

# ***“Reconciling Tulsa’s Hate Crimes”***

A Request for Development Funding from the National Endowment for the Humanities  
By *Lioness Media Arts, Inc.*

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## 1. Narrative

### a. Description

This is a request to the National Endowment for the Humanities for a development grant to support *Reconciling Tulsa's Hate Crimes*, a multi-platform project that explores the history of segregation, socioeconomic inequality, and racially-motivated hate crimes in Tulsa, Oklahoma, from the 1921 race riots to the "Good Friday Murders" of 2012. The centerpiece of the project is a 60-minute documentary film produced by Emmy Award-winning filmmaker Rachel Lyon, with a national PBS broadcast anticipated in 2014. The project also includes an interactive website, on which the program will be made available as streaming video; an extended series of video extras featuring interviews with scholars, witnesses, journalists, survivors, historians, and lawmakers; a series of six community dialogues and screening events, hosted by universities and community centers around the country; and an informational exhibit piece for libraries and museums. The project is intended to promote an honest dialogue regarding racial tension and race relations, and to deepen the public understanding of several key themes, including American history and democracy, civil rights, citizen journalism, race relations, censorship, jurisprudence, ethics and the death penalty, and the media's effect on the human condition, past and present.

Due to the project's broad reach and scope, and its promise of bringing important humanities ideas to a greater audience in innovative ways, we seek an America's Media Maker's Development Grant in the amount of \$75,000 in outright funding. Total projects costs are estimated at \$399,284 from development through post-production and including community and educational outreach.

### b. Synopsis

*"In all my experience, I have never witnessed such scenes that prevailed in this city when I arrived at the height of the rioting – 25,000 whites, armed to the teeth were ranging the city in utter and ruthless defiance of every concept of law and righteousness."*

*– Brigadier General Charles F. Barrett, Tulsa, Oklahoma, 1921*

Tulsa, Oklahoma, has a long history of segregation and racial violence, dating back more than 90 years to 1921, when the largest and deadliest race riot in American history took place in Tulsa. An armed mob of white citizens marched through the wealthy "Negro Wall Street" district of Greenwood and destroyed 35 city blocks, leaving up to 300 people dead, more than 10,000 homeless, and causing \$1 million (in 1921 dollars) in property damage. When Tulsa's black residents attempted to resume their lives, many of the city's influential white citizens stood opposed to reconciliation and blocked efforts to rebuild black homes and businesses, forcing the former residents of Greenwood into a mass exodus. Despite the violence, destruction and outrage, the events were omitted from local and state history books and a historical record of the events was not established until 1996.

*"We're all nervous. I've got a 15-year old, and I'm not going to let him out late. People are scared. We need facts. You don't want to be a prisoner in your own home."*

*– Renaldo Works, Tulsa resident, 2012*

In April 2012, two white males, Jake England and Alvin Watts, drove through an African-American neighborhood in Tulsa and shot five black victims, killing three and leaving the other two in critical condition. The case garnered national headlines and provoked the attention of civil rights leaders such as Jesse Jackson. After a manhunt assisted by social media, the suspects were apprehended and charged with multiple murders and hate crimes. Now, with the trial date approaching, the case offers a fresh perspective into the underlying motivations for the racially fueled violence that has plagued Tulsa for nine decades.

The history of racial violence in Tulsa is significant, and warrants a discussion of questions that remain important: Why Tulsa? How did the events of 1921 shape our nation's civil rights movement? And how do individual cases of racially motivated crime inform our understanding of the current racial climate in the United States?

### **c. Humanities Content**

This examination of Tulsa's racial history juxtaposed against current events is designed to connect key themes related to the humanities, specifically including an examination of life in Mid-Western America during the era of Jim Crow segregation, transitions of race-based models of jurisprudence, and an analysis of the evolution of racial relations in Tulsa and in American society as a whole.

#### *Life During the Jim Crow Era*

The 1921 race riots demonstrated the tragic zeitgeist of American racial tension and served as a precursor to the greater civil rights movement. The examination of the inception, execution, aftermath, and lasting legacy of the riots provide a remarkable perspective into the origins of a broad-based social movement during a critical time in American history. The long-standing silence and denial of the events of 1921 are indicative of the great divide in racial equality that persists in America today. Humanities scholars will examine whether the events in Tulsa are indicative of life during the Jim Crow era, or whether it Tulsa a unique example.

