



NATIONAL ENDOWMENT FOR THE
Humanities

DIVISION OF PUBLIC PROGRAMS

Narrative Section of a Successful Application

The attached document contains the grant narrative of a previously funded grant application. It is not intended to serve as a model, but to give you a sense of how a successful application may be crafted. Every successful application is different, and each applicant is urged to prepare a proposal that reflects its unique project and aspirations. Prospective applicants should consult the Public Programs application guidelines at <http://www.neh.gov/grants/public/media-projects-production-grants> for instructions. Applicants are also strongly encouraged to consult with the NEH Division of Public Programs staff well before a grant deadline.

Note: The attachment only contains the grant narrative, not the entire funded application. In addition, certain portions may have been redacted to protect the privacy interests of an individual and/or to protect confidential commercial and financial information and/or to protect copyrighted materials.

Project Title: American Icons III on Studio 360 from PRI and WNYC

Institution: Public Radio International, Inc.

Project Director: Melinda Ward

Grant Program: Media Projects Production

PUBLIC RADIO INTERNATIONAL (PRI)
Request to the National Endowment for the Humanities
AMERICAN ICONS III on “Studio 360”
Project Narrative – January 2011

A. PROGRAM DESCRIPTION

Public Radio International (PRI) requests a grant of \$400,000 over two years in support of **American Icons III**, a fresh new series of specially-produced programs and stories to be broadcast within “Studio 360 with Kurt Andersen.” This weekly one-hour public radio show about creativity, the arts and humanities is co-produced by PRI and WNYC/New York Public Radio and distributed nationally by PRI, reaching an estimated audience of over 500,000 [Arbitron Nationwide, Spring 2010]. Each week, on-air host Kurt Andersen leads an exploration of the arts and ideas that are shaping our culture, through lively conversations with writers, filmmakers, scholars, artists and musicians as well as feature stories produced by the show’s creative team and a diverse range of contributors.

The goal of the American Icons series is to examine classic works — of literature, music, film, architecture, design or visual art — that have achieved the status of an “icon” in American culture, in a more in-depth, research-based manner than is possible for regular segments in the weekly show. American Icons takes the sophisticated, nuanced discussion that would be found in a graduate-level classroom and produces those conversations in a highly approachable, accessible format for a wide audience.

“Studio 360” first launched the American Icons initiative in 2004 with funding from the National Endowment for the Humanities. The initial series, which consisted of five hour-long programs and 10 feature segments of 10-15 minutes, generated tremendous public response and garnered several honors, including a George Foster Peabody Award.

In planning and developing the first American Icons series, it became clear to the “Studio 360” producers that the concept offered a rich vein of potential subjects that we did not come close to exhausting in the first phase of the initiative. In particular, we felt that there were a number of subjects that could lend themselves to intensive exploration of the ironies and contradictions that lie just below the surface of traditional views of the American experience — works that enable us to take a close, hard look at more challenging aspects of America’s conflicted cultural heritage. Across dozens of interviews with thinkers and artists, we discerned a trait common to many works that continue to resonate long after the time of their creation: they support multiple readings and spotlight problematic aspects of accepted narratives. The second series of Icons, again funded by a grant from NEH, was broadcast in October-November 2010, and explored a diverse range of subjects — from Thomas Jefferson’s Monticello to *The Autobiography of Malcolm X*, from Buffalo Bill’s Wild West Show to Jimi Hendrix’s Woodstock performance of “The Star-Spangled Banner” — that deliberately pushed the boundaries of what is considered “iconic” within American culture. A complete list of subjects treated in the first two series is included in Section I below.

This continuation of “Studio 360’s” American Icons will again bring together a thoughtful selection of scholarly and artistic work that demonstrates the rich diversity of American culture, along with its inherent complexity and contradiction, presented in a manner that is entertaining and accessible to the general listener. Digital initiatives accompanying American Icons will help to extend “Studio 360’s” online presence and reach out to new audiences for humanities

scholarship. The online component will complement the broadcast pieces with archived audio, visuals, video, text, links, and interactive features to enhance the listening experience, deepen the humanities content of the programming, and reach out to broader audiences.

At the requested funding level, “Studio 360” will be able to produce and broadcast five special hour-long programs and to commission seven “American Icons” segments to be included within regular programs, as well as to plan and launch online extensions and interactive features designed to invite audience participation and engagement. We are projecting a total project budget of \$562,000 over two years.

B. CONTENT AND CREATIVE APPROACH

When the “Studio 360” producers first conceived of American Icons programming, the team settled on the term “icon” to identify a grouping of cultural subjects that have special meaning or resonance for Americans and that warrant the program’s most focused and in-depth treatment. The artworks and artifacts selected as “American Icons” range widely, but all are works that could not have been created anywhere else, and that demonstrate profound connections between the icon, its creators, and our nation.

Each program and segment is produced in a sound-rich documentary style that interweaves reporting, interviews with scholars, artists, and fans. The goal is to help listeners understand the history and context of the original work, the conflicts and controversies surrounding its creation and its interpretation, and the enduring and evolving impact it has had on American culture. The proposed programming will thereby advance deeper public knowledge and appreciation of the events, ideas, people, and principles that have shaped and defined the American nation.

