

FOR OFFICE USE ONLY
IHC PROPOSAL NUMBER _____
IHC GRANT NUMBER _____

ILLINOIS HUMANITIES COUNCIL
APPLICATION
(Please Type)

NAME OF ORGANIZATION(S) APPLYING FOR GRANT: Afro-American Studies and Research
Program, University of Illinois, 1205 West Oregon, Urbana, Illinois 61801
PROJECT DIRECTOR: Dr. Gerald A McWorter PHONE 333 / 7781
PROJECT FISCAL AGENT: _____ PHONE /
PROJECT MAILING ADDRESS: 1205 West Oregon, Urbana, Illinois 61801
CONGRESSIONAL DISTRICT: _____ LEGISLATIVE DISTRICT: _____ WARD: _____ ZIPCODE: _____
LOCAL NEWSPAPERS, TELEVISION, RADIO: News Gazette, Courier, Daily Illini; WCCR radio,
WCIA TV, WDWS radio, WLRW radio, WICD TV, WILL radio & TV, WPGU radio

TITLE OF PROJECT: Black Film: A Critical Perspective
IHC GRANT CATEGORY (CHECK ONE) _____ HUMANITIES AND PUBLIC POLICY: _____ HUMANITIES AND
PUBLIC VALUES: X HUMANITIES AS CULTURAL RESOURCES

FORMAT (CHECK APPROPRIATE ONES): X PUBLIC DISCUSSION: _____ INTERPRETIVE PROGRAMS
AND EXHIBITS: _____ HUMANIST IN RESIDENCE: X MEDIA PROGRAMS: _____ RETREATS,
SEMINARS OR CONFERENCES

HUMANITIES DISCIPLINES EMPLOYED IN PROJECT PLANNING AND IMPLEMENTATION (CHECK APPROPRIATE ONES)

<u>X</u> HISTORY	<u>X</u> HISTORY, THEORY AND CRITICISM OF THE ARTS
<u>X</u> LITERATURE	_____ MODERN AND CLASSICAL LANGUAGES
<u>X</u> PHILOSOPHY	_____ ARCHAEOLOGY
_____ COMPARATIVE RELIGION	<u>X</u> SOCIAL SCIENCES (POLITICAL THEORY, INTERNATIONAL
_____ JURISPRUDENCE	RELATIONS, CULTURAL ANTHROPOLOGY, SOCIOLOGY,
<u>X</u> LINGUISTICS	PSYCHOLOGY)
<u>X</u> OTHER (PLEASE LIST): <u>Music, Drama</u>	

REQUESTED GRANT PERIOD:

FROM Oct / 1 / 1980 TO June / 30 / 1980
mo day year mo day year

DATE OF SINGLE EVENT PROGRAM: One monthly session
per city for eight
months

LOCATION(S) OF PROJECT: Champaign, Charleston,
Danville, Decatur, Kankakee, Peoria

ESTIMATED ATTENDING AUDIENCE: 25 per session
for 48 sessions
ESTIMATED MEDIA AUDIENCE (WHEN APPLICABLE:) NA

BUDGET

I.	Outright IHC Grant	\$ 23,583
II.	3rd Party Cash	\$
III.	NEH Match	\$
IV.	Cash Cost-Share	\$
V.	In-Kind Cost Share	\$ 24,878
VI.	Total Project	\$ 48,461

SIGNATURE OF PROJECT DIRECTOR _____ DATE _____

SIGNATURE OF FISCAL AGENT _____ DATE _____

SIGNATURE OF INSTITUTIONAL OFFICER _____ DATE _____

PROJECT PERSONNEL

INDIVIDUALS INVOLVED IN THE PROPOSAL PREPARATION (* = Humanities Professional)

Name	Discipline/Expertise	Institution	Mailing Address
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* Gerald A. McWorter	Sociology, Afro-American Studies	Afro-American Studies and Research Program University of Illinois	1205 W Oregon, Urbana 61801
* Beulah Brown	Music Afro-American Studies	Afro-American Studies and Research Program University of Illinois	1205 W. Oregon, Urbana 61801
Nate Dixon	Director	Douglass Recreational Center	512 E Grove, Champaign Illinois 61810
* Johanetta Jones	Sociology Afro-American Studies	Eastern Illinois University	Charleston Illinois 61920
David Fields	Director	Laura Lee Fellowship House	212 East Williams Street Danville, Illinois 61832
* Sundiata Cha-Jua	Social Sciences Afro-American Studies	Richland Community College	2425 Federal Drive Decatur Illinois 62526
* Sister Marianne Cardosi	Coordinator, Amer. Studies: History, Literature	Dr. King Educational Center	720 North Greenwood Kankakee, Illinois 60901
* Gene C. Young	Higher Education Admin. Afro-American Studies	Black Studies Program Bradley University	Peoria, Illinois

INDIVIDUALS SERVING IN THE PROJECT'S IMPLEMENTATION (* = Humanities Professional)

