

**NEH Application Cover Sheet**  
**America's Historical and Cultural Organizations**

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**Field of Expertise:** History - American

**INSTITUTION**

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Mystic Seaport Museum, Inc.  
 Mystic, CT UNITED STATES

**APPLICATION INFORMATION**

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**Title:**

*Voyaging In the Wake of the Whalers: The 38th Voyage of the Charles W. Morgan*

**Grant Period:** From 9/2013 to 2/2016

**Field of Project:** History - American

**Description of Project:** Mystic Seaport requests a Chairman's Level implementation grant from the National Endowment for the Humanities to fund a suite of online, onsite, offsite, and onboard public programs and exhibits that will provide new national insight into universal and important humanities themes, through an interdisciplinary exploration of historic and contemporary American whaling. The Museum and its partners will explore through this project how, when, and why dominant American perceptions of whales and whaling took their dramatic turns. The project will raise public awareness in New England and nationwide about the role the whaling industry played in the development of our nation's multi-ethnic make-up, our domestic economy, our global impact and encounters, and our long-standing fascination with whales. And it will promote thought about the nation's whaling heritage, and how it continues to shape our communities and culture.

**BUDGET**

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<b>Outright Request</b>	\$986,553.00	<b>Cost Sharing</b>	\$1,404,796.00
<b>Matching Request</b>		<b>Total Budget</b>	\$2,391,349.00
<b>Total NEH</b>	\$986,553.00		

**GRANT ADMINISTRATOR**

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Mystic Seaport Museum, Inc.  
*Voyaging In the Wake of the Whalers:*  
The 38<sup>th</sup> Voyage of the *Charles W. Morgan*  
National Endowment for the Humanities  
Public Program Implementation Proposal

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## NATURE OF THE REQUEST

Mystic Seaport requests a \$986,553 Chairman’s Level implementation grant from the National Endowment for the Humanities to fund a suite of online, onsite, offsite, and onboard public programs and exhibits that will provide new national insight into universal and important humanities themes, through an interdisciplinary exploration of historic and contemporary American whaling.

This project will neither overly celebrate nor outright condemn the hunting of whales by indigenous peoples, 19<sup>th</sup> and 20<sup>th</sup>-century Americans, or other cultures either past or present. Instead, it will explore how, when, and why dominant American perceptions of whales and whaling took their dramatic turns. It will raise public awareness in New England and nationwide about the role the whaling industry played in the development of our nation’s multi-ethnic make-up, our domestic economy, our global impact and encounters, and our long-standing fascination with whales. And it will further promote thought about the nation’s whaling heritage, and how it continues to shape our communities and culture.

As a nation of strong independent individuals, Americans tend to agree on little from baseball teams to religion, from economic philosophies to politics. However, a recent telephone poll of 800 American adults suggests that there is one thing that 76% of us do agree on – opposition to commercial whaling.<sup>1</sup> The dominant American perception of whales today, as promoted by documentary videos, reality TV shows such as “Whale Wars,” aquaria, and ocean conservation efforts, casts these “charismatic mega-fauna” as gentle ocean giants, distinct from humans in their size and underwater habitat, yet vulnerable to human actions and almost anthropomorphic in their family and social life, songs, and wanderlust. Today the thought of hunting, killing, and butchering a whale is repugnant and wrong to most Americans.

A look back in time reveals how far public perception has shifted. Many 19<sup>th</sup>-century Americans relied heavily on products harvested from whales: baleen-cored buggy whips, corsets and skirt hoops, ambergris-fixed perfumes, Soapine whale oil laundry soap, and clean-burning oil lamps. Lighthouse keepers along the Great Lakes and coasts used whale oil to keep their beacons lit for mariners, factories lubricated their heavy hard-working machinery with whale oil, and cities lit their streets with it. Also, capital earned from whaling financed many of the later aspects of the Industrial Revolution. Whale oil greased our economy, strengthened our diplomatic and foreign exchange position, and influenced our culture from the middlebrow (Currier & Ives whaling scene prints) to the experimental (Herman Melville’s *Moby-Dick*).

Mystic Seaport and its program partners will explore the changing perceptions of whales and other humanities themes with a broad range of public audiences through an unprecedented sailing voyage, groundbreaking exhibits at the Museum and host sites around the country, and far-reaching online programs and resources. Programming will be implemented over three-years beginning in fall 2013:

- **offsite**—national reach will be extended through concurrent satellite exhibits in 10 other museums nationwide to open before the voyage and run through its completion;
- **onboard**—with the historic 38th Voyage of the 170+-year-old wooden whaleship *Charles W. Morgan* to selected ports-of-call along the New England coast and through the whale feeding grounds of the Stellwagen Bank National Marine Sanctuary;
- **dockside**—with live exhibits and learning experiences at each port call;
- **online**—via live streaming from the ship and ports during the 38<sup>th</sup> Voyage, a series of digital maps charting whaling ships, whalers, and whales as they circulated around the globe, and an Online Learning Community (OLC) website with extensive digital elements, activities, and analysis in conjunction with the State of Connecticut’s 2013-2014 “Year of the *Morgan*”; and

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<sup>1</sup>A telephone poll of 800 registered voters. Survey results available as “Research on Attitudes toward Commercial Whaling,” conducted by the Benenson Strategy Group for the International Fund for Animal Welfare, April 2012.

- **onsite**—through a new 4,000 sq.-ft. exhibit in the Stillman building at Mystic Seaport (hereafter referred to as the Stillman exhibit), to open after the 38<sup>th</sup> Voyage to continue presenting the project themes through artifacts, graphics, interactives, and multimedia elements into the future.

An NEH implementation grant would support vital work as follows:

- 1) **Presentation of dynamic and thought-provoking public programming** during the ship's port visits in summer 2014;
- 2) **Online educational and public components** (before, during, and after the voyage and targeted toward a national audience);
- 3) **Exhibit final development and implementation work** (final design, fabrication, and installation of a major, long-term gallery exhibit to follow the voyage, and creation of a dozen or more concurrent satellite exhibits based on the vessel, voyage, and America's whaling heritage to run before, during, and after the 38<sup>th</sup> Voyage);
- 4) **Scholarly input, research, and documentation** (continued scholarly consultation on the two new whaling-related exhibits, and documentation and research compiled during the voyage to archive and share with the public online and through exhibits);
- 5) **Staff research and training** to prepare for the major re-interpretation of the Museum's central artifact for its visitors during and after the voyage; and
- 6) **Audience evaluation work** to gather audience input for program improvements during the project period and to assess the project's effectiveness in conveying humanities content and stimulating public thought and discussion around the central themes and topics.

At the project's center will be the 11-week, summer 2014 voyage of the *Charles W. Morgan*. Following a major restoration to be completed in July 2013, this large unique artifact, a National Historic Landmark, will operate under her own sail power for the first time in 80 years. The restoration offers a historically significant opportunity to sail the *Morgan* to New England ports that have specific strategic humanities-based connections: **New London, CT**, once the second-largest American whaling port; **Newport, RI**, renowned for its sailing and shipbuilding heritage; **Martha's Vineyard, MA**; the ship's construction site and long-time homeport of **New Bedford, MA**, a city built by whaling and still occupied by descendants of immigrant communities who arrived through whaling; **Provincetown, MA**; and **Boston, MA**, where she will join the *USS Constitution*, giving visitors the unique opportunity to step from the same pier onto the oldest and the second-oldest American vessels afloat. The *Morgan* will also: sail through the **Stellwagen Bank National Marine Sanctuary** in Cape Cod Bay, collecting scientific data during the summer feeding season of right whales; lead a ships' parade through the **Cape Cod Canal**; and dock at Massachusetts Maritime Academy during the Canal's centennial celebration. With a career that spanned eight decades and included 37 multi-year voyages, this authentic and well-documented artifact continues to serve as a portal into the nation's maritime heritage. The *Morgan* provides the perfect platform for exploring American maritime commercial and cultural developments and their impact. This will not be a costumed historic reenactment, but a contemporary learning and educational voyage in a historic vessel. The first sailing of a purpose-built U.S. wooden whaleship since the 1920s is a maritime history event in itself.

## HUMANITIES CONTENT

Today's American fascination with whales and whaling invites a new examination of this historic industry and its impact, supported by scholarship integrating important humanities themes with science and the arts. Without taking an advocacy position that either condemns or celebrates the harvesting of whales, the project will place 19<sup>th</sup>-century commercial whaling within larger global and historical contexts. Whaling was not a frivolous or easy endeavor, and its products played a real and necessary role in helping fuel the nation's industrialization and growth even as it depleted several whale species to near extinction; brought disease and disruption to ports around the world; and risked the lives of hundreds of thousands of

American and foreign-born men.<sup>2</sup> During the 19<sup>th</sup> century the American whaling industry generated the 21<sup>st</sup>-century equivalent of nearly \$11 billion in total revenue. At times it was one of the top five industries in the country. It had a complex and deep impact on the nation's economy, culture, and global position, and its cultural, historical, and environmental legacy continues to influence the nation and world today.

Each generation of maritime historians and museum curators since 1941 has taken a different approach to the ship, adding to the vast body of information, insight, and interpretation centering on the *Morgan* and the industry she has outlived. This 21<sup>st</sup>-century project draws together four major humanities themes and emphasizes the continued relevance of the topic to Americans today, as we grapple with similar tensions between environmental health, economic and industrial needs, cultural practices, and inter-species relationships. At its most basic level, this project's humanities content focuses on a nexus of people, ships, oceans, and whales. Each theme will be present in all exhibits and programs, but different themes will be dominant in different projects, depending on the format, audience, and content. The themes are:

**1) Changing Perceptions of the Natural World.** This theme highlights American attitudes towards whales as the dominant form of human-whale encounter changed from whale hunt to whale watch. A single quote from author Harvey Oxenhorn about his encounters with whales in the Arctic in the 1980s beautifully sums-up the core question at the heart of this theme:

“When I look at these animals close up, when they look back at me, I am therefore moved to ask: Did our forebears in their own tall ships not see what we admire? If not, why not? And if they did, how could they so heedlessly destroy it? To pose these questions is to ask how different we are from those who came before us in our perceptions of and assumptions about the natural world.”<sup>3</sup>

Changing perceptions of an acceptable stance towards whales and whaling show a dramatic shift in American understanding of humans' place in the natural world since the *Morgan's* whaling days. While whale hunters' knowledge of the sea and its creatures influenced scientific exploration and study, our 21<sup>st</sup>-century perspectives on the world's largest mammals would baffle 19<sup>th</sup>-century whaling crews who saw the ocean's seemingly boundless resources as sources of profit. Exploring the causes and consequences of these shifts will show that preserving a historic whaleship and saving the whales are compatible endeavors.

Most program activities will concentrate on the milestone events within the last two centuries as changes in scientific understanding, industrial demand, and public attitudes brought the nation from its 1850s commercial whaling peak to the passage of the 1973 Marine Mammals Protection Act. This is not a simple, straightforward trajectory. Americans continue to kill whales every year. Several Native American tribes, including the Makah and the Inupiat, retain the legal right to hunt a certain number of whales each year as their ancestors did. Meanwhile, hundreds more are killed or injured each year through ship strikes, net entanglements, and use of sonar by the U.S. Navy. Near active shipping lanes like those that pass through Stellwagen Bank, scientists have recorded high stress-hormone levels in whales that plummet only when large ship traffic stops, as it did following the terrorist attacks of 9/11. American commerce cannot be shut down to protect the whales now any more than it could have been in 1852. There is no reason to believe that human perceptions of whales have reached an end point. Opinion could

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<sup>2</sup>No one has yet been able to calculate the precise number of the men who went whaling on American vessels over the centuries. But Judith Lund et al. have documented 15,000 unique American whaling voyages between 1667 and 1927. Assuming a conservative average of 30 men on each voyage, and that each man averaged two voyages, then a figure of 225,000 men seems a safe ballpark figure. Judith N. Lund, Elizabeth A. Josephson, Randall R. Reeves, Tim D. Smith, *American Offshore Whaling Voyages* (New Bedford, MA: Old Dartmouth Historical Society, 2010).

<sup>3</sup>Harvey Oxenhorn, *Tuning the Rig: A Journey to the Arctic* (New York: Harper Perennial, 1990), p. 262.

change just as much over the next 150 years, depending on new scientific discoveries, technological breakthroughs in understanding whale behavior, or even new industrial or medicinal uses for them.

This theme will be explored in several ways to help a broad public audience engage with these ideas and consider the origins of their individual and collective perceptions about whales and appropriate human behavior towards them. During the 38<sup>th</sup> Voyage, a large structural/sculptural representation of a 60-foot whale will be assembled dockside during the ship's visits. This will serve as the locus for text panels, programs, and participatory art projects exploring these changing perceptions, current controversies over whale-related policies, and the status of whales today in American waters. We will also partner with NOAA to present public programming on this topic during the *Morgan's* time on Stellwagen Bank. In the Stillman exhibit, this material will be woven throughout the gallery with graphics, artifacts, multimedia presentations, and video-taped interviews with scientists, activists, and policymakers involved with the study and preservation of whale species. Visitors will be invited to record and leave their thoughts, pledges, and wishes about whales and whaling as part of the exhibit.

**2) Perils & Profits of the Whalehunt.** This theme centers on the relationships between people and whaleships, from the construction of more than a thousand large wooden vessels, using tools and techniques handed down over time, to the ultimate destruction of all but one of these ships through fire, shipwreck, attack, scuttling, abandonment, or neglect. Whaling was a volatile, high-risk, and high-profit industry of the kind often glorified as a distinctive American practice.

Whaling had a devastating impact on the world's whale populations. Its impact on humans is far more complex and ambivalent. The people who owned, supported, captained, and crewed the *Charles W. Morgan* and other American whaleships from the industry's 1840-50s peak through its 1920s demise faced a range of risks pursuing potentially great financial and personal rewards. A few individuals became rich from the trade, including investor Charles Waln Morgan, whose name survives on the stern of the last whaleship. Shipbuilders, owners, and captains invested whaling profits in manufacturing, railroads, shipping, and other capital-intense growth industries that strengthened the nation's larger economy. Wealthy whalers also used their oil income to benefit their local communities by founding schools, building banks, hospitals, and churches, commissioning grand houses and artwork, and financing major social causes such as abolition.

Even those who never rose to riches through whaling could return home with profits that, wisely invested, could secure their future and those of their families. Rowland H. Macy, founder of Macy's department stores, made four successful whaling voyages from his hometown of Nantucket before turning to the mercantile trade. A Wampanoag whaleman returned home after his own four voyages to open a profitable hunting resort on Cape Cod frequented by U.S. Presidents and business tycoons, becoming a legendary figure in his tribe.

For hundreds of thousands of men marginalized because of their racial or ethnic backgrounds, whaling voyages provided opportunities for travel, training, escape, and self-realization. The ground-breaking research of historian Jeffrey Bolster shows that an estimated 20% of American whaling crews before the Civil War were men of color often who used a stint on a whaleship to escape the slavery, famine, or misery that haunted them. Among the most famous is the Boston Massacre victim Crispus Attucks, who escaped slavery in Massachusetts in the mid-18<sup>th</sup> century by going to sea a-whaling. American whaling ships effectively but unofficially served as immigrant vessels when foreign-born crew signed-on in non-U.S. ports and came to New London, New Bedford, or San Francisco to pursue new opportunities.

Innovations in whaleships themselves and in the tools used to hunt and process whales demonstrate a constant push to make the industry more efficient, economical, and safer for the humans involved. Still, headline-grabbing tragedies of shipwrecks, storms, wartime attacks, and Arctic ice strandings reveal the

limitations of humans vs. nature. Physical peril accompanied every ship on every voyage, and treatment of crews was often oppressive. Sixty ships were lost to Southern attacks during the Civil War; dozens more were destroyed by ice in the 1870s. The *Morgan* herself narrowly avoided a German mine leaving the Caribbean during WWI, and survived an attack by hostile Pacific islanders and a pier fire in New Bedford. Stories of suffering, disability, and death show the high price that might come to anyone who shipped on a whaling voyage or came in contact with one.

Several project formats, including the dockside video, Stillman exhibit, and Online Learning Community, will outline the benefits of whaling for humans from New Bedford to New Zealand, from opportunities for self-realization and economic improvement to artistic inspiration for artists, writers, and musicians in many different cultures. They will also explore how the global reach of the whaling industry served as a vector for disease, death, discrimination, and suffering among human and ocean populations alike.

**3) Whaling as Cultural Crossroads** This theme explores the cultural cross-pollination that took place onboard and around whaling voyages. Whaling communities grew and flourished to support the trade, with the industry center shifting from New England (Nantucket, New Bedford, and New London) to the West Coast (San Francisco). Whaleships routinely stopped in remote places such as Valparaiso, the Galapagos, Cape Verde, and Tristan da Cunha. Larger ports in Hawaii and the Azores supported sizeable ex-pat communities where whaling captains' wives and children, whaling agents, and whalers spent weeks, months, or even years absorbing the sights, sounds, and values of vastly different cultures, returning home with new tastes and ideas.

When the *Morgan*'s crew lists are skimmed, it is quickly evident that whaling ships were cultural crucibles, placing men of many different racial, ethnic, and cultural backgrounds in a small space for long stretches of time. On her first voyage, the *Morgan*'s crew included 14 men from the Captain's home port of Martha's Vineyard, as well as a Polynesian, a Tahitian, and a Wampanoag. Like other whaleships of the era, the *Morgan* picked up crew members as needed along the way, from the South Pacific to the West Indies, from the tip of Chile to the Russian port of Vladivostok. Over time her polyglot crew represented more than 50 different nationalities. Sometimes this created tension and alienation within the crew, resulting in fistfights, sabotage, or jumping ship at the next port. Voyage programming and exhibits will also draw from Native American, Arctic, and Pacific Island peoples' understanding and use of whales as sources of sustenance and inspiration, and raise awareness of the presence of these peoples, along with African Americans, Portuguese, and other racial and ethnic minorities in the crews of the *Morgan* and other white-owned Yankee whaleships.

