



Narrative Section of a Successful Application

The attached document contains the grant narrative and selected portions 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/americas-media-makers-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 and selected portions, 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: Slavery By Another Name

Institution: Twin Cities Public Television, Inc.

Project Director: Catherine Allan

Grant Program: America's Media Makers: Production Grants

SLAVERY BY ANOTHER NAME NARRATIVE

A. PROGRAM DESCRIPTION

Twin Cities Public Television requests a production grant from the National Endowment for the Humanities (NEH) for a multi-platform initiative entitled **Slavery by Another Name** based upon the 2008 Pulitzer Prize-winning book written by *Wall Street Journal* reporter Douglas Blackmon. **Slavery by Another Name** recounts how in the years following the Civil War, insidious new forms of forced labor emerged in the American South, keeping hundreds of thousands of African Americans in bondage, trapping them in a brutal system that would persist until the onset of World War II. The **Slavery by Another Name** documentary will tell a sweeping story, spanning six decades. It will reveal the interlocking forces—racial prejudice, demand for cheap labor and a tainted judiciary—that enabled slavery by another name to persist. And it will ask hard questions about national complicity. The **Slavery by Another Name** project includes three separate components:

- A 90-minute television documentary from *tpt* National Productions, producer of Peabody and Emmy award-winning series (*Liberty! The American Revolution*, *Benjamin Franklin*) and noted filmmaker Sam Pollard (*Eyes on the Prize*, *The Blues*, *When the Levees Broke*)—targeted for national PBS broadcast in 2011.
- An online site using Web 2.0 tools and hosted by pbs.org that will be a destination for sharing stories, gathered in partnership with the oral history organization, StoryCorps®.
- Educational outreach including curriculum for high schools, online teacher training workshops, and a community-based discussion guide developed in partnership with outreach specialist, Facing History and Ourselves and content experts at the Birmingham Civil Rights Institute.

In a television interview with Blackmon about *Slavery by Another Name*, Bill Moyers said, “This is truly the most remarkable piece of reporting I have read in a long time.” Moyers went on to express great surprise that he, himself, could have been so unaware of this terrifying history, with these events taking place even as he was growing up in Texas. This lack of public awareness was a theme of many articles about the book. Harvard Law professor Charles Ogletree Jr. wrote that *Slavery by Another Name* “adds a chapter to America’s troubled history of the issue of race, and should be required reading in every classroom in America.”

Now, using the power of television and new media, *tpt* will bring this critical, but largely unacknowledged history, to millions of Americans. The **Slavery by Another Name** project will bear witness to a terrible period in American history. By confronting the breadth and venality of what happened to African Americans in the “age of neo-slavery,” this project will illuminate and make more understandable to the public, and in the classroom, not only the shocking history itself, but the ways this history helped shape—and continues to shape—the contours of our society today. In doing this, the project will add a significant new facet to America’s ongoing discussion about race.

Total project costs for all three of the above components—the documentary, Web site, educational and community outreach, as well as promotion—are estimated at \$1,485,765. Of that amount, we request a grant of \$800,000 from the National Endowment for the Humanities.

B. CONTENT AND CREATIVE APPROACH

One of America's most cherished assumptions is the belief that slavery in this country ended with Abraham Lincoln's Emancipation Proclamation of 1863. Our **Slavery by Another Name** will challenge that assumption. The program depicts how even as chattel slavery came to an end in the South with passage of the Thirteenth amendment in 1865, a new system of involuntary servitude took its place with shocking force, brutalizing, terrorizing and ultimately circumscribing the lives of hundreds of thousands of African Americans in the rural South well into the 20th century.

It was a form of bondage distinctly different from that of the antebellum South in that for most men, this slavery did not last a lifetime and did not automatically extend from one generation to another. But, writes Blackmon, "it was nonetheless slavery—a system in which armies of free men, often guilty of no crimes and entitled by law to freedom, were compelled to labor without compensation, were repeatedly bought and sold and were forced to do the bidding of white masters through the regular application of extraordinary physical coercion."

"The new unfree," writes historian Mary Ellen Curtin "emerged after emancipation largely as a consequence of three factors: new laws that imposed greater restrictions on African American movement, political behavior, and economic activity; a judiciary system that disproportionately targeted, arrested, and incarcerated poor African Americans who could not afford to pay court costs and fees that would have led to their release; and a legal system that sanctioned the control of prisoners by landowners, private businessmen, and local governments who needed cheap labor."

Even before Reconstruction ended in 1877, many Southern states began enacting an array of codes intended to re-subjugate newly freed blacks and provide a cheap source of labor. Vagrancy, loitering, spitting, riding the rails, changing jobs, even talking too loudly in public—these behaviors and more—all became crimes carrying stiff fines or sentences. The result was a huge increase in the numbers of blacks arrested and convicted. Those convicted of crimes became prisoners of the county or state. Initially to save money on prison construction and later to actually generate revenue, states and counties leased "convicts" to commercial enterprises—small-time entrepreneurs, provincial farmers, large plantations and corporations. While the Thirteenth amendment to the Constitution indeed banned slavery, there was a loophole: "except as a punishment for a crime whereof the party shall have been duly convicted," making it legal to lease out convicted prisoners without compensation.

The prisoners—for the most part men, and sometimes women and children—labored in nearly every industry in the South: coal mines, sawmills, turpentine farms, plantations and small farms, brickworks, railroads and public works projects. They lived and worked under unspeakable conditions, often worse than those during antebellum slavery. Many were tortured or died in captivity. "Convict leasing," writes historian Matthew Mancini, was "one of the harshest labor systems in American history."

In addition to "convicts," the new unfree included untold numbers of others. Many were victims of peonage, or debt slavery, an illegal but widespread form of coerced labor to pay off debts. Others were sharecroppers, farming in return for a "share" of the crop, who frequently did not receive their portion or were told that crops raised were not enough to cover costs and that they would have to work for free to pay off the debt. Still others were victims of laws that made it a crime to leave employment for another job, keeping many blacks working under intolerable conditions rather than face the terrifying possibility of being arrested and sent to a slave mine or forced labor camp.

Forced labor in its various forms helped rebuild the white Southern economy even as it denied generations of African Americans not only the most basic human and legal protections, but also access to wealth. "The systematic subjugation of such a large population of African Americans for so many

decades” writes Blackmon “is certainly one of the reasons African Americans lagged behind in advancing and fulfilling the American Dream.”

Beginning in the 1900s, several prominent court cases and federal investigations brought national attention to the practice of involuntary servitude and attempted without success to bring it to an end. The system was condoned at the highest levels of government and kept alive in part by weariness over the “negro issue” and in part by legal loopholes. Holding laborers against their will was not *technically* a crime, as no actual laws were in the federal statutes banning the practice. “Time and again” writes legal historian Alfred Brophy, “the Justice Department failed to pursue an aggressive policy of prosecutions that could have struck down involuntary servitude.”

