



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: American Experience: Freedom Riders

Institution: WGBH Educational Foundation

Project Director: Mark Samels

Grant Program: America's Media Makers: Production Grants

3. Narrative

A. Program Description

This is a request to the National Endowment for the Humanities for a production grant to support an ambitious multi-platform project on the Freedom Riders, the hundreds of civil rights activists who challenged segregation in interstate transport in the American South during the spring and summer of 1961. The centerpiece of the project is a special two-hour film presentation of *AMERICAN EXPERIENCE* produced by noted documentary producer Stanley Nelson, with a national PBS broadcast scheduled to coincide with the Rides' fiftieth anniversary in 2011. The Freedom Riders project also includes an interactive website, on which the documentary will be made available as streaming video; an extended series of vodcasts featuring Riders and scholars; a series of panel discussions and screening events, hosted by universities, museums, and humanities councils around the country; and a traveling exhibit for libraries, created in association with the Gilder Lehrman Institute. All of the project components have been carefully coordinated and scheduled to focus national attention on the Freedom Rides during the anniversary year, and to deepen public understanding of several key themes, including citizen politics and American democracy, nonviolence and social change, the dynamics of the civil rights movement, the politics and culture of the Cold War, diversity and the Rides, and the creation of a movement culture.

Because of the project's broad reach and scope, and its promise of bringing important humanities ideas to a large audience in new ways, we seek a Chairman's Special Award in the amount of \$1,000,000. Total project costs are

Exemption 4

B. Content and creative approach

*Stand up and rejoice! A great day is here!
We're fighting Jim Crow and the victory's near!
Hallelujah, I'm a-travelin', Hallelujah, ain't it fine.
Hallelujah, I'm a-travelin' down freedom's main line.*

-- 1961 Freedom song

In 1961, during the first year of John F. Kennedy's presidency, more than four hundred Americans participated in a bold and dangerous experiment designed to awaken the conscience of a complacent nation. Inspired by visions of social revolution and moral regeneration, these self-proclaimed "Freedom Riders" challenged the mores of a racially segregated society by performing a disarmingly simple act. Traveling together in small interracial groups, they sat where they pleased on buses and trains and demanded unrestricted access to terminal restaurants and waiting rooms, even in areas of the Deep South where such behavior was forbidden by law and custom.

Patterned after a 1947 Congress of Racial Equality (CORE) project known as the Journey of Reconciliation, the Freedom Rides began in early May with a single group of thirteen Riders recruited and trained by CORE's national staff. But by early summer the Rides had evolved

into a broad-based movement involving hundreds of activists representing a number of allied local, regional, and national civil rights organizations. Attracting a diverse assortment of volunteers – black and white, young and old, male and female, religious and secular, Northern and Southern – the Freedom Rider movement transcended the traditional legalistic approach to civil rights, taking the struggle out of the courtroom and into the streets and jails of the Jim Crow South. Empowered by two United States Supreme Court decisions mandating the desegregation of interstate travel facilities, the Freedom Riders brazenly flouted state and local segregation statutes, all but daring Southern officials to arrest them.

Deliberately provoking a crisis of authority, the Riders challenged Federal officials to enforce the law and uphold the constitutional right to travel without being subjected to degrading and humiliating racial restrictions. Most amazingly, they did so knowing that their actions would almost certainly provoke a savage and violent response from militant white supremacists. Invoking the philosophy of nonviolent direct action, they willingly put their bodies on the line for the cause of racial justice. Openly defying the social conventions of a security-conscious society, they appeared to court martyrdom with a reckless disregard for personal safety or civic order. None of the obstacles placed in their path—not widespread censure, not political and financial pressure, not arrest and imprisonment, not even the threat of death—seemed to weaken their commitment to nonviolent struggle. On the contrary, the hardships and suffering imposed upon them appeared to stiffen their resolve, confounding their white supremacist antagonists and testing the patience of even those who sympathized with their cause.

Time and again, the Riders seemed on the verge of defeat, only to find ways to sustain and expand their challenge to Jim Crow segregation. After marauding Alabama Klansmen used bombs and mob violence to disrupt the original CORE Freedom Ride, student activists from Nashville stepped forward to organize a Ride of their own, eventually forcing reluctant federal officials to intervene on their behalf. Later, when Mississippi officials placed hundreds of Freedom Riders in prison, the net effect was to strengthen rather than to weaken the nonviolent movement. And on a number of other occasions attempts to intimidate the Freedom Riders and their supporters backfired, reinvigorating and prolonging a crisis that would not go away.

Television program

The significance to the humanities of a television program devoted to the Freedom Riders is hard to overstate. More than a pivotal moment in the civil rights struggle, the Rides were also crucial to the social, political, and cultural realignments that defined the 1960s, and redefined America.

Drawing on a broad range of civil rights historical scholarship, and especially on the formidable research assembled by historian Raymond Arsenault in his recent and definitive assessment of the Freedom Rides, the program will take a broad general audience inside the insistent and innovative moment that seized the nation's attention in 1961.

