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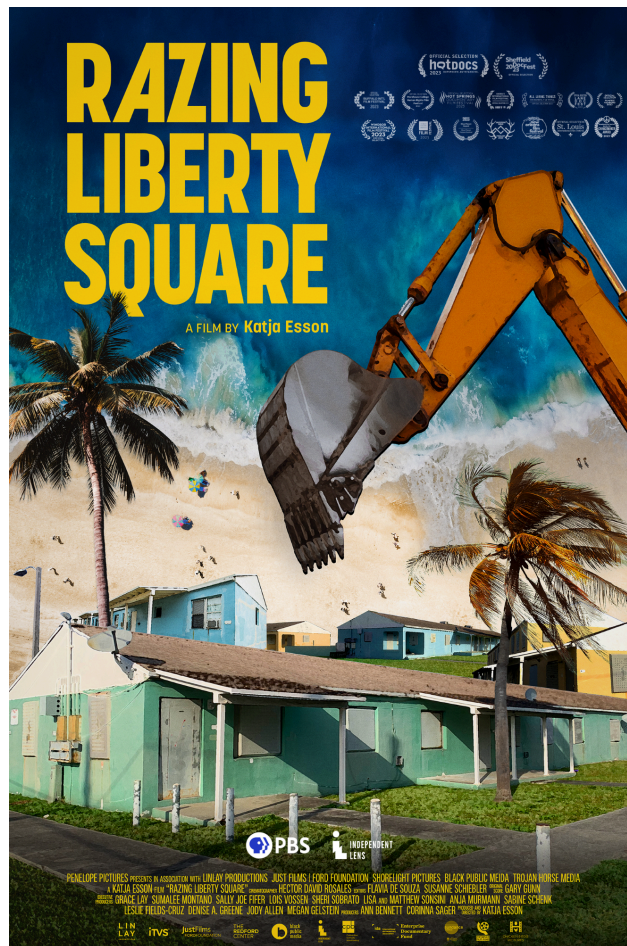
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PRESENTS

RAZING LIBERTY SQUARE

A film by Katja Esson



86 MINS, 2023, USA

WORLD PREMIERE – HOT DOCS – TORONTO, CANADA

US PREMIERE – DOCLANDS – MILL VALLEY, CA

EUROPEAN PREMIERE - SHEFFIELD DOCFEST - SHEFFIELD, ENGLAND

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RAZING LIBERTY SQUARE

A FILM BY KATJA ESSON

LOGLINE

Miami is ground-zero for sea-level-rise. When residents of the historic Liberty Square public housing project learn about a \$300 million revitalization plan for their neighborhood, which has long suffered from disinvestment, they know that this sudden interest comes from the fact that their neighborhood is located on the highest-and-driest ground in the city. Now they must prepare to fight a new form of racial injustice - Climate Gentrification.

SYNOPSIS

RAZING LIBERTY SQUARE is a character-driven verité documentary that weaves personal stories in and out of the larger social justice narrative of Climate Gentrification. Foremost it is about a community fighting to save itself from being erased in a rapidly changing Miami.

RAZING LIBERTY SQUARE is set in the oldest segregated public housing project in the South: Liberty Square, at the heart of Miami's Liberty City. Underserved for decades and suffering from chronic disinvestment, Liberty City has one of the highest poverty rates in the nation. But as rising seas threaten Miami's luxurious beachfront, wealthy property owners are pushing inland to higher ground. Liberty City, which sits on a ridge, is now real estate gold.

Our story begins in 2017, when the first homes of Liberty Square are being razed to the ground and replaced by a new mixed-income development. Initially, there was hope in the community that this development would be different from past urban renewal projects, but residents cannot forget Miami's long history of broken promises. For the past 5 years, we have been filming with the people that are impacted by the developers' bulldozers.

Sam Kenley is a single mother of seven who has lived in public housing all her life and now has to decide what is best for her family, to stay or to go. Samantha Quarterman is the founder and principal of Liberty Square's only alternative school who was promised by the developer that he would build her a brand-new school building. Local environmental activist Valencia Gunder sees educating her community about Climate Gentrification as a powerful weapon to achieve climate justice. Aaron McKinney is working as 'community liaison' for the developer. Aaron is convinced mixed-income housing is the solution to generational poverty, but he knows the ambiguity of his position: "My own family thinks I sold my soul to the devil."

