

# NEH Application Cover sheet (TR-293231)

## Media Projects Production

### PROJECT DIRECTOR

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John Wilson  
Senior Vice President, National Content  
3939 Campbell Avenue  
Arlington, VA 22206-3440  
USA

**E-mail:** jwilson@weta.org  
**Phone:** (b) (6)  
**Fax:**

**Field of expertise:** Filmmaking

### INSTITUTION

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Greater Washington Educational Telecommunications Assoc  
Arlington, VA 22206-3440

### APPLICATION INFORMATION

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**Title:** *Crime and Punishment in America*

**Grant period:** From 2024-04-01 to 2027-03-31

**Project field(s):** U.S. History

**Description of project:** Crime and Punishment in America is the first documentary ever to offer a truly comprehensive look at the American criminal justice system from its origins in the colonial era to present day mass incarceration. It is an eight-hour, eight-episode PBS documentary film series, created by a diverse and inclusive team led by acclaimed filmmaker Lynn Novick, and advised by the leading scholars in the field. It is slated for national primetime premiere on PBS in 2026, the year we will mark and reflect upon the 250th anniversary of our nation's founding. Seeking to answer the seemingly simple question, "How did we get here?," this series will inform, educate and engage audiences with an expansive and original new telling of 400 years of American history through the lens of crime and punishment.

### BUDGET

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<b>Outright request</b>	1,000,000.00	<b>Cost sharing</b>	0.00
<b>Matching request</b>	0.00	<b>Total budget</b>	1,000,000.00
<b>Total NEH request</b>	1,000,000.00		

### GRANT ADMINISTRATOR

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Richard Bland  
3939 Campbell Avenue  
Arlington, VA 22206-3440  
USA

**E-mail:** rbland@weta.org  
**Phone:** (b) (6)  
**Fax:**

## **A. Nature of the request:**

*Crime and Punishment in America* is the first documentary ever to offer a truly comprehensive look at the American criminal justice system from its origins in the colonial era to present day mass incarceration. It is an eight-hour, eight-episode PBS documentary film series, created by a diverse and inclusive team led by acclaimed filmmaker Lynn Novick, and advised by the leading scholars in the field. It is slated for national primetime premiere on PBS in 2026, the year we will mark and reflect upon the 250th anniversary of our nation's founding. Seeking to answer the seemingly simple question, "How did we get here?," this series will inform, educate and engage audiences with an expansive and original new telling of 400 years of American history through the lens of crime and punishment.

The wrenching, challenging and essential truths about our history that form the core of this project make it ideally suited to NEH's American Tapestry Initiative and to "A More Perfect Union." This series will be instrumental in our effort to "advance equity for all," and to build a more "just, inclusive, and sustainable" society.

A production of Skiff Mountain Films in association with WETA Washington, D.C., and Florentine Films, the project team will accompany the documentary with a multiplatform digital media campaign; an extensive educational outreach initiative to engage teachers and students across curriculum; and a national community engagement campaign that will promote an informed national conversation about justice and injustice in America.

## **Justification for Chair's Special Award:**

WETA is requesting a production grant of \$1 million through the Chair's Special Award to support this series for the following reasons: the outsized impact this film will have, the stunning new humanities scholarship that makes it possible to tell this seminal history as it has never been told, and our proven capacity to develop, oversee and execute outreach and education campaigns that will extend and amplify the impact of the project, especially in the marginalized communities most affected by the criminal legal system.

We are confident this series will reach at least 30 million viewers with its 2026 PBS primetime broadcast and free streaming, and our ambitious education, outreach and impact campaign will reach millions more. We will develop and promote extensive curriculum materials for middle, high school and college students through PBS LearningMedia. We will execute earned, paid and social media strategies. Our outreach will include local station support for free public events and other community activities, and a grassroots impact campaign built on partnerships with organizations in underserved communities disproportionately affected by the criminal legal system. All of these activities will be informed by WETA and Novick's years of experience, research and connections in this space — with leading historians and scholars in the field (both advisors and interview subjects), as well as collaborators and consulting producers on the series who have themselves been impacted by the criminal legal system.

WETA, PBS and Skiff Mountain Films have demonstrated an enduring commitment to reaching historically under-represented communities and will continue to do so with this project. Our efforts will benefit greatly from groundwork laid by previous outreach and engagement campaigns. The ongoing impact campaign for Lynn Novick's film series *College Behind Bars*, which began before the 2019 PBS premiere, is entering its fifth year. In hundreds of screenings and conversations across the country and overseas, the campaign has reached thousands of educators and students. Skiff Mountain Films has organized screenings and conversations inside dozens of prisons, jails and juvenile facilities around the country, and made the series available to thousands of incarcerated people through tablets and closed-circuit television systems. Skiff Mountain Films also arranged for screenings and conversations for correctional administrators, district attorneys, public defenders, judges, governors, attorneys general, state and local legislators, social justice organizations, and many others who have the capacity to make change

within the criminal justice system. The impact of *College Behind Bars* includes the passage of landmark legislation in 2020 restoring Federal Pell Grants for incarcerated people, and, in 2022, the New York State Tuition Assistance Program (TAP), making higher education available for hundreds of thousands of people.

With the Chair's Grant, WETA and Skiff Mountain Films will be able to fully fund and execute an ambitious, sustained multi-year, multiplatform, education, outreach and impact campaign for this series; bring new humanities scholarship to the public; and reach tens of millions of viewers in the series' initial premiere both on-air and online.

## **B. Program synopsis:**

*Nations reel and stagger on their way; they make hideous mistakes; they commit frightful wrongs; they do great and beautiful things. And shall we not best guide humanity by telling the truth about all this, so far as the truth is ascertainable?*

W. E. B. Du Bois

*Crime and Punishment in America* will trace the history of criminal justice and injustice in America, from the stocks and pillory of the 1600s to 21st century mass incarceration. This series will reframe the story of 400 years of American history through the lens of our "criminal legal" system, illuminating the aspirations and promise of our stated ideals of equality, justice and freedom, and the manifold ways society has failed to live up to those ideals.

In a nuanced and human-centered narrative, this series will tell the story of how incarceration, captivity, policing and vigilantism — in tandem with the formal "criminal legal system" of laws, prosecutors, judges, juries and courts — have both reflected and shaped American society, politics and culture.

Underlying questions will direct our inquiry: Why do societies create laws? How do they decide what is a crime? How should communities prevent law-breaking? How are guilt and innocence determined? Why, and how, do people punish? What is prison for? Whom do the police protect?

Informed by the latest scholarship, and guided by a diverse team of stellar advisors, *Crime and Punishment in America* will unfold chronologically, with each episode anchored by a handful of characters whose lived experiences and searing testimony will bring this sweeping story vividly and intimately to life. In every episode, audiences will get to know men, women, and sometimes children, caught up in the machinery of the criminal justice system, along with prison wardens, police officers, politicians, prosecutors, judges and public defenders — as well as visitors, journalists, reformers and advocates who, in every generation, endeavored to create a more just and humane system.

The first five episodes will rely on first-person quotes culled from authentic memoirs, biographies, newspaper accounts, government investigations, court testimony, diaries and letters — voiced by some of today's most gifted actors. Later episodes will center the producers' filmed interviews with living witnesses representing many perspectives. Thoroughly researched archival film and photography, illustrations and newspapers, evocative live cinematography of historic sites, and state-of-the-art on-screen graphics, will make this a richly cinematic, riveting series. Interviews with historians, biographers, writers and scholars will provide interpretation and commentary throughout, enhancing audiences' understanding of the complex story, highlighting humanities themes, and offering social, cultural, and political context at every juncture.

The eight episodes will be structured as follows: Beginnings – 1865; 1865 – 1892; 1892 – 1919; 1920 – 1938; 1939 – 1954; 1955 – 1968; 1969 – 1988; 1989 -Today. As the editing phase progresses, the producers may adjust the episode timeframes.

### **C. Humanities content:**

*The more that people understand the history of the criminal legal system in this country, the more they understand it as fundamental to the larger American story and understand how this system of laws has been corrupted for the purposes of racial or social control, is the first step towards fundamentally changing the society that we live in.*

*Khalil Gibran Muhammad (historian)*

With the profusion of new scholarship during the past 25 years, this is an ideal time to create *Crime and Punishment in America*. This capacious topic incorporates many important humanities themes, including, but not limited to, the nation's relationship with Indigenous communities; colonialism; immigration and assimilation; the role of women; conflicts between capital and labor; industrialization and urbanization; religion's influence on social mores and laws including the criminalization of homosexuality and abortion; the power of media; and, most critically, the theme of race in America. A deep exploration of the origins of our current practices will inform our collective ability to reform them.

Details and analysis are provided below of several of the most significant humanities themes:

#### **Liberty, Incarceration and the American Experiment**

*Let it not be said... that I wish to abolish punishments. Far from it - I wish only to change the place and manner of inflicting them... An attachment to kindred and society is one of the strongest feelings in the human heart. A separation from them, therefore, has ever been considered as one of the severest punishments that can be inflicted upon man. Personal liberty is so dear to all men, that the loss of it, for an indefinite time, is a punishment so severe that death has often been preferred to it.*

*Benjamin Rush, 1787*

“The prison has arguably proved more durably compatible with the American political experiment than even the plantation,” Yale literary scholar Caleb Smith said in an interview for the project. “From our earliest days, this country has been an experiment in political liberty for some, and a whole series of experiments in captivity for others.” The fundamental tension in American history between freedom and captivity and its varied manifestations will inform our narrative at every level, shaping every episode of this series. Throughout we will return to a central issue that is as much philosophical as practical, and a question Americans have wrestled with and argued about for as long as we have had prisons: “What is the purpose of a prison?”

The prison as we know it today did not exist in colonial times. It was created at precisely the same historical moment Americans were creating a new nation famously founded on the ideals of “life, liberty, and the pursuit of happiness.” The new republic, many of the founding fathers argued, needed a humane alternative to the cruel and barbarous corporal punishments — the pillory, the whipping post, the scaffold — that under British common law were inflicted on wrong-doers in public squares throughout colonial America. Inspired by the Enlightenment ideas of human dignity and proportional punishment, Benjamin Franklin, Thomas Jefferson, Benjamin Rush and other early American elites saw British punishment as “irrational, excessive, and barbaric,” historian Jen Manion explains. “It was one of the things that was representative of all that was wrong with England and that they couldn't wait to change, once they achieved independence.”

In the new nation, the loss of liberty *itself* — confinement in prisons and penitentiaries walled off from public view — would become the prevailing mode of punishment. It is important to contextualize the founders' philosophy and practice of punishment with contemporaneous philosophy and practice of enslavement. As Manion and many other scholars have suggested, they could hardly avoid seeing all around them that the loss of liberty was “the cruelest thing that you could do to a person, to deny their freedom.”

A host of new institutions of confinement would be built in the early 1800s, designed to instill both repentance and “habits of industry” in those who had broken the law. The penitentiary, historian Michael Meranze notes, was an American invention, conceived as a “laboratory of virtue” inside which the republic or the state would aspire to improve the moral character of those who had gone astray. This “humane” experience was primarily intended for those expected to be active participants in the democratic society — white male citizens.

*It is a matter of pride to every American that the new penitentiary system has been established and successfully practiced in his country. That community which first conceived the idea of abandoning the principle of mere physical force even in respect to prisons, and of treating inmates as redeemable beings, who are subject to the same principles of action with the rest of mankind...persevered in this novel experiment...must occupy an elevated place in the scale of political or social civilization.*

Francis Lieber, 1833

In the 1820s and 1830s, Eastern State Penitentiary in Philadelphia, and Auburn and Sing Sing prisons in New York, were some of the most innovative and influential buildings of the era, attracting influential visitors from across the nation and Europe — among them the Marquis de Lafayette, Alexis de Tocqueville, Harriet Martineau and Charles Dickens. They would discover that for thousands of men, and hundreds of women, confined in these monumental modern prisons, conditions were neither humane nor enlightened. Behind the imposing walls, some of the poorest, most vulnerable and marginalized Americans — the enslaved and formerly enslaved, indentured servants and formerly indentured servants, as well as a not insignificant numbers of women, many of them in flight from abusive husbands — would endure extreme isolation and, in most American prisons, a harsh regime of forced labor and brutal discipline, even torture. “The principles look pretty great,” Manion told us, “but the hard truth is that the practice of those ideals was rarely achieved. The problem comes in how they are enforced and how they’re enacted, and whose lives most dramatically get disrupted and, in many cases, destroyed by them.”

*I saw nothing to justify the cruelties...I have seen inflicted.... I cannot bear other feelings than a ...sickening contemptuous horror toward that man, who is entrusted with the execution of the sentence of the law, and by...an abuse of the trust reposed in him, exerts a power that was never delegated...and with that force [will] lacerate the body, spill the blood, and starve the subject of his trust... It becomes my duty as a citizen to expose such abuses of power as I know to have been committed upon the subjects of the law in Sing Sing prison.*

Levi Burr, 1833

Drawing from accounts of incarcerated men and women, prison officials, journalists, investigators, activists and reformers, the series will particularize and vividly represent the lived experiences of incarceration in America over the past 200 years. We will include searing stories about life in prisons, jails, convict labor camps, state prison “farms,” juvenile detention facilities, on chain gangs, and in many other carceral settings. We will also examine the profound social, political and cultural impacts of captivity and incarceration in America — how it has grown, who has benefited from it, and who has suffered the most; and who has been most likely to experience confinement and why. By the time we arrive at “mass incarceration,” carcerality will be understood as neither an aberration nor a marginal project — but rather the expression of something uniquely American. “This is a kind of American Exceptionalism, but not in the way that we want to be, or could be proud of,” as legal scholar James Forman Jr. said in a filmed interview. “We’re exceptional in that we lock up a higher percentage of our citizens than any other country in the world by most accounts. And we treat them much more harshly, put people in conditions that range from barbaric, on one end of the spectrum, to just mean and cruel on the other. We are exceptional in terms of how many people we lock up, and how we treat them.”

The intimate personal stories of incarceration — and resistance to its cruelties and dehumanization — that will sustain and shape our series will necessarily sponsor consideration of another American paradox. For

more than two centuries, since the first prisons opened their doors, there have been no shortage of wrenching testimonies, explosive scandals, high-profile public hearings, in-depth investigations and journalistic exposés that have provoked demands for reform. Yet what scholars now describe as the “carceral state” has consistently managed to deflect criticism, make minor adjustments, and, especially in the past 50 years, to *expand* exponentially. The reasons for this are complex and will require thoughtful analysis and exploration across many episodes of this series. As legal scholar James Forman Jr. said, “It’s tempting to want to find one moment, one president, one act of Congress, one motivation, and say, ‘Well, that explains the whole thing.’ But, in fact, the way we got to this system was in fifty states, in three thousand counties, over hundreds of years, was through an endless series of small decisions, each time in the direction of harshness and punitiveness. When you put all those small, tiny steps, over fifty states, three thousand counties, two hundred years, you get the world’s largest jailer.”

Scholars and those with lived experience will weigh in on-camera and behind the scenes in our scripting and editing process, connecting the history of prisons and captivity to the larger American narrative. Our past and present institutions of incarceration, Yale historian Elizabeth Hinton said in a filmed interview, “undermine the democratic principles on which the United States was founded, reveal the contours and limits of our democracy,” and are necessary to understanding “class and racial exploitation, and why inequality has persisted so perniciously throughout the U.S.” Perhaps, as Caleb Smith says, the carceral state in America has been “permanently necessary to the histories of political liberalism, and the histories of industrial capitalism.”

### **Race, Criminal Injustice and White Supremacy**

*All nations have origin stories that mythologize their founders. We could be more honest in coming to terms with the legacies that are still with us. There’s no moment in America’s past when race and racism aren’t at the center of our so-called criminal justice system. If we were living in a country that weren’t full of Black and Brown prisoners, disproportionate to their population, if we weren’t still seeing the evidence of state violence and people being killed, unlawfully, in plain view of the public, then we might be having a very different relationship to our history and therefore a different conversation about the past.*

*Khalil Gibran Muhammad*

The themes of race and racism are at the core of this story; “from slavery to mass incarceration” is emblazoned on Bryan Stevenson’s Legacy Museum. As several generations of scholars, advocates, lawyers, writers and countless other experts have definitively shown, the American criminal legal system has disproportionately and disastrously impacted Black and Brown people. Here we offer examples of some, but by no means all, of the ways the series will engage this critically important theme. “Punitive violence and white supremacy,” as Caleb Smith observed in a filmed interview, have been highly adaptable and potent forces throughout American history, and as audiences will see, these forces have “taken new forms under new legal regimes.”

We begin by acknowledging this story cannot be told without an understanding of the enduring impact of slavery. As James Forman Jr. said in his interview for the series, the ideology that for more than 250 years sustained slavery in America “is still with us at a subconscious level, influences the way we think about Black people and Blackness to this very day. If a country teaches itself, for hundreds of years, that Black people are dangerous, that Black people are criminal, that Black people are scary, that Black people don’t feel pain, that Black people don’t care about their children, those beliefs aren’t going to go away quickly.”

British and then American legal codes defined enslaved men, women and children as property, not human beings with any rights, and codified the absolute hegemony — and legal impunity — of slaveholders over the people they enslaved. The plantation “was a little nation of its own; the law and institutions of the state, apparently touch it nowhere,” Frederick Douglass said, “the overseer is generally accuser, judge,

jury, advocate, and executioner.” Enslaved men and women resisted, ran away, and when possible, rebelled — the prospect of which terrified southern plantation holders, and drove the creation of slave patrols, antecedents of policing in the South.

The intersections of race, criminal justice and capitalism, which begins with slavery but by no means ends there, will evolve throughout the series. “The use of force — justified by the law — as a form of controlling populations, of extracting labor from them, wasn’t casual or accidental, but was very intentional,” Khalil Muhammad posits. “The process of criminalizing people who would then be put to work in pursuit of wealth creation, is the central story, the foundation, of our legal and criminal justice systems.”

During Reconstruction, millions of formerly enslaved Americans began to vote, gain elective office, and for the first time to seek justice in Freedmen’s Bureau courts. Resistance from white Southerners, who could not conceive of freedmen and women as *employees*, took many forms. Under cover of the 13th Amendment’s provision allowing “involuntary servitude” to be imposed on those convicted of a crime (at the time, this exception was seen as necessary to protect the *Northern* prisons’ highly profitable system of forced convict labor), an extraordinarily brutal and extractive system evolved, consigning tens of thousands of Black men, women and children to “slavery by another name,” in coal mines, sawmills, turpentine farms and railroad camps. As historian David Oshinsky notes in *Worse Than Slavery*, this had nothing to do with “justice, equal treatment, or making the punishment fit the crime. It was about profits, brutality, and racist ideas.”

The now-infamous 1896 Supreme Court decision, *Plessy v. Ferguson*, validated the Jim Crow segregation and disenfranchisement that was already taking hold across the South, with enduring implications for crime and punishment in America. Baked into Jim Crow laws and practices, James Forman Jr. suggests, are “ideas of Black inequality, Black inferiority, Black people as scary and therefore needing to be controlled, subjugated, and held down by an interlocking web of laws and cultural, and societal structures.” “For Black people in the Jim Crow South, the legal system is seen as a persecutor,” historian Kevin Boyle explained on camera. “And whites see it either as fair because they feel ‘this person on the other side of the color line has broken the law and should be punished for it.’ Or they see it as a weapon they can use to punish someone simply because they feel like it. That’s the thing about Jim Crow, it’s the ability to punish someone just because you want that assertion of power.”

How racial ideologies, biases and assumptions shape criminology, penology, sociology, and determine public policy will also be an important touchstone. For example, the first generation of Progressive Era social scientists saw high arrest and incarceration rates in poor *white* immigrant communities as the result of social conditions. But when it came to the over-representation of Black people in arrest and prison statistics, leading criminologist Frederick Hoffman — author of the 1896 study, “Race Traits and Tendencies of the American Negro” — ignored segregation, discrimination and poverty, instead seeing it as proof of the inherent criminality in Black people, as Khalil Gibran Muhammad laid out in his seminal work, *The Condemnation of Blackness: Race, Crime, and the Making of Modern Urban America*. To Hoffman, Black people were “the most dangerous, the most criminal, and the most threatening population in American civilization.” To him and many of his peers, chain gangs and convict leasing were “a fair and judicial system punishing *criminals* for known crimes.” Other scholars, notably W. E. B. Du Bois and Francis Keller, critiqued Hoffman’s work, but he remained for 30 years the nation’s leading crime statistics authority.

Throughout the 1920s, 1930s and well into the post-World War II era, millions of African Americans fled the Jim Crow South in the “Great Migration.” As their presence in the North and West grew, Kevin Boyle explains, they would discover that “the white supremacist mindset is not a southern mindset; it is an American mindset.” Northern neighborhoods, workplaces, and schools ferociously resisted integration, Boyle notes, and “when that color line begins to build in the North, it is enforced by racial violence.”

Drawing on the seminal work of historian and project advisor Kelly Lytle Hernández and her book *City of Inmates: Conquest, Rebellion, and the Rise of Human Caging in Los Angeles, 1771–1965*, we will also consider how racism, nativism and xenophobia have infused the criminal legal system in the borderlands of the South and West, where Native Americans and Mexican Americans have historically been arrested and incarcerated at rates far above their proportional representation in the population, and where Chinese immigrants, in the years leading up to the Chinese Exclusion Act, were denied due process and equal protection under the law and were the targets of vigilante mobs.

In later episodes audiences will see how race and racism affect the nation's response to deindustrialization, suburbanization and white flight; majority Black cities facing extremes of joblessness, poverty and rising crime rates; and a cascade of urban uprisings often sparked by police brutality. As Elizabeth Hinton has shown in her definitive work, *From the War on Poverty to the War on Crime: The Making of Mass Incarceration in America*, while pushing through landmark Civil Rights and Voting Rights legislation, and a host of social programs to address poverty and inequity, Lyndon B. Johnson also launched a "War on Crime" that infused "federal tax-payer dollars into police departments, court and prison systems," Hinton argues, that laid the foundation for "omnipresent policing of low-income communities of color, and, by the mid-70s, for mass incarceration."

In the 1970s, America took a decisively "punitive turn." Rather than addressing poverty and racial inequity as the root causes of crime and disorder, the Nixon, Ford, Carter and Reagan administrations enacted increasingly harsh laws and draconian sentencing policies, and increased funding for policing, surveillance and incarceration, all disproportionately affecting Black and Brown Americans. Politically, 1988 was an inflection point, with George H.W. Bush campaign's infamous "Willie Horton" ad, which James Forman Jr. suggests made clear to politicians that "historical stereotypes about Black men as sexual predators, Black men as violent," would be mobilized against them; "nothing else you said or did mattered. What would be remembered is that you were soft on crime." While crime rates began to fall in the 1990s, the country saw a "Bipartisan Bidding War" for criminal justice harshness, Forman explains, with "both parties competing for who could be tougher, who could be harsher, who could be meaner, who could be more vindictive." The result was the 1994 Violent Crime Control and Law Enforcement Act — aka the "Clinton Crime Bill" — which passed with broad bipartisan support, including from the Congressional Black Caucus. The country is still living with the consequences of this unprecedented punitive turn, with over two million people behind bars, seven million more under supervision, 70 million with a criminal record, and disproportionate impact of all of this on Black and Brown communities.

As civil rights attorney Michelle Alexander said, "We have not ended racial caste in America, we have merely redesigned it...mass incarceration in the United States ... emerged as a stunningly comprehensive and well-designed system of racialized social control that functions in a manner strikingly similar to Jim Crow." "No matter what decade," historian and advisor Heather Ann Thompson tells us, "people of color continued to fill American prison farms and jails in numbers well out of proportion to their presence in the population and often disconnected from who was also breaking the law."

## **Gender and Women in the Carceral State**

*I, Rachel Wall, was born in the town of Carlisle, in the state of Pennsylvania...in 1760...of honest and reputable parents...If I had followed the good advice and pious counsel they gave me, I should never have come to this untimely fate...I acknowledge myself to have been guilty of a great many crimes, such as Sabbath-breaking, stealing, lying, disobedience to parents, and almost every other sin a person could commit, except murder...As to the crime of Robbery, for which I am in a few hours to suffer an ignominious death, I am entirely innocent; to the truth of this declaration I appeal to that God before whom I must shortly appear to give an account of every transgression of my life...the witnesses who swore against me are certainly mistaken; but as a dying person I freely forgive them. (1789)*



“One of the greatest silences, in many respects, in the history of crime and punishment in the United States,” says Heather Ann Thompson, “is the profound presence, and, yet, silence, of women.” From the scaffold confessions of the colonial era to the present day, the series will reveal that women, as Thompson says, “are fundamental to the story of crime and punishment in America.” Women have always been present in our carceral institutions, and, she says, suffered “some of the worst violence in these institutions.” Women have, throughout our history, also been a force for exposing the abuses, and demanding a more fair and just system.

Drawing from a wealth of new scholarship about women and the carceral state, our story will explore many themes in women’s history and gender studies. From the crimes women have been charged with at different times in our history, to their experiences of incarceration and forced labor, and the legal and political rights they did and did not enjoy, this series will shed light on women’s intimate, domestic, and public lives in a patriarchal and hierarchical society. The theme of intersectionality will necessarily run throughout the series, as we chart the disproportional criminalization of African American, Latinx, Native, Asian, and other marginalized groups of women.

Women were not the “intended target of reformatory incarceration,” historian and advisor Jen Manion points out, and have historically been incarcerated in America at far lower rates than men, in part because men committed the types of crimes that resulted in long prison sentences. Gender norms throughout much of our history viewed women as inherently more moral than men. Those who broke the law “not only transgressed legal norms, but the boundaries of femininity itself,” as historian L. Mara Dodge notes: “The woman who dared stray from her elevated pedestal... was beyond any possibility of reformation.” In 1831, prison reformer Francis Lieber explained that women must be held to a higher moral standard than men due to their role as instillers of virtue within the family: “If [a woman] is unprincipled, the whole house is lost... a woman given to intemperance...to violence and immoral conduct...is sure to bring up as many vagabonds and prostitutes as she has male and female children;...the injury done to society by a criminal woman...is much greater than that suffered from a male.”

Because women were legally and practically “under the control of their fathers and husbands,” their crimes were seen as “a failure of society and of patriarchy,” notes Jen Manion. Women who were on the streets at night, or out drinking, or just walking alone, posed a threat to the social order. Throughout the 18th and 19th centuries, women faced incarceration for the crimes of theft, larceny, infanticide, and murder (often of their abusive husbands), but also for so-called “moral” offenses — being drunk or “disorderly” (which implied sex work), vagrancy, lewd and lascivious conduct, fornication, premarital pregnancies, adultery, even venereal disease, or for operating a brothel, a bawdy house, or an unlicensed saloon. Women lawbreakers were seen as outcasts and pariahs, the “most degraded of their sex, if not of humanity.” And they were viewed by prison authorities as more rebellious, and resistant to prison discipline. “One female prisoner is of more trouble than twenty males,” one warden noted.

*The arrangements for women [at Auburn Prison] were extremely bad at that time...the women were all in one large room, sewing...the attempt to enforce silence was soon given up as hopeless;... There was a [contraption]...which made me doubt the evidence of my own eyes; stocks of a terrible construction; a chair, with a fastening for the head and for all the limbs. Any lunatic asylum ought to be ashamed of such an instrument. The governor...pleaded that it was his only means of keeping his refractory female prisoners quiet, [with] only one room to put them all into.*

*Harriet Martineau, 1838*

Through the 19<sup>th</sup> century, women were mostly incarcerated inside penal institutions built for and largely staffed by men. Sometimes they were kept in storerooms, attics or cellars, or in cells alongside men. In the Joliet Prison in Illinois, for example, a photo from the 1880s reveals that a few dozen women were confined inside the “warden’s house” for 364 days a year — they were only allowed on the 4th of July to walk in the

yard and breathe fresh air. The wretched conditions women endured are well documented in dozens of investigations, including a seminal report by Dorothea Dix, and included neglect, overcrowding, harsh discipline, forced labor and forced idleness, as well as sexual assault by guards, staff and incarcerated men. In 1830, a New York prison chaplain wrote that “to be a male convict in this prison would be quite tolerable; but to be a female convict, for any protracted period, would be worse than death.”

Our first episode includes the harrowing story of a young Irish immigrant, Rachel Welch, who in the 1820s was remanded to the brand-new Auburn Prison in New York and confined in a storage room above the keeper’s office. Within a few months, Welch became pregnant — it is not known by whom. She was “the subject of a terrible beating by the keeper for getting pregnant,” Manion explains, “and the whipping she received actually killed her.” Her death sparked one of the country’s first official prison investigations, after which New York State announced that *women* could no longer be flogged behind bars. “New York State took great pride in a formal ban on the whipping of female prisoners,” Manion notes, “thinking that they should be treated better, and differently than men. Yet decade after decade, we have evidence of tremendous violence against women in prison.”

All-female correctional institutions did emerge in the late 19th and early 20th centuries, run by female matrons and heralded as an improvement that would lift up “fallen” women, and provide them a refuge from “temptation” — but conditions in most were no better than what had come before, and the reinforced subordinate status of working class and poor women. Progressive Era “reformatories” trained women in the “domestic arts” — cooking, sewing, laundry — preparing them to return to society as wives and household servants. In the South, women of color were frequently confined in segregated state-run custodial institutions, which provided little to no actual rehabilitative programs.

Outside prison walls, in the extraordinarily oppressive convict leasing camps, prison farms, and on the chain gangs that were instrumental in building the infrastructure of the Jim Crow South, as project advisor Talitha L. LeFlouria has shown in her pioneering work, *Chained in Silence: Black Women and Convict Labor in the New South*, Black women were always present, subject to horrific conditions that “reproduced slavery’s murderous effect on the personhood of its victims.” These women “experienced captivity in uniquely gendered ways...privy to sexual assault, pregnancy, and menacing reproduction.” In resistance, she explains, “they set fires, ran away, malingered, disobeyed orders, fought camp guards, cursed their superiors, and destroyed property.” There was no “designated space” for maternity or childcare, and if they became pregnant and gave birth, women in these camps were still compelled to work 12 to 14 hours a day. LeFlouria tells of one woman who, two days after giving birth, was sitting on the ground, resting, holding her baby in her arms. A guard ordered her back to work, and when she refused, shot her “with the little one in her arms.”

During World War I — along with thousands of other pacifists, radicals and socialists — editor and speaker Kate Richards O’Hare was convicted of sedition for denouncing the war and incarcerated for more than a year. After her release, she would focus her considerable efforts on prison reform. At the same time, a small cadre of militant suffragettes, frustrated after years of lobbying, letter-writing and marching for the vote, stood silently in front of the White House holding banners demanding equality for women — and were arrested, fined and jailed. For the first time, dozens of well-to-do white women were locked up alongside the mostly poor, working class, and largely African American female prison population. Like O’Hare, they endured — and brought public attention to — women’s conditions of incarceration: vermin, inadequate food, poor sanitary conditions, and brutal treatment by prison staff. As Heather Ann Thompson explains, these women compelled the nation to ask, “*who* prison is for, who is it okay to see locked up? And who is it not okay to see locked up?” Photographs of suffragettes behind bars, and sympathetic press coverage of their mistreatment, galvanized support for the 19th Amendment, even winning over Woodrow Wilson.

In recent decades, women's incarceration rates nationwide have increased faster than men's. Thompson says, "as we get closer and closer to the 21<sup>st</sup> century, the numbers of [incarcerated] women escalate every single year, get even more and more alarming every year, every decade, every instant we get closer to the present." *Crime and Punishment in America* will explore the reasons for this escalation, and by way of personal testimony lay bare the multi-generational impact on children, families and communities.

As audiences will also see, generations of incarcerated and formerly incarcerated women, along with civil rights lawyers, judges and journalists, have protested abuses in the criminal legal system — including forced sterilizations, sexual assault, and the practice of shackling women giving birth while incarcerated — and have been key leaders in the criminal justice reform movement.

### **Indigenous Sovereignty and Jurisdiction**

The film opens with a discussion of the diverse and sophisticated approaches to conflict resolution, justice and punishment in Indigenous cultures in America, where reparation, restitution, reintegration and the restoration of communal harmony were prioritized, as Steve Moore, Senior Staff Attorney of the Native American Rights Fund, says, "Those ways...existed for millennia before European contact and were valid and functional systems." Native lawyer, scholar and advocate Sarah Deer notes, "Native American people have always had well-developed theories of safety, trauma, and victims' rights." For example, she notes that many tribal cultures respected and valued women's sexuality, allowed them to be leaders and "to have multiple sex partners if they so chose." When Native women reported a rape, "they were believed," Deer explains, and the harm done to them was addressed, sometimes "through significant punishments for rape and sexual assault including banishment and death."

With guidance from advisor and legal scholar N. Bruce Duthu, author of *American Indians and the Law*, throughout the narrative the documentary will include and particularize the experiences of Native peoples — their treatment in the colonial and American criminal legal systems, the violent and ruthless process by which Indigenous peoples were dispossessed of their ancestral lands by settlers and the federal government, the ordeals of those who survived, were forced onto reservations, the allotment process, and how the courts, the Congress, and the Bureau of Indian Affairs systematically usurped tribal sovereignty — and then failed to administer justice.

From the Major Crimes Act of 1885 to the 1978 Supreme Court decision, *Oliphant v. Suquamish Indian Tribe*, as Deer, Duthu, and many other scholars and Native American legal advocates have shown, the federal government's jurisdiction over justice on Native lands has been nothing short of disastrous, especially when it comes to serious harm — domestic violence, sexual assault — committed by non-Natives. "One in three American Indian women will be raped in their lifetimes," and 80 percent of victims identify their assailants as non-Indian, Duthu explains. "But the odds of them ever being prosecuted are low [because] non-Indian offenders must be referred to federal or state prosecutors, who often lack the time and resources to pursue them." "Non-Indian criminals [are] attracted to Indian country because of this gap in jurisdiction," Sarah Deer concludes, and as a result, "sexual predators...methamphetamine labs, drug trafficking, and other crimes [are] happening at a large rate in Indian country," operating, more or less, with impunity. At the same time, in the era of mass incarceration, Native people have been disproportionately represented both in federal and state prisons and jails, and as victims of police shootings. The underlying question of who has the power and the resources to create laws, determine guilt or innocence, and administer punishment is one that remains unsettled to this day when it comes to sovereign tribal lands and Native people.

As there are far too many important humanities themes to present here in depth, this section concludes with a brief summary of three critically important themes that will receive extended attention throughout.

**The History of Policing:** From policing's dual origins as Southern slave patrols and Northern nightwatchmen to recent debates about public safety, police brutality and accountability, the series will explore why uniformed, armed police forces were established in the 19th century, what they have been assigned to do, whom they have protected, and examine the impact they have had in communities where their presence has been most highly concentrated.