The subjects selected for hour-long treatment in American Icons III are:

- Vietnam War Memorial
- *Native Son* by Richard Wright
- *The Scarlet Letter* by Nathaniel Hawthorne
- *One Flew Over the Cuckoo’s Nest* – novel by Ken Kesey, film directed by Milos Forman
- Disneyland and Disney World

The subjects identified for feature segments are:

- Cole Porter’s “Anything Goes”
- *Ariel* by Sylvia Plath
- *Uncle Tom’s Cabin* by Harriet Beecher Stowe
- Edward Hopper’s “Nighthawks”
- Marvin Gaye’s *What’s Going On*
- Cindy Sherman’s *Untitled Film Stills*
- *Leaves of Grass* by Walt Whitman

Subjects chosen for the series are not intended either to define or fit within a list of the “most important,” “best known,” or “most truly American” art works. Nor do the selections attempt to reflect a consensus view of American culture, or of what constitutes an “icon” within our culture. For some subjects, their status as icons and/or their perceived significance within American culture may have shifted over the years, and may even still be in evolution. Some, like *Uncle Tom’s Cabin*, may have achieved iconic status soon after their creation, but have come to be viewed by modern eyes in a more critical or controversial light. Others, like Disneyland/Disney

World, are products of pop culture that have come to be understood by scholars as symbols of significant aspects of American life.

Our primary goal is to take listeners on a voyage of discovery that reveals unexpected layers of meaning behind seemingly familiar works of American art and culture. Many, if not most, of the icons will be widely known to our listeners; but the engagement of humanities scholars in the production process will enable the show's producers to go beyond confirming what audience members probably already know about the subject to unpack the web of meanings associated with these cultural benchmarks, and draw connections that go beyond the obvious. For example, modern visitors to the Vietnam War Memorial in Washington, DC, witnessing the large crowds who have embraced the monument and created new traditions around it, may be unaware of the controversy that surrounded its design. What is it about this minimalist structure, initially feared to be too abstract, too cold, and "too unpatriotic," that has struck such an emotional chord among millions of visitors over three decades?

The continuation of our "American Icons" initiative will examine the process leading up to each work's creation; the social, political, and historical landscape from which it emerged; how the work's meaning was perceived at the time, and how it has since evolved; and the work's influence on American life. Changing attitudes about race and gender, the impact of two World Wars followed by the Cold War, the Civil Rights movement and anti-war activism, are just a few of the events and developments that shape the way Americans live and think about themselves. As a result of the close involvement of humanities experts, "Studio 360's" audiences will better understand and appreciate how those influences relate to these emblems of American culture, and by extension, our history, our present and our future.

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

While "Studio 360" regularly produces segments with strong humanities content, including art history and criticism, media and communications, linguistics, literature, philosophy, religion and social science, NEH funding provides the means to focus on a single topic in a depth that is impossible to undertake with current resources. The program ordinarily works on a two- to three-week cycle from the inception of an idea to broadcast. The production team undertakes basic research, often through the internet, but ordinarily does not have the chance to confer with scholars or experts in the preparation and design of a segment. Kurt Andersen might interview one guest to explore an idea, rather than six or eight as in each hour of American Icons hour.

Past funding from the NEH for the American Icons initiative has enabled "Studio 360" to pursue an idea over the course of six months to a year, working with scholars and experts early in the process, before commissioning stories and producing the programs. The result has been a much richer and deeper exploration of the subjects and their cultural, historical and artistic significance. Renewed NEH funding for the "American Icons" project will enable "Studio 360" to continue to offer this exciting facet that has enriched and enhanced the program's content over the past several years. We look forward to continuing to build on this experience.

Should NEH funding be awarded, the "Studio 360" production team will have the time and the resources to solicit a range of scholarly perspectives including interpretations from across the academic spectrum. We will be able to conduct more extensive research; thoroughly mine recorded archives for audio material; review historical documents; and identify and interview scholarly responders with many points of connection to the icon selected.

This long, well-planned conceptual phase will also enable PRI to develop promotion and outreach components for stations. Listeners can then be encouraged to read the book, listen to the music, or see the movie before the broadcast, and stations may be able to plan and offer local events (such as book groups) in conjunction with the programs. We will also be able to obtain rights and permissions for any copyrighted materials used in the program (sound clips, archival materials, and the like) as needed to ensure their inclusion.

STORYLINES

Since each American Icon represents a kind of "gathering up" of its specific time and place in American history, the exact humanities content differs for each subject. However, in each case, that content will relate to ideas and principles that make up part of the panorama of American experience, in all of its diversity and complexity: the balance between freedom and personal responsibility; the roles of secular government and organized religion; the legacy of slavery and evolving views of race in our society. American culture accords a high value to individualism, creativity, and self-expression; how have American artists responded to this social environment? And how have they interpreted their ethical and social responsibilities, given their freedoms?

Because some subjects warrant more in-depth treatment than others, "Studio 360" has developed a flexible format for the "American Icons" programming initiative. Some subjects are treated in an hour-long program that examines one work from various angles through a number of interviews and produced pieces. Others are covered in a single segment to be broadcast within a regular "Studio 360" program. Treatments for the five hour-long programs and descriptions of the seven topics proposed for feature segments are included as Attachment 3 to this application.

American Icons: Hour-Long Programs

The American Icons hours will sound consonant with the weekly "Studio 360" program, while standing out as clearly distinctive editions with their own mission and purpose. As with our regular "Studio 360" shows, program segments within the hour will range from interviews and conversations between host Kurt Andersen and our humanities experts and scholars, to sound-rich reporting on location, to readings of fiction, poetry, letters and other archival documents, and original compositions of music and literature.