#### *Transitions of Race-Based Jurisprudence*

The 2012 "Good Friday Murder" trial is a nexus for ethical issues regarding social and racial equality, jurisprudence, and the death penalty. The media's pervasive influence in shaping public opinion on matters of literal life and death is indicative of technology's prominence in our human decision-making process, as concepts of identity and moral attitudes are formed and reinforced through social media channels within a 12-hour news cycle and on a global level. The media's role in jurisprudence cannot be understated, and is embodied by the very different media and legal treatment of the murder from 1921 and 2012.

#### *Tulsa as a Model of American Civil Rights*

The events in Tulsa, in 1921 and 2012, embody a microcosm of American history and the consequences of racial tension and inequality on modern public opinion, socioeconomic policy, jurisprudence, and civil equality. The promise of reconciliation and justice for victims and survivors of both incidents offers a glimpse into the potential and substantive power of democracy to promote and facilitate mainstream cultural change. However, questions remain: How integrated is Tulsa now? How segregated does it remain? While the crimes perpetrated in 1921 and 2012 were very different, how much have circumstances changed, and how much have they remained the same?

#### **d. Format**

This multi-platform digital media project is designed to evoke the audience's interest in Tulsa's racial history, and to enrich their understanding of the important issues and ideas that surround it. The centerpiece of the project, the documentary film, provides an ideal format to feature the story with its full dramatic power, and in its rich historical context. Featuring a compelling narrative with strong characters and high stakes, powerful contemporary language, iconic archival imagery, dramatic first-person testimony – all assembled by a seasoned and invested producer of social justice documentaries, and produced and edited with cutting-edge, high definition digital media tools – the program promises to leave an enduring impression on a broad national audience.

By contrast, the website presents users with more diverse and interactive ways to engage some of the same material. While the documentary film is designed to take viewers on a carefully planned intellectual and emotional journey, the website allows users to navigate the information on their own terms. While the film offers a limited number of voices and perspectives, website users have access to a number of additional accounts and experiences to deepen their understanding of the events. The film allows for a clear description of Tulsa's racial history, while the website enables users to experience it for themselves.

At public outreach events, participants will have the opportunity to hear from filmmakers, scholars, survivors, historians, and policy makers in an intimate setting. They will have the opportunity to ask questions, contemplate the historical experience of the victims and survivors, and draw connections to their own lives. They will experience firsthand the film's assertion that the victims of these hate crimes were ordinary Americans, from towns like their own.

The traveling exhibit takes the story of Tulsa's race riots and the "Good Friday Murders" into local museums and public libraries to focus the community's attention on Tulsa's racial history and the ongoing significance of hate crimes and death penalty jurisprudence in America.

#### *Feature Documentary*

There is a significant advantage to the humanities of having a major documentary program devoted to Tulsa's racial history, not only to inform the public of the significance of Greenwood in civil rights history, but also to outline the ongoing socioeconomic, political,

and cultural impact of the 1921 race riots, which helped define the state of Oklahoma and shape the region to this day.

Drawing on a broad range of civil rights historical scholarship, and especially on the legal analysis of Harvard Professor Charles Ogletree, accounts from survivors, witnesses, journalists, historians, and lawmakers, and the research and collections assembled by Reggie Turner of The Tulsa Project, Inc., and the Greenwood Cultural Center, the program will take a broad general audience from 1921 to 2012, tracing a diverse trail of events that continue to echo in our nation's consciousness.

This examination of Tulsa's racial history is designed to amplify several key themes related to the humanities, including American civil rights and race relations, democracy, jurisprudence, media, and ethics and the death penalty.

### *Storyline*

In developing the storyline for this feature documentary on Tulsa's racial history, Lioness Media Arts, Inc., has made use of proven non-fiction narrative techniques and compelling storytelling that have served its documentary films well.