This examination of the Freedom Riders is designed to amplify several key themes:

- Citizen politics and American democracy

Foreshadowed by the Montgomery bus boycott and the sit-ins, the Freedom Rides brought nonviolent direct action to the forefront of the fight for racial justice, initiating a turbulent decade of insurgent citizen politics that transformed the nature of American democracy. Animated by a broad range of grievances, from war and poverty to disenfranchisement and social intolerance, a new generation of Americans marched, protested, and sometimes committed acts of civil disobedience in the pursuit of liberty and justice. And many of them did so with the knowledge that the Freedom Riders had come before them.

The program describes the viral growth of the Freedom Rider movement, from thirteen members of a self-professed radical vanguard to a remarkably broad-based movement involving hundreds of activists. It recounts the Kennedy administration's various efforts to contain the virus, including the effort to turn the movement from direct action to agitation for voting rights. It reminds us that while most of the nation's leading commentators and editors embraced the ideal of desegregation, very few acknowledged that the Rides and other disruptive tactics were a necessary catalyst for timely social change. In later years, the Riders would be hailed as courageous visionaries, but in their time they were more often criticized as misguided, if not dangerous, radicals.

- Nonviolence and social change

From the first, the Freedom Rides were suffused with the philosophy of nonviolence as a vehicle of social change. Indeed, the Freedom Rides, explicitly modeled on Gandhi's famous March to the Sea, represented a notably effective effort to apply the Gandhian philosophy of nonviolence to the African American struggle for freedom and equality. The Freedom Riders' committed embrace of nonviolence made them all but invulnerable to traditional means of intimidation and control, and was a key factor in their movement's success.

The program traces the roots of the Freedom Riders' approach to nonviolent direct action to Bayard Rustin and the 1947 Journey of Reconciliation, and notes that one of the CORE activists who came up with the idea of the 1961 Ride was immersed in a biography of Gandhi. It stresses the importance of the Nashville student movement's embrace of nonviolence, especially James Lawson's notion of the Beloved Community, as pursued by his acolytes John Lewis and Diane Nash. It shows how, to the bewilderment of white segregationists and the frustration of the Kennedy administration, the Freedom Riders turned unmerited suffering to their advantage in the bus terminals of Birmingham and Montgomery, and especially in the cells of Parchman Prison. It also notes that nonviolence was by no means a universally accepted tactic among Southern blacks, including the church deacons who rescued the Riders from trouble, shotguns in hand.

- Dynamics of the civil rights movement

The story of the Freedom Rides offers an unusual perspective on the inner dynamics of a civil rights movement, including generational tensions and struggles over strategy and

tactics, organizational leadership, and the role of direct action. The program notes that the Riders' insistent embrace of nonviolent direct action was greeted with great skepticism by their more cautious elders, and by the leaders of powerful civil rights organizations committed to a legalistic approach to desegregation. It describes how the Rides, for all their impressive discipline, were rooted in the democratic demands of individual conscience, and defied organizational control. Recounting how movement leaders came together to stand behind the Riders after the mob violence in Montgomery, and how Dr. King was challenged by student leaders to join the Rides, the program shows how the Rides unified a fractious civil rights movement, and revealed its fault lines as well.

- Culture and politics of the Cold War

The Cold War, and the politics and culture that surrounded it, provided a crucial context for the Freedom Rides. The Rides began only a month after the failed Bay of Pigs invasion, and battled for headlines with the Berlin crisis. For the Kennedy administration, the Rides represented an unwelcome and frustrating diversion from the president's near-exclusive focus on foreign affairs, at a time of escalating tensions with the Soviets.

The program recounts how the architects of the Rides deliberately tried to turn the president's passion for Cold War politics to their advantage, by exposing and dramatizing the hypocrisy of promoting freedom abroad while maintaining Jim Crow at home. It tells how Robert Kennedy's efforts to bring the Freedom Rider crisis to a quick end were motivated less by idealism than a wish to remove an obstacle to his brother's focus on an upcoming summit, and an embarrassment from the front pages. It tells how the Cold War raised the stakes for the Riders, by leading many critics to openly question their patriotism. It also explores the interplay of international politics and race relations in the segregationist white South, where the connection between "outside agitators" militating for change and communist infiltration was widely viewed as self-evident.

- Diversity and the Rides

Diversity was in many ways the hallmark of the Freedom Rides, and a key factor in making the Ride into a truly national phenomenon. The Riders were young and old, black and white, Northern and Southern, Christian and Jewish, religious and secular. They came from every region of the country, and every socioeconomic background.

The program will embody the diversity of the Riders by presenting a rich and varied cast of characters, presenting the individuated face of a vital mass movement. It will explore the various motivations of the Riders, which ranged from deeply spiritual to deeply political, and virtually everything in between. In the process, it will debunk the widespread misconception that the Freedom Riders were overwhelmingly white and Northern, by showing the important and numerically significant role played by Southern-born black Riders. It will also show that in the social and political context of 1961, when intolerance of unorthodox behavior was often reflexive, the Freedom Riders' diversity could inspire deep suspicions, especially in the white South.

- Creation of a movement culture

Central to the Freedom Rides was the creation of a unique movement culture that sustained the Riders through an extraordinarily intense and challenging period. That culture, a unique admixture of African American religion and nonviolent philosophy, provided them with the emotional reinforcement they needed to survive brutality, intimidation, intense criticism, and deprivation, and somehow grow stronger. It helped to make them into the shock troops of the civil rights struggle, and united them as veterans of a hard-fought but nonviolent war.