The digital mapping project (explained on page 8) in particular will illustrate how this cross-pollination could occur, through exciting new research provided by project scholar Dr. Jason Mancini. His research into government customs records and tribal archives shows unexpected portside and shipboard aggregations of Native American men. Organizing and re-examining these records reveals regional social networks and emerging global connections among these indigenous people and others from "foreign" places such as Australia, New Zealand, and Hawaii. Converting location data from vessel logbooks and mapping voyage routes of Native American mariners on a Google Earth platform supports a different understanding of mobility and interaction at sea and of the diverse histories and culture of New England's indigenous population. Voyage tracks will reveal the dynamic social networks and global traveling histories of Native American whalers in the 1820s-1830s. Though the age of whaling is long past, stories of Native American travelers survive today among New England's tribal communities and globally in other indigenous communities. Visitors who view the digital projection globe program or explore the OLC site will gain access to these ideas through the oral histories, portraits, logbook entries, crew lists, and other primary sources.

Individual or community benefits in one location (or for one social level) were often counterbalanced by the disease, exploitation, and cultural disruption that whaling brought to other places and peoples. Whaling's role is more complicated than it first appears. As Edith Turner has argued, today the Inupiat people of Alaska use their annual three-day whale festival (including eating of whale meat, dancing, games, and songs) as a "defensive weapon against the forces of assimilation" surrounding them.<sup>4</sup> The Stillman exhibit will compare/contrast the myth and reality of "exotic" whaling ports, while the Online Learning Community will encourage educational users to explore the positive and negative impacts of whaling on non-U.S. peoples. Our audience will find many modern analogies to this theme in global industries from petroleum and mining to manufacturing and large-scale farming, including how the push for profit fueled exploration and increased understanding, but also brought exploitation and environmental harm.

**4) Impact on American Culture.** This theme explores the depiction of whaling in traditional cultural forms including American literature, art, music, and theater as well as in more current forums such as social media memes, Hollywood films, and YouTube videos. Whales, whaling, and whalers have long inspired cultural production and contributed to American folk arts. As they traveled the globe in pursuit of their prey, whalers accumulated knowledge about other cultures, whales, and the ocean itself that were brought home to inform the works of artists, authors, and mapmakers. Project scholar Dr. Helen Rozwadowski has shown how the first American ocean scientists in the 19<sup>th</sup> century relied heavily on whaling captains to learn about whale migration patterns.<sup>5</sup> Even Americans far removed from the oceans had access to prints, books, magazine articles, public lectures, and displays about whales and whaling. A large dead sperm whale was taken to mid-American cities by train for public exhibition by the Inland Pioneer Whaling Association, and a New Bedford whaling ship traveled inland waterways to be at the Chicago Columbian Exposition in 1883. Heartland Americans were exposed to aspects of the industry well beyond the whale sewing-machine oil, buggy whips, and table lamps they used daily.

American attitudes about whales and whalers were also shaped by the mass distribution of dramatic Currier & Ives prints, stereographic views, and magazine illustrations that portrayed the whalehunt as a heroic battle between man and wild beast, figuratively whitewashing depictions of captains and crew to cast them as clean-living, white, New England-born farmboys and Quakers and "forgetting" the many whaling crews with noticeable numbers of African American, Portuguese, Native American, and South Pacific Islander men. Public art from the early 20<sup>th</sup> century often continued in this vein, including the famous New Bedford Whalers Memorial with a heavily muscled, white harpooner standing in the bow of a whaleboat ready to heave a harpoon and a 1930s WPA mural filling the walls of the New London central post office. Walking tours of these cities during the *Morgan's* visit (provided by the National Park Service and the New London Landmarks) will explore the changing iconography of whaling.

No examination of whaling and American culture would be complete without consideration of Herman Melville's epic American masterpiece, *Moby-Dick*. Heavily informed by Melville's own whaling voyage out of New Bedford on the *Acushnet* in 1841 (the year the *Morgan* was launched), it sought to convey the universe of American whaling complete with entire chapters devoted to the natural history of whales, Biblical and literary references, the mechanics of the whalehunt, the polyglot nature of the whaling crews, and risks and rewards of the trade. Since its acceptance into the American canon in the waning days of the industry, it has fit Mark Twain's (probably apocryphal) definition of a classic – "a book that everyone wishes they had read but few wish to read." This work continues to pervade American popular culture through comic strips and jokes, an art series by Frank Stella, and a New York City "Big Read" project

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<sup>4</sup> Edith Turner "American Eskimos Celebrate the Whale: Structural Dichotomies and Spirit Identities among the Inupiat of Alaska," *The Drama Review*, Vol. 37, No. 1 (Spring, 1993), pp. 98-114.

<sup>5</sup> Helen Rozwadowski, *Fathoming the Ocean: The Discovery and Exploration of the Deep Ocean* (Cambridge, MA: Harvard University Press), 2008.

featuring artists and readers including actress Tilda Swinton, (<http://www.mobydickbigread.com/>). With Melville scholar Dr. Mary K. Bercau Edwards on staff, Mystic Seaport routinely engages educational audiences and the public with Melville's massive whale of a book in non-intimidating but content-rich ways. During the 38<sup>th</sup> Voyage, this will continue with the *Moby-Dick* marathon aboard the *Morgan* on Melville's birthday, July 31. This 24-hour public reading of the novel, with staff, volunteers, and the public taking turns reading aloud, will be streamed live to viewers around the world and augmented by twitter feeds answering questions, explaining terminology, exploring the popular culture impact of the work, and featuring images and information about Museum artifacts that relate to each chapter's topic.

Whaling continues to impact American art, music, theater, and literature. A recent joint project between Mystic Seaport and the Dalvero Academy of Design in Brooklyn exemplifies how this project can continue to draw on and inform this cultural work (<http://dalveromystic.com/>). The Museum looks to purchase several Dalvero works with outside funds to add to the Museum collections and feature in the upcoming Stillman exhibit.

This project seeks to neither overly celebrate nor outright condemn the historic practice of the whale hunt, but to examine the interconnectedness, complexity, and long-term impact – positive and negative – of this core American maritime experience. The four humanities themes share two dynamic foci: change over time and internal tension. Each theme presents a different universal struggle persistent not only in whaling for more than two centuries, but also in the human experience beyond whaling – the struggle of the individual vs. the collective (beneficiaries and victims); risk vs. reward (economic, physical, and cultural survival cost and benefit); the rights of humans vs. other species (sharing a planet with limited resources and unlimited need); and understanding and embracing foreign experiences that affect our own experiences (whether at sea or on land).

The project's humanities themes and content have benefited greatly from the input of a dozen prominent historians, literary scholars, anthropologists, marine biologists, and maritime archaeologists who gathered at a lively two-day charrette in January 2012, thanks to an NEH-funded planning grant. Scholars gave concrete advice on themes and subthemes and recommended key stories and artifacts for use in the gallery exhibit or other onsite, online, or onboard applications related to the voyage. The key overarching recommendations that have greatly influenced the project's content, scope, and approach were:

- 1) Avoid embracing or sending messages about whaling that are over-celebratory or overly critical – it would be inaccurate and irresponsible to over-simplify the impact of American whaling on individuals, groups of people, or entire nations.
- 2) Address the environmental issue, even if the Museum doesn't take an advocacy position.
- 3) Interweave the themes together to show their related natures, rather than trying to separate and isolate them artificially.
- 4) Integrate science, the arts, and history in new and surprising ways.
- 5) Choose artifacts and images for the gallery exhibits that make a strong visual impact but also have depth, so the more you learn about it, the longer you look (and vice versa).

Since the *Morgan's* retirement from whaling in 1921, each generation of American historians and museum curators has found lessons and meanings for its own time within her strong timbers and water-stained logbooks. These have ranged from 1920s nostalgia for the fast disappearing life under sail to a 1950s vision of the whaleship foc's'le as a seedbed for American democracy. In the 1970s and 1980s, maritime scholars and museum staff spotlighted the *Morgan* as a significant site in labor history and a vehicle for immigration from the Azores, Cape Verde, and the Pacific. Beginning in the 1990s, the ship and its supporting shoreside communities were examined to explore the power relations and human dramas revolving around gender, race, and ethnicity. For this generation, the *Morgan* resonates with and reflects new and growing interests by scholars and Americans at large. These interests include the changing status of our environment; human impact on the natural world; global encounters between

cultures; and the power of technological innovation (whether the toggle-headed harpoon or the Internet) to alter humans' economic, social, and personal experiences.

The 38<sup>th</sup> Voyage also offers an unprecedented opportunity as a research expedition that will create new humanities content drawn from both academic knowledge and live experience. During the passages between ports, museum staff and independent scholars will mine every aspect of the voyage for clues to the past experiences of whalers who sailed the ship and others like her – capturing the view from her masthead hoops using 21<sup>st</sup>-century technologies, such as high-definition digital helmet cameras with wide-angle lenses, and using GPS, coastal piloting, and daily sextant sights to chart and sail the course. Museum staff and project crew will learn about the physical requirements of running the ship, including lowering and operating whaleboats, and gain insight into traditional sailors' skills and the ship's sailing characteristics that no replica can provide. Historians, artists, poets, scientists, and others will submit research proposals for review by a multi-disciplinary scholarly panel seeking 10 Morgan Research Fellows, each to sail aboard one or more voyage legs, to document and filter the experience with their own disciplinary perspective and talents, and each required to produce a concrete product within six months. Results will be shared with the public online and through the follow-up Stillman exhibit.

## PROJECT FORMATS

The total *Charles W. Morgan* humanities project will consist of numerous linking project formats spread across 30 months in the following phases: **pre-voyage** (fall 2013 -spring 2014); **voyage** (summer 2014) and **post-voyage** (fall 2014 – fall 2015).

### Pre-Voyage Project Formats:

- **Online Learning Community (OLC) Website** – an educational, interdisciplinary website for teachers, students, and families, originally funded by the Institute of Museum and Library Services (IMLS), with key content focusing on the *Morgan*, whales, and whaling, including scans and transcriptions of primary-source documents such as logbooks and crew lists; an interactive timeline; virtual tour of the *Morgan*; glossary of common whaling and sailing terms; a Community “Adopt-a-Port” program, and teacher-created resources and sample lesson plans. Site will launch spring 2013 but be populated primarily with the “Year of the *Morgan*” content (see page 11) starting Sept. 2013.
- **Digital Interactive Maps** - An interactive Google Earth Map of the inaugural voyage of the *Charles W. Morgan* (1841-1845), featuring information from the vessel's first logbook (latitude and longitude, whales spotted and caught, barrels of whale oil procured, etc.) will enable the public, historians, educators, and scholars to track exactly where the whaleship sailed and what she encountered. Photographs and video of related artifacts from the Museum's collections will be embedded in the maps, and historical resources will be added to enhance interpretation of whaling's impact on America and the world.
- **Offsite Satellite 38<sup>th</sup> Voyage Exhibits in Other American Museums** – To broaden national reach, satellite exhibits will be placed offsite in maritime museums, historical societies, and research libraries nationwide to run concurrently with and following the *Morgan's* 38<sup>th</sup> Voyage. A video on the restoration of the *Charles W. Morgan* will be included and later updated with the sailing of the *Morgan*. The goal is to place financially supported exhibits in as many as 15 institutions by spring 2014, and to provide the video and digital files for the exhibit panels free to other interested museums and school libraries. For details of Satellite Partners see **Attachment 9**.

Mystic Seaport will provide digital files for four panels (3' w x 4' h). Partners can reformat and print on any substrate and combine them with local artifacts and images to create a unique exhibit on the consistent base of the supplied material. Panels will contain graphics, photos, and text that focus on:

- **History of the *Charles W. Morgan*** (one panel) – including a timeline of important events

- **Significance of American Whaling** (two panels) – profits and perils of the whaling industry for people, whales, and ships; its lasting impact on American history and culture; and changing perceptions of whales.
- **The 38<sup>th</sup> Voyage of the *Charles W. Morgan*** (one panel) – itinerary, port partners, and information on how to connect with the voyage as it progresses.

As the final content and configuration of an offsite exhibit will be determined by the host institution, a Satellite Exhibit Project Walkthrough is not possible for this document.

### **38<sup>th</sup> Voyage Program Formats:**

- **Dockside and Onboard Public Programs**

The summer 2014 voyage of the *Charles W. Morgan* will take this important artifact on-tour to three significant New England population centers – New London, New Bedford, and Boston – with additional shorter stops in Newport, Martha’s Vineyard, Provincetown, and at the Cape Cod Canal 100th Anniversary. The Museum has established partnerships with museums and other non-profit organizations in each port. They will create and present their own programming around the ship’s visit and work with us to develop and implement teacher training materials, local marketing, and related cultural activities. Public amenities such as tents for food and water, restrooms and diaper-changing areas, stroller parking, and places to sit and re-group in the shade, will be arranged by collaboration between Mystic Seaport and port municipalities, organizations, and institutions. Each port will be arranged differently, but the programming and amenities offered will be consistent.

In each port there will be onboard and dockside activities, public art, didactic panels, audio/visual displays, and live demonstrations, providing context for the *Charles W. Morgan* and for the larger scope and themes of America’s long whaling heritage. The dockside experience merges science, art, and humanities content to illuminate the larger story for visitors. There will be many photographic opportunities, as contemporary visitors often remember their experiences more positively when looking at images rather than recreating the day from memory. There will be coordinated social media opportunities and social networking using Facebook, Instagram and Twitter, providing opportunities for visitors to share their experiences with friends and family in real-time to increase publicity and access to the 38<sup>th</sup> Voyage.

Dockside will also feature performance space for music and drama programs, a “shoreside crafts” area for demonstrating shipsmithing, cask-making, rope-making, and other maritime trades, and an introductory video/panel exhibit. Waterfront areas will be natural for observing whaleboat, rigging, and sail handling demonstrations. For more detail see the Dockside Walkthrough in **Attachment 11**.

- **Voyage Research** –The *Morgan’s* 38<sup>th</sup> Voyage provides an unprecedented opportunity to create and share new humanities content drawing from academic knowledge and live experience. Historians, documentarians, artists, poets, and scientists will sail aboard one or more voyage legs, to document and filter the experience with their own disciplinary perspective and talents. Interested participants will submit research proposals, with finalists chosen by a multi-disciplinary scholarly panel seeking 8-10 Morgan Research Fellows, each required to produce a concrete product within six months. Results will be shared with the public online and through the follow-up Stillman exhibit.
- **Online Public Programming** – The “Stowaway” and live streaming while underway and in ports will extend the experience and impact of the 38<sup>th</sup> Voyage beyond the voyage route itself nationally and even globally to places formerly involved in whaling (the Azores, Cape Verde, Australia, etc.)

### **Post-Voyage Project Formats:**

- **“Voyaging In the Wake of the Whalers” Gallery Exhibition** (opening spring 2015)

On return to Mystic in August 2014 the *Charles W. Morgan* will be permanently moored and open to visitors as a floating exhibit at Chubb's Wharf, at the northern end of the Museum's Mystic River waterfront campus. The main entrance to the Stillman building, home of the new “Voyaging In the Wake of the Whalers” (working title) exhibit, is within direct line of sight of the *Morgan*'s berth. Visitors will have a leisurely two-minute walk from one to the other.

Open to visitors in spring 2015, this groundbreaking exhibit will occupy the 4,000 square foot first floor of the three-story Stillman building, the largest exhibit building at Mystic Seaport. It will be designed to function equally well whether visitors go before or after the ship and will frame the re-interpretation of the *Morgan* for a 21<sup>st</sup>-century audience in ways that surprise and intrigue visitors both visually and through its broader ideas.<sup>6</sup> The gallery exhibit and *Morgan* interpretation will coordinate and complement each other.

The exhibit will combine user-driven methods such as touchscreens, videos, and audio programs, live interpretation, and integrate traditional compelling artifacts from the museum's collections with new information and experiences gained from the immediately preceding *Morgan* 38<sup>th</sup> Voyage. Juxtaposing historical, cultural, and natural history components of American whaling from the industry's heyday to today, the exhibit will explore the changing perceptions of whales and whaling over the past 170 years.

Programmatic support for the exhibit will extend its appeal and impact to a range of audiences, from staff and visiting school groups to maritime scholars. These will include a cross-disciplinary conference on whaling heritage; written lesson plans and guided school tour activities emphasizing critical thinking skills in alignment with common core curriculum standards; and the Online Learning Community. Staff interpreters, volunteers, and involved supervisors and department directors will be trained in the content and humanities themes, and to support the new approaches contained in the exhibit. For details on this dynamic new exhibit see the Exhibit Walkthrough in **Attachment 3**.

### **Staff Training: 38<sup>th</sup> Voyage Dockside Programs and Stillman Exhibit**

"In The Wake of the Whalers" introduces significant new content, information, and interpretive techniques that require specific training for new and long-term Museum staff members. As a learning and teaching organization, the Museum has an established training program, however, for maximum benefit we will provide a specialized, but comprehensive, training program with the following elements:

- Exploration of the humanities themes with new scholarship and discussions
- Training in new interpretive techniques specific to the voyage and dockside activities, public history techniques, and interactive elements
- Training on the Online Learning Community elements
- Training for the new exhibit
- New staff training to keep a high level of proficiency across all interpretive and Museum education staff

Training will be phased to support the key activities in each successive year of the project. It will take advantage of the considerable knowledge pool in the project partners, and will include workshops, lectures, tours, and digital elements. It will model the deeply interdisciplinary approach of the project, and will build skills in interactive public history, science, and the arts.

