

NEH Application Coversheet (GE-287510)

Exhibitions: Planning

PROJECT DIRECTOR

Ms. Caroline Collins
Cathryn P. Gamble Postdoctoral Fellow
University of California San Diego
La Jolla, CA 92093-5004
USA

E-mail: cicollins@ucsd.edu

Phone: 6198615823

Fax:

Field of expertise: Communications

INSTITUTION

Maritime Museum Association of San Diego
SAN DIEGO, CA 92101-3309

APPLICATION INFORMATION

Title: *Black Mariners of the Black Pacific: Planning the Exhibition*

Grant period: From 2022-09-01 to 2023-08-31

Project field(s): African American History; African American Studies

Description of project: The Maritime Museum of San Diego, in partnership with Dr. Caroline Collins, a postdoctoral fellow at the University of California San Diego, and a variety of relevant scholars, is requesting funds to engage in planning for the public humanities project Black Mariners of the Black Pacific. This new project examines 16th century to mid-20th century maritime practices of people of African descent including whalers, commercial mariners, fisherfolk, explorers, soldiers, and sailors who traveled to and settled along the Pacific Coast of what is now the United States. Black Mariners of the Black Pacific will employ formats including a traveling exhibit, small vessel build, and short documentary film in the service of investigating a less explored oceanography -- the Pacific Ocean -- to extend our understanding of the origins of Black people in America, and the essential nature of the roles they played in the maritime enterprise and American genesis.

BUDGET

Outright Request	75,000.00	Cost Sharing	0.00
Matching Request	0.00	Total Budget	75,000.00
Total NEH	75,000.00		

GRANT ADMINISTRATOR

Ms. Susan Sirota
MARITIME MUSEUM OF SAN DIEGO
SAN DIEGO, CA 92101-3309
USA

E-mail: ssirota@sdmaritime.org

Phone: 6192349153

Fax: 6192348345

Nature of the Request (1p. max.)

Request Category

The Maritime Museum of San Diego (MMSD) is requesting \$75,000 to engage in planning for the public humanities project *Black Mariners of the Black Pacific*. This new project examines 16th – mid-20th century maritime practices of people of African descent including whalers, commercial mariners, fishers, explorers, soldiers, and sailors who settled along the Pacific Coast of what is now the United States. *Black Mariners of the Black Pacific* will employ formats including a traveling exhibit, small vessel build, and short documentary film in the service of investigating a less explored oceanography—the Pacific Ocean—to extend our understanding of the origins of Black people in America, and the essential nature of the roles they played in the maritime enterprise and American genesis.

Description of Project Format, Subject, and Primary Themes

Project Format – The project will employ three primary formats: a traveling exhibit, a vessel build with educational programming, and a short documentary film. **The traveling exhibit**, to be presented first at the Maritime Museum of San Diego (MMSD), will consist of 12 narrative sections and feature archival materials (photos, letters, diaries, artwork, musical lyrics, cultural ephemera, nautical tools and objects, maritime records, Indigenous materials, and periodicals), written contextualization, and interactive elements including a Visitor Reflection station. **The vessel build** will involve construction of a 28-foot wooden whaleboat led by a Black Boatwright who will coordinate a group of local Black and Indigenous youth (including Black Indigenous youth) and undergraduate volunteers. The publicly viewed boat build will be a part of the initial MMSD exhibit. The finished vessel will be part of the traveling exhibition and after its tour will be used for permanent educational programming at MMSD. **The short documentary film** to be made will document the boat build as a contemporary connection to the larger historical story of Black folks' Pacific maritime activity which will be told through archival images and interviews with scholars and cultural bearers.

Project Subject – Most accounts of the maritime enterprise in what would become the United States during the 16th-20th centuries are disproportionately populated by white seafarers. Yet we know that the maritime trades became among the most integrated between the mid-18th and early-19th centuries. Black mariners often were pillars within their communities, and served both along the whole of the Eastern seaboard and gulf coasts, and in the Pacific region even prior to independence, from Spanish California to Alaska. These mariners, their impact in shaping the American Pacific, and their legacy in the context of development of society and identity, are the subjects of this project.

Project Themes – The project is organized around four themes: (1) The participation of Black mariners in trans-Pacific oceanic travel, which was key to the exploration, colonization, and settlement of the Pacific coast; (2) The opportunities the mobility of maritime activity offered Black mariners; (3) Black folks' impact on the environmental history of the Pacific; and (4) The ways in which the Pacific Ocean—despite its vastness—*connected* people of African descent in what is now the United States.

Project Relationship to a More Perfect Union

A More Perfect Union is interested in facilitating exploration of racial justice, gender equality, and the evolution of the American Landscape from a humanities perspective, with particular reference to underrepresented communities. Through integrating stories of Black seafarers into the cultural narratives that define early maritime activity, including the sociocultural, economic, and political import of those activities on the Pacific region of the United States, *Black Mariners of the Black Pacific* represents a unique vehicle for considering the ongoing quest for a more just, inclusive, and sustainable society.

Humanities Content

Discussion of the Significance of Project Subject and Relevance to the Public

Generally, when Americans think about Black folks and ships, the slave ship comes to mind. Eventually transporting 12.5 million enslaved Africans through the Middle Passage to the Americas, these vessels were key technologies of a centuries-long human trafficking enterprise that continues to carry sociocultural, political, and economic implications and shape public imagination in critical ways. As such, the Atlantic Ocean, as the conveyance of the largest forced sea migration in human history—looms large in narratives that chronicle histories of people of African descent. The origins of Black people in the United States, for example, are primarily told as a story of trans-Atlantic travel tethered to enslavement.

Histories of Black people's relationships with water and watercraft beyond the trans-Atlantic slave ship often are eclipsed by this important account within the public imagination, however. Likewise, beyond the Atlantic Ocean are numerous seas, oceans, rivers, and waterways through which Black bodies, minds, spirits, practices, and cultures did, and do, traverse. Such dynamics are at the center of growing scholarship concerned with other bodies of water, and particularly the Pacific, through which we can map Black ontological geographies beyond what historian Paul Gilroy (1993) popularized as the Black Atlantic, a culturally produced transnational formation that connects the Black diaspora across Africa, Europe, and the Americas. Or as Black Studies scholar Omise'eke Natasha Tinsley articulates, a common thread among this work is the critical query: "Where else can blackness imagine itself besides the Atlantic?" (Allen 2012, 251). *Black Mariners of the Black Pacific* responds to this query by offering the public an immersive experience via three dynamic formats (traveling exhibit, physical vessel, and short film) through which visitors will re-imagine Black folks' relationships to water and watercraft. This project also contributes to foundational scholarship on Black seafaring that moves beyond the slave ship—as much prior work examines trans-Atlantic space and/or ports and harbors along the U.S. Eastern seaboard (Bolster 1997, Dawson 2010, Finley 2020).

Description of Humanities Theme Statements and Supporting Argumentation

Four main themes exist in the project's interpretative exhibition and public programming: (1) Black mariners' engagement in trans-Pacific oceanic travel, which was key to exploration, colonization, and settlement of the Pacific coast; (2) Opportunities the mobility of maritime activity offered Black mariners; (3) Black folks' impact on the environmental history of the Pacific; and (4) The ways in which the Pacific Ocean—despite its vastness—*connected* people of African descent in what is now the United States.

Theme I: Black mariners' participation in trans-Pacific oceanic travel, key to exploration, colonization, and settlement of the Pacific coast. — "[T]he first navigator to sail from the Americas to Asia and back—the man who truly 'opened' the Pacific and accomplished what Columbus had done for the Atlantic—was an extraordinary pilot almost entirely forgotten in the annals of exploration. It was Lope Martín, an Afro-Portuguese mariner, who in 1564-1565 finally transformed the Pacific into a vital space of contact and exchange, weaving all continents together and launching our global world." Andrés Reséndez, Historian

Black mariners have been part and parcel of Pacific maritime activity central to the exploration, colonization, and settlement of the Pacific coast. The Spanish empire relied upon Black sailors, soldiers, navigators, and interpreters, per historian Matthew Restall: "[F]rom the very onset of Spanish activity in the Americas, Africans were present both as voluntary expeditionaries and as involuntary colonists" (2000, 172). *Black Mariners of the Black Pacific* joins work that addresses the emerging concept of the "Black Pacific" in expanding notions of Blackness, migration, and diaspora beyond the Black Atlantic. Geographic representations of the Black Pacific vary in emerging scholarship. Some work interrogates complex relations that connect African American and North-Pacific Asian populations through "a contact

zone of multilateral intercultural exchange” (Taketani 2007, 83, Schleitwiler, 2017) and/or among Afro-Amerasians in America (Lucious 2005). Scholars and artists of the Black Pacific have also evoked the term to describe Black cultural production, diaspora, and transcultural relationships in the Americas including examining Peru’s African musical heritage (Feldman 2006), Northern California’s multicultural WWII-era shipyards (Tinsley 2012), and Vancouver’s Black poetry and hip-hop scenes (Smyth 2014). Some Black Pacific scholarship looks beyond the ocean’s Rim to highlight particular forms of connectivity within the Pacific’s “dazzling” “sea of islands” (Shilliam 2015, 11, Sharma 2011).

A common thread that binds much of this work, however, understands the Black Pacific as another “node of the black diaspora,” as peripheral to the Black Atlantic, or even representing diasporic cultures that have “moved into unexpected territories”—effectively pushed “off route” in some capacity (Smyth 2014, 390, 19, Feldman 2006). This is not to suggest that Black mariners and nautical workers considered *themselves* off-route. Rather, it is the origin story of American Blackness that this project takes “off-route” in its departure from the dominant trans-Atlantic narrative (Foreword, 2012, n.p.). We cannot fully understand the exploration, colonization, and settlement of the current U.S. Pacific Coast without exploring the (in)voluntary role of Black mariners in trans-Pacific oceanic travel.

Theme II: Opportunities the mobility of maritime activity offered Black mariners – “*Our proximity to the British Possessions on this Coast affords the same facilities to an underground railroad that the Canadas do on the Atlantic.*” Editor, *Puget Sound Herald* (Steilacoom, Washington Territory) October 5, 1860.

Free Black Pacific seafarers experienced various forms of mobility, cultural exposure, and (often precarious) independence. They both contributed to local African American communities and developed an intricate communication network across the Black diaspora. Many Black mariners could converse in dominant tongues of colonial powers (Bolster 1997). A common topic of conversation with other Black folks was the state of Black people in other reaches of the world (ibid.). Seafaring was not only a popular occupation among free Black folks. It was also a means of self-emancipation for enslaved Black people. The Pacific Ocean served as one of the Underground Railroad’s waterways, providing vital channels of daring escape from enslavers (NPS). Pacific destinations included: San Francisco; Alaska; Vancouver; and Hawai’i (ibid.). Opportunities for freedom and autonomy upon the Pacific extended into the 19th/20th centuries through whaling where knowledge and skill trumped race and social class in career advancement opportunities (Finley 2020), and the military, which offered African Americans limited, segregated possibilities for travel, financial gain, and sociocultural stature (Wynn 2010).

Theme III: Black folks’ impact on Pacific environmental history – “*Black whalers were among the first Americans to reach Alaska, specifically its southeast panhandle in the early 1840s [and] were among the first to view the icy waters of the Arctic by the late 1840s and early 1850s.*” Ian C. Hartman, Historian

Black mariners both encountered and shaped the natural world around them, with lasting implications. Their engagement in Pacific colonial activities, including resource extraction, continues to negatively impact Indigenous resources and sovereignty (Kennedy 2017, Scheffer, Carpenter & de Young, 2005) while documented instances of solidarity and comingling between Black mariners and Indigenous peoples also exists. Archival materials also reveal nuanced observations of the natural world by Black mariners, their families, and Black folks in nautical-adjacent trades and illustrate Black relationships to the natural world often neglected within dominant representations of environmental history heavily populated by White male naturalists central to the “whitening of the wilderness” (DeLuca & Demo, 2001, 544). In highlighting these seafarers’ interactions with the natural world *Black Mariners of the Black Pacific* shines a light on complex, yet important, discussions of environmental histories of race.

Theme IV: The ways in which the Pacific Ocean—despite its vastness—connected people of African descent in what is now the United States – “*Black newspapers provided unsparing critiques of the Navy’s*

use of black men as only messmen and the irony of Dorie Miller, who had never fired a machine gun save for that day at Pearl Harbor." Karen Cook-Bell, Historian

Black mariners journeyed across a Black diaspora, exchanging material items, news, ideas, and sentiments. This vantage often made them pillars of their communities and—depending upon the territory and time period—targets of discriminatory laws thwarting their mobility and communication with other Black folks. This attention to *connectivity* is central to this project's positioning of the Pacific as a site of reimagined diaspora. In certain respects, this project draws upon Gilroy's decentering of the nation as an analytical unit within the Black Atlantic framework (1993). *Black Mariners of the Black Pacific* does not rely on a nationalistic paradigm to understand these mariners and their connections: rather, it invokes these seafarers that traversed cultures and boundaries to help us understand the nation, its limits, productivity, and means of sustainability and repair. These Black seafarers provide the project's central analytical framework while neither supporting, endorsing, nor constructing a nationalist paradigm, but rather revealing the sociocultural and political stakes inherent in the development of such a paradigm.

Project Formats

Discussion of Project's Guiding Interpretive Philosophy

This project's interpretative efforts begin with identifying, locating, and recovering what project curator Dr. Caroline Collins calls *interstitial evidence* of Black Pacific mariners across dispersed archival collections. Dr. Collins has physically and digitally consulted collections including: MMSD; UC Berkeley Bancroft Library; The Huntington Library; Oregon Historical Society and Research Library; Seattle Public Library; Library of Congress; the National Archives; National Park Service; African American Museum and Library at Oakland, San Diego History Center; New Bedford Whaling Museum, *Biblioteca Nacional*, Madrid; California Historical Society; Yale University Beinecke Rare Book & Manuscript Library; Smithsonian National Museum of American History; UCLA Special Collections; Volcanoes National Park, Bishop Museum; Hawai'i State Archives; the Hawai'i Army Museum; and the Alaska and Polar Regions Collections and Archives, University of Alaska Fairbanks.

Archival images and "practices of looking" are central to the project's interpretative philosophy (Sturken & Cartwright 2001). The exhibit will utilize large-scale banners with vibrant images and graphics to invite visitors to *see*—in a striking scale—images of Blackness not often represented in visual culture. The exhibit's "**In Their Words**" sections, which feature first-person accounts via diaries, letters, legal documents, and oral history recordings accessible via headphone stations and QR codes, draw upon a philosophy that values the safeguarding and disseminating of knowledge (re)produced beyond, in addition to, and sometimes *in contention with*, institutional archives (Pell 2015). These interpretive methods also align with emerging scholarship that mobilizes "**Afro-nostalgia**," embracing nostalgia's imaginative capacity to rehabilitate the black historical past and refashion the present" (Ahad-Legardy 2021, 8).

The project also centers **visitor-centered approaches** that invite multimodal engagement via didactic text, physical objects, immersive spaces, audio-visual components, hands-on activities, interactive media, and visitor-contributed content. The exhibition's immersive experiences will reflect scholarship recognizing the cultural, social, and political significance of space and built environments in everyday life (Lefebvre 1991, Mukerji 2018, Kosasa 1998). Hands-on activities will allow visitors to embrace modes of *active spectatorship* which move them from *looking at* to *engagement with* content (Babbage 2016). Likewise, in generating visitor-contributed content visitors will be invited to contribute in ways that honor the **co-construction of knowledge** (Gonzalez et al. 2004, 4; Vásquez 2003; Collins 2016).

Manner in which the Final Exhibition will be Organized and Interpretive Methods to be Used to Engage General Public Audiences, with Illustrative Examples of those Techniques

The *Black Mariners of the Black Pacific* project will consist of a core traveling exhibition, described immediately below. Its secondary formats: a vessel build with accompanying educational programming and a short documentary film are described in the Secondary Formats section.

Traveling Exhibition -- The traveling exhibition will be inaugurated at MMSD, and will immerse visitors within this Pacific regional history through use of archival materials, written contextualization, and interactive elements. Components will include colorful banners using free-standing banner stands, display cases, graphics and supergraphics, short video presentations, material available by QR code, hands-on activities, a cell phone audio tour, a print representation with Spanish translation of the full exhibition, programming suggestions and resource list, and exhibition press kit with digital images. A critical exhibition sub-goal will be to engender a recognition that Black people not only existed in the Pacific region, but served as integral actors in the development of Pacific economy and society.