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

In our one-hour program on the **Vietnam War Memorial**, we'll revisit the story of the memorial's inception and construction, and trace the changes in how the idea of the memorial and then the monument itself was regarded by veterans and the general public. Kurt Andersen will speak with Jan Scruggs, the Vietnam War veteran who spearheaded the movement for a memorial to be constructed on the National Mall, and with Maya Lin about how she conceived the design that won out over 1,421 submissions. Listeners will hear from scholars such as New York University Professor of History Marilyn Young, who will explain how the debate over the memorial's design helped to change the process of how we make memorials; and Kristin Hass, professor of history at Dartmouth College, who has documented the practice of leaving notes and objects at "The Wall," which has changed the way Americans grieve in public. Kurt Andersen will travel to Washington to visit the Memorial as well as the warehouse which holds the thousands of objects that have been left at the wall. "Studio 360" will also speak with University of Southern California Professor Viet Thanh Nguyen, who came to the U.S. from his native Vietnam as a child in 1975. Professor Nguyen will offer a glimpse of how the war is remembered and memorialized on "the other side of the wall." Throughout the program, some of the notes left at the Memorial will be read for American Icons by a number of different actors.

Our examination of ***The Scarlet Letter*** will look at why this work has become both a celebrated touchstone of the American literary canon and a widely-used reference point within popular culture. Brenda Wineapple, a distinguished writer in residence at the City University of New York Graduate Center who has written extensively about nineteenth century authors (including a life of Nathaniel Hawthorne), will help elucidate the power of Hawthorne's literary style with host Kurt Andersen. We will also speak with Professor Jamie Barlowe, Department Chair and Professor of Women's and Gender Studies at the University of Toledo, to help place the central character of Hester Prynne within what we know about views of women in Puritan America and in the nineteenth century; and with Regina Barreca, Professor of English Literature and Feminist Theory at the University of Connecticut, about her passion for Hawthorne's story and its complex cast of characters. The show will also include brief dramatizations of excerpts from the book performed throughout the hour. "Studio 360" will approach actor David Strathairn, who has lent his voice to previous American Icons programs including Monticello and the Lincoln Memorial, to narrate the excerpts.

In our program on **Disneyland and Disney World**, we will look at how these quintessential American theme parks both reflected and created a particular brand of Americanism – one that looked backward to Victorian values and forward to consumer America. The hour will begin with a visit to Marceline, Missouri, Walt Disney's boyhood town which would become idealized in his memory and memorialized in Disneyland as Main Street, U.S.A. "Studio 360" will speak with Nicholas Sammond, Associate Professor of Cinema Studies at the University of Toronto and author of *Babes in Tomorrowland: Walt Disney and the Making of the American Child*, about Disney's ability to see beyond where the culture *is*, to where it's going. Steven Watts, Professor of American History at the University of Missouri, will talk about the sources of Disneyland, which Disney envisioned as an amusement park that would eschew the seamy entertainments of the typical carnival midway or amusement pier of his youth. The show will also examine how Disney's reputation began to tarnish at the end of his life, and how attitudes toward Disney's empire, from the productions of the Disney Studios to the Disney parks, mirrored the rifts that were also dividing American culture as a whole.

The American Icons program on ***One Flew Over the Cuckoo's Nest*** will consider both Ken Kesey's 1962 novel and the 1975 film adaptation by Milos Forman in our examination of a classic American story about the struggle for personal freedom against the strictures of society. The show will trace the genesis of the story from Ken Kesey's night shifts at a veterans' hospital

to a failed Broadway production to a groundbreaking film. Listeners will hear from Barry Leeds, Professor of English at Connecticut State University, who will place the novel within the context of the emerging counterculture, and Barbara Tapa Lupack, Professor of American Literature, SUNY Empire State College, who responds to charges that the book is a misogynistic tale. Framing the show will be a visit by Kurt Andersen to the Oregon State Hospital where the movie was filmed and which is now the site of an extensive remodeling in the wake of a 2004 inspection which found deplorable conditions for its patients. We will look at *One Flew Over the Cuckoo's Nest* as a work of great literary power and as a prism to understand some of the most difficult issues regarding the responsibility of society to its most vulnerable members.

Our hour-long program on ***Native Son*** will explore the enduring impact of Richard Wright's novel, first published in 1940, and show how the many conversations it engendered – about race, culture, and personal responsibility – have evolved in the 70 years since its publication. Along the way, "Studio 360" will speak with scholars, jump into a few arguments on popular culture, and probe Irving Howe's view that after *Native Son*, American culture was "changed forever." Host Kurt Andersen will guide listeners through the story, along with readings of excerpts from the novel (we will approach actor Jeffrey Wright to read the passages). Listeners will hear from Professor James Miller of George Washington University, who has been teaching courses on Richard Wright for many years, about how each new generation responds to and interprets the figure of Bigger Thomas, and from Percival Everett, writer and Distinguished Professor of English at the University of Southern California, about the stereotypical forms of the "ghetto novel" and how they restrict what African-American artists are expected to write.

A representation of what "Studio 360" can accomplish with NEH support is our program on Monticello (CD included as work sample), which was part of our most recent series. The show's scope and range – from audio of Andersen's tour of the house, to interviews with scholars and experts, to conversations with artists and others who offer their personal response to the building and its creator – provides a model for what we wish to accomplish with the next series of American Icons.

American Icons Segments

For additional subjects that would benefit from close involvement by scholarly advisors, "Studio 360" plans to commission seven specially-produced American Icons segments — highly produced pieces, each from ten to 20 minutes in length — that will focus on an issue, idea, or question exemplified by the selected work.

Topics to be treated as feature segments will be:

- **Anything Goes:** We will explore how this popular song performed the function of social commentary in the era in which it was written, and what it says – and doesn't say – about Cole Porter's own life.
- **Ariel:** We will explore how this book of poems, published after Sylvia Plath's death, both amplifies and struggles against a widely-held myth about the author.
- **Uncle Tom's Cabin:** Americans Icons will place the book in its historical context and trace the ongoing transformation of how readers, critics and scholars regard perhaps the most socially influential novel of all time.
- **Nighthawks:** We will explore the mystery of how and why Edward Hopper's stark, uncompromising painting became one of the most recognizable images in all of American visual art and a fertile inspiration for artists in many media.

