

Title	<b>Words That Made the Difference: Brown v Board of Education</b>	03/21/2024 id. 45982036
	by <b>Cindy Acker</b> in <b>2024 Cultural Arts and Arts Programming RFP</b>  1632 Moreland Drive Alameda, California 94501 CA United States 5107987429 office@thechildunique.org	

<b>Original Submission</b>	03/21/2024
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Score	n/a
Enter the name of your public art proposal	Words That Made the Difference: Brown v Board of Education
Are you a nonprofit organization or government agency?	Yes
Please provide the name of the nonprofit organization or public entity submitting this proposal	1000k Trees for Humanity
Please provide the name of primary point of contact.	Cindy Acker
Provide the daytime phone number for the primary point of contact	+15107987429
Provide the email address for the primary point of contact	cacker56@yahoo.com

Please provide the name of secondary point of contact	Amos White
Provide the daytime phone number of the secondary point of contact	+14154890074
Provide the email address for the secondary point of contact	amos@100ktrees4humanity.com
Please provide the address for the organization or public entity submitting this proposal	310 Westline Drive #B303 Alameda California 94501 US 37.76333 -122.27146
Which level of grant are you requesting?	\$10,000
Where will the proposed cultural arts or arts programming be held?	Central Alameda

Please describe the organization's interest in the project, initial vision for the work, and relevant experience or background (Letter of Interest).

#### Background

The project is the theatrical production, *Words That Made the Difference: Brown v Board of Education*. It began as a desire to help students understand the legacy of desegregated education in the United States, to help and adults understand the underpinned legacy of desegregated places and opportunities for people of color. When

Cindy Acker began the research for the project, the granddaughter of the late Chief Justice Earl Warren heard of the play that she was writing, and approached her, offering her grandfather's memoirs to have a deeper understanding of Warren's work and rationale for the unanimous *Brown* decision. From that, she wrote a play that has been touring in many cities in the United States, including Alameda, Novato, Palo Alto, Sausalito, St. Petersburg, Florida, and livestreamed across eight countries.

Surprisingly, Sausalito was the last and most recent U.S. city to fully desegregate (as of 2019). The cast was specifically invited to assist the healing of the community with this play about the courageous work that has been done to bring about a just nation.

#### Vision

As an Alamedan, educator, and playwright, Dr. Acker has wanted this work to be performed for students and teachers in Alameda, to help them learn the history and give them a safe place to begin discussions about how their lived experiences may be shared and compared to see how they too can have words that make a difference in our community and in their lives.

#### Experience

Dr. Cindy Acker holds five degrees in education, cultural studies, human development, and a terminal degree from UC Berkeley in educational leadership. Her focus has been social justice, encompassing diversity, equity, inclusion, justice, and belonging. As a historian and scholar, she has won awards for her work in Canada, as a playwright, and with important news features on parenting for Fox Broadcasting. Dr. Acker is a six-time award winner in the area of social justice and pediatric health and education.

She has written two books on social justice issues (one which has been used in schools to curtail otherness connected to LGBT and HIV issues, and train teachers about communicable diseases, and one written for teachers in Texas, Florida, and Oklahoma to assist their curriculum in light of challenged laws in those states. She is a consultant to school districts and organizations for difficult issues affecting marginalized populations. She is also a keynote speaker, educating populations about the history of people, laws, and ethnicity, often sharing unknown information – which is also within the pages of this play.

As such, the play, *Words That Made the Difference*, lifts up her expertise, to create an honest historical work that involves the exact words of the court cases, bringing them to light and enlightening their powerful message. The background work of all of the court cases was done by Dr. Acker and Sarah McArthur LeValley, former executive of Disney and Pixar.

Please provide a summary of the overall program being proposed (Concept of Proposed Program).