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<sup>6</sup>In this document the building may be referred to as 'Stillman,, and the exhibit referred to as the 'Stillman exhibit'.

## PROJECT RESOURCES

### Academic Partnerships and Intellectual Resources:

Mystic Seaport continues to draw on university and research partnerships, its extensive whaling collections, and teams of internal and external scholars to refine project themes and support content and programming with national reach and impact. The Museum has strong relationships with two universities, including a formal Memo of Understanding with the University of Connecticut, which benefits both institutions through internship and work/study arrangements, library and primary source access, cross-marketing of programs, and joint research and program development. UConn faculty at the nearby Avery Point campus are current Mystic Seaport staff members or have served as guest curators and consulting scholars for Museum projects, including *Morgan* project team members Drs. Glenn Gordinier, Mary K. Bercaw Edwards, Helen Rozwadowski, and Elysa Engelman.

For 40 years Mystic Seaport has also been the only U.S. museum to host a semester-long, residential undergraduate program. The Maritime Studies Program of Williams College and Mystic Seaport is an interdisciplinary ocean and coastal studies program integrating the humanities fields of maritime history, literature of the sea, and ocean policy with marine science. The program's director, marine scientist Dr. James Carlton, is a world-renowned expert on marine introduced species and a 1995 Ocean Hero. He and other on-site faculty members have served as in-house *Morgan* project scholars during the scholar charrette, the summer teacher institute, and internal planning meetings. Drs. Carlton, Rich King, and Lisa Gilbert will continue to serve as project scholars during the implementation phase.

Mystic Seaport's Memorandum of Agreement with NOAA's Office of National Marine Sanctuaries (ONMS), established in 2008, facilitates cooperative research, education, and resource protection efforts between ONMS and Mystic Seaport in joint efforts to increase public awareness of the nation's maritime heritage. Whaling heritage expert Dr. Brad Barr consulted with the project planning team regarding tackling controversial topics such as whaling, and helped the Museum connect with whale scientists in Stellwagen Bank, a National Marine Sanctuary that the *Morgan* will visit during the 38<sup>th</sup> Voyage.

NOAA will assist in the Museum's efforts to project the 38<sup>th</sup> Voyage globally by expanding the impact of the voyage through telecommunications to Hawaii and in other historically important Pacific ports-of-call. NOAA will partner with the Museum to create sustained program linkages with whaleship wrecks globally, and jointly explore with the Museum the possibility of using the *Morgan's* cargo hold as a laboratory for tracking ocean sounds.

Connecticut legislators have designated the academic year 2013-2014 the "Year of the *Charles W. Morgan*" in the state. The Museum is developing learner-based programming and resources to afford students across the state a unique opportunity to learn about the state's maritime heritage and the significance of the whaling industry.

The Museum's two-year distance learning partnership with teachers from Pine City, MN pairs innovative educational technologies and learning strategies. Pine City educators benefit as the partnership helps them more easily integrate maritime studies critical thinking into their classroom, and provides access to Museum resources. Maritime studies is a culturally "exotic" topic in the Midwest, and teachers lack easily-accessible resources enhance their curriculum. Four Minnesota teachers attended the Museum's 2012 teacher institute on the changing perceptions of whales, and continue to work with museum education staff on classroom activities and virtual field trips. This long-distance partnership will inform the content and design of our online and distance-learning elements and help to extend the power and reach of the "Year of the *Morgan*" to other geographic areas.

In 2011 Mystic Seaport joined the Smithsonian Affiliations Program and receives support from the Affiliations Office in identifying potential satellite exhibit sites nationwide. As an affiliate, the Museum will benefit from the program's national publicity/promotion outreach capacity, potential Smithsonian travel tours to coincide with the 38<sup>th</sup> Voyage, and contacts with Smithsonian whale researchers

Outside scholars will contribute expertise to the exhibit script review, mapping the *Morgan's* first voyage, and selection of onboard voyage researchers. They will also be integrally involved in voyage programming, video-taped interviews for voyage documentation, and creation of an exhibit video.

### **Whaling-related Collections Resources:**

Since the beginning of her construction in 1840, the *Morgan*, her career, and her people have sparked the creation of artifacts, documents, and photos, many of which are now preserved at Mystic Seaport. This extensive archive makes her one of our nation's best documented ships, and enables the Museum to provide a larger context of personal stories that bring life to the ship and her times. The collections relate to a broad range of disciplines, including the history of technology, economics, social history, and the arts, providing a striking visual, aural, and textual representation of the 19th-century whaling industry. The Museum will draw upon these deep and broad collections for the gallery exhibit, the satellite exhibits, the Online Learning Community, and programming during the 38<sup>th</sup> Voyage. Specific resources include:

- **Whaling logbooks, journals, and ships papers**—The Museum owns many whaleship logbooks, documenting all aspects of the industry and providing concrete details on whaling agents' financial risks and rewards, as well as the food, clothing, and meager pay of the crewmembers. **Project use:** In the Stillman exhibit as artifacts, sources for quotations, data points and quotations for the digital map/projection sphere program. They will also be mined in advance for comparison points during the voyage, sharing through social media and the Stowaway's musings on life aboard the *Morgan* today.
- **Crew and voyage lists**—More than 1,800 people sailed on the *Morgan* during her 37 voyages. They hailed from more than 32 countries and ranged in age from 13-56. A searchable database drawn from the voyages' crew lists allows searching and sorting by name, age, birthplace, and residence as well as physical data such as height and skin color (a common way to designate race). **Project use:** In the Stillman exhibit to dispel myths about who the whalers were, and to show the inter-racial and multi-national composition of her later crews.
- **Art & Objects Collections**—In addition to photographs, models, paintings, and nautical instruments, sailor's arts, such as scrimshaw (whale's teeth etched with intricate scenes) provide an appreciation of the whalers' world. Whalecraft such as harpoons and lithographs of whaling scenes evoke the violent and dangerous aspects of whaling, yet also represent an industry that offered what was considered an admirable occupation for young men in New England. **Project use:** In the Stillman exhibit, juxtaposed with other media to present surprising views of traditional whaling material culture.

## **PROJECT HISTORY**

When the decision was made in late 2009 to take the *Morgan* on a ceremonial 38<sup>th</sup> Voyage following her extensive restoration project, plans immediately began for public programming and exhibits to share her story with a wide range of audiences online, onsite, off site, onboard, and dockside. The decision was also made that this unprecedented sail, taking the ship to her original homeport and through the summer feeding grounds of right whales, demanded a new way of doing public history.

Key milestones in the *Morgan's* history and current restoration include: receiving the World Ship Trust's Maritime Heritage Award in 2000; obtaining materials-acquisition funding from Save America's Treasures in 2004; and the 2006 gathering at the Museum of more than 200 descendants of *Morgan*

owners or crew for a weekend-long reunion. In 2008, NOAA and Mystic Seaport hosted a three-day Whaling Heritage Symposium, and the ship was hauled out for restoration. In 2009 the Museum opened the IMLS-funded exhibit, "Restoring an Icon: The *Charles W. Morgan*", which continues to provide visitors historical context and hands-on activities related to the ongoing restoration. Later that year, the Museum announced the ambitious plan for a ceremonial 38<sup>th</sup> Voyage to draw broad public attention to the reinvigorated interpretation of the institution's signature artifact. In 2010, the National Maritime Historical Society honored the Museum's Preservation Shipyard staff and volunteers with the prestigious "Distinguished Service Award", and work began on the Online Learning Community.

More recently, the Museum has prepared for this project through an NEH-funded one year planning grant (September 2011 – August 2012). During this phase, the Museum staff:

- convened a 2-day scholar charrette to test and refine the proposed humanities themes with a dozen scholars from fields ranging from anthropology, history, and literature to the history of science and maritime archaeology.
- conducted visitor evaluation studies for the gallery exhibit and voyage port programming in three of the cities the *Morgan* will visit;
- began working with partner organizations and institutions in the ports to identify potential joint programming opportunities during the voyage'; and
- drew on museum administrators and staff from the exhibits, museum education, interpretation, visitor services, and membership departments to form a port program committee, which met every other week to draft plans for innovative, content-grounded, and engaging program ideas for the onsite and onboard programming during the 38<sup>th</sup> Voyage.

Concurrent with the NEH planning grant, the Museum staff also: conducted a four-day teacher institute on "Changing Perceptions of Whales;" hired a consulting curator and exhibit designer to help create a script and initial designs for the Stillman exhibit; held a one-day science charrette to test and refine science-related programming ideas for the voyage and exhibit with local teachers, aquarium education staff, and whale scientists; tested participatory art ideas during the *Moby Dick* marathon reading; and held free admission days on Nov. 5, 2012 and Nov. 10, 2013 that drew more than 8000 visitors to the Museum in celebration of the *Morgan*'s arrival in Mystic. Free days are also planned for 2014 and 2015.

This project builds on the success of other recent public-history projects on America's maritime past and whaling in particular. Like the best of them, the *In the Wake of the Whalers* formal exhibit will be grounded in scholarship and humanities-based content and designed to reach a broad national audience. It will be unique in revolving around a large iconic artifact surrounded by a range of robust programs with onsite, offsite, online, and onboard themes and supplemented by the actual experience of having sailed the ship and exposed her to a broader public in the prior year.

**FILM:** The PBS documentary film *Into the Deep: America, Whaling & the World* profiling American whaling's history from its 17th-century origins through its decline in the late 19th century aired in May 2010. Director Ric Burns drew heavily on the research material, staff expertise, and assistance of Mystic Seaport. Filmmaker Bailey Pryor is now completing a documentary film on the *Charles W. Morgan* from her launch through the restoration which is scheduled to air on PBS-WETA in spring 2013.

**WEB:** Produced by the Martha's Vineyard Museum, *Laura Jernegan: Girl on a Whaleship*, uses the journal of a six-year-old girl from Edgartown, Massachusetts to tell the story of whaling and 19th-century port life. *In The Wake of the Whalers* will launch its Online Learning Community website in spring 2013, providing teacher resources and broad public access to whaling logbooks and artifacts, audio recordings

of scholarly lectures on the topic, and a digital global map charting the *Morgan's* 1841-1844 voyage and the voyage-based social networks of Southeast New England American-Indian whalers.

**EXHIBIT:** Recent museum exhibits explore the local, national, and global phenomena of whaling. The New Bedford Whaling Museum currently features *From Pursuit to Preservation: The History of Human Interaction with Whalers*. The newly re-installed maritime gallery in the Smithsonian's National Museum of American History, titled *On the Water: Stories from Maritime America*, includes a whaleboat and other whaling material on long-term loan from Mystic Seaport. The Smithsonian's National Museum of Natural History's Ocean Hall features a projection globe and a cast of Phoenix, a Northern right whale. *Voyaging In the Wake of the Whalers* will go beyond these by venturing outside the physical limits of a single museum with port visits around New England, an interactive website, and satellite exhibits. It is the only project to be adding to the historical record of an American whaling ship.

**SAIL:** Many 'tall ships' sail to and can be visited in ports around the country. The majority of these ships are contemporary replicas, or were built in the 20<sup>th</sup> century as 'tall ships' attractions or government or private maritime training vessels. These are major admirable undertakings. However, the *Charles W. Morgan* is one of a very few true 19<sup>th</sup> century windships capable of actually sailing. This demonstrates the precision and longevity of the shipwright's craft and ardent preservation. The *Morgan's* 38<sup>th</sup> Voyage returns an important artifact to her original environment, enabling tens of thousands of people to physically see, visit, and learn from an authentic operating 19<sup>th</sup>-century vessel, and a suite of dockside programs providing the ship's history, historical context, current voyage, and whale-human connections.

## CHAIRMAN'S SPECIAL AWARD

The *In the Wake of the Whalers* project is an innovative and ambitious museum initiative worthy of funding at the Chairman's Award level for its:

- **highly integrated broad content scope**, drawing upon scholarship in a range of humanities disciplines including history, maritime studies, economics, anthropology, literature, and art history but also naturally connecting to the natural sciences and arts;
- **broad national reach**, online, onboard, dockside, offsite and onsite programs are targeted to geographic areas impacted by whaling and whale products, and focused on illuminating the broader national role of the 19<sup>th</sup>-century whaling industry in the cultural development of our nation and its building role as a diplomatic, industrial, and economic power;
- **grappling with large and significant issues** such as the history of human interaction and impact on the natural world;
- **unique opportunity** to take an iconic American artifact on tour through her own sail power;
- **strong audience involvement** in preparing for the voyage, sailing the vessel, and contributing to the programming.

### Project Partners:

To increase national involvement and impact, Mystic Seaport is fostering institutional collaborations throughout the country and offering varied programming options. The Online Learning Community (OLC) to be launched in the spring of 2013 with virtual field trips, artifact exploration, and geo-mapping will reach students, teachers, parents, home-schoolers, and the public from Mystic, CT to San Francisco, CA and across the globe. The 2013-14 academic "Year of the *Charles W. Morgan*" in Connecticut will draw wide attention and disseminate significant information about the historic whaleship, providing a firm platform for national outreach. The 38<sup>th</sup> Voyage will visit ports along the New England coast, but

will also be witnessed online through the OLC and the Museum's updated website, the public media, and through the eyes of the "Stowaway" (see Project Formats, above) using social media to broadcast news, revelations, and engaging information. We are also enlisting several categories of geographically and culturally diverse national Project Partners to assist with infrastructure, services, and support.

- **Port Organization Partners**—Following are the partner associations committed to the sponsorship, planning, and execution of shoreside and other activities in the ports to be visited by the *Charles W. Morgan* on her 38th Voyage: **New London, CT** (New London County Historical Society, New London Maritime Society); **Newport, RI** (Fort Adams; Newport Restoration Foundation); **Martha's Vineyard, MA**: (Martha's Vineyard Museum); **New Bedford, MA** (New Bedford Whaling Museum); **Provincetown, MA** (Provincetown Center for Coastal Studies, NOAA Stellwagen Bank); **Boston, MA** (Boston National Park); **Cape Cod** (Massachusetts Maritime Academy; Cape Cod Canal 100<sup>th</sup> Anniversary Committee). Port Organization Partners are detailed in **Attachment 9**.
- **Port Facilities/Services Partners** – These partners are municipal, state, and federal government entities, Chambers of Commerce, Tourist Boards, service organizations, and other public and private organizations and individuals that will provide dockage and on-site logistics and support services for the Voyage. Initial discussions with potential partners have been underway since 2011 and will be completed and formalized by June 2013, one year in advance of the 38<sup>th</sup> Voyage.
- **Satellite Exhibit Partners** –To broaden national reach offsite satellite exhibits will be placed in up to 15 maritime museums, historical societies, and research libraries nationwide to run concurrently with and following the *Morgan's* 38<sup>th</sup> Voyage. See the description of this program in the Project Formats section above, and in **Attachment 9**.
- **Whaleboat Construction Partners** –To fully fit out for her 38th Voyage, the *Charles W. Morgan* will carry a complement of seven new whaleboats (the 30-foot, double-ended boats powered by oars and sail that were carried aboard a whaleship and used to actually hunt the whales). Nine partner organizations, museums, commercial boatbuilders, schools and youth programs in six states (Maine, Massachusetts, Michigan, Pennsylvania, New York, and Virginia) have agreed to build and donate a whaleboat to the *Morgan* 38th Voyage project. Each committed organization will raise approximately \$100,000 from its own local constituency to finance a whaleboat, a major undertaking. The success of this program will result in the equivalent of nearly \$1 million in funding for the *Morgan* 38th voyage project from latent sources. This program is a solid indication of the broad grassroots appeal of the *Morgan* and her voyage, and of Mystic Seaport's creativity and energy in funding its programs. It also speaks to the museum's commitment to keeping alive the boatbuilding skills of the *Morgan's* era. Programs of whaleboat construction partner organizations can be found in **Attachment 9**.

## AUDIENCE, MARKETING, AND PROMOTION

### Audience:

Mystic Seaport seeks to deepen its enduring connection to the sea and a broad national audience that includes, but is not limited to, its existing visitors. With excellent long-term visitor tracking, a great deal is known about who now visits the Museum and the *Morgan*. The most recent exit survey on Mystic Seaport visitor demographics (summer 2011) snapshots Museum on-site visitors as follows:

- **Education**— 38% hold a college degree and 36% hold a graduate degree.
- **Ethnicity**—Caucasian, 90%; African American, 1%; Hispanic, 3%; Asian, 3%; other ethnicity, 1%.
- **Age**—The average age of visiting adults is 48.4, and the average age of children is 7.5. Forty-four percent of visiting groups had children in the party.
- **Audience**—Comprised of tourists and general visitors including multi-generational families and those with an interest in public or maritime history; museum members: (currently 17,000 membership households, representing an estimated 39,100 members from every state and 31 countries); school/youth groups; and group travel visitors.

- **Satisfaction**—76% of respondents rated overall satisfaction with their Mystic Seaport visit as excellent; 67% of respondents rated the entertainment experience as excellent; and 74% of respondents rated the educational experience as excellent. The primary reasons for visiting the museum were: an interest in seeing ships (79%); sightseeing (73%); an interest in maritime history (71%). The *Charles W. Morgan* remains a central part of the visitor experience even during her restoration, with 89% reporting that they visiting her, which received an excellence rating of 82%.

The Museum’s website hosts 680,000 unique visitors annually. The Museum uses electronic communications to inform its constituents between print publications of its membership magazine, *Mystic Seaport*. Over 30,500 people have signed up to receive regular email updates on Museum activities.