**The Role of the Media:** Crime stories have captivated the public since America's earliest days and will be a major throughline in the series. Colonial era scaffold confessions, broadsides, newspapers, magazines, radio broadcasts, motion pictures, newsreels, popular music, television, podcasts, and social media have in their representation of crime, punishment, prisons, policing and justice both reflected and shaped Americans' ideas and influenced policies and practices.

**The Long, Dark History of Vigilantism:** "Justice" administered outside the bounds of our formal legal system has always been part of the fabric of our nation. This series will give particular attention to vigilantism in the form of lynching — a monstrous weapon of social control and racial terror from the 1880s to the 1950s. From Mississippi to Minnesota, people of color perceived as having done something wrong could be lynched with impunity by white mobs, who tortured, dismembered, burned and executed their victims, sometimes in gruesome public spectacles attended by thousands.

#### **D. Creative Approach:**

In over 30 years of creating historical documentaries, Lynn Novick and her collaborators have always allowed the intellectual content and the archival materials of the subject to determine the particular contours of each film. *Crime and Punishment in America* will incorporate third-person narration, written by Novick and read by a prominent actor, which both anchors the script and provides social and historical framing. Actors will also read first-person quotes — diary entries, letters, memoirs and newspaper accounts. Historical footage, photography, audio recordings and live cinematography of some of the historical sites will be critical to the presentation.

The stories of people who have witnessed the American carceral system first-hand will provide the narrative and emotional through-line of the film. Earlier episodes will rely on personal memoirs, diary entries, letters and interviews with historians or writers to tell those stories. Later episodes will rely on interviews with living witnesses who can tell the stories of more recent history. The producers work with humanities advisors at every stage of crafting the film to ensure accuracy, and to situate the individual stories in the context of the best scholarship about America's history with crime, punishment, policing and mass incarceration.

Archival materials are central to this mode of storytelling. Hundreds of hours of archival footage are collected from dozens of sources worldwide. The film is interwoven with newsreels, home movies, film clips, political ads, and television and radio broadcasts that vividly bring stories to life, with invaluable cultural contextualization. Producers will source historical photographs from archives, libraries, museums, and private and public collections. With still photographs, the filmmakers penetrate their borders with an energetic and exploring camera eye, probing their endless details and complexities, discovering hidden meanings within the larger confines of the image. The approach to still images is motivated by a belief in the ability of still pictures to illuminate the human condition. With each image, special attention is paid to the context of who was behind the camera, their intention in filming or photographing, and the filmmakers take special care to respect the humanity of the subjects portrayed. In several cases, scenes are built around iconic images, stepping back to unpack the circumstances in which the photos were created and the meanings the photos have come to embody in our collective consciousness.

Live cinematography is another key visual element in our storytelling. Producers will shoot in a wide range of locations, using drone and stationary camera techniques in prison facilities, court rooms, police

stations, government buildings, memorials, and other important spaces referenced in the script. The style is abstract, and eschews reenactments, using the space itself to evocatively set the tone of the environments in which the film's stories are based.

Audio recordings, from presidential tapes and audio diaries to radio broadcasts' archival audio, help viscerally bring the viewer into moments in time. Words are central to the narrative, and innovative graphic techniques will integrate textual elements on screen as a key element in the storytelling.

Archival photographs, footage, live cinematography and on-camera interviews will be further brought to life with complex, subtle and layered sound effects tracks that will help draw the viewer into the reality of the historical imagery. Throughout the series, music of the era, as well as an original score, will amplify the emotional impact and add layers of meaning.

#### **E. Rights and Permissions:**

We are confident the producers will secure the required licenses and permissions for this project. Over many decades, Lynn Novick, Ken Burns, WETA and their producing teams have worked with hundreds of archival sources in the United States and across the globe, negotiating licenses with television networks, commercial film archives, wire services, institutional collections, individual photographers, private collectors, and a host of other sources. Their longstanding relationships with many U.S. and European footage and photo archives allows them to access deep file materials beyond what is available online, and to negotiate bulk rates. Extensive research at the National Archives and the Library of Congress, where there is a wealth of historically significant materials in the public domain, will be key to this project. The film will use needle drop music cues as well as a commissioned, original score, and producers will negotiate favored nations licenses with record companies and music publishers — again drawing on relationships developed over decades.

#### **F. Humanities Scholars:**

The humanities scholars listed below are advisors to the film, and historians, scholars, and experts with lived experience who will guide the project:

- **Simon Balto:** Assistant professor of history at University of Wisconsin-Madison; Historian of African American history; Author of Occupied Territory: Policing Black Chicago from Red Summer to Black Power.
- **Reginald Dwayne Betts:** Author and lawyer; MacArthur Foundation “Genius” grant and Mellon grant recipient; Creator of the nonprofit, Freedom Reads; Author of A Question of Freedom: A Memoir of Learning, Survival, and Coming of Age in Prison.
- **Wesley Caines:** Chief of Staff at The Bronx Defenders; Bard Prison Initiative and New York Theological Seminary graduate; Professional and lived experiences on prison education, prison traumas, and reintegration.
- **Professor N. Bruce Duthu:** Samson Occom professor and Chair of Native American & Indigenous Studies at Dartmouth College; Author of American Indians and the Law.
- **Kali Nicole Gross:** National Endowment for the Humanities professor of African American studies at Emory University; Author of Colored Amazons: Crime, Violence, and Black Women in the City of Brotherly Love, 1880-1910.
- **Jule Hall:** American identity college co-teacher with Horace Mann High School and Maine Department of Corrections; Bard Prison Initiative graduate; Knowledgeable about prison reentry, gun violence, mass incarceration reform, prison education systems, and racial inequality in the U.S.

- **Kelly Lytle Hernández:** Professor and Thomas E. Lifka Chair of History at UCLA; Director of the Million Dollar Hoods project; Author of City of Inmates: Conquest, Rebellion, and the Rise of Human Caging in Los Angeles, 1771–1965 (Justice, Power, and Politics).
- **Elizabeth Hinton:** Associate professor of history and African American studies and professor of law at Yale University; Author of From the War on Poverty to the War on Crime: The Making of Mass Incarceration in America.
- **Talitha L. LeFlouria:** Associate Professor of history and fellow of the Mastin Gentry White Professorship in Southern History at The University of Texas at Austin; Author of Chained in Silence: Black Women and Convict Labor in the New South.
- **Jen Manion:** Professor in the Department of History & Sexuality, Women’s, and Gender Studies at Amherst College; Author of Liberty’s Prisoners: Carceral Culture in Early America.
- **Khalil Gibran Muhammad:** Ford Foundation professor of history, race and public policy at Harvard Kennedy School; Director at the Institutional Antiracism and Accountability Project; Author of The Condemnation of Blackness: Race, Crime, and the Making of Modern Urban America.
- **Donna Murch:** Associate professor of history at Rutgers University; Author of Assata Taught Me: State Violence and Mass Incarceration from the Black Panthers to the Movement for Black Lives.
- **Heather Ann Thompson:** Professor of history in the Department of Afro-American and African Studies at the University of Michigan; Co-founder of the Carceral State Project; Author of Blood in the Water: The Attica Uprising of 1971 and its Legacy.
- **Craig Steven Wilder:** Barton L. Weller professor of history at Massachusetts Institute of Technology and senior fellow at the Bard Prison Initiative; Author of Ebony & Ivy: Race, Slavery, and the Troubled History of America’s Universities.

#### **G. Media Team:**

- **Lynn Novick (Director)** has been making landmark documentary films about American life for more than 30 years. She has created nearly 100 hours of acclaimed programming for PBS in collaboration with Ken Burns, including *Ernest Hemingway*, *The Vietnam War*, *Baseball*, *Jazz*, *Frank Lloyd Wright*, *The War*, *Prohibition* and *The U.S. and the Holocaust* — landmark series that have garnered 19 Emmy Award nominations. Novick has herself received Emmy, Peabody and Alfred I. duPont-Columbia Awards. *College Behind Bars*, her debut as solo director, premiered on PBS in 2019. Produced by Sarah Botstein, the series immerses viewers in the transformational journey of a small group of incarcerated men and women enrolled in one of the most rigorous prison education programs in America, the Bard Prison Initiative. Along with writing, directing and producing *Crime and Punishment in America*, Novick is collaborating with Burns, Botstein and writer Geoffrey C. Ward on a PBS series on the presidency of Lyndon B. Johnson.
- **Prisca Pointdujour (Producer)** joined Skiff Mountain Films after producing the upcoming feature film, *At the Barricades*, for Public Square Films and an episode for PBS of *Iconic America: Our Symbols and Stories with David Rubenstein* about the Stone Mountain Confederate monument. Her other work includes Showtime’s *Gossip*, MSNBC’s *Hope and Fury: MLK, the Movement and the Media*, and PBS’s *Going to War* and *Finding Your Roots with Henry Louis Gates, Jr.* (Seasons 4-7). Prisca began her career in news, writing online for WSB-TV in Atlanta and covering the 2016 presidential election for *The Boston Herald*.
- **Lucas Frank (Producer)** started out in documentary film at Vital Pictures in Boston where he worked on films about Gunnar Myrdal and Melville Herskovits. In 2012, Lucas joined Florentine Films and since has worked as an associate producer on *The Vietnam War*, and a co-producer on both *Hemingway* and *The U.S. and the Holocaust*. He also contributed to *College Behind Bars*.
- **Vanessa González-Block (Co-Producer)** was an associate producer on the Florentine Films series *The U.S. and the Holocaust*, and, before that, *Hemingway*. Vanessa also worked at CNN and StoryCorps, where she did podcast production and story collection.

- **Ysabel Turner (Associate Producer)** was an intern on the Florentine Films series *Hemingway*, and then as a production associate/researcher on *The U.S. and the Holocaust*.
- **Reverend Vivian D. Nixon (Consulting Producer)** was the longtime Executive Director of College & Community Fellowship — a New York City organization that helps women and families harmed by mass criminalization gain equitable access to higher education and works to eliminate systemic opportunity barriers. Rev. Nixon is currently a Bard Prison Initiative Senior Faculty Advisor and an Associate Research Scholar and writer in residence at Columbia Justice Lab. She is a formerly incarcerated woman and CCF program graduate. She has received the John Jay Medal for Justice and fellowships with programs at the Aspen Institute, Open Society Foundations, and Pen America. She is a co-editor of the book *What We Know: Solutions from Inside the Justice System*.
- **Banu Newell (Production Assistant)** graduated from Oberlin College with a degree in creative writing in 2022 and joined Skiff Mountain Films shortly thereafter.
- **Ken Burns (Executive Producer)** has been making documentary films for over forty years. Since the Academy Award-nominated *Brooklyn Bridge* in 1981, Ken has gone on to direct and produce some of the most acclaimed historical documentaries ever made, including *The Civil War*; *Baseball*; *Jazz*; *The War*; *The National Parks: America's Best Idea*; *The Roosevelts: An Intimate History*; *Jackie Robinson*; *The Vietnam War*; and *Country Music*. Future film projects include *The American Buffalo*, *Leonardo da Vinci*, *The American Revolution*, *Emancipation to Exodus* and *LBJ & the Great Society*, among others. Ken's films have been honored with dozens of major awards, including 16 Emmy Awards, two Grammy Awards and two Oscar nominations; and in September of 2008, at the News & Documentary Emmy Awards, Ken was honored by the Academy of Television Arts & Sciences with a Lifetime Achievement Award.
- **John F. Wilson (Executive in Charge for WETA and Senior Vice President and Chief National Content Officer, WETA National Productions)** oversees the WETA National Productions portfolio and manages national content development across platforms. WETA productions, co-productions and presentations that Wilson oversees include documentary films from Ken Burns and Florentine Films; history and genealogy series with Henry Louis Gates, Jr.; performance and arts specials from the nation's leading cultural venues; health content for the Well Beings multiplatform campaign; and lifestyle series. Previously, Wilson served as PBS's Chief Television Executive and Senior Vice President from 2000 to 2014. During his tenure, PBS programs earned more Emmy, Peabody, duPont-Columbia, and Children's Daytime Emmy awards than all other cable or broadcast networks combined.

## **H. Progress:**

In 2020, long before scripting began, Novick's team recruited an extraordinary board of scholars to advise on this project and held several days of brainstorming sessions with them. They provided guidance on essential themes and stories to consider, recommended first-person accounts for the narrative, archival resources, and also other experts to interview. Consultation with John Wilson and his team at WETA, as well as with advisors, will be ongoing for the duration of the project. They will review scripts, screen rough cuts and fine cuts, and meet with filmmakers one on one as needed. The scripts are completed for the first five episodes, and comprehensive outlines have been developed for the rest of the series. Producers have already filmed interviews with eight scholars/writers/experts and will continue to film interviews for the next 18 months. They are already in conversation with many historians, scholars, lawyers, judges, members of law enforcement, and, most important, people with lived experience in the criminal legal system.

Research on archival footage, photography, newspapers, documents, music and audio recordings is underway, and producers are ingesting this material into a database, and cataloging everything in preparation for editing. Location scouting for live cinematography is also underway.

The core producing staff has been hired and are engaged full time on this project. Producers are reaching out to potential editors and assistant editors and will sign them up to begin edit in 2024.

## **I. Distribution Plan and Audiences:**

WETA will facilitate *Crime and Punishment in America's* national premiere on PBS. In addition to its broadcast on the 330+ PBS member stations nationally, the series will be available to stream for free on all station-branded PBS platforms, including pbs.org and the PBS App, available, as of this proposal submission, on iOS, Android, Roku, Apple TV, Android TV, Amazon Fire TV, Samsung Smart TV, Chromecast and VIZIO. PBS station members will also be able to view the documentary via PBS Passport. PBS primetime broadcasts and streaming reach millions of Americans for free. Currently, PBS reaches 54 million primetime viewers each month, with 167 million episodes streamed per year across platforms. We will also seek opportunities through PBS International for distribution abroad.

WETA and Skiff Mountain Films will craft robust communications, outreach and engagement components to accompany the film — essential to the success of this project. We believe the film offers a unique opportunity for participation across a wide range of demographics and partners. There will be national and local events, a comprehensive publicity and social media campaign, engagement support for PBS member stations across the country, and high-quality lesson plans targeted to educators through PBS LearningMedia — one of the most popular online resources for teachers in the country, with 1.6 million registered users. Through PBS LearningMedia, we anticipate an opportunity to shape how the history and lessons of the criminal justice system are taught in America's classrooms.

Over the next few years, we will develop strategic partnerships for engagement, outreach, promotion and education. A preliminary list of potential partners includes (b) (6)

We will grow this list substantially and activate partnerships long before our 2026 premiere.

## **J. Fundraising Plan and Project Costs:**

WETA's experienced fundraising team is fully engaged in securing support for *Crime and Punishment in America*. WETA has a 40-year history of fundraising for multimillion-dollar projects. To date, we have secured \$9.3 million in pledges out of a total budget of \$12.7 million from PBS, Arthur Vining Davis Foundations, Atlantic Philanthropies, Mellon Foundation, Park Foundation, Sozosei Foundation, and The Better Angels Society. While the series is produced in association with Florentine Films, including with Ken Burns as executive producer, the ultimate responsibility for raising the project's budget resides with WETA, Lynn Novick and Skiff Mountain Films. We plan to raise the remaining \$3.4 million from the NEH, foundations, individual philanthropy through The Better Angels Society, and corporate support. We are in the process of approaching MacArthur Foundation, Pew Charitable Trusts, William and Flora Hewlett Foundation, Schusterman Family Philanthropies, Ford Foundation, and New York Community Trust, among others.

## **K. Organizational Profiles:**

**WETA** — the Greater Washington Educational Telecommunications Association, Inc. — is a leading producing station in the PBS system and the flagship public broadcaster in the nation's capital. WETA produces and co-produces many of the best-known series on PBS, including the documentaries of Ken Burns and Henry Louis Gates, Jr., *PBS NewsHour*, *Washington Week*, *In Performance at the White House*, and numerous stand-alone documentaries. WETA has won more than 500 awards, including Primetime Emmys, George Foster Peabody Awards, and duPont-Columbia Journalism Awards.

**Skiff Mountain Films** is a production company based in New York City, created by Lynn Novick in 2014 to produce *College Behind Bars*. *Crime and Punishment in America* is produced in association with **Florentine Films**, Ken Burns's production company based in Walpole, New Hampshire, which has produced many of the most widely seen programs in the history of public television.



**WORK PLAN**  
***Crime and Punishment in America***  
**Skiff Mountain Films (Skiff)**  
**WETA**

*Please note: We have broken down our work plan into six-month increments. Below is our work plan for each of these periods, with a premiere in 2026 and then a post-premiere window for ongoing engagement and educational activities.*

**PERIOD OF PERFORMANCE BEGINS: April 1, 2024**

**April 1, 2024 - September 30, 2024:**

- Skiff begins the editing phase and discusses progress with WETA.
- Skiff with WETA has rough-cut screenings of episodes 1-4 with advisors.
- Skiff has ongoing consultations with advisors individually and as a group.
- Based on conversations and feedback from advisors, Skiff revises rough cuts, discusses with WETA, and conducts more interviews.
- Skiff continues archival research for still imagery, footage, audio, and newspapers.
- Skiff continues script and story research discusses progress with WETA regularly.
- Skiff continues production — filming live cinematography and interviews, sharing updates with WETA.
- WETA identifies partners for national community engagement plans, discusses with Skiff.

Potential partners already identified by WETA (\*denotes existing partnerships):

- (b) (6)
- \*[American Psychological Association Foundation \(APAF\)](#) addresses critical mental health needs and direct resources where they are needed most through community-based programs. All their initiatives focus on one goal: A mentally healthy nation for all.
- \*[The Bard Prison Initiative](#) is a program of Bard College that provides college education to incarcerated men and women. Currently operating in six prisons across New York State, BPI's academic programs engage students in the full breadth of liberal study and end in associate's and bachelor's degrees from Bard.
- \*[BlackPast](#) is dedicated to providing a global audience with reliable and accurate information on the history of African America and of people of African ancestry around the world.
- (b) (6)
- \*[Citizen University](#) is a non-profit organization that equips Americans to be civic culture catalysts by building a culture of powerful, responsible citizenship across the country.
- (b) (6)

- (b) (6) [REDACTED]
- \*[Interfaith America](#) inspires, equips, and connects leaders and institutions to unlock the potential of America's religious diversity.
- (b) (6) [REDACTED]
- \*[National Alliance on Mental Illness \(NAMI\)](#) is the nation's largest grassroots mental health organization dedicated to building better lives for the millions of Americans affected by mental illness.
- \*[The National Center for Civil and Human Rights](#) is a museum and cultural institution that connects the U.S. Civil Rights Movement to human rights challenges today.
- (b) (6) [REDACTED]
- \*[PBS Books](#) is a multi-platform initiative celebrating the love of reading. Through social and digital engagement and live coverage of important literary events across the country,

PBS Books celebrates books and writers and works to foster a passion for reading among public-media viewers and listeners.

- [\\*PBS NewsHour Student Reporting Labs \(SRL\)](#) connects students with a network of public broadcasting mentors and an innovative journalism curriculum to develop digital media, critical thinking, and communication skills while producing original news reports.

○ (b) (6)  
[Redacted]

- [\\*Smithsonian Institution – National Museum of American History](#) empowers people to create a just and compassionate future by exploring, preserving, and sharing the complexity of our past. Film forum series and education partner.

○ (b) (6)  
[Redacted]

- [\\*The Zinn Education Project](#) promotes and supports the teaching of people’s history in classrooms across the country.

- As needed, WETA and Skiff continue fundraising for the project.

**October 1, 2024 - March 31, 2025:**

- Skiff continues the editing phase, discussing progress with WETA.
- Skiff with WETA has rough-cut screenings of episodes 5-8 with advisors.
- Skiff has ongoing consultations with advisors individually and as a group.
- Based on conversations and feedback from advisors, Skiff revises rough cuts, discusses with WETA, and conducts more interviews.
- Skiff continues archival research for still imagery, footage, audio, and newspapers.
- Skiff continues script and story research.
- Skiff continues production — filming live cinematography and interviews.
- WETA, in discussion with Skiff, begins planning our outreach and education campaigns, in consultation with advisors and PBS LearningMedia.
- WETA virtually convenes a diverse engagement advisory group of individuals from a cross section of engagement, education, criminal justice, law, history, and sociology expertise to provide guidance and advice regarding all the plans for community and education engagement.
- WETA continues partnership-building for national community engagement plans.
- Skiff sources, connects with, and schedules time with distinguished actors to record narration and first-person voice-overs in the script.
- Skiff has final music recording sessions with musicians, discusses outcomes with WETA.
- As needed, WETA and Skiff continue fundraising for the project.

**April 1, 2025 - September 30, 2025:**

- Skiff with WETA have fine-cut screenings of all the episodes with advisors.

- Skiff has ongoing consultations with advisors individually and as a group.
- Based on conversations and feedback from advisors, Skiff revises scripts, discusses with WETA, and conducts more interviews.
- Skiff records the final narration for all episodes with a distinguished actor, discusses progress with WETA.
- Skiff records the final first-person voice-overs with several actors, as needed, shared progress with WETA.
- Skiff continues archival research for still imagery, footage, audio, and newspapers.
- Skiff conducts any final script and story research, as needed, discussing with WETA.
- Skiff completes production — filming live cinematography and interviews.
- WETA secures a premiere schedule plan from PBS, in conversation with Skiff.
- WETA and Skiff finalize plans for our outreach and education campaigns.
- WETA and Skiff continue to work with PBS LearningMedia on educational materials.
- WETA virtually convenes second engagement advisory group meeting, incorporates feedback into engagement plans.
- WETA creates a digital toolkit for PBS member stations to use for community engagement activities that includes film clips, fact sheets, graphics and key art, photography, discussion guide(s), partner toolkit, audience impact surveys, and other necessary resources.

**October 1, 2025 - March 31, 2026:**

- Skiff with WETA has final lock screenings of all episodes.
- Based on conversations and feedback with advisors, Skiff makes any final revisions, discusses with WETA, and picture lock.
- Skiff conducts final archival research, as needed.
- Skiff completes all editing, discussing progress with WETA.
- Post-production phase: Skiff conceptualizes and incorporates graphics, in discussion with WETA; sound edit and mix.
- Skiff masters for broadcast archival still and moving images.
- WETA identifies with Skiff key requested images for promotion, engagement, and educational plans.
- Skiff begins licensing archival materials.
- Skiff begins licensing archival and original music.
- WETA does awareness raising of premiere with PBS member stations, for local planning purposes.
- WETA and Skiff launch our outreach and education campaigns.
- WETA releases a request for proposals (RFP) to the public media system to solicit proposals for station engagement activities around the film emphasizing discussions and activities centered around personal stories — both contemporary and throughout history, women’s experiences, mental health, and the extreme inequities and systemic effects of crime and punishment on BIPOC and Native people in the U.S.
- WETA will begin connecting local stations to national partners to help them design project plans.
- WETA works with PBS Standards & Practices to review and ensure acceptance of all planned funders.
- Skiff delivers materials to WETA for broadcast packaging.
- WETA conducts a technical quality control of all episodes.
- WETA creates the on-air funding pod, including review and approvals of creative by all funders and PBS Standards & Practices.
- WETA creates other packaging elements such as web tags or product offers.
- WETA prepares, creates, and encodes English closed-caption files; and prepares, creates, and encodes Spanish closed-caption files.
- WETA provides assets for inclusion in any PBS product (PBS Distribution).

- Skiff and WETA begin promotion for the documentary, which includes press releases, an electronic press kit, and press pitching to regional and national media outlets to pursue earned media coverage of the project.
- WETA begins creating the following community engagement guides and toolkits:
  - The Community Engagement & Discussion Guide for PBS member stations will be filled with tools to help local stations plan for screenings and spark discussion around the film.
  - A downloadable Unity Engagement Toolkit will be used to bring diverse groups of people together for small gatherings, to share information, educate each other, and listen with the goal to promote understanding, reconciliation, and unity. The toolkit will include film clips, imagery, conversation starters, and guidance for PBS stations, organizational partners, and individuals to reach out and bring people together such as law enforcement and those in communities affected by police brutality.
  - The Library Programming Toolkit will include clips, reading lists, and discussion questions for local libraries to pop up and present their own screening events and discussion programs. Libraries are one of the few places where cross sections of the community from every socioeconomic background have the opportunity and physical space to interact and engage in civic dialogue.
- WETA and Skiff continue to work with PBS LearningMedia on educational materials.

**April 1, 2026 - September 30, 2026:**

- WETA finalizes the broadcast packaging and delivers masters to PBS.
- Skiff and WETA continue promotion for the documentary.
- Skiff finishes mastering any additional archival materials.
- Skiff finishes licensing all archival materials.
- Skiff finishes licensing archival and original music.
- WETA closes the engagement RFP and awards a number of local PBS member stations with funding to engage their audiences through in-person and virtual activities that strive to meet specific project goals and are tailored to the needs of their own unique communities.
- WETA assists all PBS member stations, regardless of grant-funding status, with accessing and utilizing project engagement tools and resources for use in their own communities.
- WETA releases and distributes the Unity Engagement Guide and the Library Programming Guide.
- WETA creates and distributes an Audience Impact Survey in order to document event attendance, nature of participation, and personal impact of participation.
- WETA and Skiff continue to work with PBS LearningMedia on educational materials, timed for availability surrounding the premiere.
- WETA confirms local premiere plans and total number of planned telecasts with PBS member stations.
- *Crime and Punishment in America* premieres nationally on PBS.
- WETA provides details of broadcast ratings as available.
- WETA and Skiff continue the outreach and education campaigns.
- WETA virtually convenes third engagement advisory group meeting.
- WETA works with select local public-media stations and national partners including *PBS NewsHour* Student Reporting Labs to create up to two virtual or in-person events where students will have the opportunity to listen, weigh in on criminal justice reform today, and address hot-button issues like the criminalization of mental illness, or what does “defund the police” actually mean and what would it look like? At the center of this discussion will be the voices of formerly incarcerated individuals, who have a unique perspective on the true cost of current policy, and what needs to be done.

**October 1, 2026 – March 31, 2027:**

- WETA and Skiff continue the outreach and education campaigns.
- WETA continues to assist PBS member stations with their engagement plans.
- WETA gathers final reporting from grant-funded stations and collects information about engagement events (both in-person and virtual), including date(s), times, location, duration, number of attendees, description of event(s), links to materials, involvement of local partners, website and social media metrics, and perceived impact of activities.

Crime and Punishment In America: Episode One Summary  
"The Purpose of Punishments" - Beginnings to 1865

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Crime and Punishment In America: Episode Two Summary  
"The Scales of Justice" – 1865-1890s

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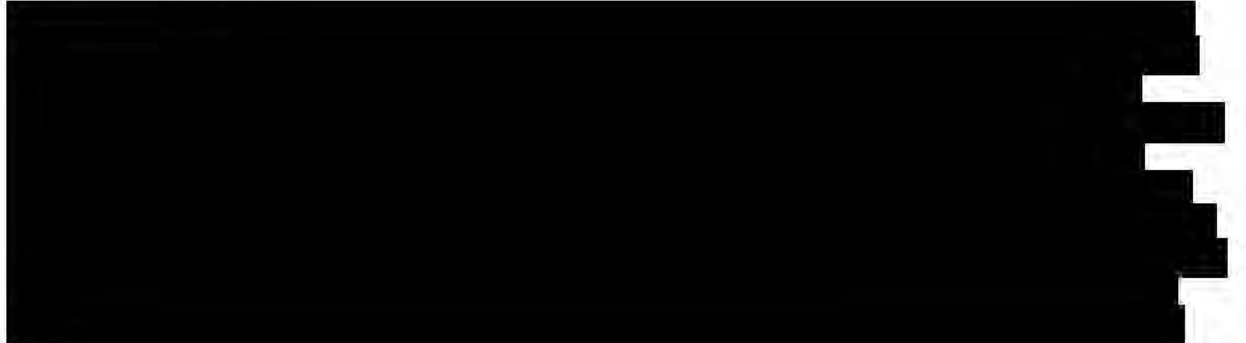
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Crime and Punishment In America: Episode Three Summary  
"Outrages" – 1892-1919

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**Crime and Punishment In America: Episode Four**  
**“Lawlessness” - 1920-1938 (See attached script)**

**Crime and Punishment In America: Episodes Five-Eight**  
**Brief Synopses**

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Episode Five  
1939-1954

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Episode Six  
1955 - 1968

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Episode Seven  
1969 – 1988

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Episode Eight  
1989- Today

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CRIME AND PUNISHMENT IN AMERICA  
(w.t.)

Episode Four  
"Lawlessness"  
A Film by Lynn Novick

Draft 1  
December 28, 2022

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## **Crime and Punishment in America: Example of Previous Work**

### ***The U.S. and the Holocaust, Episode 1* “The Golden Door” (Beginnings – 1938)**

**Link to Episode 1 of *The U.S. and the Holocaust*:**

<https://f.io/Z7w8yVIn>

#### **Description of work:**

THE U.S. AND THE HOLOCAUST is a three-part, six-hour series directed by Ken Burns, Lynn Novick and Sarah Botstein, and written by Geoffrey C. Ward, that examines America’s response to one of the greatest humanitarian crises of the twentieth century. Americans consider themselves a “nation of immigrants,” but as the catastrophe of the Holocaust unfolded in Europe, the United States proved unwilling to open its doors to more than a fraction of the hundreds of thousands of desperate people seeking refuge. Through riveting first hand testimony of witnesses and survivors who as children endured persecution, violence and flight as their families tried to escape Hitler, this series delves deeply into the tragic human consequences of public indifference, bureaucratic red tape and restrictive quota laws in America. Did the nation fail to live up to its ideals? This is a history to be reckoned with.

The first episode of the series goes from America’s early beginnings through 1938. After decades of maintaining open borders, a xenophobic backlash prompts Congress to pass its first laws restricting immigration. Meanwhile, in Germany, Hitler and the Nazis begin their persecution of Jewish people, causing many to try to flee to neighboring countries or America. Franklin Roosevelt and other world leaders are concerned by the growing refugee crisis but fail to coordinate a response.

**There are many members of the *Crime and Punishment in America* team who worked on *The U.S. and the Holocaust*. Please see below for each of those team members’ positions on *The U.S. and the Holocaust*:**

- Lynn Novick (Director/Producer)
- Ken Burns (Director/Producer)
- Lucas Frank (Co-Producer)
- Vanessa González-Block (Associate Producer)
- Ysabel Turner (Researcher/Production Associate)
- John F. Wilson (Senior Vice President and Chief National Content Officer, WETA National Productions)



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*Please note: As we could not list them all, below is a sample of the hundreds of sources we are using.*

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## **RESUMES AND LETTERS OF INTEREST OR COMMITMENT**

### **MEDIA TEAM**

Lynn Novick  
Director  
Skiff Mountain Films

Prisca L. Pointdujour  
Producer  
Skiff Mountain Films

Lucas Frank  
Producer  
Skiff Mountain Films

Vanessa González-Block  
Co-Producer  
Skiff Mountain Films

Ken Burns  
Executive Producer  
Florentine Films

John Wilson  
Senior Vice President and Chief National Content Officer  
WETA National Productions

### **CONSULTANTS**

- Simon Balto, Ph.D.  
Assistant Professor of History  
Mary Herman Rubinstein Professor of the College of Letters & Sciences  
University of Wisconsin-Madison

- Reginald Dwayne Betts  
Executive Director  
Freedom Reads

- Wesley Caines  
Chief of Staff  
The Bronx Defenders

- N. Bruce Duthu  
Samson Occom Professor  
Native American and Indigenous Studies  
Dartmouth College

- Kali Nicole Gross  
National Endowment for the Humanities Professor of African American Studies  
Emory University

- Jule Hall  
Advisor, Contracted Content Curator  
Academy of Hope
  
- Kelly Lytle Hernández  
The Thomas E. Lifka Endowed Chair of History  
University of California, Los Angeles
  
- Elizabeth Hinton  
Associate Professor of History and African American Studies  
Yale University  
Professor of Law, Yale Law School
  
- Talitha L. LeFlouria, Ph.D.  
Associate Professor and Fellow of the Mastin Gentry White Professorship in Southern History  
Department of History, The University of Texas at Austin
  
- Jen Manion  
Professor, Department of History & Sexuality, Women's, and Gender Studies  
Amherst College
  
- Khalil Gibran Muhammad  
Director, Institutional Antiracism and Accountability Project  
Ford Foundation Professor of History, Race and Policy, Harvard Kennedy School
  
- Donna Murch  
Associate Professor of History  
Rutgers State University of New Jersey
  
- Vivian Denise Nixon, M.F.A.  
Associate Research Scholar and Writer in Residence  
The Square One Project  
Columbia University | Justice Lab
  
- Heather Ann Thompson, Ph.D.  
Collegiate Professor of History and African American Studies  
Department of History  
Department of Afro American and African Studies  
Faculty, The Residential College  
The University of Michigan
  
- Craig Steven Wilder  
Barton L. Weller Professor of History  
Massachusetts Institute of Technology

## LYNN NOVICK

Lynn Novick, director/writer/co-producer of *Crime and Punishment in America*, has been making landmark documentary films about American life and culture, history, politics, sports, art, architecture, literature, and music for more than 30 years. Since 1994, he has created nearly 100 hours of acclaimed programming for PBS in collaboration with Ken Burns, including *The U.S. and the Holocaust*, *Ernest Hemingway*, *The Vietnam War*, *Baseball*, *Jazz*, *Frank Lloyd Wright*, *The War*, and *Prohibition* -- these landmark series have garnered 19 Emmy nominations. Novick herself has received Emmy, Peabody and Alfred I. duPont Columbia Awards.

*College Behind Bars*, Novick's debut as solo director, premiered at the New York Film Festival and aired on PBS in 2019. Produced by Sarah Botstein, the four-part verité series explores urgently contemporary and timeless questions – What is prison for? Who in America has access to educational opportunity? Six years in the making, the series immerses viewers in the inspiring and transformational journey of a small group of incarcerated men and women serving time for serious crimes, as they try to earn college degrees in one of the most rigorous prison education programs in America – the Bard Prison Initiative (BPI). “What you see in ... these heartbreaking, inspiring stories,” says Jamil Smith in *Rolling Stone*, “is a testament to the power of education, and why it remains such a dangerous and underrated weapon against a racially and economically unjust status quo in this nation.” Similarly, the *Washington Post* noted that those who oppose prison education programs are “perhaps aggravated at the sight of these men overachieving and the personal freedom that knowledge bestows.” The Education Writers of America honored the series for Best Visual Storytelling: “The commitment and effort the filmmakers took to tell the stories of [men and women] trying to better their lives by obtaining a college degree – and what their stories say about our criminal justice system – is nothing short of incredible....The film does honor to its subjects and the debate over the purpose of education and rehabilitation.”

Novick is also currently collaborating with Burns, Botstein and writer Geoffrey C. Ward on a six-hour series on the presidency of Lyndon B. Johnson. She is a magna cum laude graduate of Yale with honors in American Studies, and lives in New York City.