The play, *Words That Made the Difference: Brown v Board of Education* is the focus of a multi-faceted program, with a dual objective. Students will learn history via the arts, and the play teaches the landmark case of desegregation, and how the reversal of 'Separate but Equal' changed the nation. In the article, *Integrated Schools: Segregated Curriculum*, Walsemann and Bell (2011) posit that in-school segregation still exists on many levels, hence segregation still affects teens. Being able to present the cases of Brown, and, and the continued effects of differing types of segregation, may open one avenue of discussion for students, who experience separation and segregation in many ways, leading to isolation, loneliness, and other mental health issues.

The target audience is high school students and teachers, with a design containing several components:

Pre-performance readings for/with students

History of Brown v Board from various perspectives

Video of documentary and movies:

Simple Justice

Thurgood

The Unintended Consequences of Brown v Board

Curriculum questions and historical backgrounds for teachers

Questions involving the history of Brown v Board

The Five Court Cases

Lived Experiences of students

Topeka, Kansas (Desegregation to Segregation to Desegregation)

Questions following the play:

Post Brown v Board Rulings

Segregation following Brown and now

Attending the Performance

Post-performance Actors' Panel – student questions; actor shared experiences

Teachers Unpack and Analyze Thoughts and Feelings with Students

What current situations did this bring up for them?

What words can make a difference now?

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Please provide a description of each of the components of the overall program, major component activities, timelines and the roles of key personnel, as well as involvement of any other partner organizations (Program Description and Work Plan).

#### Curriculum Preparation for Teachers (upon grant approval)

We will create a curriculum for teachers to use before the production. It will include synopsis of the court cases, creating a timeline leading to the Brown case, and provide insight into how education occurred in the cities/states before Brown, and the laws supporting segregation. It includes watching a movie based on the case, seeing nuances in discriminatory practices, the courage of the characters, and the strategy of the NAACP.

They will study a few of the characters who are rarely mentioned, such as the women of Brown, the White woman, Emma Brown, who worked to desegregate schools.

The students will be able to learn the history of the last city to desegregate (Sausalito), and how the law made a change for the betterment of the students in Marin City/Sausalito school district.

#### Production (September, depending on grant acceptance)

This 2.5-hour play is based on the five court cases leading to and including the landmark case of Brown. It uses the exact words from the court transcripts, and culminates in the final ruling given by Chief Justice Earl Warren. The 22 actors play the plaintiffs, witnesses, justices, bailiff, court reporter, and two narrators – who fill in the gaps that the transcripts do not elucidate.

#### Postproduction Discussion and Understandings (1-2 days following play)

The curriculum includes a panel of actors, to share their own experiences – why they chose to be a part of this play, what experiences they have had in their own lives, etc., their own difficulties with speaking up or speaking out, and how they feel segregation still occurs in communities.

Finally, teachers will be encouraged to help their students to unpack current day segregation in schools, the ways in which they may have felt the brunt of segregation, and why it is so difficult for students to speak up, and for allies to speak out. They will sort out ways to be courageous. The timing of this post discussion is to hopefully capture student feelings, when they are still fresh post production.

#### Roles of Key Personnel

Playwright/Co-Director: Cindy Acker Co-Director: Robert Paine

Work with the actors to understand the script, look at stage set up and blocking, being 'in character', present for all rehearsals; design rehearsal schedules.

Stage Manager (SM): Quinn

Present at rehearsals, supports actors with scripts, attendance tracking, substitutes and reading, when needed; ensures that actors have the scripts; work with sound person on music cues, mics work effectively; covid testing.

Venue Sound Person:

This person will handle the sound equipment present at the venue and work with the SM for dress rehearsal and final production.

Partner Organizations: All AUSD, charter, private high schools

This performance is for Alameda high school students and teachers. It is our hope that we will partner with all high schools (public, charter, and private) for this production.

Partner: Gene Kahane, a retired AUSD teacher, former cast member of WORDS, and an actor and director, will assist with curriculum, connections, and panel discussions.

Please provide a statement of the program's goals and indication of the steps to be taken to achieve those goals. Response should provide an indication of how progress toward goals would be evaluated or monitored (Goals).

The goals are three-fold:

1. Use the arts to provide accurate historical information regarding the legacy of equity in public education to students/adults and the courage of those who opened a way for all students to attend school together.