The program is organized as a prologue and three acts, with each act divided into major scenes and sequences. The scenes are designed to explore key themes and examine certain events, while the act divisions are designed to provide narrative shape and heighten emotional tension. Exposition is distributed rather than concentrated, and is supported by exclusive historical and archival imagery.

As a precursor to the civil rights movement, Tulsa's racial history includes a broad range of characters, including a wealthy black population, disgruntled white citizens, state and local officials, and the Klu Klux Klan. As a prism of our nation's racial tension, modern Tulsa offers ordinary Southerners, white and black, rich, middle-class and poor, with a broad range of opinions about race relations and the future of socioeconomic segregation. While the program's point of view is unabashedly sympathetic toward victims of hate crimes, every effort is made to understand the emotion and logic of opposing perspectives in regards to a variety of issues including Tulsa's history, racial division, socioeconomic and racial inequality, the death penalty, and media ethics.

A brief *Prologue* sets the stage for the story by describing daily life in modern Tulsa, introducing the story of the "Good Friday Murders," and connecting the present to the past through the backdrop of Tulsa's history of constitutional segregation and the 1921 race riots.

*Act One* focuses on Tulsa's socioeconomic history, beginning with the oil boom and following Tulsa's shift to a recession town following World War I, as the military stops ordering oil. The story then moves on to describe the thriving Greenwood District, known as "Negro Wall Street," and attempts to recreate the spirit of the times through interviews with historians and surviving family members of Greenwood residents. The story continues on to examine the riots, including the role of a black elevator operator named Dick Rowland in the events that triggered the white mob, to the role of the press in sensationalizing the

“Diamond Dick” story, to the role of the local law enforcement and the KKK in the destruction of Greenwood and prevention of reconstruction, told through the stories of riot survivors and their descendants.

*Act Two* introduces Jake England and Alvin Watts, the accused “Good Friday Murderers,” by examining their family history and recounting their murder spree. Survivors David Hall and Deon Tucker relate their experiences from the morning of April 6, as “a white truck pulled up and asked for an address, and the next thing I know they start shooting,” according to Tucker. Tulsa Police Chief, Chuck Jordan, details the investigation and the arrest of the suspects, and England’s attorney, Clark Brewster, provides a review and update on the ongoing murder trial and his attempts to avoid the death penalty. Reporter LaToya Silmon discusses social media’s influence on public opinion, and the media’s role in covering the investigation and trial. Reverend Warren Blakney and Tulsa Mayor, Dewey Bartlett, describe the impact of the shootings on the community and the community’s response. Tulsa’s citizens relate their opinions on the trial, the media, and national racial relations in man-on-the-street interviews.

*Act Three* focuses on analysis and reconciliation. Harvard professor Charles Ogletree discusses the significance of Tulsa’s racial history and the impact of the 1921 riots on the larger civil rights movement, the legacy of the riots in shaping the nation’s history, and their ongoing cultural impact. DePaul professor Andrea Lyon explores ethical issues related to the death penalty and examines the media’s influence on the criminal justice system through public opinion. Northern Kentucky professor Jon Garon discusses the sea change in media doctrine, from censorship by elite media in 1921 to sensationalism through social media in 2012. Scholars and policy makers including Langston University’s Art Williams and John Hope Franklin Center for Reconciliation Executive Director Julius Pegues outline steps toward reconciliation, and offer suggestions to promote meaningful progress toward reversing racially motivated socioeconomic inequality.

#### *Website and Multiple Media Platforms*

*Reconciling Tulsa’s Hate Crimes* will be included as part of a in-depth, interactive website, [www.TulsaHateCrime.com](http://www.TulsaHateCrime.com), that features rich imagery, a streaming version of the film, informational and outreach documents, detailed project description and transcripts, primary sources, further readings, interviews, maps, timelines, and an educational version with a downloadable teacher’s guide. In addition, the website will feature a series of additional digital video content, available as streaming online video or as downloads. These digital video extras, each approximately two-minutes in duration, will include selections from interviews with witnesses, survivors, journalists, historians, and scholars, as well as meaningful out-takes and B-roll clips. The additional content will be crafted in consultation with humanities advisors, and will reinforce several of the program’s key themes, including the citizen journalism, jurisprudence, and media ethics, providing users with an opportunity to learn more about Tulsa’s unique footprint on America’s racial fabric.