# SKIFF MOUNTAIN FILMS

December 15, 2022

To Whom It May Concern:

I am writing this letter to inform the NEH that I agree to serve as director/writer/producer of the *Crime and Punishment in America* documentary film. I am committed to leading the team, and seeing the film through to completion.

I believe that there is no more important time for Americans to understand our nation's history with systems of crime, punishment, and justice. I am incredibly grateful to have the opportunity to make this critical work.

Sincerely,



Lynn Novick

# PRISCA L. POINTDUJOUR

(b) (6)

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## TELEVISION, FILM & PRINT EXPERIENCE

### ***At the Barricades (Working Feature Title), Public Square Films, New York, NY***

Story Producer, Sept 2022 – Present

- Research, field producing

### ***Creating the American Story: Stone Mountain, PBS / Show of Force, New York, NY***

Producer, July 2021 – Aug 2022

- Script writing, working with editor to story produce
- Interviewing, shoot planning, field producing
- Research and casting

### ***Gossip, Showtime / Imagine Documentaries, New York, NY***

Co-Producer, Jan 2020 – June 2021

- Working with director to create structure for series, outlining narrative arc for episodes
- Making selects, stringing out footage in Avid
- Research, Casting and pre-interviewing

### ***Finding Your Roots (Seasons 4 – 7), PBS / McGee Media, Brooklyn, NY***

Producer, Sept 2017 – Sept 2019 (Associate Producer, August 2016 – March 2017)

- Script writing
- Field Producing
- Research for story development

### ***Going to War, PBS / Ark Media, Brooklyn, NY***

Associate Producer, June 2017 – Sept 2017

- Research, Casting, Field producing
- Interview selects, Working with director and editor to develop film storyline

### ***Hope & Fury: MLK, The Movement & The Media, MSNBC / Ark Media, Brooklyn, NY***

Associate Producer, March 2017 – June 2017

- Research, Casting and pre-interviewing
- Coordinating shoot logistics: location scouting, production call sheets and deliverables

### ***The Boston Herald, Boston, MA***

Video Reporter, July 2014 – July 2016

- Produced/edited video packages for BostonHerald.com and wrote stories for the print edition
- Political embed on the 2016 presidential campaign trail, based out of New Hampshire

### ***WSB-TV/Channel 2 Action News, Atlanta, GA***

Web Producer, July 2010 – Aug 2013

- Wrote daily news stories for WSBTV.com

## LANGUAGES

- Conversational French, Haitian Creole

## SKILLS

- Avid Media Composer, Adobe Premiere, DSLR shooting

## EDUCATION

- Columbia University, New York, NY | M.S. in Journalism
- Emory University, Atlanta, GA | B.A. in Political Science and French

December 19, 2022

To Whom It May Concern,

I am writing this letter to inform the NEH that I have agreed to serve as a producer on the Crime and Punishment film project.

This film will serve as a critical reference to understanding the evolution of the American criminal justice system. It will help explain the roots of what remains one of our most consequential institutions. I am honored to contribute to such an important national dialogue.

Sincerely,

A handwritten signature in black ink, appearing to read 'Prisca Pointdujour', with a long, sweeping horizontal stroke at the end.

Prisca Pointdujour



# Lucas Frank

## Experience

### Skiff Mountain Films, NYC

NOV 2022 – PRESENT

Working as a producer on 6-8 hour documentary series about the history of crime and punishment in America directed by Lynn Novick. Series is slated for broadcast on PBS in 2026.

2016-2017

Provided production assistance on shoots and media management for *College Behind Bars* (2019) documentary series.

### Florentine Films, NYC

2020 - 2022

*The U.S. and the Holocaust* | co-producer

Story research, led archival stills team in research, logging and licensing, script management and narration recording sessions among other production responsibilities for 6-hour series on PBS about the American response to the Holocaust. Directed by Ken Burns, Lynn Novick and Sarah Botstein

2018 - 2020

*Hemingway* | co-producer

Story research, led archival footage team in research, logging and licensing, music licensing, script management and narration recording sessions among other production responsibilities for 6-hour series on PBS about Ernest Hemingway.

2012 - 2017

*The Vietnam War* | associate producer

Story research, archival stills research, logging and licensing, music licensing among other production responsibilities for 18-hour series on PBS.

### Upper East Films, NYC

2018

*Bedlam* | assistant editor

Helped to organize media and setup edit room for 2019 documentary directed by Kenneth Paul Rosenberg about the mental health crisis in America.

### Freelance Researcher, NYC

2017

Provided research assistance for *The Long History of College in Prison*, an article that appeared in *Education for Liberation: The Politics of Promise and Reform Inside and Beyond America's Prisons (2019)*.

### Vital Pictures Boston, MA

2011-2012

*Herskovits at the Heart of Blackness* | production assistant  
*American Denial* | production assistant

## Education

### Skidmore College, BA

Saratoga Springs, NY



December 22, 2022

To Whom It May Concern:

I am writing this letter to inform the NEH that I have agreed to serve as a producer on the upcoming Crime and Punishment in America documentary series.

I believe that this series presents a unique opportunity to reach a broad swath of Americans, the majority of whom are in favor of criminal justice reform and provide invaluable historical context to the ways our current system was envisioned, constructed, and ultimately wielded as a repressive force, touching many facets of American life.

I am committed to working on this film through its release and am grateful for the opportunity to assist with such an important project and collaborate with our distinguished advisors and filmmakers.

Sincerely,

A handwritten signature in black ink that reads "Lucas Frank".

Lucas Frank

# VANESSA GONZÁLEZ-BLOCK

(b) (6)

## Experience

### **Skiff Mountain Films**

**New York, NY**

*Co-Producer*

October 2022 – Present

- Documentary: *Crime and Punishment in America*, directed by Lynn Novick; executive produced by Ken Burns. (PBS, 2026)
- Responsibilities: Assist with all aspects of production, including but not limited to: Sourcing and selecting archival materials; Researching interview subjects; Writing interview questions; Scouting live shoot locations; Providing script and story feedback.

*Freelance Production Assistant*

November 2016 – December 2016

- Documentary: [COLLEGE BEHIND BARS](#), directed by Lynn Novick; executive produced by Ken Burns. (PBS, 2019)
- Responsibilities: Supported on-set aspects of film production.

### **Florentine Films**

**New York, NY**

*Associate Producer*

February 2018 – August 2022

- Documentaries: [HEMINGWAY](#), directed by Ken Burns and Lynn Novick (PBS, 2021); [THE U.S. AND THE HOLOCAUST](#), directed by Ken Burns, Lynn Novick and Sarah Botstein (PBS, 2022).
- Responsibilities: Sourced and selected archival footage and audio; Scouted and coordinate live shoots internationally; Managed voice over sessions; Conducted pre-interview research for talking heads.

### **CNN**

**New York, NY**

*Podcasting, Digital Labs*

May 2017 – February 2018

- [Livingston Award Finalist](#) (2019) for Best National Reporting for producing [Over / Time](#), a series about the final stretch of the 2000 Presidential Election through the lens of the photographers who followed the candidates.
- Produced ongoing projects, including [Getting to Even](#), a series on the intersection between race and economic inequality, and a CNN Travel series: Conceptualized segments; Researched and pitched stories; Conducted and recorded interviews; Edited tape
- Edited audio for daily CNN political podcast, [The Point with Chris Cillizza](#).

### **Sarah Colt Productions**

**New York, NY**

*Fact Checker*

April 2017 – May 2017

- Documentary: [American Experience: The Gilded Age](#), directed by Sarah Colt (PBS, 2018)
- Responsibilities: Insured script's accuracy by conducting research with libraries, archives, museums and experts.

### **CBS News**

**New York, NY**

*Broadcast Associate, CBS This Morning*

December 2016 – March 2017

- Assisted with pre-production research and element gathering for morning show; Produced live shots.

### **StoryCorps**

**Brooklyn, NY**

*Bilingual Mobile / National Field Producer & Facilitator*

June 2014 – December 2016

- Facilitated 600+ interviews nationwide; Identified, pitched, and edited stories for broadcast, print, and video pieces for StoryCorps, NPR, and partner orgs; Operated audio and photo equipment; Archived notes for Library of Congress.
- Nationally broadcasted stories include, but are not limited to: [Armeen and Talat Hamdani's](#), [Albert and Aiden Sykes'](#), [Colleen Kelly and Meaghan Starkloff's](#), and [Chloe Longfellow's](#).
- Conducted outreach, planned and managed recording trips with Latino youth-serving organizations

### **Interfaith Youth Core (IFYC) / Interfaith America**

**Chicago, IL**

*Program Associate, Better Together Campaign*

July 2013 – June 2014

- Managed portfolio of 37 colleges and universities nationally: Stewarded relationships with staff, faculty, and students.
- With team, planned campus programming, developed written/video resources, led trainings on leadership and organizing.

## Education

### **Northwestern University**

**Evanston, IL**

*Bachelor of Arts: Cultural Anthropology major, Film and Media Studies minor; GPA – 3.7/4.0*

June, 2013

- Produced documentary, [Father, Husband, Undocumented](#) (Medill School of Journalism, 2013).
- Hosted weekly radio show on WNUR, 89.3 FM, that featured local rock and alternative music.

## Additional Skills

**Audio & Film:** Proficiency using audio and film recording equipment, Adobe and Avid editing softwares, and Filemaker databases.

**Foreign Language:** Spanish fluency



# SKIFF MOUNTAIN FILMS

December 15, 2022

To Whom It May Concern:

I am writing this letter to inform the NEH that I have agreed to serve as a co-producer on the *Crime and Punishment in America* film project.

I think that this documentary is tremendously timely, and will provide a foundational context for Americans to understand our systems as we know them, today. I so appreciate the opportunity to tell these consequential stories, to work with such a stupendous team of filmmakers and advisors, and to learn so much more about our nation's history along the way.

I am committed to working on this film through its release, and look forward to continuing the filmmaking process.

Sincerely,



Vanessa González-Block

## Ken Burns Short Biography

Ken Burns has been making documentary films for over forty years. Since the Academy Award nominated *Brooklyn Bridge* in 1981, Ken has gone on to direct and produce some of the most acclaimed historical documentaries ever made, including *The Civil War*; *Baseball*; *Jazz*; *The War*; *The National Parks: America's Best Idea*; *Prohibition*; *The Roosevelts: An Intimate History*; *The Vietnam War*; *Country Music*; and, most recently, *The U.S. and the Holocaust*.

A December 2002 poll conducted by *Real Screen Magazine* listed *The Civil War* as second only to Robert Flaherty's *Nanook of the North* as the "most influential documentary of all time," and named Ken Burns and Robert Flaherty as the "most influential documentary makers" of all time. In March 2009, David Zurawik of *The Baltimore Sun* said, "... Burns is not only the greatest documentarian of the day, but also the most influential filmmaker period. That includes feature filmmakers like George Lucas and Steven Spielberg. I say that because Burns not only turned millions of persons onto history with his films, he showed us a new way of looking at our collective past and ourselves." The late historian Stephen Ambrose said of his films, "More Americans get their history from Ken Burns than any other source." And Wynton Marsalis has called Ken "a master of timing, and of knowing the sweet spot of a story, of how to ask questions to get to the basic human feeling and to draw out the true spirit of a given subject."

Future film projects include *The American Buffalo*, *Leonardo da Vinci*, *The American Revolution*, *Emancipation to Exodus*, and *LBJ & the Great Society*, among others.

Ken's films have been honored with dozens of major awards, including sixteen Emmy Awards, two Grammy Awards and two Oscar nominations. In September of 2008, at the News & Documentary Emmy Awards, Ken was honored by the Academy of Television Arts & Sciences with a Lifetime Achievement Award. In November of 2022, Ken was inducted into the Television Academy Hall of Fame.

# FLORENTINE FILMS

Ken Burns

December 14, 2022

To Whom It May Concern:

I am writing to inform the NEH that I have agreed to work as an executive producer on the *Crime and Punishment in America* film project, and am committed to helping bring this hugely important film to life.

This documentary will provide a comprehensive history of American justice, that I think will be a great, and necessary contribution to the world. I am honored to be a part of it.

Sincerely,

A handwritten signature in cursive script, appearing to read 'Ken Burns', written in black ink.

Ken Burns

## JOHN WILSON

John Wilson is Senior Vice President and Chief National Content Officer, WETA National Productions. He oversees the WETA National Productions portfolio and manages national content development across platforms. WETA productions, co-productions and presentations that Wilson oversees include documentary films from Ken Burns and Florentine Films; history and genealogy series with scholar Henry Louis Gates, Jr.; performance and arts specials from the nation's leading cultural venues; and lifestyle series.

Previously, Wilson served as Vice President of Project Management, WETA National Productions. Before joining WETA, Wilson consulted with content creators to develop proposals and treatments for media distribution.

Until December 2016, Wilson was Vice President and Director of AARP's Life Reimagined Institute. He worked with the world's leading experts and thought leaders who were focused on transformational processes, methodologies and insights. These experts helped create Life Reimagined's unique, groundbreaking programs, digital services, content and tools.

Prior to his work at AARP/Life Reimagined, Wilson served as PBS's Chief Television Executive and Senior Vice President from 2000 to 2014. In that role, he was responsible for all PBS Programming services, including primetime, children's, fundraising and syndicated programming, as well as program scheduling. During his tenure, PBS programs earned more Emmy, Peabody, duPont-Columbia, and Children's Daytime Emmy awards than all other cable or broadcast networks combined.

Wilson joined PBS in 1994 as Director of Program Scheduling and Planning and was promoted to Vice President, Program Scheduling and Editorial Management in 1997. His television career began at PBS member station Arizona PBS (KAET) in Phoenix, where he held a variety of positions in production and programming, including Program Director, from 1982 to 1994.

Wilson is a graduate of Arizona State University and lives with his family (b) (6)



January 3, 2023

Division of Public Programs  
National Endowment for the Humanities  
400 7th Street, SW  
Washington, DC 20506

Dear Madame or Sir—

It is my pleasure to confirm that WETA's National Production Department will support the development, production, delivery, distribution and community engagement of *CRIME AND PUNISHMENT IN AMERICA*. I write in support of this application for a Chair's Special Award of \$1,000,000 from the National Endowment for the Humanities.

WETA proudly and successfully produces and distributes numerous television series via PBS and we are excited by the prospect of using our skills and experience to make Skiff Mountain Films' series a success as we present it to a national audience.

Should our funding request be successful, WETA will serve as grantee and I will serve as project director for this multi-part documentary. As always, I stand ready to work with the talented production team at Skiff Mountain Films on *CRIME AND PUNISHMENT IN AMERICA*.

It will be an honor to bring this story to American audiences.

Sincerely,

*John F. Wilson*

John F. Wilson  
SVP & Chief National Content Officer  
WETA National Productions  
jwilson@weta.org

(b) (6)

3939 Campbell Avenue  
Arlington, VA 22206



Simon Balto, Ph.D., History  
University of Wisconsin-Madison, Department of History  
Email: sebalto@wisc.edu

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## EMPLOYMENT

**Assistant Professor, History**, University of Wisconsin-Madison, July 2021 –  
**Assistant Professor, History and African American Studies**, University of Iowa, August 2018-2021  
**Founder & Director, African American Studies**, Ball State University, August 2016 – May 2018  
**Assistant Professor, History**, Ball State University, August 2015 – May 2018

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## EDUCATION

**Ph.D., History**, University of Wisconsin-Madison, Madison, WI, 2015  
**M.A., Afro-American Studies**, University of Wisconsin-Madison, Madison, WI, 2010  
**B.A. with Honors, History**, University of Wisconsin-Madison, 2005

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## PUBLICATIONS

### Book

*Occupied Territory: Policing Black Chicago from Red Summer to Black Power* (Chapel Hill, NC: University of North Carolina Press, 2019)

- Winner of the Benjamin Hooks Institute's National Book Award
- Winner of the Union League of Chicago's Outstanding Book on the History of Chicago 2021 Book Award

### Selected Academic Articles

- "White Innocents: The Decriminalization of White Terrorism in America," *American Quarterly* (forthcoming)
- "Racial Framing: Blackface Criminals in Jim Crow America," currently under second review at *The Journal of American History*
- "Police and Crime in the American City," co-authored with Max Felker-Kantor, *The Oxford Research Encyclopedia of American History* (accepted, forthcoming)
- "White Rage, White Liberals, and the Making of the Second Ghetto," *Journal of Urban History* 46:2 (March 2020): 511-515

### Books in Progress

- Untitled book on the history of white mob terrorism in the U.S. (contracted w/ Liveright)
- "*I Am a Revolutionary*": *The Political Life and Legacy of Fred Hampton* (contracted w/ Haymarket)
- *Revisiting the Black Metropolis: New Histories of Black Chicago* (co-edited with Erik Gellman and Marcia Walker-McWilliams, contracted w/ the University of Illinois Press)

**Popular Writing (outlet name only):** *The Guardian*, *TIME*, *Washington Post*, *The Baffler*, *The Progressive*, *Politico*, *Public Books*

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## SELECTED LECTURES, CONFERENCE TALKS

**Invited Lectures 2019-2022 (institutional name only):** Chicago Public Library, Office of the Chicago Mayor, New York Public Library Schomburg Center for Research in Black Culture, Chicago History Museum, Barnard College, New York University, Dominican University, University of Chicago, University of Illinois-Chicago, Ball State University, University of Northern Iowa, Rhodes College, University of Tennessee-Knoxville, University of Rhode Island, Indiana University, Arizona State University, University of Edinburgh, Washington & Lee University, Benjamin Hooks Institute, Stony Brook University, Columbia University, University of Florida, James Madison's Montpelier Center for the Constitution, National Academies of Sciences, Engineering, and Medicine, University of Illinois-Springfield, Mitchell Hamline Law School, Dartmouth College, Columbia University, Southwestern University, DePaul University, Carnegie Mellon University, Temple University, George Washington University, Rutgers University

**Conference talks and comments 2019-2022 (organizational name only):** American Historical Association (2019, 2020, 2021, 2022), Organization of American Historians (2019, 2020, 2021), Association for the Study of African American Life and History, American Studies Association, Labor and Working-Class History Association, Urban History Association



Dear NEH Grant Selection Committee:

This letter is to confirm my participation as a scholarly consultant and on-screen expert for the upcoming documentary series *Crime and Punishment in America*, a production of Skiff Mountain Films that's slated to broadcast on PBS in 2026. I'm deeply enthusiastic about this project and have full confidence that it will have a huge impact on how the American public understands the long and complicated history of crime and systems of punishment in the United States. In the hands of award-winning filmmaker Lynn Novick, I have little doubt that the series will represent a major contribution to public knowledge about these histories.

I write as an assistant professor of History at the University of Wisconsin-Madison and author of the award-winning book *Occupied Territory: Policing Black Chicago from Red Summer to Black Power*, published in 2019 by the University of North Carolina Press. Recognized by both academic institutions and those outside the academy as a leading expert on the history of policing and criminal justice, I have given dozens of invited lectures on the subject in recent years, as well as written about it regularly for *The Guardian* and other outlets both popular and scholarly. I am currently at work on three separate research projects about various components of the criminal legal system. The first, a book under contract with Liveright/Norton, explores the history of white mob violence in the United States and the punishment system's refusals and incapacities to deal seriously with it. The second, a book under contract with Haymarket, is a biography of Fred Hampton, the twenty-one-year-old leader of the Illinois Black Panther Party who was murdered in his sleep by the Chicago Police Department in 1969, in collaboration with the FBI and the Cook County State's Attorney. The last, currently in article form while I ponder its broader future, examines the history of white Americans donning blackface in the commissioning of crimes. My work has been supported by a range of prestigious fellowships, including two from the NEH (a summer grant as well as a year-long fellowship that I am presently finishing) and another from the American Council of Learned Societies.

*Crime and Punishment in America* is a crucially important piece of work, the likes of which does not currently exist. Especially in the two years since the summer of 2020, the role of police and prisons in shaping American life, opportunity, and inequalities have been among the most-discussed subjects in our nation's political life. Organizers' calls to defund police have been met with mainstream politicians' counters to invest more heavily in them. And yet, those conversations – with few exceptions – have been bereft of historical context. Most people don't know why we have police and prisons, how they have developed, and what they have meant for various communities across time and space. How is it possible, one might ask, for Americans to have reasonable and informed conversations about the present and future of institutions so powerful and central to civic life when most don't even know basic aspects of the histories of those institutions?

This is where I see *Crime and Punishment in America* entering: as a vehicle to help the American public be better informed as to the histories behind this particular modern crisis and debate. I've been working with Lynn Novick and her team since an early planning and consulting meeting in 2020 or 2021 (the exact time frame eludes me, but I've been involved from the early stages), and have been consistently

Department of History  
University of Wisconsin - Madison  
3211 Mosse Humanities Building 455 North Park Street Madison, Wisconsin 53706-1483  
608/263-1800 Fax: 608/263-5302 <http://history.wisc.edu>

impressed with their process and with their commitment to telling these histories and telling them well. I've helped them identify various experts who can speak on these histories from a diverse range of vantage points and places of expertise, as well as offered my own thoughts both on and off-camera. I'm looking forward to continuing to work closely with them in the coming stages as they develop what will doubtlessly be an impactful documentary series when it reaches American audiences in 2026.

I'm happy to offer further thoughts if the committee should have them, but for now will leave it there. Thanks for considering the *Crime and Punishment* team for an NEH grant; it's certainly a worthy project.

All the best,

A handwritten signature in black ink, appearing to read 'SB', with a long horizontal flourish extending to the right.

Simon Balto  
Assistant Professor of History  
Mary Herman Rubinstein Professor of the College of Letters & Sciences  
University of Wisconsin-Madison  
sebalto@wisc.edu

**Reginald Dwayne Betts**

(b) (6)

reginald.betts@yale.edu | (b) (6)

**EDUCATION**

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- 2016 Yale Law School, J.D.  
*Activities* Rebellious Lawyering Conference, Co-Chair  
Criminal Justice Clinic, Student Co-Director  
Class Representative  
Legal Writing Committee, Student Member  
BLSA, Co-Coordinator of “Law Student for a Day” Program
- 2010 Warren Wilson College, M.F.A.  
*Honors* Holden Fellowship (full academic scholarship)
- 2009 The University of Maryland, College Park, B.A., English  
*Honors* Graduation Commencement Speaker  
Transfer Academic Excellence Scholarship (full academic scholarship)  
Henrietta Spiegel Creative Writing Award
- 2007 Prince George’s Community College, A.A., General Studies  
*Honors* Member of the Honors Academy  
Vice President of Student Affairs

**EXPERIENCE**

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- 2019- Present **Founder & Director, Freedom Reads**
- 2018-2019 **Federal Law Clerk, Honorable Theodore McKee, Third Circuit Court of Appeals**
- 2016- 2017 **Liman Fellow, New Haven Public Defender’s Office**  
*Fellow*  
Represented clients in the New Haven Public Defender’s Office, focusing on teenage clients and persons assigned to the gun docket.
- 2011-2016 **Office of Juvenile Justice and Delinquency Prevention**  
*Coordinating Council Practitioner Member*  
Appointed by President Barack Obama to the Coordinating Council to assist the Office of Juvenile Justice and Delinquency Prevention in preventing and responding to juvenile delinquency and victimization

**FELLOWSHIPS AND HONORS**

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- 2021 MacArthur Fellowship
- 2019 NAACP Image Award winner in poetry for collection *Felon*
- 2019 Finalist for LA Times Book Award for collection *Felon*
- 2018 National Magazine Award (for NY Times Magazine article, *Getting Out*)
- 2018 New America Fellowship
- 2018 Guggenheim Fellowship
- 2018 National Endowment of the Arts Fellowship (poetry)
- 2016 Arthur Liman Fellowship
- 2016 PEN New England Poetry Award
- 2016 National Council on Crime & Delinquency’s Media for Just Society Award
- 2015 INDIEFAB Book of the Year for Poetry

- 2012 Appointed by President Barack Obama to Federal Coordinating Council of the Office of Justice and Delinquency Prevention (OJJDP)
- 2012 Kenyon Review Peter Taylor Fellowship
- 2012 Best American Poetry Selection
- 2012 Pushcart Award
- 2011 Radcliffe Institute Fellowship
- 2011 *Poetry Magazine's* Frederick Bock Prize
- 2011 Bread Loaf Writing Conference's Steve Orlen Fellowship in Poetry
- 2011 State of Maryland Governor's Citation
- 2011 Maryland States Art Council Individual Artist Award in Poetry
- 2011 The Marshall-Brennan Constitutional Literacy Project/ American University Washington Juvenile College of Law Community Partner Award
- 2010 Soros Justice Media Fellowship, Open Society Foundation
- 2010 NAACP Image Award for Outstanding Literary Work, Debut Author for *A Question of Freedom*
- 2010 Distinguished Alumni Award Prince George's Community College
- 2009 Beatrice Hawley Book Award for *Shahid Reads His Own Palm*
- 2009 University of Maryland, Henrietta Spiegel Creative Writing Award
- 2008 Summer Seniors Scholars Research Grant, University of Maryland
- 2008 Holden MFA Fellowship, Warren Wilson College
- 2007 Transfer Academic Excellence Scholarship, University of Maryland
- 2007 Bread Loaf Tuition Scholar
- 2006 Cave Canem Fellowship
- 2006 Archie D. and Bertha H Walker Scholarship to the Provincetown Fine Arts Center
- 2006 Public Service Award, Gamma Pi Chapter of Omega Psi Phi Fraternity, Inc.
- 2006 Honors Academy Scholarship, Prince George's Community College

## BOOKS

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Felon. (WW Norton 2019)  
 Bastards of the Reagan Era. (Four Way Books 2015). *Shahid Reads His Own Palm*. (Alice James Books 2010). *A Question of Freedom*. (The Penguin Group 2009).

## PUBLISHED ARTICLES AND ESSAYS

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*Getting Out*, NY Times Magazine (October 2019).  
*The Stoop Isn't The Jungle*, SLATE (July 10, 2014) (reviewing Alice Goffman, *On the Run: Fugitive Life in an American City* (2014)).  
 Dwayne Betts & Brian Gilmore, *Deconstructing Carmona: The US War on Drugs and Black Men as Non-Citizens*. 47 VAL. U. L. REV. 777, 867 (2013). *Remembering A Youth Behind Bars*, THE DAILY BEAST (June 26, 2012).  
*Stronger Efforts Needed Against Prison Rape*, THE BALTIMORE SUN (August 8, 2011).  
*Seeing Emmitt Till's Face in Southeast*, THE WASHINGTON POST (May 23, 2010).  
*No More Life Without Parole - It's About Time*, THE HUFFINGTON POST (May 17, 2010).  
*Don't Give Up On Kids*, THE BALTIMORE SUN (November 1, 2009).  
*One Book in the Hole*, THE WASHINGTON POST (September 20, 2009).



## Freedom begins with a book.

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To whom this letter may concern:

Over the past several months, I've been in conversations with the team at Skiff Mountain Films Inc. about their six-to-eight-part documentary series on Crime and Punishment in America, scheduled to air on PBS in 2026. The team has asked that I provide advice and serve as a consultant on the project based on my experience a scholar of crime and punishment in America, an artist that frequently takes our criminal justice system as a basis of exploring what prison and crime and violence do to the fabrics of democracy and family, and as someone who has served time in prison. I have agreed to this and write to confirm that I will willingly provide any support and advice asked.

I have extreme confidence in Lynn Novick and her team. This series will certainly be an addition to our understanding of crime and punishment in America and a very much needed resource for those who take the plethora of questions surrounding the topic seriously. They have a depth and range of experience and filmic repertoire and wellspring of knowledge certain to lead to a profound shedding light on this important topic.

I am 2021 MacArthur Fellow and the Director of the Freedom Reads, an organization that seeks to radically transform the access to literature in prisons. For more than twenty-years, I have used his poetry and essays to explore the world of prison and the effects of violence and incarceration on American society. I have written a memoir and three collections of poetry. I've transformed my latest collection of poetry, the American Book Award winning *Felon*, into a solo theater show that explores the post incarceration experience and lingering consequences of a criminal record through poetry, stories, and engaging with the timeless and transcendental art of papermaking. In 2019, I received the National Magazine Award in the Essays and Criticism category for his NY Times Magazine essay that chronicles his journey from prison to becoming a licensed attorney. I have been awarded a Radcliffe Fellowship from Harvard's Radcliffe Institute of Advanced Study, a Guggenheim Fellowship, an Emerson Fellow at New America, and most recently a Civil Society Fellow at Aspen and I hold a J.D. from Yale Law School.

I have been working with them since 2021 and I am committed to helping them bring the series to fruition as they research, develop, write, consult, interview and uncover vast archival and other research to create interviews with transcripts, a production script, and

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**Freedom begins with a book.**

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production work plan, based in sound humanities-based reading. I will continue to consult with them as they reach out to an array of scholars and knowledgeable subjects.

Understanding crime and punishment is central to understanding where American society has been and where society is going. This is a topic that needs to be meaningfully engaged with and I plan to do my best to ensure that the telling that Lynn and her team embark on reflects a diversity of well-researched and argued perspectives---historical and cultural -- during the development, scripting and production phases. It is my pleasure to assist them in this important phase of work, and to help direct them to a wealth of useful sources, archives, bodies of scholarly work, other significant scholars, and points of reference so that they are able to create the best series possible for public television broadcast in 2026.

Sincerely,

A handwritten signature in black ink, appearing to read "Reginald Dwayne Betts". The signature is fluid and cursive, with a prominent initial "R" and "D".

Reginald Dwayne Betts,

Executive Director, Freedom Reads

# Wesley Caines

## Education

**The New York Theological Seminary**  
**Bard College**  
**Columbia Business School**

*Master of Professional Studies*  
*Bachelor of Arts, History*  
*Certificate, Developing Leaders Program for*  
*Non-Profit Professionals*

## Work Experience

**The Bronx Defenders, Bronx, NY**

*Chief of Staff, 2019 to present*

- Member of the executive management team.
- Works with the Executive Director to ensure organizational alignment across practice areas.
- Manage new organization initiatives.
- Direct organization's system reform work.
- Oversee organization's policy initiatives.
- Work closely with Managing Directors to support and enhance ongoing programs.
- Working with the Director of Strategic Partnerships, identify sources of funding in support of on-going work and new initiatives and partnerships.

*Reentry and Community Outreach Director, 2018 to 2019*

- Conducted workshop for the Osborne Association's employment programs:
  - Fair Chance Act: understanding and securing your rights under the FCA
  - How to read and correct RAP Sheet errors
  - How to apply for certificates of rehabilitation
- Guided organizations reentry services & community engagement work.
- Supervised staff training on reentry issues.
- Headed recruitment, training and supervision of law school interns for the RAP Project.
- Cultivated strategic partnerships with community-based organizations.
- Supervised quarterly Community Day of Justice forums to serve the Bronx community.
- Managed organization's reentry resources via [www.reentry.net](http://www.reentry.net).

**Brooklyn Defender Services**, Brooklyn, NY

*Re-entry Coordinator, 2014 to 2017*

- Designed and implemented the first public defender-based reentry unit in NYC.
- Established Pre-Entry Orientation program for prison-bound clients and their families.
- Founded a criminal record accuracy program in partnership with Brooklyn Law School Pro Bono Project.
- Reentry policy specialist.
- Developed individualized client reentry plans.

## Board Service and Professional Affiliations

**New York Civil Liberties Union**

*Board of Directors*

**Brooklyn Community Bail Fund (now Envision Freedom)**

*Board of Directors*

**American Bar Association**

*former-Member, Criminal Justice*

*Committee, Reentry Subcommittee*

**National Justice Impacted Bar Association**

*Member*

**Correctional Association of New York**

*Board of Directors*

**New York City Bar Association**

*Member, Committee on Corrections &*

*Community Reentry*

**Network Support Services, Inc.**

*Board of Directors*

## Presentations and Media Appearances

**The Capital Press Room, 2021**

- *interview, [WCNY \(streamguys.com\)](http://WCNY.streamguys.com)*

**Arnold Ventures Public Defense, 2021**



- Contributor, [How Bronx Defenders are transforming public defenders serve clients and community.](#)
- Florentine Films**, 2013 - 2019
- Contributor, “College Behind Bars: The Bard Prison Initiative” Longitudinal Documentary
- Other Side with Roy Germano**, 2018
- Podcast Guest, “[Prison, punishment, and rehabilitation: a conversation with Wes Caines](#)”
- Bronx Community College**, 2018
- Presenter, “The Criminal Justice System, Racial Inequality and Civic Engagement: Power-Building in the Era of Mass Incarceration”
- The Justice Trap presents Perpetual Punishment, Molly Crabapple**, 2017
- Writer & Narrator, [The Justice Trap presents Perpetual Punishment](#)
- American Corrections in Brief by Todd R. Clear et al.**, 2017
- Featured Student, Chapter 7: “The Prison Experience,” Subsection “Focus on Correctional Policy: Education in Prison”
- Voir Dire: Conversations from the Criminal Justice Policy Program at Harvard Law School**, 2017
- Podcast Guest, “[The Psychological Traumas of Leaving Prison](#)”
- Vox**, 2017
- Author and Narrator, “[A Former Inmate on the Perils of Life after Prison](#)”
- The Leonard Lopate Show on WNYC**, 2017
- Radio Guest, “[Bail Reform & Efforts to Close Rikers](#)”
- City University of New York, City College**, 2017
- Criminal Justice Reform Workshop, Trainer
- New York University School of Law**, 2018
- Understanding NYS RAP Sheets, Trainer
- Cornell University**, 2016
- Solitary Confinement Workshop, Trainer
- State University of New York at Cortland**, 2016
- Solitary Confinement Workshop, Trainer
- Parole Preparation Project**, 2017
- Parole Workshop, Trainer
- Liberating Minds: The Case for College in Prison by Ellen Condliffe Lagemann**, 2016
- Featured Student and Interviewee
- Lumina Foundation**, 2016
- Article Subject, “[Ex-Offender Now a Re-entry Specialist](#)”
- SUNY Empire State College**, 2016
- Panelist, “Getting Serious About Prison Education”
- South by Southwest**, 2016
- Presenter, “Strategic Storytelling: Video as Policy Changer”
- Brooklyn Law School**, 2016
- Trainer, Presentation on how to read New York public arrest records
- Albany Times-Union**, 2015
- Author, Op-ed “[Strengthen prison oversight to quell brutalizing inmates](#)”
- Wall Street Journal**, 2015
- Interviewee, “[Pell Grants to Be Restored for Prisoners](#)”
- New York Post**, 2015
- Interviewee, “[Turning Convicts Into College Graduates - The Best Second Chance There Is](#)”
- Correctional Association of New York**, 2009
- Interviewee, “[Education from the Inside, Out: The Multiple Benefits of College Programs in Prison](#)”
- 60 Minutes on CBS**, 2007
- Interviewee, “Maximum Security Education: How Some Inmates Are Getting a Top-Notch Education Behind Bars”

To whom this letter may concern:

I am writing to register my commitment to providing advice and consultation for ***Crime and Punishment in America***, a six to eight-part documentary series project for Skiff Mountain Films Inc., scheduled to air on PBS in 2026.