In the 1910s, the leasing of convicts to private companies at the *state* level began to be outlawed state by state. But the leasing of *county* prisoners by the tens of thousands to rural farms and industries continued unabated, as did the illegal practice of debt slavery. In the early 1920s, the NAACP found that it was investigating so many cases of slavery in Georgia that it set up a new “underground railroad” to help blacks get out of rural parts of the state. By the middle 1930s, investigations into involuntary servitude and peonage had all but stopped. By the middle 1930s, five decades of the federal government’s inaction took its toll as investigations into involuntary servitude and peonage had all but stopped.

It was not until December 12, 1941, five days after the bombing of Pearl Harbor, that the federal government began to take the first steps that would eventually unravel the practices of debt slavery and leasing. Concerned that enemy propaganda would focus on America’s treatment of African Americans as second-class citizens, the Justice Department devised a legal strategy for prosecuting whites who continued to hold slaves, using arcane federal criminal statutes. “It was a strange irony,” writes Blackmon, “that the final delivery of African Americans from overt slavery happened only in response to the horrors perpetrated by Nazi Germany against its own despised minorities.”

Finally, in 1951, almost 90 years after the passage of the Emancipation Proclamation, Congress passed explicit statutes making any form of slavery in the United States indisputably a crime. “Certainly, any consideration of the progress of civil rights remedy in the United States” writes Blackmon, “must acknowledge that slavery, real slavery, didn’t truly end until deep into the 20th century, into the childhood years of thousands of African Americans still alive today.”

Significance

Despite the proximity of these events to our own time, what Blackmon calls “the age of neo-slavery” is not widely known or understood by most Americans, black or white, and rarely discussed in schools. “The role that forced labor played in the South, though well known to scholars,” says historian Matthew Mancini, “has not percolated down to the level of high school and college textbooks.” “We know a great deal about black life under segregation, the horrors of Jim Crow justice and violence against blacks, particularly lynching,” writes historian Mary Ellen Curtin, “but because of the stigma associated with criminality and bondage the experiences of black prisoners and peons remain in the shadows.” “We traditionally place people branded as convicts outside our central history” says historian David Levering Lewis.

In fact, scholars have only just begun to uncover the behind-the-scenes story of how free African Americans in the South began to be incarcerated in the years after emancipation and their subsequent fate as prisoners, unfree laborers, and peons. Since the 1990s, several historians have produced detailed studies of convict prison labor including Alex Lichtenstein, Matthew Mancini, Mary Ellen Curtin, David Oshinsky, Donald Walker, and Karen Shapiro. And pioneering scholars such as Pete Daniel and William Cohen before them have written detailed studies of peonage and involuntary servitude. Their work has

transformed how scholars have come to understand the limits of emancipation, and the use of law as a tool of racial coercion and economic exploitation.

Slavery by Another Name will build upon this body of scholarship as well as upon author Blackmon's own painstaking research into original records and personal narratives. In doing so, the documentary will present a fresh narrative. While most previous work has focused on individual forms of forced labor over discrete periods of time and geography, **Slavery by Another Name** will tell a more comprehensive story over a much longer historical span of time. It will also link together, for the first time, the experiences of all black prisoners—convicts, peons, sharecroppers and others—showing the vast scale of the new unfree. **Slavery by Another Name** will add a new dimension to our understanding of Jim Crow, showing the magnitude and scope of involuntary servitude and the central role it played in restricting black citizenship for more than six decades.

Themes

Among the themes that **Slavery by Another Name** will address are the following:

Race, Law and the Emergence of the New Unfree

"There is no question" writes Curtin "that after emancipation the legal treatment of newly freed blacks and southern whites diverged dramatically." Blacks were far more likely than whites to be arrested, and far more likely to be sent to prison to work. In Alabama, 95% of all state prisoners and nearly 100% of county prisoners were African Americans. Similar numbers could be found in the prisons of every Southern state.

When segregation took hold in the 1890s, vagrancy laws made it a crime to be "idle," unemployed, or skip out on work for a day. "Enticement Acts" criminalized blacks who left an employer if he was owed money. Other common crimes included gambling, riding freight trains without tickets, carrying knives, adultery, talking too loudly in public, "selling cotton after sunset" or even doing someone's laundry without a license. Often these laws made no mention of race, but Southerners knew that they were intended as instruments of white control.

"It would be foolish to assert the innocence of all African American prisoners" writes Mary Ellen Curtin in her book *Black Prisoners and their World*, "but it would be equally erroneous to accept their guilt." **Slavery by Another Name** will show that arrest records uncovered by Blackmon in Alabama pointed to the fact that many convicted African Americans actually had committed no crime at all. Repeatedly, the timing and scale of surges in arrests appeared more attuned to rises and dips in the need for cheap labor than any demonstrable acts of crime. "The long era of false trials and arrests" writes Blackmon "would taint the African American view of legal processes and guarantees for generations to come."

Another factor that contributed to the creation of the new unfree population was debt slavery, legally known as peonage. Peons were individuals who were bound to work for an individual while they paid off a debt. Peons were held against their will, lived under threat of death and punishment and worked for men who took them from other employers without a warrant or similar legal authority. Peonage was a federal crime, but as historian Pete Daniel has shown in his seminal book *In the Shadow of Slavery*, it was ubiquitous throughout the South: "Peonage, a practice that gave employers complete control over their laborers, practically reinstated slavery." By 1901, Southern society had reached the point where a debt-labor system characterized by violence and the corruption or acquiescence of local police officers was openly tolerated.

The "criminal surety" system went even further and was both widespread and legal. This system capitalized on the fact that many impoverished, convicted prisoners had no funds to pay imposed legal fees for "court costs," or small fines. Often, local judges or justices of the peace colluded with local

landowners or others in need of labor. They paid the fees and fines of a convicted criminal in exchange for that individual's labor. Prisoners had to sign a contract of consent. They then were bound to work to pay off this cost and could exert no pressure on their own behalf to gain a release. Forced labor farms were also populated by "vagrants" picked up by local sheriffs during labor shortages.

"Convict labor, and unfree labor in a myriad of dimensions," writes Mary Ellen Curtin "was a social, political, legal, and economic given in the South."

Prisoners at Work

Beginning in the late 19th century, every Southern state had a "leasing" system whereby prisoners were handed over to private landowners and companies in exchange for fees that went to the state and to the counties. In Alabama, leasing directly helped to pay the interest on the state's mounting debt. "The local counties that rounded up their young black men and sent them to work in the Alabama coal mines and the Alabama steel mills actually made money from this system," writes historian Alfred Brophy. "This system was not just a key piece of racial subordination of Jim Crow; it was a key piece of public financing."

