bismarck	ND	Independance Daze	July 5, 2012 3 & 7pm						
KPPR-FM	P	Williston	ND	Independance Daze	July 5, 2012 3 & 7pm						
KPPW-FM	P	Williston	ND	Independance Daze	July 5, 2012 3 & 7pm						
KMPR-FM	R	Minot	ND	Independance Daze	July 5, 2012 3 & 7pm						
KPRJ-FM	R	Jamestown	ND	Independance Daze	July 5, 2012 3 & 7pm						
KUND-FM	P	Grand Forks	ND	Independance Daze	July 5, 2012 3 & 7pm						
KFJM-FM	R	Grand Forks	ND	Independance Daze	July 5, 2012 3 & 7pm						
KDSU-FM	R	Fargo	ND	Independance Daze	July 5, 2012 3 & 7pm						
KDPR-FM	R	Dickinson	ND	Independance Daze	July 5, 2012 3 & 7pm						
KPPD-FM	R	Devils Lake	ND	Independance Daze	July 5, 2012 3 & 7pm						
WIPA-FM	R	Pittsfield	IL	Independance Daze	July 4, 2012 3pm						
KDWI-FM	R	Ottumwa	IA	Independance Daze	July 4, 2012 9am						
KICJ-FM	R	Mitchellville	IA	Independance Daze	July 4, 2012 9am						
KRNI-FM	R	Mason City	IA	Independance Daze	July 4, 2012 9am						
KUNY-FM	R	Mason City	IA	Independance Daze	July 4, 2012 9am						
KOWI-FM	R	Lamoni	IA	Independance Daze	July 4, 2012 9am						
WSUI-FM	R	Iowa City	IA	Independance Daze	July 4, 2012 9am						
KTPR-FM	R	Fort Dodge	IA	Independance Daze	July 4, 2012 9am						
KDUB-FM	R	Dubuque	IA	Independance Daze	July 4, 2012 9am						
KUNI-FM	R	Cedar Falls	IA	Independance Daze	July 4, 2012 9am						

APPENDIX F: WEEKLY EPISODES

- 05/11/12 [*Born in the USA: A History of Birth*](#)
- 05/18/12 [*Home Bittersweet Home*](#)
- 05/25/12 [*Monumental Disagreements: Memorials in America*](#)
- 06/01/12 [*In the Beginning: Science and Religion in America \[rebroadcast\]*](#)
- 06/08/12 [*Weathering the Storm: A History of Extreme Weather*](#)
- 06/15/12 [*The War of 1812: Which One Was That?*](#)
- 06/22/12 [*Cheers and Jeers: Alcohol in America*](#)
- 06/29/12 [*Independence Daze: A History of July Fourth*](#)
- 07/13/12 [*Committed: Marriage in America*](#)
- 07/20/12 [*You've Got Mail: A History of the Post Office*](#)
- 07/27/12 [*City Upon a Hill: American Exceptionalism*](#)
- 08/03/12 [*Beach Bodies: A History of the American Physique*](#)
- 08/10/12 [*Here to There: A History of Mapping*](#)
- 08/17/12 [*Climate Control: A History of Heating and Cooling*](#)
- 08/24/12 [*Conventional Wisdom: A History of American Political Conventions*](#)
- 08/31/12 [*Turf War: A History of College Sports*](#)
- 09/07/12 [*School Days: A History of Public Education*](#)
- 09/14/12 [*Fear Tactics: A History of Domestic Terrorism*](#)

- 09/21/12 [*Contagion: Responding to Infectious Disease*](#)
- 09/28/12 [*Thenceforward and Forever Free: The Emancipation Proclamation*](#)
- 10/05/12 [*Borrowed Times: A History of the National Debt \[rebroadcast\]*](#)
- 10/12/12 [*Been There, Done That: Historical Reenactments*](#)
- 10/19/12 [*Small Island, Big Shadow: Cuba and the US*](#)
- 10/26/12 [*American Spirit: A History of the Supernatural \[rebroadcast\]*](#)
- 11/02/12 [*Pulling the Curtain: Voting in America*](#)
- 11/09/12 [*Coming Home: A History of War Veterans*](#)
- 11/16/12 [*Straight Shot: Guns in America*](#)
- 11/22/12 [*Three Squares: Mealtime in America*](#)
- 12/07/12 [*Apocalypse Now and Then: A History of End-Times*](#)
- 12/14/12 [*Naughty & Nice: A History of the Holiday Season \[rebroadcast\]*](#)
- 12/21/12 [*Best of Times: BackStory Year in Review*](#)

2013

- 01/11/13 [*All Hopped Up: Drugs in America*](#)
- 01/18/13 [*Four More Years: Presidential Inaugurations*](#)
- 02/01/13 [*Rules of Engagement: Ethics in Warfare*](#)
- 02/08/13 [*Love Me Did: A History of Courtship \[rebroadcast\]*](#)