I am working with the award-winning filmmaker Lynn Novick and team, and I am confident of the quality of their work and depth of knowledge to present a quality and lucid film on this topic.

As a working-class youth growing up in an urban environment in Bronx, New York and now as the chief of staff of The Bronx Defenders my proximity and expertise in this subject matter are deep. Beyond my professional experience, I have direct lived expertise and experience in the criminal legal system of New York state. I hold undergraduate and graduate degrees accessed while incarcerated for two and a half decades. Thus, my expertise and insight into crime and punishment straddles educational, professional and lived experiences.

I have collaborated with Lynn Novick and team in the past and I am committed to helping them bring this series to fruition as they research, develop, write, consult, interview and uncover vast archival and other research to create interviews with transcripts, a production script, and production work plan, based in sound humanities-based reading. I will continue to consult with them as they reach out to an array of scholars and knowledgeable subjects.

It is an important topic that needs telling and I plan to do my best to ensure that it reflects a diversity of well-researched and argued perspectives, historical and cultural, to create the best series possible for public television broadcast in 2026.

Sincerely,



Wesley Caines

Chief of Staff

The Bronx Defenders

Email: [wesleyc@bronxdefenders.org](mailto:wesleyc@bronxdefenders.org)

## CURRICULUM VITAE

NATHAN BRUCE DUTHU

SAMSON OCCOM PROFESSOR & CHAIR

Native American and Indigenous Studies, Dartmouth College  
HB 6152, The Sherman House  
37 North Main Street, Hanover, NH 03755  
Tel.: 603-646-9028, e-mail: n.bruce.duthu@dartmouth.edu

### EDUCATION

B.A. Dartmouth College. Religion & Certificate in Native American Studies, 1980  
J.D. Loyola University School of Law, 1983

### EXPERIENCE

2009-present Samson Occom Professor & Chair of Native American & Indigenous Studies,  
Dartmouth College  
2006-2007 Director, Vermont Law School – Sun Yat-sen University Partnership in  
Environmental Law (Guangzhou, China)  
2002-2005 Vice Dean for Academic Affairs, Vermont Law School  
2000 Visiting Professor of Law, Harvard Law School  
1991-2008 Professor of Law, Vermont Law School  
Courses included *Native Americans & the Law*; *Criminal Law*; *Torts*

### RESEARCH INTERESTS

Native American law and policy; tribal sovereignty and legal pluralism; crime and justice in Indigenous communities.

### PUBLICATIONS

#### Books

SHADOW NATIONS: TRIBAL SOVEREIGNTY AND THE LIMITS OF LEGAL PLURALISM (Oxford University Press, 2013).

SOVEREIGNTY, INDIGENEITY & THE LAW, Special Issue of SOUTH ATLANTIC QUARTERLY. Co-Editor with Professors Eric Cheyfitz (Cornell University) and Shari Huhndorf (University of California Berkeley) (Duke University Press 2011). Awarded Best Special Issue (2011) by Council of Editors of Learned Journals.

AMERICAN INDIANS AND THE LAW (New York: Viking/Penguin Press 2008).

#### Selected Book Chapters and Articles

*Storied Lands; Storied Peoples: Teaching the History of Federal Indian Law Through Native American Literature*, in UNDERSTANDING & TEACHING NATIVE AMERICAN HISTORY (Kristofer Ray & Brady Desanti, Eds., University of Wisconsin Press 2022).

*Compliance or Evasion? An Assessment of Tribal Sovereignty in the United States on the 10<sup>th</sup> Anniversary of the UN Declaration on the Rights of Indigenous Peoples*, Universite Paris 1 Pantheon Sorbonne Law Review 2018 (online publication).

*Living Life in a Posture of Humility* in I AM WHERE I COME FROM: NATIVE AMERICAN COLLEGE STUDENTS AND GRADUATES TELL THEIR LIFE STORIES (Andrew Garrod, Robert Kilkenny and Melanie Benson Taylor, eds.) (Cornell University Press 2017).

*The New Indian Wars: Tribal Sovereignty, the US Supreme Court and Judicial Violence*, in *The Nations Within, the Nations Without: Indigenous Nations in the Federal and Confederal US and Canadian Systems*, French Review of American Studies (Marine Le Puloch & Celine Planchou, eds. 2016).

*Federal Indian Law* in the OXFORD RESEARCH ENCYCLOPEDIA IN AMERICAN HISTORY (Andrew Jung, Ed. 2015 Online Resource).

*Judicial Space and Legal Pluralism: American Indian Tribal Courts and the Federal Constitution*, University of Trento, Italy, 2013 International Conference on INDIGENOUS PEOPLES' SOVEREIGNTY AND THE LIMITS OF JUDICIAL AND LEGAL PLURALISM: AMERICAN TRIBES, CANADIAN FIRST NATIONS AND SCANDINAVIAN SAMI COMPARED (2014), Published Online as University of Trento Conference Proceedings.

*Painting the Law: Understanding the Law Stories in Aboriginal Art*, in CROSSING CULTURES: THE OWEN AND WAGNER COLLECTION OF CONTEMPORARY AUSTRALIAN ABORIGINAL ART AT THE HOOD MUSEUM OF ART (University Press of New England, 2012).

FELIX S. COHEN'S HANDBOOK OF FEDERAL INDIAN LAW (Nell Jessup Newton, et al, eds.) (Matthew Bender Co. 2005). This is the leading treatise in the field of federal Indian law to which I contributed the unit on law relating to federal acknowledgment of Indian tribes, legal status of state-recognized tribes & non-federally recognized Indian tribes.

*Reconciling Our Memories in Order to Envision our Future*, in INTERCULTURAL DISPUTE RESOLUTION IN ABORIGINAL CONTEXTS: CANADIAN and INTERNATIONAL PERSPECTIVES (Catherine Bell, ed.) (University of British Columbia Press 2004).

## **FILM PRODUCTION**

*DAWNLAND*, Co-Producer (with Adam Mazo) of Emmy award-winning documentary feature film on the legacy of Maine's Indian child welfare system and the work of the Maine-Wabanaki Truth & Reconciliation Commission (2018). In September 2019, the film received an Emmy award for outstanding research by the National Academy of Television Arts and Sciences.

*DEAR GEORGINA*, Co-Producer (with Adam Mazo & Tracy Rector), of documentary short film profiling a Passamaquoddy elder, removed from her family at age two and struggling to understand the meaning of being an indigenous person (2019).

*FIRST LIGHT*, Co-Producer (with Adam Mazo) of documentary short film documenting the work of the Maine-Wabanaki Truth & Reconciliation Commission (TRC), the first such task force in the US to investigate flaws in the state Indian child welfare system (2018).

*A WAY OF LEARNING*, Co-Producer (with Alanis Obomsawin) of 40-minute documentary film on Dartmouth College's Native American Program (1988); Baker Library, Hanover, NH.



# Dartmouth College

**Native American Studies Program**  
Sherman House, 37 N. Main St.  
Hanover, NH 03755-3755  
Main Office: 603-646-3530  
Fax: 603-646-0333

September 13, 2022

To Whom It May Concern:

I am writing to confirm my commitment to providing humanities-based advice and consultation for ***Crime and Punishment in America***, a six to eight-part documentary series project for Skiff Mountain Films, Inc., scheduled to air on PBS in 2026.

This project is led by award-winning filmmaker Lynn Novick and her team, among the foremost documentary filmmakers in the United States. Their prior path marking films are noteworthy both for their meticulous research into issues that are core to our nation's identity and cultural expressions, and for their aesthetic qualities in terms of sound and visuals. I have every confidence that they will again deliver a great series on this important subject.

Prior to returning to Dartmouth in 2008, I served as professor of law at Vermont Law School for seventeen (17) years where my courses included Criminal Law and Federal Indian Law. I'm principally known for my scholarship on federal law and policy relating to the tribal nations of the United States. My book, *Shadow Nations: Tribal Sovereignty and the Limits of Legal Pluralism* (Oxford University Press 2013) focuses particular attention on the nexus between tribal sovereignty and criminal justice in Indian Country, providing historical context for the severe erosion of tribal powers engendered by Congress and the Supreme Court over the years. National issues like mass incarceration, the over-policing of minority communities and the disparities in the treatment of victims, notably Indigenous women, are all evident throughout Indian Country. In our ongoing efforts to give meaning to values like diversity, equity and inclusion, this film is both timely and urgent.

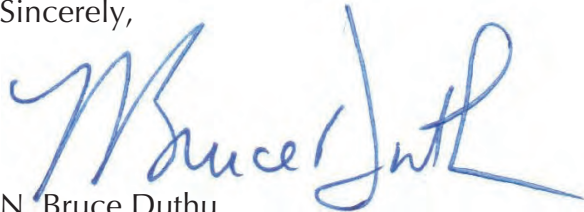
In addition to my published writings, I've had the privilege of serving as co-producer on several documentary film projects. Our documentary film, *Dawnland*, shines the light on government child welfare policies that disproportionately remove large numbers of Native children from their homes, placing them primarily into white homes. In 2019, the film received an Emmy award for outstanding research. I also consulted with the noted novelist, Louise Erdrich (Ojibwe) on her book, *The Round House*, which focuses on the pernicious problem of sexual violence against Native women and the legal limits on tribal governments when it comes to prosecuting non-Native offenders who overwhelmingly commit such crimes. The book won the National Book Award and is a featured text in my course, *Native American Law and Literature*. Louise workshopped the novel in my class before the book

was published and graciously acknowledged the students' (and my own) contributions in her book. The combination of my academic publications, film productions and literary consultations ensures that I will bring a humanities-based perspective to this project.

On this project, I am committed to working with Lynn and her team to ensure that the research, scripting, and production phases are thorough, balanced, and relevant as they bring this significant story to life. Toward that end, I commit to helping to identify important archival sources, other scholarly voices and significant historical events that shed light on crime and punishment in America. As needed, I'll also assist in reviewing and commenting on draft scripts and early cuts of the film.

I'm honored to serve in this advisory role and look forward to contributing all that I can to ensure that our final product reflects excellence in substance and form.

Sincerely,



N. Bruce Duthu  
Samson Occom Professor  
Native American and Indigenous Studies  
Dartmouth College  
[n.bruce.duthu@dartmouth.edu](mailto:n.bruce.duthu@dartmouth.edu)

(b) (6)

## Kali Nicole Gross

### *Curriculum Vitae*

#### Education

Ph.D.	University of Pennsylvania History Department	1999
Certificate	Women's Studies	1999
M.A.	University of Pennsylvania American Civilization	1995
B.A.	Cornell University Africana Studies ( <i>magna cum laude</i> )	1994
Certificate	African Studies	1993

#### Professional Appointments

2020 – present Emory University, Atlanta, GA

National Endowment for the Humanities Professor of  
African American Studies

2020 – present

#### Publications

1. Gross, K. N. and Berry, D. R., *A Black Women's History of the United States*. Beacon Press, February 4, 2020. 288 pages.  
**2021 Susan Koppelman Award for Feminist Studies in Popular and American Culture**  
**2021 NAACP Image Award, Outstanding Literary Work, Nonfiction, Nominee**  
**2021 Darlene Clark Hine Award, Organization of American Historians, Honorable Mention**  
**2020 Best Black History Books, African American Intellectual History Society**  
**2020 Kirkus Best Books: Black Life in America**  
**2020 Kirkus Best Books: Big Picture History Books**  
**2020 Brooklyn Public Library Literary Prize, Nominee**  
**2020 Goodreads Choice Award, History & Biography, Third Place**
2. Gross, K. N., *Hannah Mary Tabbs and the Disembodied Torso: A Tale of Race, Sex, and Violence in America*. Oxford University Press, 2016. 232 pages.  
**2017 Hurston/Wright Legacy Award for Nonfiction**
3. Gross, K. N., *Colored Amazons: Crime, Violence, and Black Women in the City of Brotherly Love, 1880–1910*. Duke University Press, 2006. 280 pages.  
**2006 Letitia Woods Brown Memorial Book Prize**  
**2005 John Hope Franklin Center Manuscript Prize**

### **Selected Articles, Essays, and Journal Special Issues**

1. Gross, K. N., “Philadelphia (August 20, 1884–August 19, 1889),” in *400 Souls: A Community History of African America, 1619–2019*, ed. Keisha Blain and Ibram X. Kendi (New York: One World, 2021), 249–255. (Invited)
2. Gross, K. N., “Policing Black Women’s and Black Girls’ Bodies in the Carceral United States,” Special Issue: Black Women and Police and Carceral Violence, *Souls: A Critical Journal of Black Politics, Culture, and Society*, 20 (no. 1, January–March 2018), 1–13. *I also served as guest editor for this issue.*
3. Gross, K. N., “African American Women, Mass Incarceration, and the Politics of Protection,” Special Issue: Historians and the Carceral State, *Journal of American History*, 102 (no. 1, June 2015), 25–33. (Invited)
4. Special Issue: Gendering the Carceral State: African American Women, History, and Criminal Justice, *Journal of African American History*, guest ed. K. N. Gross and C. D. Hicks, 100 (no. 3, Summer 2015).

### **Selected Fellowships and Grants**

- Carnegie Corporation, Carnegie Fellow, (\$200,000), 2021 – 2023
- The Op-Ed Project, Public Voices Fellow, 2014 – 2015
- Schomburg Center for Research in Black Culture, Scholar-in-Residence, (\$25,000), August – December 2007
- The Lindback Career Enhancement Minority Junior Faculty Research Award, (\$15,000), 2006 – 2008
- National Science Foundation, Standard Grant, Co-PI, Project: “Science, Technology, and the Historical Influence of Race: An Interdisciplinary Conversation,” (\$40,000), 2006 – 2007

### **Selected Public-Facing Work**

- Gross, K.N., “The historical truth about women burned at the stake in America? Most were Black,” *The Washington Post*, February 25, 2022.
- “Black History Month: A Black Women’s History of the United States” (KPFA Radio 94.1 FM, February 2021).
- MSNBC. “American Voices with Alicia Menendez” (National Broadcast; aired November 15, 2020).
- Gross, K.N. and Berry, D.R., “The Century of Black Women Activists Who Paved the Way for Kamala Harris,” *Politico Magazine*, August 19, 2020.
- “Ancestral Power” (Futuro Media Group: *In The Thick*, Hosts: Maria Hinojosa and Julio Ricardo Varela; Aired July 4, 2020).





EMORY  
COLLEGE  
OF ARTS AND  
SCIENCES

Faculty of Arts and Sciences  
African American Studies

June 6, 2022

To Whom It May Concern:

I am writing to affirm my commitment to serving as a historical consultant for “Crime and Punishment in America,” a six- to eight-part documentary series project for Skiff Mountain Films Inc., scheduled to air on PBS in 2026.

It has been an honor to work with the award-winning filmmaker Lynn Novick and her team and I have been doing so since 2021. Their dedication to creating deeply researched, engaging content has given me every confidence that they will create a vital series that will shed a much need light on this important topic; a topic that is extremely important to me, and one that has been at the center of my research.

I am the National Endowment for the Humanities Professor of African American Studies at Emory University. My work examines Black women’s historical experiences in the U.S. criminal justice system in the nineteenth and twentieth centuries. I have written three books: *Colored Amazons: Crime, Violence, and Black Women in the City of Brotherly Love, 1880–1910* (Duke University Press, 2006), winner of the 2006 Letitia Woods Brown Memorial Book Prize; *Hannah Mary Tabbs and the Disembodied Torso: A Tale of Race, Sex, and Violence in America* (Oxford University Press, 2016), winner of the 2017 Hurston/Wright Legacy Award for Nonfiction; and *A Black Women’s History of the United States* (Beacon Press, 2020), co-authored with Daina Ramey Berry, winner of the 2021 Susan Koppelman Award for Feminist Studies in Popular and American Culture and Honorable Mention for the 2021 Darlene Clark Hine Award. My commentary and opinion pieces may be found in outlets such as *The Washington Post*, *The Root*, and *Politico*. In 2021, I was an Andrew Carnegie Fellow.

I am committed to using my historical expertise to help guide the filmmakers as they work tirelessly on archival research, conducting interviews, developing scripts, and producing what will likely be a groundbreaking, award-winning series for PBS.

Sincerely,

A handwritten signature in black ink, appearing to read "Kali Nicole Gross". The signature is fluid and cursive, with the first name "Kali" being the most prominent.

Kali Nicole Gross

National Endowment for the Humanities Professor of African American Studies

Emory University

[kali.gross@emory.edu](mailto:kali.gross@emory.edu)

**EXPERIENCE:**

**Academy of Hope, Atlanta GA (Remote)**

Advisor, Contracted Content Curator

April 2022 – Present

- Conduct outreach and securing free-license agreements from filmmakers, content creators, documentarians, and educators to be used approximately 450,000 people who are incarcerated with smart tablets in the U.S.
- Coordinate outreach for podcast series featuring eight formerly-incarcerated community leaders, professionals and doctoral candidates and focused on the role of education in their reintegration with their families, communities and the workforce.

**Amazon, Inc., Seattle, Washington (Remote)**

Senior Manager, Diversity, Global Talent and Acquisition

May 2021 – November 2021

- Created fellowship programs for people who received their college education while incarcerated and returning to the U.S. workforce after incarceration.
- Researched and edited monthly diversity, equity and inclusion newsletter posted on intracompany dashboard and distributed to 1 million Amazon workers.
- Organized quarterly focus groups and surveyed 300 talent and acquisition employees on worker satisfaction for the Voice of the Employee Committee.

**Ascendium Education Group, Inc., Madison Wisconsin (Remote)**

*Program Officer, Expanding Quality Postsecondary Education in Prison*

July 2019 – April 2021

- Managed project implementation for a \$21 million portfolio, consisting of 14 higher-education-in-prison (HEP) non-profits, colleges and policy and research organizations.
- Recommended new funding proposals to support HEP models.
- Created, researched and facilitated multi-sector partnerships to improve success outcomes for low-income, incarcerated students.
- Organized key stakeholders and implement strategic communication initiatives through webinars to highlight partners' work.

**Ford Foundation, New York, NY**

*Program Associate, Gender, Racial and Ethnic Justice (GREJ)*

June 2018 – June 2019

- Managed a \$2 million foundation-wide initiative to integrate a disability-justice framework into existing GREJ grantee relationships and new partnerships.
- Analyzed grant data on 35+ grantees engaged in mass incarceration reform, immigrant rights, and gender and reproductive justice to identify decriminalization as an intersectional priority and implement this strategy into the grantmaking.
- Collaborated on strategic philanthropic initiatives with a 12-member global cohort and provided trainings on data analysis and project evaluation.

*Program Assistant, Gender Racial and Ethnic Justice*

January 2017 – June 2018

- Participated in the Committee on Diversity, Equity and Inclusion (DEI) that defined terms, identified foundation-wide DEI focus, resulting in the creation of 15 ongoing affinity groups.
- Solicited proposals, reviewed budgets, and drafted recommendations for \$23 million grant portfolio.

- Organized 31 impacted advocates, corrections officials and research to identify the policy drivers of women’s incarceration in the U.S.

**Picture Motion Campaigns, New York, NY**

- Coordinator, Operations and Impact Campaigns November 2015 – January 2017
- Created and implemented social impact campaigns for issue-based films involving prisoner reentry, gun violence, and racism in America.
- Provided feedback to filmmakers on issue-based films and advised on options to secure funding for films.
- Created and manage systems to distribute licenses, film assets and promotional materials to approximately 35 religious and social justice organizations.

**EDUCATION:**

<b>Axelos/PeopleCert International Limited</b>	2021
PRINCE2® Foundational Certification in Project Management	
<b>Bard Prison Initiative, Woodbourne C.F. in Woodbourne, NY</b>	2015
Public Health Specialization	
<b>Bard Prison Initiative, Eastern C.F. in Napanoch, NY</b>	2011
BA German Studies, 3.7 GPA	

**SKILLS:**

- Competent at organizing and documenting project processes, deliverables and roles
- Proficient in Fluxx and grant management systems.
- Read, write and speak intermediate-level German and Spanish
- Proficient with Google Suite (Docs, Sheets, Calendar) and Microsoft Office (Word, Excel, PowerPoint)

Jule Hall

(b) (6)

June 29, 2022

To whom this letter may concern:

Please accept this letter as my commitment to providing impacted, humanities-based advice and consultation for ***Crime and Punishment in America***, a six-to-eight-part documentary series project for Skiff Mountain Films Inc. that is scheduled to air on PBS in 2026.

On previous projects, I have worked with the award -winning filmmaker Lynn Novick and her team and have confidence that they will deliver a great series. I've come to have great respect for Lynn Novick's investigative style of film making; she and her team have the filmic repertoire and depth of knowledge to shed light on this important topic.

This film will engage ideas of crime and punishment in America – experiences for which I have intimate awareness. I have been impacted by the criminal legal system since I was 14-years-old and served 22-years incarcerated in New York State. I intend to draw from first-hand experiences to advise the Skiff Mountain team for this project. I will also draw from my professional expertise. I have worked as a film campaign-coordinator and created social impact campaigns for award-winning documentaries examining prison reentry, gun violence and racial inequality in the U.S. I also have worked for in philanthropy on issues related to criminal justice reform, the criminalization of women of color, immigrant rights, and workforce development for people reentering society from prison.

I have been working with the Skiff Mountain Film team since 2021 on the **Crime and Punishment in America** project, and I am committed to helping them bring the series to fruition as they research, develop, write, consult, interview and uncover vast archival and other research to create interviews with transcripts, a production script, and production work plan, based in sound humanities-based reading. I will continue to consult with them as they reach out to an array of scholars and knowledgeable subjects.

It's an important topic, to which I have a personal relation, that needs to be produced to assist peoples' understanding of the issue. I will do my best to ensure that it reflects a diversity of well-research and argued perspectives – historical and cultural – during the development, scripting and production phases. It is my pleasure to assist them in this important phase of work, and to help direct them to a wealth of useful sources, archives, and bodies of scholarly work, other significant scholars, and pints of reference so that they are able to create the best series possible for public television broadcast in 2026.

Sincerely,

Jule Hall

**Professor Kelly Lytle Hernández**  
Department of History, UCLA  
6265 Bunche Hall, Box #951473  
Los Angeles, California 90095-1473  
hernandez@history.ucla.edu

## **CURRENT ACADEMIC POSITIONS at UCLA**

Director, Ralph J. Bunche Center for African American Studies

The Thomas E. Lifka Endowed Chair in History

Professor, Departments of History, African American Studies, and Urban Planning

## **MAJOR WORKS**

*Bad Mexicans: Race, Empire, and Revolution in the Borderlands* (W. W. Norton, 2022)

Million Dollar Hoods ([milliondollarhoods.org](http://milliondollarhoods.org))

*City of Inmates: Conquest, Rebellion, and the Rise of Human Caging in Los Angeles, 1771 – 1965* (University of North Carolina Press, 2017).

*MIGRA! A History of the U.S. Border Patrol* (Berkeley: University of California Press, 2010).

## **SELECTED AWARDS AND PRIZES**

2019 John and Catherine T. MacArthur “Genius” Fellow

2018 Local Hero Award. Awarded by PBS SoCal for leadership on the Million Dollar Hoods project

Book prizes for *City of Inmates: Conquest, Rebellion and the Rise of Human Caging in Los Angeles, 1781-1965* (University of North Carolina Press, 2017)

- 2018 John Hope Franklin Prize (American Studies Association)
- 2018 American Book Award (Before Columbus Foundation)

- 2018 Robert G. Athearn Book Prize (Western History Association)
- 2018 John A. Rawley Prize (Organization of American Historians)

**SELECTED BOARDS and PROFESSIONAL SERVICE**

Co-chair, Program Committee, Organization of American Historians 2023 Annual Meeting

Elected member, American Academy of Arts and Science, 2021-present

Elected member, Pulitzer Prize Board (2020-2023)

Society of American Historians, executive board, 2020 - present



DEPARTMENT OF HISTORY  
6265 BUNCHE HALL  
BOX 951473  
LOS ANGELES, CA 90095-1473

PHONE: (310) 825-4601  
FAX: (310) 206-9630

June 21, 2022

To whom this letter may concern:

I am writing to confirm my commitment to providing humanities-based advice and consultation for *Crime and Punishment in America*, a six to eight-part documentary series project for Skiff Mountain Films Inc., scheduled to air on PBS in 2026.

I am working with the award-winning filmmaker Lynn Novick and her team and have confidence that they will deliver a great series and have the filmic repertoire and depth of knowledge to shed light on this important topic.

I am a historian of the American West with an emphasis on race, immigration, policing, and incarceration in the U.S.-Mexico borderlands. I have published three books -- *Migra! A History of the U.S. Border Patrol* (University of California Press, 2010), *City of Inmates: Conquest, Rebellion, and the Rise of Human Caging in Los Angeles, 1781 - 1965* (University of North Carolina Press, 2017), and *Bad Mexicans: Race, Empire, and Revolution in the Borderlands* (W. W. Norton, 2022) – and hold The Thomas E. Lifka Endowed Chair in History at UCLA where I also direct the Ralph J. Bunche Center for African American Studies.

I have been working with Lynn Novick and her team since 2021 and I am committed to helping them bring the series to fruition as they research, develop, write, consult, interview and uncover vast archival and other research to create interviews with transcripts, a production script, and production work plan, based in sound humanities-based reading. I will continue to consult with them as they reach out to an array of scholars and knowledgeable subjects.

It is an important topic that needs telling and I plan to do my best to ensure that it reflects a diversity of well-researched and argued perspectives---historical and cultural -- during the development, scripting and production phases. It is my pleasure to assist them in this important phase of work, and to help direct them to a wealth of useful sources, archives, bodies of scholarly work, other significant scholars, and points of reference so that they are able to create the best series possible for public television broadcast in 2026.

Sincerely,

A handwritten signature in cursive script that reads "Kelly Lytle H".

Kelly Lytle Hernandez  
The Thomas E. Lifka Endowed Chair of History  
University of California, Los Angeles



**ELIZABETH KAI HINTON**  
Yale University  
Department of History  
Department of African American Studies  
Yale Law School  
elizabeth.hinton@yale.edu

## **EDUCATION**

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### **Columbia University**

- Ph.D., United States History, 2013. Dissertation: *From Social Welfare to Social Control: Federal War in American Cities, 1968-1988. Distinction.*
- M.Phil., United States History; Politics, Culture and the African Diaspora, 2008.
- M.A., United States History, 2007. Thesis: *The Dodge Revolutionary Union Movement: Black Power and Labor, 1963-1968*

### **New York University**

- B.A., American Studies and Caribbean Studies, 2005. Gallatin School of Individualized Study.  
*Magna Cum Laude.*

## **EMPLOYMENT**

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### **Yale University**

- 2020- Associate Professor of History and African American Studies  
Professor of Law

### **Harvard University**

- 2014-2020 John L. Loeb Associate Professor of the Social Sciences  
Departments of History and African and African American Studies

### **University of Michigan**

- 2012- 2014 Assistant Professor, Department of Afroamerican and African Studies  
Postdoctoral Scholar, University of Michigan Society of Fellows

## **SELECTED PUBLICATIONS**

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### **Books**

*America on Fire: The Untold History of Police Violence and Black Rebellion Since the 1960s* (New York: Liveright, 2021).

*From the War on Poverty to the War on Crime: The Making of Mass Incarceration in America* (Cambridge: Harvard University Press, 2016).

### **Peer-Reviewed Journal Articles**

“Policing Unrest and Collective Violence,” *Science* 374: 6565 (2021): 272-274.

“‘A War within our own Boundaries:’ Lyndon Johnson’s Great Society and the Rise of the Carceral State.” *Journal of American History* 102, no. 2 (2015): 100-112.

“Creating Crime: The Rise and Impact of Juvenile Delinquency Programs in Black Urban Neighborhoods.” *Journal of Urban History* 41, no. 5 (2015): 808-824.

### **Co-Authored Peer-Reviewed Journal Articles**

with Noam Biale and Elizabeth Ross, “The Discriminatory Purpose of the 1994 Crime Bill,” *Harvard Law and Policy Review* (forthcoming summer 2022).

with DeAnza Cook, “The Mass Incarceration of Black Americans: A Historical Overview.” *Annual Review of Criminology* (Vol. 4, 2021).

### **Edited Volumes**

*The New Black History: Revisiting the Second Reconstruction*, edited with Manning Marable (New York: Palgrave Macmillan, 2011).

### **Book Chapters**

“Police Violence,” in Kevin Kruse and Julian Zelizer, eds. *Myth America: Historians Take on the Biggest Lies and Legends About Our Past* (New York: Basic Books, forthcoming 2022).

“The Black Bolsheviks: Detroit Revolutionary Union Movements and Shop Floor Organizing,” in *The New Black History: Revisiting the Second Reconstruction* (New York: Palgrave Macmillan Critical Black Studies Book Series, 2011).

## **NATIONAL AWARDS AND FELLOWSHIPS**

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### **2018-2020**

*Andrew Carnegie Fellowship*

Carnegie Corporation, New York

Amount: \$200,000

### **2016-2017**

*Ford Foundation Postdoctoral Fellowship*

The National Academies, National Research Council

Host Institution: University of California, Los Angeles (Department of History)

### **2010-2011**

*Ford Foundation Dissertation Fellowship*

The National Academies, National Research Council

June 27, 2022

To Whom it May Concern:

I write to confirm my commitment to providing historical consultation for the multi-part documentary series *Crime and Punishment in America* for Skiff Mountain Films Inc. This important documentary is set to air on PBS in 2026. I have been working with Lynn Novick and her team since 2021, and I couldn't be more excited about this project. I am confident that Lynn's stellar record of accomplishment and the extensive research that has already gone into the film will make *Crime and Punishment in America* an incredible series.

*Crime and Punishment in America* is an ambitious project. A comprehensive documentary on the history of crime control, law enforcement, and prisons in America since the founding of the nation to the present has—at least to my knowledge—never been attempted before. Along with the other historical advisers, I am committed to ensuring that the film presents a strong interpretation that reflects a diversity of perspectives. It has been a true pleasure working with the team as they continue to conduct archival research, develop story lines, consult with scholars, and interview relevant people, and I look forward to remaining a historical advisor until production is complete. I am confident that Lynn and her team will create an outstanding broadcast for PBS in 2026.

Do not hesitate to contact me via email at [elizabeth.hinton@yale.edu](mailto:elizabeth.hinton@yale.edu) if you have further questions.

Sincerely,



Elizabeth Hinton  
Associate Professor of History and African American Studies  
Yale University  
Professor of Law  
Yale Law School

# TALITHA L. LEFLOURIA

## Curriculum Vitae

Department of History  
The University of Texas at Austin  
128 Inner Campus Dr. B7000  
GAR 1.104  
Austin, TX 78712-1739

(b) (6)

Fax: 512-475-7222

Talitha.LeFlouria@austin.utexas.edu

www.talithaleflouria.com

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### EDUCATION

Ph.D. United States History, Howard University 2009

M.A. African American and African Studies, The Ohio State University 2003

B.A. English, Clark Atlanta University 2000

### PROFESSIONAL APPOINTMENTS

#### **The University of Texas at Austin**

Associate Professor of History and Fellow of the Mastin Gentry White Professorship in Southern History 2021-present

#### **University of Virginia**

Lisa Smith Discovery Associate Professor of African and African-American Studies, Department of African-American and African Studies 2017-2021

Associate Professor of African-American Studies, Department of African-American and African Studies 2016-2017

#### **Florida Atlantic University**

Associate Professor of History, Department of History 2015-2016

Assistant Professor of History, Department of History 2009-2015

Faculty Affiliate, Center for Women, Gender, and Sexuality Studies 2010-2016

#### **Howard University**

Visiting Assistant Professor of History, Department of History 2008-2009

Lecturer, Department of History 2006-2008

#### **Prince George's Community College**

Adjunct Professor of History, Department of History 2007-2008

## PUBLICATIONS

### BOOKS

LeFlouria, Talitha L. (2015). *Chained in Silence: Black Women and Convict Labor in the NewSouth*. Chapel Hill: University of North Carolina Press.

- **2016 Darlene Clark Hine Award**
- **2016 Philip Taft Labor History Book Award**
- **2016 Malcolm Bell, Jr. and Muriel Barrow Bell Award**
- **2015 Berkshire Conference of Women Historians' First Book Prize**
- **2015 Letitia Woods Brown Memorial Book Prize**
- **2015 (Inaugural) Ida B. Wells Tribute Award**

(See “Award and Honors” section of CV for details about awards listed)

### SELECTED POPULAR MEDIA

#### Documentaries

On-Camera Expert, *One Thousand Years of Slavery* documentary. Smithsonian Channel, 2022.

On-camera Expert, *Slavery by Another Name* documentary, based on Douglas A. Blackmon’s Pulitzer Prize winning book on convict labor in the southern states after the Civil War. Public Broadcasting Service (PBS), 2012. *Finalist for the Sundance Film Festival Documentary Award*

#### Online Editorials

LeFlouria, Talitha L. (2021). “Criminal Justice Reform Won’t Work Until it Focuses on Black Women.” In *The Washington Post*, <https://www.washingtonpost.com/outlook/2021/02/12/criminal-justice-reform-wont-work-until-it-focuses-black-women/>

LeFlouria, Talitha L. (2018). “When Slavery is Erased from Plantations.” In *The Atlantic*, <https://www.theatlantic.com/entertainment/archive/2018/09/when-slavery-is-erased-fromplantations/568765/>

### RESEARCH GRANTS

LeFlouria, T. (PI). “The Search for Jane Crow: Black Women and Mass Incarceration in America,” **Carnegie Corporation of New York**, Andrew Carnegie Fellows Program, 2018-2020. Total Funding awarded: **\$200,000**.



DEPARTMENT OF HISTORY

THE UNIVERSITY OF TEXAS AT AUSTIN

128 Inner Campus Drive, Austin, Texas 78712 • (512) 471-3261 • FAX (512) 475-7222

July 25, 2022

To Whom It May Concern:

I am writing to express my support for *Crime and Punishment in America*, a six to eight-part documentary series project for Skiff Mountain Films Inc., scheduled to air on PBS in 2026.

I plan to participate in this timely and important project by providing humanities-based advice and consultation.

I have been working with the producers of this film since 2021. I am pleased to assist award-winning filmmaker Lynn Novick and her team by leading them to archives and primary source collections, incarceration survivors, and other valuable forms of research and scholarly work. As a leading expert in Black women's history and carceral studies, I am committed to ensuring that the film reflects a diversity of well-researched topics and perspectives.

I am confident this film will significantly enhance our public understanding of the history of crime and punishment in America.

If you have any further questions or require additional information, please feel free to contact me.

Sincerely,

A handwritten signature in black ink that reads "Talitha LeFlouria".

