

Sample Implementation Grant Application

Project Title: Stepping into the Shade: Tobacco's Connection to Civil Rights

Organization: Eastern Connecticut State University

Project Summary:

Please describe your project and its major components in 2-3 sentences. Please include key information about your project like exhibition and public program dates.

Note: This description will be used both internally to reference the project for which you are seeking funding support, and, if funded, externally by CTH to describe your grant to the public on our website and in press releases.

"Stepping into the Shade" (premiering Dec. 2023) will be a documentary series about the relationship between shade tobacco farming in CT and civil rights. Starting in the early 1900s the tobacco industry in CT brought in migrant labor from HBCU's in the south and from the Caribbean. This influx of new workers diversified and changed the culture of CT, as well as influenced the civil rights movement, most famously as a result of the two summers Martin Luther King Jr. spent working CT tobacco.

Project Case Statement:

Why should Connecticut Humanities Fund this project?

Give a brief project abstract and explain how this project supports both [CTH funding priorities](#) and your organization's mission.

"Stepping into the Shade: Tobacco's Connection to Civil Rights" will explore facets of America's complicated history of tobacco production and how tobacco's agricultural migration patterns facilitated the socio-cultural conditions which helped to fuel the civil rights movement. The struggle for racial equity is deeply embedded in the story of the tobacco plant, a species native to the Americas, which was cultivated and used for medicinal, ceremonial, and social purposes by indigenous peoples. Our series shines a light on the fraught history of tobacco agriculture, an industry that allowed the American colonies to flourish through establishing economic independence from England, yet was reliant on the exploitation of enslaved people and indigenous populations. "Stepping into the Shade" will reveal the stories of the development of a network of thriving shade tobacco farms throughout the CT River valley, drawing on the archives of the CT Valley Tobacco Museum in Windsor and the humanities expertise of the SHADE Collective, a group of affiliated humanities and history scholars whose academic research explores themes of labor, cultural identity, race, and migration as related to the regional production of shade tobacco. The documentary series will explore how the use of migrant labor on the tobacco farms, ranging from enticing Black families to relocate in the early 1900s, to deals with HBCUs to use student labor during the summer, to bringing labor from the Caribbean and East Asia, changed life in CT. Education, commerce and

industry, clothing, food, music, and religion were influenced by the influx of migrant labor. Future leaders of the Civil Rights Movement were directly inspired by their time in CT, including Martin Luther King, Jr., who spent two summers working on Cullman Bros. farm in Simsbury.

The series aligns with CTH's funding priorities, "engaging individuals and communities in the exploration of contemporary issues" through collecting oral histories and recording community discussions that reflect on history as a catalyst for cultural change. In exploring how the diversity and culture that exists in CT is partially due to migrant labor of tobacco farms and the role of migrant labor in the civil rights movement, we will "present accessible content that provokes, challenges, educates, and inspires" audiences in CT and beyond. In this way, the project also seeks to "foster collaboration among organizations, groups, and communities," by bringing together the work of organizations spread out over the region and the south. The unique format of the documentary, following host June Archer as he engages directly with people and places, speaks to "advancing creativity and demonstrating ingenuity and innovation" The documentary series will "ensure access to the project's content and scholarship beyond the length of the grant" because it will result in films that can be screened for many years.

Project Description and Background:

Briefly explain how you developed this project, including resources you consulted during planning (scholars, archives, collections, etc).

Describe the project you will deliver to the public and what you expect they will learn from it. Identify specific elements of this project you are asking CTH to fund.

For Documentary Film submissions please additionally respond to the following in this section:

- *Story, issues, and characters: What is the specific story your project will tell and what are the associated issues it will explore? Why are these stories or issues important or timely? Who are the characters?*
- *Describe the current stage of the project. Provide an estimated completion date.*

The idea for "Stepping Into the Shade" grew out of an experimental theater/film project called "Cultivating Dignity." Several years ago Kristen Morgan and a colleague, Alycia Bright Holland, heard a talk given by our primary humanities advisor, Dr. Stacey Close, about the history of the Great Migration in Connecticut. During his talk, Dr. Close explained how a young Martin Luther King, Jr. had worked on shade tobacco farms in Connecticut for two summers in the 1940s. This information grabbed the attention of Professors Morgan and Bright Holland, and they spent several years researching and developing a performance around the topic, which became "Cultivating Dignity." Due to the Covid-19 pandemic's impact on live theatre, the decision was made to turn the play into a film, and Brian Day was brought onto the project to steer the filming of "Cultivating Dignity" on location at a local day camp. The project was filmed over weekends in April of 2021. While "Cultivating Dignity" was being made, Eastern student Drew Ellison made a short, companion documentary about the Connecticut shade tobacco industry, migrant labor, and Dr. Martin Luther

King, Jr. Throughout the process of creating these projects Professors Morgan and Day felt that there was a much larger story to tell and began developing the documentary series.

We have spent months planning and researching the project, engaging in discussions with historians about tobacco and migrant labor, and presenting our research to other scholars of New England shade tobacco at the first SHADE Collective Research Symposium. The SHADE Collective is a group of scholars from UConn and other New England colleges who share research on the history and impact of shade tobacco in the region. A major partner is the Connecticut Valley Tobacco Museum in Windsor, where we are working with current board president Jim Daniels to access archival resources and interviewees. We have also been working with the Connecticut Office of Historic Preservation, who have shared their archival research material with us, and have demonstrated support for the series. Partnering with Morehouse College in Atlanta, we intend to visit next year for archival research and to interview experts on Dr. King and civil rights. Residents of Connecticut are familiar with the tobacco sheds that speckle the countryside, but very few are familiar with the historical significance of the tobacco industry's use of migrant labor to the culture and diversity in Connecticut today.

June Archer, an accomplished producer, and entertainer has joined the producing team and will be the host of the series. June was born and raised in Connecticut, the son of Jamaican immigrants who worked tobacco. June also worked on the tobacco farms as a young man and is deeply connected to the community of Jamaicans in the Greater Hartford area that was established by migrant laborers. Drawing inspiration from the 2021 Netflix documentary series "High on the Hog," which explores the facets of African American cuisine, June will serve as an intermediary for the audience, visiting tobacco farms, historic sites, and other important places to engage in conversation with community members. The short documentary series will contain six individual episodes. Each episode will be approximately 30 minutes in length and will add to the examination of how the tobacco industry had an impact on diversity in American society, specifically in New England, and how the tobacco industry had an impact on civil rights in America.

Episode 1: "Tobacco Takes Root" - An historical overview of the tobacco industry leading to a more focused examination of the industry in Connecticut, the episode will begin with early settlers in North America learning from indigenous peoples about the uses and cultivation of tobacco. We follow with an overview of the exponential growth of the production, farming, and distribution of tobacco into a profitable and robust industry, which led to the financial independence of the colonies. We will also delve into the fraught history of the use of slave labor to farm and harvest the crop. The episode concludes with highlights of the early growth and development of the shade tobacco industry in Connecticut.

Episode 2: "They Came To Work" – Beginning with the first World War, Connecticut tobacco farms compensated for the loss of local, male adult labor by turning to women and children to do the hard work in the fields and warehouses. Farms also began looking outside of New England for workers; laborers were recruited from states in the south where tobacco farming was already long-established, with the promise of higher wages. The attraction for Black workers to gain respite from the Jim Crow south through jobs in the north was a major factor in the Great Migration. The loss of this labor force in the south forced the southern plantations to increase their wages and even led to plantations in Georgia begging workers to stay in the south. Tobacco farms also brought in workers from further afield, establishing a work visa program with Jamaica, and later recruiting from other

countries in the Caribbean. This episode will tell the story of how these populations were targeted and brought to Connecticut. Many migrant workers stayed and put down roots, changing the diversity and culture of Connecticut. The influx of diverse labor had a significant impact on many different areas like the school system, churches, businesses and communities.

Episode 3: "Music and Culture" – Migrant tobacco labor had an impact on the culture in Connecticut. The thriving Jamaican community in the greater Hartford area is a prime example. Puerto Rican migrant workers also stayed and created communities. The tobacco industry created more integrated schools and led to the diversification of the teaching faculty; 1929 saw the first Black female teacher in Connecticut, but it wasn't until 1954 that a Black male joined the teaching ranks here. Black southerners brought in as migrant labor impacted the Democratic party, changing the political landscape in Connecticut. Migrant workers had an impact on introducing jazz music to New England. This episode will feature a cricket tournament in Hartford's Keney Park, followed by a traditional community meal of Jamaican goat curry.

Episode 4: "Religious Life" – Migrant workers changed the religious landscape in Connecticut. As workers from the south decided to stay and settle in Connecticut, they formed new churches and brought in religious leaders. Whole churches and congregations were transported from the rural south to Connecticut. Some of the leaders were considered to be Black radical ministers, including Rev. Robert Moody, who hosted Paul Robeson to speak on civil rights. Some churches in Connecticut had both Black and white parishioners congregating together for services. Alliances with white ministers were formed, and "Racial Unity Sundays" were held, with Black ministers leading white churches and white ministers leading Black churches. This episode will explore the numerous ways that religious life in Connecticut was changed due to the migrant labor of the tobacco farms.

