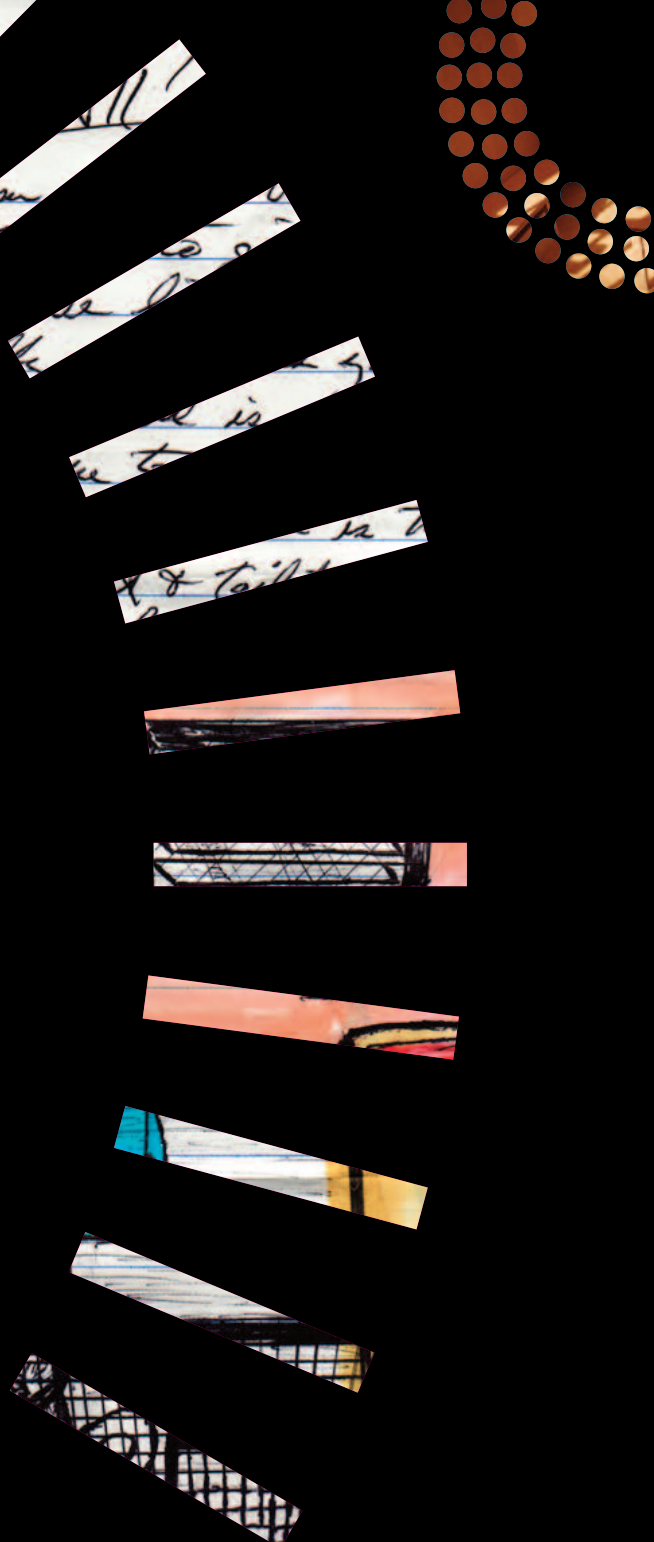


POV

Community Engagement & Education DISCUSSION GUIDE

Herman's House

A Film by Angad Singh Bhalla



www.pbs.org/pov

NEW YORK, 2013

Someone once told me that the key to a good documentary is access. I somehow decided to make a film where I had no access to one of my main subjects, Herman Wallace, or to my primary location, his prison cell. My naïveté as a first-time filmmaker protected me from conventional wisdom, but early on I realized that the whole idea of access would be crucial to the story of a man who has now spent more than four decades in solitary confinement.

In another sense, it was having access that led me to this story. I befriended artist Jackie Sumell while we were painting protest signs against the impending Iraq War; I was in college at the time. When she first explained her collaborative art project with Herman Wallace, it seemed interesting to me. But only later, when I read a book composed of letters she and Wallace had written over the years as they went back and forth on what his dream home should look like, did I discover that their powerful exhibit, “The House That Herman Built,” was just the beginning of the story.

When I began telling people that I was making a film about a man who has been held in solitary confinement in Louisiana state prisons since 1972, they almost invariably responded, “How is that possible?” And then they asked, “What did he do?” The first question always intrigued me much more. There are courts and judges and wardens who have all facilitated Wallace’s residence in a 6-foot-by-9-foot cell for 40 years, but they haven’t really made his incarceration possible.

Herman Wallace is one of an estimated 80,000 people being held in solitary confinement in the United States at this moment. So it would be too simple to say that some travesty of justice has made this possible. I do believe that the case of Wallace and the Angola 3 represents a particular travesty: three Black Panthers targeted and framed to quash their dissent. But more than anything, Wallace’s conditions of confinement are a reflection of America’s ongoing addiction to punishment and incarceration.

