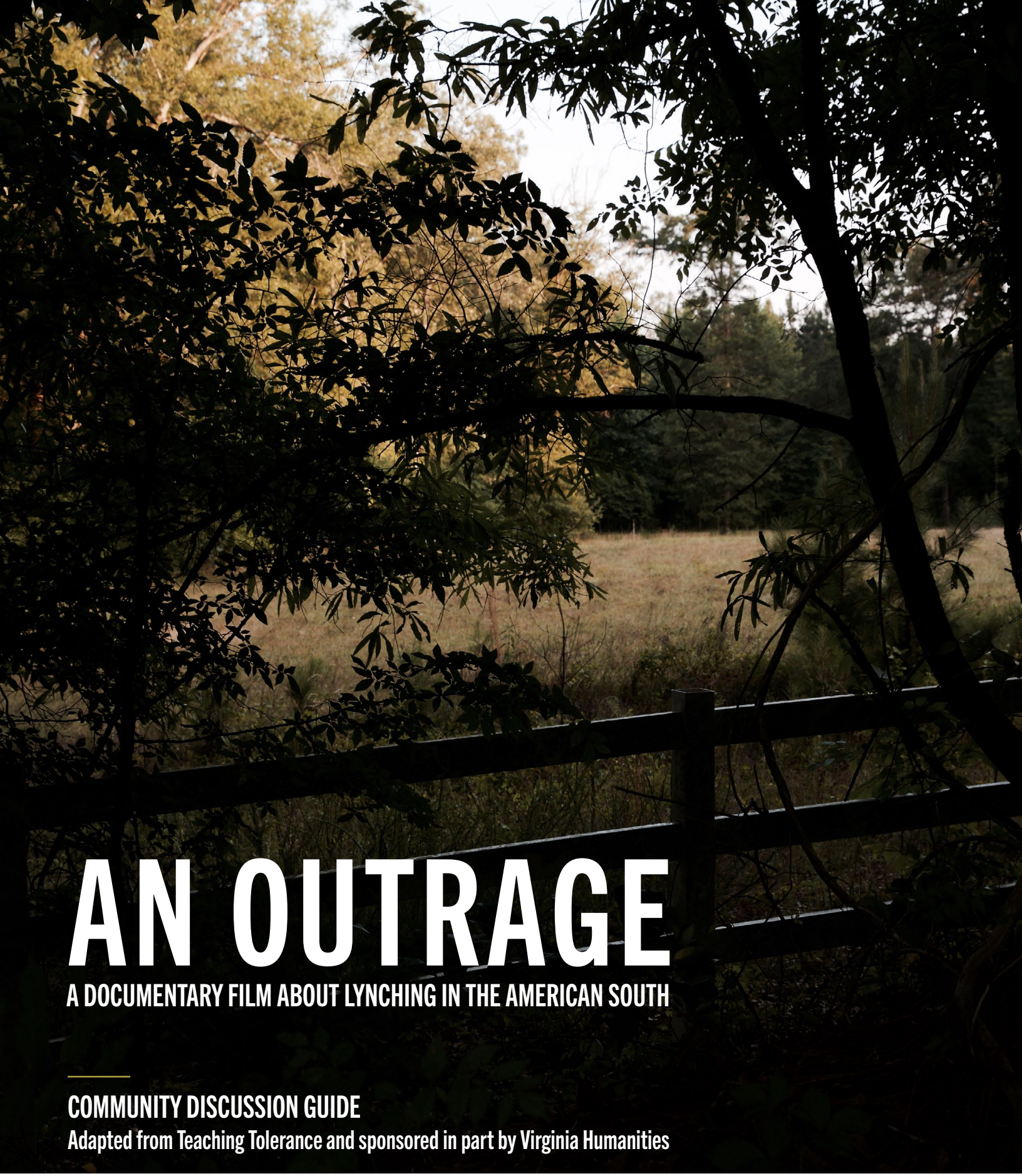

AN OUTRAGE

A DOCUMENTARY FILM ABOUT LYNCHING IN THE AMERICAN SOUTH

COMMUNITY DISCUSSION GUIDE

Adapted from Teaching Tolerance and sponsored in part by Virginia Humanities

Field Studio

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A MESSAGE FROM THE FILMMAKERS

We're all touched by a troubled national past; we face an uncertain future. And many of us wonder what we can do to make a difference. This guide represents one answer to that question. It's a toolkit for action that will serve your community.

