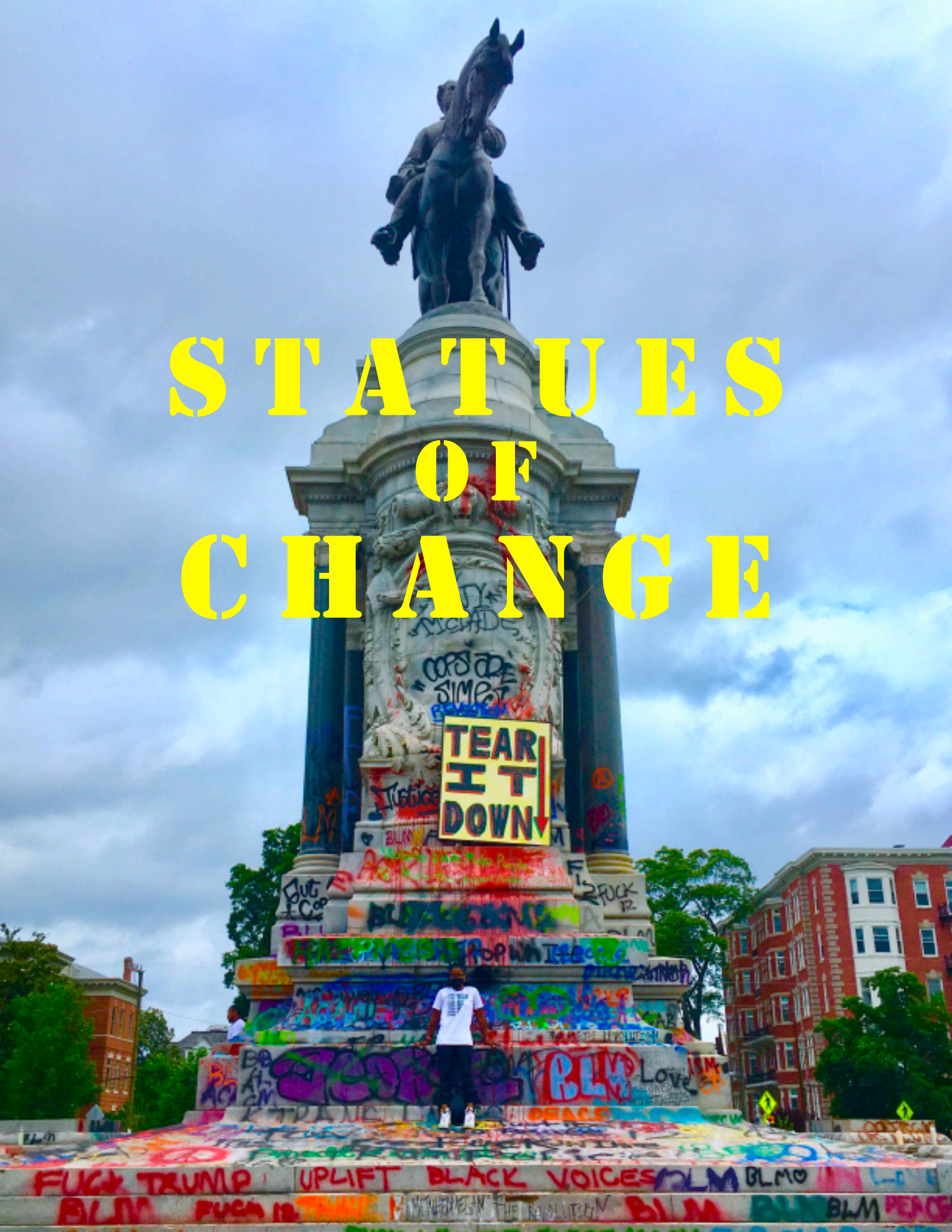


STATUES OF CHANGE



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Monuments are falling. Confederate and colonial statues are being overtaken with graffiti, torn from their pedestals, burned, drowned, and destroyed. Over the last several months, hundreds of statues in the US and around the world have been expelled by Black Lives Matter supporters in the wake of George Floyd's murder.

Floyd's horrific, 8 minute and 46-second asphyxiation by police—captured on video by a passerby—has prompted inflamed and passionate protests. This has added a fresh urgency to campaigns demanding the removal of statues that glorify figures whose reputations (and fortunes) were built on the crushing of peoples of color and the stifling of indigenous cultures.

Now more than ever, the global movement to tear down monuments and symbols that reinforce racism and bias is bringing change to American cities and recasting history.