Wallace and Sumell’s art project beautifully illustrates the contradiction embodied by a country that prides itself on being a land of dreams and opportunity while actually incarcerating more of its own citizens than any other nation on earth. The film begins to answer the question of how this is possible. For a society to abuse such a large segment of its population, it must first dehumanize them. Undocumented workers must become “illegals,” middle-class union workers must become “thugs” and people in prisons must become “convicts.”

Herman’s House is an effort to re-humanize at least one person behind bars: Herman Wallace. He is a brother, a mentor, an artistic collaborator and, most importantly for Jackie Sumell, a friend. Their art project creates a safe space for us to examine the racial and class divisions that underlie American justice. My hope is that once we acknowledge that we have been caging at least one human being for decades on end, we can start recognizing the humanity of the other 2.3 million Americans behind bars and break our addiction to punishment.

Angad Singh Bhalla

Writer/director, **Herman’s House**



Filmmaker Angad Singh Bhalla.

Photo courtesy of Storyline Entertainment

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New Orleans native and former Black Panther Herman Wallace went to jail in 1967 at age 25 for a robbery he admits committing. In 1972, he was accused of the murder of a prison guard, a crime he vehemently denies, and placed in solitary confinement in a 6-foot-by-9-foot cell in the Louisiana State Penitentiary, also known as Angola. Wallace was subsequently convicted and given a life sentence. Fellow Black Panther Albert Woodfox was also placed in solitary and then convicted of the same guard's murder. A third Panther, Robert King, was placed in solitary at that time, but eventually convicted of a different murder. Together the three men became famous as the "Angola 3."

Except for a brief period, Wallace has remained in solitary confinement 23 hours a day for 40 years, and he has never stopped protesting and appealing his murder conviction. Over the years, as doubts about the men's guilt accumulated—King was freed in 2001, and in February of this year a judge ordered the release of Woodfox—concern has also grown over the fact that Wallace and an estimated 80,000 other prisoners in the United States are being subjected to solitary confinement.

In 2002, Wallace received a letter that asked an extraordinary question. Jackie Sumell, a young New York artist, wrote, "What kind of house does a man who has lived in a 6-foot-by-9-foot cell for over 30 years dream of?"

Sumell's query led to hundreds of letters and phone calls between her and Wallace. The first formal expression of that question and the answers to it was the art installation "The House That Herman Built," which made its debut in Germany in 2006. It featured a full-scale wooden model of Wallace's cell, in which gallery attendees were encouraged to spend time, and detailed plans for Wallace's dream home, which showed that his spirit remained strong. When the show hit London in 2008, Robert King, the former Black Panther, asked Sumell if she had expected her communications with Wallace to lead to such a celebrated art project. "No way. . . . It was just a game between me and Herman . . . my way of getting Herman out of Angola." Introducing that exhibit, she says, "I'm not a lawyer and I'm not rich and I'm not powerful, but I'm an artist . . . and I knew the only way I could get [Wallace] out of prison was to get him to dream."

The film asks viewers to consider the bonds between those inside and outside of prison walls. Just as the art installation brought thousands of gallery visitors around the world face-to-face with the harsh realities of the American prison system, **Herman's House** provides viewers with a chance to examine the meaning and intention of



Jackie Sumell's model cell.

Photo courtesy of Mizue Aizeki

"cruel and unusual punishments." It also offers a window into the role of imagination and creativity in responding to injustice.

Herman's House is well suited for use in a variety of settings and is especially recommended for use with:

- Your local PBS station
- Groups that have discussed previous PBS and POV films relating to prisons, criminal justice and human rights, including *Give Up Tomorrow*, *The Legacy*, *What I Want My Words To Do To You*, *Prison Town*, *USA* and *Omar & Pete*
- Groups focused on any of the issues listed in the Key Issues section
- High school students, youth groups and clubs
- Faith-based organizations and institutions
- Cultural, art and historical organizations, institutions and museums, including groups focused on architecture and art for social justice
- Civic, fraternal and community groups
- Academic departments and student groups at colleges, universities, professional schools and high schools
- Community organizations with a mission to promote education and learning, such as local libraries

Herman's House is an excellent tool for outreach and will be of special interest to people looking to explore the following topics:

- Angola (Louisiana State Penitentiary)
- Angola 3
- Architecture
- Art and politics
- Black Panther Party
- Criminal justice
- Due process in prison
- Eighth Amendment in prison
- Human rights
- Law
- New Orleans
- Prison architecture
- Prison reform
- Solitary confinement

USING THIS GUIDE

This guide is an invitation to dialogue. It is based on a belief in the power of human connection, designed for people who want to use **Herman's House** to engage family, friends, classmates, colleagues and communities. In contrast to initiatives that foster debates in which participants try to convince others that they are right, this document envisions conversations undertaken in a spirit of openness in which people try to understand one another and expand their thinking by sharing viewpoints and listening actively.