Documentary films can contribute to public understanding of the past. But films can do little on their own. We see and feel the power of *An Outrage* when it is put to work—as a platform for conversation and a spur to action.

Time and again while touring the film across the United States, we've seen communities large and small—gathered at universities, houses of worship, libraries, and museums—come alive with agony over the ugliness of history and a determination to make change that starts at home.

Through post-screening discussions, we've engaged scholars of this history, middle- and high-school teachers, clergy, and campus activists. We have helped thousands of attendees to identify concrete steps they can take in their own communities to mark and teach the history and legacy of lynching. Your work with this guide will move that effort forward.

Together with a brave and brilliant cast, we made the film. ***You*** will make it matter.

Hannah Ayers and Lance Warren
Directors of *An Outrage*

BACKGROUND

ABOUT THE FILM AND THE HISTORY OF LYNCHING

HOW TO ACCESS THE FILM

An Outrage is freely available to patrons of many public libraries through Kanopy, an online film-streaming platform. We also offer low-cost rentals. Visit ***an-outrage.com/watch*** to learn all of the ways you may access the film.

For decades following the Civil War, racial terror reigned over the United States and, particularly, the American South, claiming thousands of lives and uprooting countless others. Lynching left in its wake a pain that lingers. That pain was first endured by black bodies, and then by the black communities it devastated and displaced. Today, many communities where lynchings took place now face a different kind of violence—silence and erasure.

An Outrage, a film by Hannah Ayers and Lance Warren, joins the movement to right these wrongs, to promote remembrance, and to illustrate how this recent history of injustice helps to perpetuate injustice today. The film takes viewers to the very communities where heinous acts of violence took place, offering a painful look back at lives lost to lynching and a critical look forward.

BACKGROUND: LOOKING BACK

African Americans saw a new beginning after the Civil War. Twelve generations of slavery were over. America promised freedom—freedom that many black people had fought hard to secure. From daily efforts to undermine the power of their enslavers to taking up arms for the United States during the Civil War, African Americans had earned the freedom they deserved from birth. Congress voted to pass constitutional amendments, ratified by states in the late 1860s, that eliminated most forms of slavery, guaranteed citizenship rights to all people born in the United States, and extended voting rights to African American men.

In the years that followed, African Americans eagerly embraced their new rights—their citizenship. Some ran for office and many enjoyed the opportunity to vote. Black businesses took root, black farmers tilled land, and black people of all backgrounds sought to establish foundations in a rapidly changing world. Freedom called, and a generation of new American citizens answered unequivocally.

To help ensure a transition to freedom and democracy, US Army soldiers occupied the South. The federal government also dispatched Reconstruction officials tasked with extending education and opportunity to newly freed black people. Yet even in the presence of federal boots on the ground, white southerners struck back.

The postwar South was a place of breathtaking violence. Cheap guns proliferated, and the region had one of the highest murder rates in the world. Violence among both black and white southerners was commonplace. But white violence directed at black citizens would define the region for generations to come.

Reconstruction agents reported daily assaults on black people by their white neighbors, and these federal officials complained of too few resources to fight back. Social dislocation spurred by the war made matters worse. Violence against African Americans was especially pronounced in sparsely populated areas and counties that saw large numbers of people moving in and out. These demographic forces combined with

the availability of weapons, underfunding of Reconstruction efforts, prevailing racism, and bitterness over Civil War defeat to make black life in the postwar South exceptionally vulnerable.