The stories of RAZING LIBERTY SQUARE originate at the intersection of race, climate, and gentrification. Our film interrogates assumptions of who matters—and who doesn't—and about land and who controls it.

RAISING LIBERTY SQUARE

A FILM BY KATJA ESSON

DIRECTOR'S STATEMENT

Liberty Square is located only a few blocks from where I live. When I arrived in Miami in the late 1980s to study film, this crazy, exciting, vain place blew my German mind. My first job in the film industry was as a production-assistant on 2Live Crew Hip Hop music videos, all filmed in Liberty City. Following my dream of making documentaries I moved to New York City—but Miami never left me.

When I moved back in 2016, Miami had exploded into a metropolis with a changed cityscape and thriving new neighborhoods. Only Liberty City seemed frozen in time, and then the bulldozers started rolling in.

I picked up my camera and started filming. I wanted to preserve something remarkable; something that continues to be ignored by the larger part of the city. This was 2017, and we have been filming ever since. Liberty City residents, elders and community organizers keep calling on me to film, saying, “You are our eyes!”

During our five years of filming together, the protagonists’ growing trust and collaboration has been fiercely pushing me to make this documentary. As they share their stories, an intimate portrait of a community that is fighting for their neighborhood is emerging. My hope is that RAZING LIBERTY SQUARE will become part of the larger conversation among communities like Liberty City around the globe.

RAZING LIBERTY SQUARE

A FILM BY KATJA ESSON

DIRECTOR Q/A

Why did you make this film?

Liberty Square is located only a few blocks from where I live. When I arrived in Miami in the late 1980s to study film, this exciting place blew my German mind. My first job in the film industry was as a production-assistant on '2Live Crew' Hip Hop music videos, all filmed in Liberty City. Following my dream of making documentaries I moved to New York City—but Miami never left me.

When I moved back in 2016, Miami had exploded into a metropolis with a changed cityscape and thriving new neighborhoods. Only Liberty City seemed frozen in time, and then the bulldozers started rolling in.

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Miami is experiencing the effects of sea level rise before the rest of the country, with a 400% increase in annual flooding in the past 10 years according to a report by the University of Miami's School of Marine and Atmospheric Science. By exploring how sea level rise affects the lives of residents of the oldest public housing project in the South, 'Razing Liberty Square' will make "climate gentrification" an undeniable reality to audiences everywhere.

The film, focused on the microcosm of Liberty City, and Miami by extension, has international resonance. The question of where and how we live, who must stay or go and how climate change exacerbates the existing inequity in our nation's cities, has never been more relevant.

Miami is ranked second (after New York City) in the US in income disparity. The city has the most dramatic housing crises in the country with the coastline relentlessly pushing inland. Our film brings into sharp focus how low-income communities of color are disproportionately affected by climate change because the need to move to higher ground has created a new manifestation of racial and economic injustice - climate gentrification.

Gentrification and the lack of affordable housing is universally felt in every city across the nation. The difference is, in Miami, for the first time, climate change becomes a driver in the process. Ironically, Miami's Black population, which was deliberately removed far from the precious coastline, is suddenly sitting on Miami's 'real estate goldmine'. Filmed over five years, we have the unique opportunity to watch climate gentrification in real time.

To understand how this film will speak to audiences in cities beyond Miami, we look to the reality on the ground and on the horizon: coastal cities, like New Orleans and New York are both set to suffer massive flooding in the next 20-50 years, losing whole parts of their cities underwater, and both face intense affordable housing crisis today, with extreme economic disparities and rapid gentrification. Los Angeles will not only lose land and beaches to sea level rise but also suffers from drought, fires and intense heat. It has also been in a state of emergency for homelessness since 2015. Phoenix is not only the fastest growing city in the U.S. but is expected to imminently run out of drinking water, as a third of the year will have daily temperatures of over 100 degrees.

The stories of RAZING LIBERTY SQUARE originate at the intersection of race, climate, and gentrification. Our film interrogates assumptions of who matters—and who doesn't—and about land and who controls it.

Over the years, when it became clear that the documentary would expose many of the developer's questionable practices as well as various broken promises that we witnessed, we became extremely vigilant in keeping our material and any cut of the film under wraps. We did this to protect the protagonists, our partners, our team. But one year before we wrapped filming, the trailer of our film was leaked to the developer who is extremely powerful and controls many sectors - from political to cultural - of life in Miami.

