

Sample Planning Grant Application

Project Title: Planning Grant for “Sugar” Exhibition

Organization: Wadsworth Atheneum

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.

Sugar changed the global economy and indelibly impacted mankind’s cultural footprint through commerce, the wealth it generated, and the subsequent human diaspora it catalyzed. The Wadsworth Atheneum Museum of Art, led by curator Brandy S. Culp, is crafting an exhibition that aims to explore the material world fueled and shaped by this commodity—from the resulting histories of the sugar trade and its human impact to the physical goods generated around and for its use.

This story is particularly relevant to the history of Connecticut and to understanding New England’s place within the larger trans-Atlantic world in the 17th to 19th centuries. The Wadsworth Atheneum will address its own institutional history and that of our greater New England community through exhibition and programming content. The West Indies and sugar trade generated the foundational wealth in the region and that capital gave birth to many of our cornerstone institutions, including our own museum. We are endeavoring 1) to expand beyond the European-centric and Northern-centric narratives that have sustained stereotypes and limited critical conversations about race and power, and 2) to explore the interwoven complexities and the multiple, often hidden, strands of North American history as it relates to race and power while looking closely at art and material culture.

As we plan this project, we are focusing on four main themes: production, consumption, power, and protest. We will work closely with our core institutional partner, the Amistad Center for Art and Culture, as we identify local and national collaborators. Within the planning phase, we will explore creating a local advisory committee that will help us not only shape the exhibition content but also serve as ambassadors for this project within their communities.

Despite its complex history, the subject of sugar and its surrounding material culture has broad popular appeal. Our greater museum community includes people and organizations who have a shared interest in discussions regarding the cultural impact and material goods of the sugar trade. By broadening the discussion of sugar to encompass social, cultural, and economic topics, we can make American fine and decorative arts relevant to our visitors. This exhibition will help us further develop an innovative, programming-based road map that resonates with our international, national, and local constituencies. We especially seek to connect to the African American and Afro-Caribbean communities in Hartford. By identifying local and national experts to collaborate in the telling of

these humanities stories, we will reach new audiences and create content that will have lasting impact.

Project Description and Background:

Explain how this project came about, describe the planning process you will use, and state specifically what you would like CTH to fund in that process.

Include resources you will consult during planning including: scholars, archives, collections, institutions, etc.

Through this exhibition, we will select and interpret objects related to the culture of sugar—including luxury goods purchased with money from the trade. The story will be tempered by reminders of the unsustainable human and environmental cost of such consumption. Exhibition discussions, themes, and content must honestly account for history and thoughtfully and empathetically consider today's cultural conversations about the past. We will also confront our own institutional history as well as that of other cornerstone institutions.

This exhibition concept evolved from discussions between Brandy S. Culp, Curator of American Decorative Arts, and her Wadsworth colleagues regarding commodities that profoundly impacted material culture from the 17th to 19th centuries and indelibly changed mankind's cultural footprint. Prior to joining the Wadsworth, she worked on this theme through the lens of mahogany, indigo, and silver. The subject of the New World silver and sugar trade are closely aligned, and she is leading a project on the reinstallation of the Wadsworth's precious metals collection that includes this greater global story. Ms. Culp brings an interdisciplinary approach to her work and often draws upon the humanities to expand the interpretation of decorative and fine art.

Preliminary work on the sugar project began in 2017 and included exploratory research, information gathering, exhibition content discussions, and the identification of potential partnerships. We have reached a confident juncture in the development process and believe this project would greatly benefit from a planning grant to further key efforts, including (1) convening subject experts who will help identify interpretive materials, refine exhibition concepts and design, and open the project to wider considerations; (2) advancing necessary research regarding New England's and Connecticut's role in the West Indies sugar trade and its resulting material wealth; (3) informing the working exhibition checklist via necessary travel; and (4) developing exhibition education outreach and marketing plans so that we engage a wide audience and maximize our reach. Our goal is to have a fully formed exhibition—from draft educational materials to a tentative gallery layout—by the completion of the planning and development phase.

Components of planning process:

Convening of subject experts

We will convene a panel of subject experts to hone exhibition concepts, help inform research, and expand the exhibition checklist. These professionals will be instrumental in helping to shape the research plan and to inform necessary travel. We seek to hold one two-day convening of subject experts; however, we will draw upon on their expertise throughout the entire planning phase via

electronic communication and additional in-person discussions as necessary. With funding from CT Humanities, we would like to gather the below subject experts for a two-day convening in Hartford:

- Dr. Jennifer L. Anderson, Associate Professor of History at the State University of New York at Stony Brook
- Dennis Carr, Carolyn and Peter Lynch Curator of American Decorative Arts and Sculpture, The Museum of Fine Arts, Boston, MA
- Anne Farrow, journalist and historian
- Daniel Finamore, The Russell W. Knight Curator of Maritime Art and History, Peabody Essex Museum, Salem, MA
- Dr. William Frank Mitchell, Director, The Amistad Center for Art & Culture at the Wadsworth Atheneum Museum of Art
- Dr. Louis P. Nelson, Vice Provost for Academic Outreach and Professor, Architectural History, University of Virginia, Charlottesville, VA
- Lynne Williamson, former director of the Connecticut Cultural Heritage Arts Program, Institute for Community Research in Hartford

In order to assure that all voices are heard and can be readily incorporated into the exhibition planning process, we will hire Vivian Figueredo, who will lead the participants in discussing the four main themes: production, consumption, power, and protest. Ms. Figueredo, who has worked with the museum in the past, and has experience in conversations on equity, diversity, and inclusion, will ensure that the voices and experiences of those who were and are most effected by the sugar trade are centered in what tend to be academic conversations.

Advance scholarship and inform the working exhibition checklist via research and related travel Travel to key institutions, where curator Brandy Culp will meet with colleagues and gather information, is central to developing a sensitive, thought-provoking checklist, informing educational content via research, and exploring innovative design that both pushes boundaries and remains empathetic to the subject matter.