Prison labor not only boosted state budgets, it also contributed to the economic development of the South where railroads, brick making and coal mining were central to the region's development. Prison laborers and peons worked in coal and phosphate mines, turpentine forests, railroads, lumberyards, brick kilns and cotton plantations. They cut cross ties for railroads and dug ditches on farms; they leveled hills and felled trees. In Louisiana, they built levees. In Arkansas, they mined coal and died in droves.

Prison industries in the South were labor intensive, dangerous and physically demanding to the extreme. Coal mining was especially harrowing. Prisoners rode shaky elevators and often worked in water up to their waists. Dynamite fumes, thick coal dust and the constant fear of collapsing walls and ceilings plagued the men daily. Prisoners frequently walked to the mine in the darkness of morning and returned to their windowless cells at night, "never seeing the sun, which God made for man to see," one man wrote in a letter to an inspector.

Coal mining required accumulated knowledge and skill to stay alive; most convict labor, however, was "simply numbing back-breaking labor." At isolated turpentine camps in Florida, emaciated prisoners raced through massive stands of virgin forest and swamp, cutting deep gashes and attaching buckets on dozens of pine trees to collect the rosin essential for making turpentine and other critical early-20th-century commodities.

In states like Alabama, where prisoners mined coal for nearly 50 years, their economic impact was substantial and can be measured financially in terms of revenue to the state, which amounted to over \$2 million dollars between 1914 and 1919. In other states, their overall impact on productivity remains largely unmeasured. But everywhere, prison labor lowered the price of free labor and was sought after by those who depended upon this cheap labor. Because it was based upon extreme punishment, coercion and even torture, writes historian Alex Lichtenstein, "prison labor produced twice the work of free labor."

Abuse: Punishment and Torture

The brutal hardships endured by convict prisoners had their roots in the oppression of antebellum slavery. Former slave owners became masters of prisoners and many of the same methods of labor organization and control were employed. Historian Matthew Mancini writes, "evidence shows that what happened under convict leasing was a fusion of the most slave-like means of labor control, the gang and the task systems." Forced labor depended upon continual punishment and coercion. In the mines, failing to meet one's quota—a first-class man was responsible for loading five tons of coal every day—resulted in beatings of 39 lashes and more with a leather whip, sometimes spiked with metal.

Whipping was a common punishment in prison mines and farms and often became torture. “I know we whopped niggers just to have fun,” recalled a guard from an Alabama prison mine in the early 20th century. “We’d pull their britches off and strop em across the Barr’l by their hands and feet so they couldn’t move and then we’d lay it on em with a leather strop.” Torture also included a type of waterboarding (pouring water on the faces and lips of men strapped down on boards), chaining men in awkward positions, lowering them into boiling water, sweat boxes and, finally, murder. In Alabama, Ezekiel Archey wrote that he witnessed his mine boss “hit men 100 and 160 (times) with a ten prong strap and say they was not whipped. He would go off after an escaped man one day and dig his grave the same day.”

“These abuses have to be placed within the context of accepted treatment of blacks considered to be criminals,” writes Mary Ellen Curtin. “Lynching was practiced throughout the region and was considered a just mob punishment for a crime. The torture of prisoners, therefore, was part of the lynch mob mentality that considered ‘normal’ punishment as insufficient when it came to black criminals.”

Contractors spent the least possible amounts on food and clothing, and kept their captive men at work until they dropped from exhaustion or an investigation halted the brutality. Conditions were often worse than those under antebellum slavery. Slaveholders before the Civil War had an interest in keeping their slaves healthy, relatively speaking. The slave had cost a good amount of money, had value as a productive asset that could reproduce. But there was no such incentive to keep a convict laborer healthy, or even alive. “Sometimes it would be cheaper to work a convict to death and replace him rather than lay out the expenditure needed to keep him fit,” writes Mancini. “After all, there was always a fresh supply of convicts to draw from. One prominent Southern businessman famously summed it up when he said “these convicts, we don’t own ‘em. One dies, get another.”

Complicity

Slavery by Another Name will show the nation’s complicity in perpetuating the brutal systems of forced labor—systems that were enabled not just by courts in the South, but also at the highest levels of the federal government, including the White House, the Justice Department and the Supreme Court. Beginning in the 1900s, cases of involuntary servitude were the subject of hundreds of federal district court cases, grand jury investigations and thousands of unanswered pleas to the Justice Department. But astonishingly few of those cases resulted in the freeing of African Americans being held as forced laborers.

Time and again, the judicial system failed utterly to acknowledge the endemic proliferation of forced labor in the South. Judges and juries in the region’s racially-tainted state court systems refused to convict whites of holding or brutalizing workers, regardless of how powerfully it was demonstrated by prosecutors. When a federal judge in Georgia found that thousands of African Americans were being held illegally as slaves in 1903, the Supreme Court swiftly overruled the decision, without explanation. On the handful of occasions when the high court invalidated obviously unconstitutional Southern criminal statutes that were used to illegally arrest and enslave thousands of African Americans, state legislatures and government officials in the South passed new, virtually identical laws—or simply ignored the mandates of the federal courts.

The Supreme Court’s persistent racial myopia was consistent with its previous rulings on black civil rights and the limited reach of the Fifteenth amendment. The Supreme Court’s ruling in *Plessy v Ferguson* (1896) establishing the rule of “separate but equal” confirmed that the court was not convinced that protecting African-American equality was an important enough priority to supersede states’ rights, or individual justices’ belief in white supremacy. Indeed, in the words of the ruling Justice in the *Plessy* decision, these were “natural” tendencies that law could not and should not overcome.

Scores of attempts—by journalists and reformers—to publicize the brutal treatment of black prisoners and to question the complicity between corrupt judges and peonage farms likewise failed to leave their mark. “First, and foremost,” writes Curtin, “many Northerners—prison officials, lawyers, and indeed, the general reading public of the Northern cities—shared the racist assumptions of the South. Not only did most Northerners believe that blacks were lazy and fundamentally inferior beings, they also saw them as inherently criminal.” Newspaper accounts of prison abuses failed to budge pre-existing beliefs about the ubiquitous nature of black criminality. And the vast numbers of blacks arrested and convicted after emancipation re-enforced the connection between blacks and crime, especially larceny.

Fear of the black criminal and assumptions about black criminality gained academic legitimacy in the early 20th century. Men and women of the highest education believed Darwinian assumptions about the survival of the fittest—such theories, together with the Eugenics movement, buttressed cherished beliefs about white supremacy and extended them to the world, not just to American race relations. “Even among people who had been the most ardent abolitionists,” writes Douglas Blackmon, “few white Americans in any region were truly prepared to accept black men and women, with their seemingly inexplicable dialects, mannerisms and supposedly narrow skills, as true social equals.”

Creative Approach

There have been many powerful documentaries and television series exploring aspects of race relations or individual stories from the era of Reconstruction through the Civil Rights movement. But no television program to our knowledge has told the story of the central role that forced labor played in restricting black citizenship during this period. Outside of the academic community, the history recounted in **Slavery by Another Name** is not widely known and deserves to be brought to a wide national audience, not only through a primetime documentary, but through classroom materials, a destination Web site and social media tools that can generate discussion and understanding about these events.