The project formats will have direct appeal in the following ways:

- **Onsite/offsite exhibition and traveling exhibit/program components**—will appeal to the full range of museum visitor constituencies, locally and nationally: general visitors (including multi-generational families), museum members, educators, school/youth groups, and group travel visitors.
- **Online exhibition and educational materials**—The project’s digital dissemination venues will allow the Museum to share content and collections with national and international online communities. Ongoing related digital projects at Mystic Seaport (Online Learning Community, Whaling Journals, and Searchable Sea Literature) will extend the scope and impact of the project.
- **Onboard/Dockside 38th Voyage programming**—Each port visit is an opportunity to expand Mystic Seaport’s appeal and to reach new audiences by bringing the ship to the community. The 38th Voyage ports (New London, CT; Newport, RI; Martha’s Vineyard, New Bedford, MA; Provincetown, MA, Boston, MA, and the Cape Cod Canal 100th Anniversary celebration) will attract general interest audiences, including families and individuals who might not otherwise visit museums in general or Mystic Seaport in particular. The Museum will work with partner organizations in each port on programming, advertising, and community relations to generate interest and public support. Museum website, OLC, and social media exposure will broaden national awareness and impact of the visits.

### **Marketing:**

The primary focus of the Museum’s marketing campaign will be preparation for and sailing of the *Charles W. Morgan’s* 38<sup>th</sup> Voyage. Mystic Seaport has engaged the Adams & Knight marketing/public relations firm to assist with all public relations initiatives. The American Marketing Association has consistently named the firm “Marketer of the Year” for their strategies, creativity, and results. Clients include Hartford Stage, IBM, Foxwoods Resort & Casino, Girl Scouts, *The Hartford Courant*, and United Way. Mystic Seaport has also requested grant funding from the Connecticut Department of Economic and Community Development to help underwrite development of a plan to market the *Charles W. Morgan*, our cornerstone artifact, to a wider audience as a leading regional and national tourism destination.

The Museum is redesigning its website to a *Morgan* focus. The design firm **10up** will construct an up-to-date platform by April 2013 to leverage Internet technology for enhanced digital dissemination, a primary vehicle for the 38<sup>th</sup> Voyage story. A broad multi-media outreach plan will connect with existing and enhanced national and international direct and social media. We will build on our substantial existing audience. The current website attracts 680,000 unique visitors annually; that will grow substantially with the new site. The Museum also has a regular e-blast schedule that reaches more than 31,000 people who have opted to receive our newsletter and other communications.

### **Publicity:**

Mystic Seaport and Adams & Knight are positioning the 38<sup>th</sup> Voyage as an event of national importance. Outreach includes national broadcast and cable television, National Public Radio, monthly magazines, wire services, daily newspapers, and affinity groups. We will leverage the publicity and promotion of our

many institutional partners, including the Connecticut Commission on Tourism, partner museums, NOAA's Marine Sanctuaries program, and potentially the U.S. Navy and National Park Service (surrounding the vessel's visit to the Charlestown Navy Yard), and are working with port affinity groups and supporters to reach local audiences.

*The New York Times*, *The Boston Globe*, *The Daily News* (Galveston, TX), and many other newspapers, as well as radio and television outlets, ran features on our salvaging live oak from the Gulf Coast after Hurricane Katrina. *The Boston Globe*, *The Hartford Courant*, and the *Providence Journal*, headlined the *Morgan* 38th Voyage decision. A July 2010, a Sunday *New York Times* article covered our innovative use of laser-scanning in the *Morgan* restoration. The project was featured in the fall 2012 issue of *Preservation Magazine*, and in *Woodenboat* magazine. *Yankee* and *Yachting* Magazines will soon publish articles. Other outlets covered our acquisition of a *Morgan* journal, salvaging wrought iron bars from Memphis Zoo tiger cages to make fastenings for the ship, and using 19<sup>th</sup>-century timber unearthed beneath a parking lot in the former Charlestown Naval Shipyard. The Weather Channel carried live coverage of Mystic Seaport's preparations for Hurricane Sandy. Future milestones (e.g., the *Morgan's* re-launch in July 2013, 38<sup>th</sup> Voyage in 2014, arrival at ports-of-call, and construction of whaleboats by partner organizations) present ongoing opportunities for publicity and heightened public awareness.

Beyond the Museum's own success in attracting media attention to the *Morgan*, other whaling-related stories continue to capture public interest. A press release announcing the discovery of the wreck of the 19<sup>th</sup>-century whaleship, *Two Brothers*, on a remote Pacific reef in February 2011, generated six million hits to the NOAA website. This demonstrates a strong public fascination with whaling and whaleships, on which the 38<sup>th</sup> Voyage can and will capitalize.

## PROJECT EVALUATION

### **Audience Input:**

Audiences in Mystic, New London, New Bedford, and Boston have been involved in the project planning for the *Morgan* 38<sup>th</sup> Voyage programming. This past summer the Museum collected audience input on voyage dockside programming and the new gallery exhibit in an audience study conducted by outside evaluator Dr. Karen Wizevich and six museum-studies summer interns under the NEH planning grant. An online survey captured public responses to the themes, key stories, potential programs, and concepts for the overall *Morgan* project, including content in the new gallery exhibit. It was distributed through port partners in New London, the first and longest stop on the voyage. To reach a representative sample of summer port visitors, the project team and interns also distributed and collected on-the-street questionnaires in New London, New Bedford, and Boston to test port-specific program ideas and existing knowledge, attitudes, and beliefs about whales, whaling, and the ship; 178 unique responses were collected and analyzed. Respondents in all ports were consistently enthusiastic about the *Morgan* visiting their city. Two activities – going aboard the vessel and watching demonstrations of maritime skills and crafts – ranked highest, suggesting the importance and power of authenticity to potential visitors. On the post-voyage exhibit, visitors responded favorably to all four humanities themes, supporting the decision to focus the exhibit around four inter-related themes rather than just one, and were strongly interested in learning more about the history of scientific thought about whales and efforts to study and protect them within the past half century. This strong interest in the recent past, cross-disciplinary topics, and environmental issues has influenced the content and organization of the gallery exhibit.

Teachers, students, parents, and homeschool families have been involved in the content creation and scope of the Online Learning Community through workshops conducted over a year, with four groups in each category each completing four workshops. Their suggestions, criticisms, and new ideas have shaped the content, style, and usability of the upcoming Online Learning Community website, to debut spring 2013 for testing and refinement before the official “Year of the *Morgan*” begins in September 2013.

### Exhibit Formative Study – spring 2013:

The Museum is strongly committed to completing formative and summative evaluations of the 38<sup>th</sup> Voyage programs and exhibits to refine the exhibit plan and future directions at the Museum. Karen Wizevich, Ph.D., will lead this work, continuing our excellent working relationship with this highly capable museum exhibit and program evaluator. The evaluation will take several forms at various stages tailored to meet the needs of the projects. The storyline and the modes of delivery will be tested via one-on-one interviews with 50 volunteers. Dr. Wizevich will design the instrument, help train the volunteers, analyze the data, and prepare a report. Please see **Attachment 9** for formative research questions.

### Exhibit Summative Evaluation – summer 2015:

After the exhibit opens the Museum will conduct a summative evaluation to determine any required remediation – using interns trained in evaluation theory and methods to conduct about 100 interviews of visitors, evaluating their experiences and determining if our goals for the exhibit are realized. Dr. Wizevich will research and develop the survey questions, collect and analyze the data, and provide a report. The summative research will focus on the Stillman exhibit. Please see **Attachment 9** for summative research questions on the exhibit.

### Dockside Experience Summative Evaluation – summer 2014:

The Museum will assess the success of the dockside aspects of the *Morgan* Voyage to inform changes to the presentations that will be used in other formats at Mystic Seaport. Staff will conduct in-person interviews and provide a web address for visitors to provide feedback on-line. The process will be tested at New London, the first port, and continue at other ports over the 11-week voyage. Please see **Attachment 9** for summative research questions on the Voyage and dockside experience.

## **ORGANIZATIONAL PROFILE**

For most of the 18<sup>th</sup> and 19<sup>th</sup> centuries, Mystic and its environs were maritime communities; by the mid-19<sup>th</sup> century, ship- and boatyards lined the Mystic River. When shipbuilding declined permanently after World War I, the objects, images, records, and memories of Mystic's significant maritime past were at risk of being lost. In 1929, three Mystic residents who had experienced life at sea first-hand founded the Marine Historical Association to preserve and interpret the region's and the nation's maritime material culture and historical memory. In 1973 The Marine Historical Association was renamed Mystic Seaport.

Today, Mystic Seaport, the Museum of America and the Sea, is a leading national center for maritime research and education. A nonprofit 501(c)(3) organization, the Museum has an annual operating budget of \$13 million, 129 full- and 103 part-time staff, more than 1,000 volunteers, 3,200 donors, and 17,000 membership households representing an estimated 39,100 members from every state and 31 countries, and an average annual visitation of 258,000 people. Mystic Seaport's website ([www.mysticseaport.org](http://www.mysticseaport.org)) extends institutional visibility worldwide, with 654,863 unique web visitors annually. More than 30,500 people receive Mystic Seaport events and program e-mails.

The Museum's mission statement states that "Mystic Seaport Museum is a museum that strives to inspire an enduring connection to the American maritime experience." The Museum's core values are: "knowledge, authenticity, inspiration, stewardship, and community," and the Mystic Seaport vision is to "significantly influence how new generations engage with our nation's past, present, and future."

A diverse humanities staff interprets the Museum's mission for diverse audiences. Undergraduate and graduate programs, teachers' institutes, school/youth programming, planetarium lectures, gallery talks,

thematic tours, hands-on offerings, and maritime skills demonstrations explain how myriad connections to the water have influenced our nation's history and culture. Museum facilities include a representative 19th-century New England coastal village of historic structures; more than 500 historic watercraft, including the 1841 whaleship *Charles W. Morgan* and three other National Historic Landmark vessels; a working preservation shipyard; formal exhibition galleries, and a planetarium. The 41,000 sq. ft. climate-controlled Collections Research Center protects the Museum's collections while offering exceptional physical and electronic access for scholars, students, and many others around the world.

## PROJECT TEAM

This project includes a series of overlapping teams, drawn from nearly all Museum departments, outside scholars, and experienced and highly qualified outside professionals. The in-house team will be responsible for: exhibit and program development, research and content development, logistics and project management, and program delivery. Outside scholars will: review exhibit scripts, select Voyage Researchers, provide on-camera interviews and answers to visitor questions. Outside professionals will: conduct the audience evaluation work, design the Stillman exhibit, draft exhibit script and labels, and create the multimedia pieces. Project team bios, CVs, and roles can be reviewed in **Attachment 9**.

## WORK PLAN

The full work plan for this project extends back to 2009 when the decision was made that following her restoration by Mystic Seaport, the largest single unit of remedial work to be completed on her since 1881, the world's last surviving wooden whaleship, *Charles W. Morgan* would be sailed on a celebratory and promotional 38th Voyage. The Museum committed to expand the restoration program to bring the *Morgan* to full sailing condition by dedicating available internal resources and raising additional funds from internal and external sources, and developing a comprehensive promotional and interpretive program that would maximize the historic and educational impact of this event, an occasion of immeasurable historic and cultural significance, not only for the Museum, but for the nation.

Since then project planning and fundraising has been a major ongoing effort supported by the Museum, and in 2012 was assisted by an NEH planning grant. As described in the Project History and Fundraising Plans section of this document, substantial progress has been made in formulating the overall shape of the project and many of the specifics of approach, content, and scope, including cultural and geographic considerations, and funding. The Project Work Plan and Project Schedule that contain full planning details for the remainder of the project and assignment of task responsibilities are located in **Attachment 12**.

## FUNDRAISING PLANS

### **Strategy:**

The restoration, 38<sup>th</sup> Voyage, and related public programming and exhibits are a major institutional priority in terms of fundraising and staff time. Mystic Seaport has raised \$8.57 million in cash and pledges (\$7M and \$1.5M respectively) from 655 donors toward a \$12.3 million goal to restore and sail the vessel. This goal includes the restoration project, public programming, marketing, and 38th Voyage expenses. The campaign has \$5 million in open asks to foundations, corporations, and individuals. Donors at the \$5,000 level and above are being recognized by the Museum as "plank holders," with 130 gifts in this range committed to date. Each of the Museum's 31 board members has made a gift or pledge commitment to the campaign, collectively contributing 30% of the total campaign goal.

Mystic Seaport's 11-member advancement department is responsible for managing project fundraising under the leadership of the Museum's president and the chairman of the board. Three major gift officers

are dedicated to fundraising for the restoration and sail. The Museum's five-point strategy for completing the campaign's \$3.73 million fundraising balance is as follows: 1) close on the \$5 million in outstanding asks; 2) continue to solicit major gifts from individuals, foundations, and state/federal agencies; 3) seek corporate sponsorships to underwrite the 38th Voyage and documentary expenses; 4) enlist the support of project partners to secure port program funding; and 5) leverage broad-based community and public participation in fundraising.

**Community Participation in Fundraising:**

Area civic leaders have initiated a community fundraising effort called "Sail the Morgan." This group is committed to raising \$1.5 million for the 38th Voyage.

Port visit host communities will be asked to contribute \$20,000 - \$50,000 (based on the range of programming offered) in restricted grants from private foundations, support from municipalities (e.g., Chambers of Commerce), and/or corporate sponsorships. Admissions fees to public programming may be charged to help defray program, security, sanitation, and other expenses. Mystic Seaport will support partner fundraising efforts, but the partners will take the lead to ensure community buy-in and support.

**Request from NEH and Museum Cost Share:**

The Museum's cost share will consist of Mystic Seaport staff time, 38<sup>th</sup> Voyage expenses, port partner site expenses, and marketing costs. NEH funding will cover staff time for project management; honoraria for scholars and Morgan Fellows; onsite and satellite exhibit final development and implementation; installation reimbursement for satellite exhibit host institutions; online and public education programs; staff research and training; port programming; stipends for museum interns; and audience evaluation.

**Impact of a NEH Grant on Project Fundraising:**

An implementation grant from the National Endowment for the Humanities will help the Museum leverage a larger number of gifts and increased giving levels from major gift constituencies – trustees, individuals, foundations, government agencies, and corporations – as well as gifts from members and local residents. Based on the Museum's past experience with a NEH Challenge Grant fundraising campaign, funding from NEH inspired confidence, enthusiasm, and increased participation AND a renewed sense of urgency among our donors. Our constituents valued this prestigious award as an indicator of the strength of Mystic Seaport's humanities offerings and as a vote of confidence in the institution's mission and vision.

Mystic Seaport Museum, Inc.  
*Voyaging In the Wake of the Whalers: The 38<sup>th</sup> Voyage of the Charles W. Morgan*  
National Endowment for the Humanities  
Public Program Implementation Proposal

## **Exhibit Walkthrough**

This major new, long-term gallery exhibit will draw deeply on the Museum's permanent collection of *Charles W. Morgan* and whaling-related historic material, including logbooks, letters, photographs, tools, scrimshaw, ship models, and souvenirs. It will also draw upon the humanities and arts- and science-related research material collected during the 38<sup>th</sup> Voyage by Museum staff, partner organizations, Voyage Researchers, and the contracted media production company Northern Light Productions.

Topical in nature, the exhibit will explore the four central humanities themes of the larger *Morgan* project (Perils & Profits; Cultural Crossroads; Impact on American Culture; and Changing Perceptions of the Natural World) in order to provoke visitor thought, discussion, and a desire to learn more. The gallery exhibit will seek to complement but not compete with the authentic and unforgettable experience of boarding the *Morgan* herself, of watching the demonstration squad show the types of skills that whalers used to sail the ship, pursue and catch a whale, or of reading one of the many published histories of the vessel, the industry, and current controversies over whaling. Instead, the gallery format will enable visitors to explore the significance of the ship and the American whaling industry in the larger context of American history and arts, global exchange, and impact on the largest mammals on earth. The curatorial approach focuses on important, interesting, surprising, and newly discovered facets of the topic, juxtaposing the human and whale experience in order to shed light on their intimate yet epic dance of death centered on the whalehunt. The exhibit will use real artifacts and artwork alongside compelling multi-media, audio-visual elements, immersive displays, and thought-provoking interpretation, to push past the expected mechanics of whaling. It will share richer and deeper stories of people, places, ships, and whales that impacted and were impacted by whaling from the beginning of the *Morgan's* whaling career, during the height of the American commercial dominance of the industry.

### **1) Site Description**

"Voyaging in the Wake of the Whalers" (VWoW) will occupy the entire first floor of the Stillman building, the largest formal exhibit gallery at Mystic Seaport (4,000 square feet). The building is an anchor in the North End of the Museum's campus, with the Mystic River on one side and a series of other formal exhibit galleries on the other, providing an all-weather, all-seasons experience that can provide new and different content and collection artifacts, complementing presentations in the living-history village area. Within sight of the *Morgan's* berth, the "Voyaging in Wake of the Whalers" exhibit could be visited either before or after the ship. The first floor has high ceilings, ample electrical capacity, climate control, and handicapped access. The layout of the building allows us to control the flow of visitors through the space so the exhibit can be presented in a linear manner. The exhibit will open 9 months after the completion of the *Morgan's* 38<sup>th</sup> Voyage, providing time for the inclusion of video, still photography, and the Voyage Researchers' pieces in the exhibit.