The developer was furious and started to pressure our main protagonists to pull out of the documentary. If he had succeeded, we would not have a film, but the opposite happened. She became even more determined to tell her story.

Now that the 'cat was out of the bag', the developer knew that the film would unflinchingly expose the reality of how the original Liberty Square residents would be impacted by the new development. Five months later, Miami's Director of Housing and Urban Planning made a call to the new Miami Film Commissioner demanding that he "stop this film."

Did the film change from your original idea for the film from the beginning?

My initial inspiration was wanting to tell the history of the Liberty Square I had gotten to know when I was a Miami film student in the 1980s. But when people started to share their stories, I quickly learned that in addition to being a major hub of African American music and culture in the mid-twentieth-century, Liberty City also sits on the highest and driest ground in Miami. I was taught about Climate Gentrification, a term coined in Miami, and the sudden interest of government and developers in this decade-long underserved neighborhood took on a different meaning. To quote Valencia Gunder, the Climate Justice Activist in 'Razing Liberty Square' who knows Miami's long history of disenfranchisement and divestment: "There was a hidden motive then and there is a hidden motive now..."

What were the challenges in making this film?

Although Miami has a bustling commercial media culture, it seems to mostly pay attention to projects that are quickly made, glitzy and celebrity driven. The work of digital storytellers, journalists, and long-form documentarians (especially those who work on social issue projects) is often undervalued. The developer in our story is so powerful in Miami that it was/is very difficult to even get any press coverage out about the real conditions of the NEW Liberty Square apartment complex. Many serious journalists have left or avoid working in Miami because most local news outlets won't publish articles that question the status quo.

In that way it is extremely difficult to hold anyone accountable.

What were the successes that you had in making this film?

I consider one of my biggest accomplishments to be earning and maintaining the trust of the people portrayed in my films. My mission is to cinematically explore the exciting, complicated, and at times messy American culture. Each time I make a film, I am aware of both my own immigrant status and my own white privilege, which is differently present in each project. As an outsider to American culture, who has lived in the US for more than 30 years, I am 'in it' but not 'off it' which gives me a unique perspective. I am immersing myself in the space, building relationships and creating an atmosphere in which my protagonists feel free to reveal their own stories. The intimacy of my working methods is a safe space for addressing larger issues such as violence, poverty, and racism, making them personal and resonant.

Was there something special technically that you utilized in making this film?

The aerial photography becomes another 'voice' within our film. From high views of the Florida coast to close tracking shots of the razing and building process all gives the viewer unique insights into our story.

Our cinematic widescreen language - often reserved for epic Westerns - portrays Liberty Square residents with a visceral connection to their physical surroundings. The widescreen also foregrounds 'the land' as a primary 'character' in the documentary. Land that was used as a tool of discrimination, land that is now disappearing because the sea is rising.

What do you want audiences to take away from this film?

I want our film to move people to engage in conversations about how families are impacted by both the climate crisis and housing insecurity. My hope is that these dialogues will help to change past narratives and misconceptions about Liberty Square and other public housing communities.

From the start, the goal of the project has been to create a platform to share the voices of community members as authentic and unfiltered as possible. The people who we filmed with for over five years are their own 'experts' as they tell their own stories. With this approach, we hope that audiences will connect with and care about both the people and

the place. By sharing the stories of individuals and families who are living on the frontlines of the climate crisis, I want audiences to understand that the dangers of Climate Gentrification will eventually impact all communities.

And I want audiences to look more critically at the current models of building mixed income developments in low-income neighborhoods not just in Miami, but in cities all over the country, and feel the necessity of true community involvement from start to finish.

Within our film, the people of Liberty Square bear witness to their own experiences of how the climate crisis has affected their housing options. My hope is that the conversations and gatherings inspired by our documentary will help to build bridges between different communities and movements and foster sharing of information and resources that advance creative solutions.

**RAZING LIBERTY SQUARE
A FILM BY KATJA ESSON**

KEY MILESTONES

2015

- The ambitious urban renewal project announced by Mayor Carlos Gimenez (today US congressman).
- A developer close to the Mayor gets the \$300 job.
- There is a lot of hope because of the innovation and promise that all residents can stay during the process of construction.