Episode 5: "The Call to Service" – A young Martin Luther King Jr. was influenced through his connection to shade tobacco. His first summer working in Connecticut was in 1944 at the age of 15, when he was a student at Morehouse College in Atlanta. At the time, many HBCUs sent students to work on the farms in exchange for tuition. Spending two summers working at Cullman Bros. farm in Simsbury, King revealed through letters home to his family how working on the farm opened his eyes to experiences of integration and freedom that he had never had in the south. Working in Connecticut inspired King to want to help people by applying to a theological seminary and fighting for racial equality and laborers' rights. Many others who worked on the tobacco farms in Connecticut went on to prominent roles in the civil rights movement. This episode will explore some of the individuals who worked on the tobacco farms and later became important players in the fight for racial justice.

Episode 6: "Lasting Changes" – The tobacco industry in Connecticut had a lasting impact on culture, diversity, and civil rights. New communities arose, expanded, and remain a vital part of Connecticut society. New businesses emerged to serve immigrant workers and brought new cultural experiences for the broader population in Connecticut and New England. In more recent decades, laborers from Central and South America, and Asian countries have begun to migrate to the area to work. The history of shade tobacco in Connecticut has left an indelible mark on the state and continues to evolve today.

The producers are asking CTHumanities to fund a portion of the planning, filming, and editing of the series, such as visits to culturally significant locations to the Jamaican and Puerto Rican communities

that developed from the migrant labor that came to work on the tobacco farms, and interviews with migrant laborers, historians, family members, and civil rights experts.

The story of "Stepping Into the Shade" is important because the topics of diversity, inclusion, and equity are important. This documentary series will provide a historical view of diversification in Connecticut and beyond, spurred by the local shade tobacco industry. The resulting diversification of community and culture have impacted today's residents of Connecticut and the greater New England region.

Project Description and Background (continued):

Use this text area if you need additional space to finish explaining your Project Description and Background. (OPTIONAL)

We are currently in the late planning/early production stage of the series. We will kick off filming on November 5, with a visit to Brown's Harvest in Windsor, where June Archer worked as a teenager. Later on that day, we will film at the Cricket Hall of Fame in Hartford, an establishment that was founded in 1980 to support and celebrate the sport of cricket in Connecticut. Cricket became popular in this region due to Jamaican tobacco workers and remains a cultural institution to this day, with matches that resemble family reunions with folks of all ages enjoying the games and traditional Caribbean food. June will also travel to Jamaica later in the month and will gather preliminary shots for promotional material, as well as b-roll footage.

Through the winter, our plan is to focus on indoor shoots, mostly at the Connecticut Valley Tobacco Museum, where June will sift through the archives and talk with Jim Daniels about the different exhibitions. We will also use the museum as an interview location for former tobacco workers, focusing on elders who remember summer workers from HBCUs. In the spring and summer, we hope to film outdoors, visiting farms to shoot the planting process. This is also when we would like to travel to Atlanta, Jamaica, and Puerto Rico to research institutions and individuals involved in creating the pipelines for migrant workers. At Morehouse College, June will interview civil rights scholars and those connected to the migration of tobacco laborers. In Atlanta, we will also work with the King Library and Archives to find supporting documents that will strengthen the direct connection between Dr. King's time in Connecticut and his call to serve as a minister and civil rights leader.

We hope to complete the project at the end of 2023 and to premiere the documentary with a series of public screenings at Eastern, in conjunction with panel discussions and other contributions from humanities experts as well as interviewees from the film. Distribution is anticipated to be via public television or streaming service such as Netflix or Amazon.

Project Goals, Outcomes, and Evaluation:

Please list your project's goals, outcomes, and evaluation techniques (maximum 5).

Project Goals: What do you hope this project will achieve? Goals may include impact on the audience,

institution, community, etc.

Outcomes: What will you observe that will let you know you are successfully meeting your goals?

Evaluation Technique: How will you collect and interpret information to measure goal attainment? (For example: survey, observation, interviews etc.)

Each Project Goal should have a corresponding Outcome and Evaluation Technique.

Please present in the following format:

Project Goal 1

Outcome 1

Evaluation Technique 1

Project Goal 2

Outcome 2

Evaluation Technique 2

Etc

Project Goal 1 - Educate the public about the impact migrant labor hired by Connecticut Tobacco farms has had on the diversity and culture of Connecticut and also the impact migrant labor has had on civil rights. We will use the organizations we are working with (Connecticut Valley Tobacco Museum, Eastern Connecticut State University, the SHADE Collective, University of Connecticut, Morehouse College, etc.) to publicize the project to their communities. We will also use social media to publicize the project (highlighting the connection to diversity and civil rights which will attract people interested in those subjects). In addition, several of our collaborators are Jamaican and connected to the Jamaican community in Connecticut and they will be able to promote the project in those communities.

Outcome 1 - Viewership: we will create social media pages where viewers of the documentary series can visit to learn more and to leave comments and provoke discussion.

Evaluation Technique 1 - Monitor the activity on social media sites and engage with comments made.

Project Goal 2 - Raise awareness of the need to preserve the historic farming sites where migrant labor was used. For example, the tobacco barns where Martin Luther King Jr. spent two summers working tobacco (an experience which he acknowledged in writing had a profound effect on him and motivated him to pursue a life of service) has recently been identified for historic preservation and inclusion in the Freedom Trail. Other important aspects of this significant part of history will be lost to homes and community development if not protected.

Outcome 2 - Increase support of the preservation of the farms and tobacco sheds, church buildings, homes, and businesses that had an important historic impact on Connecticut.

Evaluation Technique 2 - Create documents on social media platforms where people can sign their support of the preservation of these sites. The signatures can be submitted to government officials who can create protection of locations. An example is provided in "Sample Evaluation Materials."

Project Goal 3 - Educate the public about the history of the migrant communities that were established in parts of Connecticut and how these communities brought culture and diversity to Connecticut and beyond.

Outcome 3 - Raise awareness of the diverse communities and increase public support of these communities.

Evaluation Technique 3 - Interview leaders of the Jamaican and Puerto Rican communities to find out if these diverse communities see an increase of public support and visits from residents outside of those communities. We will be interviewing members of these communities who have strong business ties to the community (like the director of the Cricket Hall of Fame in Hartford and the owner of Scott's Bakery). Interview residents of Connecticut by visiting farmers markets and city centers to gauge how much they know about the diverse communities and how they were formed.

Sample Evaluation Materials:

Please include an attachment containing your sample evaluation materials.

[\[See the appendix for this upload\]](#)

Humanities Content:

How do you expect the final project will help the audience understand and appreciate human history, culture, values, and beliefs?

What themes or issues did you convey in this project?

Stepping into the Shade will inform audiences about the complex and dynamic history of Connecticut tobacco farming and how it had an impact on diversity and culture in Connecticut while also having an impact on Civil Rights as well.

Theme 1: Seasonal labor migration to and from the Connecticut River valley created the social conditions that supported the development of the Civil Rights movement.

Stepping into the Shade will demonstrate how the shade tobacco industry had an impact on civil rights activities in the United States through the hiring of migrant Black seasonal workers from the south (including thousands of students from HBCUs), establishing a connection that figured prominently in the Great Migration of southern Black citizens to northern cities. During the 1940s when King and fellow HBCU students from Morehouse College, Howard University, North Carolina A&T University, and others worked shade tobacco in Connecticut, the daily lives of Black Americans were starkly different depending on geographical location. While institutionalized racism and de facto discrimination affected people of color no matter where they resided, de jure racist policies affected the livelihood of Black Southerners more profoundly. These conditions precipitated and fueled the Great Migration.

During both World Wars, shortages of adult labor in the North led to the practice of inviting seasonal workers to farms such as Cullman Brothers, where King and his fellow students worked in exchange

for tuition money. The sociological conditions created in Connecticut by an influx of Black workers from the south and West Indian and Puerto Rican migrants radically diversified the region. New residents brought cultural practices such as regional cuisine, music, leisure activities, and religious institutions. In turn, those who moved back to the south often returned with a changed worldview after experiencing life without segregation.

Theme 2: Connecticut's shade tobacco industry was a catalyst for many to enter public service, community organizing, and spiritual community. Although Dr. King is perhaps the most well-known of the civil rights leaders with ties to Connecticut shade tobacco, many of his fellow seasonal workers went on to make major contributions to society in the form of vocations in the public service such as teaching and education reform, community organization and law, and as leaders of religious communities.