Name	Discipline/Expertise	Institution	Mailing Address
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Gerald A. McWorter	Sociology, Afro-American Studies	Afro-American Studies and Research Program University of Illinois	1205 West Oregon, Urbana
* Beulah Brown	Music Afro-American Studies	Afro-American Studies and Research Program University of Illinois	1205 West Oregon, Urbana
Nate Dixon	Director	Douglass Recreational Center	512 E Grove Champaign, Illinois 61820
* Johanetta Jones	Sociology Afro-American Studies	Eastern Illinois University	Charleston, Illinois 61920
David Fields	Director	Laura Lee Fellowship House	212 East Williams St. Danville, Illinois 61832
* Sundiata Cha-Jua	Social Sciences Afro-American Studies	Richland Community College	2425 Federal Drive Decatur, Illinois 62526
* Sister Marianne Cardosi	Coordinator, American Studies: History, Literature	Dr. King Educational Center	720 North Greenwood Kankakee, Illinois 60901
* Gene C. Young	Higher Education Admin. Afro-American Studies	Black Studies Program Bradley University	Peoria, Illinois 61625
* Jimmie Lewis Franklin	History	Eastern Illinois University	Charleston Illinois 61920
Madeline Cheek	Coordinator of Special Projects; Advisor, BSA	Danville Area Community College	2000 East Main Street Danville, Illinois 61832
* Antoinette Simmons	Director, Neighborhood Art's, Drama Specialist	Decatur Arts Council	Box 1607 Decatur, Illinois 62525
* Daniel L. Guillory	American Literature, Film Studies	Millikin University	1184 West Main Street Decatur, Illinois 62522
* Rosemary Stevenson	Bibliographer: Afro-American History, Literature	University of Illinois	328 Library University of Illinois
* Richard J. Leskovsky	Cinema Studies, Linguistics	U. of Illinois	2090 Foreign Lang. Building
* Chester J. Fontenot	Afro-American Literature, Black Film	U. of Illinois	100 English Building

ILLINOIS HUMANITIES COUNCIL
APPLICATION BUDGET SUMMARY

EXPENDITURE CATEGORIES

	I. Outright IHC Grant Request	II. 3rd. Party Cash Support	III. Anticipated NEH Match	IV. Cash Cost- Share	V. In-Kind Cost- Share	VI. Total Project Budget
A. SALARIES	\$14,374				\$4,519	\$18,893
B. HONORARIA	2,400				6,000	8,400
C. TRAVEL	2,324					2,324
D. TELEPHONE						-----
E. SUPPLIES	3,200					3,200
F. PROMOTION						-----
G. PRINTING	500					500
H. POSTAGE	560					560
I. FACILITIES						-----
J. IHC EVALUATION*	225					225
K. OTHER					14,359	14,359
TOTAL EXPENDITURES	\$23,583				\$24,878	\$48,461

PLEASE NOTE: The IHC grant request may total no more than 50% of the entire cost of the program.
(Total cost should be computed by adding together columns I - V.)

DEFINITIONS

- I. Requested from IHC outright grant funds.
- II. Cash donations to the project from 3rd. party sources eligible for NEH match.
- III. Anticipated match of column II from NEH
- IV. Cash contributions ineligible for NEH match.
- V. In-kind contributions are goods and services contributed by sponsoring or affiliate organizations.
- VI. Total cost of project (sum of columns I - V)

*IHC Evaluation: \$100 for Mini-Grants/\$225 for Regular Grants

ABSTRACT

On these two pages, you should provide the Council with a concise overview of your project. Please emphasize the humanities content, the objectives of the project, and the format. We urge you to write the Abstract after you have written the Narrative. In the Abstract, you list; in the Proposal Narrative, you describe. In the Abstract, you sketch; in the Proposal Narrative, you elaborate. In the Abstract, you present; in the Proposal Narrative, you justify.

Black film: a critical perspective

Our aim in this project is to develop a program of film screenings in the context of the film-discussion format which will bring together local humanities professionals for the purpose of developing the critical skills of black film-viewing audiences in selected communities. This project falls under the category of "Humanities as cultural resources" in that through this format, humanities scholars will use their specific disciplines to enrich participants' understanding of the contemporary world, relationships between human beings, in particular the relationships of blacks and non-blacks in American society and the value systems which form the basis of and give meaning to social life.

We concur with the view of contemporary critics that no systematic school of historical or critical principles has as yet emerged for the criticism of black film and that the approach to black film criticism is at present necessarily an eclectic one. In order to develop such a critical approach, we will need the resources of humanities professionals from several disciplines (including anthropology, sociology, history, linguistics) and practitioners, theorists, and critics of the arts in both the planning and implementation phases of this project.

We plan that the project should develop over a three-stage process:

- Stage 1 A basic framework to be developed in a proposal submitted for funding from the Illinois Humanities Council which will establish the parameters of the project and raise relevant questions. This will include a provisional program.
- Stage 2
 - (a) Representatives from each of the participating institutions will meet in Urbana for discussions in order to react to this basic framework and to flesh out the program.
 - (b) This program will be taken into the field and evaluated during the first two or three film-discussion evenings.
- Stage 3 A final summation of the program's Method, Focus, and Content will be prepared as a guide for distribution to all participants.

We believe that this approach will most satisfactorily allow for the involvement of both humanities professionals and the proposed audience in the planning and implementation of this project.

This is the first program of its kind in central Illinois to address the problems of black film and the development of a critical audience on such a wide scale. The campus-community cooperation model is a unique feature of the project. It provides in central Illinois a firm basis for building a discussion network to deal with black/white relations. Through this means we will attempt not only to raise the critical standards of the film-viewing public but also to encourage blacks and other minority groups to assume the responsibility for monitoring film and other media of communications. We want to attack passive media consumption and encourage a critical response to the media on the part of the public. An important issue which the project will address is the problem of racial stereotyping. In order to ensure that the discussion of the issue(s) is balanced and non-partisan, we have involved experienced educators as guest speakers and discussion leaders and selected films and supporting material which cover a wide range of social and critical viewpoints.

The intended public consists of the community, especially the black community, of Urbana-Champaign and five surrounding central Illinois towns and cities, Charleston, Danville, Decatur, Kankakee and Peoria. In addition, teachers, University and College faculty and students, members of local social service agencies and organizations will be contacted through our mailing-list and a wide publicity network developed through the news media and the distribution of flyers and posters. We plan to involve both humanities professionals and selected members of the proposed audience from each city, a total of about thirty people, in the planning and implementation phases of the project.