2017

- Demolition of the buildings in Block 1 begins.
- Aaron Mc Kinney believes this will be solution for his community
- Samantha Quarterman trusts the developer's promises that they will build her a new school building
- Sam Kenley and family can't wait to move into the new buildings
- Meanwhile Valencia Gunder gives the real reason for the sudden investment and warns about the hidden motives.

2018

- The developer suddenly goes back on his promise and the residents get vouchers to move out of the community.
- Aaron is shocked about this development.
- Sam Kenly needs to decide if she stays or leaves her community.
- Samantha Quarterman is worried that the developer will go back on the promise for her school as well.
- Valencia Gunder manages to buy a house right next to Liberty Square, as an act of activism.

2019

- The grand opening of the new Block 1. The Mayor and other officials' laude the project and claim that not a single person has been displaced, "we kept our promise".
- Aaron, who knows that hundreds of families are leaving with the vouchers, realizes the hypocrisy and begins to doubt his role.
- Samantha Quarterman is disillusioned because she realizes the developer has no intention to build her a new school.
- Sam Kenley finally decides to stay and moves into one of the new units in Block 1.

2020

- After a small tropical storm, Sam Kenly has cracks and leaks in her new unit.
- Residents are afraid of the hostile management.
- Valencia Gunder has a housewarming of her new home.

2021

- Aaron finally comes to terms that he was used by the developer and never had a seat at the table. He quits.
- Samantha manages to get land from the city and will build her own school.

2022

- Aaron joins a black-owned development company who is known for community-centered work.

2023

- Only 3 of the 9 blocks are finished. Complains about cracks, leaks and mold continue.

**RAZING LIBERTY SQUARE
A FILM BY KATJA ESSON**

FILMMAKER BIOS

KATJA ESSON – DIRECTOR/PRODUCER



Katja Esson is an Academy Award-nominated filmmaker based in Miami. Known for her intimate character-driven documentaries tackling race, class, and gender, her credits include *FERRY TALES* which turns the unlikely setting of the Staten Island Ferry Powder Room into a celebration of sisterhood (HBO 2004). In 2007, *HOLE IN THE SKY - THE SCARS OF 9/11* received the Gold-Award at the World-Media-Festival. Her 2011 film *SKYDANCER*, about two Mohawk ironworkers torn between the Akwesasne reservation and New York City, received nominations for Best Film, Best Director, and Best Cinematography at the Shanghai Film Festival and premiered on PBS and ARTE in 2011. *POETRY OF RESILIENCE* was nominated for the Cinema for Peace Award in Berlin, in 2012. Her five-part documentary series *BACKROADS USA* (2014) and *AMERICAN RIVERS* (2016) premiered on ARTE and PBS in 2018. A Simons-Public Humanities Fellow at Kansas University, her films have screened at the Museum of Modern Art, American Museum of Natural History, and the Smithsonian. Recently she received a VR Equity Fellowship at the March on Washington Film Festival. Katja's work has been supported by the National Endowment for the Arts, the Knight Foundation, ITVS, IDA, Doc Society NYSCA, the Redford Center, Sundance and the Ford Foundation.

ANN BENNETT - PRODUCER



Ann Bennett is an Emmy-nominated and Peabody-nominated documentary filmmaker, multimedia producer and nonfiction storyteller who has devoted her career to telling diverse stories through film, television, interactive projects, installations, and live events. She produced the NAACP Image Award-winning documentary *Through a Lens Darkly: Black Photographers and the Emergence of a People*, as well as the multiplatform community engagement initiative *Digital Diaspora Family Reunion*. Bennett's past film credits include *Citizen King* and *Fisk Jubilee Singers* for the PBS series *American Experience*, *Hymn for Alvin Ailey* for *Dance in America*, *Detroit 48202: Conversations Along A Postal Route* for the World Channel, and the award-winning PBS miniseries *Africans in America: America's Journey Through Slavery*. Bennett holds a master's degree from the Columbia Journalism School and graduated from Harvard College with a degree in Visual and Environmental Studies. She has won fellowships with Sundance Creative Producing Lab, Impact Partners, Laundromat Project Create Change, Culture Push's Black Utopian Practice, Jackson Wild Multicultural Alliance Fellowship and the DOC NYC's Documentary New Leaders program. Bennett's multi platform projects explore the nexus of history, culture, disability and technology within multicultural communities.