#### *Screenings and Forums*

In collaboration with partnering universities, museums, and regional institutions, *Reconciling Tulsa’s Hate Crimes* will conduct a series of screenings and discussion forums devoted to exploring the humanities content of the project, including civil rights, history, democracy, jurisprudence, the death penalty, and ethics. These events will showcase the

film, introduce the filmmaker and key scholars, and bring together witnesses and survivors to share their stories with greater audiences.

Toward that end, the first forum took place on November 28, 2012 at Northern Kentucky University, with a screening of *Tulsa: Hate Crime Capital?* and panel discussion including filmmaker Rachel Lyon and legal scholar Jon Garon. Partners include Harvard Law School, DePaul University School of Law, UCLA Center for Communications and Community, and Chase College of Law, all of which have partnered with Lioness Media Arts, Inc., to host successful public outreach campaign events in the past and provide a strong degree of legitimacy to the legal analysis of events past and present.

#### *Library and Museum Exhibit*

Lioness Media Arts, Inc., will contract with The Tulsa Project and the Greenwood Cultural Center, to create a document and image archive-based exhibition based on *Reconciling Tulsa's Hate Crimes*. The exhibition may potentially travel to select institutions including the new Smithsonian National Museum of African American History and Culture and the National Underground Railroad Freedom Center in Cincinnati, Ohio. The exhibit will bring this compelling story to people of all ages and backgrounds through the visual appeal of historical photographs and news clippings; vivid captions; high-quality images of key documents related to both the 1921 race riots and the 2012 "Good Friday Murders;" and select video content.

The content of the museum exhibit will be made available on the *Reconciling Tulsa's Hate Crimes* website.

#### **e. Rights and Permissions**

The bulk of materials being used for this project are in private collections owned and curated by The Tulsa Project and the Greenwood Cultural Center. Historical footage and interviews are available through the existing documentaries, "Before They Die," and "The Tulsa Lynching of 1921: A Hidden Story." Additional images and documents are available in the public domain through the Library of Congress.

Lioness Media Arts, Inc., has negotiated a broad package of rights from these sources in order to make the project available on multiple platforms. A complete list of the collections we expect to draw upon appears in section M. Included in the attached budget are cost estimates based on previously negotiated rates for these platforms, and on quotes from archives with The Tulsa Project and Greenwood Cultural Center.

#### **f. Distribution Plan**

*Reconciling Tulsa's Hate Crimes* is a multi-platform project that will reach audiences in three forms. The feature documentary will be designed for national broadcast through PBS on *POV* or *Independent Lens*, or *A&E Documentaries* or *HBO Documentaries*. The film will be

screened at six national community outreach events hosted by partner institutions, and may be featured as part of at least two museum exhibitions.

Our best estimate is that this project may potentially reach up to two million viewers over the course of 2014, as we will seek broadcast on PBS major series such as *Independent Lens* or *Frontline*. The creation of an accompanying website that facilitates greater project's impact will continue well beyond its appearance on the national broadcast schedule.

The video extras will be available through our dedicated website, [www.TulsaHateCrime.com](http://www.TulsaHateCrime.com), through live streaming and digital downloads. Video extras will also be accessible via partnering institutions; iTunes; YouTube; and next-generation free video download sites. Video content will be viewable on multiple platforms, including cell phones, internet pads, and computers, and will be offered as part of a free RSS feed that allows users to receive new packages as they are released. Video extras will be released on a staggered schedule over a pre-broadcast period to promote awareness of the broadcast.

The screening and discussion forums will precede the national PBS broadcast and build audience interest, with at least six community screenings staggered across the nation at locations hosted by partner institutions including Harvard, DePaul, NKU, and UCLA.

The traveling exhibition will seek distribution via presentation in select libraries and museums around the country, including the National Museum of African American History and Culture and The National Underground Railroad Freedom Center. The Tulsa Project and Greenwood Cultural Center will help select exhibit venues based on factors including available space, creative public programs, geographic diversity, community demographics, and state and regional support, including interest from state humanities councils.