The new and tenuous freedom enjoyed by African Americans was made possible by courageous black voters, candidates, and officeholders—and by Reconstruction policies. Black members of Congress reminded their colleagues that these gains could be easily lost. Black journalists warned of the consequences if the government abandoned a people so recently enslaved. Meanwhile, the boldness of black people claiming citizenship rights was stirring bitterness among their unreconstructed white neighbors. Already, violence against African Americans was an epidemic. Black leaders worried that the withdrawal of federal government support could cause the situation to spiral out of control.

But white members of Congress—comprising the vast majority of the seats—eventually grew tired of defending equality. They deemed the effort to reconstruct the South ineffective and too expensive. When the presidential election of 1876 ended in a tie requiring Congress to break it, the party of Lincoln traded its legacy of emancipation for the support of southern allies. They pledged to remove federal troops from the South if their candidate, Rutherford B. Hayes, could count on a majority of votes to send him to the White House.

The deal was made, Reconstruction was over—and lynching, already commonplace, surged. By the 1890s, an African American person was lynched every four days.

Lynching is a particular type of killing, occurring outside of the legal system and with social sanction. African Americans who were lynched were rarely put on trial for alleged wrongs, and their killers were not prosecuted. Law enforcement officers were often implicated in the violence, whether by participating in lynch mobs or allowing African Americans they had arrested—unjustly—to be taken away from the relative safety of the town jail. Lynching harnessed the ugly power of white supremacy to attack the nation's newest citizens with sickening violence.

The racial terror of lynching encompassed far more than the noose that often is symbolically used to conjure its memory today. While public hangings did take place, so too did prolonged acts of torture. Victims of lynching often were beaten and even mutilated, castrated, dismembered, burned alive, or any combination of these acts.

These killings were deliberate, premeditated, and often public. Many lynchings took place in quiet places under cover of darkness, but others unfolded on town squares by day. Often, a crowd of hundreds or thousands of people bore witness to the violence. Frequently, concessions were sold, witnesses posed for photographs with the corpse—later buying and selling postcards commemorating their deed—and members of the crowd left with detached body parts of the dead as souvenirs.

Thousands of African Americans died by lynching. In the most comprehensive report on the subject, the Equal Justice Initiative estimates that more than 4,000 black people were killed from 1877 to 1950—in 12 southern states. Yet the presence of lynching elsewhere in the United States, even in much smaller numbers, long served as a warning to African Americans, other people of color, and even whites seen as outsiders that American terror was never far away.

Many African Americans worked to resist and reveal the scope of racial terror in the South. The black press, in particular, worked hard to provide a voice for the victims and to call for justice. Journalists Ida B. Wells and John Mitchell Jr. worked tirelessly to expose the horrors of lynching, dedicating their lives and sacrificing much to the cause. At the same time, activists boycotted businesses tied to perpetrators of lynchings and provided shelter to black people in danger of violence. Others organized into groups such as the NAACP.

Since premiering the film at the Smithsonian Museum of American History in March 2017, the filmmakers have brought *An Outrage* to libraries, universities, and community centers through dozens of screenings in 25 states. This screening and discussion hosted by the National Humanities Center in Durham, North Carolina, offered educators new teaching strategies that both complement the state's history curriculum and improve upon standard practice in teaching the history of Jim Crow.

BACKGROUND: LOOKING FORWARD

As *An Outrage* illustrates, the historical proximity between racial terror in the United States then and now is razor thin. Present-day demographic patterns and racial tensions are, in part, reflections of the reach of racial terror.

The Great Migration—during which millions of black Americans fled the South—transformed urban populations across the Northeast, Midwest, and West. Today, families only a few generations removed from experiencing lynching firsthand still feel the economic and psychological impact of having had family members who were killed or had their lives upended as a result of racial terror.

Confronting the reach of racial terror must include recognizing its reach into today's criminal justice system. Jim Crow laws evolved into mass incarceration, mandatory minimum sentencing, and the disproportionate application of the death penalty. These state-sanctioned proxies for systems of racial control are revealed by statistics. Judges and juries today disproportionately sentence people of color to death, put them behind bars, and, in doing so, devastate the communities where people incarcerated and condemned once called "home." The horrors and history of lynching do not exist in a distant or detached past.