CORINNA SAGER - PRODUCER



Corinna Sager is an international, award-winning director/producer. She produced Katja Esson's Academy Award nominated short documentary "Ferry Tales", which was broadcast on HBO and ARTE, and "Poetry of Resilience", which received support from the National Foundation for the Arts and was nominated for the Cinema for Peace Award. Corinna founded and led "Stories from the Field", the United Nations Documentary Film Festival focused on the Millennium Development Goals in partnership with the UN Department of Public Information and The New School. Since 2010 Corinna has also taught and developed courses at Pace University's Digital Media and Communications Master's Program. Most recently she created "Let's Be Frank", a discussion series focused on the challenges of America's 'melting pot', which she is currently developing to become a regular series.

RONALD BAEZ – MIAMI PRODUCER



Ronald Baez is a screenwriter, director, and award-winning immersive media artist born and raised in Miami, FL. His film project, *“Scenes from our Young Marriage”*, premiered at the Borscht and Miami Film Festivals, before being distributed by PBS Broadcasting and Seed&Spark Online SVOD. Baez was awarded the Fledgling Fund's Rapid Deployment Grant in 2018 for his doc series about global warming and sea level rise in Miami, *“King Tide.”* He also received the NAB Futures Innovator's Award in 2019 for his ongoing immersive reality projects produced in collaboration with the University of Florida's MET Lab. Baez serves as the Artistic Director of the After School Film Institute, a nonprofit organization mentoring at-risk, inner-city students in South Florida.

HECTOR DAVID ROSALES – DIRECTOR OF PHOTOGRAPHY



Hector David Rosales is a Cuban cinematographer based in Miami. His work has been showcased at the Sundance Lab Miami, Clermont Ferrand, Vancouver Film Festival, Documenta Madrid, Havana Film Festival. In 2014 he won the special Jury Price at the 'Feria Internacional Cubadisco' for his work as director/DP at the documentary *“De Que Van... Van”*. In 2017 he won Best Photography at the Festival 'Muestra Joven ICAIC' in Havana for his work on the documentary *“Bateria”* (Director: Damian Sainz). Rosales left his native Cuba in 2017 where he earned a degree in Performing Arts from Cuba's National School of Arts (ENA) in 2009, and a Bachelor of Arts in Cinematography in 2015 from FAMCA, Cuba's prestigious film school. He recently filmed the award-winning narrative short *“Me 3.769”* (Director Elaine del Valle) which premiered at the Miami Film Festival and airs on HBO in 2019. As well as *“Hapi Berdey Yusimi In Yur Dey”* (Director: Ana Alpizar), a short film commissioned by Borscht, Miami.

FLAVIA DE SOUZA - EDITOR



Flávia de Souza edited *AFTERSHOCK*, winner of the Impact for Change Special Jury Award at the Sundance Film Festival in 2022. She was also the editor of the Academy Award-nominated short documentary *OPEN HEART*, and the Emmy Award-winning film *ARMED WITH FAITH*. Her work also includes *BOYCOTT*, *NAILA AND THE UPRISING* and *SONG OF LAHORE*. Flávia has been a mentor for the Karen Schmeer Diversity Program and an advisor for the Brown Girls Doc Mafia's Feedback Loop. She received a MFA in Photography and Related Media from the School of Visual Arts.

GARY GUNN - COMPOSER



Gary Gunn is an acclaimed composer who has collaborated on countless award-winning projects across film and multimedia, including cutting edge exhibitions at the Smithsonian, Palais De Tokyo, LACMA, TED, & SXSW. He is the composer of the Peabody Award winning TV series *David Makes Man* (HBO Max) by Tarell Alvin Mc Craney and has scored several Grand Jury Prize winning documentaries including SXSW's 2022 winner, *Master of Light* and *A Thousand and One* (Sundance grand jury prize 2023). His singular artistic perspective has garnered attention from leading luminaries, including being selected for Oprah's *Super Soul 100* list.