### **2) Interpretive Strategies**

The VWoW exhibit will employ a range of strategies to reach the Museum's different audiences, from maritime enthusiasts content to spend several hours, to harried families with young children breezing through in 15 minutes on a hot summer day. The exhibit is designed to be self-directed but uni-directional, with one entrance and one preferred exit (see floorplan). A trained Museum interpreter will be stationed inside the gallery to answer visitor questions, make suggestions, conduct basic equipment

troubleshooting, and safeguard the security of the visitors, artifacts, and exhibit. Each Museum exhibit contains an interpreter logbook, in which the staff record visitor questions, compliments, complaints, and suggestions, which are then shared with the appropriate departments. Mystic Seaport's paid interpreters are trained in Park Service-style techniques for engaging visitors in open-ended conversations. They do extensive reading in their exhibit topics, undergo periodic refreshers, and have access to their own reference library in addition to the Museum's larger research library. Several interpreters will conduct whaling-related research work during the two winters before the Stillman exhibit opens, ranging from transcribing whaling logbooks to contributing to the new interpreter handbook for the exhibit.

While interpreters are an important part of the visitor experience (for the many visitors who seek out or respond to personal contact with staff), all of the exhibit components will be designed to function without staff facilitation. Museum exhibit staff have deep experience in formulating, designing, and fabricating interactive elements that elicit visitor involvement with strong graphics, short but clear instructional prompts, and clever display techniques. The new exhibit will draw deeply upon that past experience and benefit from audience testing of ideas, sample text, and graphics in Spring 2013.

More than 30,000 schoolchildren visit the Museum each year on a fieldtrip, not including the others who arrive with youth and church groups, homeschool groups, or summer camps. Experienced Museum teachers provide hands-on guided thematic tours, including tours on whaling and Life in a Seaport Town. Input from Museum teachers has already influenced the content and traffic flow in the exhibit to ensure it will work for these audiences. Project team members from the Museum Education department will continue to contribute to the final planning and development in the next phases.

Mystic Seaport has been the steward of the *Charles W. Morgan* for more than 70 years. It is our signature artifact and we have interpreted it in many ways. The current renewal of the vessel provides an opportunity to reexamine the stories it has to tell in the light of new interpretive techniques and a more interdisciplinary approach, drawing on research and varied perspectives from the arts and sciences to cast a clearer light on the human perception of whales. The following design and content principles were articulated in the planning phase, through input from project scholars, outside consultants, in-house project team members, and the testing of preliminary exhibit ideas and topics through the audience study last summer.

### **3) Design and Content Principles:**

- Thread the four humanities themes throughout the exhibit pod or section, rather than isolating out each theme into its own section
- Accommodate the interests and needs of different core visitors from among the Museum's exiting range: family groups, school groups, and maritime enthusiasts
- Juxtapose the whale and human experience in new, surprising, and illuminating ways
- Create an engaging exhibit for the 21<sup>st</sup> century that is thematic and chronological
- Do not try to replicate or compete with onboard *Morgan* experience
- Integrate contemporary stories: indigenous whalers, scientific research, recent policy decisions, current controversies
- Display highlights from the Museum collections, mixing new acquisitions, old standbys, and unusual or surprising pieces that invite another look
- Design the displays to be beautiful and highly functional for the visitor, connecting with different learning styles.
- Integrate historical data, statistics, historic artifacts, images, with poetry, literature, contemporary art that comments upon the themes and topics
- Convey the complexity of our whaling heritage and the continuum to the present

- Pace the experience so that visitors remain engaged through the length of the exhibit, by using a sequence of large-scale core 3D elements (entry program, intro theater, projection globe, whale sculpture) to provide spaces for reflection, socializing, or simply a place to sit and consider things from a different angle

## 1. Content Delivery Systems

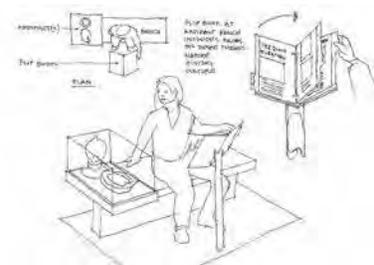
Mystic Seaport has a deep commitment to the power of the authentic. The exhibit will be rich in artifacts, text panels, and images that are artfully displayed. But there is also an understanding that visitors learn in different ways, so we will present a rich array of multi-media, and tactile opportunities. The exhibit will include many interactive components that will draw visitors into exploration and allow them to tailor their visit. In order to successfully integrate the multidisciplinary humanities, arts, and science content, and include contemporary material, the decision was made early on to abandon a traditional “exhibits in cases and labels on the wall” technique. The exhibit will certainly rely on artifacts and images, but the designer is working with the in-house team to find innovative ways to present a clean, uncluttered aesthetic with a strong visual impact that will draw-in visitors for a closer look, convey the four themes and main topic clearly, yet provide multiple access points to deeper content to visitors hungry for more. Two consistent delivery systems created to achieve this are:

### “Dive Deeper” Information Stations

“Dive Deeper” information stations, using touchscreens, will be spaced throughout the exhibit. Their easy-to-navigate homescreens will provide visitors a brief list of options linking to short but engaging videos, interactive timelines, digital maps, searchable databases, and/or interactive games. Visitors can use these to customize their visit and “dive deeper” into a specific topic of interest such as whales & whalers, global voyaging, or the 38<sup>th</sup> Voyage itself. The stations will be clearly identified so visitors will learn to look for them in each section. Their easy paths to richer levels of content will allow the exhibit itself to appear uncluttered by too many detailed text panels. Some of the content will be created in-house by the Museum’s Film & Video team (along the lines of their successful video podcasts <http://www.youtube.com/user/MysticSeaportVideos>). Others might be existing cultural productions from YouTube or Vimeo that are accurate in content, yet unusually beautiful or expressive. Sweet Fern Production’s “Whale Fall (after life of a whale),” an evocative piece blending science and art, created to accompany an episode on whales on NPR’s Radiolab program, is an excellent example of a program we would seek permission to include on a station (<http://vimeo.com/29987934>). If a station is already in use, or a visitor does not have time, they could scan a QR code to save a link to the content for exploring after the gallery visit. The stations’ content can be updated or replaced as more is created or discovered, enabling the exhibit to feel as fresh and relevant in 2020 as in 2015. See the section descriptions below for more on the content of each “Dive Deeper” station.

### Artifact Benches

Visitors will also come to recognize another repeated content-delivery system, called “artifact benches,” located throughout the gallery. Each bench will provide seating for one or two people, while also inviting a closer look at an unusual, beautiful, or thought-provoking artifact installed in a case at the end of the bench. These benches will help provide the visitor some real relief from museum fatigue – standing or walking around, viewing everything from the same perspective and distance. It will also place them in more intimate (yet still safe for the artifact) proximity and provide the chance to really examine up-close a gleaming sextant, an intricately carved piece of scrimshaw, a logbook, or a whaling wife’s letter home from Hawaii. A simple flipbook will provide information on the artifact, its maker or past owner, and its meaning in light of the exhibit themes. Artifact benches in each section will enable us to provide new or surprising information on collection favorites, prominently display new acquisitions, and highlight important stories such as those about



*Artifact bench with flipbook or touchscreen*

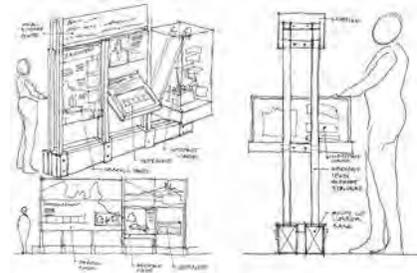
whaling wives at sea, differing perspectives of an American whaling captain and the Inuit family he brought to New London in the late 1800s, or the rich role of *Moby-Dick* on American culture today.

Specific goals and objectives include:

- 1) Provide seating for footsore visitors
- 2) Offer a shift in visual focus from mid-distance wall displays to close-up cases open on all sides
- 3) Increase visitor's historical empathy and emotional involvement by presenting people-centered stories, artifacts, and insights
- 4) Support the Museum's mission by showing-off collection strengths
- 5) Deliver key content messages by featuring exemplars or case studies of larger exhibit themes and ideas:
  - a. Variety of whaling experiences over time and among different peoples
  - b. Inherent "internal tensions" within whaling experience (see humanities themes)
- 6) Provide access to greater background and contextual information on select pieces

### Design Approach

Mystic Seaport has a "feel" that permeates the grounds through repeated shapes, styles, and materials. The Village and waterfront areas sprout gleaming varnished spars, gracefully curving ships and boats, large white sails against a blue sky, intricate and functional iron work, wagon wheels, printing presses and barrels. This design aesthetic will carry into the exhibit through deliberate and careful use of natural wood and iron work. It will not be used to create a "folksy" or old-timey feel, however. While the plan will draw inspiration from traditions, we envision a clean modern design that will reflect the new ways we are presenting the iconic *Charles W. Morgan*. The skills of the tradesmen at Mystic Seaport will be used to fabricate exhibit components wherever possible. Sail makers, coopers, blacksmiths and shipwrights will be engaged in the construction process. We also hope to be able to incorporate either original wood from the *Morgan* that was removed during the restoration or new white oak, black locust, white pine, and wrought iron of the same stock used in the restoration for her frames, planking, and hardware. Another advantage of opening the exhibit after the 38<sup>th</sup> Voyage will be to take advantage of the shipyard staff's availability in selecting, shaping, and installing these pieces.



## Section 1. The Realm of the Whaleman, The Realm of the Whale

*They say the sea is cold, but the sea contains/ the hottest blood of all, and the wildest, the most urgent.*

From "Whales Weep Not" by D. H. Lawrence

### Entry Area -- Visitor Experience and Messages (1.1)

The stories in this exhibit braid together people, whales, history, science, and culture. This exhibit explores the intersecting worlds of whales and people, through the story of the American whaling industry and the lasting cultural effects of whaling around the world. Why was whaling important? Who did it, when, and where? To what extent did whaling affect American life and how were whale populations affected? What is its lasting impact on our activities and attitudes today? History, art, and science offer their own answers, which you are invited to explore here.



Visitors will enter the building through an airlock, then proceed into a transition area, where their attention will be captured by a large-scale, dynamic display of images, words, and ambient sounds occupying two adjacent walls in the entry area (see drawing above). Scrimms mounted in front of graphic murals become projection surfaces, as the two-projector show brings together the high-definition footage of whales in their native habitat, and the ongoing, evolving human relationship with these water-dwelling mammals: as dangerous but lucrative beasts to pursue and capture, as useful products helping fuel an industrial revolution, as literary and artistic symbols to explore, as objects of scientific study, and as magnificent, threatened animals to protect. Excerpts about whales drawn from the writing of ship captains, poets, authors, native peoples, and researchers are artistically rendered and animated as an additional layer.

This pass-through experience will immediately set the tone for the visitor experience in the rest of the exhibit. Designed to shift visitors into a different frame of mind, it is an imagistic program, not a densely informational one. The dynamic layering of the whale, ship, and people images will convey wordlessly that the exhibit explores the relationship among the three without privileging any single perspective.

Brief intro text panels will introduce the main humanities themes:

- There were **profits as well as perils** where people and whales came together. The whales faced mortal peril from those who hunted them, and did so at great risk to themselves. The hunters might make large profits, or might return from months or years at sea with little or nothing gained.
- Whaling created a **vast cultural crossroads** as ships roamed the world in search of whales, bringing together Americans with multitudes of other people and places.
- Whaling has had a **lasting impact on American identity**, history, and culture.
- Over time **our perceptions of whales have shifted**. Once we saw whales as an exploitable and profitable resource. Most Americans now regard whales as magnificent ocean creatures that should be studied and protected, or honored in a limited traditional hunt.

### ***The Whalers' World* Introductory Film**

Next, visitors will walk toward a small theater with a looping 10-minute film that presents a more detailed introduction to the exhibit themes and contemporary connections. Each theme will be a short chapter in the video, using live-action footage of whales and the *Morgan* filmed the summer before, archival material, and brief shots of people, artifacts, and stories that will be explored more fully in the exhibit. Because the film will not be organized in a strict linear hierarchy, visitors can begin viewing it at any point. The layout of the theater will allow visitors to slip in and out at will or watch from the rear.

Visitors who watch the entire film will find these questions addressed: What was it like on the *Morgan* during a whaling voyage? How did it feel to be in a rowboat taking on a 60-ton animal in its native habitat? How did whaling encourage cross-cultural exchange among Americans and others? What effect did whaling have on whale populations? What impact did it have on human populations through the spread of disease and invasive species in ballast water, plus the circulation of money, technology, and people? What has happened to the whale industry since the *Morgan* stopped whaling? What do scientists now believe about whales' role in ecology and ocean health? These are the kind of "frequently asked questions" that the video will help to answer—and as with all successful programs, we hope to spur as many new questions as we answer.



Investor and co-owner  
Charles Wain Morgan

### **Symbol of the Whaling World (1.3)**

Immediately outside the theater, visitors will encounter an outstanding cutaway model of the whaleship *Charles W. Morgan* (see Elevation 3), accompanied by images documenting the vessel's extraordinarily long career. On the wall above will be a timeline presenting world events juxtaposed with whaling and *Morgan*-related

milestones from 1841-1920. A graph will represent the number of whaleships active in that period, presenting the *Morgan* in the larger context of the changing whaling industry from 1841 to 1921.

Museum teachers specifically requested this ship model be included in the exhibit, it will be placed at the end of a case wall so they can cluster their school groups around it during tours. It will be accompanied by graphics showing: a photo of the man whose name the *Morgan* bears; past captains and captain's wives on the ship; select entries from voyage logbooks; and photographs of whaling activity aboard the vessel in 1903.

Visitors will learn that, in many ways, the *Charles W. Morgan* was a typical whaleship in a fleet that once numbered thousands. In 37 voyages over 80 years, she roamed the world hunting sperm, right, bowhead, and other whales. She was fortunate, surviving the perils of the sea and bringing good profits for her owners. The *Morgan* also had a unique story. Over 1,600 men served aboard her, and each had his own experiences -- as did the wives and children who accompanied five of her captains. In 2014 her life story will become even more unusual as the vessel takes her 38<sup>th</sup> Voyage, visiting historic whaling ports and touching the lives of thousands of people. A world map showing all her ports-of-call and another showing her 38<sup>th</sup> Voyage route around Southern New England will help tell this story.



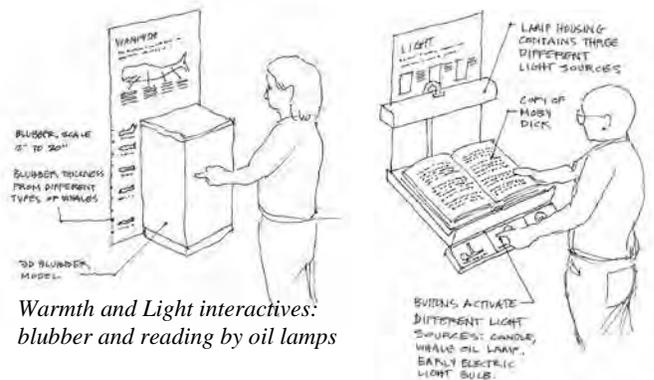
Morgan Capt. Nelson Cole Haley and his wife Charlotte Brown Haley

**The Whale as Resource: Warmth, Light, Lubrication and Fashion (1.4)**

On the wall directly opposite the video theater (Elevation 1), visitors will see a display devoted to introducing and answering some big “Why?” questions – such as why do whales themselves have blubber? Why have humans from different cultures decided to hunt whales? This sub-section presents the natural history that made whales a valuable resource, from prehistory through the commercial whaling era. It examines the significance of whale products especially during the commercial whaling era of the industrializing 19<sup>th</sup> century. It will reinforce the dual perspectives of whales and humans. Graphics will depict whale anatomy, scale, buoyancy, warmth, and an overview of the distinguishing characteristics of several major whales targeted for hunting (sperm whale, right whale, bowhead whale).

The **Warmth** area will help visitors understand why whale products were in such high demand and what purpose the raw materials of blubber and oil serve for a whale. Researchers now believe that blubber provides buoyancy and warmth, nutrition for roaming the seas and for bearing and nursing young. Visitors will gain a better understanding of blubber’s role through a touchable mock-up of a chunk of whale blubber, to accurate thickness and with a layer on top suggesting the skin. A text panel will present current scientific theories about blubber’s role for the whale and bring home the strenuous labor that whalers needed to puncture the skin and butcher a whale by hand.

To people, whales have long been a fine source of animal fat. For millennia, people all over the world have eaten whale meat and blubber. Indigenous whaling cultures use all parts of the marine mammals they hunt, from skin to fat to bone. Images and artifacts to convey this will include a modern photo of an Inupiaq elder eating blubber as well as an ancient kudlik, an Inuit stone oil lamp from Greenland used to burn whale or seal oil for heating, cooking, and lighting.



Warmth and Light interactives: blubber and reading by oil lamps

The **Lighting** sub-section will convey to visitors that people have relied on animal oil or grease for illumination for thousands of years. Rendering whale blubber into oil provided an improved product for many 19<sup>th</sup>-century lighting needs. Finer grades, especially sperm oil, were used in lamps for the home and offices. Less-refined oils were used to provide lighting for factories, streetlamps, and lighthouses.

Artifacts on display will show a range lighting implements using oil, from Roman pottery grease lamp) to spermaceti candles, and various whale oil lamps (pictured here).



Whale oil lamps



Visitors will come to understand the importance of whale oil lighting through an interactive allowing them to compare the illumination power and quality of the 19<sup>th</sup>-c. whale oil lamp vs. the earlier tallow and spermaceti candles and the later incandescent electric bulb. The activity will ask them to try reading a passage from *Moby-Dick*.

*Moby-Dick* illuminated at different levels and degrees of whiteness, helping

### Lubrication (1.4.3)

Textile machines and other industrial machinery required large quantities of grease and oil to keep them running. Inside the mills, workers needed light to work by. But the cheaper, less-refined whale oil used for factory lighting produced smelly soot and smoke. In the textile mills, a celebration or “blow-out” was held when there was enough daylight so that they could blow out the lamps. The industrial revolution of the 19<sup>th</sup> century would have been seriously restricted without the high-grade lubrication provided by whale oil.