The exhibit will occupy substantial gallery space with 12 narrative sections, which are thematic and reflect a progressive chronology of the Black experience in the region, as described below. During the Planning phase, we will work with exhibit designers to design the exhibition's MMSD layout and its traveling design. During the Implementation phase, the exhibit will cost approximately \$75,000 including curator and designer stipends and fabrication materials and supplies (funds we will seek through Implementation grants near the conclusion of the Planning period). We will also seek \$100,000 to create a two-year, full-time Public Humanities staff position to work on the proposed project. By the end of the Planning phase, the project team will: complete archival travel to finalize the exhibit object list, select an exhibit designer(s), finalize the exhibit design, and produce a near finalized tour schedule. The following provides a sense of the exhibit's narrative sections:

African Maritime Traditions – This section will illustrate links between many early African-born mariners' activities, and nautical skills acquired via their African heritage (Bolster 1997). Viewing a supergraphic of an Upper Guinea proverb: "*The blood of kings and the tears of the canoe-maker are sacred things which must not touch the ground,*" visitors will encounter archival materials and didactic text illustrating African roots of seafaring including practical skills, knowledge, and cultural traditions. Archival examples: 19th century drawings of West African *pirogues* (canoes); wooden sculpture; and wooden paddle. Hands-on activity: a paper canoe-making station with a 2-minute instructional video. Visitors will be provided an exhibit hashtag to share photos of their creations on social media.

From Africa to the Pacific in the Age of Sail – Visitors will understand the ways that early African mariners carried nautical practices into Pacific activity (Chappell 1994). An "Art of Navigation" subsection anchors the experience, highlighting early navigational practices. Additional materials shine a light on the scope of early Black presence across the Pacific. Archival examples: 16th/17th century maps; early nautical instruments with explanations of use (i.e., backstaff, octants, sounding lines, and navigation slates); 17th century artwork of Pacific trading; replica 18th century sails and archival sail-making needles (highlighting King Kamehameha II's Black sail master); 19th century ships' logs; 19th century drawing of free West African sailors; and copies of 19th century prints of Black people from the Pacific coast in Spanish America. Multimedia: 2-3 minute "Art of Navigation" video highlighting the epic journey of Afro-Portuguese mariner Lope Martín (from the Americas to Asia and back in 1564-65).

Early Black Conquistadors of the Pacific – This section highlights the significant role of Black mariners in Spanish colonization in the Pacific, including Black conquistadores, "counter-conquistadors," Black pirates, and maroon communities (Restall, 2000, 172). Archival examples: 1520 painting of Kongo-born conquistador Juan Garrido with Hernan Cortes; mid-16th – 17th century Codex featuring Black conquistadores; 1550 ecclesiastical report; *bombardeta* nautical gun; cannonballs; chain shot; musket shot; powder bag; swivel gun; and a photograph of a statue of Black maroon community leader Gaspar Yanga. Multimedia: (1) "In Their Words" QR code that allows visitors to access a full copy of

Juan Garrido's 1538 governmental *probanza* (petitionary proof of merit in which he describes his colonial activities in the Americas); and (2) An animated data map chronicling regional loss of Indigenous land.

The Shifting Winds of Race – Visitors will understand the shifting ways ‘race’ was understood across the Black Pacific and the impact of these dynamics on Black mariners (Pitt 1998, Gibb 2018, Restall 2000, Fisher 2010). Archival examples: 18th century *Las Castas* painting depicting various recognized forms of racial mixing between African, Spanish, and Indigenous peoples within Spanish America; 1869 certificate of naturalized citizenship from the Kingdom of Hawai'i for an African born mariner; 19th century photograph of the last Mexican governor of Alta California Pío Pico who was of mixed African descent; excerpts of 19th century U.S. anti-Black seamen legislation; and a painting of *U.S.S. Shark* which carried Black sailors to Oregon territory where an 1849 law dictated they be restrained to the ship while at port. Multimedia: A map of Alta California's coast showing Mexico's steep increase of trade with non-Mexican ships between 1825 to 1845, illustrating the growing presence of Anglo-Americans and the introduction of U.S. constructions of race which differed from Alta California's racial frameworks.

The Precarious Freedom of Mobility – Visitors will be exposed to the precarity of free Black mariners' autonomy given the possibility of (re)enslavement by kidnapping or “blackbirding,” or impressment into military service (Bolster 1997). A “Freedom by Sea” subsection anchors the experience highlighting Pacific routes of the Underground Railroad and hidden slavery history in states/territories like California and Oregon. Archival examples: Copy of Black mariner Allen B. Light's 1827 Seamen's Protection Papers (though meant to protect U.S. sailors against British impressment, free Black sailors often used these papers as proof of freedom); illustrations of Black sailor Anthony D. Allen (who fled slavery by sea and settled in Hawai'i) and his six-acre Waikiki compound; 19th century photograph of Mary Ellen Pleasant (a successful Black businesswomen central to the Pacific based freedom network); 1858 news advert regarding the case of “Archy” Lee (in which free Black and White abolitionists patrolled San Francisco's harbor in order to save Archy from his southern enslaver); a drawing of *HCMS Commodore* (which sailed Archy and other Black settlers to British Columbia); a photo of the steamer *Eliza Jane* (upon which the Black Victoria settlers smuggled an enslaved boy out of Oregon); and a galley stove and pantry from a steamer similar to the *Eliza Jane* where the child initially hid. Multimedia: “In Their Words” QR code station that allows visitors to access lengthened versions of: (1) Frederick Douglass explaining how he borrowed the Seamen's Protection Papers of a free Black sailor to smuggle himself to freedom; (2) letters of Black sailors impressed by the British Royal Navy despite their possession of Seamen's papers; and (3) correspondence from Mary Ellen Pleasant.

Life At Sea – This immersive experience invites visitors to imagine life at sea for Black mariners in the Pacific within curated displays of a cabin, galley, and deck. Archival examples: 19th century images of Black sailors in the Pacific; ships' logs of trans-Pacific voyages with Black crewmembers; encased original 1888 travel journal with clippings and ephemera of Black mariner Charles A. Benson; and maritime objects (rigging gear, barrels, lines, original and replica period clothing, brushes, razor blades, glass medicine bottles, dining utensils, serving ware, a commode, hammock, tools). Multimedia: “In Their Words” QR code that allows visitors to access digitized pages of Benson's 1880 travel journal. Hands-on activity: A nautical knot tying station with a 2-minute instructional video. Visitors will be provided an exhibit hashtag to share photos of their creations on social media.

Hunting on the High Seas – Viewers will encounter stories of Black otter hunters, whalers, and fisherfolk in the Pacific, and their observations of the natural world. Archival examples: a copy of a painting of the clipper ship the *Pilgrim* on which served Black mariner and otter hunter Allen B. Light; a rare 1937 copy of 19th century pioneer George Nidever's memoir, who recalls hunting expeditions with Light and their multicultural crews along the Alta California coast, including clashes with Indigenous hunters; a 2011 model of a traditional tule boat from which Kumeyaay hunted for marine life; maps of Pacific whaling hunting grounds; wooden whaleboat plans; a whale oil lamp; photos related to Black

whaling captain William T. Shorey (Shorey, his family, their home, his vessels, logs, and his steamboat inspection service license); two 19th century whaling harpoons by Black inventor Lewis Temple; a photo of Temple; photos (c. 1900) of Black whalers in Alaska; and early 20th century photos and ephemera related to Black fishers that joined the Alaska Packers Association to fish salmon (photos, records, fishing lines and hooks, and seafood labels). Multimedia: (1) “In Their Words” QR code station with oral histories of Black folks in Alaska and Washington (including detailing changes to Indigenous peoples’ relationships to fishing and waterways) and access to Julia Shorey’s full articles in Black newspapers, beyond displayed excerpts, describing Pacific travel on her husband’s whaling ship; and (2) An interactive trivia display with questions related to (over)fishing and (over)hunting in the Pacific and efforts to restore Pacific fisheries and ocean environments.

Patrolling the Pacific– This section helps viewers appreciate the long history of Black soldiers and sailors who routinely guarded Pacific waters, shores, and lands. Archival examples: Original copy of Black mariner Allen Light’s 1839 naval commission from the Alta California governor; Material related to Cpt. Michael Augustine Healy (first African-American to command a U.S. ship, in 1864); 1899 photo of a Black U.S. sailor in the Pacific; Photos, newspaper clippings, and a uniform illustrating the pre WWI presence of the Buffalo Soldiers in the Pacific region; Photos of Black soldiers, sailors, divers, nurses, Seabees, and WAVES in WWII in the Pacific (reading the Bible, writing home, and looking at photos of their children, Pacific combat units, Black nurses treating patients in New Guinea and receiving letters from home in Australia, Black divers in the Solomon Islands, the first African American recipient of the Navy Cross for Valor, Doris Miller, who was honored for bravery at Pearl Harbor); excerpts from Black newspapers speaking out against naval racial injustice, and archival images relating to two previously classified disasters: the May 1944 West Loch explosion (HI) and the July 1944 Port Chicago naval explosion (CA), which killed hundreds of Black sailors, leading to eventual military desegregation.

Multimedia: (1) A brief video of the Buffalo Soldiers on the Alaska coast; and (2) “In Their Words” headphone/QR code station allowing visitors access to digitized pages of three diaries and one scrapbook created by the wife and son of Cpt. Michael Healy during their time in Alaska, oral histories of Black women recounting Red Cross work in the Pacific and military life in Kodiak on the Alaskan coast, and recordings of African American servicemen sharing their memories of service in the Pacific. Hands-on activity: Digital Postcard station that invites visitors to imagine themselves as a Black soldier, sailor, nurse, or WAVES member serving in the Pacific. Visitors can choose one of four postcard locations and write to their loved ones about their experiences. Created cards will be added to a digital collection representing viewer-created content.

Moving the World’s Cargo – Visitors will learn about the role of Black mariners in crewing and leading merchant vessels and the significance of this industry in the Pacific. Archival examples: image of c. 1845 portrait of W.A. Leidesdorff (successful merchant captain of African descent who operated the first steam-powered vessel in San Francisco Bay and built the city’s first shipping warehouse); image of 1946 portrait of Captain Hugh Mulzac (the first African American merchant marine naval officer to command an integrated crew during World War II); 1943 photos of the mixed-race “checkerboard” crew of the *Booker T. Washington*; logs; maps; cargo hooks; encased model ships; and other physical objects. Multimedia: “In Their Words” QR code station allowing visitors access to oral histories of African American merchant marines active between the 1930s and WWII. Hands-on activity: Model cargo ship challenge that invites visitors to creatively stack model shipping containers on ‘hands-on’ model ships.

Black Labor at Pacific Docks – Visitors will learn about the many ways Black labor was central to the sociocultural, economic, and political significance of the Pacific region. Anchoring this experience are two major stories: (1) WWII-era shipbuilders, where many African American women gained employment, altering the landscape of racial and gender norms; and (2) African American longshoremen in the early to mid-20th century who tirelessly demanded integration of all-White unions, ultimately

resulting in gains in labor rights for workers of all races. Archival examples: Photos (1943-1945) of Black women shipbuilders at work; 1942 images of *Booker T. Washington*'s launch in Los Angeles when it was christened by African American opera star Marian Anderson; photo of the 1945 launch of *The Tuskegee Victory* liberty ship in Portland when it was christened by African American diplomat Charlotte Moton; 1943 WWII propaganda cartoon of the *Booker T. Washington* Liberty Ship by African American artist Charles Henry Alston; Photos, newspaper articles, telegrams, and ephemera (1913-1962) of Black dock workers, labor disputes, labor unions, strikes, and civil rights leaders at Pacific shipyards and docks.

Multimedia: (1) Animated map of Pacific shipyards that built Liberty Ships including California Shipbuilding Corp., Los Angeles; Kaiser Company, Vancouver, Washington and Richmond, California; Oregon Shipbuilding Corporation, Portland; and (2) "In Their Words" headphone/QR code station allowing visitors access to oral histories of African American mid-century dock workers including those who experienced the turmoil and violence of labor disputes, and Betty Reid Stockton (the oldest National Park ranger in the country) regarding coming of age in Richmond, California and working for the union representing African American shipyard workers there during World War II.

Building Communities – This section helps viewers gain an appreciation for the rich lives Black mariners and dockworkers made by highlighting the development of communities around many maritime-adjacent industries that heavily employed Black workers. Archival examples: 19th century paintings of docks in San Francisco and Honolulu where, by 1833, a Black community existed as almost half the whalers at the docks were African Americans (Horne 2007); an 1863 drawing, photos (1889-1906), newspaper clippings, and ephemera like concert programs related to African Americans in Hawaii; Photos (1911-1932) of Black mariners and their families in Portland and the cultural institutions they helped to establish (churches, guilds, and a YWCA); Photos (1942-1944) of federal housing units which were built for shipyard workers including photos of integrated housing playgrounds and archived protests from White citizens against the integration of Black shipyard laborers into Portland neighborhoods; Photos (1942-1944) of African American social gatherings in Seattle and San Diego organized around the WWII-era maritime industry. Multimedia: (1) Headphone/QR code station where visitors can listen to two 1928 recordings from the Royal Hawaiian Band (whose first members and director in 1836 were Black mariners); and (2) "In Their Words" headphone/QR code station allowing visitors access to oral histories regarding living in communities in Washington and Alaska, related to the Navy and wartime industry.

The Black Pacific in the Modern Age – This brief section will mirror the manner in which the Black maritime workers' legacy lives to the present day through African Americans' presence throughout the U.S. Pacific as sailors, dockworkers, boaters, fishers, and through recreational activities including surfing and sailing. Archival examples: 2006 photo of Capt. Al Collins (U.S. Navy, Commander, Destroyer Squadron One) on the bridge wing of the landing ship USS Tortuga docked in Okinawa during training exercises in the Pacific; 2021 photo of scientist Danielle McHaskell (a marine biology PhD candidate at Scripps Institute of Oceanography); 2020 photo of Marie Rogers (the second woman in 118 years and the first Black woman to be the commodore of the Los Angeles Yacht Club); Photo of African American 10 year-old Christian Collins surfing in Waikiki; and photo of the MMSD Black boatwright/artist-in-residence leading the *Black Mariners of the Black Pacific* vessel build. Multimedia: (1) "In Their Words" headphone/QR code station allowing visitors access to oral histories of 21st century Black Like Water surfers, modern navy personnel, the MMSD boatwright, and marine biology doctoral candidate Danielle McHaskell; and (2) a Visitor Reflection station where recordings will be added to a digital collection representing viewer-created content.

These 12 narrative sections will inform the visitor of the long history, breadth, and diversity of Black people's relationship to water, watercraft, and life in the Pacific, contradicting the overarching origin story of Black people in America that so often is tethered to the trans-Atlantic slave trade, and that has tended to ignore the Black presence in the Pacific region.

Brief Descriptions of Secondary Formats and Manner in which each will Enhance Public Understanding of Project’s Humanities Content

Vessel Build – Given the historical prominence of African American mariners in whaling, this effort will focus on the construction of a 28-foot wooden whaleboat. Though the Black whaleboat building tradition is waning, and in some cases extinct, in many locales, Dr. Collins is in contact with an interested Black boatwright who comes from a Black boatbuilding family in Carriacou and who has experience building boats with youth in Bequia. Our partners at the Northwest Maritime Center in Port Townsend, Washington are also mobilizing their association with the Northwest School of Wooden Boatbuilding—which has Black alumni—to identify additional potential boatwrights for our consideration. The build will take 8-12 weeks and will cost approximately \$100,000. MMSD has agreed to host this Black boatwright as an artist-in-residence at the museum. During the Planning period, the project team will select a boatwright and finalize building plans, an itemized budget, and construction logistics.

During implementation, vessel construction will take place on one of MMSD’s public-view barges as a secondary component of the MMSD exhibit. The public will be able to view the build in all its stages, engage with interpretive materials that will illustrate the role of Black mariners in whaling, and interact with the builders. Assisting the boatwright on the build will be Black and Indigenous youth, and UCSD student volunteers through partnerships with the San Diego County College and Career Readiness Program, Native Like Water non-profit, and UC San Diego John Muir College. This collaboration between Black and Indigenous youth engages in what Black Pacific scholar Robbie Shilliam describes as “decolonial science [which] seeks to repair colonial wounds, binding back together peoples, lands, pasts, ancestors and spirits” (2015, 13). Upon the vessel’s completion, it will travel with the exhibit and to community events. At the conclusion of its tour, the vessel will join MMSD’s permanent educational fleet, taking Black and Indigenous youth on whale watching and hydrophone *whale whispering* excursions, which present a “rare” research opportunity to “engage with the relationship of [the] (post)colonized to *each other*” through a praxis of “anti-colonial connectivity” (ibid. 19, 3).

Documentary Film – The 20-minute film will document the Black boatwright passing on this cultural practice to Black and Indigenous youth from San Diego within the larger historical story of Black folks’ Pacific maritime activity. Using archival images and interviews with scholars and cultural bearers of the Black Pacific, the film will both document, and provide important historical context. Through community and digital screenings, this film will provide a means of sharing *Black Mariners of the Black Pacific* broadly. The film will cost \$50,000. The film will be produced by Dr. Collins (who has media production experience), MMSD staff, and the UCSD Democracy Lab, with additional crew to be identified. During the project planning phase the project team will select the film’s Director of Photography and Editor; develop an initial treatment; and create a 2-minute sizzle reel for marketing and fundraising.