Talitha L. LeFlouria, Ph.D.  
Associate Professor and Fellow of the Mastin Gentry White Professorship in Southern History  
Department of History  
The University of Texas at Austin  
128 Inner Campus Dr. B7000  
GAR 1.104  
Austin, Texas 78712-1739

Email: [Talitha.LeFlouria@austin.utexas.edu](mailto:Talitha.LeFlouria@austin.utexas.edu)

(b) (6)

## JEN MANION

Department of History, Amherst College  
111 Chapin Hall, Box 5000, Amherst, MA 01002  
[jmanion@amherst.edu](mailto:jmanion@amherst.edu) / [www.jenmanion.com](http://www.jenmanion.com)

### POSITION

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Amherst College. Professor, Department of History & Sexuality, Women's, and Gender Studies

### EDUCATION

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Rutgers University Ph.D., History, 2008  
University of Pennsylvania B.A., History, English minor, *magna cum laude*, 1997

### SELECT HONORS & AWARDS

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Best Book Prize, British Association for Victorian Studies, 2021  
Finalist, Lawrence W. Levine Award, Organization of American Historians, 2021  
Schlesinger Library on the History of Women in America Grant, Harvard University, 2017-18  
Slavery, Abolition, and Resistance Fellowship, Gilder Lehrman Center, Yale University, 2017-18  
Mary Kelley Book Prize, Society for Historians of the Early American Republic, 2016  
National Endowment for the Humanities Fellowship, American Antiquarian Society, 2012-13  
Andrew Mellon Foundation Fellowship, Massachusetts Historical Society, 2012-13  
Dr. Martin Luther King Jr. Service Award, Connecticut College, 2011

### PUBLICATIONS

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#### Books

(b) (4)

*Female Husbands: A Trans History* (Cambridge University Press, 2020). Pb. 2021  
*Liberty's Prisoners: Carceral Culture in Early America* (University of Pennsylvania, 2015). Pb. 2019  
*Taking Back the Academy: History of Activism, History as Activism*, eds., Jen Manion and Jim Downs (Routledge, 2004).

#### Scholarly Articles

"Carceral History in the Era of Mass Incarceration," *Pennsylvania Magazine of History and Biography*, special issue, *Incarceration in Pennsylvania* 143, no. 3 (Oct. 2019), 233-246.  
"Prisons Prior to Mass Incarceration: The Ideological Foundation of Women's Dependency," *Western New England Law Review*, *Gender and Incarceration* 39, no. 3 (2017): 371-380.  
"Gendered Ideologies of Violence, Authority, and Racial Difference in New York State Penitentiaries, 1796-1848," *Radical History Review*, 126 (Oct. 2016): 11-29.  
"Transbutch," *TSQ: Transgender Studies Quarterly* 1 no. 1-2 (2014): 230-2.  
"Historic Heteroessentialism and Other Orderings in Early America," *Signs: Journal of Women in Culture and Society* 34 no. 4 (2009): 981-1003.

## PROFESSIONAL ACTIVITIES

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**Affiliations:** American Antiquarian Society; American Historical Association; Berkshire Conference of Women Historians; Committee on LGBT History; Massachusetts Historical Society; McNeil Center for Early American Studies; Omohundro Institute; Organization of American Historians; Society for Historians of the Early American Republic

**Editorial Boards:** University of North Carolina Press Gender and American Culture Series, 2021-present; William and Mary Quarterly, 2019-present; Early American Studies, 2020-present; Amherst College Press, 2019-22; chair, 2021-22; Omohundro Institute Books Program, Williamsburg, VA, 2019-20;

**Advisory Boards/Committees:** Co-author, Report on Diversity, Equity, and Inclusion within SHEAR, 2020; Steering Committee, The Schlesinger Library, Radcliffe Institute / Massachusetts Historical Society Boston Seminar on the History of Women, Gender, and Sexuality, 2016-19; Local Arrangements Committee, SHEAR, Cambridge MA, July 2019; Program Committee, CLGBTH Queer History Conference, San Francisco State, June 2019; Advisory Board, Gale/Cengage Learning “Sexuality & Gender Archives,” Project, 2015-19; Program Committee, SHEAR, 2015-16; Advisor, “That’s so Gay,” An Exhibition at the Library Company of Philadelphia, Feb. 2014

## KEYNOTES & SPECIAL LECTURES

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### **Female Husbands**

Keynote, Warren Susman History Graduate Conference, Rutgers University, April 2021  
Social Justice Spring Series, Emory University, March 2021  
Cornell Public History Initiative Lecture Series, Cornell University, Feb. 2020  
Visiting Scholar, Gender & History Series, University of Connecticut, Nov. 2019  
The Francis A. Countway Library of Medicine, Harvard University, Feb. 2018

### **Gender & Carceral State**

Department of African American Studies, Wesleyan University, Nov. 2017  
Yale Research Initiative on the History of Sexualities, Yale University, Nov. 2016  
Feinberg Family Lecture Series, Dept. of History, University of Massachusetts Amherst, Nov. 2016  
Gender and Incarceration Symposium, *Western New England Law Review*, Oct. 2016

### **LGBTQ History**

LGBT History Month Keynote, Library Company of Philadelphia, Philadelphia, Oct. 2016  
New England Dean's Conference, Skidmore College, Saratoga Springs, NY, March 2015  
*Women's History Month Lecture*, DePaul University, Chicago, IL, March 2015  
Department of English, Penn State University, State College, PA, April 2014

## SPEAKER SERIES ORGANIZED

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Created and Hosted the *Provost's Inaugural Lecture Series & Seminar on History of Anti-Black Racism*, featuring four public lectures (average of 750 people signed up for each) and discussion sections for staff, faculty, and students (170 people signed up), Amherst College, 2020-21

## WORKSHOPS FOR TEACHERS

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LGBTQ+ Histories of the United States, NEH Summer Institute, American Social History Project, CUNY Graduate Center, July 2022  
“Women and Colonization: Early Encounters in the American Colonies,” NEH Institute, New York Historical Society, March 2022  
“Teaching LGBTQ+ History for High School Teachers,” Newberry Library, Nov. 2021  
“Female Husbands: A Trans History,” New York City Department of Education, June 2021





# Amherst College

Department of History  
Department of Sexuality, Women's & Gender Studies

Jen Manion  
Professor  
jmanion@amherst.edu

Amherst College  
PO Box 5000  
Amherst, MA 01002-5000

June 13, 2022

To whom it may concern,

I am writing to express my current and ongoing commitment to serve as an advisor and consultant for Lynn Novick and her team at Skiff Mountain Films Inc. working on the documentary series, *Crime and Punishment in America*, set to air on PBS in 2026.

I am Jen Manion, Professor of History and Sexuality, Women's and Gender Studies at Amherst College. I am author of the award-winning book *Liberty's Prisoners: Carceral Culture in Early America* that charts the origins of the nation's penitentiary system in Philadelphia while centering the lives, voices, and struggles of women – predominantly Black, Irish, and poor Anglo-American women – who worked, organized, parented, socialized, and struggled to survive under the watchful gaze of jailers, night watchmen, enslavers, bosses, fathers, and husbands – taking up much more space in early courthouses and jails than most realize.

I have participated in several brainstorm and planning sessions with the team and recently sat for a two-hour filming/conversation about my expertise, punishment in early America. I was already and continue to be impressed with the team and their ambition for the project and am thrilled to support them in any way that I can.

I can't think of a more important topic deserving of a documentary series that is historical, rigorous, and accessible to millions of Americans seeking to understand how mass incarceration became the American way and looking for ways to thoughtfully address this national nightmare. I will continue to do all that I can to share with them – and the public – relevant historical documents pertaining to crime and punishment in U.S. history.

Sincerely,

A handwritten signature in black ink that reads "Jen Manion".

Jen Manion

**Khalil Gibran Muhammad**  
Harvard Kennedy School  
124 Mt. Auburn Street, Office 256  
Cambridge, MA 02138  
khalil\_muhammad@hks.harvard.edu

**Education:**

**Rutgers University**, New Brunswick, NJ  
Ph.D. in American History, 2004.  
Major and Minor Fields: 20<sup>th</sup> Century U.S. and African American.

**University of Pennsylvania**, Philadelphia, PA  
B.A. in Economics, 1993.

**Employment:**

**Institutional Antiracism and Accountability Project**, Director (2018 - )

**Harvard Kennedy School**, Ford Foundation Professor of History, Race and Public Policy (2016 -)

**Schomburg Center for Research in Black Culture, New York Public Library**, Director (2011-2016)

**The Graduate Center, City University of New York**, Visiting Professor, Department of History (2014 - 2016)

**Journal of American History**, Associate Editor, (2010 - 2011)

**Indiana University**, Bloomington, IN, Associate Professor (2010-2012), Department of History; Adjunct Associate Professor, Department of African American and African Diaspora Studies, and American Studies. Courses: African American History Survey; American History since 1865; Crime and Punishment; Urban History; Grad Colloquiums in 20<sup>th</sup> Century African American and African American Urban History. Assistant Professor (2005-2010).

**Vera Institute of Justice**, NYC, Andrew W. Mellon Fellow of Race, Crime, and Justice (2003-2005)

**Rutgers University, New Brunswick & Newark, NJ**  
Research Assistant, Keith Wailoo, Institute for Health, Health Care Policy and Aging Research. (2002-2003); Instructor (1997, 1999, 2001); Research Assistant, Clement A. Price, Atlantic City Civil Rights Memorial (1998-1999).

**Bradford Academy**, Montclair Public Elementary School, NJ, Teacher's Aide (1997-1999)

**Deloitte and Touche, LLP**, Philadelphia and Chicago  
Staff Accountant, Industries: Banking, Manufacturing, Healthcare, and Real Estate (1993-1995)

**Publications:**

Books

*The Condemnation of Blackness: Race, Crime and the Making of Modern Urban America with a New Preface.*  
**Second edition.** Cambridge, MA: Harvard University Press, 2019.

*The Condemnation of Blackness: Race, Crime, and the Making of Modern Urban America.* Cambridge, MA: Harvard University Press, 2010. Paperback, 2011. (John Hope Franklin “Best Book” Prize from American Studies Association, 2011)

Co-editor with Heather A. Thompson and Kelly Lytle Hernandez, “Constructing the Carceral State,” Special Issue on Mass Incarceration for *Journal of American History* (June 2015).

#### Podcast

Co-host, *Some of My Best Friends Are* (Pushkin Industries/iHeart Media, 2021)

#### Articles, Essays, Reviews, Interviews (Since 2015)

- “The Foundational Lawlessness of the Law Itself: Racial Criminalization and the Punitive Roots of Punishment in America,” *Daedalus: The Journal of the American Academy of Arts & Sciences* 151:1 (Winter 2022): 107-120.
- “Sugar,” in *The 1619 Project: A New Origin Story* (NY: One World, 2021).
- “Let the Punishment Fit the Crime,” with Ben Austen, *New York Times Sunday Review*, 10/23/2021.
- “A 21<sup>st</sup> Century WPA” in Biden Wants to Unite the Country, How Can He do It? *Politico*, 1/20/2021.
- “Covid-19, Racial Inequities, and The Fragile State of American Democracy: Towards a Trans-Atlantic Exchange,” Conversation with Mirjam Zadoff, in *Four Years After: Ethnonationalism, Antisemitism, and Racism in Trump’s America* (Germany: Universitätsverlag Winter GmbH Heidelberg, 2020).
- “America’s Refusal to Address the Roots of Violence,” *New York Times Sunday Book Review*, October 5, 2020.
- “Why Words Aren’t Enough from Companies Claiming to Support Black Lives Matter,” *Boston Globe*, July 7, 2020.
- “Is it Really Different This Time?” *Politico*, June 4, 2020.
- “Museums Speak Out: Curators’ Dialogues” interviewed by Bennetta Jules-Rosette and J.R. Osborn, eds., *African Art Reframed: Reflections and Dialogues on Museum Culture* (University of Illinois, 2020): 154-162.
- “The Barbaric History of Sugar,” *1619Project, New York Times Magazine*, August 14, 2019.
- “Why Police Accountability Remains Out of Reach,” *Washington Post*, July 26, 2019.
- “Magical Possibilities,” in *Sanford Biggers* edited by Lisa Melandri (St. Louis: Contemporary Art Museum, 2019).
- “When Will Hollywood Confront its Blackface Legacy?” *Los Angeles Times*, February 24, 2019.
- “Slavery and the American Constitution,” *New York Times Sunday Book Review*, October 21, 2018.
- “What’s the Biggest Challenge Facing Colleges and Universities?” *New York Times*, June 6, 2018.
- “The History of Lynching and the Present of Policing,” *The Nation*, May 17, 2018.
- “Kanye, You’re on the Wrong Side of History,” *Newsweek*, May 3, 2018.
- “How the Alt-Right Uses Social Science to Make Racism Respectable,” *The Nation*, Jan 29/Feb 5, 2018.
- “The Descent of Democracy,” *Boston Review*, September 20, 2017.
- “Power and Punishment,” *New York Times Sunday Book Review*, April 14, 2017.
- “No Racial Barrier Left to Break (Except All of Them),” *New York Times Sunday Review*, January 14, 2017.
- “We are Donald Trump,” *The Nation*, December 6, 2016.
- “Ava DuVernay Reminds Us: The Past Must Be Present in Criminal Justice Reform,” *The Nation*, October 11, 2016.
- “Foreword” in *Black Power 50* edited by Sylviane Diouf and Komozi Woodard (New Press, 2016).
- “Jamel Shabazz,” *Aperture Magazine*, Summer 2016.
- “Ghetto,” *New York Times Sunday Book Review*, April 17, 2016.
- “Punitive Aspirations,” *New York Times Sunday Book Review*, September 27, 2015.

July 1, 2022

To whom this letter may concern:

I am writing to confirm my commitment to providing humanities-based advice and consultation for *Crime and Punishment in America*, a six to eight-part documentary series project for Skiff Mountain Films Inc., scheduled to air on PBS in 2026.

I am working with the award-winning filmmaker Lynn Novick and her team and have confidence that they will deliver a great series and have the filmic repertoire and depth of knowledge to shed light on this important topic.

I am the author of the *Condemnation of Blackness: Race, Crime and the Making of Modern Urban America*, an award-winning, cornerstone study on the origins of racial criminalization, discriminatory policing and the use of crime statistics to justify structural racism. I work at the Harvard Kennedy School as the Ford Foundation Professor of History, Race and Public Policy and direct the Institutional Antiracism and Accountability Project. I have contributed widely to national print and broadcast media on criminal legal issues and I am currently co-chairing a National Academies of Sciences study on “Reducing Racial Inequalities in the Criminal Justice System.” As the former Director of the Schomburg Center for Research in Black Culture, I am deeply committed to broad public engagement as a scholar. This documentary series is an essential and timely corrective to harmful myths about race, crime and punishment in the United States.

I have been working with this team since 2021 and I am committed to helping them bring the series to fruition as they research, develop, write, consult, interview and uncover vast archival and other research to create interviews with transcripts, a production script, and production work plan, based in sound humanities-based reading. I will continue to consult with them as they reach out to an array of scholars and knowledgeable subjects.

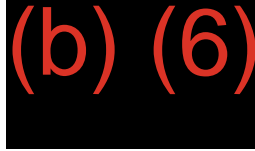
It is an important topic that needs telling and I plan to do my best to ensure that it reflects a diversity of well-researched and argued perspectives---historical and cultural -- during the development, scripting and production phases. It is my pleasure to assist them in this important phase of work, and to help direct them to a wealth of useful sources, archives, bodies of scholarly work, other significant scholars, and points of reference so that they are able to create the best series possible for public television broadcast in 2026.

Sincerely,



Director, Institutional Antiracism and Accountability Project

**Donna Murch**  
Department of History  
Seminary Place  
111 Van Dyck Hall  
New Brunswick, NJ 08901



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## TEACHING POSITIONS

Associate Professor of History, Rutgers State University of New Jersey  
(2010-)

Assistant Professor of History, Rutgers, State University of New Jersey  
(2004-2010)

## EDUCATION

Ph.D. Department of History, University of California, Berkeley, October 2004

M.A. Department of Rhetoric, University of California, Berkeley, May 1996

B.A. History, Williams College, June 1991

## BOOKS

2022 *Assata Taught Me: State Violence, Racial Capitalism, and the Movement for Black Lives*, July (March, Haymarket Press)

2010 *Living for the City: Migration, Education, and the Rise of the Black Panther Party in Oakland, California*, University of North Carolina Press, October  
(Winner of Phyllis Wheatley Prize 2011)

## WORKS IN PROGRESS

2022 *Crack in Los Angeles: Policing the Crisis and the War on Drugs*  
(forthcoming)

## SCHOLARLY ARTICLES AND EDITED COLLECTIONS

2019 "The Color of War: Race, Neoliberalism and Punishment in Late Twentieth Century Los Angeles," Edited Collection on the neoliberalization of U.S. cities by Thomas Sugrue and Andrew Diamond (University of Pennsylvania Press, 2019)

2018 "Black Liberation and 1968," *American Historical Review*, June

2015 Co-author with Heather Thompson, "Rethinking Urban America Through the Lens of the Carceral State," *Journal of Urban History*, Fall

2015 Co-editor of Special Section, *Urban Spaces and the Carceral State*, *Journal of*

*Urban History*, Fall

- 2015 "Crack in Los Angeles: Crisis, Militarization and Black Response to the Late Twentieth Century War on Drugs," *Journal of American History*, June
- 2015 "Historicizing Ferguson: Police Violence, Domestic Warfare, and the Genesis of a National Movement against State-Sanctioned Violence," *New Politics*, Summer
- 2013 "When the Panther Travels: Race and Internal Diaspora in the History of the BPP, 1964 – 1972," *Black Power Beyond Borders*, an edited volume on the global dimensions of Black Power (New York: Palgrave Macmillan)
- 2012 "Countering Subversion: Black Panther Scholarship, Popular History, and the Richard Aoki Controversy," American Historical Association, *Perspectives on History*, October
- 2012 "The Many Meanings of Watts: Black Power, Wattstax, and the Carceral State," *Organization of American Historians Magazine of History*, January
- 2010 "A Campus Where Black Power Won: Merritt College and the Hidden History of Oakland's Black Panther Party," in *Neighborhood Rebels: Black Power at the Local Level*, Peniel Joseph (ed.) Palgrave MacMillan, December (reprint)
- 2007 "The Campus and the Street: Race, Migration, and the Origins of the Black Panther Party in Oakland, CA," *Souls, A Critical Journal of Black Politics, Culture and Society*, Fall
- 2003 "The Prison of Popular Culture," *The Black Scholar*, Spring

**PUBLIC MEDIA**

- 2021 "Amazon Showed Us the Future of US Labor," *Guardian*, April 27
- 2019 "An Historian's Claims About Martin Luther King Are Shocking – And Irresponsible," *Guardian*, June 8
- 2019 "Racial Capitalism, the Opioid Crisis and the Problem Next Door," Special Issue of *Boston Review*, Forum, May
- 2017 Contribution to forum on Walter Johnson's "To Remake the World: Slavery, Racial Capitalism, and Justice," *Boston Review* (print edition), January
- 2016 "Paying for Punishment," *Boston Review* (print edition), July 15
- 2016 "The Clintons' War on Drugs: When Black Lives Didn't Matter," *New Republic*, February 9
- 2016 "Five Myths About Martin Luther King," *Sunday Washington Post*, January 15
- 2015 "Who's to Blame for Mass Incarceration?" *Boston Review*, October 20
- 2015 "Ferguson's Inheritance," *Jacobin*, August 5

To whom this letter may concern:

I am writing to confirm my commitment to providing humanities-based advice and consultation for *Crime and Punishment in America*, a six to eight-part documentary series project for Skiff Mountain Films Inc., scheduled to air on PBS in 2026.

I am working with the award-winning filmmaker Lynn Novick and her team and have confidence that they will deliver a great series and have the filmic repertoire and depth of knowledge to shed light on this important topic.

My name is Donna Murch, and I am an associate professor of history at Rutgers University. I specialize in the histories of the drug war, the Black Radical Movement and the carceral state. I have published two books with germane content: *Assata Taught Me: State Violence, Racial Capitalism and the Movement for Black Lives* (2021) and *Living for the City: Migration, Education and the Rise of the Black Panther Party* (2010).

I have been working with them since 2021 and I am committed to helping them bring the series to fruition as they research, develop, write, consult, interview and uncover vast archival and other research to create interviews with transcripts, a production script, and production work plan, based in sound humanities-based reading. I will continue to consult with them as they reach out to an array of scholars and knowledgeable subjects.

It is an important topic that needs telling and I plan to do my best to ensure that it reflects a diversity of well-researched and argued perspectives---historical and cultural -- during the development, scripting and production phases. It is my pleasure to assist them in this important phase of work, and to help direct them to a wealth of useful sources, archives, bodies of scholarly work, other significant scholars, and points of reference so that they are able to create the best series possible for public television broadcast in 2026.

Sincerely,

Donna Murch  
Associate Professor  
Department of History  
(b) (6)  
dmurch@history.rutgers.edu

# VIVIAN DENISE NIXON

## Curriculum Vitae

(b) (6)

### SUMMARY

A clear and authentic voice in the public discourse on topics related to social issues with an emphasis on social justice, race, ethnicity, gender, education, and economic equity. Dynamic educator, trainer, and facilitator who has taught adult learners, graduate students, and undergraduates in both community-based and university settings.

### EDUCATION

Master of Fine Arts  
Columbia University School of the Arts  
New York, NY  
Non-Fiction Writing  
May 2020

Bachelor of Science  
State University of New York, Empire College  
Saratoga, New York  
June 2005

### CAREER HIGHLIGHTS

[Columbia University](#), New York, NY  
Adjunct Instructor, 2019-2020  
Associate Research Scholar and Writer in Residence, Columbia Justice Lab  
2021-present

[Bard Prison Initiative](#), Annandale, NY  
Senior Faculty Advisor, 2021-present

[College & Community Fellowship](#), New York, NY  
Executive Director, 2004-2021

[Union Theological Seminary](#), New York, NY  
Adjunct Instructor, 2011-2017

### FELLOWSHIPS, AWARDS, HONORS

[Bard College](#), Honorary Doctorate of Human Letters, 2021  
[Columbia University Creative Writing Teaching Fellowship](#). 2019, 2020  
[Pen America Writing for Justice Fellowship](#). 2019  
[Tribeca Disruptive Innovation Award](#). 2017  
[Columbia University Community Scholar](#) 2013  
[Aspen Institute Ascend Fellowship](#). 2013  
[John Jay Medal for Justice](#). 2012



## Selected Publications

- Nixon, Vivian D. & Atkinson, Daryl V., editors. [\*What We Know: Solutions from Our Experiences in the Justice System\*](#). New York, NY: The New Press, June 2020.
- Epperson, M. W., and C. Pettus Davis, editors. "Learning to Lead in the Decarceration Movement." [\*Smart Decarceration: Achieving Criminal Justice Transformation in the 21st Century\*](#), New York, NY: Oxford University Press, 2017, pp. 90-101
- Nixon, Vivian, and Susan Sturm. ["Breaking the Cycle of Mass Incarceration: A Strategy for Investing in Individuals, Families, and Communities."](#) *What It's Worth: Strengthening the Financial Future of Families, Communities, and the Nation*. Ed. Andrea Levere. San Francisco: Federal Reserve Bank of San Francisco & Corporation for Enterprise Development, 2015, pp. 187-95.
- Nixon, Vivian. ["Serving Justice-Involved Moms in a Two-Generation Program."](#) *Two Generations: One Future: An Anthology from the Ascend Fellowship Part II: Addressing and Empowering Families*. Washington, DC: The Aspen Institute, 2015, pp. 74-79.
- Nixon, Vivian, and Susan Sturm. [Home Grown Social Capital: How Higher Education for Formerly Incarcerated Women Facilitates Family and Community Transformation](#). Washington, DC: The Aspen Institute and the Center for Institutional and Social Change, 2015.
- Nixon, Vivian, et al. "Life Capacity beyond Reentry: A Critical Examination of Racism and Prisoner Reentry Reform in the U.S." *Race/Ethnicity: Multidisciplinary Global Contexts*, vol. 2, no. 1, 2008, pp. 21-43. *JSTOR*, [www.jstor.org/stable/25594997](http://www.jstor.org/stable/25594997). Accessed 27 Feb. 2020.

## Selected Public Speaking

- Featured Talk. [Square One Project to Reimagine Criminal Justice Launch](#). Washington, D.C. 19 September 2019
- Featured Talk. [Reimagine Justice: The Next 25 Years: Equity](#). Schomburg Center for Research in Black Culture, New York. 11 September 2019
- Distinguished Lecturer. [Voices from Inside America's Mass System of Punishment: The Freeing Power of Higher Education](#). Annual Community Scholars Lecture. Columbia University, New York. 7 March 2017
- Panelist. [Deep Dive: Rethinking Prison](#). Aspen Ideas Festival. The Aspen Institute. Aspen. June 2016
- Panelist. Department of Justice RoundTable on Sentencing Reform. The United States Department of Justice, Washington, D.C. May 2016
- Panelist. White House Summit on Women in Criminal Justice. The White House, Washington, D.C. March 2016

June 24th, 2022

To whom this letter may concern:

I am writing to confirm my commitment to providing humanities-based advice and consultation for *Crime and Punishment in America*, a six to eight-part documentary series project for Skiff Mountain Films Inc., scheduled to air on PBS in 2026.

I am working with the award-winning filmmaker Lynn Novick and her team and have confidence that they will deliver a great series and have the filmic repertoire and depth of knowledge to shed light on this important topic.

I am currently a Writer in Residence at The Square One Project. From 2001 through 2021, Ms. Nixon was a nonprofit leader helping women rebuild disrupted lives through education. A strong believer in lifetime learning, I examine structural racism in society through many lenses. Driven by personal experience with incarceration and a desire to advance transformational justice, I write across genres and earned an MFA from Columbia School of the Arts, and hold an Honorary Doctorate of Humane Letters from Bard College. I am thankful for opportunities that have been integral to my growth as a writer and critical thinker. These include support from the Ford Foundation and Art for Justice Fund as well as The John Jay Medal for Justice and Fellowships from Aspen Institute Ascend, Open Society Foundations, and Pen America. My essays and poems appear in journals, books, magazines, and opinion pages. I co-edited "What We Know: Solutions from Inside the Justice System, The New Press, May 2020. My CV is attached.

I have been working with them since 2021 and I am committed to helping them bring the series to fruition as they research, develop, write, consult, interview, and uncover vast archival and other research to create interviews with transcripts, a production script, and production work plan, based in sound humanities-based reading. I will continue to consult with them as they reach out to an array of scholars and knowledgeable subjects.

It is an important topic that needs telling and I plan to do my best to ensure that it reflects a diversity of well-researched and argued perspectives---historical and cultural -- during the development, scripting, and production phases. It is my pleasure to assist them in this important phase of work and to help direct them to a wealth of useful sources, archives, bodies of scholarly work, other significant scholars, and points of reference so that they are able to create the best series possible for public television broadcast in 2026.

Sincerely,



Vivian D. Nixon, M.F.A. (**She/Her**)  
Writer in Residence  
Associate Research Scholar  
[The Square One Project](#)  
475 Riverside Drive, Suite 316  
New York, NY 10115  
Email: [vn2200@columbia.edu](mailto:vn2200@columbia.edu)

**HEATHER ANN THOMPSON**  
**AUTHOR AND PROFESSOR OF HISTORY**

**EDUCATION:**

- Princeton University. American History, Ph.D., 1995; The University of Michigan. History, M.A. (With Distinction), 1987; The University of Michigan. History, B.A. (Highest Honors), 1987

**EMPLOYMENT:**

- The University of Michigan. Professor of History in the Department of Afro-American and African Studies, The Residential College, and The Department of History. Fall 2015-present. Co-founder, [Carceral State Project](#)

**SELECT PUBLICATIONS:**

**Books:**

- Thompson, [Blood in the Water: The Attica Uprising of 1971 and its Legacy](#) (Pantheon Books, August 23, 2016)
- Thompson, [Whose Detroit: Politics, Labor and Race in a Modern American City](#) (Cornell University Press, 2001). (*New Edition of this book: May, 2017*)

**Articles in Refereed Journals:**

- [“Reckoning with the Artifacts of Attica: What Was Found, What Wasn’t, and Why It Matters.”](#) *New York History*. Special Issue. (Summer, 2021)
- [“The Racial History of Criminal Justice in America.”](#) *Dubois Review: Social Science Research on Race*. (Spring, 2019).
- [“Unmaking the Motor City in the Age of Mass Incarceration.”](#) *Journal of Law and Society*. (December, 2014)
- [“Lessons from Attica: From Prisoner Rebellion to Mass Incarceration and Back.”](#) *Socialism and Democracy*, #66, vol. 28, no. 3 (December, 2014)
- [“Writing the Perilously Recent Past: The Historian’s Dilemma.”](#) American Historical Association. *Perspectives*. (Fall, 2013)
- [“Rethinking Working Class Struggle through the Lens of the Carceral State: Toward a Labor History of Inmates and Guards.”](#) *Labor: Studies in the Working Class History of the Americas*(Fall, 2011)
- Heather Ann Thompson, [“Downsizing the Carceral State: The Policy Implications of Prison Guard Unions.”](#) *Criminology and Public Policy*. Special Issue: Special Issue on Mass Incarceration. August 2011. Volume 10, Issue 3
- [“Why Mass Incarceration Matters: Rethinking Crisis, Decline and Transformation in Postwar American History.”](#) *Journal of American History*. (December, 2010)

**Chapters in Books:**

- [“Criminalizing the Kids: The Overlooked Reason for Failing Schools.”](#) In Michael B. Katz and Mike Rose, eds., *Public Education Under Siege* (University of Pennsylvania Press, 2013)
- [“From Researching the Past to Reimagining the Future: Locating Carceral Crisis, and the Key to its End, in the Long 20th Century.”](#) In *The Punitive Turn: Race, Prisons, Justice, and Inequality* (forthcoming, University of Virginia Press)
- [“Blinded by a “Barbaric” South: Prison Horrors, Inmate Abuse and the Ironic History of Penal Reform in the Postwar United States”](#) in Lassiter and Crespiño, ed. *The End of Southern History?* (Oxford University Press, 2009)

**Guest Edited Journal Issues:**

- Invited to co-edit a special issue of the *Journal of American History* entitled, “Historians and the Carceral State.” June, 2015. Introduction: [Constructing the Carceral State](#)
- Coeditor of a special issue entitled “Urban Spaces and the Carceral State” for the *Journal of Urban History*. September, 2015. Introduction: [Rethinking Urban America through the Lens of the Carceral State](#)

**Newspaper/Magazine Articles:**

- [“Gefängnisnation USA: Eine Geschichte der Macht”](#) *APuZ*. Berlin. Published as a supplement of the fortnightly newspaper of the German Parliament, Das Parlament. October 15, 2021.
- [“Honoring Attica After Half a Century.”](#) *The Nation*. September 13, 2021
- [“50 Years After Attica, Prisoners Are Still Protesting Brutal Conditions. Will America Finally Listen?”](#) *TIME*. September 8, 2021 (print edition: September 13, 2021)
- [“The policy mistakes from the 1990s that have made covid-19 worse.”](#) *Washington Post*. May 4, 2020
- [“How a Series of Jail Rebellions Rocked New York—and woke a city.”](#) *The Nation*. April 8, 2019
- [“An Enduring Shame.”](#) *The New York Review of Books*. October 25, 2018
- [“The National Prison Strike is now Over: Now is the Time Prisoners are Most in Danger.”](#) *The Conversation*. September 12, 2018
- [“Why Meek Mill’s Release from Prison Matters More than you Think.”](#) *Rolling Stone*. May 3, 2018
- [“How a South Carolina Prison Riot Really Went Down.”](#) *New York Times*. April 28, 2018
- [“Opioid Concerns Supplant Hope for Broader Reform.”](#) *The Washington Spectator*. December 26, 2017
- [“Attica: It’s Worse Than We Thought.”](#) *New York Times*. November 19, 2017
- [“America Must Listen to its Prisoners.”](#) *The Washington Post*. September 8, 2017
- [Voices from the Sweltering Inside.](#) *Jacobin*. July 28, 2017
- [The New Detroit’s Fatal Flaw.](#) *The Washington Post*. July 23, 2017
- [What is Hidden Behind the Walls of America’s Prisons](#) *The Conversation*. June, 2017
- [Tough on Crime Plans” Won’t Deliver Justice](#) *Newsweek*. May 13, 2017

- [What Happened at Vaughn Prison?](#) *Jacobin*. February 2, 2017
- [Prisons are Erupting and Why it Matters](#). *The Daily Beast*. October 21, 2016
- [Charlotte is Burning](#). *NBC*. September 22, 2016
- [“Why are Relations Between Black America and the Police so Poor?”](#) *BBC History Magazine*. February, 2015
- [“Inner City Violence in the Age of Mass Incarceration.”](#) *The Atlantic*. October 30, 2014
- [“The Fury in Ferguson and Our Forgotten Lessons from History.”](#) *Huffington Post*. August 18, 2014.
- [“The Shame of the Nation: The Fight to Keep Children Locked up for Life.”](#) *Huffington Post*. August 6, 2014
- [“Dodging Decarceration: The Shell Game of ‘Getting Smart’ on Crime.”](#) *Huffington Post*. July 9, 2014
- [“Empire State Disgrace: The Dark, Secret History of the Attica Prison Tragedy.”](#) *Salon.com* May 24, 2014
- [“How Prisons Change the Balance of Power in America.”](#) *The Atlantic*. October 7, 2013

#### RECENT/SELECT INTERVIEWS/PANELS/DISCUSSIONS:

- Heather Ann Thompson. [Remembering Attica at the 50th Anniversary](#). Justice Talks. Sing Sing Museum. July 21, 2021
- Heather Ann Thompson. [Attica: 50 Years Later](#). *The Brief*. April 7, 2021
- Heather Ann Thompson. [Attica 50 Years Later](#). National Lawyers Guild, Chicago. March 6, 2021
- Heather Ann Thompson. [The Berkeley Socialist Behind Mass Incarceration](#). February 2, 2021
- Heather Ann Thompson. Discussion with Evelyn Hammonds. [“Pandemics and Prison.”](#) Hutchins Center For African American Studies. Center for the Study of Race, Gender, Science and Medicine. Harvard University.
- Heather Ann Thompson. Roundtable. [Urban Uprisings Against and Police](#). Urban History Association. July 7, 2020
- Heather Ann Thompson. Discussant. [“A Conversation on Tulsa and the Long History of Dispossession of African Americans: What We Don’t Know.”](#) The Weatherhead Initiative on Global History. Harvard University. June 16, 2020.