Visitors will see a display of equipment used for testing, grading, and measuring whale oil once it was returned to shore and entered the wholesale market. These test kits for viscosity and specific gravity of the oil speaks to the complexities and scale of the industry. Visitors will be able to see a box label for sewing machine oil boasting of “pure sperm oil” and a display of samples of different whale oil types and grades. The interactive here will involve small vials of several grades of whale oil that visitors can look at and sniff to experience the differences in appearance and quality.



Photo of Nye Oil works in 1898. Library of Congress photo of New England factory

### Whale Products in Fashion (1.4.4)

Baleen was a less-essential product that had great economic value, especially in the later years of the 19<sup>th</sup> century. Flexible baleen, the plastic of its day, was made into strong, stiff but pliable buggy whips, thin corset stays, and other items. The scent in luxurious perfumes was “fixed” with rare ambergris, a substance formed in the intestines of sperm whales, which was believed to have medicinal properties as well. Some scholars argue that the demand for strong, flexible whale baleen before the invention of plastic extended the dying American



Label from sperm oil sewing machine oil. Whale oil samples.



whaling industry for several decades. Alongside the display of 19<sup>th</sup>-c. baleen-boned corsets, buggy whips, and ambergris-fixed perfume, visitors will see and be drawn to a striking piece of contemporary art by Rosa Lee that presents a 21<sup>st</sup>-c. commentary on the hunting of whales for use in 19<sup>th</sup>-c. women’s fashion.

Rosa Lee’s modern corset from Dalvero Academy exhibit



whaling agents also wisely reinvested in their communities, funding hospitals, libraries, and cemeteries. Later, profits went into more diverse enterprises, especially after the 1859 discovery of petroleum. As whaling success rates declined, entrepreneurs invested their money into building textile mills, the expansion into western America, railroads, civic improvements, and oil companies—among other enterprises.

During the 19th century the whaling industry as a whole generated the 21<sup>st</sup>-century equivalent of nearly \$11 billion in total revenue. At times it was one of the top five industries in the country in revenue generated. The *Charles W. Morgan* was a particularly lucky, or 'greasy,' ship. With her hold filled to capacity she could carry 3,000 barrels (around 90,000 gallons) of oil. Over her 80-year career she generated revenues of \$1.43 million, the equivalent of \$32.8 million in 21st century money.

## Section 2: At Sea and Aboard Ship

This section introduces visitors to the characters in the drama between humans and whales. It examines the whalers and their prey, comparing and contrasting them. On one wall, visitors will encounter the stories of whales while the opposite wall will feature the whalers. These two narratives come together in a central “spine” in the middle of this area, where visitors will take a closer look at the intersections of these themes. The spatial relationships reflect the two sides of this story. The cases, artifacts, and graphics on the spine will be arranged so that visitors can look through the material to the opposite wall, helping to cement the connections. A “wall of wood” planks, on one side of the room, simulating the side of a ship, will provide contextual design.

**Whales: At Home at Sea (2.1.1)** For whales, the sea is home. Their native habitat provides nurturing surroundings, even though they must come to the surface to breathe. Their biological “design” is admirably suited to living in water with various species adapted to conditions ranging from ice to tropical temperatures.



*Engravings of whale anatomy*

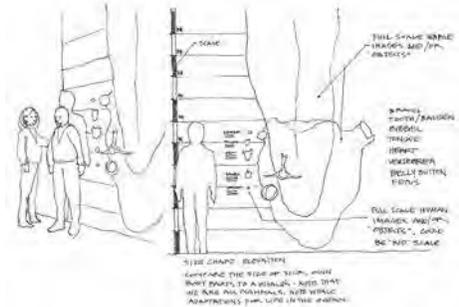
Early depictions of whale anatomy feature imagined “monsters” but later images like these engravings from “The Naturalist's Library: Mammalia” in 1833, are more accurate and show scientific interest in the biology of whales.

**The Whale as Individual and Icon (2.2.1)** This section will introduce visitors to iconic whales in the past and in the present. Nineteenth-century whalers learned to recognize different species of whales by appearance and habits, such as spouting patterns and feeding grounds. Today, scientists can even identify and track individual whales to understand more about their lives, social groups, and behavior. For example, the humpback is a charismatic, active, singing whale that attracts many followers off the New England coast. Visitors will encounter scientists’ observation tools and a necropsy kit to learn about the studies of whales today. Whales also displayed differing behavior; some spooked or “gallied” easily while others were aggressive. A few distinctive whales gained notoriety for their unusual behavior or appearance. “Timor Tom” and “New Zealand Jack” were among the legendary, uncatchable whales.

The albino bull sperm whale named Mocha Dick lived in the Pacific Ocean off Chile. His legend lives on in the immortal fictional whale Moby Dick. The exhibit will feature some of the many depictions of Moby Dick and other characters in Melville’s epic novel.

Visitors will “meet” iconic whales from the past along with some named whales that scientists currently are studying. We will present a “Facebook” collage of a few select whales that habitually frequent Stellwagen Bank and compare them to whales used in current advertising and public relations.

Full size parts of a whale’s anatomy will be painted on the wall. Visitors will see the size of their heart, brain, and tail for example and be able to see how they “measure up.” This section will also feature zoological whale specimens of scientific interest including a vertebrae and an eardrum, to invite a closer look.



**The Whaleman as Iconic Sailor (2.2.2)**

Whalemen came to define the image of the Yankee sailor, an image that has endured to this day. In the 200 years of the American whale fishery, over 2,700 ships made almost 15,000 voyages hunting whales, employing hundreds of thousands of men. These men had a heroic popular image as strong, skilled men who battled the largest living creatures on earth on faraway oceans. Many whalemen exemplified this image; others did not fit the iconic mold at all. Visitors will “meet” some whalemen through a “Facebook” page as well as through artifacts and images, and compare them to the icons.

As whaling came to be less lucrative in the mid-19th century, men of many cultures, races, and nations served aboard the melting pot of American whaleships. Whether or not they found economic opportunity, long voyages, dangerous labor, and harsh working and living conditions meant personal sacrifice for whalers.



*The photograph of an unidentified black crew member on working on the Morgan contrasts with a photo of Capt. James Earle and his family in their Sunday best, along with a formal oil portrait of whaling captain Lorenzo Dow Baker.*

**Whalers: At Home Aboard Ship (2.1.2)**

For humans, the land is our natural environment while the sea is a dangerous environment where humans cannot survive without help. The ship provides a mobile refuge and a home out on the ocean. Visitors will learn about the crew’s life on board and why they went to sea. This section will highlight the crafts of the whalers (especially scrimshaw) as a remedy for their long hours at sea. Mystic Seaport has a world-class collection of sailors’ arts and other material associated with shipboard life on a whaler. Visitors will marvel at the incredible skill of the sailors who created beautiful works of “folk art” including scrimshaw, ivory pie crimpers, cribbage boards, and an embroidered ditty bag. They will learn about work on the ship through artifacts such as a sailor’s palm, used for repairing sails. Life on board could also be brutal under a tough captain or during an epidemic. A flogging whip and a medicine chest will indicate some of the hardships. Located on the central “spine” in this area, visitors will encounter one of the most compelling

artifacts in the exhibit - a fourteen foot sperm whale jaw bone and eight associated teeth. This will be exhibited with scrimshaw to convey the message of the connection between marine mammals and the art.



**The Whaleship: Long-Distance Voyager (2.1.3)** The story of the whalers extends beyond the men to those who were left behind. Whaling ports had a very different social pattern from the 19th-century norm as women ran families and businesses when the majority of working-age men were gone. As they learn more about them, visitors will feel empathy for the families who bid farewell to loved ones who may never return. This wrenching emotional experience was depicted in many forms that will be on exhibit, including sheet music, a tattoo design, and a ceramic pitcher.

#### **Artifact Bench**

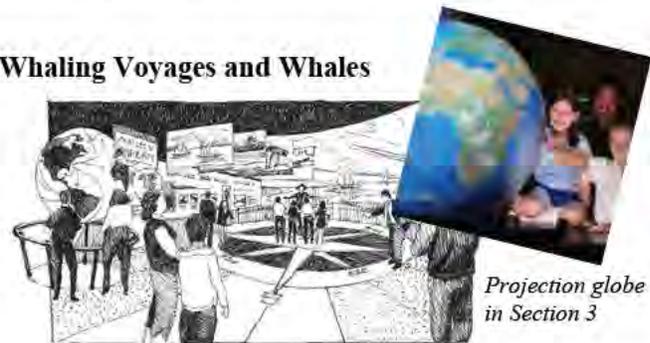
Scrimshaw continues to be highly interesting to many visitors. This section's artifact bench will contain a series of teeth showing the process and the tools used to create scrimshaw, from raw unpolished specimen through the etching and inking process. Additional content available through the touch screen/flipbook will include: footage of a modern scrimshander carving and inking; current laws regarding the importation and sale of scrimshaw; images of huge piles of teeth; and images from the Cobweb Palace, a 19<sup>th</sup> century San Francisco bar where whalers traded scrimshaw for drinks, etc.

### **Section 3: Voyaging**

This section will especially connect with visitors who learn best through media and listening. It features a series of listening booths and a glowing globe as a counterpoint to the preceding experiences. The globe will be presented in a circular area with a sailcloth backdrop to evoke the idea of the wind carrying the ships around the world.

#### **Large Projection Globe with Video Programs on Whaling Voyages and Whales**

Stories of whales, whaling and whale research are global. To convey these narratives, we will use a large projection globe showing the world's oceans in an unusual format (currently the OmniGlobe® system) that is perfectly suited to tell the global, geographically-rich stories of the *Morgan* and some of the compelling research being done today. The exhibit serves multiple functions: its eye-catching format creates a center of attention; it is interactive (via an associated touchscreen) and engages visitors in learning; it functions well for group experiences; it works with docent-led groups (as a guided presentation) or with self-guided visitors (using the touchscreen to make choices).



*Projection globe in Section 3*

The programs can be updated and will feature animations incorporating GoogleEarth maps, historic images, video and still photography, interviews, music, and narration. We have identified three stories to develop initially. They will take the form of short videos, scripted and developed by media production company Northern Light with content and image research provided by the in-house project team and outside scholar advisors.

### **Projection Globe Programs:**

#### ***Sail Back to 1841: The First Voyage of the Charles W. Morgan:***

Using the *Morgan*'s maiden voyage as a focal point, this video charts the path of the ship as it leaves New Bedford, Massachusetts on Sept. 6, 1841, and heads out on a mission that will last over three years and take her crew around Cape Horn to the Pacific Ocean. The ship's first port of call won't be for seven months, when she sails into Tumbes, Peru. As visitors watch the *Morgan* sail around the globe, the narrator tells a story that includes historical nuggets that help set the context. For example, when the *Morgan* launched, only 26 states comprised the U.S.--Florida was a territory, Texas was an independent republic, and California was a state of Mexico. The stories of the owners, captain, and crew will be briefly told through logbook entries, crew lists, and surviving personal documentation and family lore. The program will end with a tally of the total number of years away from home, the number of whales killed, barrels of whale oil produced, and total revenue generated by this one vessel on its maiden voyage.

#### ***Diversity on a Whale Ship: American Indian Whalers and Beyond***

This program will explore a little-known local story with broad-reaching global connections that reveals whaling's complex ethnic and racial history. Several hundred Pequot, Narragansett, and Mohegan Native Americans sailed from the New London customs district in the early 1800s, many on whaling voyages that took them far from home. This program will explore the little-known personal stories and voyages of several of these Native American whalers in the 1820s-1830s. Drawing on the research of project scholar Dr. Jason Mancini, it explores the travels of several Native American whalers, revealing new evidence that they often chose to sail together on the same crews, carrying their tribal traditions and kinship networks aboard and abroad. The program will also track their encounters with other indigenous people from around the globe, both onboard and in port visits. Visitors will see images of personal mementos brought back on whaling voyages and passed down through generations. They will hear passages from Southern New England tribal oral histories that tell of ancestors who arrived from Hawai'i, Cape Verde, Brazil, and other "foreign" places, many on whaleships. It will also track the travels of several New England Native Americans who left a life of whaling to settle and start families abroad, spreading the Native American diaspora into New Zealand and other far-flung places.

#### ***200 Years of Tracking Whales: What's Changed?***

Vessels like the *Morgan* focused on three species of whale--sperm, right and bowhead--because they were (relatively) easy to catch, yielded commercially desirable products, and remained afloat after being killed. Occasionally other species, including the California gray whale, were also pursued. Now National Oceanographic and Atmospheric Administration (NOAA) researchers are using both sophisticated tracking technology and historical records such as whaling ship log books to create a better picture of how these whale populations have changed over time. Using the globe format, this program illustrates historic migration routes, the number of whaling ships chasing the whales, the quantity of whales captured, and the effect of whaling on overall populations.

#### **Voyages of Whales and Whalers (3.1.1,2)**

The theme of whale voyages acts as a bridge from the exploration of whales in the previous section to the global journeys of both humans and whales. Visitors will find modern scientific charts on whale migrations as they are amazed at the great distances traveled and the long-distance communication. These themes will be juxtaposed with a look at the great distances traveled by whalers in search of their prey. Accurate ocean navigation is a relatively modern invention as evidenced by nautical instruments from the *Morgan*.



*Chronometer from the Morgan, and octant of whaling captain Frederick H. Smith*

#### **Voyages of History: Whaling's Impact (3.1.3)**

Ships stopping in faraway areas dropped off American goods, ideas, and sometimes people. In exchange they picked up new crew members, exotic

objects, and stories. These exchanges enriched American life as whalers returned home with first-hand knowledge of exotic places and people. Some of their new foreign shipmates settled in America after their whaling voyages. Tragically, and too frequently, whaleships (like all ships) carried disease to people with no resistance and diseases might break out aboard ship after a port call. Visitors will gain insight into the people that the *Morgan* visited through their material culture including a model of a Fijian outrigger canoe, a tattooing instrument from Tikopia Is., and an Inuit waterproof parka sewn from walrus intestine.

*1880s portrait of male Fijian, Easter Island Natives, Tahitians in a group*



### **The Gam: A Gathering of Whales and Whaleships (3.2.1, 3.2.2)**

A herd of whales is known as a gam. Whales are social creatures, gathering within their vast environment. They have patterns of family and pod behavior that vary from species to species. Similarly, the gam, or visit between whaleships, offered a bit of fellowship for people isolated in small groups on long voyages. Although ocean spaces are vast, many vessels were often in the same area. Mail and newspapers were especially welcome. Sailors might send several copies of the same letter by different ships, in the hope that one copy might be passed from ship to ship until it reached its recipient. Sometimes mail was left in a box on an island frequented by whalers.

### **The Song (3.3)**

Whale communications travel as sound and “song” for long distances around the world. While we continue to explore whale hearing and sound, great mysteries remain about how these species communicate. Whalemen also communicated through songs, making music on board and sharing it with other whalers. Whalers spoke, shouted, and sang words in many languages and a variety of cultures lent flavor to English. Their songs expressed their work, the encounter with the whale, and their isolation. Other songs, known as chanteys, accompanied the work of sailing the vessel.



*Ebony musical bones made for Morgan crewmember Joe Bement by the ship’s cook, Crispo de Ares*

Around the perimeter of the globe area, visitors will experience the voices of whales and whalers through comfortable, seated, individual listening stations that will provide personalized choices in a cocoon-like environment. They will be able to select from a menu that includes whaling chantey music, first person whaler accounts, sounds of individual humpback voices, and interviews with whale-song scientists such as David Wiley of NOAA (studies acoustics), Hal Whitehead (whale dialects) or Chris Clark (acoustic analysis).

### **Sign the Shipping Article Activity**

This section will feature a “Sign the Shipping Articles” activity. Visitors will sign a document used to identify the sailors aboard a ship. They will provide their first name, age, home, height, hair color, eye color, and distinguishing marks or disfigurements. The document will also provide a space to answer why

do you want to go to sea? (Multiple choice could include: see the world; need money; to get away from home; escape slavery; to meet new people; and being enticed by recruitment poster or to forget a misfortune.)

## Section 4: The Hunters and the Hunted

Visitors will see an ocean horizon painted on the wall. Projected whale spouts will reference the whalers experience as they watched for the characteristic spouts of their target prey. As visitors explore this section, they will learn about the whale hunt and come to realize that both whales and humans hunted and were hunted. These sections convey the intra- and inter-species battles.

The whaleboat was the stage for the most violent and most intimate interaction between whales and humans. The boat and gear are the quintessential artifacts for promoting an understanding of the whale hunt which is troubling for some. We will present an assemblage of material that serve as the vehicle to express what whalers experienced and felt about the hunt and to imagine the experience of the whales. The presentation will represent intangible experience: The whaleboat as tool, life preserver, deliverer of death, representative of skill, terror, violence, and emotions running from thrill and excitement to greed and fear. Many visitors may not realize the temporal and geographic scope of whaling. We will tell some of these stories through examples of whaling artifacts from cultures around the world. Visitors will connect with disparate societies and understand the global cultural legacy of whaling. They will also gain an understanding of the contemporary concern for the survival of whales.



"Capturing Sperm Whale"  
aquatint by Hill

### Whales: Hunters and Hunted (4.1)

Many visitors will be surprised to learn that whales are both predators and prey, some even eating other whale species as well as fish and squid. In fact, some whales hunt or fight with other whales. For example, killer whales are known to hunt blue whales during their migrations. Males of several species are aggressive during mating competitions. Sperm whales, with their blunt heads, butt each other – and sometimes ships.