The **Slavery by Another Name** documentary will be a highly produced program combining the following elements: archival images, dramatic reenactments, location shooting, interviews and music. **Slavery by Another Name** will draw upon the following resources.

Original Research

A tremendous resource for our documentary is the original and highly detailed research by journalist/author Blackmon that went into the writing of *Slavery by Another Name*. This includes uncovering thousands of arrest and conviction records, found in county courthouses and archives in Alabama and Georgia. The mountain of evidence gathered provides powerful and damning documentation of the process by which African Americans were imprisoned and leased to commercial interests. Also important is his research into the life of Green Cottenham, a young African American whose story runs throughout the documentary and serves to humanize and dramatize the larger historical narrative.

Archival Images

We have only just started to search for photographs depicting life in forced labor camps and mines in the South. Our initial research indicates that ample archival images exist, including many haunting and eloquent photos depicting groups of prisoners at work or living conditions in prison camps. We have included a few with this proposal. These photos will provide faces, if not names, to those who experienced forced labor. The photos of group scenes have a formal power of their own; when filmed in detailed close-ups revealing individual faces of forgotten individuals, they will have an additional force.

Reenactments

To our knowledge, no individual photos exist of the African-American prisoners whose stories we will touch upon in the documentary—Green Cottenham, Ezekiel Archey, John Davis and others. To visualize

and make their experiences vivid, we will film dramatic reenactments. These will for the most part be based upon first hand accounts: writings from prisoners, prison inspectors, journalists, witnesses, judges and lawyers; accounts of relatives arrested and never seen again, of brutal torture in prison mines; and verbatim court testimony. In the case of reenactments of Green Cottenham who left behind no writings, reenactments will be based upon author Blackmon's research into Cottenham's life.

We will film two types of dramatic reenactments. The first will be scripted and cast with professional actors and shot as realistic scenes. This type of reenactment will be used in the courtroom trial scenes and in any scenes filmed with Green Cottenham, with his family, his arrest, in the coal mines, etc. The second set of reenactments will be shot in an expressionistic style using time-lapse effects, blurring of the edges of the frames, visual superimpositions shot in camera and slow-motion effects. These reenactments will be used in various scenes depicting working conditions, punishment, and daily life.

Voiceovers will also be used over scenes or photographs. Where possible, we hope to use the voices of prominent actors.

Music

Another resource for **Slavery by Another Name** is music, particularly prison songs. Blues music, some of it recorded in prisons, with lyrics speaking of debt, mines and "the lease," will underscore with emotion the experiences described in the program. Indeed, African-American prisoner and laborer songs of this era are in many cases the only surviving first-hand record of the anguish suffered by hundreds of thousands of individuals, most of whom had no other means to express or record the experience of forced labor. We have begun research into some of the recordings available, including Lawrence Gellert's "Negro Songs of Protest," "Historical Recordings from Parchman Farm, 1947-48," and "Classic African American Ballads" from Smithsonian Folkways.

Interviews

Interviews with scholars will provide context and deepen our understanding of events. In addition to the scholars from our advisory group, interviews will include other historians knowledgeable in this area. Historian Pete Daniel, for example, curator at the Smithsonian's National Museum of American History and David Levering Lewis, historian at New York University, have both agreed to be interviewed for the film.

We will also film interviews or scenes with family descendants whose relatives were part of the history of forced labor. We have already filmed one of these scenes—Douglas Blackmon with Bernard and Shirley Kinsey at the National Archives—which is described in the enclosed script.

C. STORYLINE

Slavery by Another Name does not fit easily into the character-driven tradition of most historical documentaries on television. In addition to the long period of time covered, it includes multiple experiences of forced labor—from convict leasing to debt slavery, from prison mines and brickworks to backwoods farms—and staggering statistics of repeated abuses and unanswered complaints.

In many ways, the enormity and persistence of re-enslavement *is* the story. **Slavery by Another Name** will take a long view, examining the origins of forced labor in the years following emancipation and tracing its course through the mid-20th century: how and why convict leasing evolved, the various forms that involuntary servitude took and the failure of the justice system both in the South and the North to stop them.

The depiction of forced labor will be set against the greater backdrop of political and social currents: the passage of amendments in the late 1860s and 1870 granting African Americans equal participation as citizens; the onset of extreme segregation in the 1890s, severely undercutting those rights; the escalation of racial violence in the years following 1900; and the long, slow persistence of Jim Crow policies in the South deep into the 20th century.

Slavery by Another Name will document that involuntary servitude happened throughout the South, but will focus its narrative primarily in Alabama and Georgia, where some of the worst and most persistent abuses, as well as one of the most famous trials, took place.

Anchoring the documentary will be the stories of several characters and events, including:

- Green Cottenham, the free grandson of a former slave. Born in Alabama in 1885, more than 20 years after the abolition of slavery, Cottenham would eventually be arrested on a fictitious charge of vagrancy, sold to a prison coal mine near Birmingham and die there only five months later.
- John Milner, the Birmingham engineer who was at the forefront of Alabama's post-Civil War industrialization, which was dependent upon the forced labor of African-American convicts. Milner's Newcastle Mines leased thousands of convicts and was the scene of unsanitary and inhumane working conditions.
- The Pace/Turner trials in Montgomery, Alabama in 1903 that pitted an idealistic U.S. Attorney against the operators of a profitable slave ring.
- The incendiary Atlanta hearings in 1908 that revealed connections between convict leasing and two of Atlanta's leading citizens.

Slavery by Another Name will occasionally step out of the historical narrative. We will film scenes of Douglas Blackmon at locations that speak to events that happened in the past: a burial ground near an old prison mine; a storage shed near Birmingham where he found documentation of arrest records; the National Archives in Washington where thousands of letters to the Justice Department from victims or their families pleading for help lie buried—letters that for the most part went unanswered. These scenes will make tangible statistics and facts that might otherwise feel abstract.

Other contemporary footage will address what author Blackmon calls “the persistent past.” We will include interviews with descendants of either victims of neo-slavery or of those who benefited from it. Many descendants have emerged since the publication of the book, having had no previous knowledge of the scope and breadth of forced labor or their connection to it. Their reactions and comments about the legacy of this history will bring an emotional truth and immediacy to the historical narrative and remind us of how recently these events occurred.

While Doug Blackmon will be a central voice throughout, the documentary will not reflect his point of view alone, but rather will include interviews with several key historians whose own research informed much of the book, *Slavery by Another Name*.

D. FORMAT

We are employing a multi-platform approach to tell the **Slavery by Another Name** story. Through a variety of media, we will reach Americans using the format most meaningful to them: via broadcast, online, or on-the-ground.