Theme 3: The Great Migration and the influx of populations from other cultures changed the culture of the Connecticut River valley in lasting ways. The Great Migration brought an influx of more than 2,000 African Americans from the south by 1923. While the religious life of Hartford changed dramatically, these migrants also added to the small business class, particularly within the North End of the city. The Census of 1920 reveals that Black migrants created and established boarding houses, restaurants, and groceries. Black Hartford also had an African American physician and an attorney. Between 1938 and 1970, a visible and vibrant business community emerged.

Relationship to Project's Subjects and Participants:

Describe your project team's relationship to your project's subjects and participants. If telling the story of a community or culture, please explain your access to this community and how you will address their needs and interests in your humanities project. What role(s) did the participants or community play in the planning and development of your project? What role(s) will they play in the implementation, production, and/or marketing/distribution stages?

The producers, Brian Day and Kristen Morgan, have support from the Connecticut Valley Tobacco Museum, The SHADE Collective, Morehouse College, Dr. Stacey Close, The Connecticut Office for Historic Preservation, and other historians and experts. Co-Producer and host June Archer has connections with the Jamaican community in the greater Hartford area.

Our Eastern colleague, Dr. Stacey Close, is an expert on the subject of the Great Migration, and originally introduced us to the topic of the practice of bringing migrant labor to work shade tobacco in Connecticut. Dr. Close's expertise in the subject of summer labor sourced from Historically Black Colleges and Universities inspired this project. He is our primary historical advisor, and has supplied us with access to his research including books, lectures, and relationships with many sources and community members. Other advisors at Eastern include Dr. Anna Kirchmann, who is overseeing our undergraduate research assistants, and emeritus professor Dr. Barbara Tucker, former director of the Center for Connecticut Studies at Eastern. Dr. Tucker has published extensively on the subject of child labor, including children who worked for local shade tobacco farms. The Center for Connecticut Studies, located in Eastern's library, houses a large collection of documents and other primary sources that we will continue to use throughout the creation of the documentary.

As mentioned in the "Project Description and Background" section, we are sharing resources with the SHADE Collective, including access to archives from other institutions in the region. SHADE Collective scholars have access to specific communities with historic ties to shade tobacco, and have committed to facilitating interviews.

The Connecticut Valley Tobacco Museum has already facilitated interviews with former tobacco farmers and workers, and has pledged to continue to do so.

Through a previously established relationship with the NAACP Windham Chapter, we have access to many African American residents of Connecticut who are willing to provide oral histories of their experiences working tobacco. One of our interviewees from this community passed away recently, underscoring the necessity of gathering oral history from community elders in a timely manner.

Finally, series host June Archer will facilitate our relationship with Connecticut's West Indian community, utilizing his status within this tight-knit community to highlight the importance of Jamaicans to shade tobacco and to the culture of the region.

Project Audience:

What target audience did you identify for this project? Why did you choose this audience?

"Stepping Into the Shade" is intended for a broad audience. The story's cultural, historical, and social themes are tied together by the impact and changes on communities, regions, and the nation. We feel this series will appeal to a diverse general audience. More specifically, we know there are built-in audiences connected to the subjects covered in our series.

The audience will include, but not be limited to, the following groups:

People connected to the broader tobacco industry and those connected to the shade tobacco industry in Connecticut and New England (individuals who worked on the farms or have family members who worked on the farms or with the tobacco industry in Connecticut).

The students, faculty, and alumni of the numerous Historically Black Colleges and Universities (individuals who worked on the farms - in addition current students and alumni take great pride in their HBCU's and they will be interested in the connection to the story and the tobacco industry).

The Jamaican communities in Connecticut and beyond (many Jamaicans came to Connecticut to work on the tobacco farms and stayed and started communities - the people in these communities will be interested in the story). Three members of our production team, including the show's host June Archer, are Jamaican and have ties to both the Jamaican communities and to tobacco.

The Puerto Rican communities in Connecticut and beyond (many Puerto Ricans came to Connecticut to work on the tobacco farms and stayed and started communities - the people in these communities will be interested in the story).

We feel the story will be of great interest to these core audience groups because of their direct relationship with the story. We also feel that this important story will reach a much broader audience. This film series is a human story of change, of struggle, of conflict, of impact and that these universal qualities will connect to a very broad audience. We hope to work with faculty in Eastern's School of Education to develop a curriculum based around the series, which supports Connecticut's mandate to provide courses on Black and Latinx history.

Total # of Audience Members Anticipated for Entire Project (Total Project Attendance):

100000

Marketing and Publicity:

Describe your plans to promote the project, including specific media outlets (print, broadcast, social) and estimated coverage for each. How will you reach your target audience?

For Documentary Film submissions please additionally respond to the following in this section:

- *Describe the outreach strategy, including plans for theatrical, festival, educational and/or community presentation, broadcast and/or distribution, web distribution, and for cultivating and engaging online audiences, as applicable.*

"Stepping Into the Shade" will be marketed through the resources at Eastern Connecticut State University, the Connecticut Valley Tobacco Museum, the University of Connecticut, and other organizations, universities, and communities involved in the filmmaking. Eastern's established social media accounts will be used to promote the series to these communities and beyond. We will conduct interviews on local radio stations WILL and WECS, and seek interviews on CT Public Radio to promote the film.

The Connecticut Valley Tobacco Museum will work with us to promote the documentary series to tobacco farmers and workers, both present and past. They will use their social media and contact with in-person museum goers to promote the series as well.

We will work with the HBCUs who sent students to work on the tobacco farms to promote the documentary series to alumni, students, faculty, staff and family members. This audience alone will be large and broad, as many HBCUs, from Howard to Morehouse, participated in summer work programs for students for several decades.

One of the producers and the host of the series, June Archer, is Jamaican and worked on tobacco farms when he was young. Mr. Archer has many contacts with influential members of the Jamaican community in the greater Hartford area and the connections will help us market the film to the Jamaican community.

Several of our humanities advisors in the SHADE Collective have engaged in significant research about the history of Puerto Rican migrant labor on the tobacco farms. These advisors will help us find influential members of the Puerto Rican community who can help us market the series.

The documentary series is planned to have a Connecticut premiere through a joint effort involving Eastern Connecticut State University, the Connecticut Valley Tobacco Museum, and the SHADE Collective. The documentary series will be promoted to high schools and community colleges in Connecticut as educational materials about Connecticut history.

The film's producers will also use more direct marketing approaches via social media to inform audiences of this important story and how to watch it. The producers are planning for the series to have a national audience, and will contact PBS to discuss broadcasting. The filmmaking team will also offer the project to Netflix and Amazon Prime. June Archer is an established entertainment producer, currently working on 50 Cent's "Power" series on Starz network, and will present the project for consideration for broad reach distribution routes. As the episodes are being shot and edited trailers will be crafted to market the project to PBS, Netflix, and other relevant possible homes for the finished project. In addition, the series will be submitted to applicable film festivals, especially documentary film festivals like Hot Docs and film festivals in the south like the Atlanta Film Festival.

Schedule:

Describe the major tasks to complete the project, specific dates for both the beginning and completion, and the team member(s) responsible for each. Include ONLY tasks during the requested grant period.

Please use the following format:

- 1 Start & End Date; Task; Team Member(s)*
- 2 Start & End Date; Task; Team Member(s)*
- etc*

1. January 2022; Research visits to the CT Valley Tobacco Museum, Windsor Historical Society, Hartford Library, and filming interviews at CT Valley Tobacco Museum; Brian Day, Kristen Morgan, June Archer, filmmaking crew and research assistants.
2. February 2022; Pre-interview research with humanities advisors and historians, Pre-interview research with Jamaican Tobacco Farmers; Brian Day, Kristen Morgan, June Archer and research assistants.
3. March 2022; Filming interviews with humanities advisors, historians and Jamaican Tobacco Farmers; Brian Day, Kristen Morgan, June Archer, filmmaking crew.
4. April 2022; Pre-interview research with old tobacco farmers, black church leaders in Hartford and New Haven, HBCU alumni in Connecticut; Brian Day, Kristen Morgan, June Archer, research assistants.
5. May 2022; Filming interviews with old tobacco farmers, black church leaders in Hartford and New Haven, HBCU alumni in Connecticut; Brian Day, Kristen Morgan, June Archer, filmmaking crew.
6. June 2022; Research Jamaica's connection to migrant labor on the Connecticut tobacco farms and Jamaicans that worked the tobacco farms that returned to Jamaica, Research Puerto Rico's

connection to migrant labor on the Connecticut tobacco farms and Puerto Ricans that worked the tobacco farms that returned to Puerto Rico, Research the HBCU's that provided labor for the tobacco farms; Brian Day, Kristen Morgan, June Archer, research assistants.

7. July and August 2022; Travel to Jamaica, Puerto Rico and HBCU's in the south to film interviews with individuals who worked as migrant labor on tobacco farms in Connecticut and also b-roll footage of those locations; Brian Day, Kristen Morgan, June Archer, filmmaking crew.