Whales learned to fear whaleships and boats as sources of death and violent injury. Some species avoided ships. Sperm whales occasionally turned into hunters, destroying whaleboats, killing men, and occasionally attacking the ship itself. Well-documented 19th-century encounters include the loss of the whaleships *Essex*, *Ann Alexander*, and the bark *Kathleen* in 1902. The captain's wife and their parrot were among the survivors. Captain Jenkins declared that as the parrot was being removed from the ship the bird "swore he would be damned if he would ever go to sea again." Artifacts will include a harpoon recovered from a whale killed in the Arctic in 1872 by Capt. Spicer and a Milton Burns illustration of whale attacking whalers.

### The Whaleboat: Into the Elements (4.1.2)

The Yankee double-ended whaleboat was innovative: swift, versatile, and maneuverable under oars or sail. Developed in the 18th century, it was a strong light boat that brought hunters face to face with their prey. Men went face to face with ocean swells, changeable weather, and enormous whales in these specially designed whaleboats. These boats were their hunting platform and sole protection from the elements. Whaleboat durability and functionality made it a favorite of American explorers in the Arctic for decades. Artifacts in this area will include a whaleboat



Whaleboat model  
Whaling harpoon  
head



model and gear used to outfit a whaleboat, such as a water breaker; harpoon, cutting spade, killing lance, provision keg or ration box, line tub, darting gun iron. This section will feature a large mural depicting a whaleboat at sea, with men straining at the oars. Visitors will have a sense of the forbidding environment and the men who toil in their quest. Selected bits of prose and poetry will successively be projected on the mural. This mural will be located across from the projected whale spouts, making the connection between the whale and the whalemén.

Sample projected text:

**From “World Below the Brine,” by Walt Whitman**

*The sperm whale-at the surface, blowing air and spray, or disporting with his flukes,  
Passions there—wars, pursuits, tribes—sight in those ocean-depths—breathing that thick-breathing  
air, as so many do; The change thence to the sight here, and to the subtle air breathed by beings like  
us, who walk this sphere; The change onward from ours, to that of beings who walk other spheres.”*

**From “The Wellfleet Whale,” by Stanley Kunitz (stanza 2)**

*“. . . From the harbor’s mouth/ you coasted into sight,  
flashing news of your advent,  
the crescent of your dorsal fin  
clipping the diamonded surface.  
We cheered at the sign of your greatness  
when the black barrel of your head  
erupted, ramming the water,  
and you flowered for us  
in the jet of your spouting.”*

### **Cultures and Legacies of Whaling (4.1.3)**

Long before and long after the American commercial whalers, indigenous people around the world developed whaling cultures. In North America and the Arctic, the Inuit, Yu’pik, and Inupiat and indigenous whalers such as the Makah people of the Pacific Northwest had systematically hunted whales before European contact. When European colonists landed on the East Coast, they encountered Native Americans who were adept at processing stranded and drift whales. This excited the interest of the colonists, who knew of whale fishing and the wealth it could bring.

People who traditionally relied upon whales for food and materials regard whales differently than commercial hunters. In the Arctic, for example, whales occupy a realm where creatures of earth, sea, ice, and sky are one with human life. An ancient belief system requires proper attention to the rituals of the whale hunt. When the world is in balance, the whale willingly offers itself to the hunter. Animals — both marine and land— are shared by the entire community, and used completely. Whaling is both a spiritual and a pragmatic activity. Artifacts here will include photographs of Inuit whalers both past and present, along with hand-crafted models of an indigenous kayak and an American whaleboat.



*Kayak “teaching” model, wooden frame w/hand sewn skin covering.  
Inuit ivory whaleboat model with 6 men and oars.*

As whale populations became depleted during the 1800s, whalers hunted in increasingly forbidding waters. In 1881, thirty three American whaling ships were caught in the ice off the coast of Alaska and

lost. Amazingly, the crews escaped in whaleboats and were rescued without loss of life. Although risky, this branch of the industry was important to the whaling fleets of New London and New Bedford and played a key role in sustaining the dying industry for several decades.

Small-scale whaling also continues in communities where it was first “planted” by American commercial whalers. In places like Bequia and the Azores whaling remains a significant activity. An Azorean whaleboat model and painting of an Azorean whaling scene will represent this story. In “descendant communities” such as New Bedford and New London where many whalers lived, whaling is no longer part of everyday life but continues to play a role in the economy and culture of their descendants.



Currier and Ives 1877 lithograph, “Nipped in the Ice”



Lithograph, “Abandoned Whalers”



Studio photo of Capt. Spicer in Inuit costume



Figure Cabinet photograph of Inuit family John Bull, his wife and daughter, in New London, CT

### Artifact Bench

Clipping about tooth from whale that attacked and sank the whaleship *Ann Alexander*. The whale was caught later, with two harpoons embedded in it. The flipbook/ touchscreen will reproduce a newspaper clipping about the attack on whaleship *Ann Alexander* and her whaleboats.

## Section 5: The Masthead

Although whaling under sail has been moribund for over a century, we continue to be inspired by the idea of whales. Traditional and contemporary artworks, objects, music, and literature have been inspired by whales and the American whaling experience. Some of these pieces even have offshoots, such as works in many media inspired by Melville’s great novel *Moby-Dick*. This section will provide a location and a forum for visitors

to contemplate the lasting impact of the whaling industry. It will wrap up the exhibit visit and encourage visitors to think deeply about the controversies and their opinions. Visitors will contemplate whale watching today for pleasure and looking for them in years past, as prey.

### The View (5.1.2)

Whenever a vessel was on the whaling grounds, or sailing through areas where whales might be taken, there was a constant look-out during all daylight hours. High above the deck, men assigned to lookout duty had a panoramic view of the ocean. They stood in “hoops” looking out for whales. The masthead could be uncomfortable—hot, cold, swaying or tossing in the ocean swell. But the sight of whales spouting or moving along was always welcomed. The lookout’s shout, “There she blows!,” triggered hours or days of frenetic activity. This area will include photos and prints of men in the hoops. Visitors will have the opportunity to climb inside a set of hoops and look over to the projected whale spouts to gain a sense of the experience.

### The Outlook Now (5.1.3)

Opera, music, art, literature, plays, and film still draw upon the era of Yankee whaling under sail. Antiques and popular and decorative arts featuring whaling or whales remain collectible, and are still produced today. The section will include material from popular culture, demonstrating the continuing

fascination with the topic. Movie posters, an ashtray, a printed textile and a belt all feature whaling motifs. But the topic is also inspiration for art of the highest quality. This area will feature a contemporary video by emerging artist Evan Turk entitled “Patterns.” The animated film examines the legacy of whaling through a modern perspective. Other work from Dalvero Academy to be considered for the exhibit includes: Michele Bedigian’s whale quilt, Laura Vila Rawson’s stained glass piece *Celestial Translations*, a 3-D sculpture of whale in white resin, a carved ship’s knee, the ship made of woodcut squares, and the artwork of whale superimposed on a ship. This exciting work may be viewed at <http://dalveromystic.com/>

### **Contemplating Whales and Whaling (5.2)**

From the 1860s until 1925, whaling under sail (along with commercial sail in general) was slowly dying as an industry. Many factors played into this decline, which undermined the economic viability of American whaling. The discovery of petroleum in Pennsylvania in 1859 provided new sources of oil for lighting and fuel and American whalers failed to mechanize. The Civil War disrupted whaling and nearly 50 ships were lost in the arctic from 1871 to 1876 as whalers venture farther to hunt the decreasing population of whales.

#### **Modern Whaling (5.2.1)**

The demise of the American hand-whaling industry under sail did not mean the end of whaling. Industrial whaling using powerful vessels and weapons began in Norway in the 1860s. Many nations continued to hunt whales with deadly efficiency through the 20<sup>th</sup> century, targeting new populations and

new whaling grounds. Whaling still goes on today, generating controversy and conflict. There is huge concern for species that were hunted to near extinction before and after 1900. Modern commercial whaling has targeted new species, and involved wasteful hunting techniques. Visitors will see one of the earliest bomb lances developed to hunt whales, ca. 1850, photos of whaling aboard the factory ship *Olympic Challenger* in 1951 and of Cheynes Beach Whaling Station, Australia’s last, which operated until 1978.



*Figure Brass scale model of a modern harpoon gun*

#### **Changing Attitudes (5.2.2)**

By the mid-20<sup>th</sup> century, it was clear to the world that depleted whale populations needed protection if they were to survive. In 1946 the International Whaling Commission was established as an intergovernmental organization to conserve whales and manage whaling globally. In 1972, the United States protected all marine mammals from hunting under the Marine Mammal Protection Act, with limited exceptions. Today, public opinion continues to protest modern-day whaling, with groups such as Greenpeace and the Sea Shepherd Conservation Society training the spotlight on the IWC loopholes. Visitors will be encouraged to consider their opinion about modern whaling. Should whaling be banned altogether or should indigenous people who have always used whales for their survival be permitted to do so?

The artifacts in this area include images, and literary works documenting the current dominant cultural attitudes in America – that whales are to be protected and pursued only for study or observation. Among these are: a marine environmental-protection poster; Pacific Life Insurance ad showing a whale; a photo of a whale-watch boat and the *Morgan* taken during the 38<sup>th</sup> Voyage, whale watch ads, “Save the Whale” poster, and bumper stickers.

#### **Controversy and Conflict (5.2.3)**

We are developing a better understanding of the oceans’ crucial role in regulating global environment and preserving life on earth. But we still use them as dumps for huge quantities of pollutants, trash, and industrial materials. These inevitably affect whale populations, as do other human activities such as naval

sonar, noise pollution, net entanglements, and accidental ship strikes. Visitors will find images of trash in the Northern Pacific gyre, material that shows the controversy about test-drilling for oil in western Arctic, where our need for oil takes us back to the same area where bowhead whales were virtually wiped out, and information about the status of whales worldwide.

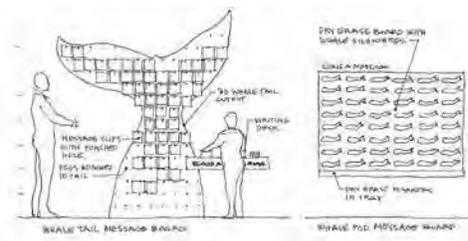
**The 38<sup>th</sup> Voyage of the *Charles W. Morgan* (5.2.4)**

This section will feature what we learn from sailing the *Morgan* to ports associated with her past. It will take a look at the vessel’s present and future as an American icon now more than ever. It will bring the experience of sailing the *Morgan* into the exhibit with imagery and video shot during the 38th Voyage, including crew interviews, crowd shots, sailing shots, and hopefully images of whales. This section will share the perspective and the creation of other participants including the “stowaway,” scientists, artists, educators and writers. Over the course of the voyage, we will look for and collect objects that exemplify the experiences.

**Whaling and Memory (5.3)**

Visitors will encounter the final whale-human juxtaposition, around the issue of memory, a hotly contested topic among whale scientists. How do whales learn, remember, and pass along their survival skills to the next generation? In the heyday of American whaling, there were populations of whales that were friendly or curious, with no fear of whalers. They later learned to move away, herd together, or, in some cases, fight back. These are questions that scientists continue to investigate, but there is much we still need to learn about communication, memory, and behavior among whale species.

At this stage of the exhibit we anticipate that visitors will feel a deeper connection to whales, but also some conflicting emotions about the nation’s whaling heritage. We plan a sculptural representation of a whale’s tail that will seem to be emerging from the floor. Visitors will have an opportunity to leave a message for other visitors and a wish, pledge for the whales.



*Draft design for “Wishes for the Whales” gallery activity*

**Memories of American Whaling (5.3.2)**

As whaling under sail waned, Americans began to memorialize the industry in film, photographs, and paintings. We defined our deep-sea whaling heritage by preserving ships, models, and artifacts. This heritage remains part of our identity today, especially in communities like New Bedford and New London where descendants of whalers still live. But this collective memory is selective – often glamorizing the whalemens as Romantic figures rather than complex and real individuals and sometimes fails to recall the ethnic and racial diversity of the crew.



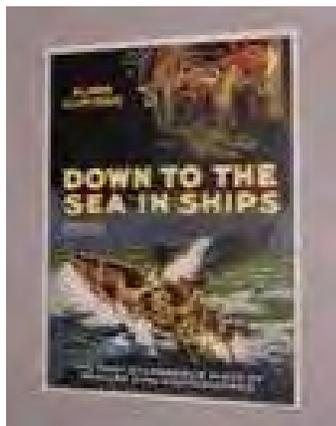
*Whale skeleton at Eldredge’s Private Museum, Old Mystic, 1919-1925*

Whalers were the first to commemorate their industry. The Jibboom Club in New London formed in 1870 and met until 1959, when virtually all living memory of New England whaling had passed.



*Jibboom Club parade, New London*

In New Bedford, citizens honored generations of whaling magnates by establishing a Historical Society in 1903. As interest and collections grew rapidly, they opened the New Bedford Whaling Museum in 1907. Nostalgia for the significance of the whaling era prompted the 1921 preservation of the whaleship *Charles W. Morgan* at the estate of Colonel Green. Mystic Seaport will borrow material from the New Bedford Whaling Museum that reference its origins. This section will include an early 20<sup>th</sup>-c. photo of the *Morgan* at Col. Green's estate and a very rare souvenir bottle of whale oil from the *Morgan*. Even long after whaling under sail ended, we remain fascinated with these expressions.



Movie poster for *Down to the Sea in Ships*.

During the whaling era, popular culture carried images and stories of whaling throughout the expanding American nation. Magazines, public spectacles, literature, sheet music, inexpensive prints, and words adopted into everyday language made whaling familiar to people far away from the sea. The exhibit will show sheet music, “She Waits by the Deep Blue Sea”; a 1970 first-day issue envelope honoring Melville & *Moby-Dick*; and a copy of the board game, “Harpoon,” ca. 1955. The new genre of silent films was also drawn to the topic of whaling. A popular silent film brought semi-documentary images of whaling to audiences everywhere. “Down to the Sea in Ships,” was made in New Bedford in 1922, using actual whaling ships and whales along with Hollywood starlet Clara Bow. The exhibit will show parts of this film.

#### **Artifact Bench**

The legendary novel *Moby-Dick* has played an important role in cementing whales into America's collective psyche. This artifact bench will show a first edition of the book along with other related material such as the first-day envelope honoring Melville and the book. Visitors will be able to explore some the book through the touch screen and learn more about the author and the basis for the book.

#### **Contemplation Area**

The last section of the exhibit is designed to provide an opportunity for visitors to think deeply about whales, whaling, and whalers, in the present and in the past. The exhibit will provide a seating area with evocative imagery from the 38<sup>th</sup> Voyage, lighting that suggests a marine setting and ambient ocean sounds. This will be a restful environment, conducive to reflection and conversation. It is hoped that this area is a culminating experience in which visitors reexamine their understandings about an important part of our American heritage.

Mystic Seaport Museum, Inc.  
*Voyaging In the Wake of the Whalers:*  
The 38<sup>th</sup> Voyage of the *Charles W. Morgan*  
National Endowment for the Humanities  
Public Program Implementation Proposal

**ATTACHMENT 4: Drawings**  
**(Stillman Exhibit Conceptual Design)**

**Elevations (5)**

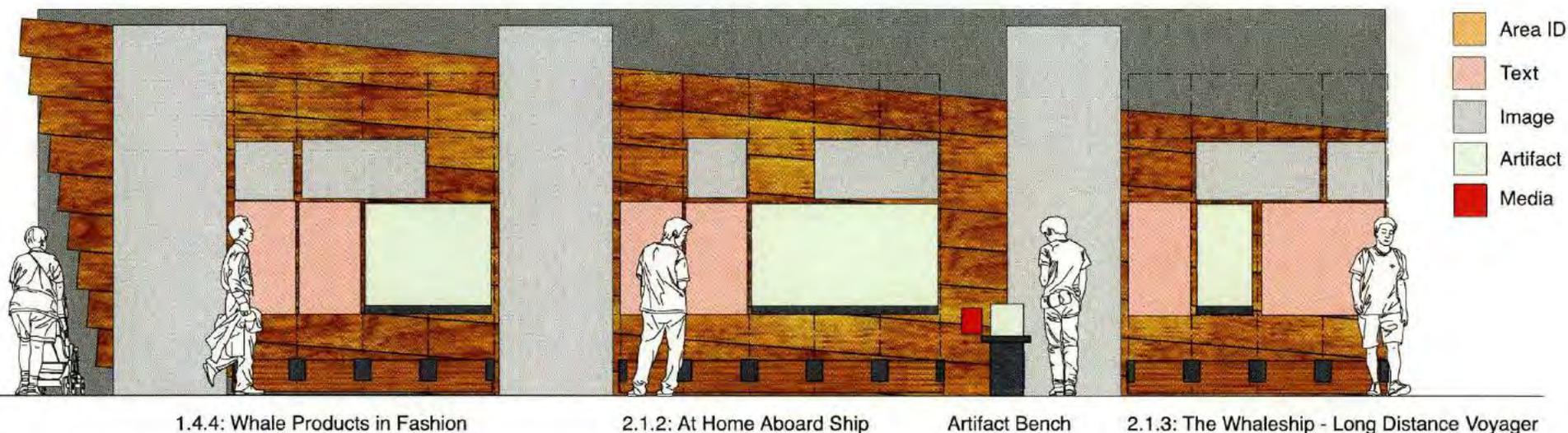
**Graphics Examples (6)**

**Floor Plans (2)**

**Graphics Look and Feel (1)**

Mystic Seaport Museum, Inc.  
*Voyaging In the Wake of the Whalers*: NEH Public Program Implementation Proposal