The discussion prompts are intentionally crafted to help a wide range of audiences think more deeply about the issues in the film. Rather than attempting to address them all, choose one or two that best meet your needs and interests. And be sure to leave time to consider taking action. Planning next steps can help people leave the room feeling energized and optimistic, even in instances when conversations have been difficult.

For more detailed event planning and facilitation tips, visit www.pbs.org/pov/outreach

About Herman Wallace

On January 15, 1967, New Orleans native Herman Joshua Wallace (born in 1941) was sentenced to 25 years in prison for armed robbery. He was placed in Orleans Parish Prison (O.P.P.), where he met members of the Louisiana chapter of the Black Panther Party. He escaped several times from O.P.P. before being sent to the Louisiana State Penitentiary, one of the largest maximum-security prisons in the United States. Nicknamed “Angola” after a slave plantation that once stood where the prison is now located, the prison has a notoriously brutal culture that has earned it a reputation as the bloodiest prison in the nation. Prison rape is common, and it isn’t uncommon for inmates to die in self-defense. The Angola Museum website has compiled a collection of stories from former inmates that chronicle the conditions in the prison throughout history: <http://bit.ly/hellonangola>.

Once at Angola, Wallace and fellow inmate Albert Woodfox established the first prison chapter of the Black Panther Party, and Robert King joined the cause. Together, they organized the prisoners to publicize and resist human rights abuses inflicted on the mostly African-American prisoners by the mostly white prison guards. At the height of the party’s activity at Angola, a white prison guard named Brent Miller was murdered. Wallace, Woodfox and two other men in the party were immediately accused of the crime, despite the lack of any forensic evidence. Wallace and Woodfox were later convicted based solely on inmate testimony. Documentation from their lawyers suggests that the primary eyewitness was bribed in return for leniency.

Shortly afterward, Wallace was placed in solitary confinement in a 6-by-9-foot closed cell restriction unit for 23 hours a day. Except for an eight-month stint in a maximum security unit, he has remained in isolation since 1972. He was transferred to the Elayn Hunt Correctional Center in 2009, but is kept in the



Herman Wallace inside Louisiana State Prison aka Angola Prison.

Photo courtesy of Herman Wallace

same conditions. April 17, 2013 marked 41 years since Wallace was placed in solitary confinement.

In 2006 a state judicial commissioner recommended a reversal of Wallace’s conviction. However, the Louisiana Supreme Court denied the appeal. His case is now before the federal courts.

Defining solitary confinement

Conditions and definitions of prison isolation vary. The confinement in a single cell for 22 to 23 hours per day (with 1-2 hours of free movement) is often referred to as Closed Cell Restriction (CCR) or extended lockdown, while others refer to it as solitary confinement. You may want to take a moment to ask those in attendance if anyone feels strongly about which terms to use in your discussion.



Jackie Sumell's art exhibit.

Photo courtesy of Mizue Aizeki

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Artist Jackie Sumell riding a bike in New Orleans.

Photo courtesy of Storyline Entertainment

About Jackie Sumell

Jackie Sumell, who was born in Brooklyn, New York in 1973, is a multidisciplinary artist. Her work has been exhibited in the 2008 New Orleans Biennial, Prospect.1, the 2010 Biennale Design Saint-Étienne and Nancy Solomon's Westobou Festival 2012.

Sumell's work has also been exhibited extensively throughout the United States and Europe, in such spaces as the Luggage Store Gallery, Artists Space, the de Young Museum and the Royal College of Art. Her collaboration with Herman Wallace has been featured in *The New York Times*, *Artforum International*, *Newsweek* and numerous other publications.

Sumell received a B.S. from the College of Charleston and an M.F.A. from Stanford University. She currently resides in New Orleans, Louisiana, where she continues to work on Wallace's house and several other advocacy-based projects. She is a 2013 Soros Justice Fellow.

The Angola 3

The Angola 3 (sometimes referred to as the "A3") refers to Herman Wallace, Albert Woodfox and Robert King—three men who combined have served more than 100 years in solitary confinement. Wallace and Woodfox were accused of the 1972 murder of white Angola prison guard Brent Miller, while Robert King was wrongfully convicted of murdering a fellow inmate.

In 2000, after 29 years in solitary confinement, King pleaded to a lesser charge in order to be released. He is now actively fighting for the release of Wallace and Woodfox, who are believed by their supporters to have been wrongfully convicted as punishment for their political activism. Their case has garnered attention from human rights activists and celebrities worldwide.

Since 1972, Wallace and Woodfox's status in solitary has been considered by the prison review board more than 150

times. In 1996, prison policy was changed to remove “original reason for lockdown” as a justification for continuing to hold a person in solitary, but the review board has continued to cite this exact factor as a reason for continuing the prisoners’ isolation. The Louisiana Supreme Court has repeatedly denied appeals despite rulings acknowledging racial discrimination, prosecutorial misconduct, inadequate defense and suppression of exculpatory evidence. Wallace’s criminal case is now before the federal court, with a trial anticipated for 2013.