- **What's Going On:** We will look at Marvin Gaye's critically acclaimed and popular 1971 album to explore how the music of this era was able to radically evolve during a time of social upheaval.
- **Untitled Film Stills:** We will examine how photographer Cindy Sherman appropriated the iconic images of women as depicted in Hollywood to engage in a complex dialogue about gender and identity in what has been called "third wave" feminism.
- **Leaves of Grass:** We will explore the dramatic reversal in attitudes towards Walt Whitman's privately published volume of poems, which went from being almost universally reviled by critics as vulgar and even obscene, to helping to invent a "democratic" verse that embraced the diversity of American life. And we will look at the degree to which its influence can still be felt in contemporary writing and popular culture.

On demand and downloadable audio of the segments produced in the previous rounds of NEH funding can be found on the special American Icons microsite within "Studio 360's" website (<http://beta.studio360.org/series/american-icons/>) as examples of the kind of treatment to be given to these subjects.

C. AUDIENCE

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

"Studio 360" is designed to appeal to broad audiences, including regular public radio listeners who tune in mainly for news and information programs as well as those who are passionate about arts, humanities and cultural topics. Accordingly, broadcast within the regular schedule of "Studio 360" programs, the "American Icons" programs and stories will reach a well-established general public radio audience. Currently, "Studio 360" attracts a weekly audience of approximately 505,000 listeners through broadcast on 182 stations nationwide — including eight of the nation's top 10 markets [Arbitron Nationwide, Spring 2010]. "Studio 360" can also be heard on Sirius Satellite's public radio channel, further expanding the program's reach on air.

Complete shows and individual segments — both current and archived — are available for listening on demand on the programs' website (www.studio360.org). The weekly podcast of the hour-long show receives about 100,000 downloads per month. The program's website averages about 28,000 unique visitors per month and 100,000 monthly page views. Users can delve more deeply into the show's various topics via links to related sites, including cultural publications, museums and other arts institutions, and individual artists' pages. All of the work produced in American Icons is available indefinitely on the Web and becomes a valuable resource for humanities teachers seeking rich, thoughtful multimedia content for students.

D. FORMAT

Broadcast Content

Radio is an ideal medium for this kind of in-depth exploration of a subject because of its intimacy, its immediacy, its appeal to the imagination and its ability to transport listeners to another time and place. One of radio's major assets is the ease with which it can explore ideas and issues: the subject under consideration can be presented and discussed through conversations with scholars and artists, and high-quality writing and audio, engaging mind and imagination, not limited by the demand for pictures and the duration of images on screen.

Since most of the subjects chosen in this initiative are widely recognizable, "Studio 360" producers can assume basic familiarity on the part of our audience; then it is an easy step for them to absorb the ideas and perspective contributed by humanities experts. Another strength of radio is that the contributions of the humanities advisors can be heard directly: our scholars often become voices in our stories, bringing them together with the public through deep storytelling rather than "sound bites."

The medium of radio demands that listeners must be lured in immediately, or they will literally tune out. Working closely with leading humanities experts is one of the best ways for the producers to develop fresh ways of seeing the artwork, capturing the audience's attention immediately and then keeping it throughout the hour. Eliciting new insights on familiar subjects, incorporating scholars' voices into the mix of sound on the show, drawing on a range of intellectual disciplines and perspectives, and tracing connections to contemporary events are just some of the ways that the scholars' involvement will enhance and strengthen "Studio 360". Their participation will help keep listeners engaged and distinguish this programming from other radio offerings.

Companion Website/Digital Extensions

With NEH's last round of funding for American Icons, a new website was built as an online extension of the series, with multimedia content (video, slide shows, and web-only audio) and audience interactivity (the "Your American Icon" project, described below).

With renewed NEH funding for a third round of the series, "Studio 360" will continue to leverage the functionality of the existing website, as well as promote the series and interact with listeners via social media on outside sites (Twitter, Facebook, YouTube, etc.).

- **"Your American Icon":** A special feature will allow users to contribute ideas for future shows and segments. (A few of our proposed topics for this grant came from listener suggestions.) Listeners are invited to nominate works they believe should be considered for the series, persuasively making the case for why their favorite book, movie, painting, music or other American artwork should be considered an American Icon. Users will be encouraged to include video or visuals in support of their nomination, and these will be posted on our website for community discussion. Once the nominations are in, finalists will be chosen by "Studio 360" staff in consultation with American Icons scholar-advisors. The contributor(s) of the winning submission(s) will be a guest on "Studio 360."
- **Listener Feedback and Discussion:** To encourage a lively dialogue with and among listeners, the website features a comments section where listeners can take part in discussions about the meaning and resonance of the subjects discussed on the broadcast.
- **On Demand and Podcasts:** We will make the entire American Icons series available 24/7 via audio on demand and as a podcast series, for listeners who cannot hear the shows or segments when they are first broadcast, or for those who wish to hear them again. The American Icons website will also provide a space for bonus audio material that does not make it into the broadcast hours. This could include commissioned performances (e.g. Tara Key's performance of the "Star Spangled Banner" in this year's series), extra interview material (for example, full, unedited interviews with key scholars on each program), and exclusive free downloads (e.g. Sharon Jones's version of "This Land is Your Land"). Since the podcasts will be available not only on our website but through various popular podcast directories (iTunes, Podcast Alley, etc.), the podcasts will also help us with viral marketing

efforts to bring new listeners to the series and to "Studio 360." Users will be encouraged to share the audio pieces via email, Facebook, Twitter, and personal blogs.