The program recounts the experiences of the Riders on buses, at mass meetings, and in prison, showing how they responded to intimidation and worse with song and passive resistance, steadfastly refusing to meet violence with violence. It recounts the exhilaration that followed the Mother's Day attacks in Anniston and Birmingham, as the Riders proved to themselves that they could withstand brutality without compromising their nonviolent principles. It describes the long night at First Baptist Church in Montgomery, where the Riders and their supporters turned a siege into an occasion for communal solidarity. Perhaps most remarkably of all, it tells how the Riders used their incarceration in one of the South's most dreaded prisons to create an unlikely movement university that at once revealed their jailers' weaknesses and their own strengths.

For all its undeniable historical significance, the saga of the Freedom Riders is also a rollicking good story, with an endlessly fascinating cast of characters and plot lines worthy of a Hollywood screenwriter. In telling that story, the film will take full advantage of an impressive arsenal of story-telling resources, beginning with a formidable array of archival footage and photographs; indeed, the role of news photographers and television cameramen in documenting the events of the Freedom Rides is an important part of the story itself. Fortunately, the visual record is complete enough that the film will only rarely have to rely on minimalist stylized cinematography to dramatize key events. Music, another essential element of the Rides, provides the film with a resource that both documents history and brings that history to life.

Most important, the film will have access to the Riders themselves. One of the defining aspects of the Freedom Rider movement was the role played by young people, many no older than their early twenties in 1961. Many of those Riders are still with us, able and willing to recall the events that for many still define their lives. Their interviews will be the lifeblood of the film, and promise to give it the immediacy and intimacy characteristic of the best historical documentaries.

Just as Arsenault's 2006 book represented the first book-length scholarly treatment of the Freedom Riders, this two-hour program will represent the first comprehensive film treatment of the subject. (*Eyes on the Prize*, the landmark 14-hour television history of the Civil Rights movement, devoted only 20 minutes to the Rides.) This special presentation of AMERICAN EXPERIENCE, augmented by innovative digital media and public education elements, will help give the Freedom Rides the national attention they deserve, precisely fifty years after the Freedom Riders made history.

Website and vodcasts

AMERICAN EXPERIENCE will create an in-depth Freedom Riders interactive website, featuring many of the elements that have made American Experience Online one of the leading history sites on the web. In addition to familiar elements (film description and transcript, primary sources, further readings, interviews, maps, timeline, teacher's guide, etc.), the website will feature 25 specially created short videos, or vodcasts, accessible as a streaming video online both as a streaming video online and via downloads. These vodcasts, of approximately two minutes' duration, will include selections from interviews with the Riders, many shot at the same time as the interviews for the television program. Featuring content designed in consultation with humanities advisers well-versed in using new technologies for education, the vodcasts will reinforce several of the program's key themes, including the diversity of the Riders, the role of nonviolent direct action, and the creation of a movement culture. They will provide users with an opportunity to learn more about the unique experiences of the Riders as they challenged Jim Crow, and themselves.

Responding to the increasing convergence of the broadcast and online worlds, the Freedom Riders website will also feature streaming video of the entire television program, enabling users to watch the program online.

Screenings and Forums

In collaboration with universities, museums, and humanities councils around the nation, AMERICAN EXPERIENCE will conduct a series of eight screenings and discussion forums devoted to the Freedom Riders. These events will showcase the film, introduce the filmmaker and key scholars, and bring together local surviving Freedom Riders, who will share their stories with younger audiences, as well as older audiences eager to recall or learn about a pivotal moment in American history, when personal commitment and civic engagement literally changed the world.

Toward that end, AMERICAN EXPERIENCE has entered into discussions with a range of potential partners, including Howard University/WHUT in Washington, D.C., The Simon Wiesenthal Center/Museum of Tolerance (Los Angeles and New York), the John F. Kennedy Library (Boston), and the Illinois State Humanities Council (Chicago), all of which have expressed interest in hosting these public events. Discussions are also underway with the University of California at Berkeley and the University of Minnesota, both of which have strong links to the original Freedom Rides.

Traveling exhibit

AMERICAN EXPERIENCE will contract with the Gilder Lehrman Institute, a leading developer of document-based panel exhibitions on American history, to create a traveling exhibition devoted to the Freedom Riders. The exhibition will travel to twenty libraries in locations around the country.

Like other Gilder Lehrman Institute exhibitions, the Freedom Riders traveling exhibit will bring a compelling but often overlooked story from American history to people of all ages and backgrounds. The exhibition will appeal visually through the rich use of photographs; brief, well-written captions and introductory texts; and high quality, often enlarged, images of key original documents related to the Freedom Rides.

The content of the traveling exhibit will also be made available on the Freedom Riders website.

C. Storyline

In developing the storyline for this two-hour television program on the Freedom Riders, AMERICAN EXPERIENCE has made use of a narrative vocabulary and dramatic architecture that has served the series well.

The program is organized as a prologue and three acts, told chronologically, with each act divided into discrete scenes. The scenes are designed to explore key themes and dramatize key events, while the act divisions are designed to provide narrative shape and heighten emotional tension. Exposition is distributed rather than concentrated, and is dramatized whenever possible. The narrative grammar is intentionally varied, to defy predictability and maintain viewer interest. Some scenes are revealed in relatively broad detail, while others are comparatively fine-grained. Some unfold from beginning to end, while others begin in the midst of action.