An Outrage highlights community change makers who are giving voice to victims and families whom white supremacists tried to silence through acts of racial terror. The film encourages viewers to look back at a history that they may not have seen in their textbooks. It also encourages them to take steps toward a better future.

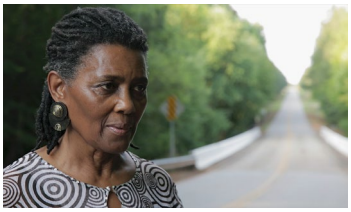
"By facing the awfulness done by Americans who came before us, identifying the behaviors and biases within us all that perpetuate the pain of those acts, and discussing how to remember and rise above that past, we can do better," says filmmaker Lance Warren. "We can be better."

THE PEOPLE DESCENDANTS AND ACTIVISTS

FOSTENIA BAKER was the great-niece of Frazier B. Baker, a postmaster in Lake City, South Carolina, who was lynched on February 22, 1898.

ANDRE JOHNSON is a member of the Lynching Sites Project of Memphis, helping to memorialize lynchings in Shelby County, Tennessee.

THELMA DANGERFIELD is a volunteer at the Lamar County (Texas) Genealogical Society Library, where she researched three lynchings that took place in Paris, Texas.



HATTIE LAWSON is a minister, activist, and the coordinator of the Moore's Ford Movement, a coalition of citizens dedicated to investigating and memorializing the lynchings of two African American couples in Monroe, Georgia, in July 1946.

McARTHUR "SONNY" GRAY was born and raised in Shubuta, Mississippi, where lynchings took place in 1918 and 1942 at the town's "Hanging Bridge." He helps to preserve the memory of those killings through upkeep of a burial site nearby.

KIMBERLY WILSON is the great-great-niece of journalist John Mitchell Jr., editor of the black newspaper *The Richmond Planet*. Despite threats to his own life, Mitchell traveled to Drakes Branch, Virginia, to protest a lynching that had taken place there.

THE PEOPLE SCHOLARS

MIA BAY is a professor of history at University of Pennsylvania. She is the author of *The White Image in the Black Mind: African American Ideas About White People, 1830–1925* and *To Tell the Truth Freely: The Life of Ida B. Wells.*

ISABEL WILKERSON is the author of *The Warmth of Other Suns: The Epic Story of America's Great Migration*. She won a Pulitzer Prize for her work as Chicago Bureau Chief of *The New York Times*, becoming the first black woman to win a Pulitzer Prize.

JONATHAN HOLLOWAY, provost of Northwestern University, is a historian and the author of *Confronting the Veil: Abram Harris Jr., E. Franklin Frazier, and Ralph Bunch, 1919–1941* and *Jim Crow Wisdom: Memory and Identity in Black America Since 1940.*

YOHURU WILLIAMS, dean of the College of Arts and Sciences at University of St. Thomas, is a historian, lecturer, and the author of *Black Politics/ White Power: Civil Rights Black Power and Black Panthers in New Haven* and *Six Degrees of Segregation: Lynching, Capital Punishment and Jim Crow Justice, 1865–1930.*

EDWARD L. AYERS is the historical consultant for *An Outrage*. He is a professor and president emeritus at the University of Richmond. He co-hosts the podcast BackStory. His most recent book is *The Thin Light of Freedom: The Civil War and the End of Slavery in the Heart of America.*

VICTIMS OF RACIAL VIOLENCE MENTIONED IN THE FILM

RICHARD WALKER was lynched in May 1886 in Charlotte County, Virginia. It was that lynching that inspired John Mitchell Jr. of *The Richmond Planet* to write several anti-lynching articles and to travel to Charlotte County to protest against the mob that had lynched Walker.

FRAZIER BAKER was appointed by President McKinley to serve as postmaster for Lake City, South Carolina. After Baker refused to step down amid pressure from the town's whites, his post office and home were purposely burned to the ground. Frazier was shot while helping his family to safety.