In addition to entering appeals, King, Wallace and Woodfox have filed a civil rights lawsuit against the state of Louisiana, citing violation of the Eighth Amendment of the U.S. Constitution, which prohibits “cruel and unusual punishments.” The lawsuit also cites violation of the First Amendment, arguing that the men have been wrongfully convicted for their political beliefs, and violation of the Fourteenth Amendment with regard to how their status in solitary has been reviewed.

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Robert King on his porch.

Photo courtesy of Storyline Entertainment



Solitary Confinement and the U.S. Prison System

Solitary confinement is typically used today as a punitive measure or to protect or separate inmates. According to Solitary Watch, which aims to shed light on solitary confinement, inmates can be placed in solitary confinement not only for violent acts, but also for acts such as possessing contraband, using drugs, ignoring orders or using profanity. Most persons in solitary confinement are placed in isolated cells for 23 hours per day. Many of these cells are illuminated only by artificial light and offer no exposure to natural daylight.

Currently, the United States incarcerates 2.3 million people (more people per capita than any other country in the world), with at least 80,000 of those in solitary confinement or some type of segregated housing. Many people in solitary confinement are held in “supermax” (short for “supermaximum security”) prisons that feature long-term isolation units designed specifically to hold individuals in conditions of sensory deprivation for extended periods. Every state is believed to hold some people in solitary confinement—as does the federal government—and the New York

A digitally designed version of Herman’s cell with stock footage projected onto the walls.

Photo courtesy of Storyline Entertainment

City Bar Association reports that eight states (including New York) keep between five and eight percent of their prison populations in isolation. Solitary confinement is the most expensive form of incarceration. Each prisoner in solitary costs taxpayers an estimated \$75,000 a year, as compared to \$25,000 for a prisoner not in solitary.

In *A Sourcebook on Solitary Confinement*, author Sharon Shalev explains that the design features of both supermax prisons and segregation cells contribute significantly to the daily experiences of prisoners. Though the design of isolation units differs between prison facilities, common features include locations in separate or remote parts of the prisons; the absence of windows or small or partially covered windows; poor air quality; stark appearance and dull colors; tamper-proof furniture bolted to the floor; and small and barren exercise cages. Many cells also feature feeding slots built into their doors, a measure taken to restrict movement outside the unit as much as possible. Some newer designs

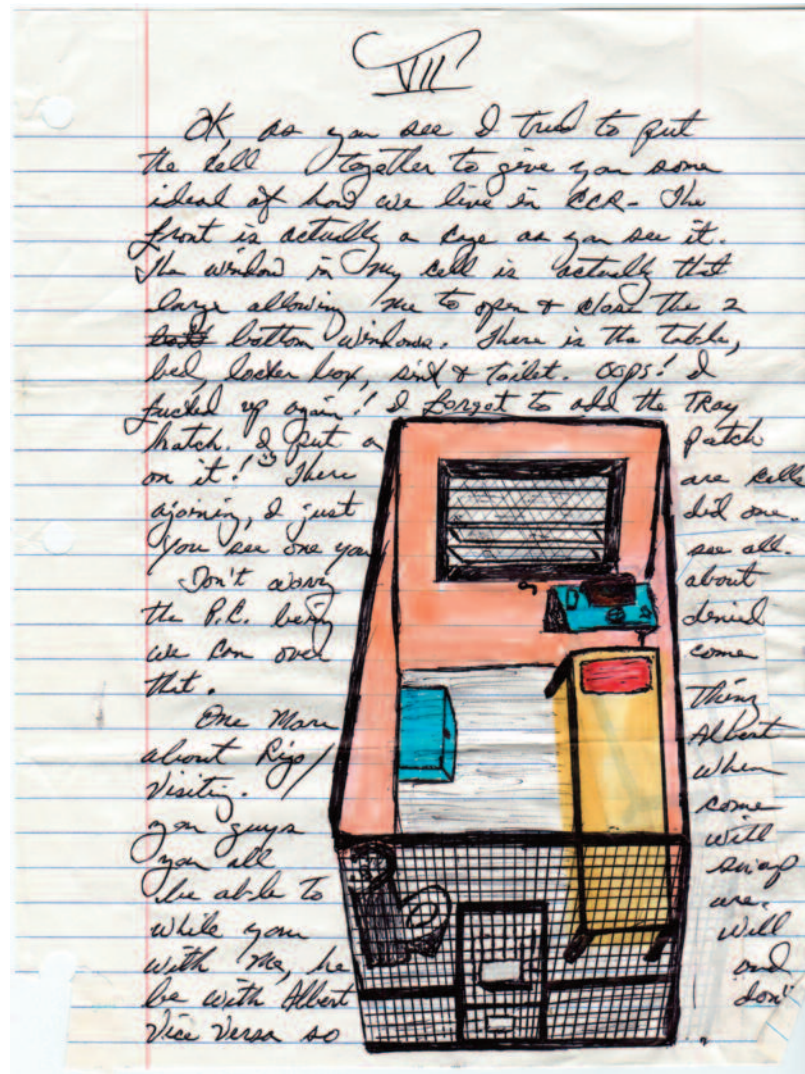
use remotely operated electronic doors to eliminate even the prisoner-guard interaction that occurs when guards turn the keys to walk segregated prisoners through their restricted daily routines.