- **Videos, Slideshows, and Transcripts:** The American Icons website allows us to feature exclusive videos and slideshows produced for the series. The on-air programs will direct listeners to our website where they can experience a rich multi-media presentation for each subject covered. This is especially useful for visual subject matter, such as Georgia O'Keeffe's paintings (where we featured a slideshow of her work) or a tour through Monticello's grounds (where we featured a video of Kurt Andersen walking through the gardens). Each episode will also include a full transcript, which is a service to listeners and will improve search engine optimization to make the content easier to find in Web searches by people seeking out information on those topics.

Funding from NEH will support the costs of production and enable us to launch these features as part of a comprehensive online companion to the broadcast program. Specifically, NEH funds will support the promotion and moderation of interactive and discussion tools, outreach via social media, and production of video, slideshow and other multi-media content making up the American Icons website.

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

E. RIGHTS AND PERMISSIONS

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

F. DISTRIBUTION PLAN

The five "American Icons" full-length programs and seven segments to be produced under the requested grant will be aired within our ongoing "Studio 360" programming over a three-month period (March to May 2013), in order to create a broadcast "event" and to allow us to maximize on-air and print promotion efforts. Over the same time period, we will launch the new web features and extensions developed to accompany each of the programs or segments. All of the pieces will also be available as podcasts. As with the first series, following completion of production and broadcast, we will make the entire series of full-length shows available as specials to stations that do not air the weekly program, with the potential to increase the audience on public radio.

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

- To maximize reach and audience for Icons content on all platforms (radio, podcast, etc.)
- To leverage Icons to increase downloads for "Studio 360" podcasts on an on-going basis

We will address these goals primarily through promotion through social media (including Facebook, Twitter), email and online (both the "Studio 360" and PRI websites), as well as on-air promotion during the series' broadcast. We will work with iTunes to promote "Studio 360" American Icon podcasts while the shows are being aired. We will also explore the cost effectiveness of advertising on appropriate online venues.

G. HUMANITIES ADVISERS

More than 30 humanities scholars/experts have been identified as resources and/or on-air voices for the new programming in our "American Icons" initiative, as noted within the treatments for each subject. Listed below, with brief bios, are the scholars who have committed to participating in this project. Resumes and letters of commitment for each are included as Attachment 4/Documentation.

Jamie Barlowe (*The Scarlet Letter*) is Chair of the Department of Women's and Gender Studies and Professor of Women's and Gender Studies and English at the University of Toledo. She is the author of "The Scarlet Mob of Scribblers: Rereading Hester Prynne" as well as numerous essays on Hemingway, Edith Wharton, and women and language.

Regina Barreca (*The Scarlet Letter*) is Professor of English and Feminist Theory at the University of Connecticut, with degrees from Dartmouth College, Cambridge University, and the City University of New York. Deemed a "feminist humor maven" by Ms. Magazine and "Very, very funny. For a woman" by Dave Barry, Gina Barreca is most recently the author of *It's Not That I'm Bitter: How I Learned to Stop Worrying About Visible Panty Lines and Conquered the World* (St. Martin's, 2009/ppb. 2010). She has appeared on 20/20, 48 Hours, NPR, the BBC, The Today Show, CNN, Joy Behar, and Oprah to discuss gender, power, politics, and humor.

Robert Faggen (*One Flew Over the Cuckoo's Nest*) is Professor of Literature at Claremont McKenna College, Claremont, CA. He received his A.B. from Princeton University and his A.M., Ph.D., at Harvard University. Faggen's teaching interests include American Literature, Science and Literature, Polish Literature, Contemporary Irish Poetry, The Bible, Rhetoric and Oratory. His research and publications include: *Ken Kesey: An American Life* (forthcoming, Farrar, Straus & Giroux), *The Writings of Robert Frost*, general editor (Harvard University Press), *The Notebooks of Robert Frost* (Harvard University Press), *Robert Frost and the Challenge of Darwin* (University of Michigan Press, 1997), *The Cambridge Companion to Robert Frost* (2001), *Striving Towards Being: The Letters of Thomas Merton and Czeslaw Milosz* (FSG, 1997), "Introduction" to *40th Anniversary Edition of One Flew Over the Cuckoo's Nest* (Viking, 2002), Paris Review Interviews with Ken Kesey, Czeslaw Milosz, Russell Banks.

Richard Foglesong (*Disneyland/Disney World*) holds the George and Harriet Cornell Chair in Politics at Rollins College in Winter Park, Florida. He has also taught at UCLA, where he was the Harvey Perloff Professor of Urban Planning; at Hong Kong University, where he was a Fulbright Scholar; and at Amherst College in Massachusetts, where he began his teaching career. Dr. Foglesong is the author of *Married to the Mouse: Walt Disney World and Orlando* (Yale University Press, 2001) and *Planning the Capitalist City* (Princeton University Press, 1986). His latest book is *Immigrant Prince: Mel Martinez and the American Dream* (University Press of Florida, 2012). His research for *Married to the Mouse* was funded by a grant from the National Endowment for the Humanities. He earned his Ph.D. in Political Science at the University of Chicago, where he was a Ford Foundation Fellow.