KAREEM TABSCH – CONSULTING PRODUCER



Kareem Tabsch is an Emmy-nominated filmmaker whose work focuses on documenting that which exists on the fringes of mainstream society. His feature films include *Mucho Mucho Amor* (2020) and *The Last Resort* (2018) and the short film *Dolphin Lover* (2015). Tabsch's work has been included at prestigious festivals like Sundance, SXSW, HotDocs and has been featured in outlets like The New York Times, Los Angeles Times and NPR among others. In 2020, Tabsch's film *Mucho Mucho Amor* was named one of the 20 essential Latino Films by The New York Times. It was nominated for Emmy, GLADD, Imagen Awards and named Best Latinx Film by the National Association of Latino Independent Producers. He was named a '40 under 40' Documentary filmmaker by DocNYC, America's largest documentary film festival. Tabsch is a first-generation American of Latino and Middle Eastern descent. Rush Limbaugh once said his work was contributing to the decay of American Society

ALEX FUMERO – CONSULTING PRODUCER



Alex Fumero is an award-winning producer, writer, podcaster and co-founder of Trojan Horse Media. Recent credits include *Menudo: Forever Young* (HBOMax) which premiered at the 2022 Tribeca Film Festival, the Emmy-nominated *Mucho Mucho Amor: The Legend of Walter Mercado* (Netflix), the critically-acclaimed sketch show, *I Think You Should Leave with Tim Robinson* (Netflix/Irony Point) and the iHeartMedia podcasts *More Than A Movie: American Me* and *Crumbs*. He previously served as Vice President, Original Programming, for HBO, where his projects included *2 Dope Queens*, *Random Acts of Flyness*, *Felipe Esparza: Translate This* and *Chris Gethard: Career Suicide*, among others. Prior to joining HBO, Fumero was Senior Director of Programming & Development for Fusion. He is a member of the Television Academy and the Latinx writer's group G.O.A.L.S.

JULIA STEELE ALLEN – IMPACT PRODUCER



Julia Steele Allen is an activist, community organizer, playwright/performer, writer, musician, and Impact Producer. She co-produced and was the Impact Producer for *Decade of Fire*, an award-winning documentary film about the burning of the Bronx in the 1970's, which premiered in 2018 at DOC NYC, had over 100 grassroots screenings across the mainland and Puerto Rico, and won the 2019-2020 PBS' Independent Lens Audience Award. She is currently the Impact Producer for the [Rise-Home Stories Project](#) and for 'Razing Liberty Square'.

FILMOGRAPHIES

KATJA ESSON - WRITER/DIRECTOR/PRODUCER

- THE LAST CANTINERO (Documentary feature) In Production
- KANENON:WE - ORIGINAL SEEDS (Documentary Short, producer, director: Katsitsionni Fox) in Production
- RAZING LIBERTY SQUARE (Documentary feature), 2023
- KONNON:KWE - WITHOUT A WHISPER - (Documentary Short, producer, director: Katsitsionni Fox), 2020
- AMERICAN RIVERS (5-part series for ARTE) 2016
- OHERO:KON- UNDER THE HUSK (Documentary Short, producer, director: Katsitsionni Fox) 2016
- BACKROADS USA (5-part series for ARTE) 2013
- POETRY OF RESILIENCE, 2012
- SKYDANCER, 2011
- NY CONFIDENTIAL – BROOKLYN, (series for ARTE) 2011
- LATCHING ON – THE POLITICS OF BREASTFEEDING IN AMERICA, 2010
- THE OLDEST PROFESSION - SEX WORK PAST AND PRESENT, 2009
- WE ARE NEW YORK (narrative series/PSA) 2009
- A SEASON OF MADNESS (fiction short), 2006
- HOLE IN THE SKY –THE SCARS OF 9/11(NEW YORK IM SCHATTEN DER TÜRME), 2006
- GATEWAY TO THE WORLD: NEW YORK HARBOR (series for ARTE) 2005
- VERMISST – DAS GEISELDrama IN DER WÜSTE (series for ARTE) 2005

- SIEGFRIED & ROY: A FAIRYTALE FOR GROWN UPS, 2004
- ADAM – RETORTENBABY ALS LEBENSRETTER (series for ARTE) 2004
- FERRY TALES (documentary short), 2003
- SEARCHING FOR SENSE (documentary short) 2002
- VERTICAL TRAVELER, 2001