#### RECENT/SELECT AWARDS, FELLOWSHIPS, AND HONORS:

- Meet the Moment Grant. Multi-Year Research Award for justice project entitled “Criminalization, Confinement, and Containment in America.” Co-Pls: Heather Ann Thompson, Matthew Lassiter, and Christian Davenport. The University of Michigan. May 2022.
- Academy-Award Nomination, “Best Feature Documentary,” received for Stanley Nelson’s ATTICA. 2022. Historical consultant on this project.
- Award. Lifelong Dedication to Social Justice Award. Alliance of Families for Justice. 2021.
- Regents Distinguished Award for Public Service. University of Michigan. 2021
- The Guggenheim Fellowship. 2021-2022
- Bearing Witness Fellow, 2020-2022. Art for Justice Fund. (Partner Grantee: Documenting Criminalization and Confinement).
- Pitt Professor of American History and Diplomacy, 2019-2020. University of Cambridge, UK.
- Faculty Team Grant. Documenting Criminalization and Confinement Project. Humanities Collaboratory. University of Michigan. 2019-2022
- The Michigan Society of Fellows, Senior Fellow, 2018-2021
- The Charles Warren Center, Fellow. Harvard University. 2017-2018
- *Blood in the Water: The Attica Prison Uprising of 1971 and its Legacy*:
  - The Pulitzer Prize in History, 2017, The Bancroft Prize in American History and Diplomacy, 2017, The Law and Literature Prize, New York County Bar Association, 2017, Media for a Just Society Award, 2017, The Ridenour Prize, The J. Willard Hurst Prize in Socio-Legal History, Los Angeles Times Book Prize Finalist, The Cundill Prize in History, 2017. Finalist, Silver Gavel Award for Media and The Arts (Honorable Mention, New York City Bar Association Award, Outstanding Contribution in The Field of Public Information, National Book Award Finalist 2016, Truthout.org. Progressive Pick, 2018, New York Times, Paperback Row Pick, 2017, New York Times Most Notable Books of 2016, Top Ten Best Books of 2016 Publishers Weekly, Top Ten Best Works Of Non Fiction of 2016 Kirkus Reviews, Top Ten Books of 2016 Newsweek, Best Human Rights Books of 2016, Amazon #1 Bestseller, Law Enforcement, Best History Books of 2016 Bloomberg, Best Books of 2016 Boston Globe, Best Non Fiction Books 2016 Christian Science Monitor, Favorite Books 2016 Buffalo News, Top Ten Non-Local Books of 2016 Baltimore City Paper, Best Books 2016 The Undeclared, Best Criminal Justice Books 2016 The Marshall Project, Best Nonfiction Books 2016 Book Scrolling, Curator Pick Best of 2016, The Smithsonian, Best Books of 2016, Tropics Of Meta, Starred Reviews: Kirkus Review, Publishers Weekly, Library Journal, Finalist for 2015 J. Anthony Lucas Award for Best Work-in-Progress in Non-Fiction. The Columbia School of Journalism. March 2015.
- Finalist for 2014 Just Media Award for Magazine Article: “How Prisons Change the Balance of Power in America.” *The Atlantic*. October 7, 2013. National Council for Crime and Delinquency. (winner announced October, 2014).
- Most Distinguished Scholarly Article Award for “Rethinking Working Class Struggle Through the Lens of the Carceral State: Toward a Labor History of Inmates and Guards,” *Labor: Studies in Working Class History of the Americas* (Fall, 2011). Awarded by the Labor Movements Section. The American Sociological Association.
- Best Article in Urban History 2011 Award for “Why Mass Incarceration Matters: Rethinking Crisis, Decline, and Transformation in Postwar American History,” *Journal of American History* (December, 2010). Awarded by Urban History Association.

#### ELECTED OFFICES:

- President, Urban History Association, 2018-2021; President, Southern Labor Studies Association, 2008-2009



To whom this letter may concern:

I am working with the award-winning filmmaker Lynn Novick on her latest documentary in progress, *Crime and Punishment in America*, a six to eight-part documentary series project for Skiff Mountain Films Inc., scheduled to air on PBS in 2026. I am writing to confirm my commitment to serve as a historical consultant on this project and to ensure that it serves a wide-ranging humanities-based audience. I believe that this film is truly pathbreaking, and that it will be the first of its kind to shed light on this topic of vital historical as well as contemporary importance.

What brings me to this project is that I am a Princeton-trained professor of History, now on faculty at the University of Michigan, who specializes in African American history, Civil Rights history, Urban history. I was one of the first historians to research and write on the long history of crime and punishment in the 20<sup>th</sup> century United States as well. My 2010 article “Why Mass Incarceration Matters: Rethinking Crisis, Decline, and Transformation in Postwar America,” was the award-winning article in flagship publication, *The Journal of American History*, that first located mass incarceration as a historical phenomenon that was not only historically unprecedented and internationally unparalleled, but also unwarranted based on crime statistics compared historically. Nevertheless, my research indicated, in ways that scholars and policymakers had theretofore failed to appreciate, this policy decision has set in motion changes to cities, to the economy, and to politics that were staggering in impact and needed to be reckoned with immediately. I am also the author of the 2016 book *Blood in the Water: The Attica Prison Uprising of 1971 and its Legacy* that won the Pulitzer Prize, the Bancroft Prize, was a finalist for the National Book Award and the *Los Angeles Times* Book Prize and the Cundall Prize in History and won 5 other book awards.

I have been serving as the historical consultant on this film since 2021, and I have already helped this director assemble a most comprehensive and expert advisory board to inform the research that undergirds this film. This film covers centuries as well as countless complex issues, and all are agreed that it must speak to audiences from all walks of life, from all parts of the country. This remarkable research team will ensure that it does. We together are committed to bringing this series to fruition and to helping Lynn Novick and her producing partners as they develop, write, consult, interview and uncover vast archival and other research resources to create transcripts, a production script, and production work plan, based in sound humanities-based reading. I will continue to consult through every phase of this project.

Again, and in closing, in my view, one of the most important elements of telling the story of crime and punishment in America is doing so in a way that reflects a diversity of well-

researched and argued perspectives---historical and cultural -- during the development, scripting, and production phases. It is my pleasure to assist Lynn Novick and her team in this important phase of work, and to help direct them to a wealth of useful sources, archives, bodies of scholarly work, other significant scholars, and points of reference so that they can create the best series possible for public television broadcast in 2026.

Sincerely,

A handwritten signature in blue ink that reads "Heather Ann Thompson". The signature is written in a cursive style with a large, sweeping flourish at the end.

Dr. Heather Ann Thompson  
Collegiate Professor of History and African American Studies  
Department of History  
Department of Afro American and African Studies  
Faculty, The Residential College  
The University of Michigan

(b) (6)

## CRAIG STEVEN WILDER

Barton L. Weller Professor of History  
E51-255  
Massachusetts Institute of Technology  
Cambridge, Massachusetts 02139

cwilder@mit.edu  
t: 617.324.7537  
f: 617.253.9406  
<http://history.mit.edu/people/craig-steven-wilder>

### EDUCATION:

*Doctor of Philosophy:* Columbia University (1994)  
*Master of Philosophy:* Columbia University (1993)  
*Master of Arts:* Columbia University (1989)  
*Bachelor of Arts:* Fordham University (1987)

### ACADEMIC POSTS:

*Barton L. Weller Professor:* History, Massachusetts Institute of Technology (2016-present)  
*Professor:* History (2008-present)  
*Head:* History Faculty (2012-2015)

*Robert D. L. Gardiner and Kenneth T. Jackson Professor:* History, Columbia University in the City of New York (2018-2019)

*Professor:* History, Dartmouth College, Hanover, New Hampshire (2002- 2008)  
*Chair:* African and African American Studies (2007- 2008)

*Associate Professor:* History, Williams College, Williamstown, Massachusetts (2001- 2002)  
*Chair:* African-American Studies (1999- 2002)  
*Assistant Professor:* (1995- 2001)

*Assistant Professor:* History, Long Island University, Brooklyn, New York (1991- 1995)  
*Chair:* Urban Studies, graduate program (1993- 1995)

### OTHER PROFESSIONAL POSTS:

*Senior Fellow:* Bard Prison Initiative, Bard College. (2007-present)

### PROFESSIONAL SERVICE:

*Councilor:* American Antiquarian Society (2017-present)

*Member:* Advisory Council, Society for Historians of the Early American Republic (SHEAR) (2021-2022)

*Co-Chair:* 2020 Annual Convention Program Committee, Organization of American Historians (2017-2020)

*Member:* Membership Committee, Organization of American Historians (2016-2018)

*Member:* Committee of Scholarly Advisors, New York State Historian (2016-present)

*Councilor:* Lapidus Center for the Historical Analysis of Transatlantic Slavery, Schomburg Center, NYPL (2014-present)

*Advisor:* Lemon Project, examining the history of slavery and race at the College of William and Mary (2014-present)

*Lecturer:* Distinguished Lectureship Program, Organization of American Historians (2014-present)

Reviewer for several presses and journals, including: Henry Holt, Norton, Yale University Press, Columbia University Press, the University of North Carolina Press, the University of Chicago Press, Fordham University Press, New York University Press, the *Journal of American History*, *Gender & History*, *American Quarterly*.

*Editorial Boards: New York History; The New-York Journal of American History*, formerly *The New-York Historical Society Quarterly*; *Afro-Americans in New York Life and History*.

#### **PUBLIC HISTORY PROJECTS:**

*Consultant: "Driving While Black,"* a documentary history of African Americans and the automobile by Steeplechase Films (2020)

*Consultant: "College Behind Bars,"* the Bard Prison Initiative, by Lynn Novick and Sarah Botstein, Florentine Films (2019)

*Consultant: "The Chinese Exclusion Act Outreach Initiative"* a public history program and documentary film on the anti-Asian campaigns that brought the first racial barrier to immigration in federal law, the Center for Asian American Media and Steeplechase Films (2017)

*Consultant: "Jackie Robinson"* by Ken Burns and Florentine Films (2016)

*Advisor: "New York at Its Core,"* Museum of the City of New York's new permanent exhibits (2013-2016)

*Consultant: "The Central Park Five,"* a documentary film by Ken Burns, Sarah Burns and David McMahon, Florentine Films (2012). Winner of the 2013 Peabody Award.

*Consultant: "My Brooklyn,"* a documentary examining gentrification by Kelly Anderson (2012). Winner of multiple film prizes.

*Consultant and Advisor:* Museum of Sex, New York City; Brooklyn Museum of Art; Brooklyn Children's Museum; Museum of the City of New York; New York State Museum; New-York Historical Society; Weeksville Heritage Center; Chicago History Museum; Brooklyn Navy Yard Museum at Building 92.

#### **BOOKS:**

Craig Steven Wilder, *Ebony & Ivy: Race, Slavery, and the Troubled History of America's Universities* (New York: Bloomsbury, 2013; paperback 2014)

\_\_\_\_\_, *In the Company of Black Men: The African Influence on African American Culture in New York City* (New York: New York University Press, 2001; paperback 2005)

\_\_\_\_\_, *A Covenant with Color: Race and Social Power in Brooklyn* (New York: Columbia University Press, History of Urban Life Series, 2000; paperback 2001)

#### **RECENT JOURNAL ARTICLES AND CHAPTERS:**

Craig Steven Wilder "Higher Education, 1799-1804," in Keisha N. Blain and Ibram X. Kendi, eds., *400 Souls: A Community History of African America, 1619-2019* (New York: Random House, exp. 2021).

\_\_\_\_\_, "'Sons from the Southward & Some from the West Indies': Slavery and the Academy in Revolutionary America," in James Campbell and Leslie M. Harris, eds., *Slavery and the University: Histories and Legacies* (Athens: University of Georgia Press, 2019)

\_\_\_\_\_, "War & Priests: Catholic Colleges and Slavery in the Age of Revolution," in Sven Beckert and Seth Rockman, eds., *Slavery's Capitalism: A New History of American Economic Development* (Philadelphia: University of Pennsylvania Press, 2016)





# Massachusetts Institute of Technology

77 MASSACHUSETTS AVENUE  
HISTORY FACULTY • BUILDING E51-255  
CAMBRIDGE • MASSACHUSETTS • 02139-4307

TEL: (617) 324.7537 • FAX: (617) 253.9406 • EMAIL: [cwilder@mit.edu](mailto:cwilder@mit.edu)

**CRAIG STEVEN WILDER**  
*Barton L. Weller Professor*

20 June 2022

To Whom It May Concern:

I am delighted to serve as an advisor and consultant on *Crime and Punishment in America*, a documentary series from Skiff Mountain Films.

I have worked with Lynn Novick and her colleagues on several projects over many years. I am confident that her team has the experience, research skills, and sensitivity to their subjects to bring this important story to the public.

My work on public history projects at regional and national museums began more than thirty years ago, and I have consulted on historical documentaries for a quarter century. My commitment to this project comes from my sense that Lynn Novick has a portfolio of uniquely powerful and thoughtful documentary history films.

This is a significant undertaking, and I am looking forward to contributing to and learning from her team and the other academic consultants as we engage a broad range of sources—government documents, manuscripts and archives, oral histories, film and other visual collections, site locations, etc.—to produce a film with broad appeal.

I have no doubt that PBS will attract large audiences for this project. What is so compelling about the theme of crime and punishment is that it cuts across categories of class, race, religion, and gender. It is a lens into American history that will allow millions of families to discover and rethink parts of their personal stories while also reconsidering how their pasts connect to the histories of other communities and the nation.

Again, I am thrilled to see us at this important early milestone, and I am confident that we can develop a pioneering film for release in 2026.

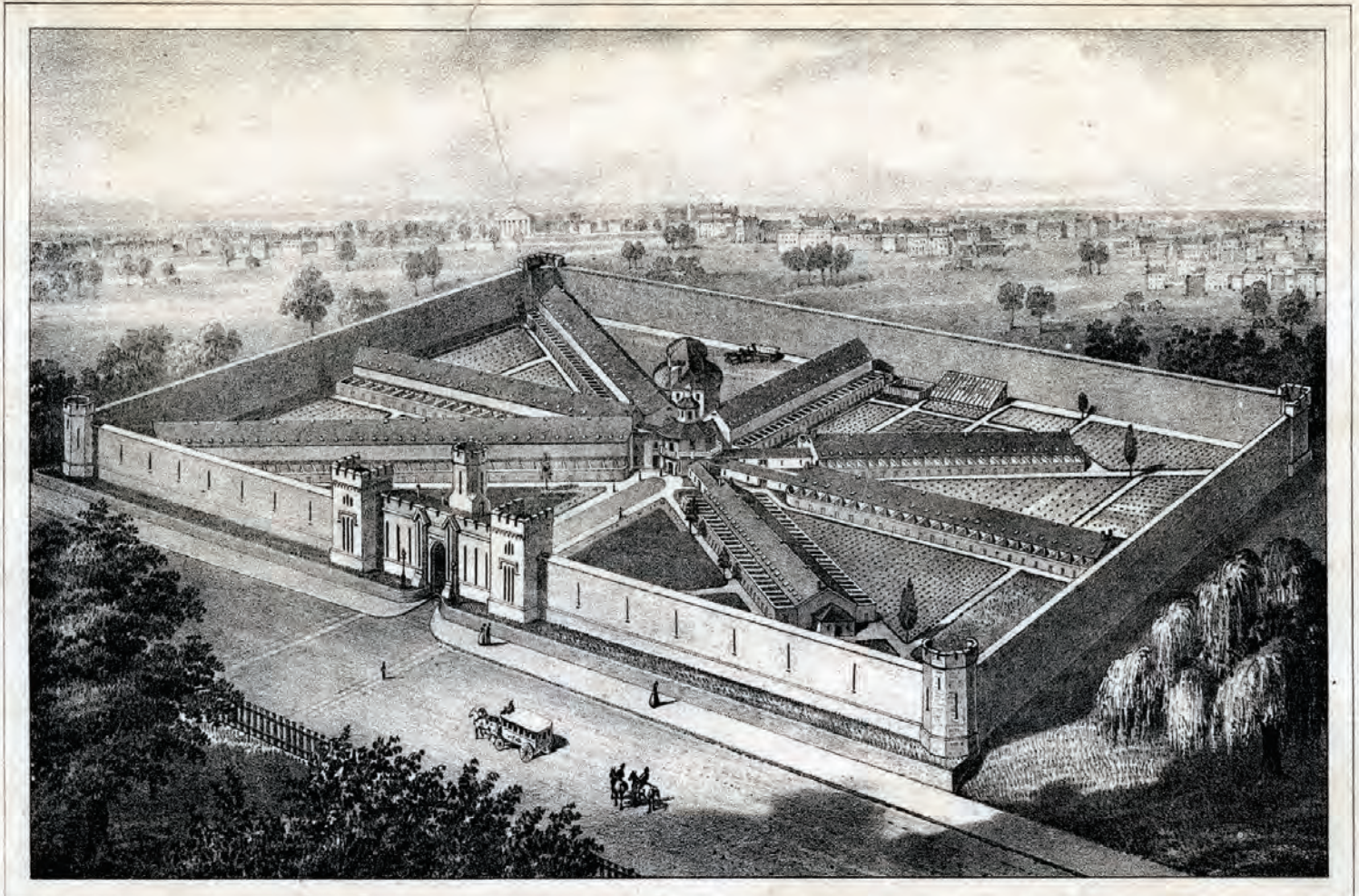
Sincerely,

Craig Steven Wilder

**Images**

1. Drawing of Eastern State Penitentiary. Circa, 1856. Library Company of Philadelphia
2. Incarcerated women at work in the laundry room. Indiana Women's Prison. Approx 1880s. University of Warwick
3. A crowd of 15,000 people traveled to the spectacle lynching of Henry Smith. Hundreds of postcards were printed and sold as souvenirs. Paris, Texas. February 1, 1893. Library of Congress
4. Pevege, member of the Ute Nation, in tribal police uniform. Circa, 1894. Denver Public Library
5. At the Joliet prison in Illinois, incarcerated women remained locked away in the Warden's House. They were only allowed outside one day a year - on the Fourth of July. Approx 1889. Chicago History Museum.
6. Children on a southern chain gang. Circa, 1903. Library of Congress
7. Unidentified man strapped into electric chair prior to his execution. Sing Sing. Ossining, New York. 1890-1910. Getty Images
8. San Francisco Mayor P. H. McCarthy and Police Chief John F. Seymour photographed with officers. October 29, 1910. UC Berkeley, Bancroft Library
9. New Orleans Police Department mug shot of Helen Oliver. Circa, 1915. New Orleans Public Library
10. Anti-Lynching protest. Washington, DC. June 24, 1922. Getty Images
11. Incarcerated men and guards at the Bullock (Bulloch) County Convict Camp in front of the caged wagon where they sleep. Circa, 1929. Alabama Department of Archives and History
12. Lynching of Thomas Shipp and Abram Smith in Marion, Indiana where 10,000 people gathered and participated in the murder. Ten days after the event, photographer Lawrence Beitler printed and sold thousands of postcards of the dead young men. Circa, 1930. Getty Images
13. Showering bath at Sing Sing. 1920-1940. New York State Archive
14. Chinese immigrants arrested in New Jersey. Circa, 1934. Getty Images
15. Wanted poster for John Dillinger. March 12, 1934. National Archives and Records Administration
16. Mexican Americans en route from Los Angeles jail to court after the Zoot Suit Riots. June 9, 1943. Library of Congress.
17. Three Japanese-American boys in the Manzanar Internment Camp. California. Circa, 1944. Toyo Miyatake Studio
18. A Ku Klux Klan initiation in Georgia, including several Atlanta Policemen. Circa, 1946. The LIFE Picture Collection/ Shutterstock
19. New York. Circa, 1963. The Gordon Parks Foundation
20. Walter Gadsden attacked by a police dog during a civil rights demonstration. Birmingham, Alabama. May 3, 1963. AP Images
21. American Indian Movement members during the occupation of Alcatraz. California. Circa, 1970. Art Kane
22. Attica State Prison. New York. 1971. AP Images
23. Incarcerated women in labor. Providence City Hospital, Anchorage, Alaska. Circa, 1993. Jane Evelyn Atwood
24. Incarcerated firefighter, Sandra Rojas, from Malibu Conservation Camp (#13). Circa, 2017. Peter Bohler for The New York Times
25. Incarcerated teens look out from their cells at The Green Hill School. Chehalis, Washington. Circa, 2010s. Steve Davis
26. Overcrowded cells of families in the U.S. Border Patrol McAllen Station. McAllen, Texas. June 10, 2019. Getty Images

THE STATE PENITENTIARY,  
FOR THE EASTERN DISTRICT OF PENNSYLVANIA.



Original drawn by a convict N° 2654

Entered according to Act of Congress in the year 1856 by Richard Vaux, in the Clerk's Office of the District Court of the Eastern District of Pennsylvania.

P.S. Duval & Co. steam Litho. Phila

*This Institution known as "Cherry Hill State Prison" at Philadelphia, is the Model Prison of "The Pennsylvania System of Prison Discipline" or "Separate System" as it is called to distinguish it from "The Congregate". Each Convict occupies a single Cell or Workshop, and is thus separated from all other convicts. The Building was begun in 1822. The walls, 30 ft. high, 12 ft. thick at base, 2 ft. 9 in. at top, enclose a square plot of Ten Acres. There are 7 corridors of Cells, capable of receiving 500 convicts. The average number confined annually is less than 300. Some cells are 11 ft. 9 in. by 7 ft. 6 in. with yards attached, 15 ft. by 8 ft. Others are double this size, all lighted and warmed and ventilated. Gas is introduced into the corridors. Heat by hot water thro' pipes. Water in each cell and other Conveniences.*

*The above is a Bird's Eye View of the Buildings - Grounds and Environs.*

*- April 1856 -*

Drawing of Eastern State Penitentiary. Circa, 1856. Library Company of Philadelphia



Incarcerated women at work in the laundry room. Indiana Women's Prison. Approx 1880s.  
University of Warwick



No 1

## *Little Myrtle Vance Avenged.*

Aged Three Years, Eight Months and One Day.

*Photo by J. L. MERTINS, Paris, Texas, Feb. 1st, 1893.*

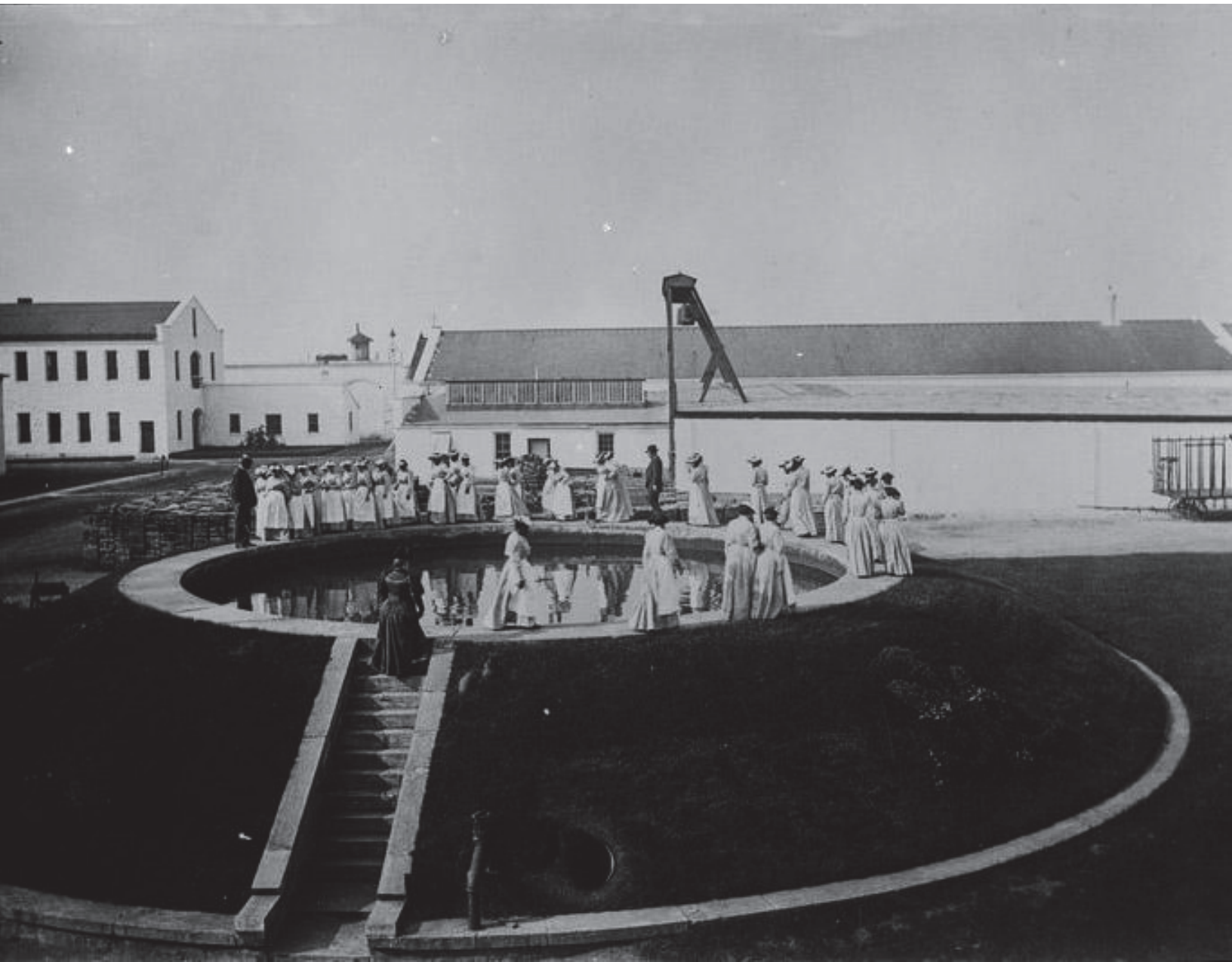
COPYRIGHT PENDING.]

A crowd of 15,000 people traveled to the spectacle lynching of Henry Smith. Hundreds of postcards were printed and sold as souvenirs. Paris, Texas. February 1, 1893.

Library of Congress



Pevige, member of the Ute Nation, in tribal police uniform. Circa, 1894. Denver Public Library



At the Joliet prison in Illinois, incarcerated women remained locked away in the Warden's House. They were only allowed outside one day a year - on the Fourth of July. Approx 1889. Chicago History Museum.



0850. JUVENILE CONVICTS AT WORK IN THE FIELDS.

COPYRIGHT 1945 BY DETROIT PHOTOGRAPHIC CO.

Children on a southern chain gang. Circa, 1903. Library of Congress





Unidentified man strapped into electric chair prior to his execution. Sing Sing, Ossining, New York. 1890-1910. Getty Images



San Francisco Mayor P. H. McCarthy and Police Chief John F. Seymour photographed with officers.  
October 29, 1910. UC Berkeley, Bancroft Library



**NEW ORLEANS POLICE DEPARTMENT**

*Helen Oliver*

Alias *Eveline Smith*

Taken *Dec 31* 191*5*

Residence *Birmingham, Ala.*

Occupation *Manicurist*

Criminal Occupation *Susp. Person*

Nativity *Ill.*

Age *21* Height *5-5 1/8*

Weight *117* Build *Slim*

Complexion *Fair*

Eyes *L. Brown*

Color of Hair *Black*

~~Color of Beard~~

Arrested by *Dets. Greppan + Ford +*

*Both arms freckled*

*Face slightly freckled*

0 14

New Orleans Police Department mug shot of Helen Oliver. Circa, 1915. New Orleans Public Library



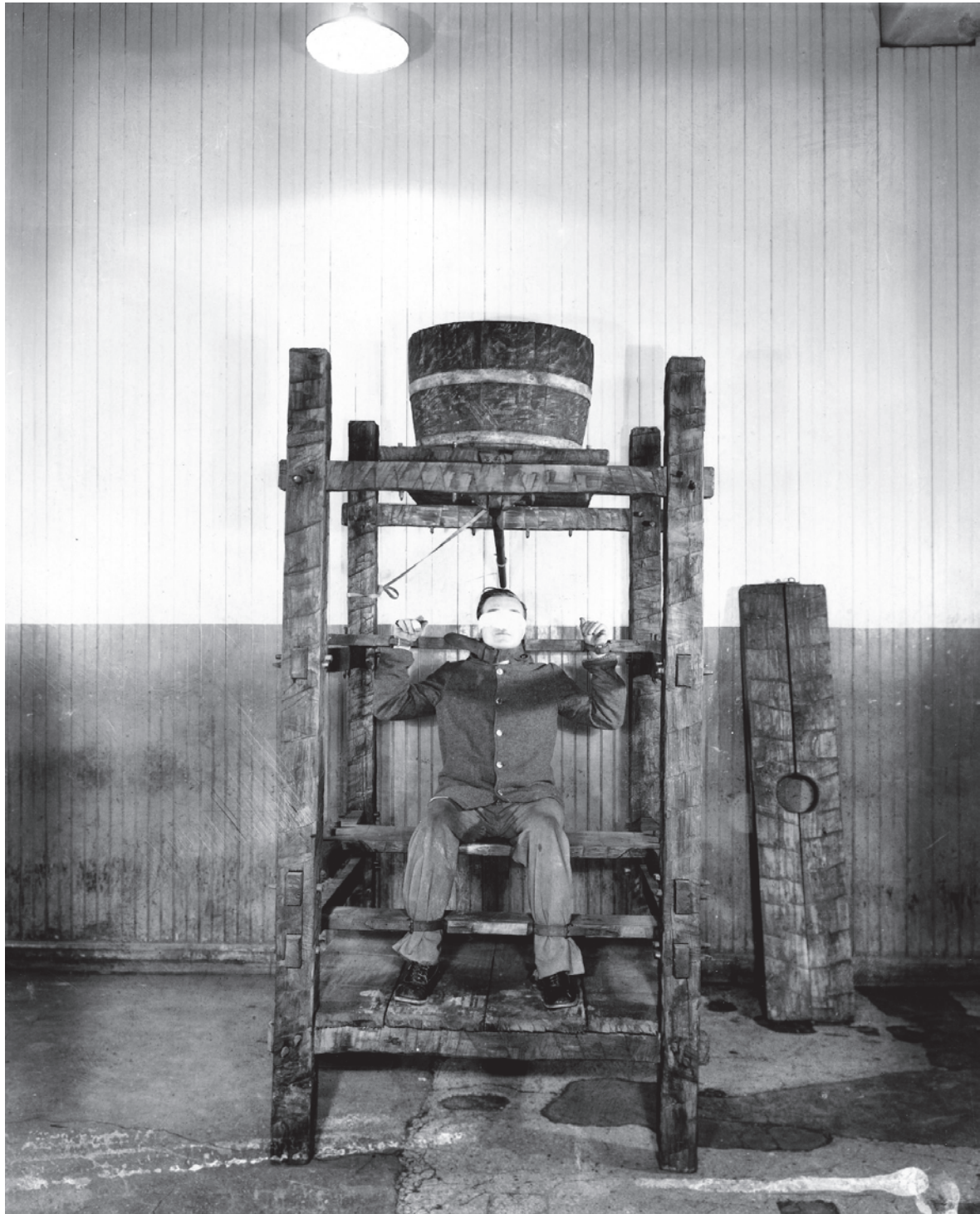
Anti-Lynching protest. Washington, DC. June 24, 1922. Getty Images



Incarcerated men and guards at the Bullock (Bulloch) County Convict Camp in front of the caged wagon where they sleep. Circa, 1929. Alabama Department of Archives and History



Lynching of Thomas Shipp and Abram Smith in Marion, Indiana where 10,000 people gathered and participated in the murder. Ten days after the event, photographer Lawrence Beitler printed and sold thousands of postcards of the dead young men. Circa, 1930. Getty Images



Showering bath at Sing Sing. 1920-1940. New York State Archive



Chinese immigrants arrested in New Jersey. Circa, 1934. Getty Images



**IDENTIFICATION  
ORDER NO. 1217**

March 12, 1934.

**DIVISION OF INVESTIGATION  
U. S. DEPARTMENT OF JUSTICE**

**WASHINGTON, D. C.**

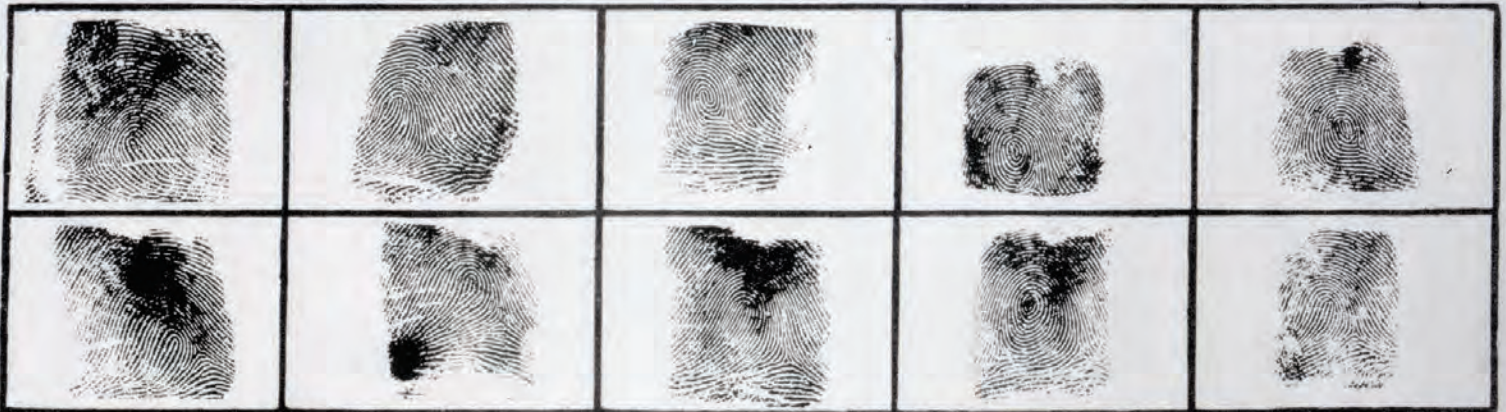
**Fingerprint Classification**

**12 9 R 0  
14 U 00 9**

**WANTED**

**JOHN DILLINGER, with alias,  
FRANK SULLIVAN**

**NATIONAL MOTOR VEHICLE THEFT ACT**



**DESCRIPTION**

Photograph taken January 25, 1934

Age, 31 years  
Height, 5 feet 7-1/8 inches  
Weight, 153 pounds  
Build, medium  
Hair, medium chestnut  
Eyes, grey  
Complexion, medium  
Occupation, machinist  
Marks and scars, 1/2 inch scar  
back left hand; scar middle  
upper lip; brown mole between  
eyebrows  
Mustache



*John Dillinger*

**CRIMINAL RECORD**

As John Dillinger, #14395, received State Reformatory, Pendleton, Indiana, September 16, 1924; crime, assault and battery with intent to rob and conspiracy to commit a felony; sentences, 2 to 14 years and 10 to 20 years respectively;

As John Dillinger, #13225, received State Prison, Michigan City, Indiana, July 16, 1929; transferred from Indiana State Reformatory; paroled under Reformatory jurisdiction, May 10, 1933; parole revoked by Governor - considered as delinquent parolee;

As John Dillinger, #10587, arrested Police Department, Dayton, Ohio, September 22, 1933; charge, fugitive; turned over to Allen County, Ohio, authorities;

As John Dillinger, received County Jail, Lima, Ohio, September 28, 1933; charge, bank robbery; escaped October 12, 1933;

As Frank Sullivan, arrested Police Department, Tucson, Arizona, January 25, 1934; charge, fugitive; turned over to Lake County, Indiana, authorities;

As John Dillinger, #14487, arrested Sheriff's Office, Crown Point, Indiana, January 30, 1934; charge, murder - bank robbery; escaped March 3, 1934.