Yoshinobu Hakutani (Native Son) is Professor of English and University Distinguished Scholar at Kent State University in Ohio. Since coming to Kent State in 1968, he has been teaching undergraduate and graduate courses in American literature, African American literature, and linguistics. His recent research interests have been in American literature, African American literature, and cross-cultural studies. In particular, he has worked on the manuscripts and papers of Theodore Dreiser, Richard Wright, and Yone Noguchi, deposited at the libraries of the University of Pennsylvania (Philadelphia), Yale University (New Haven), and Keio University (Tokyo), respectively. He has directed doctoral dissertations on Melville, Hawthorne, Twain, Stephen Crane, Frank Norris, Dreiser, Faulkner, Wright, Ralph Ellison, Toni Morrison, Ishmael Reed, Charles Johnson, Colson Whitehead, and some Chinese and Chinese American novelists. Several of these dissertations were intertextual and interauthorial studies involving other writers and traditions, such as Dostoevski, Baudelaire, Greek mythology, Zen Buddhism, Confucianism, and Akan cosmology.

Barbara Tapa Lupack (One Flew Over the Cuckoo's Nest) has written extensively on American literature, film, and culture. As a professor of English, she has taught at St. John's University, Wayne State College, and Empire State College/SUNY, where she served as Associate Dean (Chief Academic Officer) of the Genesee Valley Regional Center. As Fulbright Senior Professor of American Literature, she also taught at the University of Wrocław, Poland, and at the Université de Haute Savoie à Chambéry, France. Dr. Lupack has written or edited more than twenty books, including *Literary Adaptations in Black American Cinema: From Micheaux to Morrison* (University of Rochester Press, 2002/revised and expanded edition, 2010), *Nineteenth Century Women at the Movies: Adapting Classic Women's Literature to Film* (Popular Press, 1999); *Critical Essays on Jerzy Kosinski* (Simon and Schuster/G. K. Hall, 1996); and *Insanity as Redemption in Contemporary American Fiction: Inmates Running the Asylum* (University Press of Florida, 1995/CHOICE "Outstanding Scholarly Book," 1996). A new book of hers, a collection of Jerzy Kosinski's unpublished essays, talks, and interviews (co-edited with the late Mrs. Kiki Kosinski), is forthcoming in 2011 from Grove/Atlantic.

Nathan McCall (Native Son) is a senior lecturer in the Department of African American Studies. He received his B.A. in Journalism from Norfolk State University. In 2008, Professor McCall received a degree of Honorary Doctorate of Humane Letters at Martin University. Professor McCall has written numerous newspapers and online articles and published three books: His autobiography, *Makes Me Wanna Holler: A Young Black Man In America* (Random House, 1994) became a New York Times bestseller, and in 1995 was named Blackboard Book of the Year. His second book, *What's Going On* (Random House, 1997) featured essays exploring politics, race and culture. Professor McCall recently published his first novel, *Them* (Atria Books, 2007), cited by Publishers Weekly as one of the best books of 2007. Professor McCall's writings also have been included in anthologies such as *Growing Up Black, From Slave Days to the Present*, edited by Jay David (Avon Books, 1992).

James A. Miller (Native Son) wrote his Ph.D. dissertation on the works of Richard Wright and, since that time, he has a long-standing interest in the relationship between social and political movements and African American cultural production. Miller has written extensively about individual African American writers, about film, and about African American music. His recent book, *Remembering Scottsboro: The Legacy of an Infamous Trial* follows the trajectory of the notorious case and its aftermath as it circulated in fiction, poetry, drama, and film, from the 1930s until recent times.

Viet Thanh Nguyen (The Vietnam Memorial) is an associate professor of English and American Studies and Ethnicity at the University of Southern California. He is the author of

Race and Resistance: Literature and Politics in Asian America (Oxford University Press, 2002). His articles have appeared in numerous journals and books, including PMLA, American Literary History, Western American Literature, positions: east asia cultures critique, The New Centennial Review, Postmodern Culture, the Japanese Journal of American Studies, and Asian American Studies After Critical Mass. He has received residencies, fellowships and scholarships from the Fine Arts Work Center, the Djerassi Resident Artists Program, the Bread Loaf Writers' Conference, the James Irvine Foundation, the Huntington Library, the Mellon Foundation, the Asian Cultural Council, and the Radcliffe Institute for Advanced Study. His writing has been translated into Korean, Vietnamese, Japanese, and Spanish. He has finished a collection of short stories and is working on a comparative study of American and Vietnamese memories and representations of the American war in Viet Nam, focusing on the literary and visual arts. He also edits diaCRITICS (www.diacritics.org), a blog on Vietnamese and diasporic Vietnamese arts and culture.

Nicholas Sammond (Disneyland/Disney World) studies the cultural history and political economy of popular film and media. His book *Babes in Tomorrowland: Walt Disney and the Making of the American Child, 1930-1960* (Duke University Press, 2005) charted the circulation of concepts of childhood through popular child-rearing and the public relations and films of Walt Disney Productions. It won the 2006 Society of Cinema and Media Studies Katherine Singer Kovacs award for the most important contribution to the field. Professor Sammond is also the editor of the volume *Steel Chair to the Head: the Pleasure and Pain of Professional Wrestling* (Duke University Press, 2005). He is currently working on the book *Biting the Invisible Hand: Blackface Minstrelsy and the Industrialization of American Animation* (Duke University Press, forthcoming), which explores the historical relationship between blackface minstrelsy and the origins of the American animation industry. Professor Sammond regularly teaches courses on film and media history, film theory, animation, film and cultural practice, comedy, and media and childhood.

Kirk Savage (The Vietnam Memorial) teaches the history of art and architecture at the University of Pittsburgh. He has published widely on public monuments in the U.S. His book *Standing Soldiers, Kneeling Slaves: Race, War, and Monument in Nineteenth-Century America* (Princeton University Press, 1997) won the 1998 John Hope Franklin Publication Prize from the American Studies Association for the best book published that year in American Studies. More recently, *Monument Wars: Washington, D.C., the National Mall, and the Transformation of the Memorial Landscape* (University of California Press, 2009) won the 2010 Charles C. Eldredge Prize for distinguished scholarship in American art from the Smithsonian American Art Museum.