Across the country statues act as a physical embodiment for discussing history, race, and America's future.

Statues of Change is an exploration of race, gender and equality that combats notions of white supremacy and dominance and helps us confront our true and often untold American history

In the United States, Confederate statues have always been about white power. The absence of women and minority figures has always been about creating a singular, dominant narrative. Today, many states and cities are now questioning their own sectarian monuments that normalize past injustices—from genocide and segregation to sexism and racism.

In **Statues of Change**, renowned sculptor Ivan Schwartz states: *"There is now a very big shift in the symbol imagery that we Americans are beginning to put out, and that change is something that is very, very significant at this moment."* He and many others feel it is time to appropriate the images of the past and update them for a modern era.

"We have a responsibility to document history as it really occurred, not as it might have been interpreted by someone who had other motivations. Our responsibility is to people living today," points out Elaine Bachmann, Chief Archivist for the State of Maryland.

Before the recent protests by Black Lives Matter, modernization had already begun and Ivan Schwartz is in the center of it, sculpting life sized images of Harriet Tubman, Frederick Douglass, and dozens of statues depicting women, blacks, and indigenous people. *"I really feel that at this moment in our history, the depiction of these particular people is enormously important. And I just want to do it as well as we possibly can so that people have that takeaway. If they get there and they spend time, they're going to feel the presence of these people. They're going to read Frederick Douglass' works. They're going to invest their time in finding out more about Harriett Tubman. And I just think that an informed public is hugely important,"* says Schwartz.

"Our American symbols are changing. In a dynamic culture such as ours, symbols and images evolve. But they also devolve, which is why I sometimes call them statues of limitation," says Schwartz.

Just like people, the longevity of statues is fluid and with the departure of false narratives comes a new class of monuments. **Statues of Change** will take an in-depth look at today's changing and controversial landscape of statues as symbols. From the tearing down of false icons to the unveiling of forgotten heroes, the hour-long documentary will connect viewers with a wide range of national projects that are righting history and changing our modern iconography.

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We explore the question of why now? And challenge viewers to decide how history will be told to future generations. We explore the social impact of these symbols and probe the question of what is next.

We take on the questions of those who insist that “you can’t erase history” or insist that more placards will somehow change the intent and impact of these racist and damning statues.

Statues of Change will explore the changing landscape of modern memorials. We introduce viewers to the concept of how our relationship to statues is evolving and how as social and economic conditions change, so a monuments power ebbs and flows.

We venture into the world renowned Brooklyn StudioEIS for an in-depth explanation of the process and motivations of sculpting African American heroes, women, and indigenous characters that tell the stories of American history in accurate depictions.

And along Richmond, Virginia’s Monument Boulevard we get a tour of “confederate row” that begins alongside Robert E. Lee on horseback, now covered in BLM graffiti, and ends under “Rumors Of War,” a 30-foot-high bronze statue of a modern young black man valiantly riding a horse in a hoodie and Nike’s.

In New York, we experience history moving forward with #MonumentalWomen who are breaking the bronze ceiling and creating the first statues of real women in Central Park’s 166-year history. And we see the juxtaposition of Seattle and San Francisco, where one Native American statue has stood with pride since 1912 and the other—the 124-year-old statue “Early Days”—is being removed amid protests because of its brutal depiction of degradation and native american genocide.

And in Montgomery, Alabama, we come to a reckoning with a modern monument that tackles the notion of justice and peace by putting our history of oppression and lynching in full display.

Across the nation we see the statues take their proper place in history and see how their images inspire and empower. Our goal is for viewers to say “yes” to broader notions of what it means to be an American, represented accurately and justly.

THE TIME IS NOW

The Black Lives Matter protests are fanning the flames and accelerating the purge of colonial and confederate statues. Christopher Columbus has been beheaded in Boston, torn down by ropes both in Minneapolis and Richmond, where the 15th-Century explorer’s effigy was dragged to the river and drowned. A makeshift tombstone that read ‘Racism, you will not be missed’ was placed at the water’s edge. In the dead of night, statues across the nation are being taken down. And on the streets of our cities we are seeing protests lead to makeshift memorials to Black Lives Matter.

Why now? It was not long ago when one would walk past a statue and not think about the former colonists, war idols, and forgotten diplomats they memorialized. It was the blindness of the everyday. At this time more thought was given to a future where democracy and prosperity were available to all, but little by little that narrative began to fray.