Like the Freedom Rider movement, the Freedom Rider story is democratic and decentralized. It weaves together events in various locales, in the South and in Washington, D.C. It includes a broad range of characters, including movement leaders; state and local officials; officials from the Justice Department and in the White House; and the Freedom Riders themselves. It also features ordinary Southerners, black and white, including whites with a broad range of opinions about race relations and the future of segregation. While the program's point of view is unashamedly sympathetic to the goals of the Riders, and admiring of their courage, there is every effort to understand the emotional logic of white resistance, and to hear that logic explained by white Southerners on their terms, and preferably in their own words.

A brief *prologue* tells the story of the 1947 Journey of Reconciliation, the critical but often overlooked precursor of the Freedom Rides, orchestrated by Bayard Rustin and CORE. It introduces the story of Irene Morgan, whose spontaneous act of defiance on a Virginia bus led to an important but widely ignored Supreme Court decision banning racial segregation in interstate transportation. It recounts the Journey's ride through the Upper South, and places it in the context of Gandhism and the debate over the role of nonviolent direct action in the postwar civil rights struggle.

Act One focuses on the first CORE Freedom Ride in May of 1961. The act begins with the inauguration of President John F. Kennedy, describing Kennedy's Cold War pre-occupations and relative lack of interest in civil rights, and the expectations of the civil rights community.

It then moves on to describe the origins and motivations of the CORE Ride, followed by the recruitment and training of the first Riders. It follows the CORE Ride through the upper South, to Atlanta, where the Riders met with Martin Luther King, Jr., and where they heard prescient warnings of troubles ahead in Alabama. It describes how Klan violence in Anniston and Birmingham brought the embattled and determinedly nonviolent Riders to the attention of the Kennedy Justice Department and the nation, and led to the reluctant decision to terminate the Ride.

Act Two focuses on an event-filled few days in mid-May. It begins with the dramatic decision of students in Nashville to resume the Ride, born of a refusal to give violent white segregationists a victory, and made despite the objections of more cautious elders. It follows the Nashville Riders to Birmingham, where they were arrested and jailed by Bull Connor. It recounts Connor's abortive efforts to return the Riders to Tennessee, and their dramatic return to Birmingham. It tracks the tense negotiations between state and federal officials over how best to guarantee the Riders safety for the trip to Montgomery. It describes the vicious mob violence that greeted the Riders and a top federal official in Montgomery, and tells how that violence both unified a fractious movement behind the Riders and impelled a reluctant Kennedy administration to send in federal marshals. Finally, it recounts the tense night at the First Baptist Church, where hundreds of Riders and supporters were besieged by an angry mob until they were finally evacuated by the Alabama National Guard.

Act Three focuses on the experiences of the burgeoning Freedom Rider movement in Mississippi during the summer of 1961. It begins with the surreal scene of a militarized convoy bringing a small group of Riders from Montgomery to Jackson, Mississippi, and backs up to reveal the deal struck by Robert Kennedy with Mississippi officials, effectively trading the Riders' safety for their constitutional rights. It describes the rapid growth of Rides, as Riders travel down South in increasing numbers, much to the displeasure of the white Southerners who see them as troublemakers and subversives. It follows the Riders through their arrests in Jackson and their refusal to accept bail, and Kennedy through his various and unsuccessful efforts to bring the crisis to a close. It recounts the fateful decision by state officials to send the Riders overflowing their jails to dreaded Parchman Prison Farm, and how the Riders turned the prison into a kind of movement university of nonviolence. It recounts how the Riders thwarted Mississippi's efforts to choke the movement financially. Finally, it tracks the results of the September decision by the Interstate Commerce Commission to issue regulations banning racial discrimination in interstate travel, and ends with demonstrators traveling to the 1963 March in Washington -- on integrated buses.

D. Audience

The different components of this multi-platform project are designed to bring the story of the Freedom Riders to a broad and varied national audience, including demographic groups not typically associated with public television viewing.

The two-hour television documentary, broadcast in prime time on PBS, will reach a broad general audience, with special emphasis on adults 35 years of age and older.

The website, featuring digital streaming video and downloadable vodcasts, is designed to reach a younger, more technologically-inclined audience, including people intent on encountering media on their own schedule and their own terms. The vodcasts are also specifically designed to work as drop-in video in the classroom, suitable for use in a wide range of secondary school and college courses.

The screenings and public forums, hosted by universities, museums, and humanities councils, are aimed primarily at high school and college students, enabling the project to reach a younger audience, including members of underserved populations in inner-city schools and historically black colleges.

The traveling exhibition is expected to attract an audience consisting primarily of out-of-school adults, secondary school students, and college students in twenty communities across the nation.

We expect the various audiences targeted by these varied media platforms to come to the subject of the Freedom Riders for different reasons, and to take away different lessons from their encounter. Older users may come because they recall the events at home and abroad during the spring and summer of 1961; but they will likely come away with a new appreciation of how their vivid memories of the Cold War relate to the drama in the Deep South. Younger viewers will be attracted to a story in which young people, particularly young African American people, play a pivotal role; but they will likely come away with new appreciation of just how recent a phenomenon was state-sanctioned racial segregation, and how corrosive. All users, young and old, will likely come away thinking in new ways about the importance of individual conscience and civic engagement, impressed with what some four hundred Americans, engaged and committed to their beliefs, were able to achieve not so long ago.