These design features are carefully calculated and often create an overall feeling of claustrophobia and monotony. Research from organizations such as the American Friends Service Committee, the United Nations and Human Rights Watch suggests that solitary confinement causes great psychological harm. The United Nations special rapporteur on torture has said that “indefinite and prolonged solitary confinement in excess of 15 days should be subject to an absolute prohibition.” In addition to exacerbating pre-existing mental health disorders, there is evidence that confinement also causes mental health disorders, including depression, psychosis, paranoia, visual and auditory hallucinations, hypersensitivity to noise and touch and uncontrollable feelings of rage and fear. Both Wallace and Woodfox have at times suffered from arthritis, hypertension, kidney failure, insomnia, anxiety, claustrophobia and depression as a result of the prolonged isolation.

In the last several years, grassroots activists and a handful of elected officials have begun to challenge the use and abuse of solitary confinement. Recent changes in solitary confinement include reducing the number of individuals kept in solitary and the lengths of their stays. Entire segregation units and facilities have also been closed in Illinois and Colorado. For a full listing of state measures, please visit: http://www.aclu.org/files/assets/state_reforms_to_limit_the_use_of_solitary_confinement.pdf

In June 2012, the first-ever Congressional hearing on solitary confinement was held before the Senate Judiciary Subcommittee on the Constitution, Civil Rights and Human Rights. During the hearing, Charles E. Samuels, Jr., director of the Federal Bureau of Prisons, stated that solitary confinement is utilized as a deterrent to correct the behavior of individuals who pose the most risk of violence and disruption within the prison facility. Other prison administrators and psychologists testified to the practice’s damaging impact on mental health, prison violence and recidivism. Discussion also centered on the fact that rates of suicide and self-harm are significantly higher among people who experience isolation in solitary confinement.

It was announced during the hearing that the Federal Bureau of Prisons has agreed to work with the National Institute of Corrections on a comprehensive assessment of the use of solitary confinement. Sen-



A letter from inmate Herman Wallace to artist Jackie Sumell shows a drawing of his solitary confinement cell.

Photo courtesy of Jackie Sumell

ator Dick Durbin also announced that he intends to draft legislation to encourage reforms in the use of solitary confinement. According to a 2011 national report from the New York City Bar Association, “Courts in recent years have largely deferred to prison administrators with regard to the implementation and expansion of supermax confinement, stretching the limits of constitutionality so that supermax is largely immunized from judicial review.”



An architectural rendering shows inmate Herman Wallace's dream home.

Photo courtesy of Storyline Entertainment

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Jackie Sumell with children in her kitchen.

Photo courtesy of Storyline Entertainment

Immediately after the film, you may want to give people a few quiet moments to reflect on what they have seen or pose a general question (examples below) and give people some time to themselves to jot down or think about their answers before opening the discussion:

- If you could ask anyone in the film a single question, whom would you ask and what would you ask him or her?
- What did you learn from this film? What insights did it provide?
- If a friend asked you what this film was about, what would you say?
- Describe a moment or scene in the film that you found particularly disturbing or moving. What was it about that scene that was especially compelling for you?



Angad Singh Bhalla and crew interview Michael Musser.

Photo courtesy of Storyline Entertainment

Prison Policies

Amnesty International has described Herman Wallace's situation as "cruel and unusual" punishment that is in violation of the U.S. Constitution. In contrast, a New Orleans resident argues with Jackie Sumell about the issue, saying that people are behind bars "because they're supposed to be there." What do you think? Is prolonged solitary confinement "cruel and unusual"? Why or why not?

We learn in the film that solitary confinement originated as an opportunity for sinners to reflect on their actions. Given what you see in the film, do you think solitary confinement achieves that goal?

What was your reaction to Michael Musser's story of being arrested for armed robbery and sent to Angola at age 15? Wallace becomes a mentor to Musser, who admires the older man's compassion and sense of calm. What lessons should prison administrators and policy makers learn from the way that Wallace helped Musser?

Malik Rahim says of Wallace, "His spirit is a threat. You know? His whole existence is a threat to those who are really standing against peace and justice." Why would Wallace (or the Black Panthers) be viewed by prison authorities as a threat?

Wallace's supporters suspect that he has been placed in solitary in part to prevent him from sharing Black Panther philosophies with other inmates (a belief that was later confirmed by deposition testimony). In your view, would it ever be acceptable to isolate an inmate to prevent him from "spreading ideas"? If so, under what circumstances? If not, why not?

Would you classify Herman Wallace as a political prisoner? Why or why not?



Jackie Sumell's model of Herman's dream house.