We intend to encourage informal evaluation of the program as it progresses and to use questionnaires to elicit more formal and quantifiable data. In addition, a videotape of the first session which may include an informal question and answer period to ascertain the level of the audience's knowledge will be reviewed during the final session so that the audience may themselves evaluate the effectiveness of the learning process. These and other evaluative tools will constitute the data on which the project director will base the final summation and evaluation of the project.

PROPOSAL

BLACK FILM: A CRITICAL PERSPECTIVE

This is a proposal submitted by the Afro-American Studies and Research Program of the University of Illinois for a grant to provide funding for a film-discussion series to be presented in six central Illinois towns and cities: Champaign, Charleston, Danville, Decatur, Kankakee and Peoria.

This project was developed on the basis of the experience of a pilot mini-film series which was sponsored by this program jointly with the Douglass Recreation Center in Champaign during April and May of 1980. The aim of this film series was to take a critical look at the Black American experience in film within a community educational setting and also to lay the foundations for an Outreach Program with a Humanities focus which might be undertaken by this program. The audience was drawn from a wide range of social, intellectual, professional and age groups and included University and school teachers, librarians, community workers and activists including representatives of the Black Muslims, representatives of public agencies, for example, the Urban League, and also senior citizens and youth. Our guest speakers and discussion leaders were humanities professionals and social scientists drawn from various University departments all of whom shared their interests and perspectives on the main issues raised during this series. Responses to the 'feed back' questionnaires made it clear that participants found the program to be of both educational and recreational value. A particular desire was expressed that a committee of interested persons should be formed with the aim of discussing future plans and to ensure the continuation of this effort. An initial list of suggested committee members was made. The carrying out of these and other plans depend on the initiative and staffing capability of the Afro-American Studies and Research Program.

On the basis of this experience, this present film-discussion series aims at a more extended program, both in terms of the wider network of institutions to be involved and also the more ambitious nature of the program content and the long-term goals envisaged. We aim to develop a critical audience for the viewing of black film by means of the film-discussion format and with the collaboration of local humanities professionals in the context of a series of film-discussion programs. A specific product is a report which may be used state-wide and which we hope will have an impact on the study of black film beyond the academic setting. Short-term goals include the establishment of a network of Black Studies humanists which might form the basis for the development of future projects in this region. Three of the proposed collaborating institutions, the University of Illinois, Eastern Illinois University, and Richland Community College are at present, members of the recently formed Illinois Council for Black Studies. We believe that our collaborative efforts on this project will help to develop and strengthen such ties.

Because the purpose of the project is to bring the perspectives of several humanities disciplines to bear on the Black American Experience as it is portrayed in film, and to develop interpretative and critical skills by this means, this project falls under the Illinois Council for the Humanities grant category of

"Humanities as Cultural Resources". We plan a series of eight programs, at six of which a specific humanities discipline will provide the main focus of thematic content and discussion. Two general sessions with input from all humanities professionals involved will begin and end the series.

The humanities professionals involved in the planning & implementation phases of Black Film: A Critical Perspective are historians, specialists in the field of film, language, literature and criticism, and sociologists. The main contacts and host institutions in each city are as follows:

Champaign:	Mr. Nate Dixon, Director Douglass Recreational Center
Charleston:	Professor Johanetta Jones, Director Afro-American Studies Program Eastern Illinois University
Danville:	Mr. David Fields, Director Laura Lee Fellowship House
Decatur:	Mr. Sundiata Cha-Jua Richland Community College
Kankakee:	Sister Marianne Cardosi, Coordinator Dr. King Education Center
Peoria:	Professor Gene C. Young, Director Black Studies Program Bradley University

The various perspectives of humanities professionals will be explored along the following lines:

History

It has been suggested that only in the 1970's were movies made which even made the attempt to show blacks as an integral and normal part of American society. The insulting Rastus image of early film and the more recent flattering 'super-nigger' image seem to be giving way to a more humanized portrayal of black life on the screen and the integration of blacks and black content into film in a measure which reflects more closely the realities of American society.

While the central themes of the black historical experience, slavery, the South, racial prejudice, have always attracted filmmakers, the examination of history from a black perspective has hardly been attempted in a systematic and serious way in film.

The concern of this session will be to bring the perspective of the historian to bear on the treatment of Afro-American history in film and to analyze a selected film in the context of documented historical fact.

Comparative Religion, Philosophy, Aesthetics and Other Value-Oriented Disciplines

The power of the film to manipulate potent visual and auditory symbols, the effects of film on the viewing audience, film as a means of reinforcing value systems- these and similar questions have played an important role in the history of black criticism of film. Nevertheless, it has been observed that despite the acceptance of the cinema as a powerful medium of communication and legitimate art-form, and the realization of its cultural contribution to society and the increasing analysis and interpretation to which film in all its aspects is subjected, despite these and other indications of the widespread interest of film in contemporary life, specialists in religious studies, philosophy, etc., contribute little to current dialogue on the cinema.

There is a conspicuous need for such a dialogue in the Black community of today on the complex moral, ethical, and other value-oriented questions of a more general nature which are raised by contemporary cinema. Topics of such a dialogue may include:

1. What is 'good' cinema?

If we agree that what is particularly needed today is the development of an educated audience that expects and demands cinema of good quality, and an audience which will support filmmakers who provide it, then one of our concerns will be to define 'good' film in the context of the Black experience.

Can a Black aesthetic be defined for film?