LAVINIA BAKER was the widow of Frazier Baker and the mother of Julia Baker, both killed in an attack. She and her surviving children suffered from injuries sustained during the escape—and, for the rest of their lives, because President McKinley denied the family Frazier Baker's pension.

ELL PERSONS was beaten into confessing to the murder of a 16-year-old white girl in Memphis, Tennessee. Persons was covered in gasoline and burned alive in front of about 3,000 people. He was then decapitated and his severed head was photographed and printed on postcards.

HENRY SMITH was a mentally disabled man who was lynched in Paris, Texas, on February 1, 1893. He was alleged to have lured Myrtle Vance, a 4-year-old child, out of town with a piece of candy, then assaulted and murdered her. Smith fled to Arkansas but was later discovered and convinced to return to Paris. His train was met by more than 10,000 outraged Texans. His widely publicized lynching helped galvanize the Texan anti-lynching movement.

ERNEST GREEN AND CHARLIE LANG, both 14, were lynched after being accused of the attempted rape of a 13-year-old white girl. They were abducted from the Quitman jail in Clarke County, Mississippi, and hanged from the county's infamous "Hanging Bridge."

GEORGE AND MAE MURRAY DORSEY & ROGER AND DOROTHY MALCOM were two couples who were killed by a mob of armed white men on July 25, 1946. Malcom had been accused of stabbing a white man, and the two couples had accepted a ride from the owner of the farm they sharecropped. The road was blocked off and the couples were seized and shot roughly 60 times at close range. It was rumored that Mrs. Dorsey was pregnant at the time of the lynching.

EMMETT TILL was a 14-year old who was brutally abducted and murdered on August 28, 1955, in Money, Mississippi. His death captured national headlines and galvanized the early civil rights movement in the United States.

YUSEF HAWKINS, 16, was killed on August 23, 1989, when he and three friends were ambushed by a mob of white youths who believed that Hawkins had dated a white girl from their neighborhood. Hawkins was shot twice in the chest and killed.

TRAYVON MARTIN, an unarmed black teenager, was shot and killed by George Zimmerman in Sanford, Florida, on February 26, 2012. Martin's death became a catalyst that helped spark the Black Lives Matter movement in the United States.

JAMES BYRD was brutally murdered on June 7, 1998. While walking home from his parents' house in Jasper, Texas, Byrd accepted a ride from three white men. Instead of taking Byrd home, the men took him to an abandoned part of town where they beat him, then chained him to the back of their truck by his ankles and dragged him on an asphalt road for more than three miles.

ACTIVISTS AND JOURNALISTS MENTIONED IN THE FILM

IDA B. WELLS (1862–1931) was an African American journalist and activist who led an anti-lynching crusade in the United States in the 1890s.

MARY CHURCH TERRELL (1863–1954) was a charter member of the NAACP and an early advocate for civil rights and the suffrage movement.

JOHN MITCHELL JR. (1863–1929), who was born into slavery, became the editor of *The Richmond Planet* in 1884 at the age of 21. Mitchell gained a reputation as a fearless activist against racial injustice and lynching.

W. E. B. (WILLIAM EDWARD BURGHARDT) DU BOIS (1868–1963) was a leading African American sociologist, historian, writer, and activist of the 20th century, and a co-founder of the National Association for the Advancement of Colored People (NAACP).

POLITICIANS MENTIONED IN THE FILM

WILLIAM MCKINLEY (1843–1901), the 25th president of the United States, served in that office from March 4, 1897, until his death by assassination on September 14, 1901.

THEODORE G. BILBO (1877–1947) served as the governor of Mississippi (1916–1920, 1928–1932) and later a U.S. Senator (1935–1947). Bilbo was a staunch supporter of white supremacy and segregation, and he was a member of the Ku Klux Klan.