Photo courtesy of Mizue Aizeki

The House

Wallace wants his house to include portraits of revolutionaries. How do his choices compare to the choices you would make (or have made) about pictures in your home?

Wallace says, "The soul of the house comes from my ideas," and he also says, "You look at the house, you're looking at me." The architects suggest that the layout of Wallace's house resembles a prison, with small divided spaces, long corridors and a day room. One even suggests that it would be oppressive to live in the house. Yet to Sumell and Wallace, the house represents freedom. How would you explain the difference in perspective? What do you think it would be like to live in the house?

One of the architects who looks at the plans says, "My first reaction is it's so bourgeois. But I guess that's the American dream—to have your own house and your own plot of land." Why are houses so central to the American Dream? What does this aspect of the American Dream suggest about what Americans value?

We see Sumell visit the house where she was raised. What was the significance of that scene to you, if any? Does the space you live in shape your notions of authority and justice?

**Architect Melissa Farling.**

Photo courtesy of Storyline Entertainment

Art/Architecture and Social Justice

What did you learn from the film about the ways that art and/or architecture can be used to address social justice issues or inspire change?

Wallace and Sumell have complete control over the design of Wallace's house, but no control over the design of Wallace's cell. Do you think re-designing Wallace's cell would have impact on his well-being, and if so, how? If not, what other factors might contribute to an inmate's well-being?

How important to you is the design of the personal space where you live? How were those design choices made and who made them? How much time do you spend in your home per day?

The film depicts the role that imagination and art play in helping Wallace survive—if not physically, then at least mentally. Can you think of a similar situation in which you have used imagination and art to “escape”?

The Friendship

The relationship between Wallace and Sumell could have been derailed by the differences in their ages, places of birth, ethnicities and interests, but instead it seems to find nourishment in those differences. What do you think allows that to happen?

Sumell says, “I knew that the only way that I could get [Wallace] out of prison was to get him to dream.” Why is dreaming about the future important? What happens to people or communities that stop dreaming?

Sumell says of Wallace, “He gets to exit the cell through this project.” What could you do to help a person in prison “exit the cell”?

We learn a little bit about Sumell's childhood and her parents. In what ways do you think her background might have influenced her relationship with Wallace?

Activism

After Sumell reacts to the news that Wallace's appeal has been denied, Wallace says, "Hang in there and don't get all frustrated. Get mad." What do you think he means?

Wallace explains that he built the house "to create an environment that would be conducive to kids that are being pushed aside, kids that are being placed . . . in detention. I think it's incumbent upon us who have been there before to put an end to it." What services are available in your community for kids who are "being pushed aside"? What might you do to help provide them with a place to go?

Sumell says, "I think that the best activism is equal parts love and equal parts anger, and I think all of my work is generated from some source of frustration or anger. It has to be a point of anger that pushes you to do something. And if it's just anger, it's not rich. But if it's anger and love, then you have a chance of it actually affecting somebody else besides yourself." What's your reaction to this description of activism? Have you seen people who act only out of anger? What did that look like? How does it differ from people who act out a combination of anger and love?

Sumell creates an exhibition of pubic hair to protest government restrictions on abortion services, acknowledging that it is "sensational" and "raunchy." What role does sensationalism play in advancing political goals?

Wallace says, "Everybody has an agenda." He identifies Sumell's agenda as advancing her career and his own agenda as seeking publicity that would help him win his freedom. In your view, does it matter that people have agendas? How do Sumell's and Wallace's agendas affect what they do and do not do? In your experience, under what circumstances are personal agendas helpful and when (and how) do they get in the way?

Wallace says, "The greatest contribution that [the Black Panthers] gave to the African-American race



Lawyer Nick Trenticosta in his office.

Photo courtesy of Storyline Entertainment

in this country is being proud of who you are." What do you know about the Black Panthers? Why might a man like Wallace be attracted to their philosophy while other African-American men his age reject the organization, like the New Orleans man who says to Sumell, "I don't believe in them Black Panthers. I came up with them, I don't like them and I never would join none of them"? Why might prison officials see the Black Panther philosophy as a threat?

Does the fact that Sumell is white impact your view of her activism with Wallace, who is African-American?

Additional media literacy questions are available at:
www.pbs.org/pov/educators/media-literacy.php



Jackie Sumell with animation.

Photo courtesy of Storyline Entertainment

Taking Action

- Create your own prison cell project by taping the outline of a 6-by-9-foot cell in a public place. Invite people to enter the “cell” and provide a way for them to share their thoughts (such as a bulletin board next to the cell on which people can post responses or an MP3 recorder and a website dedicated to the project on which to share the files). Consider handing out informational flyers about Herman Wallace’s case to people who participate or pass by.
- Convene a debate or teach-in on the use of solitary confinement. Be sure to include the perspectives of those most directly affected, such as prison guards, persons who have served time in solitary and their families, as well as policy makers and prison administrators.
- Hold a dream house design exchange involving members of your group and people who are in prison (by writing letters to them or through other means) or people who were formerly incarcerated. Ask group members to share the reasons for their design choices (the way that Wallace explains that he wants flowers in front of his house to “make guests smile”).
- Wallace wants to include in his house “three to five portraits with these revolutionaries, such as Gabriel Prosser, Denmark Vesey, Nat Turner, John Brown and, of course, Harriet Tubman.” Investigate the stories of these people. Discuss why Wallace would want their portraits in his house. Make your own list of people whose portraits you would display in your home. Compare and contrast your list to Wallace’s. Finally, choose a portrait for your home and invite the group to a celebration during which you hang the portrait for display.