ANN BENNETT, PRODUCER

- ALWAYS IN SEASON - 2020 Independent Lens (TV Series documentary) consulting producer
- THE WORST THING - 2019 (Documentary) consulting producer
- DETROIT 48202: Conversations Along a Postal Route" - 2019 America ReFramed (TV Series documentary) consulting producer
- TELL THEM WE ARE RISING: THE STORY OF BLACK COLLEGES AND UNIVERSITIES - 2018 Independent Lens (TV Series documentary) line producer
- THROUGH A LENS DARKLY: BLACK PHOTOGRAPHERS AND THE EMERGENCE OF A PEOPLE - 2015 (TV Series documentary) producer
- NAS: TIME IS ILLMATIC - 2014 (Documentary) consulting producer
- MARRIAGE EQUALITY: BYRON RUSHING AND THE FIGHT FOR FAIRNESS - 2010 (Documentary short) producer
- CITIZEN KING - 2004 American Experience (TV Series documentary) coordinating producer
- JUBILEE SINGERS: SACRIFICE AND GLORY - 2000 American Experience (TV Series documentary) Associate Producer
- PEOPLE LIKE US: SOCIAL CLASS IN AMERICA - 2001 (TV Movie documentary) Associate Producer
- AFRICANS IN AMERICA: AMERICA'S JOURNEY THROUGH Slavery - 1998 (TV Mini-Series documentary) Associate Producer
- HYMN: REMEMBERING ALVIN AILEY - 1998 Great Performances (TV Series) Associate Producer

RAZING LIBERTY SQUARE
A FILM BY KATJA ESSON

CREDITS

FRONT CREDITS:

A Penelope Pictures Production

In Association With:
LinLay Productions
Just Films I Ford Foundation
Shorelight Pictures
Black Public Media
Trojan Horse Media

A Film by Katja Esson

END CREDIT ROLL

Directed and Produced by

Katja Esson

Producers

Ann Bennett
Corinna Sager

Cinematographer

Hector David Rosales

Editors

Flavia de Souza
Susanne Schiebler
Leigh Johnson

Executive Producers

Grace Lay and Sumalee Montano
Sally Joe Fifer and Lois Vossen
Sheri Sobrato and Lisa and Matthew Sonsini
Anja Murmann and Sabine Schenk
Leslie Fields-Cruz and Denise A. Greene
Jody Allen
Megan Gelstein

Supervising Producer for ITVS

Shana Swanson

Contributing Producers

Robina Riccitiello
Blaine and Esther Vess
Fork Films

Original Score by

Gary Gunn

Featuring (in order of appearance)

Valencia Gunder
Samantha “Sam” Kenley and family
Samantha Quarterman
Aaron McKinney
Anna Williams
Melba Rose
Hattie and Phillip Walker
“The Tree of Knowledge”, Liberty City elders’ community group

Line Producer	Sabine Schenk
Miami Producer	Ronald Baez
Consulting Producers	Kareem Tabsch Alex Fumero
Additional Editor	Amina Megalli
Associate Editor	Hector David Rosales
Lead Story Editor	Sabine Hoffmann
Story Editor	Ricardo Acosta
Supervising Editor	Toby Shimin
Consulting Editors	Sam Pollard Shelly Westerman Jean Tsien Sandra Christie
First Assistant Editor	Evan Mills
Assistant Editors	Francesca Sharper Michel Lintzer Floencia Portieri
Trailer Editors	Matthew Cohn Edward Barteski Jr.
Dramaturgical consultant	Nani Schumann
Lead Additional Camera	Jose Luis Ocejó
Additional Camera	Rashaud Michel

	Randy Valdes Jayme Gershen
Aerial Photography	Airtakes.com
Graphic Design and Animation	Caresse Haaser
Poster Design	Susanne Schiebler
Production Sound Mixer	Daphne Guisado Ariel Novo David Groman Gabi Walden Adrian Garcia Jonathan Lopez Raymel Casamayor
Additional Music	Matthias Falkenau Shannon Sea Novaa
Production Assistants Miami	Mahalia Latortue Kadesha Floyd
Production Interns Miami	Ester Nunes Siena Berardi Sofia Ortega
Impact Producer	Julia Steele Allen
Production Counsel	Jonathan Gray, Esq.
Legal Services provided by	Reporters Committee for Freedom of the Press UCLA Doc Film Legal Clinic Media Freedom and Information Access Clinic, Yale Law
Post Production Advisor	Charles Hertzfeld
Music Editor	Gisburg Smialek
Post Production Facility	PostWorks New York
Colorist	Jack Lewars
Conform Editor	Ryan McMahon
Finishing Producer	Brett Meyers