John A. Talbott, M.D. (One Flew Over the Cuckoo's Nest) is Professor of Psychiatry and Director of the Professionalism Project, University of Maryland School of Medicine, Editor-in-Chief of the *Journal of Nervous and Mental Disease*, Editor-Emeritus of *Psychiatric Services*, editor of the Yearbook of Psychiatry and Applied Mental Health, past president of the American Association of Chairmen of Departments of Psychiatry, past president of the American Psychiatric Association (1984-85) and former vice president of the American Board of Psychiatry and Neurology. He has published twenty books and two hundred articles about mental health services, public policy and the chronic mentally ill.

Douglas Unger (One Flew Over the Cuckoo's Nest) was born in Moscow, Idaho, and is the author of four novels, including *Leaving the Land*, a finalist for the Pulitzer and Robert F. Kennedy awards, and *Voices from Silence*, a year's end selection of "The Washington Post Book World." His most recent book is *Looking for War and Other Stories*. Unger is the co-founder of the M.F.A. in Creative Writing International program and Schaeffer Ph.D. with

Creative Dissertation at the University of Nevada, Las Vegas. He serves on the executive boards of "Words Without Borders," "Point of Contact/Punto de Contacto," and on the editorial advisory board of The Americas Series (formerly TALI) with Texas Tech University Press. He worked for five years as Grants and Acquisitions director for the International Institute of Modern Letters, and travels extensively in support of literary activism around the world.

Dr. Jerry Ward (Native Son) is a distinguished professor of English and African American World Studies at Dillard University, New Orleans, LA. Ward spent 20 years as the Lawrence Durgin Professor of Literature at Tougaloo College in Jackson. He is recognized as one of the leading experts on Wright, including serving as co-editor of the Richard Wright Encyclopedia, to be published in 2006 by Greenwood Press; founding member of the Richard Wright Circle, and his recent portrayal of Richard Wright in the Mississippi Humanities Council's Mississippi Chautauqua Writers series. Ward earned his B.S. at Tougaloo College, M.S. from Illinois Institute of Technology, and Ph.D. from the University of Virginia.

Steven Watts (Disneyland/Disney World) specializes in the cultural and intellectual history of the United States. He has published articles and essays in the *American Quarterly*, *Journal of American History*, *Journal of the Early Republic*, and *American Studies*. His book *The Republic Reborn: War and the Making of Liberal America, 1790-1820* (Johns Hopkins Univ. Press, 1987) won the annual book prize from the National Historical Society and was runner-up for the best book award from the American Studies Association. *The Magic Kingdom: Walt Disney and the American Way of Life* (Houghton Mifflin, 1997) was reviewed in major media venues throughout the country, including the *New York Times*, *Washington Post*, *Los Angeles Times*, *The New Republic*, *The Nation*, and *Commentary*. His work on Walt Disney led to appearances on a CBS/Time Magazine documentary, "Makers of the Twentieth Century." Professor Watts teaches the survey of American History, upper-division courses on American cultural history, and graduate seminars in historiography and cultural history at the University of Missouri-Columbia. He has won two prestigious teaching prizes: the Provost's Outstanding Junior Faculty Teaching Award (1988) and The William T. Kemper Teaching Award (1995).

Brenda Wineapple (*The Scarlet Letter*) is the author of the award-winning *Hawthorne: A Life, Genêt: A Biography of Janet Flanner*, and *Sister Brother: Gertrude and Leo Stein*. Her essays, articles, and reviews have appeared in many publications, among them *The American Scholar*, *The New York Times Book Review*, *Parnassus*, *Poetry*, and *The Nation*. A Guggenheim fellow, a fellow of the American Council of Learned Societies, and twice of the National Endowment for the Humanities, Wineapple is currently the Director of the Leon Levy Center for Biography at The Graduate School, CUNY, and teaches in the MFA programs at The New School and Columbia University's School of the Arts.

Marilyn B. Young (The Vietnam Memorial) received her Ph.d from Harvard University. She taught at the University of Michigan before coming to NYU in 1980 where she is a full professor in the department of history. Her publications include *Rhetoric of Empire: American China Policy, 1895-1901*; *Transforming Russia and China: Revolutionary Struggle in the 20th Century* (with William Rosenberg) and *The Vietnam Wars, 1945-1990*. She has edited and co-edited several anthologies including *Women in China: Essays on Social Change and Feminism*; *Promissory Notes: Women and the Transition to Socialism* (with Rayna Rapp and Sonia Kruks); *Vietnam and America: A Documented History* (with Marvin Gettleman, Jane Franklin and Bruce Franklin), *The Vietnam War A History in Documents* with John J. Fitzgerald and A. Tom Grunfeld and most recently, *Iraq and the Lessons of Vietnam: Or how not to learn from history* (also with Lloyd Gardner) and *Making Sense of the Vietnam Wars* (with Mark Bradley). She was awarded a Guggenheim Fellowship and an American Council of Learned Society

Fellowship in 2000-2001, directed the NYU International Center for Advanced Studies Project on the Cold War as Global Conflict from 2001 to 2004 and is currently co-director of the Tamiment Center for the Study of the Cold War.