Discussion of Potential Contingencies for Project Carry-through in the Event of Maintenance or Imposition of Social Distancing Restrictions

Given that this is a request for planning funds, and much of the work accomplished to date has occurred through virtual conversation and activity, we do not believe that social distancing restrictions will impede the ability of the project to complete the planning process within the timeframe as reflected in the workplan. If social distancing restrictions inhibit archival travel, this work will take place virtually.

Project Resources

Description of Resources Internal & External to the Applicant Institution in Support of the Project

Dr. Caroline Collins brings a host of relevant resources to the project, including the research, writing, and team-building in which she has engaged related to the topic of Black mariners, with a specific focus in the Pacific. She has done significant archival work, and has identified much source material, including manuscripts, photographs, works of art, and other content as described above. She has knowledge of Black boatwrights, and will secure a commitment in advance of the project's initiation. Dr. Collins brings a variety of resources related to her home institution, UCSD, including the Black Like Water collective, support from UCSD's John Muir College and the Democracy Lab program, and relationships with those humanities scholars described below. MMSD has a variety of relevant talents and resources specific to the exhibition, including boatbuilding expertise and commensurate tools, deep curatorial experience, its own maritime archive, substantial maritime-specific humanities staff expertise, experience in the development, promotion, and management of traveling exhibitions, the Museum's relationship to relevant scholars and all of the maritime museums in the Pacific region, and the capacity to engage in proposal development and fundraising to support exhibitions. Between Dr. Collins, MMSD, and the relationships with relevant individuals and institutions that both enjoy, the project has the expertise and access to resources to realize this multi-media exhibition.

Discussion of the Significance and Quality of Available Resources and the Manner in which they will contribute to the Project

MMSD has been named one of the worldwide top three Maritime Museums, known for excellence in restoring, maintaining, and operating historic vessels and maritime culture. MMSD will provide resources, personnel, and space to the project. Dr. Collins's home institution of UC San Diego, which is supporting the project with resources, personnel, student volunteers, and researchers, represents one of the top 15 research universities worldwide, as it embraces a culture of collaboration that sparks discoveries that advance and impact society. Dr. Collins's work helps shine a light on important, yet often under told, histories of people of African descent in the American West. Her public history projects have received funding from California Humanities and the Andrew W. Mellon Foundation. Dr. Collins will serve as the project's Curator and Principal Investigator. The project's team of advisors and other partnering organizations represent decades of critical scholarship and community work related to the proposed project. See organizational and individual profiles for additional details.

Project History

A Brief History of the Project to Date

The following is a timeline of Dr. Caroline Collins's and MMSD's progress into the proposed activities:

2014 - 2016: Collins begins interrogating histories and relationships to the Pacific, begins maritime reconstruction research (reviews *Hōkūle'a* project), and leads co-production of film, *Native Like Water: We're Still Here*; **2017:** Collins begins initial archival study of Black mariners, visits the San Diego History Center to review Allen B. Light papers; **2018:** Collins begins partnership with UCSD Muir College to institute research and programming at the university focusing on Black relationships to waterways. **2019:** Collins co-founds UCSD's Black Like Water collective. She continues archival research, including the archives of the African American Museum in Oakland. **2020:** Collins develops the *Black Mariners of the Black Pacific* three-component structure: exhibit, vessel build, and film, receives seed funding from the UCSD Democracy Lab, consults Susan D. Anderson (California African American Museum) and workshops the project at UCSD's Black Surf Week, in a UCSD Environmental Studies course, and with the California Parks and Recreation Society. **2021:** Collins begins regular meetings with MMSD leadership. MMSD Vice President Susan Sirota contacts potential museum partners for traveling exhibition. MMSD President Dr. Ray Ashley consults the Mystic Seaport Museum in Connecticut regarding their past whaleboat builds. Collins speaks to a potential Black boatwright and

the Northwest Maritime Museum in Port Townsend, Washington who mobilize their affiliated wooden boatbuilding organizations to identify other builders. Collins confirms youth boat building participation through the San Diego County College and Career Readiness Program and Native Like Water. Collins consults with filmmaker Zeinabu Davis and UCSD Democracy Lab leadership to identify additional filmmaking resources, continues archival study and visitation to build the exhibit's 300+ item initial object list. Collins workshops the project in classes in Communication and Environmental Studies (UCSD) and American Studies (UC Davis) and submits a peer-reviewed journal article on the subject and its public exhibition. Collins and MMSD move forward with NEH planning proposal.

Description of the Relationship of the Proposed Project to other Topically Related Efforts and Discussion of the Proposed Project's Specific Contribution in this Context

Black whalers are featured in documentary films including *Vanishing Sail: The Story of a Caribbean Tradition* (2015) and *Into the Deep: America, Whaling, and the World* (2010). The former centers Black boatwrights of whaleboats in the context of the Caribbean and trans-Atlantic diaspora, and the latter explores the role of African Americans in early whaling, though Black folks are not the film's focus. The New Bedford Whaling Museum has a current exhibit exploring a Cape Verdean Maritime Expedition featuring whalers descended from the African archipelago in the Atlantic Ocean. Other exhibits there include a James E. Reed collection (a prominent African American 19th/20th century photographer) and an exhibit about Black whaler, abolitionist, merchant, and navigator, Captain Paul Cuffe. The Smithsonian's exhibit "On the Water: Stories from Maritime America," briefly features Northeast African American whaling. In February 2021 the San Francisco Maritime National Historic Park facilitated a series of talks and mini-exhibits that covered Black whaling captain William T. Shorey, the Great Migration of African Americans to Alaska, and African American and Caribbean connections. This project did not have a Pacific orientation, though it did include some Pacific locales. The whaleboat build within *Black Mariners of the Black Pacific* draws upon reconstruction projects like the Polynesian Voyaging Society's *Hōkūle'a* (1975 (Dening 2003, Reid 2015, Taitingfong 2021).

Thus, *Black Mariners of the Black Pacific* provides a critical contribution to public projects concerned with maritime history through its: (1) Pacific orientation; (2) *comprehensive* storytelling that highlights how Black people have been part and parcel of *multiple* aspects of Pacific maritime culture and activity; and (3) its multimodal format that features a traveling exhibit, vessel build with educational programming, and a short documentary film within one cohesive project.

Audience, Marketing, and Promotion

Estimation and Description of Expected Exhibition Audience, and Discussion of Basis for Estimate

We anticipate an audience of at least 200,000 people including traditional annual paying MMSD visitorship, African American and Indigenous individuals and communities, interested residents, students and educators, maritime enthusiasts, and military personnel. This estimate is based on MMSD and partner visitor data (Northwest Maritime Museum in Port Townsend, Washington and the California African American Museum in Los Angeles). This estimate does not include other potential exhibition venues including: the Los Angeles, Santa Barbara, and Columbia River Maritime Museums; and National Parks in Alaska and Hawai'i. This estimate will increase as the exhibit tour schedule is finalized and additional venues and festivals agree to host screenings of the film.

Description of Marketing Plan for Reaching Intended Audience, and Relevant Partnerships

The Maritime Museum's communication plan for the exhibition will take advantage of the Museum's website and social media platforms, the creation of a press release and the distribution of content to

relevant partners so that they can outreach to their respective audiences. Traveling exhibition partners will be sent any promotional content generated for San Diego for them to craft and use for their respective localities. Theresa Smullen, MMSD Dir., Marketing Communications & Business Development/Public Events, will lead the design of the finalized Marketing Plan during the Planning stage. A major goal of this plan will be increasing engagement with Black and historically under-represented visitors.

Evaluation of Project Impact

Plan for Evaluating Success of the Implemented Project in Conveying Humanities Content

During the project Implementation phase, success will be evaluated via surveys (post-exhibit visitation, post-film screening, and for youth participants: post-vessel build). These surveys will include demographic information as data points of comparison to previous visitation. During the Planning process—which reflects this proposal’s scope—surveys will inform the development of the project’s Humanities content (see next section for further details).

Process to be used in Evaluation of Project Impact, and the Manner in which Results will inform further Project Development/Enhancement

Under the supervision of Dr. Collins, MMSD staff, and a UCSD graduate student, UCSD undergraduates will conduct periodic surveys of current MMSD museumgoers. Using a hybrid of Likert scale and open/closed ended questions these surveys will determine the public’s levels of interest and knowledge about the subject matter (e.g., Are you more interested in the boat build or archival objects in the exhibition? Why or why not? On a scale of 1 – 7 how likely are you to visit this exhibit?). These surveys will also collect pre-exhibit visitor demographic data.

Dr. Collins and the project team will also lead a workshop during the Council of American Maritime Museums’ Annual Conference in April 2020. During this workshop, conference attendees and peers will provide pointed feedback regarding the planned exhibit and its secondary formats. The final stages of visitor research and evaluation will include small visitor focus groups facilitated by Dr. Collins, MMSD staff and designers, and the project graduate student. These groups will provide feedback regarding specific exhibit content, labels, in-progress didactic text, and hands-on exhibit activities. This feedback will inform the development and enhancement of exhibit prototypes and design.

Organizational Profile

Brief Profiles of Applicant and Major Partner Organizations

Maritime Museum of San Diego – MMSD’s mission is to serve as the community memory of regional seafaring experience by collecting, preserving, and presenting rich maritime heritage and historic connections with Pacific worlds. MMSD achieves this mission by preserving the traditional knowledge, skills, and folk culture of the enterprise of the sea, providing a safe repository for material culture, and illustrating how the maritime enterprise has touched and continues to influence our daily lives through innovative and engaging educational programs, exhibits, publications, and cultural events. MMSD hosts a maritime library and a significant maritime archive, and publishes a peer-reviewed journal of maritime history. MMSD also maintains a collection of 15 historic and replica vessels, including the world’s oldest active sailing ship, *Star of India*. MMSD was formally chartered in 1948, and has continued to expand both its fleet, archival collections, and scope of activities. The Museum is wholly water-based on the Museum’s ships and barges in San Diego Bay. The Museum’s pre-COVID era budget was approximately \$5 million, with an annual paying visitorship of approximately 130,000.

UC San Diego John Muir College –John Muir was established in 1967 as the second college of UCSD. The college has an environmental justice educational mission and has actively collaborated to create outdoors and waterway related programs that are deeply committed to equity, diversity and inclusion. In addition to being home to UCSD’s Environmental Studies minor, Muir College encourages students to participate in experiential learning programs which take place beyond the confines of the university.

San Diego County College and Career Readiness Program (CCRC) – CCRC was launched in 2014 as a regional approach to implementing services that bridge educational experience with the world of work so that students can explore careers, build technical and professional skills, and create a blueprint for their future. CCRC’s school partners include 16 districts with high-schools, 1 charter school, and 5 community college districts.

Native Like Water (NLW) – NLW prepares Indigenous youth, with the aid of adult volunteers, in science, outdoor education, conservation, wellness, and cultural self-exploration. NLW stems from the development of the Young Native Scholars organization in 2000, which provided academic, wellness, and cultural programs for Native American, Alaskan Native, and Native Hawaiian youth. This became InterTribal Youth (ITY), offering opportunities to tribal youth from various nations to engage in joint academic programs. In its 15th year, ITY developed NLW to focus on our sacred relationship to water. NLW serves dozens of youth annually.

Democracy Lab – Affiliated with the UCSD Department of Communication, The Democracy Lab is a collective of scholars and practitioners invested in critical and interdisciplinary approaches to building understandings of democracy. The Democracy Lab supports emerging projects which employ multimedia production, community-minded analysis, and/or design-based work to address lived conditions, power relations, and historicized understandings of the present.

Discussion of Responsibilities to be Executed by Collaborating Organizations, and Description of Past Collaborations or Previous Relationships among Partners

Maritime Museum of San Diego – MMSD will provide resources, personnel, subject matter expertise, media production assistance, and exhibition and boat building space. While helping to facilitate and host a traveling exhibit, and limited vessel port-of-call tour, MMSD will include the finished vessel within its permanent fleet. MMSD has directed construction of a number of vessels in prior years, including a seaworthy replica of Cabrillo’s flagship galleon *San Salvador*. MMSD has previously collaborated with program partners NLW and CCRC, whose Senior Director, Alfred Love, is an MMSD Board Member.

UC San Diego John Muir College – Working with the Indigenous Futures Institute and Black Like Water partners (the UCSD Black Resource Center, the African American Studies Minor, UCSD Recreation, Scripps Institute of Oceanography, and the UCSD Office of Equity, Diversity, and Inclusion), the College will recruit undergrad and grad students to participate in visitor research, boat building, media documentation, and related programming as volunteers and/or enrolled students in affiliated community-based practicum courses, with a focus on recruiting Black, Kumeyaay, and other Indigenous students. The College will also donate staff time. John Muir College has a history of ongoing collaboration with curator Dr. Caroline Collins through programming including Black Like Water and other university initiatives.

San Diego County College and Career Readiness Program -- During the planning period, the CCRC will assist in organizing the engagement of youth participants in the vessel-build as part of its county-wide industry-based programming. It will also mobilize existing industry partnerships (in shipping, welding, construction, and media production/entertainment) to seek additional support for the boat build and film. The CCRC has a history of collaboration with MMSD and Alfred Love, Senior Director of the CCRC, is a member of MMSD’s Board.

Native Like Water -- During the planning period, NLW will recruit Indigenous (including Black Indigenous) youth to participate in the vessel build. It will also advise the project on water and cultural stewardship practices to be built into the future whaleboat construction process. Dr. Collins and NLW have a long history of youth-based and media collaboration. NLW has also partnered with MMSD.

Democracy Lab -- The Democracy Lab will offer the use of additional production crew and technical equipment, resources, and editing bay space for the production of the short documentary. The logistics of these resources will be finalized during the planning period. The Democracy Lab supported a portion of Dr. Collins's initial archival and ethnographic research for *Black Mariners of the Black Pacific* through a postdoctoral research travel grant. Dr. Collins has also conducted research, and previously published, with Democracy Lab co-founder, Dr. Angela Booker (UCSD).

Identification of Key Individuals from Applicant and Major Partners with Project Involvement, and Brief Description of each Individual's Qualifications and Anticipated Contribution

Project Team

Caroline Collins, Ph.D., Postdoctoral Fellow UCSD. Dr. Collins is the Cathryn P. Gamble Postdoctoral Fellow at UCSD in the Department of Communication and is a co-founder of Black Like Water, an interdisciplinary collective at UCSD that highlights Black relationships to the natural world. Her research examines public remembrances of the American West through archival methods, ethnographic study, media production, and public history exhibition. An alumna of UCLA and UC Riverside, she earned a Ph.D. in Communication from UCSD. She is currently revising a book manuscript that examines the (re)making of race and place in California through critically examining the evolving origin stories that structure popular retellings of state history. Dr. Collins's public scholarship includes exhibits and media produced in collaboration with the California Institute for Rural Studies, the California Historical Society, the California African American Museum, Exhibit Envoy, InterTribal Youth, and the First Nations Development Institute, such as the recently launched California Humanities and Schmidt Family Foundation-funded traveling exhibit and podcast *We Are Not Strangers Here: African American Histories in Rural California*. Dr. Collins is Lead Curator/Project Director/Principal Investigator for this project.

Key Museum Staff

Raymond Ashley, Ph.D., K.C.I., President and CEO. Director of MMSD since 1995, Dr. Ashley holds a BA in Anthropology from UCSD, an MA in Maritime History and Museum Studies from East Carolina University, and a PhD in History from Duke University. Dr. Ashley's contribution to the project will chiefly be to advise on the planning of the boat build from an administrative aspect, having the experience and expertise in project management of several historic replica ships.

Susan Sirota, Vice President, Operations/Director of Education. Joining the MMSD staff in 1998, Ms. Sirota has served as the project director for the museum's *San Salvador's* Pacific Heritage Tour, a three-season voyaging expedition of its replica ship at seven Californian ports cities and Ensenada, Mexico. Ms. Sirota will help coordinate the planning of the traveling exhibition, boat build components involving the build site equipment, public event coordination, and oversight of the communications and promotions of the exhibit for MMSD.

Kevin Sheehan, Ph.D., Collections. Dr. Sheehan received his Doctorate in History from UC Berkeley. He has published articles on Spanish maritime expansion in the Pacific in the seventeenth century and also co-edited *Science in the Spanish and Portuguese Empires, 1500-1800*, published by Stanford in 2009. As curator and collections manager at the Museum and Editor of the museum's peer reviewed journal *Mains'l Haul*, Dr. Sheehan will lead the planning of the publication of an issue of the journal that complements the exhibition and will assist in facilitating collections loans for the object list.