LYNCHING LOCATIONS DEPICTED IN THE FILM

1. Drakes Branch, Virginia (1886)
2. Paris, Texas (1893)
3. Lake City, South Carolina (1898)
4. Memphis, Tennessee (1917)
5. Shubuta, Mississippi (1918/1942)
6. Monroe, Georgia (1946)

HOW TO PLAN A SCREENING

START EARLY. Try to begin planning at least two months in advance so that you have sufficient time to organize an event with substance and impact.

INTEGRATE THE SCREENING EVENT INTO A SERIES INVOLVING OTHER FILMS OR BOOKS ABOUT DIFFICULT SOCIAL ISSUES. Conversations about tough topics often make people uncomfortable. But when presented at community gatherings built around notable films and books, perhaps with local experts on-hand to offer perspectives, you can wrap a tough topic inside a notable event—and create an opportunity for important discussions.

INVOLVE COMMUNITY EXPERTS AND ENCOURAGE CONNECTIONS WITH THEIR NETWORKS. Reach out to local scholars whose research and teaching intersects with the history of lynching. Seek out a book club that might have interest in pairing a book with the film. Connect with members of the clergy who have demonstrated an interest in community action around social justice. Look to local high schools and colleges for history teachers and student groups who are engaging with issues of social justice and race. Rotary clubs, NAACP chapters, and other civic organizations may be sources of experts and can help to share news of the event with their members.

KEEP GOING. Once you've planned and carried out one event, don't stop there! An ongoing series of events—rather than a one-off conversation—will help to build a community dedicated to tackling hard questions and making connections among intersecting social justice themes.

HOW TO FACILITATE A CONVERSATION

Determine staff roles, and consider involving multiple staff members to help introduce the program and facilitate discussion.

The facilitator should watch the full film and get familiar with this discussion guide before convening the event.

Structure the room in such a way that allows everyone to see one another and sit at the same level.

Offer display items relevant to lynching that span genres and collections; examples appear under the heading, "Keep Learning," on page 15.

Foster a respectful environment where everyone is listened to and heard. Before the event begins, consider posting the following Ethical Discussion Guidelines and reading them aloud at the beginning of the event. Ask participants if they have questions about the guidelines or would like to contribute an additional guideline. If a participant intentionally or inadvertently subverts one of the guidelines, refer to the posted list and redirect the conversation.

ETHICAL DISCUSSION GUIDELINES:

Listen with your heart.

Everyone is an equal partner in the dialogue. Raise your hand when you wish to speak, and ensure everyone who wishes to speak gets a chance to.

Speak from your own experiences; use "I" not "we/they."

Listen and speak without judgment. Help make this a safe space.

Listen carefully and respectfully to increase your understanding.

Ask clarifying or open-ended questions to gain understanding.

Be willing to examine your assumptions and judgments.

Honor silence and time for reflection.

Talking about race and the history of lynching may be difficult. But as Americans, our history is powerfully shaped by the tradition of racial violence—a tradition that continues today. For this reason, discussing this past with members of our communities is one of the most important things we can do to promote mutual trust and respect, and build a future in common cause with one another.

DISCUSSION QUESTIONS

The questions below are designed to be a starting point. Every audience is different, and some may need more prompting than others. Consider posing a question to begin the conversation, and then let it flow naturally. If it begins to veer off topic, bring the focus back to the themes of the film by posing a new question. Personalize these questions based on your target audience, current events, and the historical and cultural context of your community.

PERSONAL REFLECTIONS

How has this history affected your own life or your family members' lives?

How did you learn about the history of lynching growing up? How did the film help expand or alter your understanding of what lynching is and what impact it had?

THE LEGACY OF LYNCHING

Even after African American activists managed to bring an end to lynching and state governments repealed certain Jim Crow laws, racial injustice—including racial violence—endured. Where can we see racial injustice alive today in our community?

In the film, Yohuru Williams discussed lynching as a form of social control ("What the law can't accomplish, the noose can."). What social controls are in place today? Who do they seek to control?

What do you think are the lasting effects of lynching on African American families? What are the effects on society as a whole?