- 02/15/13 [*Rinse and Repeat: Cleanliness in America*](#)
- 02/22/13 [*Real to Reel: History at the Movies*](#)
- 03/08/13 [*On the Clock: A \(Brief\) History of Time*](#)
- 03/29/13 [*Bridge for Sale: Deception in America*](#)
- 04/05/13 [*Stuck: A History of Gridlock*](#)
- 04/12/13 [*Paying Up: A History of Taxation \[rebroadcast\]*](#)
- 04/19/13 [*American Exodus: A History of Emigration*](#)
- 05/03/13 [*Mission Accomplished: How Wars End*](#)
- 05/10/13 [*Born in the USA: A History of Birth \[rebroadcast\]*](#)
- 05/20/13 [*Patent Pending: A History of Intellectual Property*](#)
- 05/27/13 [*Monumental Disagreements: Memorials in America \[rebroadcast\]*](#)
- 05/31/13 [*States of Mind: Mental Illness in America*](#)
- 06/07/13 [*Home Bittersweet Home: Owning the American Dream \[rebroadcast\]*](#)
- 06/14/13 [*That Lawless Stream: A History of the Mississippi River*](#)
- 06/21/13 [*Civil War 150th: I. The Road to Civil War \[rebroadcast\]*](#)
- 06/28/13 [*Civil War 150th: II. Why They Fought \[rebroadcast\]*](#)
- 07/05/13 [*Pet Friendly: A History of Domestic Animals*](#)
- 07/12/13 [*Weathering the Storm: A History of Extreme Weather \[rebroadcast\]*](#)

07/19/13 [*Keeping Tabs: Data & Surveillance in America*](#)

08/02/13 [*Young Americans: A History of Childhood*](#)

APPENDIX G: *BackStory*—A Brief History

On the first anniversary of its launch as a weekly national public radio program, *BackStory* had much to celebrate. The show was well-positioned to generate increasing public interest in American history—online, on the air, and for live audiences. First launched in June 2008, *BackStory* was distributed as a monthly program. The show received the 2008 Helen and Martin Schwartz Prize (annually presented to the three best humanities projects in the country by the Federation of State Humanities Councils) and was extensively profiled by *The Chronicle of Higher Education* and *HUMANITIES* magazine. In early 2009, *BackStory* was awarded a development grant by the National Endowment for the Humanities. In 2009, also, *BackStory* placed in the Top 10 in two categories of the Public Radio Exchange’s (PRX’s) annual Zeitfunk ratings—Most Licensed Group and Most Licensed Piece. In June 2009, Brian, Ed, and Peter presented *BackStory*’s first live show before a packed house at the Miller Center of Public Affairs in Charlottesville, following this up with a September 2009 program in Concord, NH, plus a live interview on NHPR’s *The Exchange*. In the next year, *BackStory* presented live shows for the Virginia Historical Society, Richmond; Monticello’s 20th-Anniversary National Cabinet retreat in Charlottesville; and for Colonial Williamsburg. When iTunes featured *BackStory*’s holiday show for two weeks in December 2009, “Naughty and Nice” was downloaded some 85,000 times, more than doubling our previous single-episode record.

From June 2008 through May 2011, *BackStory*’s monthly episodes were broadcast by more than 130 primary stations in 39 states—29 in top 50 markets. The program received an NEH Chairman’s Award in April of 2010; in the spring of 2011, with a strategy for weekly broadcast, *BackStory* received an NEH production grant. This, and additional corporate, foundation, institutional, and individual support, made possible the show’s weekly ramp-up: In fall 2011, VFH completed a nationwide search for 4 new members of the team, thereafter producing a model, test episode for the weekly series. During January 2012, *BackStory* staff began adjusting and refining the show’s evolving weekly production process. Between January and May, the team completed or repurposed 8 prototype episodes in a series of intensive pre-launch weekly cycles, followed by periods of evaluation and planning. During the spring, a fourteen-member national listening advisory group, made up of prominent decision-makers in public radio, offered feedback on developing episodes. Additionally during this period, staff initiated a “station awareness” campaign, running five full-page ads in *CURRENT*, the bi-weekly for public broadcasters; coordinating with a marketing representative to provide regular e-mail bulletins to stations; and also initiating a campaign of calls to public radio program directors—all focused on the upcoming launch.

BackStory transitioned to weekly broadcast in May 2012—with commitments from six Virginia and Washington, D.C. stations. The launch was highlighted by articles in [CURRENT](#); on the NEH website; in local press; by *The Richmond Times-Dispatch*; and by individual stations—on-air, online and in their newsletters. During May and June, staff refined, produced, finished, or re-purposed for broadcast and podcast distribution 8 new weekly *BackStory* episodes. The show exceeded 1.4 million total podcast downloads in May 2012; by December 2012, the program was averaging 22,500 downloads per

week, with 9,723 weekly subscribers. As noted above, *BackStory* has now passed the 2.7 million download mark, averaging 10,000-12,000 weekly subscribers and with 194,000 [SoundCloud](#) followers. The weekly show is already broadcast by 36 primary public radio stations, serving 72 communities in 20 states— and more than 40 public stations, many in major markets, regularly air *BackStory* episodes as “specials.”