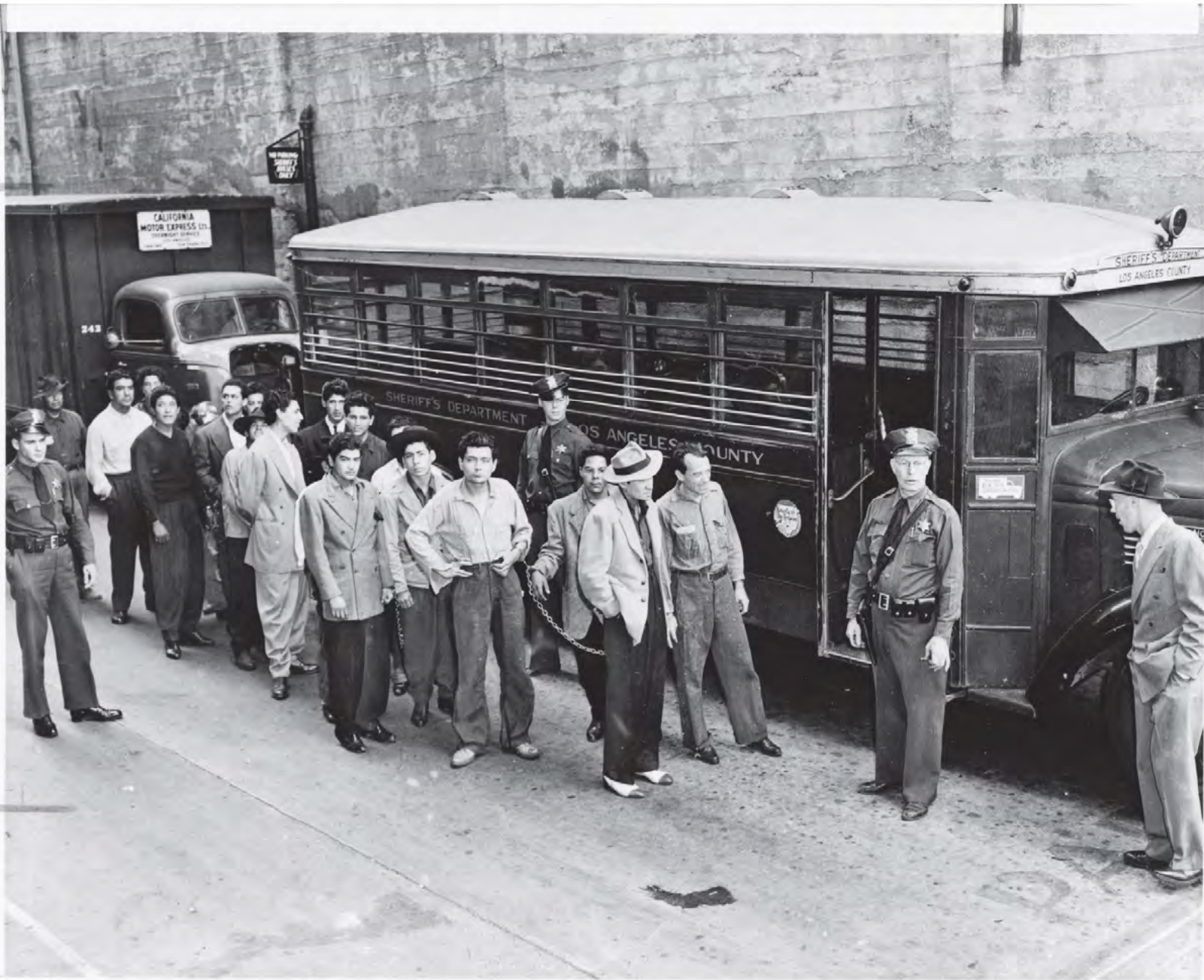
The United States Marshal, Chicago, Illinois, holds warrant of arrest charging John Dillinger with feloniously and knowingly transporting Ford V-8 four door sedan, motor number 256447, property of Lillian Holley, Sheriff, Lake County, Indiana, from Crown Point, Indiana to Chicago, Illinois, on or about March 3, 1934.

Law enforcement agencies kindly transmit any additional information or criminal record to the nearest office of the Division of Investigation, U. S. Department of Justice.

If apprehended, please notify the Director, Division of Investigation, U. S. Department of Justice, Washington, D. C., or the Special Agent in Charge of the Office of the Division of Investigation listed on the back hereof which is nearest your city

(over)

Issued by: J. EDGAR HOOVER, DIRECTOR.



Mexican Americans en route from Los Angeles jail to court after the Zoot Suit Riots. June 9, 1943. Library of Congress.



Three Japanese-American boys in the Manzanar Internment Camp, California. Circa, 1944.  
Toyo Miyatake Studio



A Ku Klux Klan initiation in Georgia, including several Atlanta Policemen. Circa, 1946.  
The LIFE Picture Collection/ Shutterstock



New York. Circa, 1963. The Gordon Parks Foundation



Walter Gadsden attacked by a police dog during a civil rights demonstration. Birmingham, Alabama. May 3, 1963. AP Images



American Indian Movement members during the occupation of Alcatraz. California. Circa, 1970.  
Art Kane



Attica State Prison. New York. 1971. AP Images





Incarcerated women in labor. Providence City Hospital, Anchorage, Alaska. Circa, 1993.  
Jane Evelyn Atwood



Incarcerated firefighter, Sandra Rojas, from Malibu Conservation Camp (#13). Circa, 2017.  
Peter Bohler for The New York Times



Incarcerated teens look out from their cells at The Green Hill School. Chehalis, Washington. Circa, 2010s.  
Steve Davis



Overcrowded cells of families in the U.S. Border Patrol McAllen Station. McAllen, Texas. June 10, 2019.  
Getty Images

**RESEARCH & RELATED BUDGET - Budget Period 1**

OMB Number: 4040-0001  
Expiration Date: 12/31/2022

UEI: (b) (4)

Enter name of Organization: CRIME AND PUNISHMENT FILM PROJECT, INC

Budget Type:  Project  Subaward/Consortium

Budget Period: 1 Start Date: 04/01/2024 End Date: 03/31/2027

**A. Senior/Key Person**

Prefix	First	Middle	Last	Suffix	Base Salary (\$)	Months			Requested Salary (\$)	Fringe Benefits (\$)	Funds Requested (\$)
						Cal.	Acad.	Sum.			
	Lynn		Novick						(b) (6)	0.00	(b) (6)

Project Role: Director/Executive Producer

Additional Senior Key Persons:

Total Funds requested for all Senior Key Persons in the attached file

Total Senior/Key Person (b) (6)

**B. Other Personnel**

Number of Personnel	Project Role	Cal.	Months		Requested Salary (\$)	Fringe Benefits (\$)	Funds Requested (\$)
			Acad.	Sum.			
	Post Doctoral Associates						
	Graduate Students						
	Undergraduate Students						
	Secretarial/Clerical						
13	Other: Production Personnel				(b) (6)	0.00	(b) (6)

13 Total Number Other Personnel

Total Other Personnel (b) (6)

**Total Salary, Wages and Fringe Benefits (A+B)** 486,500.00

**C. Equipment Description**

List items and dollar amount for each item exceeding \$5,000

Equipment item	Funds Requested (\$)
Equipment	13,500.00

Additional Equipment:

Total funds requested for all equipment listed in the attached file

Total Equipment 13,500.00

**D. Travel**

	Funds Requested (\$)
1. Domestic Travel Costs ( Incl. Canada, Mexico and U.S. Possessions)	<input type="text"/>
2. Foreign Travel Costs	<input type="text"/>
Total Travel Cost	<input type="text"/>

**E. Participant/Trainee Support Costs**

	Funds Requested (\$)
1. Tuition/Fees/Health Insurance	<input type="text"/>
2. Stipends	<input type="text"/>
3. Travel	<input type="text"/>
4. Subsistence	<input type="text"/>
5. Other <input type="text"/>	<input type="text"/>
<input type="text"/> Number of Participants/Trainees	Total Participant/Trainee Support Costs <input type="text"/>

**F. Other Direct Costs**

**Funds Requested (\$)**

1. Materials and Supplies		
2. Publication Costs		
3. Consultant Services		
4. ADP/Computer Services		
5. Subawards/Consortium/Contractual Costs		
6. Equipment or Facility Rental/User Fees		
7. Alterations and Renovations		
8. <input type="text"/>		
9. <input type="text"/>		
10. <input type="text"/>		
11. <input type="text"/>		
12. <input type="text"/>		
13. <input type="text"/>		
14. <input type="text"/>		
15. <input type="text"/>		
16. <input type="text"/>		
17. <input type="text"/>		
<b>Total Other Direct Costs</b>		

**G. Direct Costs**

**Funds Requested (\$)**

**Total Direct Costs (A thru F)** 500,000.00

**H. Indirect Costs**

Indirect Cost Type	Indirect Cost Rate (%)	Indirect Cost Base (\$)	Funds Requested (\$)
<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>

**Total Indirect Costs**

Cognizant Federal Agency  
(Agency Name, POC Name, and  
POC Phone Number)

**I. Total Direct and Indirect Costs**

**Funds Requested (\$)**

**Total Direct and Indirect Institutional Costs (G + H)** 500,000.00

**J. Fee**

**Funds Requested (\$)**

**K. Total Costs and Fee**

**Funds Requested (\$)**

**Total Costs and Fee (I + J)** 500,000.00

**L. Budget Justification**

(Only attach one file.)

## RESEARCH & RELATED BUDGET - Cumulative Budget

		Totals (\$)
<b>Section A, Senior/Key Person</b>		(b) (6)
<b>Section B, Other Personnel</b>		(b) (6)
Total Number Other Personnel	13	
<b>Total Salary, Wages and Fringe Benefits (A+B)</b>		486,500.00
<b>Section C, Equipment</b>		13,500.00
<b>Section D, Travel</b>		
1. Domestic		
2. Foreign		
<b>Section E, Participant/Trainee Support Costs</b>		
1. Tuition/Fees/Health Insurance		
2. Stipends		
3. Travel		
4. Subsistence		
5. Other		
6. Number of Participants/Trainees		
<b>Section F, Other Direct Costs</b>		
1. Materials and Supplies		
2. Publication Costs		
3. Consultant Services		
4. ADP/Computer Services		
5. Subawards/Consortium/Contractual Costs		
6. Equipment or Facility Rental/User Fees		
7. Alterations and Renovations		
8. Other 1		
9. Other 2		
10. Other 3		
11. Other 4		
12. Other 5		
13. Other 6		
14. Other 7		
15. Other 8		
16. Other 9		
17. Other 10		



**Section G, Direct Costs (A thru F)**

500,000.00
------------

**Section H, Indirect Costs**

--

**Section I, Total Direct and Indirect Costs (G + H)**

500,000.00
------------

**Section J, Fee**

--

**Section K, Total Costs and Fee (I + J)**

500,000.00
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## Crime and Punishment: Project budget & justification

A/O 1/10/23

Crime and Punishment in America is an eight-hour documentary series from Skiff Mountain Films and WETA, scheduled to premiere in 2026. The total budget for the film, including WETA expenses, is \$12.7 million, of which we are requesting a grant of \$1 million from NEH. The budget below shows a "Total Budget" column, and the portion requested from NEH, broken out by WETA and Skiff expenses, is in the "NEH Total" column. Where applicable, the timeframe and rates for personnel are noted in the rates and units columns.

The budget for this film is commensurate with the nature of its mission and depth of scholarship we are undertaking. This film is a comprehensive history of crime and punishment from the earliest days of our nation's founding to the present. Creating a film of this length and breadth, from the script to the finished product, takes a team of highly skilled, experienced and accomplished filmmakers. The team at Skiff Mountain Films, along with executive producers, consulting producers, camera crews, musicians and composers, creators of on-screen graphics, and others are working at market rates or union rates for their positions, and costs are reflective of their experience and the time it will take to produce this ambitious eight-hour film. For example, the immense amount of archival research needed takes years to accomplish, and will be ongoing throughout the editing process, where new material will be analyzed and incorporated. Skiff will also work with scholars at every stage of the film, taking the time to make changes or pursue additional research as needed. This iterative and thoughtful process will ensure a film of exceptional scholarship that will be the definitive history of crime and punishment in America. The producers will also be licensing an enormous amount of material for a minimum of 10 years, guaranteeing a long shelf life. This long-term licensing will facilitate an ambitious, multi-year education and outreach plan.

To help ensure the best possible PBS carriage, exposure and impact for this series, WETA has seasoned teams for Project Management, Production Management, Communications, Digital, Station Relations, and Impact & Engagement, with a vast network of public media and national and local partner contacts. Team members contribute to the project, and no single staff member is full-time on this or any other project in the WETA National Productions portfolio. These totals below represent these individuals' contributions to the project, and actuals are billed as-used.

NEH Category	Item	Rate	Unit	Rate	Unit	TOTAL BUDGET	NEH TOTAL	Budget Justification
Senior/Key Person	Staff: NPD Executive In Charge: John Wilson		5 years	\$ (b) (6)	per year	\$ (b) (6)	\$ (b) (6)	
<b>Senior/Key Person SUBTOTAL</b>						\$ (b) (6)	\$ (b) (6)	Oversees project for WETA. Estimated cost to NEH for final year of the project. Includes editorial input on treatments, scripts, rough cuts, fine cuts, et. al.
Other Personnel	Staff: NPD Project Director		5 years	\$ (b) (6)	per year	\$ (b) (6)	\$ (b) (6)	Manages project and functional units' progress toward deliverables throughout life-of-project. Contributes to editorial discussions and review.

NEH Category	Item	Rate	Unit	Rate	Unit	TOTAL BUDGET	NEH TOTAL	Budget Justification
Other Personnel	Staff: NPD VP, Prod Mgmt/Post Prod Supervisor		5 years	\$ (b) (6)	per year	\$ (b) (6)	\$ (b) (6)	Manages broadcast packaging of the documentary, and delivery to PBS for premiere, including PBS Standards & Practices review and approvals.
Other Personnel	Staff: NPD Production Controller		5 years	\$ (b) (6)	per year	\$ (b) (6)	\$ (b) (6)	Manages oversight of project billings, invoices, funding disbursements and project financial reporting.
Other Personnel	Staff: NPD Production Manager		5 years	\$ (b) (6)	per year	\$ (b) (6)	\$ (b) (6)	Assists in broadcast packaging of the documentary, and delivery to PBS for premiere, including technical quality control and closed-captioning.
Other Personnel	Staff: NPD Production Coordinator		5 years	\$ (b) (6)	per year	\$ (b) (6)	\$ (b) (6)	Supports EIC, coordinates activities, admin support.
Other Personnel	Post: Announcer (Post production)		8 episodes	\$ (b) (6)	per episode	\$ (b) (6)	\$ (b) (6)	Narrates series packaging
Other Personnel	Station Relations Snr. Director		1 year	\$ (b) (6)	per year	\$ (b) (6)	\$ (b) (6)	Manages communications to station staff at PBS member stations, including programmers; secures premiere schedule for the documentary.
Other Personnel	Station Realtions Mgrs/Coord		1 year	\$ (b) (6)	per year	\$ (b) (6)	\$ (b) (6)	Budgets, creates and sends station materials to promote carriage, prepares ratings reports.
Other Personnel	Comms: VP		1 year	\$ (b) (6)	per year	\$ (b) (6)	\$ (b) (6)	Oversees communications activities, working with a hired PR firm.
Other Personnel	Comms: Directors		1 year	\$ (b) (6)	per year	\$ (b) (6)	\$ (b) (6)	Assists in preparing press materials, reviewing items with PR firm, and planning for any press events or public screening events.
Other Personnel	Comms: Graphic Artist		1 year	\$ (b) (6)	per year	\$ (b) (6)	\$ (b) (6)	Assists in designing some station assets, using developed key art and other documentary assets.

NEH Category	Item	Rate	Unit	Rate	Unit	TOTAL BUDGET	NEH TOTAL	Budget Justification
Other Personnel	Outreach Director		1 year	\$ (b) (6)	per year	\$ (b) (6)	\$ (b) (6)	Manages the engagement plan for the project, including team progress towards engagement deliverables, designing the station grant program, and national partnership development.
Other Personnel	Outreach Manager		1 year	\$ (b) (6)	per year	\$ (b) (6)	\$ (b) (6)	Manages day-to-day of the station grant program, assists stations with engagement assets and resources.
Other Personnel	Outreach team Education Manager		1 year	\$ (b) (6)	per year	\$ (b) (6)	\$ (b) (6)	Liaison with PBS LearningMedia on education plan.
Other Personnel	Digital - Directors		1 year	\$ (b) (6)	per year	\$ (b) (6)	\$ (b) (6)	Creates materials to promote and engage on project on websites, social media.
Other Personnel	Digital: Web/Social- Manager		1 year	\$ (b) (6)	allow	\$ (b) (6)	\$ (b) (6)	Supporting the build of a website on pbs.org, as well as the development of digital assets for the social media strategy.
<b>Other Personnel SUBTOTAL</b>						\$ (b) (6)	\$ (b) (6)	
Travel	Travel: Meals		1	\$ 396		\$ 396	\$ -	
Travel	Travel: Transportation & Parking		1	\$ 1,604		\$ 1,604	\$ -	
Travel	Local Travel & Working Meals		1	\$ 1,000		\$ 1,000	\$ -	
Travel	Station Relations:Travel		1	\$ 2,000		\$ 2,000	\$ -	
<b>Travel SUBTOTAL</b>						\$ 5,000	\$ -	None charged to NEH. Travel for meetings and edits.
Other Direct Costs	Post: Packaging/QC/Encode/Layback		8 episodes	\$ 5,625	per episode	\$ 45,000	\$ 36,838	Packaging the series for air.
Other Direct Costs	Post: Captioning		8 episodes	\$ 625	per episode	\$ 5,000	\$ 4,093	Closed-captioning of the series.
Other Direct Costs	Post: Duplication		8 episodes	\$ 150	per episode	\$ 1,200	\$ 982	Duplication of materials.

NEH Category	Item	Rate	Unit	Rate	Unit	TOTAL BUDGET	NEH TOTAL	Budget Justification
Other Direct Costs	Post: Promos & Teases		8 episodes	\$ 625	per episode	\$ 5,000	\$ 4,093	Producing promotional video spots and teases to PBS standards.
Other Direct Costs	Post: Foreign translation (used in second audio programming)		8 episodes	\$ 4,375	per episode	\$ 35,000	\$ 28,651	Translating the documentary to another language.
Other Direct Costs	Station Relations: Virtual Station Promotional Event		1	\$ 6,500		\$ 6,500	\$ 5,321	Designing and executing a WETA-hosted virtual event for PBS member station staff, typically including the filmmaker as one of the speakers -- in order for the 330+ PBS member stations to better familiarize themselves with the project and prepare for sharing it with their local audiences.
Other Direct Costs	Station Relations: Presence at PBS Annual Mtg/ programmer event		1	\$ 10,000		\$ 10,000	\$ -	Designing and executing a presence for the project at a public media station staff conference or other event, such as the PBS Annual Meeting.
Other Direct Costs	Station Relations: Promo assets/station Kits/mailings/postage		1	\$ 20,750		\$ 20,750	\$ 16,986	Designing awareness-raising materials about the project for PBS member station staff, particularly the programmers who independently decide if they will schedule the program in their local markets.
Other Direct Costs	Station Relations:Ratings/Carriage data		1	\$ 1,000		\$ 1,000	\$ 819	Gathering confirmed schedule detail from the top markets ("carriage"), and reporting on overnight ratings and Live +7 DVR ratings detail.
Other Direct Costs	Station Relations: Misc		1	\$ 500		\$ 500	\$ -	General miscellaneous administrative costs.
Other Direct Costs	Comms: Award submissions		1	\$ 3,000		\$ 3,000	\$ -	Entering the program into awards programs.
Other Direct Costs	Comms: Promo materials/ clipping service		1	\$ 2,500		\$ 2,500	\$ 2,047	Service that monitors press for earned media, providing press clips for reporting purposes.
Other Direct Costs	Comms: Travel		1	\$ 2,500		\$ 2,500	\$ -	Staff travel for press-related events.

NEH Category	Item	Rate	Unit	Rate	Unit	TOTAL BUDGET	NEH TOTAL	Budget Justification
Other Direct Costs	Comms: Event participation		1	\$ 7,500		\$ 7,500	\$ -	Portion of costs toward a national screening event.
Other Direct Costs	Outreach Station support/ Other engagement	13		\$ 15,385		\$ 200,000	\$ 122,792	An engagement program for PBS member stations that offers support for 13 local station engagement activities, including community screening and discussion events; local productions; and other activities with local engagement partners. WETA oversees the RFP, and awards the support to individual stations, who are required to do reporting on their activity.
Other Direct Costs	Outreach Station activity materials		1	\$ 22,500		\$ 22,500	\$ 18,419	Developing discussion guides and other engagement assets for local PBS member station use, as well as use by organizations both national and local who will be part of extending the reach of the program and its themes throughout the country.
Other Direct Costs	Outreach Engagement toolkits		1	\$ 20,000		\$ 20,000	\$ 16,372	Developing a suite of engagement assets for 330+ local PBS member station and community organization use, including an engagement screening reel. These will be turn-key, to share with established partners as well as new organizations who may wish to support the project via their own network of members and other constituents.
Other Direct Costs	Admin: Postage & Shipping		1	\$ 150		\$ 150	\$ 123	Postage, shipping, meeting materials.
Other Direct Costs	Admin: Meeting Expense		1	\$ 2,200		\$ 2,200	\$ 1,801	Administrative costs for attending, or hosting, project meetings.
Other Direct Costs	Admin: Misc/supplies		1	\$ 150		\$ 150	\$ 123	Miscellaneous project supplies.
Other Direct Costs	Subrecipient: See subrecipient detail*					\$ 11,694,108	\$ 500,000	

NEH Category	Item	Rate	Unit	Rate	Unit	TOTAL BUDGET	NEH TOTAL	Budget Justification
								WETA and Skiff. WETA expenses to package the series for broadcast, outreach costs to stations, the public, and the press, ratings reports. Skiff expenses to produce the series.
<b>Other Direct Costs SUBTOTAL:</b>						\$ 12,084,558	\$ 759,460	
<b>Total Direct</b>						\$ 12,394,558	\$ 931,965	
<b>Indirect Costs</b>								
Indirect	G&A on Direct Costs (15.75% federally negotiated rate)/ Subrecipient excluded					\$ 110,321	\$ 68,035	Federally negotiated rate of 15.75% of WETA costs. Subrecipient costs excluded.
Indirect	G&A to WETA full 23.7%/ Subrecipient excluded					\$ 55,686	\$ -	No charge to federal funders. Remaining indirect needed to recoup full indirect.
Indirect	Presenting Station Fee- WETA					\$ 150,520	\$ -	No charge to federal funders. WETA station fee.
<b>Indirect SUBTOTAL</b>						\$ 316,527	\$ 68,035	
<b>Total Project Expense</b>						\$ 12,711,085	\$ 1,000,000	

**\*Subrecipient detail: Skiff Mountain Films**

NEH Category		Rate	Unit	Rate	Unit	Skiff Budget	NEH TOTAL	
Other Direct Costs (Subrecipient)	6205 Director/Exec Prod Lynn Novick (Key Person)	4	Year(s)	\$ 269,383	Year(s)	\$ 1,077,531	\$ 53,877	These are essential personnel that will be producing the film: they will be conducting interviews, researching, preparing materials for editors, supervising editors and assistant editors, overseeing music and voice sessions, negotiating licenses, providing administrative management of the project, hiring camera crews, location scouting and more.
Other Direct Costs (Subrecipient)	6210 Senior Producer (LG)					\$ 206,091		
Other Direct Costs (Subrecipient)	6210 Senior Producer	3.5	Year(s)	\$ 175,905	Year(s)	\$ 615,666	\$ 35,181	
Other Direct Costs (Subrecipient)	6220 Producer (LF)	3.5	Year(s)	\$ 175,905	Year(s)	\$ 615,666	\$ 35,181	
Other Direct Costs (Subrecipient)	6250 Co-Producer A (VGB)	4.5	Year(s)	\$ 114,750	Year(s)	\$ 516,377	\$ 22,950	
Other Direct Costs (Subrecipient)	6260 Associate Producer (YT)	4	Year(s)	\$ 75,427	Year(s)	\$ 301,707	\$ 15,085	
Other Direct Costs (Subrecipient)	6265 Production Assistant A	4	Year(s)	\$ 55,000	Year(s)	\$ 220,000	\$ 11,000	
Other Direct Costs (Subrecipient)	6266 Production Assistant B	2.5	Year(s)	\$ 65,000	Year(s)	\$ 162,500	\$ 13,000	
Other Direct Costs (Subrecipient)	7424 Interns					\$ 40,000		
Other Direct Costs (Subrecipient)	6310 Payroll Taxes					\$ 598,312		
Other Direct Costs (Subrecipient)	6315 Payroll Processing Fee					\$ 13,320		

NEH Category		Rate	Unit	Rate	Unit	Skiff Budget	NEH TOTAL
Other Direct Costs (Subrecipient)	6501 Writer Fee	4	Year(s)	\$ 60,155	Year(s)	\$ 240,621	\$ 30,078
Other Direct Costs (Subrecipient)	6501 Writer/Story Fee (LG)					\$ 83,036	
Other Direct Costs (Subrecipient)	6509 Exec Prod #2					\$ 100,000	
Other Direct Costs (Subrecipient)	6510 Consulting Producer (VN+TBD)					\$ 50,000	
Other Direct Costs (Subrecipient)	6511 Senior Advisor / Consulting Producer (HAT)					\$ 50,000	
Other Direct Costs (Subrecipient)	6512 Program Advisors					\$ 75,000	
Other Direct Costs (Subrecipient)	6525 Narrator					\$ 75,000	
Other Direct Costs (Subrecipient)	6530 Voices					\$ 25,000	
Other Direct Costs (Subrecipient)	6555 Payroll Fringes					\$ 105,956	
Other Direct Costs (Subrecipient)	6570 Payroll Processing Fee					\$ 6,000	
Other Direct Costs (Subrecipient)	6575 PH&W - Writer					\$ 120,878	
Other Direct Costs (Subrecipient)	6580 PH&W - Talent					\$ 20,000	
Other Direct Costs (Subrecipient)	6301 Employee Benefits					\$ -	
Other Direct Costs (Subrecipient)	6970 Legal					\$ 75,000	
Other Direct Costs (Subrecipient)	6975 Accounting/Bookkeeper					\$ 50,000	
Other Direct Costs (Subrecipient)	6985 Development Consultant					\$ -	
Other Direct Costs (Subrecipient)	6980 Research					\$ 25,000	
Other Direct Costs (Subrecipient)	7105 Camera Crews					\$ 55,000	
Other Direct Costs (Subrecipient)	7110 Sound Crews					\$ 22,500	
Other Direct Costs (Subrecipient)	7120 Asst Camera / PA					\$ 80,000	
Other Direct Costs (Subrecipient)	7345 First Editor	2	Year(s)	\$ 208,929	Year(s)	\$ 417,858	\$ 104,465
Other Direct Costs (Subrecipient)	7400 Second Editor	2	Year(s)	\$ 208,929	Year(s)	\$ 417,858	\$ 104,214
Other Direct Costs (Subrecipient)	7408 AVID/Tech/Post Spvr	1	Year(s)	\$ 120,000	Year(s)	\$ 120,000	\$ 30,000
Other Direct Costs (Subrecipient)	7410 First Asst Editor					\$ 273,173	
Other Direct Costs (Subrecipient)	7415 Second Asst Editor					\$ -	
Other Direct Costs (Subrecipient)	7420 First Apprentice Editor					\$ 167,245	
Other Direct Costs (Subrecipient)	7421 Second Apprentice Editor					\$ -	

This staff will edit the film and provide technical support for the editors and media management. These rates are set by the Editors Guild (Local 700 Guild).



NEH Category		Rate	Unit	Rate	Unit	Skiff Budget	NEH TOTAL	
Other Direct Costs (Subrecipient)	7465 Sound Editors (3)	56	WEEKS	\$ 3,312.68	week	\$ 185,510	\$ 31,470	This staff will sound edit the film. The rates are set by the union.
Other Direct Costs (Subrecipient)	7466 Asst Sound Editor					\$ 51,005		
Other Direct Costs (Subrecipient)	7476 Payroll Taxes					\$ 261,224		
Other Direct Costs (Subrecipient)	7479 Payroll Processing Fee					\$ 13,440		
Other Direct Costs (Subrecipient)	7490 Editors					\$ 384,184		
Other Direct Costs (Subrecipient)	6710 Music Org Composer					\$ 150,000		
Other Direct Costs (Subrecipient)	7922 Exec Producer					\$ 706,171		
Other Direct Costs (Subrecipient)	6937 Office Equipment					\$ 20,000		
Other Direct Costs (Subrecipient)	7200 Camera Equip					\$ 55,000		
Other Direct Costs (Subrecipient)	7220 Sound Equip					\$ 22,500		
Other Direct Costs (Subrecipient)	7225 Lights / Other Rentals					\$ 25,000		
Other Direct Costs (Subrecipient)	7428 Edit Room	2	Year(s)	\$ 30,000.00	Year(s)	\$ 60,000	\$ 7,500	Rent for the space where the editors will work.
Other Direct Costs (Subrecipient)	7430 AVID / Misc Rental	2	Year(s)	\$ 24,000.00	Year(s)	\$ 48,000	\$ 6,000	Software, licenses of software, and maintenance and upgrades of computers and equipment.
Other Direct Costs (Subrecipient)	7433 Sound Edit Room Rental					\$ 20,400		
Other Direct Costs (Subrecipient)	7310 Consultant Travel					\$ 25,000		
Other Direct Costs (Subrecipient)	7320 Pre-Production Travel					\$ 15,000		
Other Direct Costs (Subrecipient)	7330 Prod Travel - Transport					\$ 75,000		
Other Direct Costs (Subrecipient)	7335 Prod Travel - Meals & Lodging					\$ 75,000		
Other Direct Costs (Subrecipient)	7350 Prost Production Travel					\$ 15,000		
Other Direct Costs (Subrecipient)	6505 Writer Rights Renewal					\$ 238,564		
Other Direct Costs (Subrecipient)	6935 Office Rent NYC					\$ 168,000		
Other Direct Costs (Subrecipient)	6920 Insurance					\$ 150,000		
Other Direct Costs (Subrecipient)	6940 Telephone					\$ 28,800		
Other Direct Costs (Subrecipient)	6960 Office Supplies					\$ 36,000		

NEH Category		Rate	Unit	Rate	Unit	Skiff Budget	NEH TOTAL
	7002 Production Supplies /						
Other Direct Costs (Subrecipient)	Location Fees					\$ 10,000	
Other Direct Costs (Subrecipient)	7010 Transcribing					\$ 15,000	
Other Direct Costs (Subrecipient)	7250 Drives					\$ 20,000	
Other Direct Costs (Subrecipient)	7431 Graphics & Opening Title					\$ 125,000	
Other Direct Costs (Subrecipient)	7060 Digital Animation of Stills					\$ 25,000	
Other Direct Costs (Subrecipient)	7460 Editing Supplies					\$ 10,000	
Other Direct Costs (Subrecipient)	7470 Processing / BETA transfers					\$ 25,000	
Other Direct Costs (Subrecipient)	7560 Digital Sound Master					\$ 30,000	
Other Direct Costs (Subrecipient)	7580 Drives					\$ 10,000	
Other Direct Costs (Subrecipient)	7700 Sound Mix					\$ 175,000	
Other Direct Costs (Subrecipient)	7715 Dig Sound Master					\$ 10,000	
Other Direct Costs (Subrecipient)	7740 Sound Effects					\$ 7,000	
Other Direct Costs (Subrecipient)	7780 Sound Studio Recording					\$ 20,000	
Other Direct Costs (Subrecipient)	7900 Color Correct / Online Edit					\$ 250,000	
Other Direct Costs (Subrecipient)	6105 Rights Footage & Lab Fees					\$ 250,000	
Other Direct Costs (Subrecipient)	6110 Rights Stills					\$ 100,000	
Other Direct Costs (Subrecipient)	6120 Access Fees / Photo						
Other Direct Costs (Subrecipient)	Duplication					\$ 75,000	
Other Direct Costs (Subrecipient)	6122 Rights Access Fees					\$ 50,000	
Other Direct Costs (Subrecipient)	6715 Music Rights Renewal					\$ 275,625	
Other Direct Costs (Subrecipient)	6711 Music Licenses					\$ 100,000	
Other Direct Costs (Subrecipient)	6712 Music Licenses Clearance					\$ 25,000	
Other Direct Costs (Subrecipient)	7926 Publicity / Posters / Travel					\$ -	
Other Direct Costs (Subrecipient)	7930 Outreach / Education					\$ -	
Other Direct Costs (Subrecipient)	7937 Skiff Mountain Overhead					\$ 117,695	
Other Direct Costs (Subrecipient)	7938 Florentine Overhead					\$ 117,695	
<b>TOTAL SUBRECIPIENT</b>						<b>\$ 11,694,108</b>	<b>\$ 500,000</b>
<b>Total Project Expense</b>						<b>\$ 12,711,085</b>	<b>\$ 1,000,000</b>



# United States Department of the Interior

OFFICE OF THE SECRETARY

Washington, DC 20240

## Nonprofit Organization Indirect Cost Negotiation Agreement

EIN: (b) (4)

Date: 04/12/2022

**Organization:**

Greater Washington Educational Telecommunications Association  
3939 Campbell Avenue  
Arlington, VA 22206

**Report Number:** 2022-0225

**Filing Ref.:**

Last Negotiation Agreement  
dated: 08/31/2021

The indirect cost rates contained herein are for use on grants, contracts, and other agreements with the Federal Government to which Public Law 93-638 and/or 2 CFR Part 200 apply subject to the limitations contained in Section II.A. of this agreement. The rates were negotiated by the U.S. Department of the Interior, Interior Business Center, and the subject organization in accordance with the authority contained in applicable regulations.

### Section E: Rate

Start Date	End Date	Rate Type	Name	Rate	Base	Location	Applicable To
07/01/2022	06/30/2023	Predetermined	Indirect	15.75 %	(A)	All	All Programs
			Indirect	15.75 %	(A)	All	All Programs
07/01/2023	06/30/2024	Predetermined	Indirect	15.75 %	(A)	All	All Programs
			Indirect	15.75 %	(A)	All	All Programs

**(A) Base:** Modified total direct costs - MTDC means all direct salaries and wages, applicable fringe benefits, materials and supplies, services, travel, and up to the first \$25,000 of each subaward (regardless of the period of performance of the subawards under the award). MTDC excludes equipment, capital expenditures, charges for patient care, rental costs, tuition remission, scholarships and fellowships, participant support costs, and the portion of each subaward in excess of \$25,000.