8. Late August through October 2022; Film b-roll of tobacco farming, cultural activities like Jamaican cricket games and Puerto Rican festivals, Jamaican and Puerto Rican communities including stores, restaurants, churches, and more; Brian Day, Kristen Morgan, June Archer, filmmaking crew.

9. November 2022; Film interviews with Jamaican and Puerto Rican individuals and families about the history of their community and how they are connected to these diverse communities; Brian Day, Kristen Morgan, June Archer, filmmaking crew.

10. December 2022; Film interviews with tobacco historians, humanities advisors and migrant labor historians, film a visit to the Windsor Historical Society; Brian Day, Kristen Morgan, June Archer, filmmaking crew.

11. January 2023; Edit a rough cut of episode 1; Brian Day, Kristen Morgan, June Archer, film editor.

12. February 2023; Edit the fine cut of episode 1 and the rough cut of episode 2; Brian Day, Kristen Morgan, June Archer, film editor.

13. March 2023; Edit the fine cut of episode 2 and the rough cut of episode 3; Brian Day, Kristen Morgan, June Archer, film editor.

14. April 2023; Edit the fine cut of episode 3 and the rough cut of episode 4; Brian Day, Kristen Morgan, June Archer, film editor.

15. May 2023; Edit the fine cut of episode 4 and the rough cut of episode 5; Brian Day, Kristen Morgan, June Archer, film editor.

16. June 2023; Edit the fine cut of episode 5 and the rough cut of episode 6; Brian Day, Kristen Morgan, June Archer, film editor.

17. July 2023; 2023; Edit the fine cut of episode 6; Brian Day, Kristen Morgan, June Archer, film editor.

18. August 2023; Film any needed b-roll or interviews, start the sound editing and design on episodes 1 and 2; Brian Day, Kristen Morgan, June Archer, sound editor.

19. September 2023; Sound editing and design on episodes 3 and 4; Brian Day, Kristen Morgan, June Archer, sound editor.

20. October 2023; Sound editing and design on episodes 5 and 6; Brian Day, Kristen Morgan, June Archer, sound editor.

21. November 2023; Finishing work on documentary series, prep marketing materials, contact PBS, Netflix and Amazon Prime; Brian Day, Kristen Morgan, June Archer, marketing assistant.

22. December 2023; Marketing of film to find exhibition platforms; Brian Day, Kristen Morgan, June Archer.

Additional Information:

Please share any additional information that you feel would be helpful for our Application Review Committee to know when reviewing your grant application. (Optional)

"Stepping Into the Shade" is an important educational film series that sheds a light on the major impact of the shade tobacco industry on changing the culture of Connecticut and inspiring civil rights leaders. Similar to our exemplar series, Netflix's "High on the Hog," the style of our documentary is fresh and contemporary, engaging viewers through the warm and inviting personality of June Archer as he himself discovers key insights into the history of tobacco, migrant labor and civil rights through interviews and site visits. The film will also result in a collection of oral histories that will be archived in the Center for CT Studies at Eastern and it will motivate support for preserving important historical locations.

Presenters, Consultants, and Project Team:

Please list your project's major participants including presenters, consultants, scholars, staff, etc.; indicate if they will be paid with CTH grant funding; and list their major project responsibilities.

Make sure you include ALL participants for whom you are requesting CTH funding in this section.

Please attach resumes or bios for all listed in the Project Team in the next question.

Please use the following format:

Team Member 1 Name

Team Member 1 Title

Team Member 1 Organization

Paid with CTH grant funds

Major Responsibilities

Team Member 1 Name: Kristen Morgan

Team Member 1 Title: Producer

Team Member 1 Organization: Eastern Connecticut State University

Paid with CTH grant funds

Plan and preproduction work, monitor filming, monitor post-production, marketing and exhibition of documentary series.

Team Member 2 Name: Brian Day

Team Member 2 Title: Producer

Team Member 2 Organization: Eastern Connecticut State University

Paid with CTH grant funds

Plan and preproduction work, monitor filming, monitor post-production, marketing and exhibition of documentary series.

Team Member 3 Name: June Archer

Team Member 1 Title: Producer/Host

Team Member 1 Organization: Eleven28 Entertainment

Paid with CTH grant funds

Plan and preproduction work, host series, help with marketing and exhibition of documentary series.

Team Member 4 Name: Dr. Stacey Close

Team Member 4 Title: Humanities Advisor

Team Member 4 Organization: Eastern Connecticut State University

Paid with CTH grant funds

Provide research and information for historical records of migrant labor in Connecticut, Black history in Connecticut, and history of the Great Migration. Dr. Close is a well-respected scholar in his field, and has access to many sources of both information and distribution for the film series.

Team Member 5 Name: Dr. Barbara Tucker

Team Member 5 Title: Humanities Advisor

Team Member 4 Organization: Emeritus, Eastern Connecticut State University

Paid with CTH grand funds

Provide historical information about tobacco businesses in New England, especially regarding child labor. Assist with research in the Center for CT Studies, including census data, farm records, and other primary sources.

Team Member 6 Name: Dr. Jeffrey O.G. Ogbar

Team Member 6 Title: Humanities Advisor

Team Member 6 Organization: University of Connecticut

Paid with CTH grant funds

Provide research and historical information about migrant labor and culture in New England, especially as it pertains to Historically Black Colleges and Universities in the south. Dr. Ogbar is an alumnus of Morehouse College and will connect us with other alumni.

Team Member 7 Name: Dr. Jason Oliver Chang

Team Member 7 Title: Humanities Advisor

Team Member 7 Organization: University of Connecticut/SHADE Collective

Paid with CTH grant funds

Provide research and historical information about the tobacco industry and migrant labor in Connecticut, especially as it pertains to laborers of the Asian diaspora.

Team Member 8 Name: Dr. Fiona Vernal

Team Member 8 Title: Humanities Advisor

Team Member 8 Organization: SHADE Collective

Paid with CTH grant funds

Provide research and historical information about the tobacco industry and migrant labor in Connecticut, especially as it pertains to populations from the Caribbean, including Puerto Rico and Jamaica.

Project Team Resumes and Bios:

Please attach a CV or resume of up to 3 pages for each person for whom CTH grant funding is being sought that demonstrates appropriate skills and/or scholarship to carry out their role in the project.

Short (one- or two-paragraph) bios of vital team members NOT paid through CTH funds may also be included.

Note: Only 1 attachment can be uploaded in this space. If you have multiple resumes to share, please combine into 1 document before uploading.

[NOTE: Sample Model Grants do not share this upload]

Collaborative Projects:

If the project is a collaborative effort, managed with other organizations, please include letters from those partners describing their respective roles in the project.

[See the appendix for this optional upload]

Budget: **[See the appendix for this upload]**

Budget Notes and Justification:

Salary/Stipends - budgeted amounts are for summer when these individuals are not typically compensated.

Honoraria - Unnamed humanities advisors to include not yet identified scholars from Morehouse College and other HBCUs who contribute significant research to the project.

Travel - Includes \$1,000 per trip for travel to Puerto Rico and Jamaica, including airfare, and the GSA rate for lodging, meals, and incidental expenses x two individuals not included in the NEH budget.

Equipment - We are requesting funds to purchase our own equipment; while we do have some cameras in media services here at Eastern, they are not professional quality and are more appropriate for student use.

Matching - items listed as match are expected to come from the NEH grant. The budgeted amounts represent one year of funding of a \$300,000 two year grant.

Project Revenue Plan for External Cash Match

Please provide information about your plans to secure the required percentage of matching funds from external sources prior to the end of the requested grant period.

List of Expected Grants/Grantors:

Please provide information about your project's grants/ grantors to be used as external cash match.

Please use the following format:

Grant/Name of Grantor

Requested Grant Amount

Anticipated Award Date

Confirmed Amount

Grantor: National Endowment of the Humanities Short Documentaries Grant

Requested Grant Amount: \$300,000

Anticipated Award Date: May 2022

(This is a two-year grant scheduled to begin in May 2022. We have indicated matching for expenses in year one.)

Grantor: Library of Congress: Library, Archives and Museums Grant.

Requested Grant Amount: \$60,000

Anticipated Award Date: February 10, 2022

Contingency Plan for Grants:

If you do not receive grants for which you have applied, how will you generate the required percentage of external cash match?

Applications for support from the Ford Foundation, Black Public Media, sponsorships from tobacco companies, and others. The filmmakers have independent investors who can contribute, as well as the cash and in-kind contributions of our partners.

Total Individual Donations:

Please list the total amount of individual donations expected to be used as external cash match for your project.*

**Certification that individual donations are directed to a CTH-funded project is required at the end of the grant period.*

\$0

In addition to the attachments required in previous sections, Implementation grants require certain, additional attachments based on project type.

1. Exhibitions and Site Interpretation

Exhibitions and site interpretation are the physical presentation of humanities content and are typically installed on a permanent or temporary basis at museums and other public sites.