The Documentary

The centerpiece of the **Slavery by Another Name** project is the 90-minute high-profile documentary, a production of *tpt* National Productions to be produced and directed by Sam Pollard. A full script for the documentary is enclosed with this proposal. PBS' Senior Director of Primetime Programming, Sandy

Heberer has enthusiastically encouraged *tpt* in developing the documentary and told us “PBS is looking forward to airing the production in primetime, and would also welcome it as part of *American Experience*.”

The documentary’s premier broadcast on PBS will draw attention to other components of our project described below. And content from the program will serve as the basis for streaming versions, segments used in educational outreach, and on the Web.

Educational Outreach

Since the outset of this project, a major goal has been to bring the little-known content of **Slavery by Another Name** to high school classrooms. To do so, *tpt* will create standards-based curriculum for classrooms nationwide, working with our two key partners, Facing History and Ourselves (facinghistory.org) and the Birmingham Civil Rights Institute (bcri.org). Facing History develops classroom resources that use history to underscore that we need to—and can—teach civic responsibility, tolerance and social justice. Facing History will consult with educational and content experts at the Birmingham Civil Rights Institute, which has a rich history of collaborative curriculum development around African-American history topics.

Together, the outreach partners will develop and disseminate a standards-based classroom curriculum for high school students. This curriculum, which will be available for free online, will focus on the many-faceted topic of forced labor, and offer ways to think, write and talk about the content of the documentary. It will also highlight how this period of American history has impacted our contemporary world.

Additionally, we will create a teacher training component that offers best practices for using the **Slavery by Another Name** curriculum in the classroom. This teacher training program will be presented at hands-on educators’ workshops in multiple cities, including Birmingham and Atlanta, both locales that play a central role in the documentary. We will also invite universities, particularly historically black colleges in Georgia and Alabama, to develop tailored educational programs based on these educational materials, which will leverage the documentary and its multi-media offerings to an additional student audience.

Web Site/New Media-Based Engagement Campaign

Since the *Slavery by Another Name* book was published in 2008, author Douglas Blackmon has received letters and e-mails from people telling about experiences of forced labor from their own family histories. *tpt* believes that personal stories, when gathered and shared on the Web, have the potential to raise public consciousness about the brutal events of neo-slavery and to generate discussion about how this history still affects us today.

Our goal is to create community engagement based on these real-life stories, and share them nationwide via a destination Web site. Thus, we will capture as many stories as possible, both before and after broadcast. The **Slavery by Another Name** Web site on PBS.org will then serve as a portal into these stories, streaming them as audio files for visitors to listen to, discuss and share. The Web site will also act as a solicitor of stories, asking people to submit them in audio, written and video blog formats. As a result, this user-generated content will create a “virtual town hall” around which diverse Americans can communicate, share and learn.

To create this Web-based community engagement, we are partnering with StoryCorps (storycorps.org), one of the largest oral history projects of its kind in the country. Since 2003, tens of thousands of everyday people have interviewed family and friends through StoryCorps, which has captured, edited and disseminated these stories via the Internet, National Public Radio and other media outlets. Each conversation is archived for generations to come at the Library of Congress, creating a growing portrait of who we really are as Americans.

Together with StoryCorps, *tpt* will reach out nationwide to gather everyday people's reactions and personal narratives about the content addressed in **Slavery by Another Name**. We will employ a variety of StoryCorps' proven methods for gathering content, including its free-standing "Storybooths" (one of which is in Atlanta). *tpt* and StoryCorps will then ask local affinity groups and public broadcasters in the cities in which we plan to record to invite their existing audiences to participate in the story-gathering effort.

In addition to StoryCorps' standard methods for gathering narratives for online use, we will also offer suggestions for "do-it-yourself" story-sharing on our Web site. Online visitors may tell their stories by submitting an audio file, a video blog, or simply writing and emailing it to the site. This multiple-submission option gives everyone nationwide a chance to take part.

Our Web site will also have a number of features to further expand and extend the educational aspects of the project. This will include streaming video of the documentary, expert interviews, RSS feeds of up-to-the-minute news and articles on race and social justice, "ask-an-expert" Q and A forums, our Viewer's Guides and classroom materials, and links to additional rich online resources.

Community-Based Education Resources

To complement our Web-based engagement initiative, we will create additional "grassroots" methods of reaching communities on-the-ground. Working with Facing History and Ourselves, we will develop a **Slavery by Another Name** Viewer's Guide that can be used anywhere: community groups, places of worship, clubs, workplaces, libraries, even homes. This easy-to-use resource will guide individuals and groups through the content in **Slavery by Another Name**, offering discussion questions, prompts and other ways to help people enrich and deepen their viewing experience.

E. AUDIENCE

Since the project's inception, we have been committed to reaching audiences across multiple platforms. By leveraging the power of national public television, tapping into an international online audience and connecting with communities via educational outreach, **Slavery by Another Name** will reach beyond the traditional PBS primetime audience, connecting and resonating with viewers diverse in race, age and socioeconomic status.

Documentary

The **Slavery by Another Name** documentary will be aimed at a national primetime general television audience on PBS. Given the interest and critical acclaim generated by the book, and the surprising, powerful nature of the content, we expect the program to draw significant media attention and viewership.

By evaluating the audience reach of past PBS programs such as *African American Lives*; *Unforgivable Blackness: The Rise and Fall of Jack Johnson*, *Reconstruction* and *Looking for Lincoln*, as well as using the weekly viewership of the *American Experience* series as a guide, we expect **Slavery by Another Name** to draw a household average audience rating between 1.4 and 1.9, which equates to a total of 3.3 million to 4.6 million viewers for its national premiere broadcast on PBS.

Web

Our destination Web site will provide the opportunity to view the documentary anytime, from anywhere. The site will stream the film in its entirety, offering users 24/7 access. Web-based streaming is an increasingly significant venue for our documentaries. In April 2009, PBS launched the PBS Video Portal (video.pbs.org)—a new, additional place to view streamed programs, showcasing on one site full-length videos from all PBS genres and the system's most renowned award-winning programs.

Even before the launch of Video Portal, PBS.org was a tremendously popular site. According to data from the Internet measurement service Hitwise, PBS.org ranked number one in traffic among the six leading commercial broadcast network Web sites in 2008. The **Slavery by Another Name** site will also draw a number of users to non-video content, viewer- and expert-generated blogs, educational resources and other historical information, thus increasing the Web-based audience.

The Web component of the project will also link to the *Slavery by Another Name* book's Web site, where hundreds of pages of primary sources, death lists from labor camps, contemporary images, original records documenting forced labor and genealogical resources are being made available. More than 100,000 Internet users have already visited the book website, generating nearly 600,000 pages views.