MEMORY AND MEMORIALIZATION

How can we help to ensure that the history of lynching and racial violence is remembered and understood? At home? At work?

What are some methods of teaching children and teens about race and racism in respectful and understandable ways?

Think about how many of the stories are considered as part of a family's secrets. How can we be respectful of the pain families have endured while also learning from and productively responding to that pain?

What are some ways that we can acknowledge the history of lynching in our community?

NEXT STEPS

Who can you contact to start a practical discussion about publicly remembering victims of racial violence in our community?

What anti-racism materials, programs, speakers, events, special observances, etc. would you like to see embraced by your library, house of worship, or community group?

Descendants of Frazier Baker gathered in Lake City in October 2017 to participate in a Community Remembrance Project. Organized by the Equal Justice Initiative, the ceremony involved descendants collecting soil from the site of the lynching. The soil is now held at the Legacy Museum in Montgomery, Alabama.

TAKE ACTION

WHAT CAN I DO?

Remembering and reckoning with our country's painful past can—and should—start at home, and in each of our own communities. This vital work is already underway in some places, including the examples below.

EXAMPLES OF ACTION

MEMPHIS, TN A group of clergy, retirees, teachers, and students collaborated to build the Lynching Sites Project of Memphis. They have organized anniversary events, identified descendants of victims and killers to engage them in productive dialogue, and partnered with a local high school to build a memorial garden. *Learn more at lynchingsitesmem.org.*

CHARLOTTESVILLE, VA Even before white supremacists inflicted violence on the town in August 2017, community activists were working to re-shape how the city understands its history. Organizers led 100 community members on a pilgrimage to sites of significant civil rights history. They're now writing school curricula. *Read a profile of this work at wapo.st/2Zfwhqz.*

LAKE CITY, SC In 2013, Lake City installed an official marker at the site of Frazier and Julia Baker's murders. Descendant Fostenia Baker helped organize community leaders to act. Then, legislation supported by South Carolina's entire congressional delegation changed the name of the post office in Lake City to honor Frazier Baker. The renamed post office was dedicated in 2019.

Around 100 community members from Charlottesville joined a civil rights pilgrimage in July 2018. Here, they sing hymns at Dexter Avenue King Memorial Baptist Church in Montgomery, Alabama. They later visited The Legacy Museum, established by the Equal Justice Initiative, to deliver soil from the Charlottesville-area lynching site of John Henry James.

credit: Pat Jarrett/Virginia Humanities

TAKEAWAY TIPS

— Local nonprofits and universities may have experts and resources to help with memorialization efforts—and they may have initiatives underway. Avoid working in isolation, and try not to duplicate efforts; instead, ask how you can help. Leveraging the network and reputation of a well-regarded organization may move this work further and faster than it would if you started your own.

— Connect to descendants with grace and humility. You cannot be too gentle or too respectful. And not all families will want the conversation—and if you discover this, do not protest. For each descendant, this history has a different meaning, and allies should ask and learn rather than impose plans for memorialization.

— Elected officials and their staff members are often just a phone call away. And remember: they work for you! Local, county, and statewide officeholders write or vote on state education standards, determine the content of highway historical markers, and conduct other work that shapes the public history landscape. Make your voice heard by these people in power.

KEEP LEARNING

TEACHING TOLERANCE

tolerance.org

Teaching Tolerance offers free teacher resources for teaching about slavery, the era of Jim Crow, and wide-ranging issues relating to civil rights and inequality. If you're a teacher, or if you know a teacher, be sure to check out the Teaching Tolerance film kit for *An Outrage*. The guide is free to download and adaptable to many grade levels.

MONROE WORK TODAY

monroeworktoday.org

Early 20th-century sociologist Monroe Nathan Work spent decades collecting data on overt and systematic racism, including victims' names and dates and locations of lynchings all over the U.S., from his post at Tuskegee University in Alabama. Early in the 21st century, a Silicon Valley design studio used Work's data to create an interactive map linked to primary sources, with classroom resources on offer as well.