Sound Design
Marlena Grzaslewicz
Mariusz Glabinski

Re-Recording Mixer
Peter Waggoner

Researchers
Bonnie Rowan
Kayla Lattimore
Susan Hormuth
Sophiatou Faye

Transcriptions
Michael Trupiano

Production Accountant
Bruce D. Wrigley

Archival footage and photos courtesy of:

Anna Williams
Climate central
Getty Images
Gleason Waite Romer Photographs Collection, from the
Miami-Dade Public Library System
Hattie and Phillip Walker
Hlstric Hampton House Community Trust
HistoryMiami Museum
Miami Dade College's Wolfson Archives
Miami Dade History Museum
National Archives and Records Administration
Shutterstock
State Archives of Florida
The Miami Workers Center
"The Torch of Friendship" Film by Don Parisher, Courtesy of
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Jacquie Colyer
Rocky Collins
Crystal Corner
Hany Cosillon
Dominic Davis
Jorge Damian de la Paz
Walter Dennis
Larry Ducksworth
Dr. Marvin Dunn
Audrey Edmonson
Peter Ehrlich
Raymond Elman
Kristin Feeley
Heather Fipps
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Femisha Foster
Maxyne Franklin
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Carlos Gimenez
Denise Green
Sharon Gregory
Roy Hardemon
Broadway Harewood
Loyd C. Harrison
Hannah Hearn
Taima Hervas
Nikki Heyman
Gretchen Hildebran

Tracy Holder
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Ruth Johnston
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Joshua, Jasmine, Unique, Tamar,
Tamarion, Joi, J'den Kenley
Lou Kramer
Caroline von Kuhn
Jaie Laplante
Caroline Lewis
Sandy Lighterman
Michael Liu
Linda Lofils
Carrie Lozano
Adrian Madriz
Jackie Marreto
Paola Mattura
Tarell Alvin McCraney
Calvin McFadden
Vernice. Adam, Anastasia, Estefan
McKinney
Dana Merwin
Albert Milo Jr.
Tracy Morley
Molly Murphy
Samuel Murphy
Julia Nelson
Kalenthia L. Nunnally
Rudine B. Oliver
Damian Paret Francia
Frank Pinkney
Erica Polakoff
Roosevelt Randolph
Heidi Reinberg
Dave Rogers
Albert Sally
Allastasia Serrano
Moses Shumow
Kendra Simmons

Tom Slaughter
John Stuart
Milton Tabbot
David Teague
Jill Tidman
Chat Tingle
Katharina Trebitsch
Caroline von Kuhn
W. Noland Walker
Delores Watkins
Robert Wilson Jr.
Travis Woods
Chi-Hui Yang
Debra Zimmerman
BIPOC Doc Editors
Black Documentary Collective
Brown Girl Doc Mafia
Catapult Film Fund & True/False Film Fest Rough Cut Retreat
Center for Independent Documentary / Kopkind Filmmaker
Retreat
Climate Story Lab - US South
Collegium for African American Research
CultureHub
Doc Society
Double Exposure Investigative Film Festival & Symposium -
DX ACCESS Fellowship
Film Independent Documentary Lab
Firelight Media Groundwork Regional Lab
Gotham
Hell's Color Kitchen
Hot Docs Deal Maker Forum
Impact Partners Documentary Producers Fellowship
Jackson Wild Summit
Laundromat Project Create Change Fellowship
Logan Nonfiction Program at the Carey Institute for Global
Good
Meyga Learning Center
Miami-Dade Office of Film & Entertainment
New Orleans Film Society
Office of Civic and Community Engagement at the University
of Miami
Reel South / Reel Digital
Skidmore MDOCS 2021 Storytellers Institute
Southern Documentary Fund
Sundance Catalyst Forum

Sundance Institute Producers Lab
Related Urban
Women Make Movies
Working Films

Music

“Work Song”

Written by Nat Adderley

Published by UPAM MUSIC CO, A Division of Gopam Enterprises, Inc.

Work Song - Live At Salle Pleyel Concert Hall, Paris, FR / November 25, 1960

Performed by The Cannonball Adderley Quintet

Courtesy of Craft Recordings, a Division of Concord

“Until I pass Out”

Written by Maurice Hicks and performed by Uncle Reeves

Courtesy of TuneCore Inc. o/b/o Phanarrow.

“Magic”

Written and performed: Inez Balartier

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Martha Gregory

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**RAZING LIBERTY SQUARE
A FILM BY KATJA ESSON**

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