H. MEDIA STAFF

The entire "Studio 360" production team will be involved in development of the proposed programming, led by Senior Editor David Krasnow and Senior Producer Leital Molad. The "Studio 360" team (see resumes in Attachment 4) includes:

- **Kurt Andersen**, Host. Andersen graduated *magna cum laude* from Harvard College and is a trustee of the Pratt Institute and of the exhibition committee of the National Design Museum. His books include *The Real Thing*, a collection of essays; the best-selling novel *Turn of the Century* (1999); *Heyday* (2007); and *Reset: How This Crisis Can Restore Our Values and Renew America* (2009). His journalism, criticism, and essays have appeared in *Time*, *The New Yorker*, *The New York Times*, *The Atlantic Monthly*, *Architectural Record*, and *Vanity Fair*.
- **David Krasnow**, Senior Editor. Formerly the reviews editor of *Artforum* and senior editor of the online *PraxisPost.com*, Krasnow also writes for the *Village Voice* and *The Wire*, and remains a contributing editor for *Bomb* in addition to his work with "Studio 360." Krasnow began joined the staff of "Studio 360" as an editor in 2003, and oversees the show's editorial direction and contents.
- **Leital Molad**, Senior Producer. Leital Molad has been with "Studio 360" since the show's launch, joining in 2000 while earning her master's degree in journalism at New York University. She teaches in the master's program in design criticism at the School of Visual Arts in New York. As Senior Producer, Molad oversees all aspects of the show's production.
- **Melinda Ward**, Senior Vice President, PRI Content. Ward oversees all of PRI's co-productions and will serve as Project Director for the *American Icons* initiative, including grant administration. Prior to PRI, she served as Director of Cultural Programming at the Public Broadcasting Service (PBS) and the founding Executive Producer of the PBS series, *Alive From Off Center*.

I. PROGRESS

Since 2004, with funding from the National Endowment for the Humanities, "Studio 360" has produced and broadcast two dozen humanities-rich programs and segments in the "American Icons" series. The program also developed a special section within its website to showcase the Icons programs and segments and to provide special content and links to heighten audience understanding and appreciation of each of the subjects (<http://beta.studio360.org/series/american-icons/>).

Over the years, the Icons shows and stories have been among "Studio 360's" most popular offerings, and have inspired numerous listener comments. Notably, many of the listener comments specifically praise the insights made possible by the participation of humanities scholars. One example is the listener from Providence, RI, who wrote, "As a historian of early America, I would like to thank you for your program on Monticello. You deftly tackled the complicated history of this monument with depth and aplomb. I quite enjoyed this program and will recommend it to others." This kind of listener feedback (see Appendix A for a further sampling) confirms that "Studio 360's" audience clearly perceives and values the additional

intellectual depth and complexity made possible by NEH support. Three of the programs from the first round of American Icons programming were recipients of industry honors: a George Foster Peabody Award for *Moby-Dick*, a Gabriel award for The Lincoln Memorial, and an Honorable Mention/Best Documentary from the Third Coast Festival for *The Great Gatsby*. The second round of programming is being submitted for awards consideration in 2011. The complete list of subjects covered in the first two Icons series is as follows:

American Icons I:

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

American Icons II:

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

J. WORK PLAN

The icons hours and segments will be planned, produced, and broadcast over a period of 20 months, beginning in October 2011. A complete Work Plan for the project is included in table form as Appendix B/Attachment 8. The "Studio 360" team has already begun working with some of our scholar advisors in pre-planning and developing initial treatments for this application. Upon notification of grant funding, we will finalize our contracts with our scholar consultants as well as the freelance producers who will work on the project. Ongoing consultation with the scholars is an essential part of the entire development and production process.

K. FUNDRAISING PLAN

If an NEH grant is awarded, PRI will immediately commit the remaining funds needed from the PRI Program Fund to ensure the project's completion. In turn, the American Icons project will

present an opportunity for PRI to solicit additional restricted funding from new prospects with interests in the various topics or the humanities in general. PRI will also explore corporate underwriting opportunities related to the American Icons programs and segments and online extensions. NEH funding is essential to our ability to dedicate the additional resources needed to engage the Project Consultant and advisors, plan and produce the American Icons special programming, and develop the companion web extensions and new online content.

L. ORGANIZATION HISTORY

Celebrated as a driver of innovation in public media, **Public Radio International (PRI)** was founded in 1983 to diversify and expand the content available on public platforms, enabling U.S. listeners to “hear a different voice” and to connect with one another and the larger world. PRI’s mission is to serve audiences as a distinctive content source for information, insights and cultural experiences essential to living in our diverse, interconnected world. PRI leads by identifying critical unmet content needs and partnering with producers, stations, digital networks and funders to develop multi-platform resources to meet those needs. In addition to “Studio 360,” PRI co-produces the daily news programs “The World” and “The Takeaway” and distributes such hallmarks of radio excellence as the BBC Newshour and “This American Life.”

PRI’s production partner for “Studio 360” is **WNYC/New York Public Radio**, America’s premier public radio franchise, comprised of WNYC AM/FM and Classical 105.9 FM WQXR, as well as The Jerome L. Greene Performance Space and the websites wnyc.org, wqxr.org, and thegreenespace.org. WNYC produces a wide range of original programs, including the innovative public affairs program The Brian Lehrer Show and the longstanding interview program The Leonard Lopate Show. In addition to “Studio 360,” national programming produced by WNYC includes the morning news show The Takeaway (a co-production with Public Radio International), the cult culture and science show Radiolab, and the media criticism program On the Media. WNYC has often earned recognition for journalistic excellence. Four of its programs — On the Media, Studio 360, The Brian Lehrer Show, and Radio Rookies, a showcase of work by teen journalists from around the city — have won George Foster Peabody Awards, the highest honor in broadcast journalism.

M./N. BIBLIOGRAPHY AND COLLECTIONS TO BE USED BY PROJECT

Please see program and story treatments (Attachment 3) for bibliographies and sources for each subject treated.