Exhibitions and site interpretation grants require all of the following:

- *A list or illustrations of key objects or images*
- *Sample text for introductory panel, main section panels, and object labels*

- *A rendering of the exhibition's floor plan and sample elevations*
- *A brief narrative "walk-through" of the exhibition or site that describes the visitor experience*
- *Specific examples of "take-away messages" or learning objectives and how you will convey them through the exhibition*
- *Admission and other fees*

Exhibition Attachments Quick Check List

If you are requesting funding for an exhibition, have you included:

- ☐ *List of objects/images*
- ☐ *Sample text copy*
- ☐ *Floor plan*
- ☐ *Sample elevations*
- ☐ *Narrative walk-through*
- ☐ *Take-away messages/learning objectives*
- ☐ *Admission and fees*

2. Presentation Programs

Public presentations include lectures, performances, festivals, and guided discussions that engage audiences in interpreting and examining issues and themes.

Include a summary (maximum two pages) that provides a concise description of the proposed program, including:

- *Title, theme(s), and format of public program(s)*
- *Dates and times of program(s)*
- *Location and audience capacity of the venue(s)*
- *Admission and other fees*
- *Name of speakers, educators, or presenters*
- *If presentation is part of a larger program, include a schedule of events for the date(s)*

For film and theater presentations, also include up to two pages that include:

- *A synopsis of the plot or story line*
- *Specific examples of "take-away messages" or learning objectives*

3. Interpretive Digital Media Projects

Connecticut Humanities invites digital media projects including websites, creation & dissemination of audio and visual material, mobile applications, Geographic Information System applications, & data visualization projects.

Projects must be well grounded in scholarship and illuminate ideas and insights central to the humanities. Please provide these attachments for all digital projects:

- *Statement of technologies to be used and justification for selection*
- *Justification for choosing any proprietary technologies over open-source options*
- *Description of standards (digitization, metadata, public accessibility, privacy) that will be employed*
- *Access or other fees for the public to use the site or app*
- *Explanation of how you will obtain permissions for intellectual property you do not own*
- *For website and mobile app projects: sample text, screen shots and site map or structural description for the website*
- *For other media projects: sample text & audio/visual components*

4. Documentary Films

Documentary film grants strengthen the humanities content of documentary media productions and help propel projects to completion.

Projects must be:

- *in the production stage*
- *have a work in-progress to submit*
- *actively involve at least two Humanities subject area experts to help advise on, frame, & contextualize subject matter throughout the production process*
- *have a previously completed work sample to submit.*

Documentary film grants require:

- *A brief treatment detailing the creative style, narrative structure, imagery or audio content, animation, & interactive elements, as applicable, of your project. (2 pp. max)*
- *Access to the work-in-progress sample for which you seek funding. (Suggested length: 10 minutes.)*
- *Access to a prior work sample in its entirety.*
- *Explanation of the prior work submitted & brief outline of role(s) your project team members played in its creation. Provide any necessary background information or context for the work-in-progress. (2 pp. max)*

File Upload:

Please attach one (1) document containing all of the materials required as outlined above, based on the project type(s) for which you are requesting funding, to help us evaluate the quality and humanities content of your project.

Note: Only 1 attachment can be uploaded in this space. If you have multiple documents to share, please combine into 1 file before uploading.

[\[See the appendix for this upload\]](#)

Appendix

While Project Team Resumes and Bios are required for this application, this upload is not included with this sample model grant application.

This sample model grant includes the following documents:

1. Sample Evaluation Materials
2. Collaborative Projects
3. Budget
4. Required File Upload

PETITION TO SUPPORT PRESERVING HISTORICAL TOBACCO FARMING SITES

Shade tobacco farming played an important role in the history of Connecticut. The use of migrant labor on these farms brought black families from the south to work on the farms and relocate to Connecticut. Students at Historically Black Colleges and Universities spend summers working the tobacco fields (most notably Martin Luther King Jr.). Jamaicans and Puerto Ricans were used as migrant labor and many stayed and set up Jamaican and Puerto Rican communities. The culture of Connecticut and the national Civil Rights Movement were changed by the use of migrant labor on the tobacco farms. Help preserve the farms and structures that played this important role in Connecticut history.

[illegible]

SAMPLE INTERVIEW QUESTIONS

1. Have you seen an increase in public support from outside your community?
2. Have you received more business from visitors outside of your community?
3. Have you received any service or grant support from outside your community?



August 6, 2021

Re: Letter of support for *Stepping into the Shade: Tobacco's Connection to Civil Rights*

Grant Program: Short Documentaries: Development Grants

To whom it may concern:

This letter is written in support of the aforementioned grant. Eastern Connecticut State University is seeking funding for the development of *Stepping into the Shade: Tobacco's Connection to Civil Rights*, a short documentary series. The film series will focus on the relationship between Connecticut shade tobacco and American civil rights. Six thirty-minute episodes will weave together interviews, scholarly work, oral histories, and historic reenactments.

The Connecticut Valley Tobacco Museum is connected to several individuals with extensive experience with and knowledge of the tobacco industry in Connecticut. We will provide archival images, information, and introductions to possible interview subjects to the grantee. Access to our resources will enrich the work being done by scholars in the field.

This film will enable the Museum to expand its exhibits based on this work and provide a way to augment our curriculum as we work with K-12 schools by providing access to a story rarely heard by today's students.

We wholeheartedly endorse this project and look forward to working in tandem with Eastern Connecticut State University and Kristen Morgan and Brian Day. We grant the project rights and permission for the images and elements needed from any unrestricted archives, the right to film on the premises, as well as providing access and introductions to possible interview subjects.

Sincerely yours,



James Daniels

Board Chair

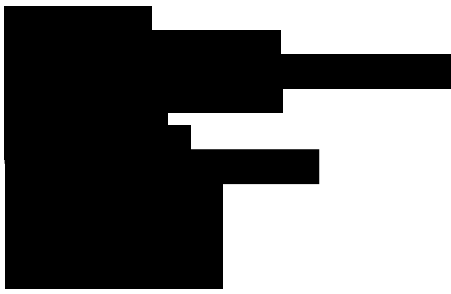
Labadia, Catherine

Cathy



Cathy

Catherine Labadia
Staff Archaeologist/Environmental Review





August 9, 2021

Mr. Brian Day,

I would be delighted to serve as a historical advisor and consultant on the NEH sponsored film project, "Stepping into the Shade," with Eastern Connecticut State University professors, alumni, and students in partnership with the Connecticut Valley Tobacco Museum and the SHADE.

Sincerely,

Karcheik Sims-Alvarado, Ph.D.

Assistant Professor, Africana Studies

Director of Public History and Historical Preservation

Author and Curator, *Atlanta and the Civil Rights Movement, 1944-1968*

Nobel Prize Museum, Civil Rights Historian, *A Right to Freedom: Martin Luther King, Jr.*

TIME, Historical Advisor, *The MARCH: 1963 March on Washington*

Dear Grant Selection Committee,

I write to express the Shade Research Collective's endorsement of the *Stepping in the Shade* Short Docs proposal by Dr. Stacey Close, Professor Brian Day and, Shade Collective member, Professor Kristen Morgan. My name is Jason Chang, I am the co-founder of the Shade Research Collective, and Associate Professor of History and Asian and Asian American Studies at the University of Connecticut. The Collective is a group of scholars and cultural workers researching the significance of our region's tobacco plantations. The Connecticut River Valley, which spans several small New England states, has a long history of interconnections with the world. This industry has put in motion a global circulation of capital, labor, and dried leaves. These connections build a deeper appreciation for the course of development of the Tobacco Valley and the people who make this place home. This interdisciplinary collective explores new ways to trace the local, regional, national, and global reverberations of the valley's agricultural work.

The agricultural segment of the tobacco industry has played a pivotal, and often foundational role, in generating black and Latino labor diasporas, shaping global commodity markets, maintaining a hegemonic white settler culture, and exploiting the urban underclass. SHADE, adopts a collaborative approach to investigating the ways that U.S. imperialism, colonization, corporate industry, and white settler normativity evolved and matured in the Connecticut River Valley. Drawing on a cohort of faculty with expertise in history, American, Caribbean, Africana, Latinx, Latin American and Asian and Asian American Studies, this project offers an interdisciplinary approach to exploring the economic, and social configurations of tobacco plantation culture. The project aims to expose and interrogate the silences around tobacco cultivation in the Connecticut River Valley, especially in relation to migration and labor. While migration and labor histories associated with the valley's tobacco industry remain politically invisible, laborers continue to shape the rural and urban spaces of the region in the course of giving their life meaning. Tobacco laborers attached their own meaning of place and space to their memories and their imaginations of the Connecticut River Valley. The collective explores the intersections of labor, identity, mobility, and migration. The collective also leverages their disciplinary expertise to explore traditional and new media platforms for developing narratives around the global circuits of labor that linked tobacco cultivation to broader social and economic networks.