Exploring Connecticut's role in the story of production, consumption, and material exchange associated with the sugar trade and its use will be the main research focus. Through this grant we are seeking funding for research costs associated with travel within New England and farther afield when necessary. We will seek additional grants for research in Europe and the Caribbean. An exhibition catalogue will be published for this project, and Ms. Culp also intends to draft articles regarding this project for scholarly publications.

It will be necessary to conduct extensive primary and secondary research to connect art and artifacts to the historical narratives associated with sugar. From the 1649 launch of the Tryall, Connecticut's first documented West Indies bound vessel, to Jefferson's embargo of 1807, much historical scholarship has been written regarding New England's relationship to Caribbean sugar and the economic impacts of the commodity's exchange. Historian Brenda Milkofsky wrote, "Many people in Connecticut profited from this trade, from the ship-owning merchant to the milkmaid who traded her cheese for sugar at the country store...Today, much of the state's remaining early architecture survives from this period because quality materials were used by experienced builders and architects to create substantial homes for people who grew wealthy in the trade. Furniture makers, portrait painters, and even clothiers created enduring works of art on commissions from these merchants." We must identify the art, architecture, and artifacts that will visually tell the complex story of sugar—

from examining the material culture related to our own institutional history to the expanded discussions reflective of global relationships.

It is generally thought and has been written in numerous sources that New England's relationship to sugar ends with the decline of the West Indies trade in the first decade of the 19th century. Preliminary research suggests otherwise. The dynamics of the sugar trade drastically change, but cultural and economic connections between New England and the production of this commodity persist into the late 19th century. For instance, in the 1850s, Hartford-born artist Charles DeWolf Brownell visited his Rhode Island family's vast land holdings on Cuba and made numerous paintings of sugar plantations for wealthy islanders. After Connecticut's economy shifted away from agricultural products and livestock and more toward industrial pursuits in the 19th century, tools used to cut the cane were mass manufactured in Connecticut's factories and sent all over the world. With additional research, how many other direct connections can we establish between the 19th-century sugar trade and New England, specifically focusing on Connecticut? Such research will be ground-breaking humanities work and will help better inform our understanding of Connecticut's past.

While we will develop a complete research plan following the convening, in initial planning stages of this project it is clear that we need to visit the following institutions for archival as well as object-based research: Bristol Historical and Preservation Society, RI; Connecticut Historical Society Museum and Library; Connecticut River Museum; Connecticut State Library, State Archives; and Middlesex County Historical Society. At these repositories are artifacts, shipping records, and relevant manuscripts collections. For instance, at the Connecticut Historical Society, we will survey their objects collection and examine the Wadsworth papers to explore Jeremiah Wadsworth's role in the West Indies Trade. At repositories such as the Bristol Historical and Preservation Society and Connecticut State Archives, we will delve into manuscripts that will help illuminate 18th-century trade connections as well as New England's continued ties to the sugar trade in the 19th century. Working to identify additional institutions will be a part of the planning process and will result in a fully-conceived research plan. We hope and anticipate that our participating scholars will share their expertise as well as contribute to the research and thus, help make this task more efficient.

A second component of the research travel is visiting other institutions who have mounted sensitive, though-provoking and innovative exhibition programming, especially related to the topic of trans-Atlantic trade, global exchange, and the slave trade. Information that we gather will help inform an innovative yet empathetic exhibition layout. While key institutions have been identified, such as the National Museum of African American History and Culture, Washington, DC and Museum of African American History, Boston, MA, the subject expert panel will help us complete the list of leading institutions to visit. In addition, it is necessary to visit possible loan partners and institutions who have expressed interest in traveling the exhibition to their venues. At present, Ms. Culp would like to visit institutions in Arkansas, Georgia, and Texas for this purpose.

Project Outcomes:

Describe the specific elements of a project plan that will come out of the planning process, such as an exhibition checklist, exhibition script, educational materials, etc.

Out of this planning process, Ms. Culp will complete all necessary research and domestic travel, finalize the exhibition checklist, determine outside loans, provide innovative exhibition layout ideas including thematic components and subsections, help prepare materials for educational programming and marketing needs, and develop docent training materials. We will have identified and connected to all partners—locally and nationally—including potential venues to host this exhibition once a final checklist has been completed.

With museum funding, we will also convene area educators at the high school and university level to discuss learning resources and program development for all audiences. Participants may include: Steve Armstrong, State Social Studies Consultant; Khary Fletcher, Director of Humanities, Hartford Public Schools, and Connecticut Council for the Social Studies Board Member; Justin Taylor, Social Studies Teacher, Bulkeley High School, Hartford, and Connecticut Council for the Social Studies Board Member; Jeffrey Ogbar, Professor, Department of History, University of Connecticut; and Seth Markle, Associate Professor of History and International Studies, Trinity College.

After the subject expert convenings, Ms. Culp will develop and then follow a road-map for all necessary exhibition and object-related research. By the completion of the planning phase, all research for the exhibition panels, labels, and catalogue will be completed and associated writing will be underway. Ms. Culp will have identified authors, compiled the majority of research needed to produce an exhibition catalogue, and commenced drafting text for an exhibition catalogue as well as have connected with a publisher.

She will have traveled to key institutions and gathered resources that will enable the Wadsworth's design team to develop a dynamic, powerful testimonial to the history of the sugar trade through sensitive object placement and overall gallery layout. During the planning phase, we will begin to consider graphics, exhibition fixtures, and educational enhancements and be readied for future decision making and selection.

We will also plan for how to provide opportunities for visitors to discuss of the impact of sugar as it extends into the 21st century. As part of the planning process, we will investigate the possibility of collaboration with the museum's Contemporary art and MATRIX series to engage artists who are addressing the subject today, such as Kara Walker, who are represented in the Wadsworth's collection. One potential MATRIX artist is Sonya Clark, whose work explores the triangle trade. In addition, we will plan to have contemporary holdings related to the subject of sugar on view in our permanent galleries and adjacent to historic objects. Discussions of sugar and its impact extends into the 21st century, and via this effort as well as public programming we will explore the complicated past and present history of sugar.