Identification of Consultants with Involvement in the Proposed Project, and Description of Qualifications and Anticipated Contribution

Humanities Scholars and Consultants

Susan D. Anderson, a public historian of African American history in the American West, is the History Curator and Program Manager of the California African American Museum. She has decades of curatorial, acquisitions, and programming experience at several large-scale libraries, museums, and collections including the California Historical Society, the African American Museum & Library at Oakland, and UCLA Library Special Collections. Her forthcoming book, *African Americans and the California Dream*, is under contract with Heyday Books. Ms. Anderson will serve as a general content advisor, with a particular focus on the intersections of race and place in the making of the Pacific region.

David Bruce Igler, Ph.D. is Professor of History at UC Irvine. For the last decade Professor Igler has explored the waterscape and regions west of the West: the Pacific Ocean. His book *The Great Ocean: Pacific Worlds from Captain Cook to the Gold Rush* (Oxford University Press, 2013) draws on hundreds of documented voyages as a window into the commercial, cultural, and ecological upheavals following the initial contact period. Professor Igler will advise on the American West, environmental history, Pacific history, maritime history, and U.S. colonial history.

Omise'eke Tinsely, Ph.D. is Professor of Black Studies at UC Santa Barbara. Her research focuses on queer and feminist, Caribbean, and African American performance and literature. She has published articles in journals including *GLQ*, *Feminist Studies*, *Yale French Studies*, and *Small Axe*, and is a contributor to *Time*, *Ebony*, *The Advocate*, and *Huffington Post*. Her upcoming creative work examines the shipbuilding industry in Richmond, California during World War II. Professor Tinsley will advise on African American shipbuilding on the Pacific Coast and critical intersections of race and gender.

Skip Finley is a public historian with a background in broadcast media. He is a contributor to several publications in the areas of whaling and whaling history. His most recent book, *Whaling Captains of Color: America's First Meritocracy* (U.S. Naval Institute Press, 2020), shines a light on undertold stories of Black and Black/Indigenous captains who helmed whaling ships against a backdrop of slavery, economic disenfranchisement, and enormous hardship. Mr. Finley will serve as a nautical practices and maritime history advisor addressing representations of Black whaling and educational programming.

Keolu Fox, Ph.D. (Kānaka Maoli/Native Hawaiian) is Assistant Professor of Anthropology at UCSD and a co-founder of the Indigenous Futures Institute. A trained genome scientist, his methods also rely on oral tradition and experimental archaeology to examine the genetic and socio-cultural implications of Pacific voyaging history. In addition to being widely published, Dr. Fox has also taught on voyaging, seafaring, and Community-Based Participatory Research. He has worked with the National Science Foundation, National Geographic, and NIH. Dr. Fox will advise the vessel build with emphasis on voyaging history, maritime remembrance, vessel (re)construction, and Participatory Research.

Zeinabu irene Davis, MFA is an award-winning filmmaker and Professor of Communication at UCSD whose work has been supported by the Rockefeller Foundation, the American Film Institute, and the National Endowment for the Arts. She emerged as an artist during the tail-end of the historic explosion of Black cinematic creativity now known as the LA Rebellion. Her body of work includes narrative, documentary, and experimental films which give voice to the African American experience. She frequently writes and lectures on African and African American cinema. Professor Davis will serve as a Film consultant for the project's media production element.

Maritime Museum of San Diego – Workplan

ACRONYM KEY: Development Director (K. Lewis) – DD ; Exhibit Acquisitions Lead (K. Sheehan) – EAL ; EDS – EDS ; Humanities Scholars & Consultants – HSC ; Lead Administrator (R. Ashley) – LA ; Maritime Museum of San Diego – MMSD ; Maintenance Lead – MALead ; Marketing Lead (T. Smullen) – ML ; Operations Lead (S. Sirota) – OL ; Project Director/Principal Investigator-Curator (C. Collins) – PDPI-C ; University of California San Diego– UCSD ; San Diego County College and Career Readiness– SSRC ; Native Like Water - NLW ;			
ACTIVITY	TIMELINE	RESPONSIBLE	NOTES/DELIVERABLES
Objective 1.1: Complete the planning process for the traveling exhibition Black Mariners of the Black Pacific during the planning period, so ensuring the ability to support rapid implementation of the project, initially at the Maritime Museum of San Diego, and then at other host institutions in the Pacific region.			
Hold initial meetings with project staff and humanities advisors to discuss the project’s themes and modes for representation (followed by monthly Advisor meetings)	Sept. 2022	PDPI-C, OL, HSC	Project Updates
Archival travel to finalize object list	Sept.–Dec. 2022	PDPI-C	Object List
Create MMSD visitor surveys	Sept. 2022	PDPI-C, OL, Susan Anderson	Visitor Survey
Train team of UCSD John Muir College undergraduate volunteers and lead graduate student	Oct. 2022	OL, PDPI-C	Survey schedule
Conduct MMSD visitor surveys	Oct.–Dec. 2022	UCSD Survey Team	Collected surveys
Facilitate rights and reproductions, loans, and acquisitions for Object List	Jan.–Mar. 2023	EAL	Permissions cleared
Select Exhibit Designer(s)	Jan.–Feb. 2023	PDPI-C, OL, DD	Designer contract
Compile visitor survey data	Jan.–Feb. 2023	UCSD Graduate Student Lead	Visitor report for exhibit design
Contact potential traveling exhibition host sites, and initial agreements are executed if/as possible	Jan.–Jun. 2023	OL	Two-Year Tour Schedule
Incorporate survey data into existing archival plan and narrative sections	Mar. 2023	PDPI-C	Revised Narrative
Exhibit Designer(s) visits MMSD, reviews object list, themes, and narrative sections	Mar.–Apr. 2023	EDS, PDPI-C, OL	Initial Walkthrough

Create Plan for exhibit's didactic and hands-on materials including mockups	Apr. 2023	HSC, PDPI-C	Didactic Plan
Conduct visitor focus groups	May 2023	PDPI-C, UCSD Graduate Student, OL	
Develop design portfolio including mood board, title treatment, color/font palette, and floor plan of the MMSD and traveling exhibits (to be finalized, fabricated, and installed upon Implementation funding).	May-Jun. 2023	EDS	Exhibit Design
Develop communication and marketing plan; outreach to possible sponsors; create plan for press kit	May-Jul. 2023	ML	Marketing Plan
Develop initial evaluation plan for the exhibition	Jun. 2023	OL	Evaluation Toolkit
Draft production plan for exhibit's short videos	Jun.-Jul. 2023	PDPI-C	A/V Plan Part I
Develop proposal for development of cell phone audio tour and QR code usage.	Jun.-Jul. 2023	OL	A/V Plan Parts II & III
Develop plan for Spanish-language translation of exhibition materials and accessibility requirements.	Jun.-Jul. 2023	OL	Accessibility Plan
Finalize prospective Implementation budget and funding strategy.	Jun.-Jul. 2023	DD	Implementation Budget
Objective 1.2: Complete the planning process necessary to engage in the whaleboat build at the Maritime Museum of San Diego, so ensuring the ability to support rapid implementation of this project element.			
Initial meeting with Community-Based Participatory Research and Whaling Advisors (with monthly meetings to follow)	Sept. 2022	PDPI-C, LA, HSC	Project Updates
Determine short list of potential boatwrights to lead the build.	Sept.-Oct. 2022	LA, PDPI-C	Boatwright Shortlist
Define whaleboat specifications.	Oct. 2022	LA	Initial Specs
Whaleboat research travel to Port Townsend, Washington (Wooden Boat School)	By Nov. 2022	LA, PDPI-C	Meet builders
Select boatwright	By Dec. 2022	PDPI-C, LA, DD	Contract Terms (executed upon Implementation funding)
Draft a plan for didactic materials for whaleboat	Jan.-Feb. 2023	PDPI-C, Skip Finley, HSC	Whaleboat didactic plan

Develop Youth Participation Plan for recruitment of youth and undergraduate volunteers who will be involved in the build.		PDPI-C, Alfred Love (CCRC), Marc Chavez (NLW), Keolu Fox, HSC	Youth Participation Plan
Develop plan for creating curriculum around the vessel to be finalized in Implementation	Jan.–Mar. 2023	OL, HSC	Vessel Curriculum Plan
Develop space plan identifying specific barge for public build at MMSD and accounting for public engagement with the build site including space for signage and didactics.	Mar.–Apr. 2023	LA, PDPI-C, OL, MALead	Site Plan
Create registration and maintenance plan for future vessel	May 2023	MALead	Maintenance Plan
Finalize budget for the boat build, including costs related to transportation of the boat (i.e. trailer). Any tools/equipment required for training of build participants and use during the build are also identified and priced.	Jun.–July 2023	LA	Finalized Budget
Objective 1.3: Complete the planning process necessary to engage in the creation of a short film documenting the boatbuilding project at the Maritime Museum of San Diego, so ensuring the ability to support rapid implementation of this project element.			
Initial Meeting with UCSD Democracy Lab main media contact and project Film Advisor (with monthly meetings to follow)	Sept. 2022	PDPI-C, Patty Ahn, Zeinabu Davis,	Project Updates
Determine short list of Director of Photography (D.P.) to shoot the film and Editor to edit.	Sept.–Oct. 2022	PDPI-C, Patty Ahn, Zeinabu Davis	Key Crew Shortlist
Collect sizzle reel b-roll while on location during archival and whaleboat travel	Sept.–Dec. 2022	PDPI-C	B-roll filmed
Identify and contact potential interviewees to query/confirm interest	Sept.–Dec. 2022	PDPI-C and Democracy Lab Production Assistant (P.A.)	
Select D.P. and Editor	By Dec. 2022	PDPI-C, Zeinabu Davis, DD	Contract Terms (executed upon Implementation funding)
Finalize the use of UCSD Democracy Lab’s additional production crew and technical equipment, resources, and	Jan.–Feb. 2023	PDPI-C, Patty Ahn, Matilde	Film Production Resource Plan

editing bay space for the production of the short documentary in the Implementation phase.		Córdoba Azcárate	
Contact potential film screening host sites, and initial agreements are executed if/as possible	Jan.–Jun. 2023	OL	Tentative Interest Schedule
Develop a raw treatment for the future short film and sizzle reel treatment	Mar.–Apr. 2023	PDPI-C, Zeinabu Davis	Treatments
Edit 2-minute sizzle reel	May 2023	PDPI-C, Democracy Lab	Sizzle reel
Finalize list of prospective interviewees.	Jun.–Jul. 2023	PDPI-C	Interview List
Finalize Production Plan (including gaining permits and permits during Implementation)	Jun.–Jul. 2023	PDPI-C, Zeinabu Davis, Democracy Lab P.A.	Production Plan
Finalize Film Budget for Implementation	Jul. 2023	PDPI-C, Zeinabu Davis	Final Budget

Resumes, Letters of Commitment, and Letters of Support

Table of Contents

Resumes

Susan Anderson (History Curator & Program Mgr., CA African American Museum)	2
Raymond Ashley (President/CEO, Maritime Museum of San Diego)	3
Caroline Imani Collins (Communication, University of California San Diego)	5
Zeinabu irene Davis (Communication, University of California San Diego)	7
Skip Finley (Public Historian)	9
Keolu Fox (Anthropology, University of California San Diego)	11
David Iglar (History, University of California Irvine)	13
Kevin Sheehan (Collections Manager, Maritime Museum of San Diego)	14
Susan Sirota (Vice President, Maritime Museum of San Diego)	16
Omese'eke Natasha Tinsley (Black Studies, University of California Santa Barbara)	18

Letters of Commitment

Susan Anderson (History Curator & Program Mgr., CA African American Museum)	20
Zeinabu irene Davis (Communication, University of California San Diego)	21
Skip Finley (Public Historian)	22
Keolu Fox (Anthropology, University of California San Diego)	23
David Iglar (History, University of California Irvine)	24
San Diego County Office of Education	25
Omese'eke Natasha Tinsley (Black Studies, University of California Santa Barbara)	27

Letters of Support

Democracy Lab	28
Muir College	30
Native Like Water	31
Northwest Maritime Center	33

Susan D. Anderson
Public Historian

Education

- MBA, UCLA Anderson School of Management
- BA, Humanities, Scripps College

Experience

- (Current) History Curator and Program Manager, California African American Museum in Los Angeles
- Director of Library, Collections, Exhibitions, and Programs, California Historical Society (headquartered in San Francisco)
- Interim Chief Curator, African American Museum & Library at Oakland
- Founder of Memory House, a curatorial and public history consulting firm
 - Clients included the City of Berkeley, the Golden Gate National Recreation Area, the Richmond Museum of History, and the Mazisi Kunene Museum in Durban, South Africa.
- Curator in UCLA Library Special Collections
 - Where she initiated Collecting Los Angeles which gathered, preserved, interpreted and made accessible UCLA Library collections documenting the remarkable multiplicity of cultures and at-risk hidden histories).
- Managing Director of L.A. as Subject, hosted by USC Libraries.

Selected Scholarly Production

- Anderson, Susan D. (forthcoming). African Americans and the California dream. Heyday Books.
- Anderson, Susan D. Nostalgia for a Trumpet: Poems of Memory and History. Northwest University Press.
- **ARTICLES**

Selected Public Lectures

- California State Capitol Museum
- California State Railroad Museum
- Phoebe Hearst Museum of Anthropology
- UC Berkeley
- San Francisco Presidio
- Richmond Museum of History
- Wilshire Ebell Theatre in Los Angeles
- California State Parks

Raymond Ashley

Education

PhD, Duke University, 2001

Qualified Fields of Specialty:

History of Science

History of Medicine

History of Technology

Historical Geography

Dissertation: "Longitude and Scurvy: The Mechanics of Problem Solving in the Age of Sail"

MA in Underwater Archeology, Maritime History and Museum Studies, East Carolina University, 1994

BA in Anthropology, University of California San Diego, 1977

Certificate in Fundraising Management, The School on Philanthropy at Indiana University, 2005

Professional Certificates

United States Coast Guard: Master of Steam, Motor, or Auxiliary Sail vessels, 200 tons domestic, 500 tons international registry: freight, towing, and radar endorsements (issue #5)

California Community College Credential in Adult Education: Marine Science

Awards and Fellowships

Lawrence L. Brewster Fellowship Award, East Carolina University, 1990

Mary F. Howard Award in Marine Studies, East Carolina University, 1991

1991 Francis B Lothrop Competition, *American Neptune*, First Place for the year's most valuable contribution to maritime history "The Search for Longitude."

Professional Experience

President and CEO, Maritime Museum of San Diego, 2008 to present

Executive Director and Curator of Ships, Maritime Museum of San Diego, 1995-2007

Adjunct professor, University of San Diego 1997-2003

Adjunct Professor, University of California Extension, 1996: History of Navigation

Instructor, Duke University, 1993-1995: US History Colonial to Civil War

Instructor, East Carolina University, 1992-1993: US History Colonial to Civil War

Professor, San Diego Community College District, 1988-1990:

Research Assistant, National Endowment of the Humanities, Research Triangle Park, NC, 1993-1995.

Research Assistant for William Still, PhD, East Carolina University, 1991-1993.

Conservation of historic artifact collection, Confederate ironclad CSS *Neuse*, Casswell-Neuse State Historic Site, North Carolina, 1991.

Director, Southern California Educational Programs for Ocean Voyages, Inc./Ocean Voyages Institute, 1984 - 1990

Papers

"Ships Paying their Way" and "Old Ships and Education," Proceedings of the Third International Conference on Technical Aspects of Ship Preservation, San Francisco , April 20-23,1997.

"Ships and Culture Along the Shores of Time." Keynote address, International Along the Shores of Time Conference, National Park Service, San Francisco , March 21-April 3, 1999.

"Ships as Museums and Monuments." World Maritime Millennial Conference, Peabody Essex Museum , Salem Mass, April, 2000.

“A Proud Beginning.” Keynote address for launch and commissioning of the oceanographic research ship *R.C. Seamans*, Tacoma , WA , June 23, 2001.

“Preserving the Steam Ferry Berkeley .” Historic Naval Ships Association National Conference, Paulsbo , WA , March, 2004.

“Ship Modeling Twelve Inches to the Foot.” Nautical Research Guild National Conf., Oct. 26, 2006.

“Resurrecting Cabrillo’s galleon *San Salvador*,” and “Historic Vessels and World Heritage.” Ninth International Maritime Heritage Conference, Maritime Museum of San Diego , October 10-12, 2007.

In Commemoration of the *Charles W. Morgan* Restoration, keynote address, “Why the *Morgan* Matters.” September 27, 2008.

“*Star of India* , Icon of an Age.” Frank Carr Lecture for the World Ship Trust Annual Meeting, London , October 21, 2008.

“Historic ships as Living Museums,” Keynote address, 20th Annual Symposium on Maritime Archeology and History of the Pacific, University of Hawaii, Feb 20-22, 2009.