Measurable Outcomes:

Student projects creating timelines of desegregation of schools

Classroom discussions with follow up notes by teachers

Teacher discussions/feedback regarding what they learned, and how students responded.

Student and teacher feedback regarding the play and the project

2. Help students and teachers to see how Brown laid a foundation for our part in future work. As the Department of Education states: "The legal victory in Brown did not transform the country overnight, and much work remains. But striking down segregation in the nation's public schools provided a major catalyst for the civil rights movement, making possible advances in desegregating housing, public accommodations, and institutions of higher education."

Measurable Outcomes:

Student follow up dialogue after actor panel discussion

Student follow up assignment: "What's Next for Me to Bring Equity?" or "How the Legacy of Brown v Board has Opened a Path for My Education"

3. Avenues to open safe spaces for student mental health. The play shows the challenges that students had, how segregation affected their self-esteem and progress in school. The teen Mental Health Group in Alameda took note that teens seem unable to express challenges of inequity that have affected their mental health. Post-production, students should have safe spaces to consider and discuss their own feelings of segregation within school, within community. The goal is to provide an avenue for sharing: 'putting the information in the room' to give students an avenue to see and share information that may have affected their own mental health and personal outlook.

Measurable Outcomes:

Teachers provide post project feedback about student discussions in class  
Counselors provide quantitative feedback regarding # of high school students coming in

Qualitative feedback regarding any student clubs and information shared, or student connections, Mental Health Group invited to host one student session for feedback

NOTE: All measurable outcomes would be within a two-week timeframe post production. Minor achievements would involve 2-4 students who express or demonstrate change, offer suggestions, speak out, or make an effort in relation to equity, student success, or mental health. All goal outcomes would be documented by teachers, mental health group, and playwright.

Please provide the proposed program budget. Submission can include a combination of narrative and table(s) that convey how fund dollars would be dedicated to the various components of the proposed program and its administration. Response should also indicate whether/how any other funding sources would be leveraged to implement the program (2 page maximum).

[Budget\\_for\\_Arts\\_Grant.xlsx](#)

[Arts\\_Grant\\_Budget\\_Narrative.docx](#)

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Please provide a schedule for your proposal. Submission should include the proposed date(s) that the cultural arts or arts programming will be held along with key milestones leading up to the specified date(s). The submission should also include a proposed program for the the cultural arts or arts programming (e.g. schedule of event(s)).

[Arts\\_Grant\\_Schedule.docx](#)

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Please provide a description of the proposer's organization, including its history, track record for providing art and cultural programming, and ability to carry out the work proposed (Organizational Capacity).

100K Trees for Humanity, is a BIPOC led environmental justice urban reforestation nonprofit based in Alameda. This Alameda Arts grant is mission aligned with the 100k organization purpose. Our proposed theatrical project "Words" is important to bring to the Alameda community. The landmark decision of Brown v. Board of Education of Topeka Kansas is the benchmark for equal rights for all Americans, and a cornerstone for environmental justice in America as well. 100K Trees for Humanity is led by Amos White, a multi-awarded American haiku poet and author, producer, environmentalist, and civil rights activist. Amos is recognized for his haiku for its vivid literary imagery and breathless poetic interpretations. Amos has enveloped the arts and poetry in several events. He is founder and host of the Heart of the Muse creative's salon; executive producer and host of Beyond Words: Jazz+Poetry Show; former President of Bay Area Generations literary reading series where he led the production of over 45 monthly shows; former board member with the Black Speculative Arts Movement (BSAM) designing and supporting their BSAM Events,;and former board member with the AfroSurreal Writers Workshop-Oakland.

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Please upload videos, images or other materials relevant to the proposer's organization, including its history, track record for providing art and cultural programming, and ability to carry out the work proposed.

[Arts\\_Grant\\_Flyer\\_basic\\_format\\_DRAFT\\_for\\_Rhythmix\\_May\\_2024.docx](#)

[IMG\\_0081\\_1.JPG](#)

[Arts\\_Grant\\_Organization\\_Events\\_History.pdf](#)

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Please also provide an organizational chart showing personnel (2 page maximum).