**Treatment of fringe benefits:** Fringe benefits applicable to direct salaries and wages are treated as direct costs; fringe benefits applicable to indirect salaries and wages are treated as indirect costs.

**Treatment of paid absences:** The costs of vacation, holiday, sick leave pay and other paid absences are included in the organization's fringe benefit rate and are not included in the direct cost of salaries and wages. Claims for direct salaries and wages must exclude those amounts paid or accrued to employees for periods when they are on vacation, holiday, sick leave or are otherwise absent from work.

**Section II: General**

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- A. **Limitations:** Use of the rate(s) contained in this agreement is subject to any applicable statutory limitations. Acceptance of the rate(s) agreed to herein is predicated upon these conditions: (1) no costs other than those incurred by the subject organization were included in its indirect cost rate proposal, (2) all such costs are the legal obligations of the grantee/contractor, (3) similar types of costs have been accorded consistent treatment, and (4) the same costs that have been treated as indirect costs have not been claimed as direct costs (for example, supplies can be charged directly to a program or activity as long as these costs are not part of the supply costs included in the indirect cost pool for central administration).
- B. **Audit:** All costs (direct and indirect, federal and non-federal) are subject to audit. Adjustments to amounts resulting from audit of the cost allocation plan or indirect cost rate proposal upon which the negotiation of this agreement was based will be compensated for in a subsequent negotiation.
- C. **Changes:** The rate(s) contained in this agreement are based on the accounting system in effect at the time the proposal was submitted. Changes in the method of accounting for costs which affect the amount of reimbursement resulting from use of the rate(s) in this agreement may require the prior approval of the cognizant agency. Failure to obtain such approval may result in subsequent audit disallowance.
- D. **Rate Type:**
1. **Fixed Carryforward Rate:** The fixed carryforward rate is based on an estimate of the costs that will be incurred during the period for which the rate applies. When the actual costs for such period have been determined, an adjustment will be made to the rate for a future period, if necessary, to compensate for the difference between the costs used to establish the fixed rate and the actual costs.
  2. **Provisional/Final Rate:** Within six (6) months after year end, a final indirect cost rate proposal must be submitted based on actual costs. Billings and charges to contracts and grants must be adjusted if the final rate varies from the provisional rate. If the final rate is greater than the provisional rate and there are no funds available to cover the additional indirect costs, the organization may not recover all indirect costs. Conversely, if the final rate is less than the provisional rate, the organization will be required to pay back the difference to the funding agency.
  3. **Predetermined Rate:** A predetermined rate is an indirect cost rate applicable to a specified current or future period, usually the organization's fiscal year. The rate is based on an estimate of the costs to be incurred during the period. A predetermined rate is not subject to adjustment.
- E. **Rate Extension:** Only final and predetermined rates may be eligible for consideration of rate extensions. Requests for rate extensions of a current rate will be reviewed on a case-by-case basis. If an extension is granted, the non-Federal entity may not request a rate review until the extension period ends. In the last year of a rate extension period, the non-Federal entity must submit a new rate proposal for the next fiscal period.
- F. **Agency Notification:** Copies of this document may be provided to other federal offices as a means of notifying them of the agreement contained herein.
- G. **Record Keeping:** Organizations must maintain accounting records that demonstrate that each type of cost has been treated consistently either as a direct cost or an indirect cost. Records pertaining to the costs of program administration, such as salaries, travel, and related costs, should be kept on an annual basis.
- H. **Reimbursement Ceilings:** Grantee/contractor program agreements providing for ceilings on indirect cost rates or reimbursement amounts are subject to the ceilings stipulated in the contract or grant agreements. If the ceiling rate is higher than the negotiated rate in Section I of this agreement, the negotiated rate will be used to determine the maximum allowable indirect cost.
- I. **Use of Other Rates:** If any federal programs are reimbursing indirect costs to this grantee/contractor by a measure other than the approved rate(s) in this agreement, the grantee/contractor should credit such costs to the

**Section II: General** (continued)

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affected programs, and the approved rate(s) should be used to identify the maximum amount of indirect cost allocable to these programs.

**J. Other:**

1. The purpose of an indirect cost rate is to facilitate the allocation and billing of indirect costs. Approval of the indirect cost rate does not mean that an organization can recover more than the actual costs of a particular program or activity.
2. Programs received or initiated by the organization subsequent to the negotiation of this agreement are subject to the approved indirect cost rate(s) if the programs receive administrative support from the indirect cost pool. It should be noted that this could result in an adjustment to a future rate.
3. This Negotiation Agreement is entered into under the terms of an Interagency Agreement between the U.S. Department of the Interior and the cognizant agency. No presumption of federal cognizance over audits or indirect cost negotiations arises as a result of this Agreement.
4. Organizations that have previously established indirect cost rates—exclusive of the 10% *de minimis* rate—must submit a new indirect cost proposal to the cognizant agency for indirect costs within six (6) months after the close of each fiscal year.

**Section III: Acceptance**

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Listed below are the signatures of acceptance for this agreement:

By the Nonprofit Organization

By the Cognizant Federal Government Agency

Greater Washington Educational  
Telecommunications Association

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National Science Foundation

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DocuSigned by:  
*Ruby G. Aggarwal*  
E388BE6AF4FF48E...

---

DocuSigned by:  
*Craig Wills*  
B47DB1F4A5DB4BF...

---

Signature

Signature

Ruby G. Aggarwal

---

Craig Wills

---

Name:

Name:

Division Chief  
Indirect Cost & Contract Audit Division  
Interior Business Center

---

SVP, CFO and Treasurer

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Title:

Title:

4/14/2022

---

4/13/2022

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Date

Date

Negotiated by: Kasi Upchurch  
Telephone: (916) 930-3809

Next Proposal Due Date: 12/31/2023

RESEARCH & RELATED BUDGET - Budget Period 1

OMB Number: 4040-0001  
Expiration Date: 12/31/2022

UEI: (b) (4)

Enter name of Organization: Greater Washington Educational Telecommunications Assoc

Budget Type:  Project  Subaward/Consortium

Budget Period: 1 Start Date: 04/01/2024 End Date: 03/31/2027

A. Senior/Key Person

Prefix	First	Middle	Last	Suffix	Base Salary (\$)	Months			Requested Salary (\$)	Fringe Benefits (\$)	Funds Requested (\$)
						Cal.	Acad.	Sum.			
	John		Wilson		60.00				(b) (6)	(b) (6)	(b) (6)

Project Role: PD/PI

Additional Senior Key Persons:     Total Funds requested for all Senior Key Persons in the attached file

Total Senior/Key Person

B. Other Personnel

Number of Personnel	Project Role	Months			Requested Salary (\$)	Fringe Benefits (\$)	Funds Requested (\$)	
		Cal.	Acad.	Sum.				
<input type="text"/>	Post Doctoral Associates	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	
<input type="text"/>	Graduate Students	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	
<input type="text"/>	Undergraduate Students	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	
<input type="text"/>	Secretarial/Clerical	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	
5	National Productions Personnel	<input type="text"/>	<input type="text"/>	<input type="text"/>	(b) (6)	(b) (6)	(b) (6)	
1	Post Production Announcer	<input type="text"/>	<input type="text"/>	<input type="text"/>	(b) (6)	(b) (6)	(b) (6)	
3	Station Relations Personnel	<input type="text"/>	<input type="text"/>	<input type="text"/>	(b) (6)	(b) (6)	(b) (6)	
3	Promotion: Communication Personnel	<input type="text"/>	<input type="text"/>	<input type="text"/>	(b) (6)	(b) (6)	(b) (6)	
3	Promotion: Outreach/Education Personnel	<input type="text"/>	<input type="text"/>	<input type="text"/>	(b) (6)	(b) (6)	(b) (6)	
3	Promotion: Digital/Social Media Personnel	<input type="text"/>	<input type="text"/>	<input type="text"/>	(b) (6)	(b) (6)	(b) (6)	
18	<b>Total Number Other Personnel</b>					<b>Total Other Personnel</b>		(b) (6)
							<b>Total Salary, Wages and Fringe Benefits (A+B)</b>	172,505.83

**C. Equipment Description**

List items and dollar amount for each item exceeding \$5,000

Equipment item	Funds Requested (\$)
<input type="text"/>	<input type="text"/>
Additional Equipment: <input type="text"/>	<input type="text"/>
<input type="button" value="Add Attachment"/>	<input type="button" value="Delete Attachment"/>
<input type="button" value="View Attachment"/>	
Total funds requested for all equipment listed in the attached file	<input type="text"/>
Total Equipment	<input type="text"/>

**D. Travel**

	Funds Requested (\$)
1. Domestic Travel Costs ( Incl. Canada, Mexico and U.S. Possessions)	<input type="text"/>
2. Foreign Travel Costs	<input type="text"/>
Total Travel Cost	<input type="text"/>

**E. Participant/Trainee Support Costs**

	Funds Requested (\$)
1. Tuition/Fees/Health Insurance	<input type="text"/>
2. Stipends	<input type="text"/>
3. Travel	<input type="text"/>
4. Subsistence	<input type="text"/>
5. Other <input type="text"/>	<input type="text"/>
<input type="text"/> Number of Participants/Trainees	
Total Participant/Trainee Support Costs	<input type="text"/>



**F. Other Direct Costs****Funds Requested (\$)**

1. Materials and Supplies	
2. Publication Costs	
3. Consultant Services	
4. ADP/Computer Services	
5. Subawards/Consortium/Contractual Costs	500,000.00
6. Equipment or Facility Rental/User Fees	
7. Alterations and Renovations	
8. Series Post Production Packaging	74,657.58
9. Station Relations Department (Public Media Stations Outreach)	23,125.83
10. Communications Department (Press Outreach)	2,046.53
11. Outreach, Education, and Engagement Department (Outreach to the Public)	157,583.14
12. Administrative	2,046.53
13.	
14.	
15.	
16.	
17.	
<b>Total Other Direct Costs</b>	<b>759,459.61</b>

**G. Direct Costs****Funds Requested (\$)****Total Direct Costs (A thru F)** 931,965.44**H. Indirect Costs**

Indirect Cost Type	Indirect Cost Rate (%)	Indirect Cost Base (\$)	Funds Requested (\$)
Federally Negotiated Rate	15.75	431,965.44	68,034.56
<b>Total Indirect Costs</b>			<b>68,034.56</b>

Cognizant Federal Agency  
(Agency Name, POC Name, and  
POC Phone Number)

U.S. Department of the Interior, Craig Wills/Kasi Upchurch, 916-930-3809

**I. Total Direct and Indirect Costs****Funds Requested (\$)****Total Direct and Indirect Institutional Costs (G + H)** 1,000,000.00**J. Fee****Funds Requested (\$)****K. Total Costs and Fee****Funds Requested (\$)****Total Costs and Fee (I + J)** 1,000,000.00**L. Budget Justification**

(Only attach one file.)

1243-justification.pdf

Add Attachment

Delete Attachment

View Attachment

## RESEARCH & RELATED BUDGET - Cumulative Budget

		Totals (\$)
<b>Section A, Senior/Key Person</b>		(b) (6)
<b>Section B, Other Personnel</b>		(b) (6)
Total Number Other Personnel	18	
<b>Total Salary, Wages and Fringe Benefits (A+B)</b>		172,505.83
<b>Section C, Equipment</b>		
<b>Section D, Travel</b>		
1. Domestic		
2. Foreign		
<b>Section E, Participant/Trainee Support Costs</b>		
1. Tuition/Fees/Health Insurance		
2. Stipends		
3. Travel		
4. Subsistence		
5. Other		
6. Number of Participants/Trainees		
<b>Section F, Other Direct Costs</b>		759,459.61
1. Materials and Supplies		
2. Publication Costs		
3. Consultant Services		
4. ADP/Computer Services		
5. Subawards/Consortium/Contractual Costs	500,000.00	
6. Equipment or Facility Rental/User Fees		
7. Alterations and Renovations		
8. Other 1	74,657.58	
9. Other 2	23,125.83	
10. Other 3	2,046.53	
11. Other 4	157,583.14	
12. Other 5	2,046.53	
13. Other 6		
14. Other 7		
15. Other 8		
16. Other 9		
17. Other 10		

**Section G, Direct Costs (A thru F)**

931,965.44
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**Section H, Indirect Costs**

68,034.56
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**Section I, Total Direct and Indirect Costs (G + H)**

1,000,000.00
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**Section J, Fee**

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**Section K, Total Costs and Fee (I + J)**

1,000,000.00
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## Crime and Punishment: Project budget & justification

A/O 1/10/23

Crime and Punishment in America is an eight-hour documentary series from Skiff Mountain Films and WETA, scheduled to premiere in 2026. The total budget for the film, including WETA expenses, is \$12.7 million, of which we are requesting a grant of \$1 million from NEH. The budget below shows a "Total Budget" column, and the portion requested from NEH, broken out by WETA and Skiff expenses, is in the "NEH Total" column. Where applicable, the timeframe and rates for personnel are noted in the rates and units columns.

The budget for this film is commensurate with the nature of its mission and depth of scholarship we are undertaking. This film is a comprehensive history of crime and punishment from the earliest days of our nation's founding to the present. Creating a film of this length and breadth, from the script to the finished product, takes a team of highly skilled, experienced and accomplished filmmakers. The team at Skiff Mountain Films, along with executive producers, consulting producers, camera crews, musicians and composers, creators of on-screen graphics, and others are working at market rates or union rates for their positions, and costs are reflective of their experience and the time it will take to produce this ambitious eight-hour film. For example, the immense amount of archival research needed takes years to accomplish, and will be ongoing throughout the editing process, where new material will be analyzed and incorporated. Skiff will also work with scholars at every stage of the film, taking the time to make changes or pursue additional research as needed. This iterative and thoughtful process will ensure a film of exceptional scholarship that will be the definitive history of crime and punishment in America. The producers will also be licensing an enormous amount of material for a minimum of 10 years, guaranteeing a long shelf life. This long-term licensing will facilitate an ambitious, multi-year education and outreach plan.

To help ensure the best possible PBS carriage, exposure and impact for this series, WETA has seasoned teams for Project Management, Production Management, Communications, Digital, Station Relations, and Impact & Engagement, with a vast network of public media and national and local partner contacts. Team members contribute to the project, and no single staff member is full-time on this or any other project in the WETA National Productions portfolio. These totals below represent these individuals' contributions to the project, and actuals are billed as-used.

NEH Category	Item	Rate	Unit	Rate	Unit	TOTAL BUDGET	NEH TOTAL	Budget Justification
Senior/Key Person	Staff: NPD Executive In Charge: John Wilson		5 years	\$ (b) (6)	per year	\$ (b) (6)	\$ (b) (6)	
<b>Senior/Key Person SUBTOTAL</b>						\$ (b) (6)	\$ (b) (6)	Oversees project for WETA. Estimated cost to NEH for final year of the project. Includes editorial input on treatments, scripts, rough cuts, fine cuts, et. al.
Other Personnel	Staff: NPD Project Director		5 years	\$ (b) (6)	per year	\$ (b) (6)	\$ (b) (6)	Manages project and functional units' progress toward deliverables throughout life-of-project. Contributes to editorial discussions and review.

NEH Category	Item	Rate	Unit	Rate	Unit	TOTAL BUDGET	NEH TOTAL	Budget Justification
Other Personnel	Staff: NPD VP, Prod Mgmt/Post Prod Supervisor		5 years	\$ (b) (6)	per year	\$ (b) (6)	\$ (b) (6)	Manages broadcast packaging of the documentary, and delivery to PBS for premiere, including PBS Standards & Practices review and approvals.
Other Personnel	Staff: NPD Production Controller		5 years	\$ (b) (6)	per year	\$ (b) (6)	\$ (b) (6)	Manages oversight of project billings, invoices, funding disbursements and project financial reporting.
Other Personnel	Staff: NPD Production Manager		5 years	\$ (b) (6)	per year	\$ (b) (6)	\$ (b) (6)	Assists in broadcast packaging of the documentary, and delivery to PBS for premiere, including technical quality control and closed-captioning.
Other Personnel	Staff: NPD Production Coordinator		5 years	\$ (b) (6)	per year	\$ (b) (6)	\$ (b) (6)	Supports EIC, coordinates activities, admin support.
Other Personnel	Post: Announcer (Post production)		8 episodes	\$ (b) (6)	per episode	\$ (b) (6)	\$ (b) (6)	Narrates series packaging
Other Personnel	Station Relations Snr. Director		1 year	\$ (b) (6)	per year	\$ (b) (6)	\$ (b) (6)	Manages communications to station staff at PBS member stations, including programmers; secures premiere schedule for the documentary.
Other Personnel	Station Realitions Mgrs/Coord		1 year	\$ (b) (6)	per year	\$ (b) (6)	\$ (b) (6)	Budgets, creates and sends station materials to promote carriage, prepares ratings reports.
Other Personnel	Comms: VP		1 year	\$ (b) (6)	per year	\$ (b) (6)	\$ (b) (6)	Oversees communications activities, working with a hired PR firm.
Other Personnel	Comms: Directors		1 year	\$ (b) (6)	per year	\$ (b) (6)	\$ (b) (6)	Assists in preparing press materials, reviewing items with PR firm, and planning for any press events or public screening events.
Other Personnel	Comms: Graphic Artist		1 year	\$ (b) (6)	per year	\$ (b) (6)	\$ (b) (6)	Assists in designing some station assets, using developed key art and other documentary assets.

NEH Category	Item	Rate	Unit	Rate	Unit	TOTAL BUDGET	NEH TOTAL	Budget Justification
Other Personnel	Outreach Director		1 year	\$ (b) (6)	per year	\$ (b) (6)	\$ (b) (6)	Manages the engagement plan for the project, including team progress towards engagement deliverables, designing the station grant program, and national partnership development.
Other Personnel	Outreach Manager		1 year	\$ (b) (6)	per year	\$ (b) (6)	\$ (b) (6)	Manages day-to-day of the station grant program, assists stations with engagement assets and resources.
Other Personnel	Outreach team Education Manager		1 year	\$ (b) (6)	per year	\$ (b) (6)	\$ (b) (6)	Liaison with PBS LearningMedia on education plan.
Other Personnel	Digital - Directors		1 year	\$ (b) (6)	per year	\$ (b) (6)	\$ (b) (6)	Creates materials to promote and engage on project on websites, social media.
Other Personnel	Digital: Web/Social- Manager		1 year	\$ (b) (6)	allow	\$ (b) (6)	\$ (b) (6)	Supporting the build of a website on pbs.org, as well as the development of digital assets for the social media strategy.
<b>Other Personnel SUBTOTAL</b>						\$ (b) (6)	\$ (b) (6)	
Travel	Travel: Meals		1	\$ 396		\$ 396	\$ -	
Travel	Travel: Transportation & Parking		1	\$ 1,604		\$ 1,604	\$ -	
Travel	Local Travel & Working Meals		1	\$ 1,000		\$ 1,000	\$ -	
Travel	Station Relations:Travel		1	\$ 2,000		\$ 2,000	\$ -	
<b>Travel SUBTOTAL</b>						\$ 5,000	\$ -	None charged to NEH. Travel for meetings and edits.
Other Direct Costs	Post: Packaging/QC/Encode/Layback		8 episodes	\$ 5,625	per episode	\$ 45,000	\$ 36,838	Packaging the series for air.
Other Direct Costs	Post: Captioning		8 episodes	\$ 625	per episode	\$ 5,000	\$ 4,093	Closed-captioning of the series.
Other Direct Costs	Post: Duplication		8 episodes	\$ 150	per episode	\$ 1,200	\$ 982	Duplication of materials.

NEH Category	Item	Rate	Unit	Rate	Unit	TOTAL BUDGET	NEH TOTAL	Budget Justification
Other Direct Costs	Post: Promos & Teases		8 episodes	\$ 625	per episode	\$ 5,000	\$ 4,093	Producing promotional video spots and teases to PBS standards.
Other Direct Costs	Post: Foreign translation (used in second audio programming)		8 episodes	\$ 4,375	per episode	\$ 35,000	\$ 28,651	Translating the documentary to another language.
Other Direct Costs	Station Relations: Virtual Station Promotional Event		1	\$ 6,500		\$ 6,500	\$ 5,321	Designing and executing a WETA-hosted virtual event for PBS member station staff, typically including the filmmaker as one of the speakers -- in order for the 330+ PBS member stations to better familiarize themselves with the project and prepare for sharing it with their local audiences.
Other Direct Costs	Station Relations: Presence at PBS Annual Mtg/ programmer event		1	\$ 10,000		\$ 10,000	\$ -	Designing and executing a presence for the project at a public media station staff conference or other event, such as the PBS Annual Meeting.
Other Direct Costs	Station Relations: Promo assets/station Kits/mailings/postage		1	\$ 20,750		\$ 20,750	\$ 16,986	Designing awareness-raising materials about the project for PBS member station staff, particularly the programmers who independently decide if they will schedule the program in their local markets.
Other Direct Costs	Station Relations:Ratings/Carriage data		1	\$ 1,000		\$ 1,000	\$ 819	Gathering confirmed schedule detail from the top markets ("carriage"), and reporting on overnight ratings and Live +7 DVR ratings detail.
Other Direct Costs	Station Relations: Misc		1	\$ 500		\$ 500	\$ -	General miscellaneous administrative costs.
Other Direct Costs	Comms: Award submissions		1	\$ 3,000		\$ 3,000	\$ -	Entering the program into awards programs.
Other Direct Costs	Comms: Promo materials/ clipping service		1	\$ 2,500		\$ 2,500	\$ 2,047	Service that monitors press for earned media, providing press clips for reporting purposes.
Other Direct Costs	Comms: Travel		1	\$ 2,500		\$ 2,500	\$ -	Staff travel for press-related events.

NEH Category	Item	Rate	Unit	Rate	Unit	TOTAL BUDGET	NEH TOTAL	Budget Justification
Other Direct Costs	Comms: Event participation		1	\$ 7,500		\$ 7,500	\$ -	Portion of costs toward a national screening event.
Other Direct Costs	Outreach Station support/ Other engagement	13		\$ 15,385		\$ 200,000	\$ 122,792	An engagement program for PBS member stations that offers support for 13 local station engagement activities, including community screening and discussion events; local productions; and other activities with local engagement partners. WETA oversees the RFP, and awards the support to individual stations, who are required to do reporting on their activity.
Other Direct Costs	Outreach Station activity materials		1	\$ 22,500		\$ 22,500	\$ 18,419	Developing discussion guides and other engagement assets for local PBS member station use, as well as use by organizations both national and local who will be part of extending the reach of the program and its themes throughout the country.
Other Direct Costs	Outreach Engagement toolkits		1	\$ 20,000		\$ 20,000	\$ 16,372	Developing a suite of engagement assets for 330+ local PBS member station and community organization use, including an engagement screening reel. These will be turn-key, to share with established partners as well as new organizations who may wish to support the project via their own network of members and other constituents.
Other Direct Costs	Admin: Postage & Shipping		1	\$ 150		\$ 150	\$ 123	Postage, shipping, meeting materials.
Other Direct Costs	Admin: Meeting Expense		1	\$ 2,200		\$ 2,200	\$ 1,801	Administrative costs for attending, or hosting, project meetings.
Other Direct Costs	Admin: Misc/supplies		1	\$ 150		\$ 150	\$ 123	Miscellaneous project supplies.
Other Direct Costs	Subrecipient: See subrecipient detail*					\$ 11,694,108	\$ 500,000	



NEH Category	Item	Rate	Unit	Rate	Unit	TOTAL BUDGET	NEH TOTAL	Budget Justification
								WETA and Skiff. WETA expenses to package the series for broadcast, outreach costs to stations, the public, and the press, ratings reports. Skiff expenses to produce the series.
<b>Other Direct Costs SUBTOTAL:</b>						\$ 12,084,558	\$ 759,460	
<b>Total Direct</b>						\$ 12,394,558	\$ 931,965	
<b>Indirect Costs</b>								
Indirect	G&A on Direct Costs (15.75% federally negotiated rate)/ Subrecipient excluded					\$ 110,321	\$ 68,035	Federally negotiated rate of 15.75% of WETA costs. Subrecipient costs excluded.
Indirect	G&A to WETA full 23.7%/ Subrecipient excluded					\$ 55,686	\$ -	No charge to federal funders. Remaining indirect needed to recoup full indirect.
Indirect	Presenting Station Fee- WETA					\$ 150,520	\$ -	No charge to federal funders. WETA station fee.
<b>Indirect SUBTOTAL</b>						\$ 316,527	\$ 68,035	
<b>Total Project Expense</b>						\$ 12,711,085	\$ 1,000,000	

**\*Subrecipient detail: Skiff Mountain Films**

NEH Category		Rate	Unit	Rate	Unit	Skiff Budget	NEH TOTAL	
Other Direct Costs (Subrecipient)	6205 Director/Exec Prod Lynn Novick (Key Person)	4	Year(s)	\$ 269,383	Year(s)	\$ 1,077,531	\$ 53,877	These are essential personnel that will be producing the film: they will be conducting interviews, researching, preparing materials for editors, supervising editors and assistant editors, overseeing music and voice sessions, negotiating licenses, providing administrative management of the project, hiring camera crews, location scouting and more.
Other Direct Costs (Subrecipient)	6210 Senior Producer (LG)					\$ 206,091		
Other Direct Costs (Subrecipient)	6210 Senior Producer	3.5	Year(s)	\$ 175,905	Year(s)	\$ 615,666	\$ 35,181	
Other Direct Costs (Subrecipient)	6220 Producer (LF)	3.5	Year(s)	\$ 175,905	Year(s)	\$ 615,666	\$ 35,181	
Other Direct Costs (Subrecipient)	6250 Co-Producer A (VGB)	4.5	Year(s)	\$ 114,750	Year(s)	\$ 516,377	\$ 22,950	
Other Direct Costs (Subrecipient)	6260 Associate Producer (YT)	4	Year(s)	\$ 75,427	Year(s)	\$ 301,707	\$ 15,085	
Other Direct Costs (Subrecipient)	6265 Production Assistant A	4	Year(s)	\$ 55,000	Year(s)	\$ 220,000	\$ 11,000	
Other Direct Costs (Subrecipient)	6266 Production Assistant B	2.5	Year(s)	\$ 65,000	Year(s)	\$ 162,500	\$ 13,000	
Other Direct Costs (Subrecipient)	7424 Interns					\$ 40,000		
Other Direct Costs (Subrecipient)	6310 Payroll Taxes					\$ 598,312		
Other Direct Costs (Subrecipient)	6315 Payroll Processing Fee					\$ 13,320		

NEH Category		Rate	Unit	Rate	Unit	Skiff Budget	NEH TOTAL
Other Direct Costs (Subrecipient)	6501 Writer Fee	4	Year(s)	\$ 60,155	Year(s)	\$ 240,621	\$ 30,078
Other Direct Costs (Subrecipient)	6501 Writer/Story Fee (LG)					\$ 83,036	The fee is set by the PBS Writers Guild agreement.
Other Direct Costs (Subrecipient)	6509 Exec Prod #2					\$ 100,000	
Other Direct Costs (Subrecipient)	6510 Consulting Producer (VN+TBD)					\$ 50,000	
Other Direct Costs (Subrecipient)	6511 Senior Advisor / Consulting Producer (HAT)					\$ 50,000	
Other Direct Costs (Subrecipient)	6512 Program Advisors					\$ 75,000	
Other Direct Costs (Subrecipient)	6525 Narrator					\$ 75,000	
Other Direct Costs (Subrecipient)	6530 Voices					\$ 25,000	
Other Direct Costs (Subrecipient)	6555 Payroll Fringes					\$ 105,956	
Other Direct Costs (Subrecipient)	6570 Payroll Processing Fee					\$ 6,000	
Other Direct Costs (Subrecipient)	6575 PH&W - Writer					\$ 120,878	
Other Direct Costs (Subrecipient)	6580 PH&W - Talent					\$ 20,000	
Other Direct Costs (Subrecipient)	6301 Employee Benefits					\$ -	
Other Direct Costs (Subrecipient)	6970 Legal					\$ 75,000	
Other Direct Costs (Subrecipient)	6975 Accounting/Bookkeeper					\$ 50,000	
Other Direct Costs (Subrecipient)	6985 Development Consultant					\$ -	
Other Direct Costs (Subrecipient)	6980 Research					\$ 25,000	
Other Direct Costs (Subrecipient)	7105 Camera Crews					\$ 55,000	
Other Direct Costs (Subrecipient)	7110 Sound Crews					\$ 22,500	
Other Direct Costs (Subrecipient)	7120 Asst Camera / PA					\$ 80,000	
Other Direct Costs (Subrecipient)	7345 First Editor	2	Year(s)	\$ 208,929	Year(s)	\$ 417,858	\$ 104,465
Other Direct Costs (Subrecipient)	7400 Second Editor	2	Year(s)	\$ 208,929	Year(s)	\$ 417,858	\$ 104,214
Other Direct Costs (Subrecipient)	7408 AVID/Tech/Post Spvr	1	Year(s)	\$ 120,000	Year(s)	\$ 120,000	\$ 30,000
Other Direct Costs (Subrecipient)	7410 First Asst Editor					\$ 273,173	
Other Direct Costs (Subrecipient)	7415 Second Asst Editor					\$ -	
Other Direct Costs (Subrecipient)	7420 First Apprentice Editor					\$ 167,245	
Other Direct Costs (Subrecipient)	7421 Second Apprentice Editor					\$ -	

This staff will edit the film and provide technical support for the editors and media management. These rates are set by the Editors Guild (Local 700 Guild).

NEH Category		Rate	Unit	Rate	Unit	Skiff Budget	NEH TOTAL	
Other Direct Costs (Subrecipient)	7465 Sound Editors (3)	56	WEEKS	\$ 3,312.68	week	\$ 185,510	\$ 31,470	This staff will sound edit the film. The rates are set by the union.
Other Direct Costs (Subrecipient)	7466 Asst Sound Editor					\$ 51,005		
Other Direct Costs (Subrecipient)	7476 Payroll Taxes					\$ 261,224		
Other Direct Costs (Subrecipient)	7479 Payroll Processing Fee					\$ 13,440		
Other Direct Costs (Subrecipient)	7490 Editors					\$ 384,184		
Other Direct Costs (Subrecipient)	6710 Music Org Composer					\$ 150,000		
Other Direct Costs (Subrecipient)	7922 Exec Producer					\$ 706,171		
Other Direct Costs (Subrecipient)	6937 Office Equipment					\$ 20,000		
Other Direct Costs (Subrecipient)	7200 Camera Equip					\$ 55,000		
Other Direct Costs (Subrecipient)	7220 Sound Equip					\$ 22,500		
Other Direct Costs (Subrecipient)	7225 Lights / Other Rentals					\$ 25,000		
Other Direct Costs (Subrecipient)	7428 Edit Room	2	Year(s)	\$ 30,000.00	Year(s)	\$ 60,000	\$ 7,500	Rent for the space where the editors will work.
Other Direct Costs (Subrecipient)	7430 AVID / Misc Rental	2	Year(s)	\$ 24,000.00	Year(s)	\$ 48,000	\$ 6,000	Software, licenses of software, and maintenance and upgrades of computers and equipment.
Other Direct Costs (Subrecipient)	7433 Sound Edit Room Rental					\$ 20,400		
Other Direct Costs (Subrecipient)	7310 Consultant Travel					\$ 25,000		
Other Direct Costs (Subrecipient)	7320 Pre-Production Travel					\$ 15,000		
Other Direct Costs (Subrecipient)	7330 Prod Travel - Transport					\$ 75,000		
Other Direct Costs (Subrecipient)	7335 Prod Travel - Meals & Lodging					\$ 75,000		
Other Direct Costs (Subrecipient)	7350 Prost Production Travel					\$ 15,000		
Other Direct Costs (Subrecipient)	6505 Writer Rights Renewal					\$ 238,564		
Other Direct Costs (Subrecipient)	6935 Office Rent NYC					\$ 168,000		
Other Direct Costs (Subrecipient)	6920 Insurance					\$ 150,000		
Other Direct Costs (Subrecipient)	6940 Telephone					\$ 28,800		
Other Direct Costs (Subrecipient)	6960 Office Supplies					\$ 36,000		

NEH Category		Rate	Unit	Rate	Unit	Skiff Budget	NEH TOTAL
	7002 Production Supplies /						
Other Direct Costs (Subrecipient)	Location Fees					\$ 10,000	
Other Direct Costs (Subrecipient)	7010 Transcribing					\$ 15,000	
Other Direct Costs (Subrecipient)	7250 Drives					\$ 20,000	
Other Direct Costs (Subrecipient)	7431 Graphics & Opening Title					\$ 125,000	
Other Direct Costs (Subrecipient)	7060 Digital Animation of Stills					\$ 25,000	
Other Direct Costs (Subrecipient)	7460 Editing Supplies					\$ 10,000	
Other Direct Costs (Subrecipient)	7470 Processing / BETA transfers					\$ 25,000	
Other Direct Costs (Subrecipient)	7560 Digital Sound Master					\$ 30,000	
Other Direct Costs (Subrecipient)	7580 Drives					\$ 10,000	
Other Direct Costs (Subrecipient)	7700 Sound Mix					\$ 175,000	
Other Direct Costs (Subrecipient)	7715 Dig Sound Master					\$ 10,000	
Other Direct Costs (Subrecipient)	7740 Sound Effects					\$ 7,000	
Other Direct Costs (Subrecipient)	7780 Sound Studio Recording					\$ 20,000	
Other Direct Costs (Subrecipient)	7900 Color Correct / Online Edit					\$ 250,000	
Other Direct Costs (Subrecipient)	6105 Rights Footage & Lab Fees					\$ 250,000	
Other Direct Costs (Subrecipient)	6110 Rights Stills					\$ 100,000	
Other Direct Costs (Subrecipient)	6120 Access Fees / Photo						
Other Direct Costs (Subrecipient)	Duplication					\$ 75,000	
Other Direct Costs (Subrecipient)	6122 Rights Access Fees					\$ 50,000	
Other Direct Costs (Subrecipient)	6715 Music Rights Renewal					\$ 275,625	
Other Direct Costs (Subrecipient)	6711 Music Licenses					\$ 100,000	
Other Direct Costs (Subrecipient)	6712 Music Licenses Clearance					\$ 25,000	
Other Direct Costs (Subrecipient)	7926 Publicity / Posters / Travel					\$ -	
Other Direct Costs (Subrecipient)	7930 Outreach / Education					\$ -	
Other Direct Costs (Subrecipient)	7937 Skiff Mountain Overhead					\$ 117,695	
Other Direct Costs (Subrecipient)	7938 Florentine Overhead					\$ 117,695	
<b>TOTAL SUBRECIPIENT</b>						<b>\$ 11,694,108</b>	<b>\$ 500,000</b>
<b>Total Project Expense</b>						<b>\$ 12,711,085</b>	<b>\$ 1,000,000</b>