Can one identify key values (such as the following proposed in the area of Black literature by literary critic (George E. Kent) which film has purveyed and do we desire to see them reinforced?

- the insistence upon a tough-minded grip upon reality
- a willingness to confront the self searchingly and even with laughter
- patience and endurance
- humor as a tool for transcendence
- a sort of deadend courage, and not so deadend
- an acceptance of the role of suffering in retaining one's humanity and in retaining some perspective on the humanity of the oppressor
- a sense of something more than this world and of its rhythms
- a deep sense of the inexorable limitations of life and all that we associate with the tragic and tragicomic vision
- ceremonies of poise in a non-rational universe (The hipsters and the cool-cats play an endless satire upon Western assumptions of rationality).

2. Moral values: Their relevance

A definition of 'good' which limits the subject matter of film to religious subjects or films of a pietistic nature denies one of the primary goals of film art, i.e., "to hold up a mirror to humanity and reflect the world in which we live" and denies us access to one of the richest forms of cultural expression available for examining the complex values and problems of the contemporary world.

Clearly, however, some form of monitoring is necessary. Monitoring, in the form of film censorship, is largely ineffective today. What are the effective monitoring agencies in the Black community today?

3. Racial problems: Racism

Censorship of films which deal with sensitive themes such as racism and the exploration of racial problems has been an important issue in the history of American film. A noteworthy example is Griffith's Birth of a Nation. Pinky was brought before the film censor's board as 'prejudicial to the best interests of people' and Native Son was charged with 'contributing to racial misunderstanding'.

Black pressure groups, such as the NAACP, have played an important role in monitoring the image of blacks as presented on the screen. Cultural stereotypes include the so-called 'positive' and 'negative' images of blacks in film. Both need to be analyzed and critiqued.

Linguistics, Other Language Studies, Literary Criticism, Film Criticism

Because film is not a language, strictly linguistic concepts may not be applied to the analysis of film. However, a useful contemporary approach to the study of film is based on the premise that it is a quasi-language and that the use of the metaphor of language opens up a field of greater potential meaning for the viewer.

A comparative analysis of film and language within the black context may explore:

1. Perception of the image, auditory and visual

While the film, unlike written or spoken language, is not composed of clearly distinguishable units like the words of a written or spoken language, every cinematic unit, be it image, shot, or frame requires to be 'read' at three different levels, physiologically, psychologically, and socio-culturally, for the complete process of intellection to take place. Special problems relevant to this series include:

- the identification and definition of the 'black' image
- the exploitation of differing readings of 'black' images as a function of physiological, psychological, and socio-cultural variables

2. Theoretical constructs which may aid analysis

- SIGN: denotative and connotative meaning

This approach suggests that, like written language, a film image, visual or auditory, has denotative meaning (that is, it can convey precise information about physical reality) and connotative meaning (it has meaning which goes beyond denotation and which is chiefly culturally determined). Film can draw on the connotative codes of the spoken language, other arts (dance/movement, music, visual arts, etc.,) and in addition has its own specific connotative ability (techniques of lighting, editing, montage, etc.). Both the specific connotative techniques of film and the use of other connotative codes such as black spoken language and other black art-forms may be examined.

--SYNTAX: We can use 'the syntax of film' to refer to the systematic arrangement of the cinematic units and the 'rules', defined by usage, which order these units and indicate relationships between them. In film, as in the plastic arts, this ordering takes place in time and space. Theories of montage (the modification of plastic time) and mise en scène (the modification of plastic space) are specialized cinematic modes of ordering with important semantic consequences which may be explored. For example, one could explore how the ordering of space and time by photographic and editing techniques in the scene analysis by James Agee from Birth of a Nation contributes to the 'meaning' of this highly emotive sequence.

Additional perspectives which the language specialist may bring to the program include insights into the use of 'black language' in film. In the black consciousness movement of the late 1960's, both the 'message' and the 'medium' were of equal importance in the attempt to define a new black identity and the analysis and conscious use of 'ordinary' black language became a major concern of scholars, teachers, and artists. Hand-in-hand with the increasing 'naturalization' of the black image on the screen one can also see the attempt to tap the resources of black speech, its rhythms and sounds, its dialectical and stylistic variants in the film script. The language of a film like Car Wash would offer a rich source for linguistic analysis.

We intend that the project should develop over a three-stage process in order to allow for the input of humanities professionals, program planners, and other participants in the following manner:

- | | |
|---------|---|
| Stage 1 | A basic framework to be developed in a proposal submitted for IHC funding which will establish the parameters of the project and raise relevant questions. This will include a provisional program. |
|---------|---|

- Stage 2
- (a) Representatives from each of the participating institutions will meet in Urbana for discussions in order to react to this basic framework and to flesh out the program.
 - (b) This program will be taken into the field and evaluated during the first two or three film-discussion evenings.
- Stage 3
- A final summation of the program's Method, Focus and Content will be prepared as a guide to be distributed to all participants.

The film-discussion format is the basic teaching tool to be used in designing the project. The entire program consists of eight monthly sessions to take place between October, 1980 and May, 1981. Each evening's program will take place between circa 7 p.m. to 9:30 p.m. and include the following:

Program Outline

Introductory talk	10 mins.
(Short film illustrating the main theme, optional)	(25 mins.)
Main feature film	90 mins.
Refreshment break	10 mins.
Discussion	30 mins.
Summary and close	<u>10 mins.</u>
Total	150 mins. (175 mins.)

