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NEW DOCUMENTARY “HAZING” TAKES DEEP DIVE INSIDE THE CULTURE AND CONSEQUENCES OF PLEDGING RITUALS AT AMERICAN EDUCATIONAL INSTITUTIONS, OPENS NEW SEASON OF PBS’S INDEPENDENT LENS ON SEPTEMBER 12

Award-Winning Filmmaker and Fraternity Member Byron Hurt Pulls Back the Curtain on the Psychological, Societal, Gendered, and Historical Components of Hazing

(San Francisco, CA) – July 27, 2022 – After making its premiere at the Tribeca Film Festival earlier this summer, PBS’s Emmy® Award-winning documentary anthology series INDEPENDENT LENS today announced that acclaimed filmmaker Byron Hurt’s “Hazing” will kick off the new season on September 12.

Building on years of countless hazing-related tragedies and grappling with his own experiences, Hurt (“Hip-Hop: Beyond Beats and Rhymes,” “Soul Food Junkies”) explores the function, politics, and consequences of pledging rituals at universities and colleges across the U.S. Through a series of intimate interviews with victims’ families, survivors, and his fellow fraternity brothers, Hurt and his subjects reflect on the realities of hazing, and question the purpose of these ongoing rite-of-passage rituals in sororities, fraternities, and other groups.

“Hazing” not only opens the newest season of INDEPENDENT LENS, but also makes its television debut on September 12, at 10:00 p.m. ET (check local listings). The film will be available on the PBS Video app.

Through a look at the history of hazing and deeply personal narratives of those affected by the rituals, the film tackles topics of violence, sexual degradation, binge drinking, institutional coverups, and debased notions of manhood. Interviews with violence-prevention experts and campus professional staff provide broader cultural context for these practices and their association with Greek-letter organizations. Hurt also discusses victim-blaming narratives, offering insight into the psychology of belonging, insecurity, and cycles of abuse which largely contribute to hazing culture. “Hazing” takes a look inward as well, as Hurt and many of the film’s



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