E. Format

Each of the various elements of this multi-platform project is designed to deepen the audience's interest in the Freedom Riders' story, and to deepen their appreciation of the important issues and ideas that surround it. The centerpiece of the project, the television program, provides an ideal format to feature the story in its full dramatic power, and in its rich historical context. Featuring a dramatic narrative with strong characters and high stakes, with powerful contemporary words, iconic archival imagery, soaring music, and compelling first person testimony -- all assembled by a leading practitioner of the documentary craft -- the program promises to leave an indelible impression on a broad national audience.

The website, by contrast, presents users with a way to engage some of the same material in a more active, and interactive, fashion. While the television program takes viewers on a carefully planned intellectual and emotional journey, the website is designed to enable users to navigate on their own. Instead of hearing from only two or three Riders about their experiences inside Parchman Prison, as they might on the television program, users of the website might choose to hear from ten. While the television program can describe the

diversity that is at the heart of the Freedom Rider movement, and occasionally embody it, the website and especially the vodcasts can enable the user to experience it for themselves.

At public forums, participants will get to hear from local Riders, in an intimate setting. They will get to ask questions, and relate the historical experience of the Riders to their own cities and towns, and to their own lives. They will get to feel, in a way the television program or website can only assert, that the Freedom Riders were ordinary Americans, from towns like their own.

The traveling exhibit, perhaps the most explicitly didactic of the formats involved, takes the Freedom Rider story into local public libraries. As such, it provides an ideal way to focus not just an individual's attention, but an entire community's, on the Freedom Rider saga.

F. Rights and permissions

Exemption 4

G. Distribution plan

The two-hour television program "Freedom Riders" will be broadcast nationally on PBS, as part of the AMERICAN EXPERIENCE history series.

Our best estimate is that five to six million viewers will see "Freedom Riders" during the initial public television broadcast on AMERICAN EXPERIENCE. That number should double as the program is repeated over three years. Moreover, the creation of an accompanying web site guarantees that the project's impact will continue well beyond its appearance on the television broadcast schedule.

The vodcasts will be available through streaming online, and digital downloads, accessible via iTunes, YouTube, or next-generation free video download sites, as well as via PBS.org. They will also be offered as part of a free-subscription RSS feed so that users can receive new vodcasts automatically when they are launched. Our plan is for releases to be staggered over a pre-broadcast period to promote awareness of the broadcast. As portable video files, they will be viewable on multiple platforms, including video-playing cell phones, portable video players, home computers, and televisions.

The traveling exhibition will be distributed via presentations in twenty libraries around the country. Those libraries will be selected by Gilder Lehrman following a nationwide request

for applications. Final selections will be based on factors including exhibition space, creative ideas for public programs, geographic diversity, community demographics, and state and regional support, including support from state humanities councils.

H. Humanities advisers

The Freedom Riders project's board of humanities advisers brings together six distinguished scholars with deep and varied knowledge of the civil rights movement and its place in American history and culture, including the author of the definitive work on the Freedom Riders.

Raymond Arsenault brings to the project deep knowledge of the history of the freedom struggle, and unparalleled knowledge of the Freedom Riders, including personal associations with most of the living Riders. Arsenault is the John Hope Franklin Professor of Southern History and Co-Director of the Florida Studies Program at the University of South Florida, St. Petersburg, where he has taught since 1980. He is the author of *The Wild Ass of the Ozarks: Jeff Davis and the Social Bases of Southern Politics*, and *St. Petersburg and the Florida Dream, 1888-1950*, and numerous articles on race, civil rights, and regional culture. His acclaimed 2006 book *Freedom Riders: 1961 and the Struggle for Racial Justice*, the product of extensive research over many years, including interviews with scores of Riders, is widely recognized as the definitive work on the Freedom Rider movement.

Clayborne Carson is Professor of History at Stanford University, where he has taught since 1975. He is also founding director of the Martin Luther King, Jr., Research and Education Institute. He brings to the project a deep knowledge of the key organizations of the civil rights movement, and of the role of Martin Luther King. His publications include *In Struggle: SNCC and the Black Awakening of the 1960s*; *Malcolm X: The FBI File*; and *African American Lives: The Struggle for Freedom* (co-author). He has also written or co-edited numerous other works based on six volumes of *The Papers of Martin Luther King, Jr.* Dr. Carson also served as senior advisor for the PBS series "Eyes on the Prize" and co-edited the *Eyes on the Prize Civil Rights Reader*.

Jane Dailey is Associate Professor of History at the University of Chicago. She brings a broad knowledge of the history of the movement, with special emphasis on matters of race, gender, and identity. She is author of numerous articles and several books, including *Before Jim Crow: The Politics of Race in Post-Emancipation Virginia*; *Jumpin' Jim Crow: Southern Politics from Civil War to Civil Rights*; and *The Age of Jim Crow: A Norton Casebook in History*.