Educational Outreach

As stated earlier, another critical audience for **Slavery by Another Name** is educators and students. *tpt*—in partnership with Facing History and Ourselves and the Birmingham Civil Rights Institute—will create educational materials to connect with Facing History's network of more than 25,000 educators in classrooms and community education outlets nationwide. Other universities, including historically black colleges in Atlanta, will be invited to develop educational programs tailored to leverage the documentary and its multi-media offerings.

F. RIGHTS AND PERMISSIONS

For the development phase, *tpt* has obtained an option to purchase the rights to the book *Slavery by Another Name*. Once the program is funded, we will exercise that option and will work with author Douglas Blackmon as a co-executive producer of the documentary. We have budgeted rights to archival materials, music and actors used in re-enactments. The budget includes not only standard PBS broadcast rights of four releases in three years, but also home video, audio visual, Web and foreign distribution allowing *tpt* to excerpt and re-use segments from the documentary in outreach and education.

G. DISTRIBUTION

The Documentary

As mentioned, the **Slavery by Another Name** documentary will be broadcast nationally through the PBS National Program Service, in primetime, and streamed online. Additional distribution for the documentary will be through DVD sales, as well as international distribution of the program. PBSd, the new distribution arm of PBS, has expressed very strong interest in both domestic home video and international broadcast distribution of the documentary. Placement with just the English-speaking national networks (BBC, ABC Australia, CBC Canada) would bring this story to millions of additional viewers around the globe.

The strategies below for distributing the digital and other non-broadcast components will increase the project's audience size by raising awareness and creating excitement about the subject online and in communities nationwide. In addition, these non-broadcast components will enable us to target specific demographics and interest groups for whom the program will have particular interest and value.

Educational Outreach

We will base our dissemination strategy of educational materials on Facing History and Ourselves' network, sharing the resources with history, social studies and civics educators across the country. We will also tap into national organizations like the National Council for the Social Studies, the American Historical Association and the American Library Association to publicize and distribute the **Slavery by Another Name** educational resources, and will consult with the Birmingham Civil Rights Institute to

create a tailored dissemination plan to reach the educators, particularly in the Southern United States, with whom they have worked on past school-based projects.

Additionally, we will employ PBS' Teacher Connect, a Web site helping educators nationwide use online content within their classrooms. Teacher Connect has over 200,000 unique visits monthly during the academic year. Additionally, we will feature **Slavery by Another Name** in weekly Teacher Connect e-newsletters, which reach a listserv of 44,000.

Web Site/New Media-Based Engagement Campaign

To prompt traffic to the site and raise awareness about our call for user-generated content, we will leverage the power of social media networks and employ a viral campaign. *tpt* successfully used these methods with our new series *Make:*, which garnered extensive pre- and post-broadcast "buzz" via our use of blogs, chat rooms, vimeo.com, YouTube, Twitter and social networks. Aided by announcements on over 20 prominent Web sites and media outlets across the technology and the DIY blogosphere, the *Make:* Web site receives approximately 100,000 visits per month. Our viral video strategy has resulted in over two million video plays since its launch in January 2009. Similarly, it continues to enjoy healthy Facebook and Twitter interest, as well. We will employ these same methods to promote **Slavery by Another Name** online, tailoring the viral campaign to Web sites and blogs that focus on social justice and racial issues.

Acknowledging that even the most compelling viral campaigns often rely on an initial "push" via paid messaging, we will also devote a portion of our promotional budget to spreading the word about the project via paid Web-based and other media placements.

Finally, because StoryCorps has a close relationship with National Public Radio and is regularly included in a variety of their programs, we will work to have the stories collected for our **Slavery by Another Name** Web site featured in national or local NPR broadcasts.

Community-Based Education Resources

To distribute our Viewer's Guide, *tpt* will connect with our fellow outreach professionals at PBS stations nationwide. Each of the 350 public television stations is deeply immersed in its individual community, cultivating rich relationships with organizations that address local needs and interests. We will employ this network to distribute our educational outreach materials, with a special focus on public television stations in Alabama, Georgia and other Southern states where forced labor was part of their history.

We will also encourage dissemination of the **Slavery by Another Name** film and educational resources through screenings, lectures and other gatherings at affinity groups' venues (i.e. civil rights organizations, historically African-American colleges like Howard and Morehouse, Moorland-Spingarn Research Center Library's Association for the Study of African-American Life and History, etc.) We will work with Facing History and Ourselves, the Birmingham Civil Rights Institute and StoryCorps to determine other effective affinity group locations.

H. HUMANITIES ADVISORS

Scholars advising on this project include leading historians and others whose books on convict leasing, peonage and other forms of involuntary servitude were central to the writing of Douglas Blackmon's book, *Slavery by Another Name*. We have included scholars from the fields of political science, American and Southern history, labor history and legal history.

Alfred Brophy, J.D., Ph.D.

Professor of Law, University of North Carolina

Alfred Brophy's work is on race in American history. He has published *Reconstructing the Dreamland: The Tulsa Riot of 1921* (Oxford University Press, 2002) and *Reparations Pro and Con* (Oxford University Press, 2006) and co-edited *Transformations in American Legal History* (Harvard, 2009). In addition to teaching at the University of North Carolina School of Law, he serves as book reviews editor of *Law and History Review*. He is completing a lengthy study of the jurisprudence of slavery in the old South.

Mary Ellen Curtin, Ph.D.

Woodrow Wilson Center Fellow, George Washington University -and-
Lecturer in American History, University of Essex, Colchester, UK

Curtin's research focuses on the African-American experience in the South after emancipation. Her first book, *Black Prisoners and Their World*, studied the convict leasing system in Alabama in the late 19th century. Her current project is entitled *From Virtue to Power: Barbara Jordan and the Origins of the Black Female Politician in America*. The study explores how Jordan's life illuminates the political history of African-American women.

Horace Huntley, Ph.D.

Assistant Professor of History, University of Alabama at Birmingham
Director of the Oral History Project, Birmingham Civil Rights Institute

Dr. Huntley authored *A Master Option Trader's Journey From Pipe Shop to Wall Street—The Life and Times of Terry Harris* in 2005 which tells the story of a young black man, born in Bessemer, Alabama who teaches himself the art of option trading on Wall Street and then develops a system to teach other poor people the same. In 2006, he co-authored *Nerve Juice and the Ivory Tower—Confrontation in Minnesota—The True Story of the Morrill Hall Takeover* which tells the story of a black student's quest at the University of Minnesota for a Black Studies Department.

Huntley worked at the Birmingham Civil Rights Institute researching and interpreting oral histories for a book, *Black Workers' Struggle for Equality in Birmingham*, which he authored with Yale University historian David Montgomery. The book, which was published in 2004, cataloged the relationships between African-American workers and labor unions in the post-Civil Rights American South.

Alex Lichtenstein, Ph.D.