Vickie Wallace in her yard.

Photo courtesy of Storyline Entertainment

- Design a prison focused on inmate reentry into the community. Compare your design to the existing facilities in the prison system in your state in terms of size, location, appearance, construction materials, security and the kind of daily life created for the people who work there as correction officers and live there as prisoners. Discuss what the current prison system suggests about our society's attitudes toward people who have been convicted of crimes and the prospects for rehabilitation. What is the responsibility of a prison architect?
- Visit hermanshouse.org/support.php to sign up to receive progress updates on the construction of Herman Wallace's house.
- Write letters to Herman Wallace or Albert Woodfox and let them know what you thought about the film:

Herman Wallace
#76759
Elayn Hunt Correctional Center
CCR -D-#11
PO Box 174
St Gabriel, LA 70776
USA

Albert Woodfox
#72148
David Wade Correctional Center; NIA
670 Bell Hill Road
Homer, LA 71040

FILM-RELATED WEB SITES

www.hermanshousethefilm.com

The film's official website includes reviews, information about the filmmaker and the art project, links to background resources on solitary confinement and human rights and ways to get involved in the efforts to build Herman Wallace's house and seek release for Herman Wallace.

www.hermanshouse.org

The official website of the art installation "The House That Herman Built" includes information about Wallace and Sumell and artifacts from the exhibit.

Original Online Content on POV

To further enhance the broadcast, POV has produced an interactive website to enable viewers to explore the film in greater depth. The **Herman's House** website—www.pbs.org/pov/hermanshouse—offers a streaming video trailer for the film; an interview with Angad Singh Bhalla; a list of related websites, articles and books; a downloadable discussion guide; and special features..

What's Your POV?

Share your thoughts about **Herman's House** by posting a comment at www.pbs.org/pov/hermanshouse

Art/Architecture and Social Justice

THE AMERICAN INSTITUTE OF ARCHITECTS' ACADEMY OF ARCHITECTURE FOR JUSTICE: RESEARCH SUMMARIES

<http://network.aia.org/AcademyofArchitectureforJustice/Home/Research>

This site presents research regarding justice architecture, correctional facilities, courthouses and law enforcement facilities.

AMERICAN INSTITUTE OF ARCHITECTS; ACADEMY OF ARCHITECTURE FOR JUSTICE: "SUSTAINABLE 2030: GREEN GUIDE TO JUSTICE"

<http://network.aia.org/academyofarchitectureforjustice/resources/viewdocument/?DocumentKey=2a4629b8-8c4f-4bae-9ad3-658fc849ec41>

This downloadable PDF is a proposal for the role the justice system could play. The three chapters focus on law enforcement, courts and detention and corrections.

ARCHITECTS/DESIGNERS/PLANNERS FOR SOCIAL RESPONSIBILITY

<http://www.adpsr.org>

This organization of architects critical of prison design and solitary confinement presents information on the scale of the prison system and how that connects architecture, professional ethics and social justice.

ARCHITECTURE FOR HUMANITY

www.architectureforhumanity.org

This is a source for professional and sustainable design services, advocacy, training and outreach for communities and nonprofit organizations worldwide.

ART WORKS PROJECTS

<http://www.artworksprojects.org>

This nonprofit organization uses art and design to raise awareness about human rights issues around the world.

ASSOCIATION FOR COMMUNITY DESIGN

<http://www.communitydesign.org>

This group is a network composed of organizations, institutions and individuals working toward expanding community-based design and planning.

**CREATIVE CAPITAL: “TAMMS IS TORTURE:
ARTISTS AND ACTIVISTS CAMPAIGN TO CLOSE
AN ILLINOIS SUPERMAX PRISON”**

<http://blog.creative-capital.org/2013/05/laurie-jo-reynolds-tamms-year-ten/#more-2539>

This article by artist Laurie Jo Reynolds and art historian Stephen F. Eisenman documents the five-year campaign to close the supermax Tamms Correctional Center in Illinois.

Herman Wallace and the Angola 3

**AMNESTY INTERNATIONAL: “USA: 100 YEARS IN
SOLITARY: THE ‘ANGOLA 3’ AND THEIR FIGHT
FOR JUSTICE”**

www.amnestyusa.org/research/reports/usa-100-years-in-solitary-the-angola-3-and-their-fight-for-justice

This 2011 report discusses the case of the Angola 3 and their fight for release from solitary confinement.