Publications

“The Search for Longitude,” *American Neptune* , Fall, 1991

“*Endeavour*: Searching for New Atlantis,” *Mains’l Haul*, Winter 1999

“Anson’s Arrival In the Pacific,” *Mains’l Haul*, vol 32, #1&2, 2002

“From the Helm,” Editorial column for Museum peer review journal *Mains’l Haul*, 1995 to present

Consultancies

Task Force Member and historic ships specialist consultant, *Wawona* Summit, December 7-9, 2005.

Historic Ships Specialist Consultant to Northwest Seaport and the Center for Wooden Boats, Seattle (through a grant provided by Seattle Parks and Seattle 4 Culture Foundation), 2007.

National Park Service, Specialist in Historic Ship Preservation, Conference on Disposition of the Historic Steam Lumber Schooner *Wapama*, 2006 to present.

Historic Ships and Museums Specialist Consultant to Genteng International, Resorts World Sentosa , Singapore , 2007.

Judge, International Maritime Art Competition, Mystic Seaport, 2007 and 2008.

Department of History, Graduate Representative, Advisory Council for Accreditation proceedings (SACS), East Carolina University, March 25, 1992

Affiliations (partial listing)

Conference chairman, Ninth International Maritime Heritage Conference, October 10-12, 2007

West Coast Advisor, World Ship Trust, 2007-present

President, American Ship Trust, 2007-present

Board, North American Society for Oceanic History, 2005-present

Board, American Sail Training Association, 2005-present

Corporation Board, Sea Education Association, Woos Hole, MA 2004-present

Executive Board, San Diego Port Tenants Association 2002-present

Board, Cabrillo Festival, Inc. 1996-present

Editorial Board, Nautical Research Guild, 2006-present

Commission member, First Lady Laura Bush’s Preserve America Commission (through Presidential appointment), 2006-2008.

Caroline Imani Collins
Curriculum Vita

University of California, San Diego
Department of Communication
9500 Gilman Drive, #0503
La Jolla, CA, 92093-0503

619-861-5823
cicollins@ucsd.edu
carolineimanicollins.com

Education

Ph.D., Communication, UC San Diego 2014 – 2019

- *Manifest Re-destined: The Politics of Remembering and Forgetting in the American West*
MFA, Creative Writing and Writing for the Performing Arts, UC Riverside 2009 – 2011
- B.A., American Literature and Culture, UCLA 1996 – 2000

Selected Publications

Collins, C. (under review). Water berth: My journey to the Black Pacific as a site of memory and futurity. *Public: A Journal of Imagining America*, 7(1). Spring 2022.

Anderson, P.; Aushana, C.; & **Collins, C.** (forthcoming). When we are in crisis: Youth-centered transitional justice, police violence, and political imaginaries. *International Journal of Transitional Justice*. Spring 2022 Special Issue.

Collins, C. (forthcoming). When Do You Stop Arriving?: Troubling the Narrative of the Black Migrant in California in the We Are Not Strangers Here Project, *California History* (UC Press). Issue 99.2, Summer 2022.

Collins, C. (under review). Hidden roots: The erasing of Afro-Latina/os and African Americans from the California origin story. In Oliver, M. (Ed.), *Voices of the Golden Ghosts*.

Collins, C. (under review). *Westworld* and The Evolution of the Myth of the West. In Jones, C. (Ed.), *Rethinking, Remaking, Reimagining: The American Cowboy in the 21st Century*. University of Nevada Press.

Collins, C. (proposal reviewed; manuscript in preparation per press request). Erecting Eden: The Public Remaking of Race and Place in the California Origin Story.

Collins, C. I. (2019). *Manifest Re-destined: The Politics of Remembering and Forgetting in the American West* [Ph.D., University of California, San Diego].
<https://search.proquest.com/docview/2278078993/abstract/23409082032547F6PQ/1>

Collins, C. (submitted) The Power of Embodied Activity in an Age of Impact Factor: A Biography of Master Storyteller, Folklorist, and Vocal Artist Victoria Burnett, M.Ed. In Willoughby-Herard, T. (Ed.), *Scandal In Real Time: The State of Scholarship on Black Women in Politics*.

Collins, C. (2016). Cooperative Measures: NGO and Institutional Educational Partnerships in the US. In C. Brock (Ed.), *Education and NGOs*. Bloomsbury Publishing.
<https://www.bloomsburycollections.com/book/education-and-ngos/ch9-ngos-and-educational-partnerships-in-the-usa>

Media Production

Collins, C. (Producer). (Upcoming: 2022). Re-seeding: Stories from a new generation of California Indigenous people. [Audio podcast episode] In *Cal Ag Roots*. California Institute of Rural Studies.

Collins, C. (Host, Producer). (Mar. 16, 2021). [Still here: Black farmers and agricultural stewardship in the modern age](https://cirsinc.org/cal-ag-roots/) (We Are Not Strangers Here 6). [Audio podcast episode] In *Cal Ag Roots*. California Institute of Rural Studies <https://cirsinc.org/cal-ag-roots/>

Collins, C. (Host, Producer). (Mar. 9, 2021). [Back to the land: Allensworth and the Black utopian dream](https://cirsinc.org/cal-ag-roots/) (We Are Not Strangers Here 5). [Audio podcast episode] In *Cal Ag Roots*. California Institute of Rural Studies <https://cirsinc.org/cal-ag-roots/>

Collins, C. (Host, Producer). (Feb 16, 2021). [Hidden roots: Uncovering the legacies of African American homesteaders in California](https://cirsinc.org/cal-ag-roots/) (We Are Not Strangers Here 2). [Audio podcast episode] In *Cal Ag Roots*. California Institute of Rural Studies <https://cirsinc.org/cal-ag-roots/>

Collins, C. (Host, Producer). (Feb 9, 2021). Freedom chasers: Early Black settlers and the California dream (We Are Not Strangers Here 1). [Audio podcast episode] In *Cal Ag Roots*. California Institute of Rural Studies <https://cirsinc.org/cal-ag-roots/>

Public Exhibits

(Prototype Summer 2022, Principal Investigator and Designer). Black and Brown California: Raciality, Colonialisms, and Identity in Alta California 1542 – 1849. [Digital Exhibit]. Funded through a Mellon / US Latino Digital Humanities (USLDH) Recovering the US Hispanic Heritage Grant in partnership with Arte Público Press at the University of Houston.
<https://artepublicopress.com/>

(April 2022 – October 2022, Exhibit Researcher). “For Race and Country”: Buffalo Soldiers and Their Impact on California. [Physical Exhibit]. California African American Museum (CAAM) in Los Angeles, CA. <https://caamuseum.org/exhibitions/2022/for-race-and-country-buffalo-soldiers-in-california>

(February 2021 – December 2023, Archival Researcher). We Are Not Strangers Here: African American Histories in Rural California. [Traveling Banner Exhibit]. In partnership with the California Institute of Rural Studies, California Historical Society, Susan D. Anderson (CAAM), and Exhibit Envoy. <https://exhibitenvoy.org/exhibits/we-are-not-strangers-here-african-american-histories-in-rural-california/>

Zeinabu irene Davis
Department of Communication
UC San Diego

CURRICULUM VITAE

EDUCATION

- BA, Brown University
- MA, African Studies, UCLA
- MFA, Film and Video Production, UCLA

PROFESSIONAL APPOINTMENTS

- (Current) UC San Diego, Professor (Communication)
- Antioch College
- Northwestern University

FILMS

- *Filmstatement* (1982), Director
- *Recreating Black Women's Media Image* (1983), Director
- *Crocodile Conspiracy* (1986), Director
- *Sweet Bird of Youth* (1987), Director
- *Canta for Our Sisters* (1987), Director
- *Cycles* (1989), Director, black and white, 16mm film, 17 minutes, drama/animation film.
 - Awards: Black Filmmakers Hall of Fame and the National Black Programming Consortium
- *A Period Piece* (1991), Director, color, 3/4" video, 4 minutes, rap video
- *A Powerful Thang* (1991), Director / Producer, color, 16mm film, 57 minute narrative
- *Mother of the River* (1995), Director, black and white, 16mm film. 30 minute children's drama
- *Compensation* (1999), Director / Producer, black and white, 16mm film, 92 minute drama
 - Screened at Sundance (2000)
 - Gordon Parks Directing Award from the Independent Feature Project in New York
 - 2019 *New Yorker* Review, <https://www.newyorker.com/culture/the-front-row/three-boldly-personal-visions-of-black-history-in-a-great-new-film-series>
"Davis incorporates a copious and evocative set of archival photographs into the earlier time's action, and she films them with a sense of avid and dramatic curiosity that conjure the historical period with a moving immediacy." — Richard Brody

- *Las Abuelas – Latina Grandmothers Explain the World and Other Stories of Faith* (2005), Co-director / Producer, Color, 20 minutes, documentary, DVCam
- *Trumpetistically, Clara Bryant* (2005), Director / Producer, color, 56:40 minutes, documentary, multiple formats, video and film, finish on DVCam, release: Fall 2005; Re-master & re-release, 2017
- *Delta Children: Future of the Blues* (2008), Collective Team Member, Sound recordist & sound designer, Color, documentary, 4 min, 36 sec.
- *Passengers* (2009), Director / Producer, color, DVCam, documentary essay, 4 minutes
- *Momentum: A Conversation with Black Women on Achieving Graduate Degrees* (2010), Director, color, DVCam, documentary, 19 minutes
- *Co-motion: Tales of Breastfeeding Women* (2010), Director, color, DVCam and Super 8 film, documentary essay, 24 minutes
- *Spirits of Rebellion: Black Film at UCLA* (2015), Director, HD/DVCam, 101 minutes, documentary
 - Best Documentary Feature Film at San Diego Film Awards (2017)

PUBLICATIONS

Davis, Zeinabu i., "FESPACO 97: Celebrating African & Diasporic Film," *The Newsletter of the Black Film Center/Archive*, vol. 12, no. 1, Summer 1997.

Davis, Zeinabu i., Wendell Franklin, interviewed by Zeinabu Davis. *A Directors Guild of America Publication*, 1995.

EXHIBITIONS AND RETROSPECTIVES

Davis, Zeinabu i., Museum of Contemporary Art, Chicago, "Time Arts Chicago: in Chicago: Independent Films," January 1997. *Mother of the River*. (Retrospective of Chicago artists).

Davis, Zeinabu i., Princeton University, "Both Sides of the Camera: Women and Film," April 1996. *Cycles*, *A Powerful Thang*.

Davis, Zeinabu i., Indianapolis Museum of Art, "Focus on Film: In Conversation: Zeinabu irene Davis and Phyllis Klotman," February 1996. *Cycles*, *Mother of the River*.

Criterion Channel Selection <https://www.criterionchannel.com/directed-by-zeinabu-irene-davis>:

- *A Powerful Thang*
- *Crocodile Conspiracy*
- *Cycles*
- *Mother of the River*

GRANTS AND FELLOWSHIPS

- Rockefeller Foundation
- American Film Institute
- National Endowment for the Arts

Skip Finley

Public Historian

EDUCATION

- Malverne High School (Long Island, New York)
- Northeastern University (Boston, Massachusetts)

PUBLICATIONS

- Finley, Skip. *Whaling captains of color: America's first meritocracy*. Naval Institute Press. 2020.
 - Afro American Genealogical Society 2020 Award Winner for Non-Fiction
 - 2021 Author of the Year, Naval Institute Press.
 - “*In this engaging new volume, Skip Finley has written a comprehensive account of the over fifty sailors of color who rose to captain America's great whaling ships. Meticulously researched, Whaling Captains of Color provides an overview of the 200 years of industrial whaling, a profession in which a relative meritocracy existed. In addition, Finley provides a critically important analysis of the social and legal conditions on land which encouraged so many people of color to brave the dangers of the sea.*”
— Henry Louis Gates, Jr., Alphonse Fletcher University Professor, Harvard University
- Finley, Skip. *Historic Tales of Oak Bluffs*. The History Press. 2019.
- Selected Articles: “Then and Now: Dunmere by-the-Sea,” “The Charles W. Morgan and Whaling Captains of Color,” “For Whaling Captains, Diversity Flourished”

PROFESSIONAL MEDIA POSITIONS

- WHDH-TV in Boston, Floor Manager
- WSBK-TV in Boston, Assistant Director and Producer
- WRKO-AM radio station in Boston, Sales Department
- WAMO AM-FM radio station in Pittsburgh, Sales Manager; Promoted to Division V.P.
- Sheridan Broadcasting Networks, Eastern Sales Manager; Promoted to President
- Albimar Communications (which owned and managed the popular black radio station, WKYS-FM/Washington, D.C.), Founder
- Carter Broadcast Group, Inc., (the nation's oldest black-owned radio station company), Executive Vice President of the Board of Directors
- American Urban Radio Networks (where conceived of *The Light*, a 24-hour syndicated black gospel radio station format), CEO (Until Retirement in 1998).

PUBLIC LECTURES

- November 5, 2021 2:00 PM: Johns Hopkins University Applied Physics Laboratory, VIRTUAL EVENT
- October 16, 2021 12:30 PM: Cape Cod Genealogical Society - All Things Cape Cod lecture. VIRTUAL EVENT
- October 30, 2021: Sultana Downrigging Weekend Festival, Chestertown, Maryland - Keynote Speaker
- October 4, 2021 3:00 to 4:15 PM: Chesapeake Bay Maritime Museum, VIRTUAL
- September 22, 2021 7:00 PM: The Conference on Black History in the Hudson Valley, VIRTUAL EVENT
- August 26, 2021 7:00 PM: Lane Memorial Library Hampton, NH, VIRTUAL EVENT
- August 16, 2021: Tales of Cape Cod, IN-PERSON EVENT
- August 17, 2021 12:00 PM: Edgartown Yacht Club, IN-PERSON EVENT
- July 30, 2021 10:30 to 12:00 PM: Mitchell's Book Corner - Nantucket
- July 18, 2021 4:30 to 6:30 PM: Guild Hall of East Hampton - Gather: Conversations Led by Black & Indigenous Change-makers, IN-PERSON EVENT
- July 11, 2021 2:00 to 2:30 PM: Wildsam Field Guides in Conversation with... Skip Finley - Talking and signing, IN-PERSON EVENT
- July 10, 2021 2:30 to 5:00 PM: Narragansett House IN-PERSON EVENT
- May 25, 2021 6:30-7:30 PM: Boston Public Library with the State Library of Massachusetts, Museum of African American History and the New England Historic Genealogical Society, VIRTUAL EVENT
- May 13, 2021 7 PM: Historical Society of Old Yarmouth, VIRTUAL EVENT
- May 7, 2021 7 PM: Provincetown Library
- April 29, 2021 7-8 PM: The Atlantic Black Box Project - Speaker Series, VIRTUAL
- February 21, 2021 Time 4 PM: Jack and Jill of America, Washington, DC
- February 25, 2021 4-5 PM: Martha's Vineyard Museum, 151 Lagoon Pond Road, Vineyard Haven, MA
- February 25, 2021 Time 6:00 PM: Highfield Hall & Gardens Supper Club Series, Falmouth, Massachusetts, Virtual program
- February 16, 2021 6:30 PM: The Army and Navy Club, Washington, DC, Virtual
- February 16, 2021 2:00 PM: National Labor Relations Board African, American History Month Program 2021
- February 18, 2021 11:00 AM: Southampton History Museum, Southampton, New York, Virtual program
- February 18, 2021 7:00 PM: Mystic Seaport, Mystic, Connecticut, Virtual program
- February 9, 2021 7:30 PM: University of Connecticut Coastal Perspectives Lecture Series, Farmington, Connecticut Virtual: A Voyage of Discovery with Skip Finley
- February 1, 2021 11:00 AM: OceanX - The Little Told History of the Black Mariner with Skip Finley, Virtual program
- January 18, 2021 7:00 PM: Salem Athenaeum, Virtual program

Keolu Fox
Department of Anthropology
UC San Diego

CURRICULUM VITAE

EDUCATION

- Ph.D. Genome Sciences, School of Medicine, University of Washington
- Post-Baccalaureate Fellowship National Human Genome Research Institute (NHGRI), National Institutes of Health
- BA, Biological Anthropology and Archeology, University of Maryland

PROFESSIONAL APPOINTMENTS

- (Current) Assistant Professor, Anthropology, UC San Diego
- UCSD Chancellor's Postdoctoral Fellow, UC San Diego
- PhD Candidate, University of Washington

SCHOLARLY PRODUCTION

Saiba Varma, Kalindi Vora, **Keolu Fox**, Suze Berkhout, and Tarik Benmarhnia. Why Calls to Diversify Trial Populations Fall Short. *New England Journal of Medicine*. (Forthcoming, 2020)

Keolu Fox. Lei niho palaoa and digital tools to safeguard against the illicit use of ancient DNA. *Hawaiian Archaeology*. (Forthcoming, 2020)

Keolu Fox. The Illusion of Inclusion — The “All of Us” Research Program and Indigenous Peoples’ DNA. *New England Journal of Medicine*. (July, 2020)

Kelly Blevins, Adele Crane, Christopher Lum, Kanako Furuta, **Keolu Fox**, and Anne Stone. Evolutionary history of *Mycobacterium leprae* in the Pacific Islands. *Philosophical Transactions of the Royal Society B*. (Accepted, 2020)

Keolu Fox, Kartik Lakshmi Rallapalli, and Alexis C. Komor. Rewriting Human History and Empowering Indigenous Communities with Genome Editing Tools. *Genes*. (January, 2020)

Keolu Fox and John Hawks. Use ancient remains more wisely. *Nature*. (August, 2019) Online; *The Nation*, 2019: The Fight for Mauna Kea Is a Fight Against Colonial Science. **Keolu Fox**.