Associate Professor of History, University of Pennsylvania -and-
Associate Professor of History, Florida International University

Professor Lichtenstein specializes in the history of modern America, with a focus on labor, African American and Southern history, and is the author of *Twice the Work of Free Labor*, dealing with the history of prison labor in the U.S. South. He has also written extensively about race relations in the labor movement, agrarian radicalism, civil rights and anticommunism. His current research examines the interplay of the civil rights and labor movements in Florida during the 1940s, with a focus on the infamous "Red Pepper" senatorial campaign of 1950. In 2000 he went to South Africa on a Fulbright Fellowship, where he became interested in comparative history and began research on the history of black and "mixed" trade unions under apartheid.

Matthew J. Mancini, Ph.D.

Professor and Chair, Department of History, Saint Louis University

Mancini is the chair of the Department of History at Saint Louis University. From 1991-2000 he was the chair of the Department of History at Missouri State University. In 1994-1995 he held the Otto Salgo Chair in American Studies at Eotvos Lorand University, Budapest. He also has held a visiting professorship at Rice University and taught at Mercer University, Atlanta, where he co-founded and directed a program of college education for prisoners. A former Fulbright Senior Lecturer in Hong Kong and a faculty research fellow at Tulane University's Murphy Institute of Political Economy, Mancini is author of *Alexis de Tocqueville* and coeditor of *Understanding Maritain*.

David M. Oshinsky, Ph.D.

Jack S. Blanton Chair in History, University of Texas

Oshinsky is a leading historian of modern American politics and society and has been at the university since 2001. In 2006, his book, *Polio: An American Story* was awarded the Pulitzer Prize in the history category. He is also the author of *A Conspiracy So Immense: The World of Joe McCarthy* and *Worse Than Slavery: Parchman Farm and the Ordeal of Jim Crow Justice*, both of which won major prizes and were *New York Times* Notable Books.

Peter Rachleff, Ph.D.

Professor of History, Macalester College

Peter Rachleff has taught at Macalester College since 1982 where he is currently a Professor of History, an adjunct member of the American Studies Department and the Faculty Coordinator of the Mellon Mays Undergraduate Fellowship Program, which supports students of color on paths to graduate study and the professoriate. Rachleff's scholarly work focuses on the intersections of race, class and ethnicity in U.S. history, and it includes *Black Labor in Richmond, 1865-1890* (University of Illinois Press, 1989), a study of the development of the African-American working class in the former capital of the Confederacy. He is currently researching the work of an African-American musical and puppet troupe, the Jubilee Singers of the Buffalo Historical Marionettes, who were part of the New Deal's Federal Theater Project. He has also served on the national executive board of the Labor and Working Class History Association and has been national president of the Working Class Studies Association.

Ronald Walters, Ph.D.

Professor Emeritus, University of Maryland

Ronald Walters carried three major titles while at the University of Maryland College Park. He was formerly Director of the African American Leadership Institute and a Distinguished Leadership Scholar at the James MacGregor Burns Academy of Leadership, and professor in government and politics at the University of Maryland. Walters retired from the University in June of 2009. *Walters is the author of over 100 articles and ten books. His book, Black Presidential Politics in America*, won the Ralph Bunche Prize, given by the American Political Science Association and the Best Book award from the National Conference of Black Political Scientist (NCOBPS). *Pan Africanism in the African Diaspora* also won the NCOBPS Best Book award. His most recent books are *White Nationalism, Black Interests: Conservative Public Policy and the Black Community*, *Freedom is Not Enough: Black Voters, Black Candidates, and American Presidential Politics*, and *The Price of Racial Reconciliation*.

I. MEDIA STAFF

The media creative team responsible for **Slavery By Another Name** consists of individuals who are at the forefront of their professions of television, film and journalism. In addition, they have been honored with the highest awards in their fields for their powerful and illuminating work in the area of American history.

Executive Producer

Catherine Allan is a Senior Executive Producer at *tpt* National Productions. Her executive producing credits for PBS include two Peabody Award-winning productions: *Liberty! The American Revolution* and the acclaimed feature-length documentary *Hoop Dreams*, named the #1 film of the 1990s by Roger Ebert and voted the number one documentary film of all time by the International Documentary Association. Allan's major American history productions for PBS include the Emmy Award-winning *Benjamin Franklin; Alexander Hamilton and Kinsey* which aired on *American Experience*; and *Dolley Madison* (currently in production). Allan's other credits include the Cine Golden Eagle winner *Continental Harmony; The New Medicine*; and *Jane Goodall: Reason for Hope*. She has received NEH Production

grants for four of her previous productions. Allan has a B.A. in English and an M.A. in Journalism from the University of California, Berkeley.

Producer/Director

Sam Pollard's 30+ year career spans feature film and television, video editing and documentary work as producer/director. Pollard is editor of the Edward Norton feature-length documentary, *By The People: The Election of Barack Obama*, also airing on HBO. He served as documentary producer of Henry Hampton's Blackside production of *Eyes on the Prize II: American at the Racial Crossroads*, and Co-Executive Producer/Producer of Hampton's last documentary series *I'll Make Me a World: Stories of African-American Artists and Community*. He served as director of *Zora Neale Hurston: Jump at the Sun* for *American Masters*. Pollard has also worked extensively on Spike Lee's films and documentary productions, including *When the Levees Broke*, and he has produced or edited programs for Children's Television Workshop, *American Masters* and WNET. Pollard's productions have won multiple Emmy Awards, George Foster Peabody Awards, the George Polk Award, the NAACP Image Award and the Pare Lorentz Award from the International Documentary Association. In addition to his film, video and documentary work, Pollard is a Professor of Film Studies at the New York University Tisch School of the Arts.

Co-Executive Producer

Douglas Blackmon is the Atlanta Bureau Chief for *The Wall Street Journal*. Prior to joining the *Journal*, Blackmon was a reporter for *The Atlanta Journal-Constitution*, where he covered race and politics and special assignments including the fall of the Berlin Wall and the civil war in the former Yugoslavia.

In 2000, the National Association of Black Journalists recognized Blackmon's stories revealing the secret role of J.P. Morgan & Co. during the 1960s in funneling funds between a wealthy northern white supremacist and segregationists fighting the Civil Rights movement in the South. A year later, he revealed in the *Journal* how U.S. Steel Corporation relied on forced black laborers in Alabama coal mines in the early 20th century, an article which led to his first book, *Slavery By Another Name*.

Blackmon's stories or the work of his team have been nominated by the *Journal* for Pulitzer Prizes four times, including coverage of the subprime meltdown, Hurricane Katrina in 2005, Florida hurricanes in 2004, and for his 2001 examination of neo-slavery that was the precursor of *Slavery by Another Name*. His article on U.S. Steel was included in the 2003 edition of *Best Business Stories*. The *Journal's* coverage of Hurricane Katrina received a special National Headliner award in 2006. In 2009, Columbia University awarded its 93rd Annual Pulitzer Prize in the General Nonfiction category to *Slavery by Another Name*.