Additional interpretive content will be made available through TAP, the museum's mobile tour application. Using their own devices or ones borrowed from the information desk, visitors will be able to explore multimedia content that further develops the installation's themes. Content will include audio and potentially video and feature a variety of voices from experts that may include scholars, curators, educators, and artists.

A marketing plan for the exhibition will include a press release that will be disseminated to all major media outlets, as well as trade-specific publications such as Magazine Antiques, Antiques and Fine Art, and Maine Antiques Digest. A media outreach timeline will guide staff in maximizing marketing

opportunities and allow us to coordinate efforts with our exhibition partners and community stakeholders. The marketing plan will include both digital and print media and press outreach for earned media coverage. Preliminary announcements for special exhibition programming will be outlined and drafted for future inclusion in the print calendar, email marketing outlets (i.e. Instant Atheneum online newsletter and Director's Message), social media, and website.

Programs will be developed for the following platforms:

Lectures, Conversations, and Gallery Talks: Content may be explored through multiple methods including lectures, dialogues, panel discussions, and gallery talks. Dialogues between artists, historians, curators, and educators allow for new perspectives on subject matter.

Community Programs: Second Saturdays for Families is a free monthly program from 10am–1pm that offers live performance, tours, and hands-on art activities for children and family audiences. Community Days offer a full day of activities, including art-making, performance, and tours. Both are programs that rely on community partnerships to create dynamic programming and engage new visitors.

Evenings for Educators: This evening program offers K-12 and college educators an introduction to an exhibition, viewing time, and teaching resources.

Docent and Tour Program: The Wadsworth's tour program empowers our various audiences to participate in visual analysis while engaging in the groundbreaking humanities themes of this exhibition. Wadsworth docents are volunteer museum educators who engage visitors of all ages and backgrounds in an active discussion and exploration of works of art by providing a broader context for understanding through guided experiences and discussions. The breadth of objects included in this exhibition on the material culture of sugar and the timespan covered by this project will provide rich opportunities for our audiences to learn about, and from, the world of our past and connect the experience to our present and sugar's controversial reputation even today. To prepare docents on the exhibition content and appropriate touring strategies, they will attend training sessions with exhibit organizer Ms. Culp and with the Education Department staff to best serve our public. Readings and electronic resources will also be used.

Mobile Tour: The visitor experience will be enhanced through our mobile tour platform through which audiences can learn more from experts in the field, art historians, artists, and educators. This mobile platform makes possible the addition of layered content in both the exhibition and the collection as we make connections to works throughout the museum that relate in various capacities to sugar and its consumption or production—from the Cabinet of Art and Curiosity to the contemporary art collection. This platform also allows access to the exhibition and its content from outside of the building through this web-based tour.

Film Series: During the exhibition, a selection of films will be shown that explores our obsession with sugar as well as confronts sugar's controversial past and present. Films that directly address the topic include, *Sugar Cane Alley* (1983) and documentaries *The Price of Sugar* (2007), *The Sugar Babies* (2007), and *That Sugar Film* (2014). We may devote a series to slavery and the slave trade, of which there are numerous films, including *Souls at Sea* (1937), *Tamango* (1958), *Goodbye Uncle Tom*

(Documentary, 1971), Cobra Verde (1987), Sankofa (1993), Amistad (1997), Middle Passage (2000), and Vazante (2017).

Humanities Content:

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

What preliminary themes will you explore during planning?

The story of the sugar—its production, trade, and consumption—is particularly relevant to the history of New England and to understanding how regional centers connected to the larger trans-Atlantic world in the 17th to 19th centuries. Through this exhibition, we are endeavoring to expand our current historic narratives that create a distance between the actions of Connecticut's leaders in that time period and the realities of the human impact of their business practices. These narratives have sustained stereotypes and limited critical conversations. We plan to use art and material culture as a way to explore interwoven complexities and the multiple, often hidden strands of North American history. These goals require a deep exploration of our histories, and how culture, values, and beliefs are formed, replicated, and reinforced over time, often advantaging one culture over another.

Exhibition and programming content will confront our own institutional history and that of our greater New England community. The exhibition will allow us to discuss how the sugar trade generated the foundational wealth for many of our cornerstone institutions, including our own. Our founder's father Jeremiah Wadsworth was heavily involved in the West Indies trade, and as a part of this project, we will explore the wealth generated from his dealings in the sugar trade. We will continue to explore the many ways to tell these narratives via the objects in our collection and key loans.

Given the institution's history as well as its expansive collection, which includes both objects made for the consumption of sugar as well as goods generated around its trade, the Wadsworth is well positioned to lead this humanities discussion. The consumption of sugar—particularly as a companion or enhancement to other globally traded commodities such as tea, coffee, and chocolate—drove material culture, and new objects entered the human lexicon surrounding its use. Items including but not limited to sugar boxes, bowls, casters and other often costly objects surrounding relatively new eating and drinking rituals both facilitated the use of sugar and were expressions of wealth and power. In addition, sugar fueled immense wealth, and the Wadsworth's collection includes items purchased with money generated from the trade. The Wadsworth will embrace and empathetically discuss complex, and often hidden histories, through the exhibition of art and material culture related to the production and consumption of sugar from the past to the present. As we plan this project, we are focusing on four main themes: production, consumption, power, and protest. Each of these themes will be reflected in the exhibition layout and programming, with the ultimate goal to bring forward a fresh discussion of the environmental, economic, and social impact of the sugar trade on art and artifacts, including considerations of international design, usage,

and cultural exchange; and engage in difficult but necessary discussions involving race and identity, environmental resources, and the human cost of luxury as made evident by material culture.

Project Audience:

What target audience do you have in mind for the final project? Why did you choose this audience? Will you involve potential audience members in the planning process? If so, how?