Online; New York Times, 2018: Native People Are Taking Center Stage. Finally. **Keolu Fox.**

CONFERENCES /TALKS

- Yale University, Department of Anthropology, Invited seminar speaker, 2020: Rewriting Human History and Empowering Indigenous Communities with Genome Editing Tools, Keolu Fox.
- National Geographic Orion Expedition, Tahiti to the Marquesas islands, Keynote speaker, Pacific Ocean, 2019: Ancient Voyaging & Polynesian Origins: A Modern Synthesis, Keolu Fox

TEACHING

- (2020) Instructor of Record: ANBI 121: The Original Moonshot: The Voyaging Achievements of the Polynesian Ancestors, University of California, San Diego and The Scripps Institute of Oceanography. La Jolla, CA
- (2020) Instructor of Record: ANBI 238: Community Based Participatory Research, University of California, San Diego. La Jolla, CA (2020)

GRANTS, AWARDS, AND FELLOWSHIPS

- National Institutes of Health
 - Institutional Research & Academic Career Development Award (3 years funding)
 - R01 Diversity Supplement(NIDDK) (2 years funding)
 - Ruth L. Kirschstein Fellowship (NHLBI, F31) (3 years funding)
 - Graduate Fellowship (NHGRI) (fully funded Ph.D.)
- National Science Foundation
- National Geographic (selected as one of fourteen ‘world-changers,’ \$10,000.00)
- Smithsonian, Next-Generation Native Researcher (awarded to three Indigenous researchers)
- American Association for Physical Anthropology
- Emerson Collective (Cancer Research Accelerator Fellowship)
- Social Science Research Council (Dreaming Indigenous Futures Working Group, \$53,00.00)
- American Association for Physical Anthropology (Cobb Professional Development Grant, \$7,500.00)
- Massachusetts Institute of Technology, SOLVE Initiative (Indigenous Communities Fellowship, Community Prize)
- TED Fellow (selected among 21 new fellows in 2016, gave a TED talk)

CURRICULUM VITAE

DAVID IGLER

Professor of History

digler@uci.edu

(949) 824-6521

Department of History

200 Krieger Hall

U.C. Irvine

Irvine, CA 92697-3275

EDUCATION

Ph.D. University of California, Berkeley, 1997

B.A./M.A. Wesleyan University, Middletown, Ct., 1988

PROFESSIONAL APPOINTMENTS

University of California, Irvine. Chair, 2015-; Professor, 2013-; Associate Professor, 2005-2013; Assistant Professor, 2003-05

University of Utah. Assistant Professor of History, 1999-2003

California Institute of Technology. Postdoctoral Instructor, 1997-1999

BOOKS

The Great Ocean: Pacific Worlds from Captain Cook to the Gold Rush.

A Companion to California History. Co-edited with William Deverell.

The Human Tradition in California. Co-edited with Clark Davis.

Industrial Cowboys: Miller & Lux and the Transformation of the Far West, 1850-1920.

ARTICLES

Published in various journals, including the *American Historical Review*, *Pacific Historical Review*, *Journal of American History*, *History Compass*, *Rethinking History*, *Environmental History*, *Journal of Maritime Research*, and *California History*.

ACADEMIC AWARDS/FELLOWSHIPS/APPOINTMENTS

Athearn Lecturer (CU-B), Royal Society (UK), University of Auckland Foundation, Mellon Foundation, ACLS, NEH, WHA book and article prizes, PCB article prize, Whitsett Lecturer, Huntington Library Billington Lecturer, Alaska Historical Society, AHA-PCB President.

Curriculum Vitae
December, 2021
Kevin Sheehan, Ph.D.
librarian@sdmaritime.org

I. Education

University of California, Berkeley, CA. Doctor of Philosophy Program, 2000-2008

Major Field: Early Modern European History

Minor Field: Latin American History

Interdisciplinary Field: Spanish Golden Age Literature

Dissertation Topic: "Iberian Asia: The Strategies of Spanish and Portuguese Empire Building, 1540-1700."

Dissertation Advisor: Professor Thomas Dandeleit

Pontificia Università Gregoriana, Rome, Italy. Licentiate (Masters) in Missiology, 1993-1995

ABD: Advanced to candidacy, May 1996.

Dissertation topic: "De momento missiologico navigationis Petri Fernandez de Quiros per oceanum sic dictum pacificum (1597-1614)."

Dissertation Advisor: Francisco Borja de Medina, S.J.

Yarra Theological Union, Melbourne College of Divinity, Melbourne, Australia.

Bachelor of Theology, 1983-1988

Major: Theology

Minor: Biblical Studies

II. Professional:

Collections Manager, Maritime Museum of San Diego, 2008 to present

Editor, *Mains'l Haul: A Journal of Pacific Maritime History*, 2016 to present

Curator, To the Brink of War: the Undersea Crisis in the Caribbean, 1962. 2015 to present

Curator, Man-of-War Exhibit, Maritime Museum of San Diego, 2012 to present

Faculty member / lecturer, Empires of the Wind, National Endowment for the Humanities Education Workshop, Maritime Museum of San Diego, Summer 2010-2015

Assistant Curator, Three Voyages to Paradise: Cook, Melville, Gauguin, Maritime Museum of San Diego, 2011-2012

Assistant Curator, *San Salvador* Exhibit, Maritime Museum of San Diego, 2010-present

Curator, Enlightened Voyages Exhibit, Maritime Museum of San Diego, 2010

Curator, Masterpieces in Miniature Exhibit, Maritime Museum of San Diego, 2009

Program Chair, Eighth Maritime Heritage Conference, San Diego, September 2007

Librarian and Archivist, Maritime Museum of San Diego, February 2006 to present.

Instructor, Department of History, San Diego State University, 2004-2005, 2013-present.
Specializing in World History, California History, Digital History and US History.

Research Assistant, The Robbins Collection, Boalt Hall Law Library, Berkeley, California, 2001.

Student advisor, St. Isidore's Irish Franciscan College, Rome, 1997-1998.

Director of Students; lecturer in Franciscan History, Franciscan House of Studies, St. Anthony Friary, Singapore, 1990-1992.

Chaplain and teacher, La Salle College, Midland, Western Australia, 1989.

III. Papers

"Inventing the Spanish Lake: The Structuring and Sharing of Knowledge in the Iberian Asia-Pacific, 1560-1630." Latin American Studies Association, Dallas, March 28th 2003.

"Ambivalent Allies: The Spanish and Portuguese in the Moluccas, 1580-1640." Society for Spanish and Portuguese Historical Studies Conference, Los Angeles, 1-4 April 2004.

"Finding an Edge: Iberian Definition of the Western Pacific Rim, 1580-1640." Maritime Museum of San Diego Conference: Spain's Legacy in the Pacific during the Age of Sail, San Diego, 24-26 September 2004.

"The Rationalization of Empire: Iberian Asia in the mid-seventeenth century." SSPHS Conference, Charleston, March 10-12, 2005.

"Science and Exploration in the Spanish Baroque." Maritime Heritage Conference, San Diego, October 10, 2007.

"To be Lord of the Spice Trade: Iberian Empire-Building in Southeast Asia in the Early Seventeenth Century." American Historical Association, San Diego, January, 2010.

Roundtable: Pacific History in Three Dimensions: New Initiatives at the Maritime Museum of San Diego. The World History Association, San Diego, June 26, 2010.

"The Quest for *gente política*: The Spanish Search for Fitting Subjects in the Sixteenth-Century Pacific. Association for Spanish and Portuguese Historical Studies Conference, Baltimore, March 19-22, 2015

IV. Publications

"Imagining 'The Spanish Lake' in the Sixteenth Century: Explorers and Visionaries in the Service of Empire." *Mains'l Haul* 41 & 42 (Fall/Winter, 2006): 24-32.

"Voyaging in the Spanish Baroque: Science and Patronage in the Pacific Voyage of Pedro Fernández de Quirós, 1605-1606," in *Science in the Spanish and Portuguese Empires*, ed. Daniela Bleichmar, Paula De Vos, Kristin Huffine, and Kevin Sheehan, 233-246. Stanford: Stanford University Press, 2009.

Susan Sirota

ssirota@sdmaritime.org

Professional Experience:

- 2017 – Present** **Maritime Museum of San Diego, Vice President**
Responsible for day-to-day administration of all Museum aspects, including oversight of finances, educational programming, facility/ship maintenance, public non-educational programming, exhibit development and management, development activities, publications, library/archive operation, and communication with partners, members, contractors, and public agencies.
- 1998 – 2017** **Maritime Museum of San Diego , Director of Education**
Responsibilities include managing the education department and development of all education programs while supervising 30 part-time instructors, and four administration staff members. The museum averages about 20,000 student visitors a year. Additional responsibilities: Program Coordinator for two NEH *Landmarks in History and Culture* Awards 2010 & 2012; Project manager of International Tall Ship festival in 2002, and curator of Submarine Centennial exhibit in 2000. Initial function was as a curriculum designer for many of the initial programs developed for the museum.
- 1998 – 1997** **San Diego County Office of Outdoor Education, Instructor & Project Developer**
Part time instructors for the outdoor schools run by the SDCOE, which provide environmental and science curriculum during weeklong residential field studies for 6th grade students. In addition, was part of the initial team of instructor for an environmental traveling program in the county and was the lead project developer for a Pilot science program in partnership with the Maritime Museum of San Diego.
- 1996-1998** **San Elijo Lagoon Conservancy, Administrative Assistant**
Assisted Executive Director and Board with general administrative duties. Managed the non-profits accounts and was responsible for community outreach fundraising.
- 1996-1997** **City of Imperial Beach , Watershed Community Coordinator (AMERICORPS)**
Assisted the Director of the Public Works Department in various regulatory functions concerning the city's storm drain water quality discharge permit. Conducted regular field test and prepared data for the permit. Organized city wide river restoration projects, native planting projects and recycling programs. Worked in the elementary schools doing

environmental studies projects and assisted with several field programs for the city.

1991-1992

Take-It-Back Foundation, Administrative Assistant

Assisted the Director of the environmental NGO concerned on national and state wide recycling initiatives. Implemented initial recycling programs for schools. Provided general administrative support and office management for the foundation.

Education:

M.A. Environmental Studies, University of Melbourne , Australia

Graduate Diploma, Planning and Design, University of Melbourne , Australia

B.S. Economics, University of California , Santa Cruz

OMISE'EKE NATASHA TINSLEY

Department of Black Studies
UC Santa Barbara

CURRICULUM VITAE

EDUCATION

Ph.D.	University of California Berkeley	2003
	Comparative Literature	
B.A.	University of California Berkeley	1994
	French	

PROFESSIONAL APPOINTMENTS

University of California Santa Barbara (Professor, Department of Black Studies)

The University of Texas at Austin (Associate Director, Center of Women and Gender Studies; Associate Professor; Department of African and African Diaspora Studies)

The University of Minnesota, Twin Cities (Associate/Assistant Professor, English)

University of Chicago (Mellon Postdoctoral Fellow)

PUBLICATIONS

Books

Tinsley, O.N. (forthcoming). *Water, Shoulders, Into the Black Pacific*.

Tinsley, O.N. *Ezili's Mirrors: Black Feminism, Afro Atlantic Genders, and the Work of the Imagination*. Duke University Press. 2018.

Tinsley, O.N. *Finding Beyoncé: A Black Femme-inist Journey Through Popular Culture in the U.S. South*. University of Texas Press. 2018.

Tinsley, O.N. *Thieving Sugar: Eroticism Between Women in Caribbean Literature*. Duke University Press, 2010.

Peer-Reviewed Articles

Tinsley, O.N with CeCe McDonald. "Go Beyond Our Natural Selves': The Prison Letters of CeCe McDonald." *TSQ* 4.2, The Issue of Blackness, April 2017: 243-265.

Tinsley, O.N. "Femmes of Color, Femmes de Couleur: Theorizing Black Queer Femininity through Marie Vieux-Chauvet's *La danse sur le volcan*." *Yale French Studies* 128, Revisiting Marie Chauvet: Paradoxes of the Postcolonial Feminine, January 2016: 131-145.

Tinsley, O. N. and M. Richardson. "From Black Transgender Studies to Colin Dayan: Notes on Methodology." *Small Axe* 45: November 2014, 168- 179

Allen, J. with Tinsley, O.N. "A Conversation 'Overflowing with Memory': On Omise'eke Natasha Tinsley's 'Water, Shoulders, into the Black Pacific.'" *GLQ: A Journal of Lesbian and Gay Studies* 18 (2/3), 2012: 249-262.

Tinsley, O.N. "Extract from 'Water, Shoulders, Into the Black Pacific.'" *GLQ: A Journal of Lesbian and Gay Studies* 18 (2/3), 2012: 263-276. Tinsley, O.N. "Songs for Ezili: Vodou Epistemologies of (Trans)gender." *Feminist Studies* 37.2 (Summer 2011): 417-436.

Tinsley, O.N. "'Me Hab Me Regan Gown': Afro-Caribbean Women Contesting And Transculturating Femininities in Nineteenth Century Oral Poetry." *Sargasso: A Journal of Caribbean Literature, Language and Culture* (Summer 2011): 9-23.

Tinsley, O.N. "Black Atlantic, Queer Atlantic: Queer Imaginings of the Middle Passage." *GLQ (Gay/Lesbian Quarterly)* 14: 2/3: A Special Issue on Queer/Migration (April 2008): 191-215.

Tinsley, N. "Open Roses, Closed Gardens, and Invisible Women: Queering the Tropical Garden in the Poetry of Ida Salomon Faubert." *Canadian Woman Studies/les cahiers de la femme* 23. 2, Special Issue on Women and the Black Diaspora (Winter 2004): 52-58.

CONFERENCE ORGANIZATION

Symposium Organizer, *The Afro Imaginative: Black Queer Studies and the Work of the Imagination*, University of Texas, Austin, March 5-6, 2015

Steering Committee Member, *Diasporic Hegemonies IV: Artists Activists Academics On the Uses of Diaspora*, University of Minnesota, June 26-28, 2009

Conference Co-Organizer, *Queer Motions: Local and Global Sexualities*, Institute for Advanced Studies, University of Minnesota, April 4-5, 2008

December 30, 2021

Dear NEH Public Humanities Grants Selection Committee,

It is my pleasure to serve as a Humanities Advisor for Dr. Caroline Collins and the Maritime Museum of San Diego in their project *Black Mariners of the Black Pacific: Reimagining, Race, Migration, and Diaspora*. I admire the quality and direction of Dr. Collins' work; she and I have collaborated on public history projects, such as the exhibit and podcast series, "*We Are Not Strangers Here*" *African American Histories in Rural California*, that highlight under told African American history in the West, and complicate popular understandings of environmental histories and the dynamics of race. And, I am especially committed to assisting with this project regarding the Black Pacific, an arena that has been little explored but whose history has the potential to reveal new knowledge about African American linkages and influence across the Pacific Rim and Pacific Islands starting in the 19th century from mariners and whalers, to soldiers and surfers, to inventors and resort owners.

I enthusiastically support this new project. My expertise as a researcher and public historian of African American history in the American West, and my years of curatorial, acquisitions, and programming experience at several large-scale libraries, museums, and collections will serve *Black Mariners of the Black Pacific* throughout its planning stages and beyond.

Sincerely,

Susan D. Anderson
History Curator and Program Manager
California African American Museum



DEPARTMENT OF COMMUNICATION
TEL: (858) 534-4410
FAX: (858) 534-7315

9500 GILMAN DRIVE # 0503
LA JOLLA, CALIFORNIA 92093-0503
EMAIL: ZDAVIS@UCSD.EDU
URL: COMMUNICATION.UCSD.EDU

January 3, 2022

Dear NEH Selection Committee,

It is my pleasure to serve as a Humanities advisor for the “Black Mariners of the Black Pacific Project” curated by Dr. Caroline Collins and presented by the Maritime Museum of San Diego. Dr. Collins and I have worked together on past research-based media projects. I enthusiastically endorse this current project on the Black Pacific including its film component. This is a fascinating and important element of the untold history of the west and the place of African Americans within that story. I am happy to use my expertise in media production and as a scholar of African American cinema to advise the project's planning of its short film.

Please feel free to contact me with any further questions or concerns. I can be reached at the following: zdavis@ucsd.edu or by cell (b) (6).