John Dittmer, Professor of History emeritus at DePauw University, brings to the project unparalleled expertise on the freedom struggle in Mississippi since the 1930s. He is the author of numerous articles on the civil rights movement, and books including *Black Georgia in the Progressive Era, 1900-1920*, and *Local People: The Struggle for Civil Rights in Mississippi*, winner of the Bancroft Prize. Dittmer taught history at Tougaloo College in Mississippi from 1967 to 1979.

Harvard Sitkoff is Professor of History at the University of New Hampshire. He is an expert in the history of the civil rights movement, and its larger place in American history. His publications include the recent *Rights & Wrongs: Civil Rights Essays, 1932-1968*; *A New Deal For Blacks*; and *The Struggle For Black Equality*, as well as many other works in the fields of 20th century U.S. history, African-American history, and history & film.

Timothy Tyson is Senior Research Scholar, Center for Documentary Studies at Duke University, and Visiting Professor of Christianity and Southern Culture, Duke Divinity School. He is also Adjunct Professor of History, Duke University and Adjunct Professor of American Studies, University of North Carolina at Chapel Hill. Tyson is author of the award-winning books *Blood Done Sign My Name*; *Radio Free Dixie: Robert F. Williams and the Roots of Black Power*; and *Democracy Betrayed: The Wilmington Race Riot of 1898 and Its Legacy* (co-edited with David S. Cecelski). He brings to the project a deep and nuanced understanding of matters of race, power, and politics, and the role of violence and nonviolence in Southern race relations.

The project also includes two advisers with a combined expertise in American history and educational technology. They will advise AMERICAN EXPERIENCE'S Director of New Media in selecting appropriate content for the vodcasts.

Steven Mintz is a Fellow at the Center for Advanced Study in the Behavioral Sciences, Stanford. He is also the John and Rebecca Moores Professor of History and the Director of American Cultures Program, University of Houston. He is most recently the author of *Huck's Raft: A History of American Childhood* and *America and its Peoples*, as well as many articles on the topic of American History and the American family. Mintz is also President of H-Net, a Humanities and Social Sciences resource online.

Janice Reiff is an Associate Professor of History and Statistics at UCLA. She is a member of the Executive Board of the Social Science History Association and serves on the editorial board of *Historical Social Research* and the North American Editorial Board of *Urban History*. Reiff is the author of many publications and large scale digital projects on history and hypermedia, such as *Encyclopedia of Chicago Online*, and *Structuring the Past: The Use of Computers in History*.

I. Media staff

Stanley Nelson will produce and direct the television program. Nelson was honored with a MacArthur Fellowship in 2002 for his commitment to exploring the depths of the black experience in America through films. He and _____, the writer Marcia Smith, serve as executive producer and director, respectively, of Firelight media, a company that produces public television documentaries on history and contemporary social issues. Nelson's previous work for AMERICAN EXPERIENCE includes "Jonestown: The Life & Death of People's Temple" nominated for a Primetime Emmy and Grierson Award, and winner of a Cine Golden Eagle and awards at film festivals in the United States and Europe; "The Murder of Emmett Till", honored with the Sundance Special Jury Prize, Peabody Award, Primetime

Emmy, Non-fiction Directing, IDA Award, Writers Guild; and "Marcus Garvey: Look for Me in the Whirlwind", which aired on AMERICAN EXPERIENCE in 2001. His 1999 documentary "Black Press: Soldiers without Swords" won an Emmy nomination and a duPont-Columbia Silver Baton, the Sundance Film Festival's Freedom of Expression award and was named Best Documentary at the San Francisco Film Festival.

Margaret Drain, Vice President for National Productions at WGBH, will serve as Project Director of "Freedom Riders." Drain was previously executive producer of AMERICAN EXPERIENCE, a position she held for six years, and was the series' original senior producer prior to that. Under her leadership, the series was honored with numerous prestigious awards. Drain assumed her current position in 2003, and is responsible for overseeing many of public television's best-known series, including *Nova*, *Frontline*, *Masterpiece Theatre*, *Antiques Roadshow* and AMERICAN EXPERIENCE.

Mark Samels, executive producer of AMERICAN EXPERIENCE, will supervise all aspects of production on "Freedom Riders," and will oversee the collaboration among the project partners. Samels has been instrumental in bringing AMERICAN EXPERIENCE recognition as a leading presenter of world-class films to a wide audience through broadcast on PBS. Under his leadership, AMERICAN EXPERIENCE documentaries have been honored with nearly every industry award, including the Peabody Award, Primetime Emmys, the duPont-Columbia Journalism Award, Writers Guild Awards, Oscar nominations, Audience and Grand Jury Awards at the Sundance Film Festival, and the Eric Barnouw Award from the Organization of American Historians. A founding member of the International Documentary Association, Samels serves on the advisory council of the World Congress of History Producers. He is a graduate of the University of Wisconsin.

Sharon Grimberg, Series Producer for AMERICAN EXPERIENCE, will assist Samels in overseeing the production of "Freedom Riders." Grimberg is currently executive producer of "We Shall Remain," a five-part series on Native American history produced by AMERICAN EXPERIENCE. She served as Supervising Producer of *They Made America*, a four-part series on innovation, produced by WGBH's History Unit. She co-produced *Secrets of a Master Builder*, which aired on AMERICAN EXPERIENCE in 2000, and produced *Miss India Georgia*, which aired on PBS in 1997. From 1992-1995 Grimberg worked as a writer for CNN Headline News. Her work has also been broadcast on the Discovery Channel and NPR.