The exhibition will appeal to a broad audience, both locally and from around the region. Key audiences will include Greater Hartford's Afro-Caribbean and African American communities, students from K-12, college students, patrons of the arts, museum-supporters, and emerging or potential visitors. In addition, there is growing interest in exploring and understanding the Connecticut's historic and present complicity regarding the human toll of its role as a center of commerce, manufacturing, and shipping. A number of churches— including the Episcopal Church in Connecticut and the United Church of Christ, both with deep roots in Connecticut history and slavery, have begun to encourage concentrated study on issues of racial justice and healing. Racial equity organizations have also seen significant growth in the past several years. These audiences have shown increasing interest in and willingness to engage with subjects such as those explored in this exhibition.

With the help of local stakeholders and subject experts, we will devise an audience development and marketing plan so that we can determine strategies to engage these key audiences. The local advisory council will be composed of potential audience members, and as described in earlier sections, will not only inform marketing plans for exhibition development and presentation as well. We will work with local scholars Frank Mitchell and Lynne Williamson to connect with these regional partners and subject specialists, such as Christine Dixon-Smith aka Sistah Nandi, Former CEO, Sankofa Kuumba Performance Ensemble, an organization that is dedicated to learning, preserving, and teaching the richness and beauty of the African culture and the African diaspora. We will use museum resources to explore the best means of gathering these individuals and incorporating their voices into this exhibition project. Additional stakeholders and community leaders—from organizations including UConn, the West Indian Cultural Center, and the Center for Reconciliation—will help us shape and carry this content into Connecticut's various communities.

In addition to drawing from our convening of scholars and local experts, we may use museum funding to seek the guidance of and engage historians who actively appeal to broader audiences and have successfully developed humanities discussions for popular media and print consumption. Individuals may include internationally-renowned local author Mark Kurlansky and Libby Haight O'Connell, cultural historian and former Chief Historian for the History Channel, who has authored the book, *The American Plate: A History of the United States in 100 Bites*. These broad-reaching experts would also serve as potential public education programming participants.

As marketing plans develop we may consult with communications experts such as Michael Tonge, Senior Marketing Manager at the Brooklyn Museum who approaches marketing from the perspective of a cultural curator and Jay Finney, Chief Marketing Officer at the Peabody Essex Museum, Salem, MA. The Peabody Essex is known for its vision of interpreting its collection in ways

that invite visitors to discover the inextricable connections that link artistic and cultural traditions, connections that have always influenced art and culture and that now characterize our lives in a global community.

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 July 2019–February 2020; Preliminary curatorial research and object checklist development continues. Travel as necessary; Brandy Culp

2 September–December 2019; Begin holding exhibition team meetings; Brandy Culp/Adria Patterson

3 September–December 2019; Start to explore outside collaborators and initiate preliminary conversations; Brandy Culp

4 December 2019–February 2020; Preliminary checklist drafted and refined, feedback sought from internal and external colleagues; Brandy Culp

5 March 2020; Host a two-day convening to further develop and refine humanities content and related programing as well as inform finalized checklist and research plan; Brandy Culp

6 March 2020; Marketing and education teams engage with subject experts at convening and begin to conceptualize education and outreach plans; Anne Rice/Kim Hugo

7 March–September 2020: Refine humanities themes. Additional manuscript and object research travel per findings of subject expert convening. Exploratory loan inquiries; Brandy Culp

8 March–September 2020; Gather local experts, stakeholders, and education groups (funded by the Wadsworth); Anne Rice/Brandy Culp

9 April–June 2020; Exhibition team meetings continue. Marketing team meetings continue. Education program development begins (Education department liaison to exhibition chosen); Brandy Culp/Adria Patterson/Kim Hugo/Anne Rice

10 July–September 2020; Refined checklist. Outside collaborations sought and additional venues approached for exhibition; Brandy Culp/Linda Roth

11 July–September 2020; Discussions begin with potential catalogue publishers to define scope and length of catalogue. Requests sent to guest essayists for inclusion in catalogue; Brandy Culp/Adria Patterson

12 October–December 2020; Preliminary marketing plan outlined; Kim Hugo

13 October–December 2020; Title, dates, and gallery space finalized. Initial exhibition design begins; Cecil Adams/Brandy Culp

14 October–December 2020; Outline and begin to draft exhibition content. Exhibition team meetings continue. Loan requests sent; Brandy Culp/Adria Patterson

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 2 Name

Team Member 2 Title

Team Member 2 Organization

Not paid with CTH grant funds

Major Responsibilities

Etc

Brandy S. Culp
Richard Koopman Curator of American Decorative Arts
Wadsworth Atheneum Museum of Art
Paid partially with CTH grant funds

Ms. Culp is responsible for all aspects of exhibition development and planning. She will complete all necessary research and domestic travel, finalize the exhibition checklist, determine outside loans,

provide innovative exhibition layout ideas including thematic components and subsections, help prepare materials for educational programming and marketing needs, and develop docent training materials.

Linda Roth

Senior Curator and Charles C. and Eleanor Lamont Cunningham Curator of European Decorative Arts
Wadsworth Atheneum Museum of Art

Not paid with CT grant funds

Ms. Roth will provide oversight to the exhibition development and planning process. She will collaborate with Ms. Culp on checklist development, outside loans, and didactic materials.

Anne Butler Rice

Georgette Auerbach Koopman Director of Education
Wadsworth Atheneum Museum of Art

Not paid with CTH grant funds

Convene area educators at the high school and university level to discuss learning resources and program development for all audiences. Oversee education liaison assigned to the exhibition in the planning of all educational and public programming, including lectures, conversations, and gallery talks; evenings for educators; docent and tour program; community programs; and film series.

Cecil Adams

Director of Museum Services
Wadsworth Atheneum Museum of Art

Not paid with CTH grant funds

Mr. Adams will work with Ms. Culp to explore potential exhibition design possibilities so that the arrangement of all works displayed sensitively and empathetically highlights the rich humanities themes.

Kim Hugo

Director of Marketing
Wadsworth Atheneum Museum of Art

Not paid with CTH grant funds

Oversee multimedia marketing and promotional efforts including print, digital, and social media. Convene marketing/audience development group to ensure that the exhibition incorporates and reaches all target audiences. Create marketing plan to carry out during exhibition implementation.