A provisional schedule of topics for the program of eight monthly sessions follows:

- Session I General Introductory Session
Panel discussion on "The significance of film in the contemporary black community" (To be videotaped)
- Session II "The evolution of black film, Part I: Blacks in the history of film"
- Session III "The evolution of black film, Part II: Film on the history of blacks"
- Session IV "Image and sound: the technique of filmmaking"
- Session V: "Meaning and signification in film"
- Session VI: "Class and culture, Part I"
- Session VII: "Class and culture, Part II"
- Session VIII: Final Session
Panel discussion on "The current scene; possibilities for the future" (Videotape of Session I to be reviewed)

The following sample programs illustrate the way in which each program could be developed:

Session II

Topic: "The evolution of black film, Part I: Blacks in the history of film"

Humanities professional involved: Historian; Literary or other Black Studies specialist with an interest in film history

General aim and specific objectives of this session: To highlight the role played by blacks as directors, producers, actors, actresses, etc., in the historical development of the cinema. Careers of special significance may be surveyed briefly and one selected to provide the main focus of this program.

Suggested films:

- Short film, optional: An early silent film with blacks, for example The Natural Born Gambler (1916) with Bert Williams, 'the great black comic, star of the Ziegfield Follies in one of his many stereotyped short comedies'.
- Main film which here highlights the film career of Paul Robeson: The Emperor Jones (1933; 72 mins.) or Paul Robeson: The Tallest Tree in Our Forest (1977; 90 mins)

Teaching materials and handouts:

- Chronology of blacks in film
- Biographical notes on Paul Robeson's film career

Session IV

Topic: "Image and sound: The technique of filmmaking"

Humanities professional involved: Film specialist; Specialist in the field of textual interpretation in the literary or language arts with an interest in the study of film

General aim and specific objectives of this session: The general aim is to enable the student to identify some of the 'building-blocks' from which the finished structure, 'the film', is created and to provide the basis of a critical vocabulary. The elements of filmmaking techniques may be surveyed

- in order to give some knowledge of the 'state of the art', the limitations, the characteristics, the clichés of this particular medium
- to demystify the process of filmmaking
- to arrive at an appreciation of craftsmanship, at least, as much as we assume is necessary for a student to appreciate skill and style in any creative medium

Specific subjects to be covered may include the role of specialists, such as producer, director, scriptwriter, etc., who are involved in the process of making film and also a basic technical vocabulary and an introduction to crucial processes such as editing techniques.

Suggested films:

- Short film, optional: Cinema: the living camera (1974; 24 mins.) This film explores the use of film by students and minority groups and the use of new techniques, and includes interviews with black writers and directors.
- Main film: Bush Mama (1975; 96 mins.) directed by Haile Gerima in which he attempts to explore "new ways of cinematic language and communication in an attempt to honestly explore our reality". This film breaks with the commercial stereotypes of Hollywood-oriented "Black Exploitation" films.

Teaching materials and hand-outs:

- A brief glossary of technical terms
- Notes on different approaches to filmmaking, the theory and criticism of film, and of black film in particular

Our aim is to reach an audience drawn from a wide cross-section of the university, college, school and community population. We intend to use every means available to us in order to reach our audience. In Champaign, the publicity network developed by us on campus and which we have successfully used in the past makes use of departmental mailing lists, the resources of the University News Bureau and University radio and television. The Douglass Recreational Center has at its disposal the regular publicity channels of the Champaign Park District. Additional local media not included by these two publicity networks will be used, for example, the local radio station WLRW whose week-end programs hosted by Kim Love attract a large black audience. Community social service agencies and organizations will be contacted through our mailing lists. In addition, flyers and posters will be distributed widely to public libraries, churches, local businesses, etc., and posted in convenient locales. A similar publicity effort will be launched by each of the host institutions in the other cities.

We intend to encourage informal evaluation of the program as it progresses and to use questionnaires to elicit more formal and quantifiable data. In addition, a videotape of the first session which may include an informal question and answer period to ascertain the level of the audience's knowledge will be reviewed during the final session so that the audience may themselves evaluate the effectiveness of the learning process. Guest speakers will be encouraged to include some kind of evaluative questionnaire in each presentation and will be invited to write a brief evaluation of the project. The local media will be invited to review programs, and reports and critiques requested from service and community organizations. These and other evaluative tools will constitute the data on which the project director will base the final summation and evaluation of the project.

ITEMIZED BUDGET

	<u>IHC</u>	<u>University of Illinois</u>
A. SALARIES		
1. Co-Projector Director (McWorter)		
(a). 10% of \$2,655 per month for 9 months		\$2,390
(b). fringe benefit @ 16.15%		386
2. Co-Project Director (Brown)		
(a). 100% of \$1375 per month for 9 months	\$12,375	
(b). fringe benefit @ 16.15%	1,999	
3. Secretary		
(a). 25% of \$666.67 per month for 9 months		1,500
(b). fringe benefit @ 16.15%		243
B. HONORARIA		
1. Community Coordinators		
\$1000 each for 6 people		6,000
2. Participating Humanities Professionals		
\$50 per session for 8 sessions in each city	2,400	
C. TRAVEL		
1. <u>Danville</u>		
(a). Round trip bus fare		
\$6.00 each for 8 trips	48	
(b). Hotel room \$30 each		
for 8 nights	240	
(c). 50% per diem @ \$17		
for 8 days	68	
(d). taxi fare going		
and returning (8 trips)		
@ \$2.50 per trip, for 8 sessions	80	
2. <u>Decatur</u>		
(a). Round trip bus fare		
\$8.00 each for 8 trips	64	
(b). Hotel room \$30 each		
for 8 nights	240	
(c). 50% per diem @ \$17		
for 8 days	68	
(d). taxi fare going		
and returning (8 trips)		
@ \$2.50 per trip, for 8 sessions	80	
3. <u>Charleston</u>		
(a). Round trip bus fare		
\$10.00 each for 8 trips	80	
(b). Hotel room \$30 each		
for 8 nights	240	
(c). 50% per diem @ \$17		
for 8 days	68	
(d). taxi fare going		
and returning (8 trips)		
@ \$2.50 per trip, for 8 sessions	80	