[Arts\\_Grant\\_Organizational\\_Chart.docx](#)

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By checking this box, checked  
you are attesting to  
the following: I, as  
the primary contact  
of the organization or  
public entity,  
solemnly swear that I  
have reviewed and  
completed this  
application in its  
entirety and fully  
understand its  
contents. The  
answers given to  
each and every  
question, any  
information or any  
and all  
documentation  
furnished for  
processing the grant  
application, or  
otherwise contained  
herein are full and  
true to the best of my  
knowledge and belief  
under the penalty of  
perjury.

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Signature of primary contact of organization or public entity      Amos White

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Title of signatory (e.g. Executive Director)      Founder / Chief Officer

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## Schedule Draft

\*Proposed dates of performance: May 16<sup>th</sup>, 17<sup>th</sup>, 2024

### Milestones

April 2<sup>nd</sup>: Meet with school representative regarding the project

April 8<sup>th</sup>: Preparation of curriculum/fliers

April 26<sup>th</sup>: Teachers receive curriculum; zoom for questions

April 27<sup>th</sup>: Fliers go up at schools

May 1<sup>st</sup>: Teachers begin teaching with curriculum

May 10<sup>th</sup>: Check in with teachers via zoom

\*May 16<sup>th</sup>/17<sup>th</sup>: Dress rehearsal performances (daytime)

May 17<sup>th</sup>: Performance (6pm)

May 20<sup>th</sup> week: Follow up work with students

May 27<sup>th</sup>: Follow up work with students, teachers, Mental Health Group

- Please note that the performance may need to switch to the following week, since St. Joseph students have AP exams on the 16<sup>th</sup> and 17<sup>th</sup>. Before finalizing a date, we would connect with all schools to find out other dates that would not work, against our actors' work commitments and finalize the date in May.



# 100k Trees 4 Humanity

## Organizational Chart

Amos White

Founder/Chief Office  
Adviser

Ingrid Ballman

Co-Founder / Strategic

Cody Gallagher

Development Manager

Michael Eichencher

Customer Support Lead

## Advisory Board

Christopher Buckley

Bill Reed

Aaron Ableman

Seth Marbin

David Seaborg

Cecil Konijnendijk

Gil Friend

Robin Freeman

Rochelle McGlaughlin

Robert Selna, Esq.

## Budget Narrative

Venue: There are approximately 800 high school students in Alameda's public, charter, and private schools. The largest venue that we found was Elks Lodge, which seats 300 individuals. We felt that we could do our two dress/tech rehearsals and one production, which would accommodate all students (or one less rehearsal if we had fewer students who were attending).

The Elks Lodge is approximately \$365.

Printing/Flyer Marketing: Scripts/flyers, etc. This is an approximate cost from FedEx on Webster Street for B/W scripts, coil bound, and color flyers to be distributed around the high schools.

Actors' Stipend: All actors receive a \$250 stipend per production. We would let our actors know that the rehearsals, although for the student attendance, would count only as a rehearsal, and therefore, not involve an additional compensation.

Stage Manager/Co-Director Wages: The stage manager and co-director would bear the brunt of time and work, with different sets and managing 22 actors. These hours are an estimate.

Playwright/Co-Director: Does not take any wages

Rental/Used Props Costs: These would be rented or yard sale cost items for the play.

Administrative Salary: Cost for preparation of flyers, marketing information, cast information for playbills, etc – done by 100k Trees

Insurance Binder: Cost is dependent on venue requirements, but this is an estimate

Hotel Rental: One shared room for two actors who are out of Alameda for days needed for rehearsal and production.

Administrative Goals Support: Cost for the work preparing curriculum, follow up written information from teachers, etc.

### ***Other Funding Sources Leveraged:***

Since this must be a free event, we will not charge for tickets. We have asked the Chamber to assist us in finding a hotel which would provide a double room pro bono for our two actors. We will also find seek to find two organizations that may underwrite printing costs, or support us in finding the props that we need without cost.