INTERNATIONAL COALITION TO FREE THE ANGOLA 3

<http://www.angola3.org/>

This site aggregates information and resources for the effort to free Herman Wallace and the other member of the Angola 3 who remains incarcerated.

MOTHER JONES: “36 YEARS OF SOLITUDE”

www.motherjones.com/politics/2009/03/36-years-solitude

This 2009 article by James Ridgeway article, which is critical of the prison, recounts the story of the Angola 3. Also of interest from the magazine is this interview with the Angola 3, including Herman Wallace:

www.motherjones.com/politics/2008/07/mojo-interview-angola-3

Solitary Confinement

**AMERICAN CIVIL LIBERTIES UNION:
WE CAN STOP SOLITARY**

<http://www.aclu.org/we-can-stop-solitary>

The American Civil Liberties Union provides this source for scholars, activists, mental health experts and members of faith-based organizations who want to learn more about solitary confinement and work to reform its use. The site offers a round-up of blog posts and stories from people who have spent time in solitary, as well as advocacy campaign tools and litigation resources.

**AMERICAN PSYCHOLOGICAL ASSOCIATION:
“PSYCHOLOGIST TESTIFIES ON THE RISKS
OF SOLITARY CONFINEMENT”**

www.apa.org/monitor/2012/10/solitary.aspx

This 2012 article summarizes Craig Haney’s research on the negative effects of prolonged solitary confinement and includes links to Congressional testimony and reviews of other research.

**HUMAN RIGHTS WATCH: “US: LOOK CRITICALLY AT
WIDESPREAD USE OF SOLITARY CONFINEMENT”**

www.hrw.org/news/2012/06/18/us-look-critically-wide-spread-use-solitary-confinement

This document is a transcription of a Human Rights Watch statement submitted in 2012 to the U.S. Senate Committee on the Judiciary, Subcommittee on the Constitution, Civil Rights and Human Rights.

LOUISIANA STATE PENITENTIARY

<http://www.doc.la.gov/pages/correctional-facilities/louisiana-state-penitentiary/>

The prison’s official website includes demographic and historical information and news about prison activities. Though it does not contain specific information on the Angola 3 or solitary confinement, it does include the prison’s mission statement.

NATIONAL RELIGIOUS CAMPAIGN AGAINST TORTURE

<http://www.nrcat.org/>

This website serves as a hub for gathering endorsements from people of faith calling for government officials to take steps to end the use of prolonged solitary confinement

THE NEW YORKER: “HELLHOLE”

http://www.newyorker.com/reporting/2009/03/30/090330fa_fact_gawande

In this 2009 article, writer Atul Gawande tells the stories of several people who were subject to long-term solitary confinement and asks whether that treatment is anything less than torture.

SOLITARY WATCH

www.solitarywatch.com

The Solitary Watch website is a source for news, investigative reporting and fact sheets on the use and abuse of solitary confinement, as well as essays by individuals who have spent time in solitary and links to court decisions and other relevant resources.

A SOURCEBOOK ON SOLITARY CONFINEMENT

<http://solitaryconfinement.org/sourcebook>

This sourcebook by Sharon Shalev, available as a downloadable PDF, covers statistics, health effects, human rights recommendations and more topics related to solitary confinement.

HOW TO BUY THE FILM

To order **Herman's House** visit First Run Features:
http://firstrunfeatures.com/home_video_dvd.html



Produced by American Documentary, Inc. and beginning its 26th season on PBS in 2013, the award-winning POV series is the longest-running showcase on American television to feature the work of today's best independent documentary filmmakers. Airing June through September with primetime specials during the year, POV has brought more than 300 acclaimed documentaries to millions nationwide and has a Webby Award-winning online series, *POV's Borders*. Since 1988, POV has pioneered the art of presentation and outreach using independent nonfiction media to build new communities in conversation about today's most pressing social issues. Visit www.pbs.org/pov.

POV Digital www.pbs.org/pov

POV's award-winning website extends the life of our films online with interactive features, interviews, updates, video and educational content, as well as listings for television broadcasts, community screenings and films available online. The *POV Blog* is a gathering place for documentary fans and filmmakers to discuss their favorite films and get the latest news.

POV Community Engagement and Education

POV films can be seen at more than 450 events nationwide every year. Together with schools, organizations and local PBS stations, POV facilitates free community screenings and produces free resources to accompany our films, including discussion guides and curriculum-based lesson plans. With our community partners, we inspire dialogue around the most important social issues of our time.

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American Documentary, Inc. www.amdoc.org

American Documentary, Inc. (AmDoc) is a multimedia company dedicated to creating, identifying, and presenting contemporary stories that express opinions and perspectives rarely featured in mainstream-media outlets. AmDoc is a catalyst for public culture, developing collaborative strategic-engagement activities around socially relevant content on television, online, and in community settings. These activities are designed to trigger action, from dialogue and feedback to educational opportunities and community participation.

You can follow us on Twitter @POVengage
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POV Community Engagement & Education.



Front cover: **Herman's House** Movie Poster
Photo courtesy of Storyline Entertainment