#### **g. Humanities Advisors**

Lioness Media Arts, Inc., is pleased to count among its resources a panel of distinguished humanities scholars to provide consultation during the development and production of *Reconciling Tulsa's Hate Crimes*. These scholars have a deep and varied knowledge of subjects including the civil rights movement and its place in American history and culture; hate crime legislation and jurisprudence; and the ethical issues surrounding the death penalty.

Charles Ogletree brings to the project a deep and personal knowledge of civil rights history and the 1921 case in particular, including close associations with several of the riot survivors, who he represented before the Supreme Court in 2006. His research interests include race and criminal justice, death penalty jurisprudence, and legal ethics. Ogletree has dedicated much of his career to social justice initiatives and currently serves as the Jesse Climenko Professor of Law and Vice Dean for Clinical Programs at Harvard Law School. This is Ogletree's third collaboration with Lioness Media Arts, Inc.

Frank Gilliam is the Dean of the UCLA Luskin School of Public Affairs and Professor Public Policy and Political Science. Dr. Gilliam was the Founding Director of the Center for Communications and Community at UCLA, and his research includes studies in public policy



and racial and ethnic politics. He serves on several national boards including the Institute for Community Peace, and has consulted on a wide range of projects for prominent national foundations including Kellogg and Rockefeller. This is Gilliam's second collaboration with Lioness Media Arts, Inc.

Andrea Lyon is a leading death penalty scholar and nationally recognized expert in the field of capital punishment. She serves as clinical professor of law, Associate Dean of Clinical Programs, and Director of the Center for Justice in Capital Cases at the DePaul University College of Law. Her work is dedicated to promoting social justice and equality in the criminal justice system. She is an experienced homicide trial lawyer and has defended more than 30 potential capital cases. This is Lyon's third collaboration with Lioness Media Arts, Inc.

Jon Garon is an attorney and professor of informatics, entertainment, intellectual property, and business law at the Chase College of Law at Northern Kentucky University. Professor Garon is a leading scholar on theoretical legal issues, and serves as the director of the Law & Informatics Institute at NKU, which is dedicated to promoting thoughtful public discourse on the regulation and use of information systems. This is Garon's second collaboration with Lioness Media Arts, Inc.

Art Williams is a lifelong Tulsa resident and Professor of History and Social Sciences at Langston University. Dr. Williams brings an intimate knowledge of the social, economic, and political issues facing Tulsa, and a keen perspective on racial divisions in particular. He is an outspoken social activist whose work focuses on socio-economic equality and justice.

Dan Hurley is a historian, journalist, producer and host of the weekly news program, "12 Newsmakers," on WKRC LOCAL 12 in Cincinnati. Hurley serves the Cincinnati USA Regional Chamber as Director of Leadership Cincinnati, the region's preeminent civic leadership program. He is the President of Applied History Associates, a public history consulting firm.

## **h. Media Team**

Rachel V. Lyon will produce and direct the documentary *Reconciling Tulsa's Hate Crimes*, and supervise the subsequent outreach campaign. Lyon is an Emmy Award-winning film and television producer and Professor of Electronic Media and Broadcasting in the College of Informatics at Northern Kentucky University. She specializes in social justice documentary films and enjoys strong partnerships with academic institutions such as Harvard, DePaul, CUNY, UCLA, USC, and SMU, and with broadcast networks including A&E, PBS, and *The History Channel*. Lyon's projects include *Shadow Over Tibet*, *Race to Execution*, *Juror Number Six*, and *Etruscan Odyssey*.

Bavand Karim will supervise all aspects of production for *Reconciling Tulsa's Hate Crimes*. Karim is a writer and filmmaker whose research focuses on social movements and mass media. His work includes the internationally award-winning documentary, *Nation of Exiles*. Karim has served as an editor for the *Dallas Morning News*, producer for *Mother Earth News Radio*, and writer/producer for the organic lifestyle television program *Dig In* on Fox. He

teaches Electronic Media and Broadcasting in the College of Informatics at Northern Kentucky University.

Jeremy Freedberg will supervise the editing and post-production phase of *Reconciling Tulsa's Hate Crimes*. Freedberg is an up-and-coming artist and designer whose film credits include the international documentary, *Etruscan Odyssey*. He currently attends the School of the Art Institute of Chicago.