Sincerely,

Zeinabu irene Davis

Professor
Communication

December 14, 2021

Caroline Collins, MFA, PhD
Cathryn P. Gamble Postdoctoral Fellow
Department of Communication
UC San Diego
9500 Gilman Drive
La Jolla, CA 92093

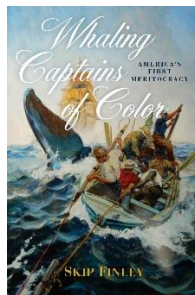
Dear Caroline;

Thank you for considering me and I would be delighted to serve as a content advisor for whaling and maritime traditions in an African American context for your project.

Best wishes for this and the holidays!

Cordially,

Skip Finley, author
*Whaling Captains of Color -
America's First Meritocracy*



SKIP FINLEY

Author • Historian • Speaker



KEOLU FOX

pkfox@ucsd.edu

ASSISTANT PROFESSOR OF ANTHROPOLOGY AND GLOBAL HEALTH

858-246-2608

Department of Anthropology & Global Health

University of California, San Diego

9500 Gilman Drive, Mail Code 0314

La Jolla, CA 92093-0314

December 1st, 2021

National Endowment for the Humanities

400 7th Street, SW

Washington DC, 20506

Dear National Endowment for the Humanities Grants Selection Committee:

It is my pleasure to write in support of Dr. Caroline Collins and the Maritime Museum of San Diego in their proposed Public Humanities project, *Black Mariners of the Black Pacific*. I have worked with Dr. Collins in UC San Diego campus initiatives including Black Like Water and am happy to serve as a Humanities Advisor in this important new research that adds a much-needed contribution to Pacific voyaging history.

Given my expertise in Pacific voyaging history, seafaring, and Community-Based Participatory Research, and my methodological experience in oral traditions and experimental archaeology, I will advise the project in the planning of its community-based 28' wooden whaleboat build, emphasizing voyaging history, maritime remembrance, vessel (re)construction, and Community-Based Participatory Research.

If you have any questions or concerns, please feel free to contact me at pkfox@ucsd.edu.

Sincerely,

Dr. Keolu Fox

A handwritten signature in blue ink, appearing to read "P. Keolu Fox".

--

Keolu Fox, Ph.D.

Assistant Professor

Anthropology | Global Health | Data Science

Director, Indigenous Futures Institute

University of California, San Diego



Department of History

3275

**200 Murray Krieger Hall
Irvine, California 92697-**

tel: (949) 824-6521

fax: (949) 824-2865

December 15, 2021

National Endowment for the Humanities

Dear NEH Selection Committee,

It is my pleasure to serve as a Humanities advisor for the "Black Mariners of the Black Pacific Project" presented by the Maritime Museum of San Diego. I have worked closely with Dr. Caroline Collins in the past and I enthusiastically endorse this current project on the Black Pacific. My expertise in Pacific history, the American West, maritime history, and environmental history will be helpful as this project moves through its planning stages.

Please contact me if I can be of any further assistance.

Sincerely,

A handwritten signature in cursive script, appearing to read "David Igler".

David Igler
Professor of History

Caroline Collins, MFA, PhD
Cathryn P. Gamble Postdoctoral Fellow
Department of Communication
UC San Diego
9500 Gilman Drive
La Jolla, CA 92093

Dear Dr. Collins,

This serves as our Letter of Commitment to partner with you on the Black Pacific project. In addition, this letter is the commitment of the College and Career Readiness Division to partner with Maritime Museum and UC San Diego in this endeavor.

We fully acknowledge the goal “to uncover and amplify under-told histories of Black folks’ relationships to water, land, and peoples in particular Pacific regions”.

In partnership, the College and Career Readiness Division will provide outreach, coordination, and ongoing support to ensure teachers, counselors, administrators, parents, and related youth-serving organizations are informed of this project.

We will actively participate in building networks beyond the scope of the work and look forward to our students having the opportunity to participate in the project's boat build and exhibit ventures. We believe this project takes a novel approach to addressing the lack of historical research about the people of African descent along the Pacific Coast.

I am available to discuss the Division’s involvement with this project at any time. Many thanks for taking the lead on what we hope will be a successful venture that will accrue long-term benefits to our local communities and throughout the state.

Best,

Al Love

Al Love

Senior Director



DEPARTMENT OF BLACK STUDIES
SANTA BARBARA, CALIFORNIA 93106-3150

TEL: (805) 893-8045

FAX: (805) 893-3597

WWW.BLACKSTUDIES.UCSB.EDU

January 5, 2022

Dear Fellowship Committee,

It is my pleasure to write today to confirm my commitment to serve as a content advisor for "The Black Pacific Project: Reimagining Race, Migration, and Diaspora." Specifically, building on my archival research on Black women shipbuilders during World War II in Northern California and on the Central Coast, I look forward to serving as content advisor on African American shipbuilding on the Pacific Coast in the 20th century. As a Black queer and feminist studies scholar, I would also serve to advise on critical intersections of race, gender, and sexuality during the project's planning period.

Thank you for your consideration of this important project. If you have any questions or require additional information, please do not hesitate to contact me.

Sincerely,

A handwritten signature in black ink, appearing to read "Omise'eke Tinsley", with a stylized flourish at the end.

Omise'eke Natasha Tinsley
Professor of Black Studies
University of California, Santa Barbara
omiseeketinsley@ucsb.edu



National Endowment for the Humanities
400 7th Street, SW
Washington DC, 20506

January 5th, 2022

Dear members of the National Endowment for the Humanities Grants Selection Committee:

We write this letter to enthusiastically support the application of the **Maritime Museum of San Diego** and **Dr. Caroline Collins** to the NEH Public Humanities Projects, Planning Grant 2022.

Dr. Collins is an active member and a fundamental voice of the Democracy Lab at UC San Diego, a collective of scholars and practitioners invested in critical, interdisciplinary, and engaged research on contemporary democratic processes. The Democracy Lab supports original and innovative research projects led by faculty and students from the Communication Department. This year the Democracy Lab has supported thirteen projects through small grants and two major projects, one of them that of Dr. Collins, titled *Black Mariners of the Black Pacific*. To say that Dr. Collins is the most intellectually stimulating project in the lab would only be an understatement. Dr. Collins' collaboration with the Maritime Museum of San Diego (MMSD) in her past, current, and proposed research does not only stand at the forefront of the engaged vision that our collective sustains with regards to community publics, but it directly speaks to the NEH Public Humanities Project animating philosophy to bring to life the humanities for general audiences.

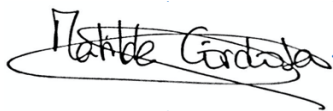
Dr. Collins and the Maritime Museum of San Diego (MMSD) propose an innovative and collaborative project to explore the origins of Black people in America by historicizing the maritime practices of people of African descent, including whalers, commercial mariners, fishers, explorers, soldiers, and sailors who settled along the Pacific Coast of what is now the United States. Their project looks at the 16th to mid-20th century to de-essentialize preconceptions of Black people's relationship with water and watercraft. This is an area of urgent research in the United States and beyond, and it is one that needs to be done, as Dr. Collins and the MMSD collaboration propose to do, bridging academia and the public together. Building on emerging Black Pacific scholarship that questions colonial and extractive narratives and practices of travel writing, exploration, and resource extraction, Dr. Collins' project is well crafted and thought of. Organized in three main phases and comprising a

travelling exhibit, a vessel build and a short documentary film, theirs is an innovative and deeply committed research that promises to shake deeply entrenched and problematic narratives of trans-Atlantic slavery as well as stereotypical ideas of blackness, water and movement (physical and imagined) in the American West and beyond.

At the Democracy Lab, we can offer mentoring in production and undergraduate involvement such as production crew and technical equipment, as well as an editing bay space to produce the short documentary. We are also committed to making space for Dr. Collins to workshop and divulge her research in the annual planning scheduling of the lab for 2022 and 2023. The Democracy Lab has already supported a portion of Dr. Collins's initial archival and ethnographic research for *Black Mariners of the Black Pacific* through a postdoctoral research travel grant. She has also conducted research, and previously published, with Democracy Lab co-founder, Dr. Angela Booker.

The National Endowment for the Humanities, Public Humanities Projects will enable Dr. Collins to conduct this unique, collaborative research in the best possible conditions, providing her with support and a community of like-minded and engaged scholars that she would not find easily as part of any other program. Not only would she benefit from joining the Project, but the NEH would gain an active, engaged, courageous and passionate researcher as well as an engaged scholar. We wholeheartedly support her application to your program.

Sincerely,



Dr. Matilde Córdoba Azcárate
Associate Professor, Communication Department
University of California, San Diego



Dr. Patty Ahn
Assistant Teaching Professor, Department of Communication
University of California, San Diego



OFFICE OF THE PROVOST

OFFICE: (858) 534-7127

FAX: (858) 534-8183

JOHN MUIR COLLEGE, 0106

9500 GILMAN DRIVE

LA JOLLA, CALIFORNIA 92093-0106

December 13, 2021

Dear National Endowment for the Humanities grants selection committee:

It is my pleasure to write in support of Dr. Caroline Collins and the Maritime Museum of San Diego in their proposal, *Black Mariners of the Black Pacific: Reimagining Race, Migration, and Diaspora*, to the NEH Public Humanities Projects. John Muir College at UC San Diego would be excited to support this endeavor by bringing together various partners at our campus, engaging students through classes and volunteer opportunities, and promoting the project to relevant audiences.

John Muir College focuses on an environmental justice theme, and the College motto, “celebrating the independent spirit” which resonates with the independent Black voyagers whose relationships to the Pacific Ocean are the focus of this proposed project. We have high enrollments of Black, Latinx and Native American students - double those of the general campus. We created the campus’ LGBTQIA+ themed housing. We also run the Environmental Studies undergraduate minor for UC San Diego. Most relevant to this project, Muir College has been the force behind **Black Like Water** which is a place-based approach to Black student recruitment, retention, and success. The signature programs are Black Surf Week and the Black Studies Project Artist-in-Residence program.

The College pledges to bring together campus partners to support this project, including the Indigenous Futures Institute and Black Like Water partners (the UCSD Black Resource Center, the African American Studies Minor, UCSD Recreation, Scripps Institute of Oceanography, and the UCSD Office of Equity, Diversity, and Inclusion). The College will recruit undergraduate and graduate students to participate in future boat building efforts, media documentation, and related programming as volunteers and/or enrolled students in affiliated community-based practicum courses with a focus on recruiting Black, Kumeyaay, and other Indigenous students. The College will also donate staff time to facilitate these partnerships.

Sincerely,

A handwritten signature in black ink, appearing to read "K. Wayne Yang", is written over a printed name and title.

K. Wayne Yang
Provost, John Muir College



Native Like Water

Outdoor Science, Conservation, Health & Culture

A program of One World Bridge Non-Profit 501c3

December 21, 2021

To Whom It May Concern at NEH:

I am founder and director of Native Like Water and InterTribal Youth which has operated out of the traditional Kumeyaay Territory, in San Diego and the state of California for over 20 years. Our Indigenous Kumeyaay presence was removed over the last 4 generations and disrespected to the fullest. However, we are part of change. We are the ones helping bring back our community to the sea, back to a coastal lifestyle. We are blessed to witness the victories over the years and share in a new narrative of San Diego Coast, ancestral village and burial grounds.

I am writing in support of a NLW partnership with the *Black Mariners of the Black Pacific* project! NLW has a great relationship with the Maritime Museum of San Diego, Dr. Caroline Collins, and the original people of the coast in the state of California. I am in support of the NEH Planning grant.

I am confirming NLW's interest in the project and would love to contribute, collaborate with our knowledge bearers and the example of NLW's path in our own investigation in local indigenous maritime history. This investigative journey has taken us many places and exposed our organization to great teachers in Hawaii and of Pacific Relations. We would love to assist and advice in any facet of the project's planning period.

NLW's yearly budget averages around \$150,000 with about \$50,000 additional coming as in-kind contributions from world-class collaborators, services and volunteers. Prior to the Pandemic, NLW served over 100 youth and community each year in multi-day residential programs. We served over 1,000 each year during public talks and conference presentations. Since Covid, we lowered our numbers and begun a NLW Fellowship for 2022-23. The NLW Fellowship focuses on a smaller number of key community influencers. This Fellowship services a smaller number of 20-25 young adult alumni and, in addition, building community with over 100 educators and cultural bearers across a diverse BIPOC communities. Our social media outlets and ocean recreation mainstream partnerships include six thousand followers and over twenty thousand engagements a month with mainstream features.

During the planning period, Native Like Water will help to recruit Indigenous (including Black Indigenous) youth and young adults to participate in the future vessel build upon receipt of implementation funding. It will also advise the project on water and cultural stewardship practices, ocean recreation and safety, to be built into the future whaleboat construction process. We will offer guidance on knowledge we have gained from Hawaiian Navigators and traditional way-finders and ocean safety watermen/waterwomen.

Please contact me or visit our website or for more info. The greatest victory over colonialism is the regeneration of laughter and song of our people on the water. We hope to connect on this blessing.

Native Like Water & InterTribal Youth are programs of One World BRIDGE Non-Profit 501c3

6 Elm Ave, Imperial Beach, CA 91932

HQ: 619.708.7858; Registration: 858.314.8821

Sincerely,

A handwritten signature in dark ink that reads "Marc Chavez". The signature is written in a cursive, flowing style.

Marc Chavez

Program Founder / Director

Direct: 858-987-2260 intertribalyouth@gmail.com

NORTHWEST MARITIME CENTER



December 21, 2021

National Endowment for the Humanities
400 7th St, SW
Washington, DC 20506

To whom it may concern at National Endowment for the Humanities:

The Northwest Maritime Center (NWMC) offers its enthusiastic support as a partner with the Black Mariners of the Black Pacific. The targeted outcomes of the project align with NWMC mission and values: "to engage and educate people of all generations in traditional and contemporary maritime life, in a spirit of adventure and discovery." Additionally, the scope of the project seeks to fill a much needed gap in racial and cultural representation within the historical maritime narrative of the region and its peoples. As a partner and supporter of the proposed project, NWMC is exploring the possibilities of hosting the project's exhibit on our campus, screening the project's documentary film, displaying the whaleboat at the largest Wooden Boat Festival in North America, and working with Black Mariners of the Black Pacific to engage the broader marine trades community through hands-on storytelling events and/or nautical workshops.

NWMC lends our full support to the proposed project as they seek funding for their programming designed to "to uncover and amplify under-told histories of Black folks' relationships to water, land, and peoples in particular Pacific regions by examining early histories of oceanic movement and settlement by people of African descent along the Pacific Coast of what is now the United States."