The 1990’s set the tone for a decade of reckless military engagements, financial deregulation and economic globalism—giving way to wars in Iraq and Syria, a market crash, refugee crisis, climate crisis, and rising inequality. At some point along the way, around the time of Brexit and Donald Trump, the ideas we took for granted lost

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luster. Suddenly the historical forces that shaped our lives have become visible and the statues we barely noticed have become the center of protest movements and engagement around the world. And with the onset of a global pandemic, the rawness of these emotions has poured forth in a worldwide movement.

TOPIC SUMMARY

Statues of Change will focus on this shift of thinking taking place across the country. We explore the minds and the actions of those pushing for change and see the physical and spiritual transformations that take place with this changing iconography.

Statues of Change will introduce viewers to the concept of how our relationship to a statue is always changing—as social and economic conditions change, so does a monument's power ebb and flow.

Imagery of statues — as well as the conspicuous absence of representation — are the touchstone for a discussion on race, gender, and bias as we explore the intent and imagery that surrounds us. Across the country we witness these imbalances by exploring new works as well as those that are being removed. African Americans, native Americans, women, LGBTQ figures, and confederate leaders are all part of the conversation.

We examine the significance of these historical figures as they are being presented to a 21st century audience. And seek out those who are righting history.

Statues of Changes seeks to pull back the curtain on a current a bronze metamorphosis. Taking center stage is Harriet Tubman and Frederick Douglass in the Maryland State House. Riding high over the Confederacy in Richmond is Rumors of War. Breaking the bronze ceiling in New York are three women finding the space they've long deserved in a crowded city. And we pull back the cloak on a history of lynching that is finding voice.

As we pull back the curtain, **Statues of Change** captures an emotional public conversation that is long overdue.

OPENING MINDS TO A TRUTHFUL INTERPRETATION OF HISTORY

This documentary's intent is to open minds and eyes to the truth: "Just as the injustices of the past are impossible to see until you see them everywhere," says SF Arts Commissioner Barbara Mumby-Huerta "art as a means for justice is finally blossoming into a mainstream movement."

"It is monumental and not just a figure of speech, it is truly a monumental shift, in terms of its ability to be a seismic shift in how we perceive and how we understand ourselves as people living today," says Valerie Cassel Oliver, Virginia Museum of Fine Art on the transformation of statues.

Throughout history, art has been used as an accessible tool for communication, raising awareness about social issues and affecting positive change. **Statues of Change** will make an impact on how viewers understand the current shift in symbol imagery taking place in America today.

Archivist Elaine Bachman says of the Harriet Tubman and Frederick Douglass statues erected in the Maryland State House "I hope visitors feel a connection and try to appreciate what their life stories represent to American history and what it means to have them here in our State House that African American's contributions to history are finally represented and appreciated in a way that they hadn't been."

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Each segment of **Statues of Change** will juxtapose the past with the present in a series of first person narratives and stunning, poignant visuals. Artists, historians, elected officials and everyday folk will have a voice in this documentary. "As minds are opening—come what may," says Ivan Schwartz.

ARTISTIC APPROACH

Statues of Change tells the stories of modern sculpture through a series of first person narratives and stunning, poignant visuals. The narrative is derived from interviews and live action with artists sculpting, touring sites, and unveiling new works.

Key persons in the art world will help us interpret the extensive change taking place (from the tearing down to building something new) in the world of sculpture—literally walking our cameras through galleries, parks and cities while revealing the transfigured works.

The documentary will be filmed with cinematic cameras that have a "filmic" look. We have started this production shooting in 4K 24p and may shoot future scenes in 8K for more flexibility in post. We work with drones in a variety of ways to enhance supplemental footage.

One new technique with the drone is to use it for smaller shots as opposed to the big wide shots of landscapes and skylines. For instance, when filming at studio EIS we flew the drone indoors to create a sense of movement around the sculptures—giving the inanimate objects life. With the drone we can dolly and crane around the subject matter with superb results. We want the viewer to feel like she is in the studio with us, circling around the sculpture, looking up and down, as if being there and walking around the art.

For interviews the more we can walk, talk and sculpt the better. Movement is central to field production. In post-production modern graphics and music will speak to all generations. Good pacing is key to keeping viewers engaged and mastering in 4K offers better definition and dynamics.

Our director and producers are particularly experienced in filming with non-actors and understand that those on camera need to feel comfortable and confident. Our award-winning style highlights the best in people who are passionate in their professions, from artists and farmers to doctors and diplomats, we have worked with numerous personalities (yes, even children and animals).