Taylor Harris provides production support in a wide range of capacities, including schedule creation and management, research, logistics, gripping, transcribing, and document and media management. Harris currently studies Electronic Media & Broadcasting at NKU.

Kavin Ross will scout and manage locations for the production in Tulsa, Oklahoma. Ross is a journalist and historian, and a lifelong Tulsa resident whose local knowledge and connections are an invaluable asset.

### **i. Progress**

Over a twelve-month development process, Lioness Media Arts, Inc., has designed and planned an engaging multi-platform digital media project. Extensive research has been conducted on Tulsa's racial history, including the assembly of a significant library of books, articles, and video programs. Partnerships have been formed with The Tulsa Project and the Greenwood Cultural Center to review archival documents and create the project's traveling exhibition. Discussions have been engaged with partner institutions, universities and museums about hosting panel discussions and screening events. A distinguished board of humanities advisors has been assembled to assist with the development of the project. Legal documents related to the case and the relevant media coverage have been compiled and reviewed. A detailed budget and work plan have been created.

Over \$15,000 has been raised through private grants and the public crowdsourcing website, Kickstarter.com. An interactive outreach website, [www.TulsaHateCrime.com](http://www.TulsaHateCrime.com), has been launched to promote awareness of the project. The first set of initial interviews featuring a variety of public and private figures related to the "Good Friday Murder" case were conducted during our production team's visit to Tulsa in July 2012. A ten-minute documentary trailer, *Tulsa: Hate Crime Capital?*, has been produced and screened to the public at NKU with a panel of leading Cincinnati scholars to demonstrate our commitment to the subject matter, access to interview subjects and archival material, and capacity to produce the larger project and manage the subsequent outreach campaign.

### **j. Work Plan**

The remaining production and post-production schedule for *Reconciling Tulsa's Hate Crimes* is divided into two primary segments. While the application is under review between January and July, Lioness Media Arts, Inc., will continue conducting preliminary interviews, perform transcriptions, assemble and edit a new trailer, and submit it to our humanities panel for scholarly review by March. From April to July, Lioness will promote the new

trailer as part of a new fundraising campaign to a variety of organizations listed in Section K, upload supplemental material to the project website, and possibly return to Tulsa to cover any developments in the ongoing murder trial.

After the beginning of the grant period begins in August, we will be working with advisors to finalize which archival documents and imagery will be used in the film, and creating a treatment for the educational version. September and October will be dedicated to updating the script and creating a 7-minute trailer for Internet and marketing purposes. In late 2013 we expect to finalize the museum exhibit, festival releases, and community outreach events, and release the completed project to the public, culminating with a PBS broadcast.

## **k. Fundraising**

The total cost of producing *Reconciling Tulsa's Hate Crimes* is estimated at \$399,284. To date, the project has raised a total of \$16,000. Northern Kentucky University has provided \$6,000 through two private grants to support project development. Lioness Media Arts, Inc., has received a Vincentian Endowment Fund Grant, and has also raised \$10,000 from 31 individual backers through the public crowd-funding website, Kickstarter.com. Inquiries have been made to the Ohio Humanities Council and Kentucky Humanities Council regarding potential media grants for outreach in 2014. Upon completion of the next rough cut, based on January 2013 interviews and documentation, new fundraising proposals will be submitted to ITVS, The National Black Programming Consortium, The Soros Justice Media Fellowships and the Soros Justice Initiative, The Women in Film Finishing Fund, The Puffin Foundation, From the Heart Productions, The Fledgling Foundation, CPB, The Scripps-Howard Foundation, and the Oklahoma Humanities Council, among others.