Sincerely,

Angela Hewitson

Angela Hewitson
Public Engagement Manager
angela@nwmaritime.org

Katie Oman

Katie Oman
Chief Operating Officer
katie@nwmaritime.org

Bibliography

- Ahad-Legardy, Badia. *Afro-Nostalgia: Feeling Good in Contemporary Black Culture*. Vol. 1. University of Illinois Press, 2021.
- Allen, Jafari S. "A Conversation 'Overflowing with Memory': On Omise'eke Natasha Tinsley's 'Water, Shoulders, Into the Black Pacific.'" *GLQ* 18.2–3 (2012): 249–62.
- Amadahy, Zainab, and Bonita Lawrence. "Indigenous peoples and black people in Canada: Settlers or allies?." In *Breaching the colonial contract*, pp. 105–136. Springer, Dordrecht, 2009.
- Beasley, Delilah Leontium. *The Negro Trail Blazers of California: A Compilation of Records from the California Archives in the Bancroft Library at the University of California, in Berkeley; and from the Diaries, Old Papers and Conversations of Old Pioneers in the State of California. It is a True Record of Facts, as They Pertain to the History of the Pioneer and Present Day Negroes of California*. No. 17. Times Mirror printing and binding House, 1919.
- Bolster, W. Jeffrey. *Black jacks: African American seamen in the age of sail*. Harvard University Press, 1997.
- Bowser, Frederick P. *The African slave in colonial Peru, 1524-1650*. Stanford University Press, 1974.
- Boyle, Brandon. "The Causes and Consequences of the South Carolina Negro Seamen's Act." *Bridges: A Journal of Student Research* 13, no. 13 (2020): 1.
- Chappell, David A. "Kru and Kanaka: Participation by African and Pacific Island Sailors in Euroamerican Maritime Frontiers." *International Journal of Maritime History* 6, no. 2 (1994): 83–114.
- Collins, Caroline, dir. *Native Like Water: We're Still Here* (2017). InterTribal Youth. Kaleydoscope Productions. Nalini asha Productions. Caroline Imani Collins Productions.
- Dana, Richard Henry, and Karen M. Bloom. *Two Years Before the Mast: 1840*. Westvaco Corp. 1992.
- Dawson, Kevin. "Swimming, surfing, and underwater diving in early modern Atlantic Africa and the African diaspora." *Research in maritime history* 41 (2010): 81–116.
- Dening, Greg. *Voyaging the Past, Present, and Future: Historical Reenactments on HM Bark Endeavour and the Voyaging Canoe Hokulea in the Sea of Islands*. Johns Hopkins University Press, 2003.
- DeLuca, Kevin, and Anne Demo. "Imagining nature and erasing class and race: Carleton Watkins, John Muir, and the construction of wilderness." *Environmental History* (2001): 541–560.
- Feldman, Heidi. *Black rhythms of Peru: reviving African musical heritage in the Black Pacific*. Wesleyan University Press, 2006.
- Finley, Skip. *Whaling Captains of Color: America's First Meritocracy*. Naval Institute Press, 2020.
- Fisher, Damany M. *Discovering Early California Afro-Latino Presence*. Heyday, 2010.
- Gibb, Andrew. *Californios, Anglos, and the Performance of Oligarchy in the US West*. SIU Press, 2018.
- Gilroy, Paul. *The black Atlantic: Modernity and double consciousness*. Verso, 1993.
- Greenhill, Eileen Hooper. *Museums and the Shaping of Knowledge*. Routledge, 1992.
- Gumbs, Alexis Pauline. *Undrowned: Black feminist lessons from marine mammals*. AK Press, 2020.
- Harris, L., Hi de good boat Neely, and Nobody show de face wid Neely. "From African canoe to plantation crew: tracing maritime memory and legacy." *Coriolis: Interdisciplinary Journal of Maritime Studies* 4, no. 2 (2014): 34–52.
- Harrison, Michaela. "Tributaries." Friday Morning Plenary, Imagining America Conference, Zoom, October 22, 2021.
- Hartman, Ian C. "Black History in the Last Frontier." (2018).
- Hurtado, Albert L. *Intimate Frontiers: Sex, Gender, and Culture in Old California*. UNM Press, 1999.
- Jackson, Miles M., ed. *They Followed the Trade Winds: African Americans in Hawai'i*. Vol. 43. University of Hawaii Press, 2004.
- Kanahele, George S., ed. *Hawaiian music and musicians: An illustrated history*. University of Hawaii Press, 1979.
- Kosasa, Karen K. "Pedagogical sights/sites: Producing colonialism and practicing art in the Pacific." *Art Journal* 57, no. 3 (1998): 46–54.
- Lefebvre, Henri, and Donald Nicholson-Smith. *The production of space*. Vol. 142. Blackwell: Oxford, 1991.

- Lucious, Bernard Scott. "7. In the Black Pacific." In *Displacements and Diasporas*, pp. 122-156. Rutgers University Press, 2005.
- McPherson, Tara. "Why are the digital humanities so white? Or thinking the histories of race and computation." *Debates in the digital humanities* 1 (2012): 139-160.
- Mukerji, Chandra. "It goes without saying: Imagination, inarticulacy, and materiality in political culture." In *Routledge Handbook of Cultural Sociology*, pp. 113-121. Routledge, 2018.
- Nidever, George. *The life and adventures of George Nidever 1802-1883*. University of California Press, 1937.
- Omi, Michael, and Howard Winant. *Racial formation in the United States*. Routledge, 2014.
- Pell, Susan. "Radicalizing the politics of the archive: An ethnographic reading of an activist archive." *Archivaria* (2015): 33-57.
- Pitt, Leonard. *Decline of the Californios: A Social History of the Spanish-Speaking Californians, 1846-1890*. Univ of California Press, 1998.
- Putney, Martha. *Black Sailors: Afro-American Merchant Seamen and Whalemens Prior to the Civil War: Afro-American Merchant Seamen and Whalemens Prior to the Civil War*. ABC-CLIO, 1987.
- Reid, Joshua L. *The Sea Is My Country*. Yale University Press, 2015.
- Reséndez, Andrés. *Vuelta: Conquering the Pacific*. Mariner Books, 2021.
- Restall, Matthew. "Black conquistadors: armed Africans in early Spanish America." *The Americas* 57, no. 2 (2000): 171-205.
- Ryan, Mary P. *Taking the Land to Make the City: A Bicoastal History of North America*. University of Texas Press, 2019.
- Schleitwiler, Vince. *Strange Fruit of the Black Pacific: Imperialism's Racial Justice and Its Fugitives*. Vol. 3. NYU Press, 2017.
- Scruggs, Marc. "Anthony D. Allen: A Prosperous American of African Descent in Early 19th Century Hawai'i." (1992).
- Sharma, Nitasha. "Pacific Revisions of Blackness: Blacks Address Race and Belonging in Hawai'i." *Amerasia Journal* 37, no. 3 (2011): 41-60.
- Shilliam, Robbie. *The black Pacific: Anti-colonial struggles and oceanic connections*. Bloomsbury Publishing, 2015.
- Smyth, Heather. "The Black Atlantic Meets the Black Pacific: Multimodality in Kamau Brathwaite and Wayne Compton." *Callaloo* 37, no. 2 (2014): 389-403.
- Smythe, William Ellsworth. *History of San Diego, 1542-1907: An Account of the Rise and Progress of the Pioneer Settlement on the Pacific Coast of the United States*. Vol. 2. History Company, 1907.
- Sturken, Marita, and Lisa Cartwright. *Practices of looking*. Oxford: Oxford University Press, 2001.
- Taitingfong, Riley. *Editing Islands: (Re)Imagining Isolation in Gene Drive Science and Engagement*. Dissertation, University of California, San Diego, 2021.
- Taketani, Etsuko. "The Cartography of the Black Pacific: James Weldon Johnson's 'Along This Way'." *American Quarterly* 59, no. 1 (2007): 79-106.
- Taylor, Quintard. "African American Men in the American West, 1528-1990." *The Annals of the American Academy of Political and Social Science* 569, no. 1 (2000): 102-119.
- Tinsley, Omise'eke Natasha. "Extract from 'Water, Shoulders, Into the Black Pacific'." *GLQ: A Journal of Lesbian and Gay Studies* 18, no. 2-3 (2012): 263-276.
- Tyler, Jacki Hedlund. "The Unwanted Sailor: Exclusions of Black Sailors in the Pacific Northwest and the Atlantic Southeast." *Oregon Historical Quarterly* 117, no. 4 (2016): 506-535.
- Tuck, Eve, and K. Wayne Yang. "Decolonization is not a metaphor." *Decolonization: Indigeneity, education & society* 1, no. 1 (2012).
- Weber, D. J. (1974). A Black American in Mexican San Diego. *Journal of San Diego History*, 30.
- Wynn, Neil A. *The African American Experience during World War II*. Rowman & Littlefield Publishers, 2010.
- Zimmerman, James Fulton. *Impressment of American seamen*. No. 262-263. Columbia University, 1925.

RESEARCH & RELATED BUDGET - Budget Period 1

OMB Number: 4040-0001
Expiration Date: 12/31/2022

ORGANIZATIONAL DUNS: (b) (4)

Enter name of Organization: Maritime Museum Association of San Diego

Budget Type: ☒ Project ☐ Subaward/Consortium

Budget Period: 1 Start Date: 09/01/2022 End Date: 08/31/2023

A. Senior/Key Person

Prefix	First	Middle	Last	Suffix	Base Salary (\$)	Cal.	Months Acad.	Sum.	Requested Salary (\$)	Fringe Benefits (\$)	Funds Requested (\$)
Ms.	Caroline		Collins	Ph.D.	(b) (6)	12.00			(b) (6)	(b) (6)	6,150.00
Project Role: Lead Administrator											

Additional Senior Key Persons: Total Funds requested for all Senior Key Persons in the attached file

Total Senior/Key Person

B. Other Personnel

Number of Personnel	Project Role	Cal.	Months Acad.	Sum.	Requested Salary (\$)	Fringe Benefits (\$)	Funds Requested (\$)
<input type="text"/>	Post Doctoral Associates	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
<input type="text"/>	Graduate Students	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
<input type="text"/>	Undergraduate Students	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
<input type="text"/>	Secretarial/Clerical	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
1	Project Director-Principal Investigator/Curator	12.00			(b) (6)	(b) (6)	19,250.00
1	Operations Lead	12.00			(b) (6)	(b) (6)	10,582.00
1	Exhibit Acquisitions Lead	12.00			(b) (6)	(b) (6)	3,169.00
1	Development Director	12.00			(b) (6)	(b) (6)	2,028.00
1	Marketing Lead	12.00			(b) (6)	(b) (6)	2,378.00
5	Total Number Other Personnel					Total Other Personnel	37,407.00
					Total Salary, Wages and Fringe Benefits (A+B)		43,557.00

C. Equipment Description

List items and dollar amount for each item exceeding \$5,000

Equipment item	Funds Requested (\$)
<input type="text"/>	<input type="text"/>
Additional Equipment: <input type="text"/>	<div><div>Add Attachment</div><div>Delete Attachment</div><div>View Attachment</div></div>
Total funds requested for all equipment listed in the attached file	<input type="text"/>
Total Equipment	<input type="text"/>

D. Travel

	Funds Requested (\$)
1. Domestic Travel Costs (Incl. Canada, Mexico and U.S. Possessions)	<input type="text" value="15,000.00"/>
2. Foreign Travel Costs	<input type="text"/>
Total Travel Cost	<input type="text" value="15,000.00"/>

E. Participant/Trainee Support Costs

	Funds Requested (\$)
1. Tuition/Fees/Health Insurance	<input type="text"/>
2. Stipends	<input type="text"/>
3. Travel	<input type="text"/>
4. Subsistence	<input type="text"/>
5. Other <input type="text" value="Training costs for undergrad & grad students who will do surveying"/>	<input type="text" value="1,125.00"/>
<input type="text" value="5"/> Number of Participants/Trainees	Total Participant/Trainee Support Costs <input type="text" value="1,125.00"/>

F. Other Direct Costs

		Funds Requested (\$)
1.	Materials and Supplies	
2.	Publication Costs	
3.	Consultant Services	8,500.00
4.	ADP/Computer Services	
5.	Subawards/Consortium/Contractual Costs	
6.	Equipment or Facility Rental/User Fees	
7.	Alterations and Renovations	
8.	N/A	0.00
9.	N/A	0.00
10.	N/A	0.00
Total Other Direct Costs		8,500.00

G. Direct Costs

		Funds Requested (\$)
Total Direct Costs (A thru F)		68,182.00

H. Indirect Costs

Indirect Cost Type	Indirect Cost Rate (%)	Indirect Cost Base (\$)	Funds Requested (\$)
De minimus rate	10.00	68,182.00	6,818.00
Total Indirect Costs			6,818.00

Cognizant Federal Agency

(Agency Name, POC Name, and
POC Phone Number)

I. Total Direct and Indirect Costs

		Funds Requested (\$)
Total Direct and Indirect Institutional Costs (G + H)		75,000.00

J. Fee

Funds Requested (\$)

K. Total Costs and Fee

		Funds Requested (\$)
Total Costs and Fee (I + J)		75,000.00

L. Budget Justification

(Only attach one file.)

1234-BudgetJustification-MaritimeMuseum

Add Attachment

Delete Attachment

View Attachment

RESEARCH & RELATED BUDGET - Cumulative Budget

		Totals (\$)
Section A, Senior/Key Person		6,150.00
Section B, Other Personnel		37,407.00
Total Number Other Personnel	5	
Total Salary, Wages and Fringe Benefits (A+B)		43,557.00
Section C, Equipment		
Section D, Travel		15,000.00
1. Domestic	15,000.00	
2. Foreign		
Section E, Participant/Trainee Support Costs		1,125.00
1. Tuition/Fees/Health Insurance		
2. Stipends		
3. Travel		
4. Subsistence		
5. Other	1,125.00	
6. Number of Participants/Trainees	5	
Section F, Other Direct Costs		8,500.00
1. Materials and Supplies		
2. Publication Costs		
3. Consultant Services	8,500.00	
4. ADP/Computer Services		
5. Subawards/Consortium/Contractual Costs		
6. Equipment or Facility Rental/User Fees		
7. Alterations and Renovations		
8. Other 1	0.00	
9. Other 2	0.00	
10. Other 3	0.00	
Section G, Direct Costs (A thru F)		68,182.00
Section H, Indirect Costs		6,818.00
Section I, Total Direct and Indirect Costs (G + H)		75,000.00
Section J, Fee		
Section K, Total Costs and Fee (I + J)		75,000.00

Budget Justification – Maritime Museum of San Diego

A. Senior/Key Person

Boat Build Project Manager (Dr. Ray Ashley) (b) (6) responsibilities include consulting on the future boat build and museum resources and developing the plan for the boat build.

B. Other Personnel

Project Director/Curator (Dr. Caroline Collins) (b) (6) responsibilities include conducting archival research, finalizing the exhibit object list, facilitating advisor meetings, leading survey team, drafting initial didactic materials, creating plan for exhibit A/V materials, leading final focus groups, assisting in designer, shipwright, and film crew search, designing film production plan, and working with Democracy Lab on the sizzle reel.

Operations Lead (Susan Sirota) (b) (6) responsibilities include overseeing staff resources for the project, grants administration for NEH with accounting, and logistics and planning for boat build, education program, and traveling exhibition.

Exhibit Acquisitions Lead (Dr. Kevin Sheehan) (b) (6) responsibilities include leading the planning of the exhibit's publication and leading the facilitation of collections loans for the object list.

Marketing Lead (Theresa Smullens) (b) (6) responsibilities include developing the project's communication and marketing plan and outreaching to possible sponsors.

Development Director (Kelli Lewis) (b) (6) responsibilities include identifying additional funding sources and working with grant writer for additional proposals.

Fringe benefits costs are budgeted at (b) (6) of each team member's aforementioned salary totaling (b) (6)

C. Equipment

--

D. Travel

Travel costs are budgeted at **\$15,000**. These expenses include seven trips. Six of the trips will be made by the Project Director/Curator for archival study/collection to complete the object list: Los Angeles, California; Oakland, California; Portland, Oregon; Juneau, Alaska; Honolulu, Hawai'i; and Washington D.C. One trip will include both the Project Director/Curator and the Boat Build Lead for both archival study/collection and for boatbuilding planning: Seattle, Washington. Travel dates will be selected during the planning period. Trips are budgeted for 5 days / 4 nights (except for Juneau and Honolulu which are 6

days / 5 nights). Itemized expenses reflect FY 2022 FY U.S. General Services Administration's Per Diem Rates for lodging and meals and incidentals (M&I), 2022 IRS mileage rate of \$0.585, and are as follows:

(1) Los Angeles, CA: \$292.50 mileage in personal car (500 miles); \$728 lodging (\$182/night); \$370 M&I (\$74/day);

(2) Oakland, CA: \$400 airfare; \$756 lodging (\$189/night); \$370 M&I (\$74/day); \$350 transportation (\$70/day);

(3) Portland, OR: \$400 airfare; \$728 lodging (\$182/night); \$370 M&I (\$74/day); \$350 transportation (\$70/day);

(4) Seattle, WA: \$800 airfare (\$400/each); \$1,408 (\$176/night x two rooms); \$790 M&I (\$79/day x two people); \$350 transportation (\$70/day);

(5) Juneau, AK: \$400 airfare; \$1,245 lodging (\$249/night); \$330 M&I (\$55/day); \$420 transportation (\$70/day);

(6) Honolulu, HI: \$400 airfare; \$885 lodging (\$177/night); \$402 M&I (\$67/day); \$420 transportation (\$70/day); and (

7) Washington D.C.: \$400 airfare; \$752 lodging (\$188/night); \$395 M&I (\$79/day); \$350 transportation (\$70/day). Miscellaneous costs for all archival trips (copying and scanning) are budgeted at \$138.50 total.

E. Participant/Trainee Support Costs

Training costs for sessions with the UCSD survey team of undergraduate volunteers and graduate student leader are budgeted at **\$1,125** (including printing, and survey materials).

F. Other Direct Costs

Consultant Services

During the planning period, the Project Director and Operations Lead will identify and select Exhibit Designer(s) to visit the Maritime Museum of San Diego (**MMSD**); review the exhibit's object list, themes, and sections; and create a design portfolio including mood board, title treatment, color/font palette, and floor plan of the MMSD and traveling exhibits (to be finalized, fabricated, and installed upon Implementation funding).

Designer(s) are budgeted at **\$4,000** (\$200/hr. x 20hrs).

Humanities Advisors will consult in various areas of expertise, meeting with the Project Director and relevant team members approximately once a month. Advisors are budgeted at **\$4,500** (honorarium of

\$750 each x 6. Dr. Ray Ashley, MMSD President and Maritime History Advisor, is forgoing his honorarium).

G. Direct Costs

The total direct cost of the project is \$68,182.

H. Indirect Costs

Indirect Costs – Indirect costs within the planning period include 10% overhead to MMSD (the de Minimis rate), budgeted at **\$6,818** (10% of \$68,182).

I. Total Direct and Indirect Costs

The total request is \$75,000.