Maria Daniels, Director of New Media for AMERICAN EXPERIENCE, will oversee the interactive elements of the project. Daniels directs the production of interactive programming for the AMERICAN EXPERIENCE Web site, and has led the series in the production of award-winning projects, including enhanced DVDs and broadband and online video projects. In December 2004 a prototype video-on-demand eTV application was completed under her guidance. She led the launches of AMERICAN EXPERIENCE's podcast and vodcast feeds in 2005, and regular online streaming of television programs in 2006. Current projects include workshops to create user-generated videos that will be hosted as part of a multiplatform Native history of America, *We Shall Remain*; and an umbrella Web site for The Presidents that thematically interconnects 27 hours of TV programming about seven American presidents, presenting the full programs as video streams and downloadable files.

Susan F. Saidenberg will oversee the project's traveling exhibition. Since 1997, Saidenberg has been Director of Exhibitions and Programs for the Gilder Lehrman Institute of American History, where she develops traveling exhibitions that circulate to libraries across the country. She produces videos and interactive CD-ROMs to interpret exhibitions, and plans public programs in which historians discuss their recent works. From 1987-1995 she was Manager, Exhibitions Program Office, The New York Public Library, where she supervised four nationally touring NEH-funded exhibitions. Ms. Saidenberg received her M.A. in History from Columbia University, her M.S. in Museum Education from Bank Street College of Education, and her Ph.D. in History from New York University.

J. Progress

Over a nine-month development process at AMERICAN EXPERIENCE, series staff has designed and planned an ambitious multi-platform project. We have conducted extensive book research on the Freedom Riders, assembling a significant library of books, articles, and memoirs. We have formed a partnership with Gilder Lehrman to create the project's traveling exhibition, and have entered into discussions with universities, museums, and humanities councils about hosting panel discussions and screening events. We have assembled and consulted with a distinguished board of humanities advisers for the television production, including the single most authoritative expert on the Freedom Rides, Professor Raymond Arsenault, with whom we have had several face-to-face meetings in Boston. We have lined up additional humanities advisers for the vodcasts. We have also secured the agreement of Stanley Nelson, a prominent documentary producer with deep knowledge of civil rights history, and his company, Firelight Media, to produce the film. We have also created a budget and detailed work plan.

We have selected key themes and written a proposal and film treatment, providing a detailed road map for the production ahead. The crucial next step, which will be greatly facilitated by the comprehensive database assembled by Arsenault over years of research, is for Nelson and his collaborator Marcia Smith to contact the Riders themselves, and to arrange for the interviews during which they will tell their own stories on camera. (It should be emphasized that the treatment was written without the benefit of those interviews, relying instead on previously published materials, and on Arsenault's research notes.)

K. Work Plan

The production timeline for the *Freedom Riders* project is approximately forty-two months, including activities prior to and following the 2011 broadcast. The project kicks off with a fourteen-month film production, led by producer Stanley Nelson with staff support from a full-time associate producer and production assistant. When post-production on the film is complete, work will begin on re-purposing the film content on multiple platforms. Staff will produce vodcasts, create a traveling exhibit in partnership with the Gilder Lehrman Institute, and design an interactive Web site. In addition, AMERICAN EXPERIENCE staff will begin organizing public forums at institutions across the country. In the six months leading up to the television broadcast of *Freedom Riders*, the vodcasts and Web site will be launched and

public forums will take place. The traveling exhibit will begin traveling nationwide just prior to broadcast, and continue through 2011, the 50th anniversary year of the Freedom Rides.

Months 1-4

Film Research/Scripting/Pre-Production (16 weeks)

During the first two and a half months of the project, the production team will focus on content research, archival research, and script refinements. The team will then move on to conduct pre-interviews and to scout shooting locations. Film sequences will be planned and arrangements will be made with film crews and production personnel. Project advisers will be consulted throughout this period.

Months 5-6

Principal Photography & Edit Prep (8 weeks)

Over the course of six weeks, principal photography (Freedom Rider interviewees, historians, scenics) will take place. Current plans are to bring interviewees to several central locations (Atlanta, NYC, Washington DC, San Francisco) for taping. Archival film and still research will continue. Archival materials will be ordered, then organized and catalogued under the supervision of the associate producer in preparation for editing. At the end of principal photography, two weeks will be devoted to reviewing original photography and archival material, and preparing the script for editing. Rough photo animation of still images will begin.

During this time, a web producer will accompany the film team on shoots to gather material for vodcasts. Adviser input will be sought to ensure the material collected will address major themes and be generally useful to educators.

Months 7-13

Edit Film (33 weeks)

The film producer will work with an experienced long-format documentary editor over the duration of the edit schedule. Off-line editing will be done on an Avid DVXpress non-linear editing system. A composer will begin work on an original music score. Archival materials will be finalized and master materials ordered. Any supplemental shooting will take place during this phase. Rough cuts and fine cuts of the program will be screened by AMERICAN EXPERIENCE Executive Producer and Series Producer, and tapes of these cuts will be sent to the project advisers for their critique. Maps and any special visual effects will be designed and executed. After fine cut review, the final photo animation of still images will be planned and photographed, and the editor will bring the program to picture lock.