J. PROGRESS

tpt optioned the rights to *Slavery by Another Name* in January of 2009. A few months later, we hired filmmaker Sam Pollard as producer/director of the 90-minute documentary. Writer Anne Seidlitz was engaged to write a story treatment for the documentary that could be submitted to potential funders.

As part of our research for the treatment, we read books and scholarly papers on the many forms of forced labor and spoke to or met with several historians including Mary Ellen Curtin, David Levering Lewis, Matt Mancini, Ron Walters and Peter Rachleff. We also had numerous meetings with journalist/author Douglas Blackmon. During this period, Pollard filmed a scene in which Blackmon traveled to the National Archives with a retired African American to find a letter about a distant relative, imprisoned in the early 1900s and never heard from again—that scene is in the enclosed script. Upon completion of the treatment, Seidlitz, working with executive producer Catherine Allan, Pollard and Blackmon, proceeded to write the full script which is submitted with this proposal.

As part of preparation for this application to the NEH, *tpt* National Productions put together a team of scholars and hired one of them, Mary Ellen Curtin, to assist with the preparation of this proposal, including reading the script and writing sections of the proposal narrative. We created a budget for the documentary based upon the script and a preliminary budget for the Web and outreach.

Over the last six months, *tpt* has developed a funding plan and talked to several potential funders: not only the NEH, but several foundations, the Corporation for Public Broadcasting, the National Black Programming Consortium, PBSd regarding foreign distribution and others (see funding plan for details).

Given the amount of planning that has already gone into the documentary and outreach/education, *tpt* will be ready to launch the start-up phase upon completion of fundraising.

K. WORK PLAN

Production is anticipated to begin in April 2010 and continue for 44 weeks. Our plan is for either a fall 2011 or winter 2012 broadcast. Production of the **Slavery by Another Name** educational materials, Web site and other social media components will happen concurrently with production.

***Start up and rewriting* Weeks 1-8**

Documentary: Hire staff; Set up offices; Meeting with advisors; Review funding script; Rewrite /adjust based on feedback; Revise budget

***Pre-production* Weeks 9-15 (6 weeks)**

Documentary: Scout locations; Research archival footage; Casting for reenactments

***Primary Shooting* Weeks 16-26 (10 weeks)**

Documentary: Plan shooting schedule; Shoot D. Blackmon on location; Shoot scenics; Shoot reenactments with actors; Shoot scholar interviews; Shoot other interviews; Log and digitize footage; Prep for edit

Web: Select Web firm; Begin architecture; Create graphic identity; Gather user-generated content; Gather StoryCorps content

***Editing to Rough Cut* Weeks 12-32 (20 weeks)**

Documentary: Off-line edit to rough cut; Hire composer; begin sketches; Rough narration writing; Shoot still images; Final shoots (if necessary)

Web: Edit StoryCorps materials; Load to web site; Web site alpha testing

Education/Outreach: Begin curriculum development

Promotion: Secure PR firm; Create overall promotion plan; Long-lead publication pitching

***Editing to Fine Cut* Weeks 33-37 (4 weeks)**

Documentary: Off-line edit to fine cut; Senior advisor/consultant screenings; Final scripts to fact checker; Complete photo animation of still images; Music finalized and recorded; Record narration

Web: Web site beta testing

Outreach/Education: Begin teacher training development; Choose and secure locations for teacher training workshops

Promotion: Begin campaign for web site; Ad placement; Affinity partner-generated publicity; Social networking elements

Completion **Weeks 38-44 (6 weeks)**

Documentary: On-line edit and mix; Prepare production books; Return stills and stock; Clean-up

Web: Web site soft launch

Education/Outreach: Write viewer's guide; Hold teacher training workshops; Begin Web-based dissemination of curriculum and teacher training resources to educators

Promotion: Plan promotional events; Screenings; Blackmon lectures

Four weeks prior to Film Premiere

Web: Web site hard launch

Education/Outreach: Web-based dissemination of Viewer's Guide to affinity groups, partners

Promotion: Tune-in promotional calls begin; Paid ad placements; Public radio spots; Online ads; Other formats TBD; Hold promotional events

Film Premieres

L. FUNDRAISING PLAN

The budget for production of the 90-minute film, outreach, development of an interactive Web site and promotion is \$1,485,765. To raise that amount, our fundraising plan includes support from a combination of sources:

National Endowment for the Humanities	\$ 800,000 (54%)
Corporation for Public Broadcasting	100,000 (7%)
Corporations and Foundations	585,000 (39%)
Total Revenue	\$1,485,765 (100%)

National Endowment for the Humanities

tpt National Productions requests a grant of \$800,000 from NEH for our **Slavery by Another Name** project. A grant for the fully requested amount would be 57% of the project's full budget. It would represent a significant investment in **Slavery by Another Name** and it would also signal the scholarly nature and credibility of the program to other funders, especially to other foundations.

Corporation for Public Broadcasting

tpt will submit a request to the Corporation for Public Broadcasting for Exempt B4 to support the outreach portion of **Slavery by Another Name**. We believe our case is very strong, especially in light of our project's overlap with CPB's current focus upon digital, diversity and dialogue.

Corporate Support

tpt National Productions has retained the services of a well-connected corporate advertising and marketing executive in Atlanta to open doors at several of the companies on our list of possible corporate sponsors. **tpt** has an excellent track record in raising corporate funds and we are optimistic about our chances for success.

Foundations

The W. K. Kellogg Foundation (WKKF) is our top foundation prospect. As a foundation dedicated to fostering racial equity and as a steadfast and major donor of public television, WKKF is eager to get involved with our **Slavery by Another Name** project. They have encouraged us to submit a proposal. We expect notification from WKKF by mid-fall. Other foundations include Exemption B4 and, for finishing funds, Exemption B4, supporter of **tpt**'s history productions including *Liberty!*, *Benjamin Franklin* and *Alexander Hamilton*.

M. ORGANIZATION HISTORY

tpt National Productions is the national production division of Twin Cities Public Television (**tpt**), the PBS affiliate for Minneapolis/St. Paul. **tpt** National Productions is among the primary content producers for the public television system. In addition to crafting award-winning series, documentaries and specials, **tpt** National Productions amplifies its reach and impact through innovative Web sites, educational outreach programs and community engagement initiatives. **tpt** productions include national Primetime Emmy Award winners *Benjamin Franklin* and *The Forgetting: A Portrait of Alzheimer's*, Writer's Guild Nominee *Alexander Hamilton* and Peabody winner *Depression: Out of the Shadows*. Other **tpt** productions and co-productions include Peabody winner *Liberty! The American Revolution* and *Hoop Dreams*, another Peabody winner and documentary classic that Robert Ebert named the #1 film of the 1990s. Current projects include the series *SciGirls*, *Make:* and *Life (Part 2)*, an *American Experience* documentary *Dolley Madison* and the *NOVA* special *The Quest to See Infinity*.

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