Adria Patterson

Exhibitions Manager
Wadsworth Atheneum Museum of Art

Not paid with CTH grant funds

Work with Ms. Culp to assemble and send out loan requests. Work with curators to establish list of potential venues for traveling component of the exhibition. Assemble and distribute exhibition proposals to proposed venues and track status. Draft and negotiate traveling exhibition contracts with borrowing venues. Draft and negotiate all guest author contracts. Negotiate all publication and distributor contracts.

Alison Parman
Curatorial Administrator and Assistant
Wadsworth Atheneum Museum of Art
Not paid with CTH grant funds

Provide logistical support for all aspects of the exhibition planning process, including travel arrangements for Ms. Culp and scholars/consultants, and communication with potential exhibition partners.

The major responsibility of all team members listed below is to provide their expertise and input as part of the team of scholars/consultants for the convening and will be paid with CTH grant funds.

Dr. Jennifer Anderson, Associate Professor of History, State University of New York, Stony Brook, NY, author of *Mahogany, The Costs of Luxury in Early America*

Dennis Carr, Carolyn and Peter Lynch Curator of American Decorative Arts and Sculpture, The Museum of Fine Arts, Boston, MA and specialist in the study of the Americas and trans-Atlantic trade

Dr. Daniel Finamore, The Russell W. Knight Curator of Maritime Art and History, Peabody Essex Museum, Salem, MA

Dr. William Frank Mitchell, Executive Director and Curator at Large, The Amistad Center for Art and Culture, Hartford, CT

Dr. Louis P. Nelson, Vice Provost for Academic Outreach and Professor, Architectural History; specialist in the built environments of the early modern Atlantic world (i.e. American South, the Caribbean, and West Africa); current research engages the spaces of enslavement in West Africa and in the Americas

Lynne Williamson, former director of the Connecticut Cultural Heritage Arts Program, Institute for Community Research in Hartford

Anne Farrow, journalist and historian, author of *The Logbooks: Connecticut's Slave Ships and Human Memory* and co-author of the book *Complicity: How the North Promoted, Prolonged, and Profited from Slavery*. [note: did not have a CV/resume available, has confirmed her interest in participating in the project by email].

Vivian Figueredo
Independent Consultant

Paid for with CTH funds

Ms. Figueredo will be responsible for providing facilitation for the scholar/expert panel to ensure that the histories of those most impacted by the sugar trade are centered in conversations about objects and exhibition themes.

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:

Travel costs are calculated using the following methods:

Hotels - GSA per diem costs for each jurisdiction (Hartford for convening, cities of Washington DC, Atlanta, New York City, Houston, Charlottesville (VA), and Bentonville for curator travel)

Airfare and rental car - Costs were calculated using kayak.com for the locations listed above.

Curator travel costs assume three-day, two-night trips to the locations listed above.

In addition to the attachments required in previous sections, applications for planning interpretive digital projects must also include:

- **The process you will use to select technology (include proposals from vendors detailing the scope and duration of work);**
- **Technologies to be used (if already selected) and justification for selection. If you plan to use proprietary technologies, give justification for choosing them over open-source options;**

- Existing database or archival resources from which content will be drawn (sample entries may be provided).

****PLEASE NOTE:** Applications of all types may also include pertinent audio and video digital files in standard formats as well. Contact Connecticut Humanities staff for details.

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.

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

Additional Attachments

You may use this space to upload any additional documents or images that you would like to share with our Application Review Committee. (Optional)

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

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

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. Budget
2. Additional Attachments

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	Brandy Culp/Exhibition Curator	\$45.05	1500	\$67,575
2	Linda Roth/Senior Curator	\$26.75	300	\$8,025
3	Kim Hugo/Director of Marketing	\$41.21	300	\$12,363
4	Adria Patterson/Exhibitions Manager	\$26.45	600	\$15,870
5	Cecil Adams/Director of Museum Services	\$41.21	300	\$12,363
6	Anne Rice/Director of Education	\$41.21	300	\$12,363
7	Alison Parman/Curatorial Assistant	\$20.50	300	\$6,150
8				\$0
9				\$0
10				\$0
11				\$0
12				\$0
13				\$0
14				\$0
15				\$0
Total				\$134,709

CTHF Funds Requested and Matching Funds (Source of Funds)				
CTHF Funds	External Cash Contributions	Applicant Cash Contributions	In-Kind Contributions	Total
\$5,378.00		\$62,197.00		\$67,575
		\$8,025.00		\$8,025
		\$12,363.00		\$12,363
		\$15,870.00		\$15,870
		\$12,363.00		\$12,363
		\$12,363.00		\$12,363
		\$6,150.00		\$6,150
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
\$5,378	\$0	\$129,331	\$0	\$134,709

HONORARIA & CONSULTING

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	Jennifer Anderson/Consultant	\$1,000.00	2	\$2,000
2	Dennis Carr/Consultant	\$1,000.00	2	\$2,000
3	Daniel Finamore/Consultant	\$1,000.00	2	\$2,000
4	Louis P. Nelson/Consultant	\$1,000.00	2	\$2,000
5	Vivian Figueredo/Facilitator	\$1,000.00	2	\$2,000
6	Anne Farrow/Consultant	\$1,000.00	2	\$2,000
7	Lynne Williamson/Consultant	\$1,000.00	2	\$2,000
8	Steve Armstrong/Consultant	\$250.00	1	\$250
9	Khary Fletcher/Consultant	\$250.00	1	\$250
10	Justin Taylor/Consultant	\$250.00	1	\$250
11	Jeffrey Ogbar/Consultant	\$250.00	1	\$250
12	Seth Markle/Consultant	\$250.00	1	\$250
13				\$0
14				\$0
15				\$0
Total				\$15,250

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
\$2,000.00				\$2,000
\$2,000.00				\$2,000
\$2,000.00				\$2,000
\$2,000.00				\$2,000
\$2,000.00				\$2,000
		\$250.00		\$250
		\$250.00		\$250
		\$250.00		\$250
		\$250.00		\$250
		\$250.00		\$250
				\$0
				\$0
				\$0
\$14,000	\$0	\$1,250	\$0	\$15,250