Producers Artistic samples available here: <https://vimeo.com/354084122>

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PROGRAM CONCLUSION

Throughout history, art has been used as an accessible tool for communication, raising awareness about social issues and affecting positive change. **Statues of Change** will make an impact on how viewers understand the current shift in symbol imagery taking place in America.

PROGRAM SAMPLE <https://vimeo.com/391339230/8f537e2342>

AUDIENCE

The program will speak to a broad national audience. Its geographic scope will be nation-wide and its themes varied, making it appealing to all geography, ethnicities, classes and generations.

Statues of Change is rooted in history (making it attractive to those with historical interest), but will be presented in a way that is timely, extremely relevant and appeals to a modern viewer.

Modern themes, artistic beauty, historical reference, thought provoking themes and a sense of hope for the future will provide a tone that offers broad appeal.

By juxtaposing history, art, pop culture, social justice and modern themes, **Statues of Change** seeks to engage people on various levels. Featured personalities will include a poignant mix of voices from the very young to well established artists, millennials pushing for change, and those that have seen a lifetime of work come to fruition.

It is important to showcase an arc of varying voices that extend over time, just as the statues and their impact have spanned generations. The intent of **Statues of Change** is to have all American's—of all demographics—engage in this new conversation.

Excerpts from the program have the potential to form a practical means for extending the impact beyond broadcast. Through the creation of ancillary outreach, including educational curriculum, social media campaigns, screenings, website, resource/tool kits, and other creative means, the program can target specific demographics and audiences.

Statues of Change's themes include potentially highly charged subjects including race, history, and social justice. The approach is to offer a range of viewpoints and perspectives that evoke conversation and understanding with the intent to have viewers draw their own conclusions from personal stories and representations in a civil means. Film media's ability to evoke conversation beyond broadcast is a key component in the type of civic engagement **Statues of Change** is seeking to inspire.

PROJECT STATUS

Research and development is underway for all segments of the program. Key personnel have been secured. Additional refinement of concepts is ongoing. All segments have been imagined and calendar dates are set for upcoming filming. Field production is set and pending funding. Fundraising has commenced and will continue.

Field production is underway. Footage from recent events is currently being acquired.

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DIRECTORS STATEMENT

When the opportunity to tell the story of two African American statues being placed in the Maryland State House presented itself, we thought it was interesting, but hardly ground breaking. But as the crew passed through the doors and into the nation's premier sculpture studio, the greater story came into view. Realistic statues of women, African American's and Native American's filled the room. There was not a single white male statue in sight, no pedestals to be seen. Change was indeed happening — here in the studio and out on the streets and parks of America. In the studio that day, we quickly felt an urgency to extend the story and open a dialogue about the true intent and nature of statues and the rightful representation of figures in today's modern world. As the bitter debate over statues roars around us, we feel obliged to cut through to tell the true stories of these **Statues of Change**.

We believe that strong visual storytelling can educate, inspire, and compel viewers to create meaningful change. For more than 20 years, we have been telling the stories of under represented communities. Be it farmers or fishermen, the poor or addicted, my productions seek to give voice and validation to those who may not be your typical television image. We work to allow our subjects to freely express their passions and emotions in a means that transcends.

We have tapped the top experts in this subject matter and their expertise will serve as on-air subjects as well as consultation. From artists to historians, descendants to activists, we will bring a diverse and acclaimed set of partners to the production.

Warner Hanson Television, is a creative team of visionaries and artists who are exceptional storytellers, screenwriters, directors, photographers, editors, graphic designers, and developers. Warner Hanson was formed in 1999.

For additional credits and awards visit: <https://warnerhanson.com>

PARTIAL LIST OF CURRENT KEY PARTNERS / ADVISORS:

- Monument Lab
- Patrick Rose - Pres., NAACP Atlanta
- Kehinde Wiley, Artist
- Invisible Hate
- Don Carleton: Exec. Dir. & J. R. Parten Chair - Archives of Am. History, Dolph Briscoe Ctr. for Am. History
- Ivan Schwartz: CEO Studio EIS
- Elaine Rice - Bachmann: Deputy State Archivist Maryland
- Valeri Cassel Oliver: Curator, Virginia Museum of Fine Arts
- Ashley Holdsworth: Deputy Communications Director, Virginia Museum of Fine Arts
- Anat Gerstein: Monumental Women
- Pam Elam, President, Monumental Women