The Shade Collective's scholars are committed to working with the *Stepping in the Shade* documentary series producers, Professor Day and Morgan as humanities advisors to the project. Our support for the project will take different forms, from sharing relevant expertise



and aid in archival and field research, to building an engaged public audience for the final product.

Below, is a list of the Collective's members. Please get in touch via email should you have any questions about the endorsement or the collective's pledged support. I can be reached at jason.o.chang@uconn.edu.

Sincerely,
Jason Oliver Chang, PhD

A handwritten signature in black ink, appearing to read 'J. Chang', with a stylized flourish at the end.

Shade Research Collective Members

Ariel Mae Lambe

Associate Professor of History
University of Connecticut

Sony Coráñez Bolton

Assistant Professor of Spanish and Latinx Studies
Amherst College

Kristen Morgan

Associate Professor, Theatre and New Media Studies
ECSU

Sulema DePeyster

History Department
University of Connecticut

Aimee Loiselle

Postdoctoral Fellow
Smith College

Emma Amador

Assistant Professor of History and Latino/a/x, Caribbean, and Latin American Studies
University of Connecticut

Alycia Bright Holland

Associate Professor of Theatre
ECSU

Jorell Meléndez-Badillo

Assistant Professor of History
Dartmouth College

Jason Oliver Chang

Associate Professor of History and Asian/Asian American Studies
University of Connecticut

Fiona Vernal

Associate Professor of History and Africana Studies
University of Connecticut

Elena Rosario

Graduate Student
University of Michigan

Erica Abela

Student Intern,
University of Connecticut

James Kolb

GIS Intern
University of Connecticut

Christopher Clark

Professor of History
University of Connecticut

New Documentary Series for "Stepping into The Shade" MLK/Cultivating Dignity

[REDACTED]
[REDACTED]
[REDACTED]

Kristen / Brian,

It is with great pleasure that I inform you that I am excited to work with you and support your work in producing "Stepping Into The Shade" as Narrator and Hosting along with conducting interviews. Please accept this as my official communication of my participation. I am excited to have the opportunity to create magic with the both of you and to see this project come to life. Should you need anything else please feel free to reach me at your convenience.

Best regards,

June

June Archer

[REDACTED]
[REDACTED]
[REDACTED]

Re: Documentary Series On the CT Tobacco Fields, MLK, etc.

Thanks so much for this introduction, Liz, and I'm delighted to meet you, Brian and Kristen! This project looks like it will elucidate more of CT's rich history around civil rights and it's timely as we've been learning more about AAPI involvement CT tobacco cultivation as well. We've been in the midst of reworking our policies and granting around documentary films, so would be interested in learning more about your work, needs, and project timeline. This next couple of weeks are a bit hectic with our granting and staff transitions at CTH, so will defer to Scott on timing for discussing further.

I'm looking forward to learning more.

All best,
Jason

Jason R. Mancini, Ph.D.
Executive Director
Connecticut Humanities

Subject: Documentary Series On the CT Tobacco Fields, MLK, etc.

Dear Jason, Scott, Brian and Kristen –

It's my pleasure to virtually introduce you to one another.

Jason and Scott are the ED and Grants Manager at CT Humanities.
Brian and Kristen are professors at Southern CT State University, and they are working on a documentary series that I think will pique your interest.

SHPO and Arts met with Brian and Kristen today, and we shared information, and brainstormed ideas. One such idea is that they connect with you. COA / SHPO is interested in helping to move the project forward, but thinking you guys might be interested as well, so we could both leverage our investments. They have a pending NEH application.

I'll let them tell their own story, but really think you guys will be interested.

Best,
Liz

EXTERNAL EMAIL: This email originated from outside of the organization. Do not click any links or open any attachments unless you trust the sender and know the content is safe.

Hi Liz,

I wanted to share with you a project I am developing with my colleague, Kristen Morgan, and a few others that is significantly connected to Connecticut and yet is a story that has a much broader impact. Below is some information about the project. We are applying for an NEH grant to help fund the documentary series and we are also looking for additional funding. Would you be willing to meet with us to discuss this project? We know you are a central figure in the arts and social issues in Connecticut. I've developed a good friendship with Adriane Jefferson who I know used to work with you. Adriane and I are working on a project as well.

In a six-part series of 30-minute films, *Stepping into the Shade: Tobacco's Connection to Civil Rights* will follow the story of MLK's role in New England shade tobacco production and the history and current status of the industry in the region, focusing on an exploration of the historical development of tobacco as an industry, particularly in Connecticut, and how it changed the diversity and culture in Connecticut.

Summary: The short documentary series will contain six individual episodes. Each episode will be approximately 30 minutes in length. Each episode will add to the examination of how the tobacco industry had an impact on diversity in American society, specifically in New England, and how the tobacco industry had an impact on civil rights in America.

Episode 1: An historical overview of the tobacco industry. This episode will explore the early settlers in America learning from the indigenous peoples about the tobacco leaf and then creating an industry by distributing it in Europe; the growth of the production, farming, and distribution of tobacco into a profitable and robust industry; the use of slave labor to farm and harvest the crop; the growth of wealth associated with this cash crop; the expansion of the industry in various parts of America.

Episode 2: An examination of the shade tobacco industry in New England, especially Connecticut. This episode will explore the shade tobacco industry in New England; where it was located; how the tobacco was planted, grown, and harvested for market; what a typical farming day was like; how the farms expanded; what the shade tobacco in Connecticut was used for in the market; who created the farms and the industry; and who worked the farms initially.

Episode 3: An exploration of the migrant labor used in the shade tobacco industry. This episode will look at how migrant labor was used in the shade tobacco industry in Connecticut; why migrant labor was sought and used; how the migrant workers were found; the impact this had on the migrant workers (leaving their homelands and relocating to Connecticut); how the departure of the migrant workers had an impact on their home countries; and how some of the migrant workers stayed in Connecticut and impacted the diversity of the population.

Episode 4: An investigation into how Black women, and later, students from Historically Black Colleges and Universities were brought to Connecticut to work on the shade tobacco farms. This episode will focus on the use of Black Americans from the South as labor on the shade tobacco farms in Connecticut; how Black women were brought to Connecticut in the early 1900s to work on the tobacco farms and how their presence created controversy and problems; the connection to Historically Black Colleges and Universities to find labor for the farms; how the students were hired and transported to Connecticut; where they lived and how they engaged in society.

Episode 5: The story of Martin Luther King Jr.'s time working on the shade tobacco farms in Connecticut. This episode will reveal how the great civil rights leader spent two summers working on the shade tobacco farms; MLK was a student at Morehouse College, one of the HBCUs that sent students to work on the shade tobacco farms; MLK spent two summers working at Cullman Bros. farm in Simsbury, Connecticut and revealed through letters home to his family how working on the farms opened his eyes to experiences he had never had in the South; he experienced integration and a freedom he could not experience in the South; the experience working on the farms inspired him to want to help people, applying to theological seminary and fighting for civil rights and equality.

Episode 6: The connection between civil rights and the tobacco industry. This episode will examine how the tobacco industry had an impact on the civil rights activities and progression in America; Martin Luther King Jr. wrote letters home to his family explaining how he was experiencing desegregation for the first time, that Black and White people went to church together, Black people could eat in restaurants with White people, that life in New England was very different than his previous experiences; Martin Luther King Jr. went on to be a religious leader, a civil rights leader and to work with others on the rights of workers; other students from HBCUs who worked on the farms and experienced desegregation were also changed; the shade tobacco industry grew and then subsided as public views of tobacco and consumption of tobacco changed; the shade tobacco industry had an impact on civil rights by changing the diversity of the population in New England while also giving some Black Americans a taste of a way of life they could not experience in the South.

We are working with the Connecticut Tobacco Museum and the SHADE Collective as well as other historians and scholars on this documentary series.

Best,

Brian Da |



SALARIES & WAGES: Total amount of Salaries & Wages requested in CTHF Funds may not exceed 25% of the total grant request.

Note: Quick Grants cannot fund Salaries & Wages, but it can be used as Matching Funds (Applicant Cash Contributions).

There is no cap on Salaries & Wages used as Applicant Cash Contributions.

NOTE: The total of each item detail must match the total of each source of funds. X indicates a problem.