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	Anderson/Carr/Finamore/Nelson/Farrow - hotel	\$128.00	10	\$1,280	\$1,280.00				\$1,280
2	Anderson (Stony Brook RT mileage)	\$0.55	156	\$86	\$86.00				\$86 X
3	Carr (Boston RT mileage)	\$0.55	202	\$111	\$111.00				\$111 X
4	Finamore (Salem RT mileage)	\$0.55	238	\$131	\$131.00				\$131 X
5	Farrow (Bath, ME RT mileage)	\$0.55	466	\$256	\$256.00				\$256 X
6	Nelson (RT flight to/from Charlottesville)	\$299.00	1	\$299	\$299.00				\$299
7				\$0					\$0
8				\$0					\$0
9				\$0					\$0
10	Culp/Curator (mileage in New England)	\$0.55	1200	\$660	\$660.00				\$660
11	Culp/Curator (lodging in New England)	\$128.00	8	\$1,024	\$1,024.00				\$1,024
12	Culp/Curator (travel to NYC)	\$417.00	1	\$417	\$417.00				\$417
13	Culp/Curator (travel outside of NE)	\$2,500.00	1	\$2,500	\$736.00		\$1,764.00		\$2,500
14				\$0					\$0
15				\$0					\$0
Total				\$6,764	\$5,000	\$0	\$1,764	\$0	\$6,764 X

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	Exhibition overview for planning meeting	\$0.24	400	\$96	\$96.00				\$96
2	Exhibition checklist for planning meeting	\$0.24	1400	\$336	\$336.00				\$336
3	Traveling exhibition proposal packets	\$0.24	375	\$90	\$90.00				\$90
4	Postage for proposal packets	\$2.00	50	\$100	\$100.00				\$100
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				\$622	\$622	\$0	\$0	\$0	\$622

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				\$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

PROMOTION

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
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

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	\$5,378.00	\$0.00	\$129,331.00	\$0.00	\$134,709
Honoraria	\$14,000.00	\$0.00	\$1,250.00	\$0.00	\$15,250
Technical Design Services	\$0.00	\$0.00	\$0.00	\$0.00	\$0
Travel	\$5,000.00	\$0.00	\$1,764.00	\$0.00	\$6,764
Printing, Copying and Supplies	\$622.00	\$0.00	\$0.00	\$0.00	\$622
Equipment and Room Rental or Purchase	\$0.00	\$0.00	\$0.00	\$0.00	\$0
Promotion	\$0.00	\$0.00	\$0.00	\$0.00	\$0
Evaluation	\$0.00	\$0.00	\$0.00	\$0.00	\$0
Total	\$25,000	\$0	\$132,345	\$0	\$157,345

Sugar Changed Our Material World



Barbados sugar cane field, 2016. Photograph by Brandy Culp.

Exploratory Exhibition Themes:

- Production
- Consumption
- Power
- Protest

Subthemes Related to Sugar:

- Globalism and trade
- Slavery
- West Indies/Southern US/New England/Africa
- Race, gender, and class
- Politics and economics of the 16th to 21st centuries
- Design and transfer of objects and peoples across the globe—the diaspora

Sugar Production and Trade



Franz Jansz Post (Dutch, 1614–1652), *Brazilian Landscape*, 1656. Oil on panel. The Wadsworth Atheneum.

Laura Facey (Jamaican, b. 1954) , *Their Spirits Gone Before Them*, 2006. Cottonwood and dried sugar cane.

In the planning phase, explore the possibility of incorporating one powerful, poignant contemporary work in each thematic section as a counterpoint to the historic objects.