## **l. Organization Profile**

Lioness Media Arts, Inc., is an independently owned and operated digital media production company specializing in social justice documentary films and outreach projects. CEO/Writer/Director Rachel V. Lyon is a seasoned film and television producer with more than 30 years of media experience ranging from production executive to college professor. Lioness is part of a network of humanities-oriented institutions that work together to host community events promoting dialogue on topics including civic and racial equality and social justice. Partners include The Charles Hamilton Houston Institute for Race and Justice at Harvard Law School, The Berkman Center for Internet and Society at Harvard University, The Center for Justice in Capital Cases at DePaul University College of Law, John Jay College of Criminal Justice, The UCLA Center for Communications and Community, UCLA-RAND Center for Law and Public Policy, USC Annenberg's Institute for Justice and Journalism, and the SMU Embrey Human Rights Program. Lioness projects have appeared on *PBS*, *A&E*, *The History Channel*, and *National Geographic*, with programs including *Tell Me A Riddle*, *Thousand Pieces of Gold*, *Men Who Molest: Children Who Survive*, *Shadow Over Tibet*, *Race to Execution*, *Juror Number Six*, *Etruscan Odyssey*, and *Tulsa: Hate Crime Capital?*

Northern Kentucky University is home to the Chase College of Law, which draws upon a diverse community of nationally recognized scholars, leading experts in specialized fields,

and distinguished practitioners to engage students in exciting and complex legal problems that require sophisticated legal thinking and problems-solving. NKU also houses The College of Informatics, a unique school that offers a 21<sup>st</sup> century perspective on the disciplines that have information at their core. The COI houses Communication, Business Informatics, and Computer Science, and offers a range of degrees including Electronic Media and Broadcasting, Media Informatics, Journalism, Computer Information Technology, and Health Informatics.

The Tulsa Project, Inc., is a public entity committed to raising funds and awareness on behalf of the living survivors of the 1921 Tulsa Race Riot. Founder and Executive Director Reggie Turner is the CEO of Mportant Films, and the producer/director for the feature documentary film, *Before They Die!*

The Greenwood Cultural Center (GCC) is dedicated to promoting civic engagement, preserving the history of the Greenwood District, and maintaining an accurate historical record of the 1921 Tulsa Race Riots. The GCC is a major archive for documents and images related to the 1921 riots.

Filmmakers Collaborative (FC) provides fiscal sponsorship and support for independent media producers around the country. FC Directors Kathryn Dietz and Laura Azevedo share more than 40 years of experience as production executives and filmmakers. FC currently has more than 150 films in production and distribution, and FC films have been screened and garnered awards at many prestigious festivals around the world.

### **m. Collections**

Archival materials have been made available through the following sources:

Barrister Studios	... <i>The Tulsa Lynching of 1921: A Hidden Story</i>
Greenwood Cultural Center	... archival images and documents
The Tulsa Project, Inc.	... archival images and documents
This Land Press	... archival documents
Tulsa World	... archival documents
VTG LLC-Mportant Films	... <i>Before They Die!</i>

### **n. Interviews**

Preliminary interviews have been conducted with the following individuals:

Dewey Bartlett	... Mayor of Tulsa
Warren Blakney	... President, Tulsa NAACP; Civil rights activist
Clark Brewster	... Defense Attorney for Jake England
Darell Christopher	... Tulsa historian
Nancy Day	... Director, Oklahoma Center for Community and Justice
Jake England	... Alleged "Good Friday Murder" suspect

Ed Goodwin	... 1921 race riot survivor
Joseph Goodwin	... Greenwood historian
David Hall	... Good Friday shooting survivor
Chuck Jordan	... Tulsa Police Chief
Randy Krebheil	... Writer, Tulsa World
Vince LoVoi	... Publisher, This Land Press
Russell Mills	... Radio Host, KRMG-Tulsa
Julius Pegues	... Director, John Hope Franklin Center for Reconciliation
Kavin Ross	... Historian; Social activist
LaToya Silmon	... Reporter, KTUL-Tulsa (now with KDFW-Dallas)
Kathy Taylor	... former Mayor of Tulsa
Deon Tucker	... Good Friday shooting survivor
Art Williams	... Professor; Social activist

Also, twenty Tulsa citizens have been documented in man-on-the-street-style interviews.

## 2. Treatment

Please see Attachment A for a treatment of *Reconciling Tulsa's Hate Crimes*, by Rachel Lyon and Bavand Karim.