Item Detail				
Name/Position		Rate	#	Total
1	Kristen Morgan/Producer/Codirector			\$2,000
2	Brian Day/Producer/Codirector			\$2,000
3	Production Assistant 1/student			\$1,000
4	Production Assistant 2/student			\$1,000
5	Dr. Stacey Close/Humanities Advisor 1			\$1,000
6	Dr. Anna Kirchmann/Humanities Advisor 2			\$1,000
7	Kristen Morgan (mnth sumr salary/fringe)			\$16,510
8	Brian Day (mnth sumr salary/fringe)			\$10,002
9	Dr. Stacey Close (summer stipend/fringe)			\$5,000
10	Reseach Assistant 1 (student)			\$1,875
11	Reseach Assistant 2 (student)			\$1,875
12	Reseach Assistant 3 (student)			\$1,875
13	Reseach Assistant 4 (student)			\$1,875
14	Associate Producer (1yr salary/fringe)			\$25,872
15				\$0
Total				\$72,884

CTHF Funds Requested and Matching Funds (Source of Funds)				
CTHF Funds	External Cash Contributions	Applicant Cash Contributions	In-Kind Contributions	Total
\$2,000.00				\$2,000
\$2,000.00				\$2,000
\$1,000.00				\$1,000
\$1,000.00				\$1,000
\$1,000.00				\$1,000
\$1,000.00				\$1,000
	\$16,510.00			\$16,510
	\$10,002.00			\$10,002
	\$5,000.00			\$5,000
	\$1,875.00			\$1,875
	\$1,875.00			\$1,875
	\$1,875.00			\$1,875
	\$1,875.00			\$1,875
	\$25,872.00			\$25,872
				\$0
\$8,000	\$64,884	\$0	\$0	\$72,884

HONORARIA & CONSULTING

NOTE: The total of each item detail must match the total of each source of funds. X indicates a problem.

Item Detail					CTHF Funds Requested and Matching Funds (Source of Funds)				
Name/Position		Rate	#	Total	CTHF Funds	External Cash Contributions	Applicant Cash Contributions	In-Kind Contributions	Total
1	June Archer/Producer/Host	\$2,000.00	1	\$2,000	\$2,000.00				\$2,000
2	Anthony Valentine/Assoc Producer/Prod Mgr	\$1,000.00	3	\$3,000	\$2,000.00	\$1,000.00			\$3,000
3	Chloe Gardiner/Assoc Producer/Prod Mgr	\$1,000.00	3	\$3,000	\$2,000.00	\$1,000.00			\$3,000
4	Dr. Fiona Vernal/Humanities Advisor 3	\$1,000.00	2	\$2,000	\$2,000.00	\$0.00			\$2,000
5	Dr. Jason Chang/Humanities Advisor 4	\$1,000.00	2	\$2,000	\$2,000.00	\$0.00			\$2,000
6	Dr. Jeffrey Ogbar/Humanities Advisor 5	\$1,000.00	2	\$2,000	\$2,000.00	\$0.00			\$2,000
7	Dr. Barbara Tucker/Humanities Advisor 3	\$1,000.00	2	\$2,000	\$2,000.00	\$0.00			\$2,000
8	TBD/Humanities Advisor 7	\$1,000.00	2	\$2,000	\$0.00	\$2,000.00			\$2,000
9	TBD/Humanities Advisor 8	\$1,000.00	2	\$2,000	\$0.00	\$2,000.00			\$2,000
10	TBD/Humanities Advisor 9	\$1,000.00	2	\$2,000		\$2,000.00			\$2,000
11	TBD/Humanities Advisor 10	\$1,000.00	2	\$2,000		\$2,000.00			\$2,000
12	June Archer (stipend)	\$3,875.00	1	\$3,875	\$0.00	\$3,875.00			\$3,875
13	Production Crew	\$36,000.00	1	\$36,000	\$0.00	\$36,000.00			\$36,000
14	(various positions budgeted NEH grant)			\$0	\$0.00				\$0
15				\$0	\$0.00				\$0
Total				\$63,875	\$14,000	\$49,875	\$0	\$0	\$63,875

TECHNICAL DESIGN SERVICES

NOTE: The total of each item detail must match the total of each source of funds. X indicates a problem.

Item Detail				
Name/Position		Rate	#	Total
1				\$0
2				\$0
3				\$0
4				\$0
5				\$0
6				\$0
7				\$0
8				\$0
9				\$0
10				\$0
Total				\$0

CTHF Funds Requested and Matching Funds (Source of Funds)				
CTHF Funds	External Cash Contributions	Applicant Cash Contributions	In-Kind Contributions	Total
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
\$0	\$0	\$0	\$0	\$0

TRAVEL: CTH may cover mileage up to .545 per mile. Enter rate and number of miles below.

Total travel expenses may not exceed 20% of total grant request.

NOTE: The total of each item detail must match the total of each source of funds. X indicates a problem.

Item Detail					CTHF Funds Requested and Matching Funds (Source of Funds)				
Name/Position		Rate	#	Total	CTHF Funds	External Cash Contributions	Applicant Cash Contributions	In-Kind Contributions	Total
1	Kristen Morgan/Producer	\$1,000.00	2	\$2,000		\$2,000.00			\$2,000
2	Brian Day/Producer	\$1,000.00	2	\$2,000		\$2,000.00			\$2,000
3	June Archer/Host	\$1,000.00	2	\$2,000		\$2,000.00			\$2,000
4	Cinematographer	\$1,000.00	2	\$2,000		\$2,000.00			\$2,000
5	Sound Mixer	\$1,000.00	2	\$2,000		\$2,000.00			\$2,000
6	Anthony Valentine/Production Manager	\$1,000.00	2	\$2,000	\$2,000.00				\$2,000
7	Chloe Gardiner/Production Manager	\$1,000.00	2	\$2,000	\$2,000.00				\$2,000
8	Kristen Morgan/Producer	\$500.00	4	\$2,000		\$2,000.00			\$2,000
9	Brian Day/Producer	\$500.00	4	\$2,000		\$2,000.00			\$2,000
10	June Archer/Host	\$500.00	4	\$2,000		\$2,000.00			\$2,000
11	Cinematographer	\$500.00	4	\$2,000		\$2,000.00			\$2,000
12	Sound Mixer	\$500.00	4	\$2,000		\$2,000.00			\$2,000
13	Anthony Valentine/Production Manager	\$500.00	4	\$2,000		\$2,000.00			\$2,000
14	Chloe Gardiner/Production Manager	\$500.00	4	\$2,000		\$2,000.00			\$2,000
15				\$0					\$0
Total				\$28,000	\$4,000	\$24,000	\$0	\$0	\$28,000

PRINTING, COPYING & SUPPLIES: Total photocopying or printing expenses may not exceed 40% of total grant request

NOTE: The total of each item detail must match the total of each source of funds. X indicates a problem.

Item Detail					CTHF Funds Requested and Matching Funds (Source of Funds)				
Description		Rate	#	Total	CTHF Funds	External Cash Contributions	Applicant Cash Contributions	In-Kind Contributions	Total
1				\$0					\$0
2				\$0					\$0
3				\$0					\$0
4				\$0					\$0
5				\$0					\$0
6				\$0					\$0
7				\$0					\$0
8				\$0					\$0
9				\$0					\$0
10				\$0					\$0
11				\$0					\$0
12				\$0					\$0
13				\$0					\$0
14				\$0					\$0
15				\$0					\$0
16				\$0					\$0
17				\$0					\$0
18				\$0					\$0
19				\$0					\$0
20				\$0					\$0
Total				\$0	\$0	\$0	\$0	\$0	\$0

EQUIPMENT AND ROOM RENTAL OR PURCHASE: Total Equipment expenses may not exceed 40% of total grant request.

NOTE: The total of each item detail must match the total of each source of funds. X indicates a problem.

Item Detail					CTHF Funds Requested and Matching Funds (Source of Funds)				
Description		Rate	#	Total	CTHF Funds	External Cash Contributions	Applicant Cash Contributions	In-Kind Contributions	Total
1	Camera Equipment	\$7,000.00	1	\$7,000	\$7,000.00				\$7,000
2	Sound Equipment	\$2,500.00	1	\$2,500	\$500.00	\$2,000.00			\$2,500
3	Computer	\$2,000.00	2	\$4,000		\$4,000.00			\$4,000
4	Hard Drives	\$80.00	4	\$320	\$80.00	\$240.00			\$320
5	SD Cards	\$50.00	10	\$500	\$200.00	\$300.00			\$500
6	Lighting Equipment	\$4,680.00	1	\$4,680	\$1,220.00	\$3,460.00			\$4,680
7			1	\$0					\$0
8				\$0					\$0
9				\$0					\$0
10				\$0					\$0
Total				\$19,000	\$9,000	\$10,000	\$0	\$0	\$19,000

PROMOTION

NOTE: The total of each item detail must match the total of each source of funds. X indicates a problem.

Item Detail					CTHF Funds Requested and Matching Funds (Source of Funds)				
Description		Rate	#	Total	CTHF Funds	External Cash Contributions	Applicant Cash Contributions	In-Kind Contributions	Total
1				\$0					\$0
2				\$0					\$0
3				\$0					\$0
4				\$0					\$0
5				\$0					\$0
6				\$0					\$0
7				\$0					\$0
8				\$0					\$0
9				\$0					\$0
10				\$0					\$0
Total				\$0	\$0	\$0	\$0	\$0	\$0

EVALUATION

NOTE: The total of each item detail must match the total of each source of funds. X indicates a problem.