	<u>IHC</u>	<u>University of Illinois</u>
4. Kankakee		
(a). Round trip bus fare		
\$11.00 each for 8 trips	\$88	
(b). Hotel room \$30 each		
for 8 nights	240	
(c). 50% per diem @ \$17		
for 8 days	68	
(d). taxi fare going		
and returning (8 trips)		
@ \$2.50 per trip, for 8 sessions	80	
5. Peoria		
(a). Round trip bus fare		
\$13.00 each for 8 trips	104	
(b). Hotel room \$30 each		
for 8 nights	240	
(c). 50% per diem @ \$17		
for 8 days	68	
(d). taxi fare going		
and returning (8 trips)		
@ \$2.50 per trip, for 8 sessions	80	
E. SUPPLIES		
1. film rentals for 8 films,		
10 days each @ \$400 per film	3,200	
G. PRINTING		
1. layout and printing of 7500 brochures	500	
H. POSTAGE		
1. bulk mailing-6,000		
@ bulk rate of .035¢ each	210	
2. additional postage for project		
(returning films, etc.) for 9 months	350	
J. IHC EVALUATION	225	
K. OTHER		
University indirect cost of 76% of wages (\$18,893)		14,359
This indirect cost amount covers the cost for facilities, supplies, promotion, telephone calls, etc.		
SUBTOTALS	\$23, 583	\$24,878
GRAND TOTAL		\$ 48, 461

CURRICULUM VITAE

Name:

Gerald A. McWorter

1979 - Director, Afro-American Studies and Research Program
Associate Professor of Sociology
University of Illinois - Urbana
1975-79 Associate Professor of Black Studies, University of Illinois -
Chicago Circle
1970-75 Director of Afro-American Studies, Associate Professor of
Sociology, Fisk University.
1968-70 Assistant Professor of Sociology, Spellman College
1967-68 Assistant Professor of Sociology, Fisk University

Professional and Community Positions

(1969-present) Editorial Board, Black Scholar.
(1974-present) Editorial Board, Journal of Black Studies.
(1979-present) National Curriculum Committee, National Council for Black
Studies.
(1979-present) Co-Chairperson, Illinois Council for Black Studies.
(1970-present) Chairperson, Peoples College (an alternative, independent
community based educational program).

Name:

Beulah Louise Brown

Current Position:

Research Associate, Afro-American Studies and
Research Program University of Illinois,
1979 - present

Education -

M.A. (General), University of Edinburgh, 1960

B. Mus., University of Edinburgh, 1962

Certificate of Education for Music Teachers,
University of London, 1963

Ph. D. in Music, University of Manchester, 1964

Graduate studies and research in Social
Anthropology at the University of Cambridge,
Fall Semester, 1971 while on sabbatical from
the University of Ghana

Graduate studies in Music Composition,
University of Illinois 1977-1979

Occupational History

Teaching Experience:

Music teacher, Manchester Education Authority,
1963-66

Music teacher, London Education Authority,
1966-68

Occasional lectures on "Eighteenth-century harpsichord music" at the University of Surrey, London and The City Literary Institute for adult education, London, 1966-68

Lecturer in Music, in particular, the History of Western Music and the Form and Analysis of Music at the School of Music, University of Ghana, 1968-1973

Research Experience:

Research Fellow in Music, Institute of African Studies, University of Ghana, 1968-1973

Research post in Music, Institute of Jamaica, Kingston, Jamaica 1975-77

Community-related experience

Music:

Founder member, Vice-President and active member of the Legon Music Society, Ghana, 1969-1973. This society was founded for the purpose of stimulating musical life on the University campus and also in the wider community of Accra.

Volunteer Work:

'Meals on Wheels' program for the elderly, Edinburgh (1960-62)

Trained volunteer with the OPTIONS Program, Urbana, Illinois, which works in collaboration with the Probation Office and other offices of the Criminal Justice System. (1980 -)

Unpublished Manuscripts

Ph. D. Dissertation:

The harpsichord music of Handel's younger English contemporaries, 1710-1760: a reassessment (1966)

Ethnomusicology (Ghana):

Music in Kusasi society of northern Ghana (1969) based on fieldwork 1969-74

Ethnomusicology (Jamaica):

A Collection of Jamaican Children's Songs: a preliminary classification (1977) based on fieldwork 1975-76

Current research interests

Music:

Pitch as compositional resource: microtonal techniques with special reference to non-Western musical traditions.

Afro-American Studies:

The development of a Community Outreach Program and an alternative model for education relevant to the present needs of the Black community.

MILLIKIN UNIVERSITY

DECATUR, ILLINOIS

62522

29 July 1980

Dr. Beulah Brown
Afro-American Studies and Research Program
University of Illinois at Urbana-Champaign
1205 West Oregon
Urbana, Illinois 61801

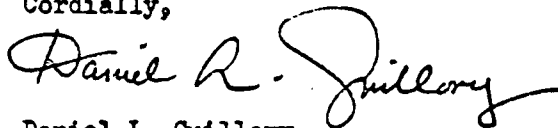
Dear Dr. Brown,

After carefully reviewing your proposal for a Black Film Series, and after two extensive telephone conversations with you, let me repeat formally what I have already indicated informally: namely, that I feel your proposal is well-argued, interesting, and sensitive. It should enhance the understanding of Black culture and the humanities in general. I'll be happy to serve on future panels for development of this series, and I would even be glad to moderate or lead a lead a discussion.