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PREVIOUS WORK

Warner Hanson has produced and created award-winning original documentary's and series for more than two decades. Their team of creatives has produced high quality, award-winning, innovative programming for some of the most esteemed outlets. Examples of recent production include:

PBS Culinary Series: **Chef A' Field:**

Producer and creator of five seasons (60 episodes) of the acclaimed and ground-breaking public television series *Chefs A' Field*. *Chefs A' Field* is a national public television series, website, social media platform, consumer information and educational outreach campaign that takes the nation's best chefs out to meet the farmers and fishermen that support local and sustainable food systems. *Airing on PBS, Create, Hulu, Amazon Prime Video, international broadcast. Awards: 4 James Beard Awards, 3 Taste Awards, 2 National Emmy Nominations, IACP Award, others*

MPT/PBS Public Service Documentary: **Fighting Opioids Today**

1-hour documentary giving hope to those suffering from opioid addiction in Maryland. Personal stories with a focus on helping those in need connect with vital resources. Airing on Maryland Public Television and regional networks. Streaming on PBS Passport and MPT. Awards: Emmy Award Nomination for Public Service

KCTS/PBS Travel Series: **Over Hawaii**

1-hour special travel program offering a new perspective of the Hawaiian islands. Part of the acclaimed Over series (PBS), Hawaii is the first episode to use first-person narratives, dive underwater and explore native lore. Airing on PBS nationwide. Streams on PBS Passport, Amazon Prime Video. Awards: National Emmy Award for Outstanding Travel Program

MPT/PBS Special: **Maryland Crab - Tradition & Taste**

30-min documentary special celebrating Maryland's crabbing industry with stories about those who catch, process and sell the Chesapeake Blue Crab. We get on board to learn how new challenges and immigration fights are threatening the industry's future. Airing on Maryland Public TV. Streams on PBS Passport

A&E Networks Mini Series: **The American Chef**

x3 1-hour special series chronicling Team USA's journey to the famed Bocuse d'Or, the "Culinary Olympics." Featuring some of the world's top chefs, we follow a young chef's journey to the most prestigious international culinary competition in the world. Airing on A&E, Bio. Awards: Taste Award - Viewer's Choice

PBS Education Special + PSA's: **Today's Students Tomorrow's Workforce**

A 1-hour special program and series of PSA's and outreach examining how students are being prepared in today's classrooms for college, career and the workplace of tomorrow. Airing on MPT, PBS Passport and various government/educational sites. Awards: Official Selection California International Shorts Film Festival

More information on Chefs A' Field: chefsafield.com

More information on previous works: <https://vimeo.com/showcase/whtv>

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ABOUT WARNER HANSON TELEVISION

Warner Hanson Television (WHTV) is dedicated to creating high quality work in film, television and digital media. Our mission is to utilize storytelling and the visual arts to create understanding and change on vital issues of our day. WHTV was founded in 1999.

WHTV believes that strong visual storytelling can educate, inspire, and compel viewers to create meaningful change. We have a long-standing reputation for aligning with major national partners in order to spread these messages and resources in a highly effective and far-reaching fashion.

WHTV is a creative team of visionaries and artists who are exceptional storytellers, screenwriters, directors, photographers, editors, graphic designers, and developers. WHTV creates and produces film & television programs on the subjects of natural history, culinary arts, travel, sports, and the environment for major television networks and independent collectives.

We have filmed in some of world's most remote regions and apply a variety of visual techniques from aerial cinematography and underwater exploration to POV cameras and film-style production values. Our work includes documentary, lifestyle, sports, news, and reality programming that airs on public television, PBS, BBC, A&E, Discovery, Bio, ESPN, National Geographic, Amazon, Hulu, and others.

WHTV produces television programs for non-broadcast clients that include: The Smithsonian, The Nature Conservancy, W.K. Kellogg Foundation, U.S. Department of Education, U.S. Department of Agriculture, National Cancer Institute, Children's National Medical Center, NIH, Iceland Naturally, U.S. Holocaust Memorial Museum, and others.

For additional credits and awards visit: <https://warnerhanson.com>

FIDUCIARY

Warner Hanson Creative is the 501(c)3 non-profit arm of Warner Hanson Television and will serve as the project fiduciary. Warner Hanson Creative is dedicated to creating social change and inspiring action through creative storytelling.

LINKS

PROGRAM SAMPLE: <https://vimeo.com/394264860/b250854ef1>
PRODUCER WEBSITE: warnerhanson.com
RECENT WORK SAMPLES: <https://vimeo.com/showcase/whtv>
chefsafield.com

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