Item Detail				
Description		Rate	#	Total
1				\$0
2				\$0
3				\$0
4				\$0
5				\$0
Total				\$0

CTHF Funds Requested and Matching Funds (Source of Funds)				
CTHF Funds	External Cash Contributions	Applicant Cash Contributions	In-Kind Contributions	Total
				\$0
				\$0
				\$0
				\$0
				\$0
\$0	\$0	\$0	\$0	\$0

BUDGET SUMMARY: Values fill automatically from the detail pages.

Budget Summary	Source of Funds Summary				
	CTH Funds	External Cash Contributions	Applicant Cash Contributions	In-Kind Contributions	Total
Salaries & Wages	\$8,000.00	\$64,884.00	\$0.00	\$0.00	\$72,884
Honoraria	\$14,000.00	\$49,875.00	\$0.00	\$0.00	\$63,875
Technical Design Services	\$0.00	\$0.00	\$0.00	\$0.00	\$0
Travel	\$4,000.00	\$24,000.00	\$0.00	\$0.00	\$28,000
Printing, Copying and Supplies	\$0.00	\$0.00	\$0.00	\$0.00	\$0
Equipment and Room Rental or Purchase	\$9,000.00	\$10,000.00	\$0.00	\$0.00	\$19,000
Promotion	\$0.00	\$0.00	\$0.00	\$0.00	\$0
Evaluation	\$0.00	\$0.00	\$0.00	\$0.00	\$0
Total	\$35,000	\$148,759	\$0	\$0	\$183,759

Creative approach

Stepping into the Shade: Tobacco's Connection to Civil Rights will combine a variety of audio and visual styles and approaches. Interviews with experts and individuals who worked in the tobacco industry; brief narration and intertitles; b-roll, archival stock footage, images, and letters; and limited dramatic reenactments and animation. This range of styles will be woven together creatively to support and relate the story of the shade tobacco industry and its impact on civil rights.

Interviews, Narration, and Intertitles:

The majority of the short documentary series will use narration and candid interviews conducted by June Archer, very similar in style to the format of documentary series such as Netflix's *High on the Hog: How African American Cuisine Changed America*, in which host Stephen Satterfield immerses viewers in the story of African American cuisine.¹ Satterfield is welcomed into historical sites, homes, restaurants, and farms by local people, spends time engaging in deep conversations, and sensitively paints a portrait of a culture that has been left out of our main historical narrative. The New York Times describes Satterfield's role as,

“twofold: He is the viewer's guide, responsible for asking questions we don't yet know we have. He is also an urgent seeker, with something at stake in the journey...His exploration becomes ours, too — stopping in places like Charleston, S.C., Charlottesville, Va., New York and Houston, meeting the chefs, writers, historians and farmers who hold these food traditions today. But this is also his story, and one he felt great responsibility to share.”²

Similarly, *Stepping Into the Shade's* host June Archer will interview former tobacco workers, civil rights leaders, Morehouse College alumni, and scholars of shade tobacco, among others. June Archer will serve as *Stepping Into the Shade's* host and guide; with his professional speaking and entertainment production experience, Mr. Archer is an ideal and personable host; he also has a strong connection to our story because his family immigrated from Jamaica to Connecticut in the 1960s to work shade tobacco, later settling in Hartford. In this way, our narrator is directly related to the history of the series.

Our story will be told through interviews with a wide range of subject matter experts connected to the history of tobacco in Connecticut, the migration of labor from the south, the use of migrant workers, the diversity of populations in Connecticut, the student workers from HBCUs, and the civil rights movement. Individuals with first-hand experience on shade tobacco farms will be located and interviewed, with the help of the Connecticut Valley Tobacco Museum. These individuals will include people who worked on the farms; some still reside in Connecticut and others will be located in various parts of the country, likely in the south. Family members of those who worked in the shade tobacco industry may also contribute interviews if key individuals who worked on the farms have passed away. These first-hand, and in some cases second-hand, stories will help to more fully tell the story of the tobacco industry's connection to civil rights and cultural diversity in Connecticut.

Voiceover narration will be used as needed to fill in aspects of the story or to set up important segments. Interviews with those related to the tobacco industry and with humanities experts will tell most of the story; a narrator will provide additional information as needed. Intertitles will be used, albeit very sparingly, primarily to highlight key issues and possibly as chapter markers that signify a new direction or theme in the story.

B-roll

B-roll will be employed to illustrate key locations; machinery, tools, and practices that were used for farming; tobacco plants at different stages of growth and cultivation; and significant landmarks and neighborhoods that were built by migrant workers who remained in Connecticut and helped increase the diversity of the state. There are an abundance of visuals in Connecticut that represent aspects of the story being told, from old tobacco drying barns that still stand in fields now used for other crops, to historic

¹ *High on the Hog: How African American Cuisine Changed America*, Netflix, 2021, documentary series.

² Osayi Endolyn, “The Profound Significance of 'High on the Hog'.” *The New York Times*, May 17, 2021.

churches, cemeteries, houses, and other buildings. Travel to the south, particularly to areas of Georgia that are relevant to *Stepping Into the Shade*, will provide opportunities to film a b-roll of visuals relevant to our story. B-roll footage will often be used to *show* the story rather than have the “talking head” of interviewees on-screen for extended periods of time; in these instances, b-roll use will be dependent on the answers given by our interview subjects.

Archival Stock Footage and Images:

Because our story tells the history of shade tobacco in Connecticut and how it is connected to civil rights, significant amounts of archival stock footage and images will be necessary. The Connecticut Valley Tobacco Museum is a key partner in this regard and will supply some archival materials such as work cards and other farm records, photographs, and newspaper articles. The SHADE Collective scholars have access to a wealth of research materials that will be shared with us for use in the series. Morehouse College will provide access to the archival materials there that relate to the institution’s involvement with shade tobacco farming in Connecticut. Our local access to the library systems at Eastern Connecticut State University (which includes the Center for Connecticut Studies) and the University of Connecticut will also provide archival materials that will best support our story; all required clearances to use said material will be obtained.

Letters:

The correspondence between Martin Luther King, Jr. and his parents during his time working at Cullman Bros. is an important aspect of his part of the Connecticut tobacco industry story. King’s letters relate how he was being impacted by the experience. We are working on getting access to the original letters that are stored at and managed by Morehouse College. In addition, as we explore the experiences of other notable figures who worked on shade tobacco farms in Connecticut, including Thurgood Marshall, Mahalia Jackson, and Arthur Ashe, we will seek out correspondence that would be connected to our story.

Dramatic Reenactments and animation:

Dramatic reenactments will be simple and used to provide visual images to support information conveyed in narration or the responses of interviewees. Keeping in mind that dramatic reenactments can easily become melodramatic; they will only be used to support what is being discussed by experts or to illustrate the narration. The inclusion of dramatic reenactments will be selective; for example, a demonstration of tobacco farming in the early 1900s or scenes of travel between Georgia and Hartford by train. This device will allow the documentary to show the story when archival images and/or footage cannot be found. There are aspects of our story that may best be supported with simple animation, especially in cases where we are unable to find the proper archival stock footage and may not be able to create a dramatic reenactment that successfully conveys the images related to our story. For example, a scene of many people working on the tobacco farm fields, or an image of a tobacco plant growing from seed to cultivation might be conveyed most effectively through animation. The style of animation will be simple yet stylish and unique. The animation in the film *Liyana*³ provides inspiration for the style and look of the animation we may use.

³ Aaron Kopp and Amanda Kopp, *Liyana*, (2017; Swazi: Intaba Creative), film

SAMPLE WORK:

The first link is to a collaborative project called *Cultivating Dignity*. This is a film that combines theater, dance and film into an experimental creative work based on historical information. This project was filmed in April 2021. This is the project that led to the idea for the larger documentary series connecting tobacco to civil rights. Brian Day led the filmmaking of the project while Kristen Morgan was one of the creators of the play.

Cultivating Dignity

<https://vimeo.com/592117793/3b0c98c51d>

This link contains some of the interviews that were done during the pandemic restrictions mostly over zoom. The interviews will be redone and contain our host having a discussion with the subjects. The concept and creative plan for our film is to have our host of the series have conversations with the people that are connected to our story and also for our host to visit relevant locations like the tobacco museum, tobacco farms, cricket hall of fame, etc. The interviews in this link with a few b-roll shots is really footage of our pre-interviews that has been part of our research process. The pandemic has limited what were able to do this fall as restrictions were put in place. We are making plans to be able to film in the style we want to have starting with some location visits with our show host in November and December of 2021.

Stepping into the Shade

<https://vimeo.com/641360224/0577b7fca5>

The third link is to a completed documentary made by Brian Day, one of the key people connected to the short documentary series project. *The Don Whitehead Story* is about one of the first black radio broadcasters on a national radio network in the 1960s and his coverage of the civil rights activities in the deep south. The film played on PBS in Tennessee and has been distributed globally by ProQuest Media. Brian Day produced, directed, edited and did the sound design for the project.

The Don Whitehead Story

<https://vimeo.com/333824974>