As you may know, I was lucky enough to win the first grant ever awarded by the Illinois Humanities Council, but I have had a good deal of other experiences with the parent agency, the National Endowment for the Humanities. I served twice as a member of summer seminars (at Amherst College and City University of New York Graduate Center), I was a Visiting Humanist for the National Humanities Series (U. of Wisconsin—Madison), and, most recently I was a Fellow at the National Humanities Institute (U. of Chicago). I taught a humanities seminar for one year at La. State U., and I have taught a humanities course for eight years at Millikin. As for film, I have taught a film course for four years at Millikin, and in my American Lit. course, I regularly do "mini-courses" on colonial black writers, the Harlem Renaissance, and other related topics. I have published over a hundred poems, articles, and book reviews, and I am a regular reviewer for Library Journal and Reprint Bulletin. I'll be happy to use all this background to help your series.

I think you have a worthwhile and significant proposal here, and I look forward to working with you in the future.

Cordially,



Daniel L. Guillory
Associate Professor of English

Dr. King Education Center

(815) 932-5426

P.O. Box 89

720 N. Greenwood Ave., Kankakee, Illinois 60901

July 29, 1980

Dr. Beulah Brown
Afro-American Studies and Research Program
1205 West Oregon
Urbana, IL 61810

Dear Dr. Brown:

Your proposal for a regional program on the Black American Experience in film with local community involvement and participation could be most productive. Both planner participants, as well as the local viewing audience have the opportunity to develop and sharpen their interpretative and critical skills. Moreover, it is by working cooperatively together that we learn to appreciate the strengths each culture offers. Therefore, we encourage and support such efforts as yours.

These are some of specific resources the Dr. King Center could offer. Mr. George Herts, one of our staff is vice-principal at University High School in Urbana. He could act as liaison between your staff and a local team in our area. Also, we could assist with publicity, locating and getting a site for the program as well as equipment to use. We, in turn, would depend on you for locating and getting the cooperation of experts in film criticism, history, sociology, etc., such local schools as Olivet Nazarene College and Governors State University could be tapped. We value your role as planner, energizer, implementor and evaluator.

We are in a pre-dominantly blue collar area. Most black professional here are educators, or social service workers. George and Ruth Herts are two such educators who could locate others who would be most willing to involve themselves in this effort for their enrichment and that of the community at large.

We wish you success in getting the necessary funds to carry out this project effectively.

Sincerely yours,

Sr. Marianne Cardosi, OSF

Sr. Marianne Cardosi, OSF
Coordinator

University of Illinois at Urbana-Champaign

UNIVERSITY LIBRARY

Urbana, Illinois 61801

31 July 1980

Prof. Gerald McWorter
Director: Afro-American Studies Program
1205 W. Oregon

Dear Professor McWorter:

It was with great pleasure that I learned of your proposed film-discussion series. This project will provide a forum for interested persons from the community and the university to discuss the history and impact of the presentation of Blacks on film.

The manner in which groups are portrayed in the media produce effects which are psychological and political. The way that people are perceived by themselves and by others has a close relationship to the way that they function and interact with other segments of society.

Historically, the presentation of Blacks on film has been, with few exceptions, extremely negative. The causes and results of this problem, as well as solutions, should be examined. The proposed film discussion series will provide a forum for this type of examination. In addition, a survey of Blacks in cinema will produce welcome cultural benefits.

The issue of Blacks in the media is a compelling one which merits our concern and support.

Sincerely,



Rosemary Stevenson
Afro-Americana Bibliographer
& Ass't Professor Library Administration

RMS/vm

University of Illinois at Urbana-Champaign

School of Humanities
UNIT FOR CINEMA STUDIES

2090 Foreign Languages Building
Urbana, Illinois 61801
(217) 333-3356

July 30, 1980

Professor Gerald McWorter
Director
Afro-American Studies
and Research Program
1205 West Oregon

Dear Prof. McWorter:

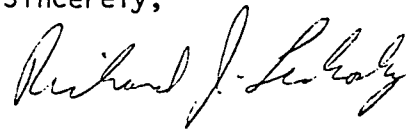
Thank you for asking me to review the proposal by the Afro-American Studies and Research Program for a series of films and discussions designed to develop the critical skills of Central Illinois black film-viewing audiences. The proposed program is an excellent one and one that has long been needed.

As you know, blacks and other minority groups have generally been considered by the film industry as markets to be exploited. Little, if any, thought is given by film producers to the effects on these minority groups of the images of themselves and their places in society which are presented to them in films. Since film is the most powerful and persuasive form of communication in contemporary society, it is in the best interests of its viewers to understand how it affects their attitudes and perceptions. On the other hand, since the cinema is one of the most accessible arts, a deeper understanding of it can only enrich those who would learn about it.

The Unit for Cinema Studies will gladly endorse your proposal and will lend whatever support it can. As your project develops we can determine more clearly what role the Unit can play.

In the meantime, I will be happy to offer my services as a humanities professional in cinema studies (and linguistics) for your project. I have appended a brief vita for your convenience in determining how I might be most useful to your program.

Sincerely,



Richard J. Leskosky
Assistant Director

RJL:mj
Enc.

University of Illinois at Urbana-Champaign

DEPARTMENT OF ENGLISH • 100 ENGLISH BUILDING • URBANA, ILLINOIS 61801

July 31, 1980

Beulah Brown
Research Associate
Afro-American Studies and Research Program
University of Illinois
Urbana, Illinois 61801


Dear Ms. Brown:

I've read the proposal for the projected film-discussion series with great interest. The format and approach to Black film you've proposed is both interesting and illuminating. Since film criticism draws from a number of disciplines, the idea to have specialists from different academic areas lend their expertise to analyzing the impact of Black film on American culture is quite appropriate. I think it would be a fine program to have associated with the Afro-American Studies and Research Program.