NATIONAL MEMORIAL FOR PEACE AND JUSTICE AND THE LEGACY MUSEUM

museumandmemorial.eji.org

Established by the Equal Justice Initiative in 2018, these sites in Montgomery, Alabama, powerfully document and teach about the history and persistence of racial injustice in the U.S. The website offers information for individuals or groups interested in planning a visit, as well as links to EJI reports on the history of slavery and lynching and that history's far-reaching effects on our past and present.

MAPPING POLICE VIOLENCE

mappingpoliceviolence.org

Researched and maintained by data scientists, policy analysts, and activists, this website uses an interactive map and infographics to reveal data about police brutality.

AND FIND THESE BOOKS, A SELECTION OF THOSE WE USED IN OUR RESEARCH FOR *AN OUTRAGE*:

Edward L. Ayers, *Vengeance and Justice: Crime and Punishment in the Nineteenth-Century American South*

Mia Bay, *To Tell the Truth Freely: The Life of Ida B. Wells*

W. Fitzhugh Brundage, *Lynching in the New South: Georgia and Virginia, 1880–1930*

Jonathan Holloway, *Jim Crow Wisdom: Memory and Identity in Black America since 1940*

Sherrilyn Ifill, *On the Courthouse Lawn: Confronting the Legacy of Lynching in the Twenty-first Century*

Leon Litwack, *Trouble in Mind: Black Southerners in the Age of Jim Crow*

Bryan Stevenson, *Just Mercy*

Timothy B. Tyson, *Blood Done Sign My Name* and *The Blood of Emmett Till*

Jason Ward, *Hanging Bridge: Racial Violence and America's Civil Rights Century*

Kidada Williams, *They Left Great Marks on Me: African American Testimonies of Racial Violence from Emancipation to World War I*

OUR THANKS

This discussion guide is adapted from a film kit created by the Southern Poverty Law Center's Teaching Tolerance initiative. Teaching Tolerance streams An Outrage to teachers free of charge along with a companion curriculum. The filmmakers are grateful to Teaching Tolerance for their support in adapting this guide. View the film kit at *tolerance.org/outrage*.

This guide was also developed by the filmmakers in collaboration with Virginia's Prince William Public Library System—and specifically, the library's Diversity and Inclusion working group, led by Associate Director Joslyn Dixon and working group chair Elyssa Wall.

The Virginia Library Association welcomed the filmmakers and the Prince William Public Library System to workshop the film at the Association's fall 2018 conference, where librarians from across Virginia offered valuable feedback that enrich this guide. The filmmakers appreciate their many contributions.

Production of this guide was sponsored in part by Virginia Humanities (*virginiahumanities.org*), established in 1974 to develop and support public programs, education, and research in the humanities, and to relate the humanities to public issues. Virginia Humanities is non-profit and non-partisan and receives support from private gifts, grants and contributions, the National Endowment for the Humanities, and the Commonwealth of Virginia. The views and opinions expressed within this guide do not necessarily represent those of Virginia Humanities, its contributors, or its supporting agencies.

This guide was designed by Sarah Riddle Culclasure at Riddle Design Co. in Richmond, Virginia. *riddledesignco.com*

To learn more or to get in touch with the filmmakers, visit an-outrage.com.

We dedicate this guide to two women, both of whom had a profound impact on this film, and on our lives. Both passed away shortly before this guide was completed.

Betsy Barton was a gifted teacher and, by the time we met her, a tireless advocate for history education at the Virginia Department of Education. She committed her life to revealing the fullness of American history. No matter how thorny the truth, Betsy believed—as do we—that only by looking squarely at injustice do we have the chance to rise above it.

Dr. Fostenia Baker literally rolled out a red carpet when we visited her home to interview her for the film. She welcomed us warmly, despite the fact that this history was deeply painful for her. Dr. Baker joined us for multiple screenings, and she worked consistently to keep her ancestors' memories alive. Her verve, sense of humor, and compassion inspired all who had the fortune to meet her.