During this time, Web editorial staff will commence work with the film production team to plan Web features and start collecting materials for use online.

Month 14

Post Production/Delivery (4 weeks)

During post production, work will begin on the sound design. The composer will work on the final score. Music tracks will be produced, revised and approved. The narration and voice-overs will be recorded and edited into the film. Music will be recorded; sound design will be

completed; and the final program will be mixed, on-lined and color-corrected. Titles and credits will be added.

Rights clearances for archival material will be secured. Music cue sheets, releases, rights, and relevant supplementary information will be assembled. Financial reports will be prepared following the completion of these final stages of production.

Months 13-18

Vodcast production (6 months)

Under the supervision of AMERICAN EXPERIENCE Director of New Media, vodcasts will be produced and edited for distribution.

Months 19-24

Traveling Exhibit Production and Forum planning

Under the supervision of Gilder Lehrman Institute Project Director, work on Freedom Riders traveling exhibit will begin. Applications will be invited from potential libraries. Exhibition texts will be sent by curator and project director to advisors for review and editing. Exhibition design and fabrication work begins.

AMERICAN EXPERIENCE will finalize partnerships for Freedom Rider screenings and forum events. Organizing and planning for events begins.

Month 25

Web site production

Under the supervision of AMERICAN EXPERIENCE Director of New Media, the web team continues developing the content for the Freedom Riders web site. Resources and material for web site use will be collected, and interactive features will be designed. Adviser input will be sought throughout the process.

Month 26

Gilder Lehrman Institute completes design and fabrication of the Freedom Riders traveling exhibit, and selects the twenty libraries presenting the exhibit.

Months 27-30

Freedom Riders Web site is launched, showcasing vodcasts.

Gilder Lehrman Institute finalizes tour schedule for Freedom Riders traveling exhibit, and creates site support notebook for libraries.

Month 31

Freedom Riders traveling exhibit begins a year-long nationwide tour.

Online version of traveling exhibit will be produced and will be available after broadcast.

Public screenings and panel events in select cities continue.

Month 32**Television Broadcast**

AMERICAN EXPERIENCE presents the premiere broadcast of the Freedom Riders documentary on PBS in February 2011, streaming the program immediately after the broadcast premiere on the AMERICAN EXPERIENCE web site.

Months 33- 42

Freedom Riders traveling exhibit concludes nationwide tour.

L. Fundraising Plan

The total budget of the Freedom Riders' project is . Our request to the NEH is a Chairman's Special Award in the amount of \$1,000,000.

It is the current intention of AMERICAN EXPERIENCE to seek additional funds from Public Broadcasting Service, the Corporation for Public Broadcasting, and charitable foundations.

M. Organization history

Since its debut in 1988, AMERICAN EXPERIENCE has been one of PBS' signature series, providing millions of viewers with compelling stories of the people and events, both legendary and little known, that forged the American spirit. The series has won every major broadcasting award and been honored with more than 200 awards, including 7 Primetime Emmys, 18 News and Documentary Emmys, 4 duPont-Columbia Journalism Awards, 14 George Foster Peabody Awards, 11 Erik Barnouw Awards and 13 Writers Guild Awards. Eight programs have been nominated for Academy Awards. AMERICAN EXPERIENCE is produced by WGBH Boston.

WGBH Boston is the source of fully one-third of the PBS prime-time lineup, including television favorites *Nova*, *Frontline*, AMERICAN EXPERIENCE, *Antiques Roadshow*, *Arthur*, *Masterpiece Theatre*, and *This Old House*. Since its establishment in 1951, WGBH has been honored with hundreds of the communications world's most prestigious awards: Emmys and Peabodys, duPont-Columbia Awards, the prestigious Outstanding Achievement Award from the Banff Television Festival and two Oscars. In 2002, WGBH was honored with a special institutional Peabody Award for 50 years of excellence.

WGBH is widely acknowledged as PBS' leading supplier of documentary films—the station that has helped ensure that, in the words of *The New York Times*, “on public television, at least, the documentary is no endangered species.” As the commercial networks have, one by one, abandoned their commitment to single-subject documentary in favor of magazine shows, WGBH's dedication to thoughtful, literate journalism has only been strengthened.

WGBH was one of the first public broadcasters to explore the educational potential of the Internet. Information-rich WGBH-produced web sites generate significant traffic to pbs.org., attracting millions of visits each month.

Founded in 1994, the **Gilder Lehrman Institute** promotes the study and love of American history, serving teachers, students, scholars, and the general public. Working with local school districts, the Institute helps to establish history-centered schools and administers Teaching American History grants; it cooperates with libraries, historic sites, and government agencies to create traveling exhibitions on American history; it partners with scholars and educators to facilitate seminars and fellowships for American history educators; it funds awards including the Lincoln, Frederick Douglass, and George Washington Book prizes, and the National History Teacher of the Year Award; and it produces print and electronic publications, such as *History in a Box*, a teaching toolkit filled with primary source documents and scholarly essays on topics throughout American history, and *History Now*, the Institute's quarterly online journal, that draws from the Gilder Lehrman Collection. Since 1997, the Institute has curated, developed, and fabricated six public exhibitions along with accompanying brochures and program materials, which are currently circulating to public libraries, high schools and historic sites across the country.

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O. List of collections

Exemption 4