Since I was a participant in the Black Film Series held at Douglass Center in Champaign this past semester, I am acutely aware of the need for such discussions between academics and community people. The Film Series was an unqualified success, as I am sure the projected film-discussion series will also be. I sincerely hope the Illinois Humanities Council will concur with my judgment that this will be an outstanding program which will provide a much needed service to the University and the community.

All in all, I am in full support of this program, both as an individual faculty member, and as Coordinator for the Graduate Studies Program in Afro-American Literature. You can count on our support to make sure this program runs well. Please feel free to call on me for any help in implementing the program.

Sincerely,


Chester J. Fontenot, Jr.
Associate Professor and
Coordinator, Graduate
Studies Program in Afro-
American Literature

EASTERN ILLINOIS UNIVERSITY
CHARLESTON, ILLINOIS 61920

I read with great interest the film discussion proposal which you sent me. Many months ago, faculty here at Eastern Illinois University discussed informally the possibility of a program which would have achieved some of the goals you so carefully outlined in your proposal. Unfortunately, a lack of funding and other problems frustrated our efforts and the idea never materialized.

You can understand, then, why I am excited about what you have planned. Should the Illinois Humanities Council support your proposal it will be a giant step forward in understanding not only black film in a narrow sense but also the cultural significance of this art form and the impact it had on both the black and white community. Central Illinois needs this project.

I plan to support the project. Please apprise me of subsequent developments.

Respectfully yours,

Jimmie Lewis Franklin
Jimmie Lewis Franklin
Professor of American History



BRADLEY UNIVERSITY

BLACK STUDIES PROGRAM

I am writing to acknowledge your letter and to voice my support for the projected film-discussion series.

Within the plethora of perplexing problems confronting the minority milieu, there is a great need to address issues related to the portrayal of Blacks in the media. For communities in central Illinois, the opportunity to observe and critically discuss films of the Black genre would prove to be a most enhancing and enriching educational effort.

In addition to providing the campus community with the benefits of this proposed program, every effort will be made to seek the support and participation of churches, civic groups and community based organizations in the Peoria area.

In closing, please be assured that the facilities and resources at Bradley University will be made available to facilitate your efforts. I salute you and support this most promising and progressive endeavor.

Black blessings,

Gene C. Young
Gene C. Young,
Director

DECATUR AREA ARTS COUNCIL

BOX 1607 • DECATUR, IL 62525 • 217/423-3189
J. LANGSTON BOYLES EXECUTIVE DIRECTOR

The Decatur Area Arts Council is very much interested in supporting your Black Film series project. We feel that such a project is most needed here in Decatur and are willing to incorporate it into our Neighborhood Arts Program. We hope that this will stimulate black cultural interest and develop an appreciation for the art of film.

The Arts Council is prepared to assist in providing facilities for viewing, publicity and humanists for film discussions. We would like to be involved as possible in planning and developing this film series. We are thoroughly pleased that such an idea has come about.

Sincerely yours,
Antoinette Simmons
Antoinette Simmons,
Director
Neighborhood Arts
Program-Decatur Area
Arts Council

Laura Lee Fellowship House

DAVID L. FIELDS
Executive Director

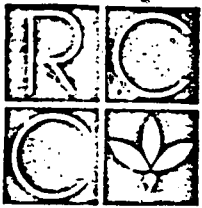
212 EAST WILLIAMS STREET
DANVILLE, ILLINOIS 61830
PHONE (217) 442-0931

The staff of Laura Lee Fellowship House is very excited about the proposal submitted by the Afro-American Studies and Research Program of the University of Illinois, for a grant from the Illinois Humanities Council for a film-discussion series on the Black American experience in films.

If funded, Laura Lee Fellowship House will make its facilities available as well as providing staff time in the organization and distribution of information concerning the programs to the general public.

Sincerely,

David L. Fields
David L. Fields, Director
Laura Lee Fellowship House



RICHLAND COMMUNITY COLLEGE

2425 Federal Drive • Decatur, Illinois 62526 • 217/875-7200

I am very pleased to have the opportunity to assist in developing the proposed film series. Mrs. Antonette Simmons, Director of the Neighborhood Arts Program and I are currently forming a local support committee. Thus far the response has been favorable and we envision the Black Film series becoming an important addition to Black cultural life in Decatur.

The Black Student Association at Richland has organized a film series and taken it into the Black community before. The Black community's response was tremendous, particularly that of Black youth. However, due to lack of manpower and lack of funds to acquire new and different films we had to discontinue the program. While doing the film series we learned that the audience wanted to discuss the films presented to them. In reviewing the proposal I see that a discussion format is built into the project. I believe that this will prove to be the strongest aspect of the project.

We will also utilize public service broadcasts on all local radio stations and WAND-TV, especially WLLC, a local 24-hour Soul music station that reaches a large segment of Decatur's Black community. In general our distribution network will be similar to what is outlined on p. 7 of the proposal.

Sincerely,

Sundiata Cha-Jua



Danville Area Community College

I am in full agreement with the proposal submitted to the Humanities Council for the purpose of Critique Analysis of the Black Experience in film. I also understand the Afro American research program of the University of Illinois would be directing this program.

If this is funded, I will work to generate interest with college students and community citizens to ensure a successful program.

Sincerely,

Madeline Cheek
Counseling Dept.
Danville Area community College