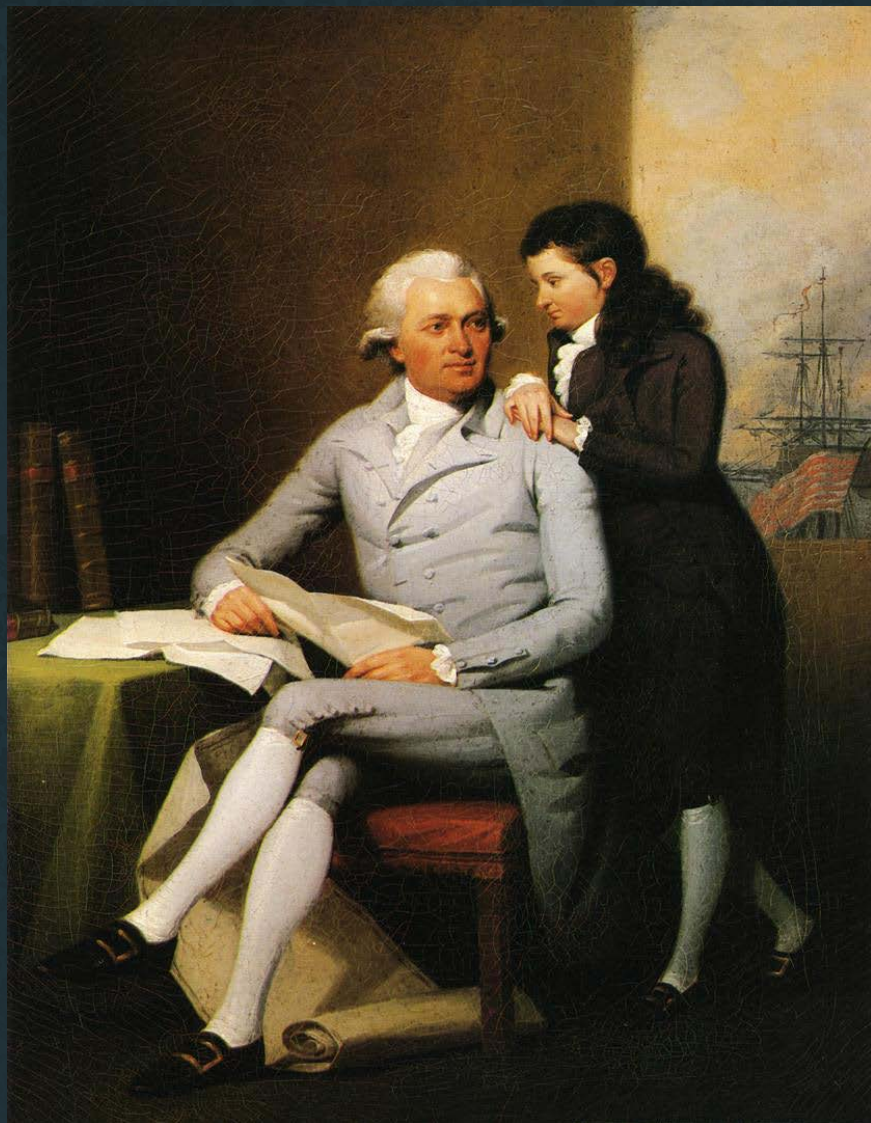


Bonaventura Peeters (Dutch, 1614–1652), *Dutch Men-of-War in the West Indies, 1648*. Oil on Panel. The Wadsworth Atheneum.



French, Paris, 18th century, Sugar Caster, c. 1735–36. Silver and lacquer, Wadsworth Atheneum.

Sugar was initially limited to a wealthy elite who used it as a symbol of power and wealth. These sugar casters, once belonging to Madame de Pompadour, show figures carrying bundled sugar cane (formed from silver) on their backs. The objects held confectioner's sugar for the dessert service.



John Trumbull (1756–1843), Jeremiah Wadsworth and his Son Daniel Wadsworth, 1784. Oil on canvas. The Wadsworth Atheneum.

The Wadsworth Atheneum will address our own institutional history and that of our greater New England community through exhibition and programming content. Our founder's father Jeremiah Wadsworth was heavily involved in the West Indies trade, and as a part of this project, we will explore the wealth generated from his dealings in the sugar trade.

THE subscriber having entered into a Copartnership with DANIEL WADSWORTH, (under the firm of SANFORD & WADSWORTH)—it becomes absolutely necessary that he should immediately close his old accounts—He therefore requests all those who have accounts open with him, and which are by the stipulated time of payment become due, to close the same immediately, either by payment, or by giving their Notes of hand for the respective balances.

PELEG SANFORD:

Hartford, June 3, 1793.

American Mercury, Hartford, Connecticut, June 3, 1793.

The Subscribers have for Sale,
12,000 pounds of
P H I L A D E L P H I A
Loaf and Lump Sugar.

They will have a constant supply of those
articles, which they will sell, by the quan-
tity, precisely at the Philade'phia Sugar-
House prices.

SANFORD & WADSWORTH.
Hartford, August 12. tf

*Hartford Gazette, Hartford,
Connecticut, August 14, 1794.*

30 Hhds. Loaf and Lump Sugar.
20 Hhds. St. Croix Rum.
For sale on a liberal Credit, by
SANFORD & WADSWORTH.
Hartford, Jan. 4, 1797.

*American Mercury, Hartford,
Connecticut, January 11, 1798.*

SANFORD & WADSWORTH,
WANT to purchase a quantity of Flax-Seed, and 100
barrels of Prime Beech—30 do. do. Pork.
Hartford December 16, 1793.

*Connecticut Courant, Hartford,
Connecticut, January 11, 1798.*



Velvet coat originally owned by Col. Jeremiah Wadsworth, c. 1784. Connecticut Historical Society.



Self-portrait, Journal of George Howe, c. 1830s, Bristol and Cuba. Collection of the Bristol Historical and Preservation Society.

Sketch by George Howe of the sugar cane processing mill at New-Hope Plantation, Cuba, owed by James deWolf (1764–1837) of Bristol, ca. 1830. Journal of George Howe, Collection of the Bristol Historic and Preservation Society.

This journal is an unpublished and little known resource documenting 19th-century New England's direct ties to the Caribbean sugar trade.

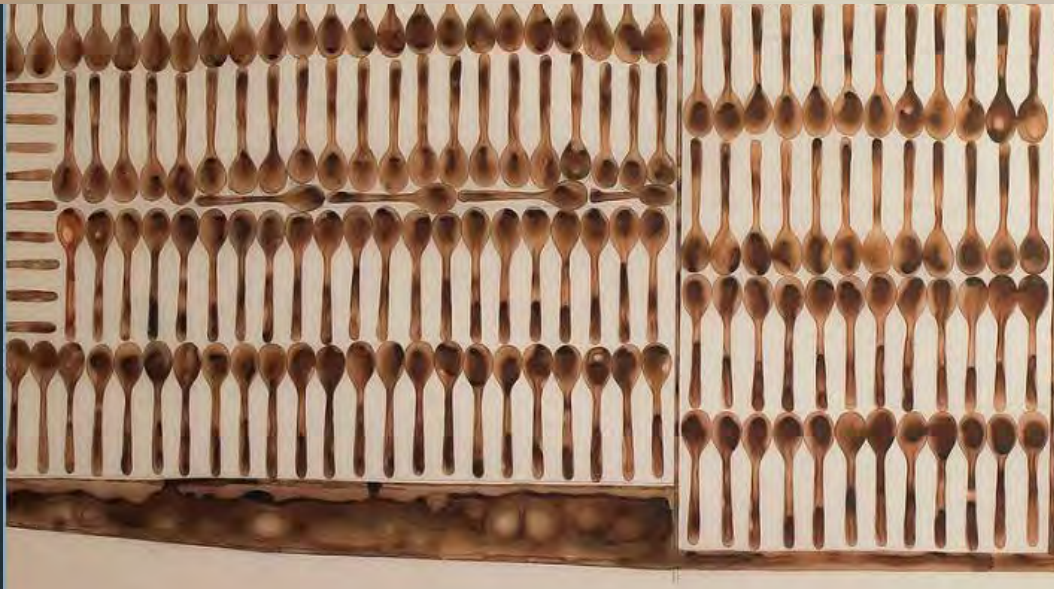
Charles De Wolf Brownell
(American, Hartford 1822–
1909), *The Bay of Matanzas,
Cuba*, 1860. Oil on canvas.
Milwaukee Art Museum.