## 3. User-Generated Content

This project will feature user-generated content in several forms, primarily through the website, [www.TulsaHateCrime.com](http://www.TulsaHateCrime.com), and associated sites that host video clips, including YouTube and Vimeo. Surveys will be available for individuals to provide feedback regarding the project, its relevance, and their perspectives and opinions, with anonymous survey results posted on the site.

Users will also be able to create unique usernames and sign in to the website to leave personalized feedback. User-submitted comments will be self-moderated by the community using a 'flag' system that allows conscientious users to down-vote objectionable material for removal. If a comment receives a number of negative flags, it will no longer be visible to the general public. Any material considered obscene, libelous, indecent, or defamatory will be subject to removal. The website administrator will periodically remove inappropriate content from the server.

## **4. Bibliography**

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- "A Near Lynching: Cowards failed to Lynch a colored Man." *Tulsa Star* 24 August 1918. Print.
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## **5. Resumes and Letters of Commitment**

Please find resumes and letters of commitment for *Reconciling Tulsa’s Hate Crimes* from key media team members, humanities scholars, and supporting organizations in Attachment C.

### Media Team

- a. Rachel Lyon, Project Director
- b. Bavand Karim, Writer/Associate Producer
- c. Jeremy Freedberg, Editor
- d. Taylor Harris, Production Associate
- e. Kavin Ross, Location Manager

### Humanities Scholars

- f. Frank Gilliam (UCLA)
- g. Dan Hurley
- h. Andrea Lyon (DePaul)
- i. Charles Ogltree (Harvard)
- j. Art Williams (Langston)

### Supporting Organizations

- k. Kathryn Dietz, Executive Director, Filmmakers Collaborative
- l. Jon Garon, Director, Law & Informatics Institute, Chase College of Law, NKU
- m. Frances Jordan-Rakestraw, Executive Director, Greenwood Cultural Center
- n. Reggie Turner, Executive Director, The Tulsa Project, Inc.

## 6. Images

Please see Attachment B for a selection of images from Lioness Media Arts, Inc.'s production of *Reconciling Tulsa's Hate Crimes*.

## 7. Description of Sample

Included with this request for funding is the 10-minute documentary trailer, *Tulsa: Hate Crime Capital*. Filmed in Tulsa, Oklahoma in July 2012, *Tulsa: Hate Crime Capital?* provides a brief history of the 1921 Race Riot and the 2012 "Good Friday Murders." This short piece explores a dramatic relationship between current violent hate crimes in today's media and a long-term cover-up of hate crimes that happened 90 years ago in Tulsa, Oklahoma, and is intended to demonstrate the capacity of Lioness Media Arts, Inc., to produce a feature-length documentary that addresses the issues underlying racial inequality in the United States.

In many ways, Tulsa, Oklahoma, seems like a typical all-American city. However, Tulsa has a tragic history of violent hate crimes, much of which remains unknown to the general public. On Good Friday, 2012, two white males drove into an African-American neighborhood and engaged in a deadly shooting spree. This tragedy was not without precedent. In 1921, Tulsa experienced the deadliest and most expensive race riot in American history. Despite 90 years of separation, there are important connections between these events.

At a time when racial tensions in America have never been higher, the tragic events in Tulsa deserve in-depth historical analysis to explain the significance of each moment and clearly illustrate the transformation of racial unrest to violence—of denial to concealment, blocking the path toward resolution and healing.

Through the personal accounts of survivors, witnesses, journalists, and lawmakers, Rachel Lyon's mission as the director, producer, and writer for the film is to enrich the public's understanding of the underlying tension in America's heartland, expose injustices that occurred, and give a voice to those whose perspectives would otherwise remain unheard.

Cinematographer and associate producer, Bavand Karim uses his background in social justice including the relationship between mass media and social movements to vividly depict the unrest and tensions in Tulsa, Oklahoma in correlation to the media of 1921 and today.

The artistic and humanities efforts of the project are held together through key media personnel by Jeremy Freedberg, the editor, production mixer, and camera operator. His artistic talent is portrayed in the sample through the editing.

This sample embraces the film's mission of exploring the foremost social justice issues through the media, with stories that inform and inspire audiences, and promote social progress.

## **8. Budget**

Please find the complete budget for *Reconciling Tulsa's Hate Crimes* in Attachment D.