Attributed to Charles DeWolf
Brownell (American, Hartford
1822–1909), *A Cuban Sugar
Plantation*, Cuba. c. 1850s. Oil on
canvas. William Reese Company.



Consumption of Sugar



Moridja Kitenge (Canadian, born in Kinshasa, Democratic Republic of the Congo, 1980), *De 1848 à nos jours, Coupe bateau* (with detail), 2006. Walnut stain on paper.



The Gansevoort Limner (American, active 1730–1745), possibly Pieter Vanderlyn (New York, c. 1687–1788), *Susanna Traux*, 1730. Oil on bed ticking. National Gallery of Art Washington, D.C.

FOR SALE,

AT New-York prices by EDWARD DICKENS, 14 rods North of the Church, for HARTFORD, NEW-LONDON, PROVIDENCE, BOSTON, NEW-YORK, PHILADELPHIA Bank Notes or Specie.

BOHEA TEA in whole, halves, and quarter chests.

SOUCHONG and PONQUA TEAS.

SUGAR by box or bag.

Enamelled TEA CUPS & SAUCERS.

Ditto COFFEE do.

FLUTED TEA do.

Dining SETTS NANKEEN BLUE.

TEA SETTS of 49.

Quart and Pint MUGS, BOWLS, from 1 to 6 Quarts, Snuffbox and Bandano HANDKERCHIEFS, CAMBRICKS by piece &c. &c.

Thicksetts and Princes STUFFS.

Swandown VEST PATTERNS

RIBBONS by piece.

Oil & Silk UMBRELLAS.

STONE LIME.

Wanted by said DICKENS, 500 Bus. corn, & a quantity of good rye & oats,

CROCKERY and GLASS-WARE STORE

Peleg Sanford, & Co.

Have for Sale, very low,
CHINA Tea Cups and Saucers.
Bowls and Saucers.
Tea Pots,
Sugar Cups—Cream Cups.

And a General Assortment of **CROCKERY and GLASS-WARE, Wholesale and Retail.**
Hartford, April 29, 1793.

American Mercury, Hartford, Connecticut, May 27, 1793

50 Chests of BOHEA TEA,
Of a good Quality, for Sale by the Chest at a
Credit of three or six months, by
SANFORD & WADSWORTH.
Feb. 22.

Connecticut Courant, Hartford, Connecticut, February 22, 1796.

Hartford Gazette, Hartford, Connecticut, March 3, 1794.

As beverages—such as coffee, chocolate, tea and punch—became popular among a wider consumer demographic, the demand for sugar exponentially increased. New object forms and cultural protocols were created to accommodate these exotic, globally traded commodities.



Overmantel Painting of John Potter and His Family, c. 1760.
Oil on panel. Newport Historical Society.



Silver sugar containers from the 17th to 19th centuries in the collection of the Wadsworth Atheneum. In the 17th century, the sugar box was created to house this precious commodity—affordable to only a wealthy few. Some of the earliest sugar bowls imitated Chinese rice bowls in shape and size. As sugar became more readily available the sugar bowl grew in size and designs echoed prevailing tastes from the 18th to 19th centuries.



Bernhard Heinrich (German, Augsburg), Centerpiece with tea and dessert service pieces, 1761–63. Silver-gilt. Wadsworth Atheneum.

Europe's most wealthy used elaborate silver and porcelain forms for the dessert table, such as the centerpiece above.



Sweetmeat or comfit "pole" with eight baskets, England, ca, 1770–1800. Glass. Wadsworth Atheneum.

Americans imported these glass centerpieces from England, which were used to serve comfits (a candy of nuts, seeds, or other center coated in sugar) and sweetmeats (candied fruits).



Anthony Nelme (English, active 1672–1722), Casters (sugar caster center) and bottles on stand, 1716–17. Silver and glass. Wadsworth Atheneum.



Jacobus van der Spiegel (New York, 1668–1708), Sugar caster, c. 1695–1705. Silver. Wadsworth Atheneum.

Power – Wealth – Sugar Trade



Soyna Clark (Richmond, VA), *The Price*, 2016.
Currency made from bagasse (sugar cane fiber).

"The money band indicates the price I
could be purchased for at the height of the
slave trade calculated in today's dollars"

Soyna Clark

Patricia Hickson, Emily Hall Tremain Curator of Contemporary Art at the
Wadsworth, is currently exploring the possibility of collaborating with Clark in
conjunction with the sugar project.



Imposing Connecticut river-Valley style doorway, built by Samuel Partridge, c. 1760, Deerfield, Massachusetts. Reproduction after the original now in the collection of Historic Deerfield.



Samuel Loomis, Chest on chest, Colchester, Connecticut, 1748–18140. Mahogany, tulipwood, ivory. Wadsworth Atheneum. Owned by Jonathan Demming (1743–1788), one of Connecticut's most prominent West Indian traders.

Wealth from the trade established an architecture and material culture of power in New England. A great deal of research is needed to connect history to artifacts, and the last two themes of the exhibition (Power and Protest) need the most inquiry and development.



Staddle Hill (built c. 1746), home of Seth Wetmore and family, Middletown, CT.



Josiah Wedgwood & Sons (1759–1987); decoration after an engraving by Robert Hancock (1730–1817), Tea cup and saucer. Earthenware. Wadsworth Atheneum.



Wetmore Parlor „, extracted from Staddle Hill (built c. 1740), and installed at the Wadsworth Atheneum.

The most popular of all transfer-printed designs, a fashionable couple is shown drinking tea and a young enslaved man serves them. Belonging to Reverend Eliphalet Williams, one of Connecticut's most influential men, this tea ware is the earliest example of transfer-printed pottery known to have been used in the Connecticut Valley.

Protest



Examples of English satire and artifacts protesting the West Indian sugar industry in the 1790s.

This theme needs more discussion and development to connect political as well as personal events to protest and sugar—from multiple perspectives. Our planning activities are crucial to bringing shape to the exhibition check list.





Gun Hill Signal Station, Barbados, 2016. Photograph by Brandy Culp.