***Voyaging in the Wake of The Whalers***  
**Exhibit Conceptual Design - Drawings**



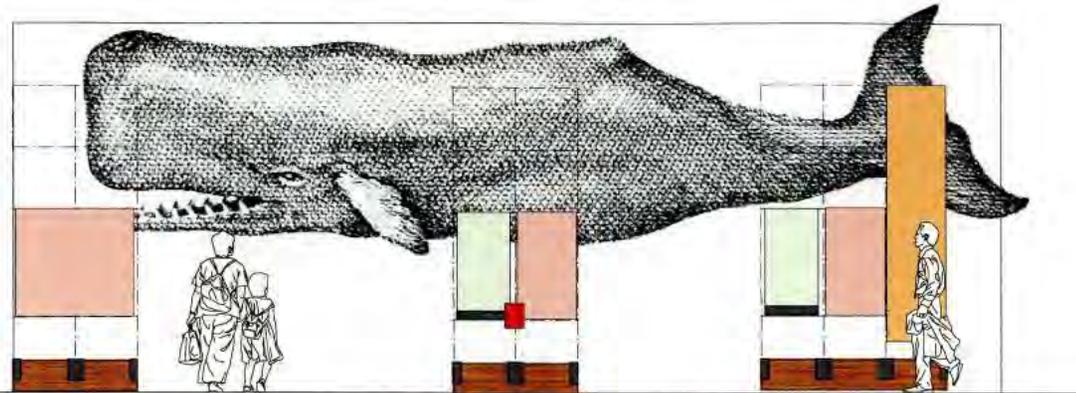
Elevation: Flattened

1/4" = 1'0"

1

***ELEVATION 1***

***Voyaging in the Wake of The Whalers***  
**Exhibit Conceptual Design - Drawings**



3.1.1: Voyages of Whales

2.2.1: The Whale as Individual and Icon

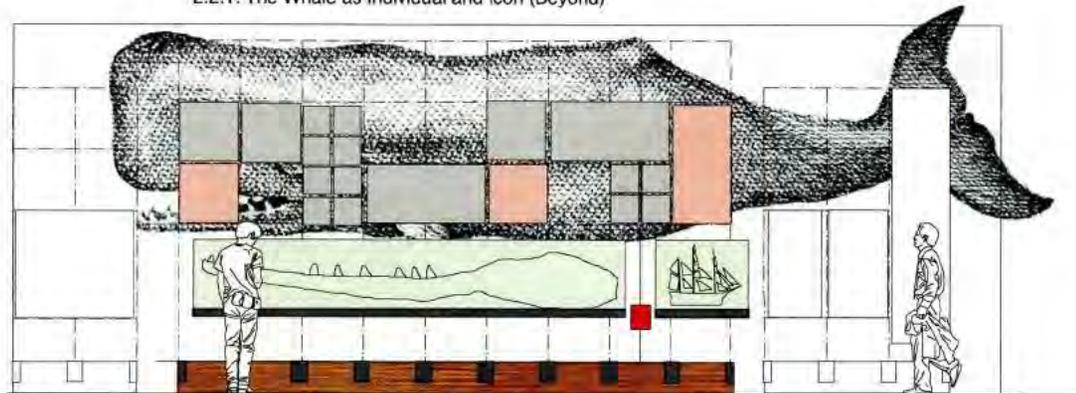
2.1.1: Whales at Home at Sea

Elevation

1/4" = 10"

2

2.2.1: The Whale as Individual and Icon (Beyond)



2.2.2: The Whaleman as Iconic Sailor

1.3: Symbol of the Whaling World

Elevation

1/4" = 10"

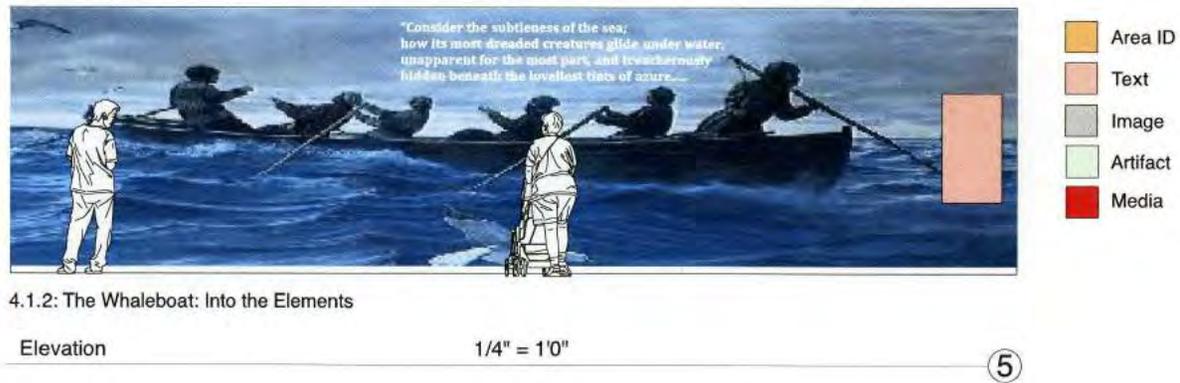
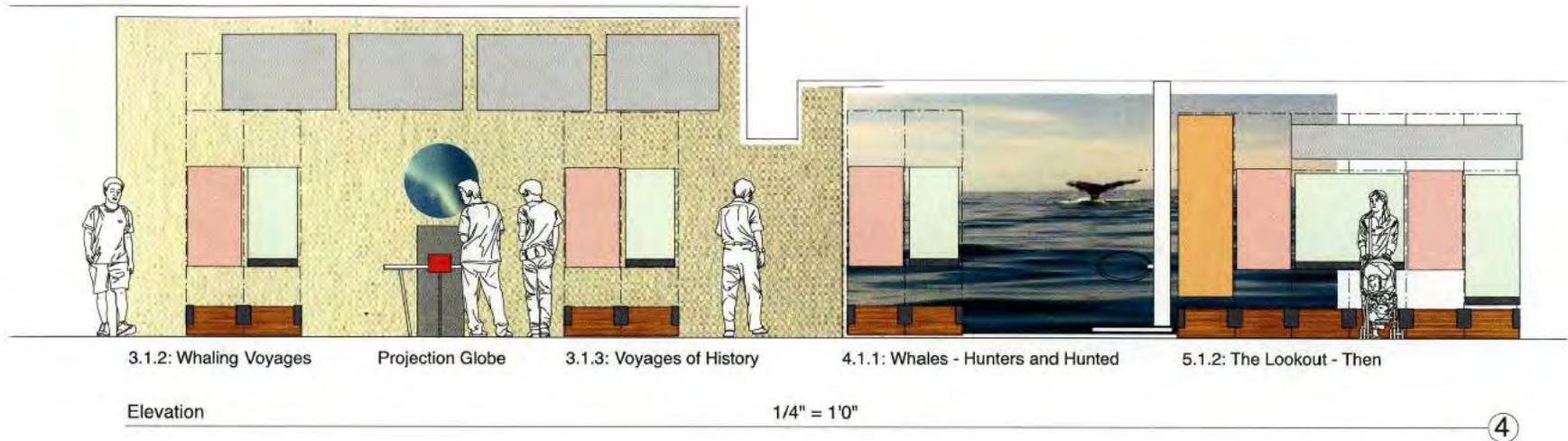
3

- Area ID
- Text
- Image
- Artifact
- Media

***ELEVATIONS 2 and 3***

Mystic Seaport Museum, Inc.  
*Voyaging In the Wake of the Whalers*: NEH Public Program Implementation Proposal

***Voyaging in the Wake of The Whalers***  
**Exhibit Conceptual Design - Drawings**



***ELEVATIONS 4 and 5***

Mystic Seaport Museum, Inc.  
*Voyaging In the Wake of the Whalers*: NEH Public Program Implementation Proposal

***Voyaging in the Wake of The Whalers***  
**Exhibit Conceptual Design - Exhibit Graphics**



1.3: Warmth, Light & Lubrication

1/2" = 1'-0"

***GRAPHICS 1***

Mystic Seaport Museum, Inc.  
*Voyaging In the Wake of the Whalers: NEH Public Program Implementation Proposal*

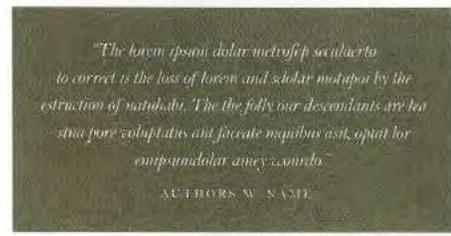
*Voyaging in the Wake of The Whalers*  
**Exhibit Conceptual Design - Exhibit Graphics**



A: Diagram



B: Image w/ Personal Account



GT.02: Exhibit Section Panel

GT.03: Quote Panel

1" = 1'-0"

1" = 1'-0"



GT.04: Timeline Panel

GT.01: Exhibit Area Panel

1" = 1'-0"

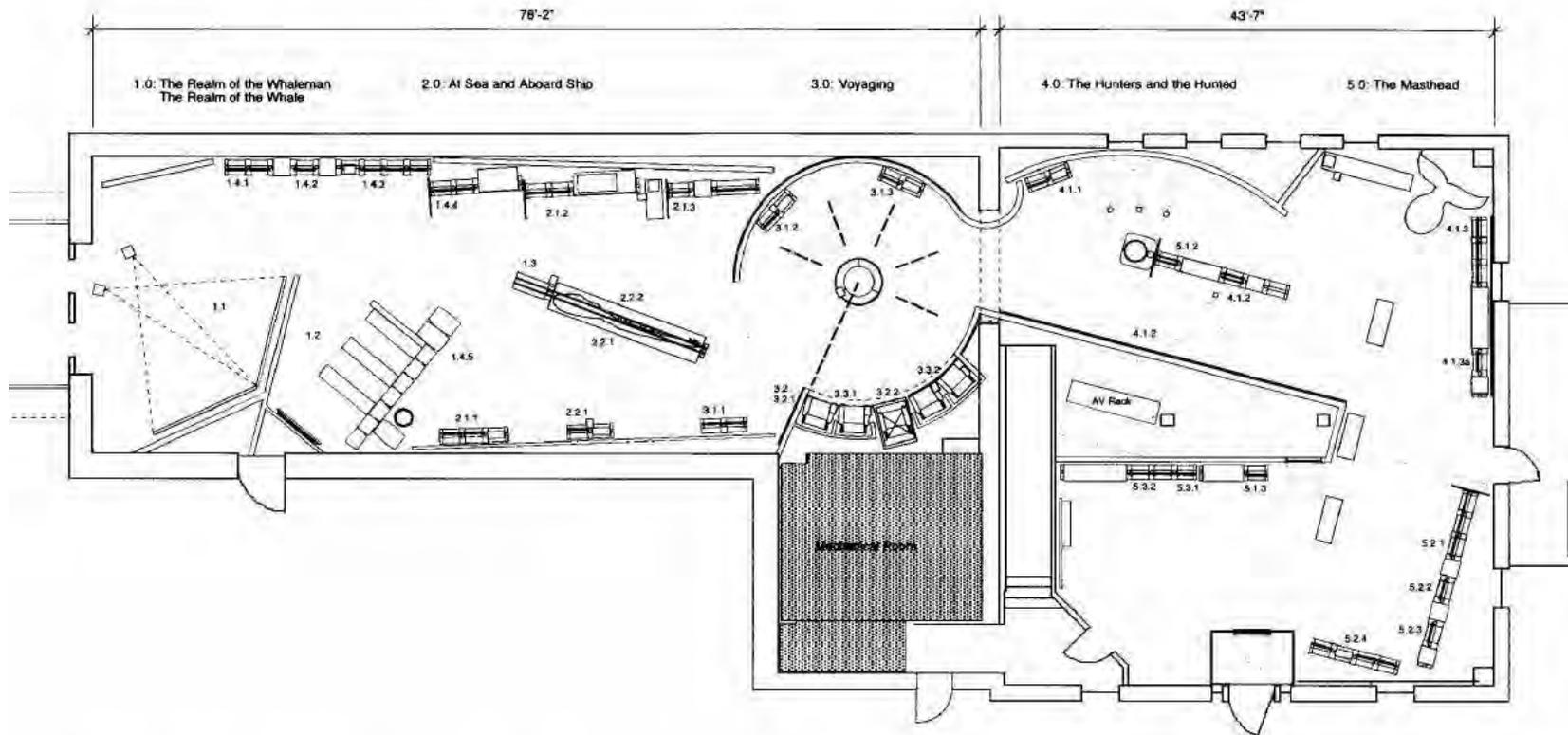
1" = 1'-0"

**GRAPHICS 2**

Mystic Seaport Museum, Inc.

*Voyaging In the Wake of the Whalers*: NEH Public Program Implementation Proposal

***Voyaging in the Wake of The Whalers***  
**Exhibit Conceptual Design - Floor Plans**



Stillman Building: First Floor - In The Wake of the Whalers

680 Design Inc.

3/32" = 1'0"

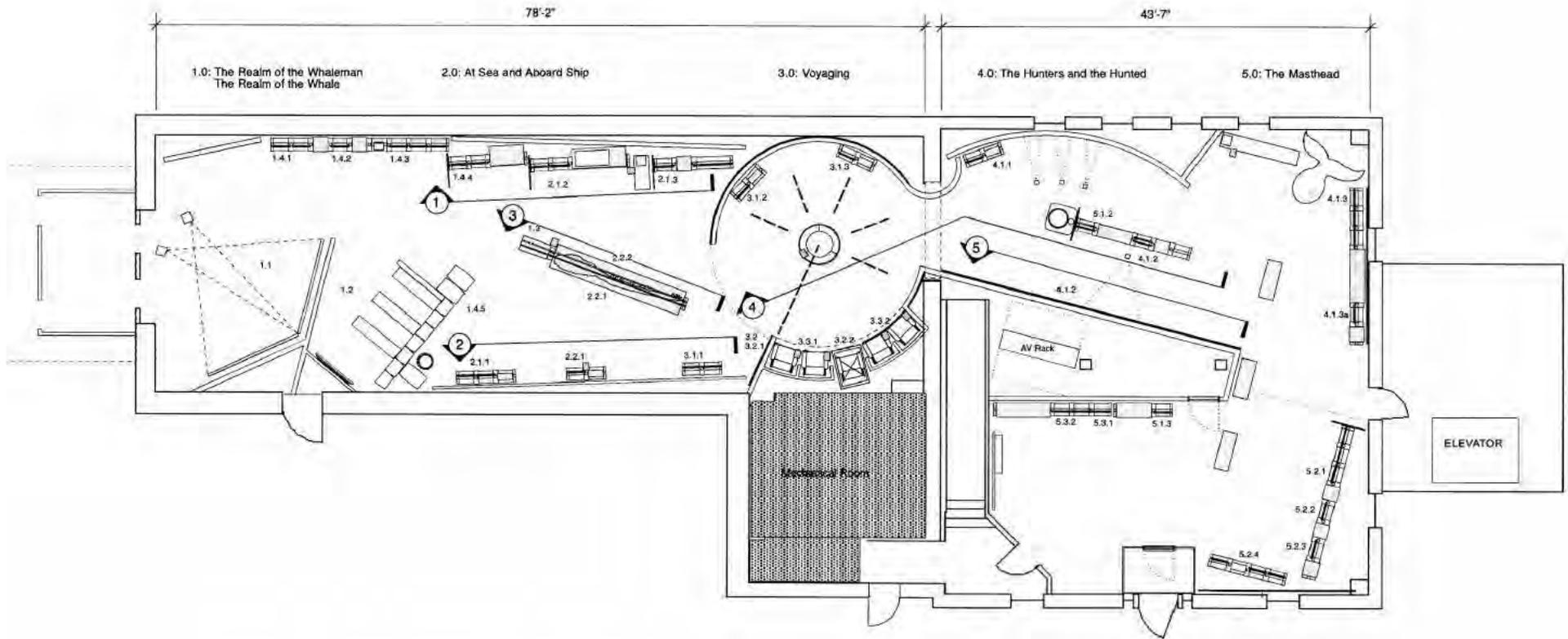
31 December 2012

1.0

***Floor Plan 1***

Mystic Seaport Museum, Inc.  
*Voyaging In the Wake of the Whalers*: NEH Public Program Implementation Proposal

***Voyaging in the Wake of The Whalers***  
**Exhibit Conceptual Design - Floor Plans**



Stillman Building: First Floor - In The Wake of the Whalers

680 Design Inc.

3/32" = 1'0"

31 December 2012

2.0

***Floor Plan 2***

# Voyaging in the Wake of The Whalers Exhibit Conceptual Design - Graphics Look and Feel



THE LIGHT AND LUBRICATION. Whant latasan duxim erpeliqui ullitae eliqua erpelae doudoci incipapitae videl inim volerepudae dis expel que cum ipsa at. Borro tem rem reperra tibasa dignim evelta turiae pella de doluptatur, solorem. Ne nim ad qui tem susandam altaris aut ipse.

Dollerra prassent latasan duxim erpeliqui ullitae eliqua erpelae doudoci incipapitae videl inim volerepudae dis expel que cum ipsa at. Borro tem rem reperra tibasa dignim evelta turiae pella de doluptatur, solorem. Ne nim ad qui tem susandam altaris aut ipsam solae proque non.

## IN THE WAKE OF THE WHALERS

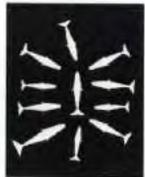


DIAGRAM TITLE HERE. Que velisq ue doywagwer dol aramet pereserum quiml entia verumque aigasya fots go doluptaepe veratur aped quidemporis nes im et voluptibus exceper ferfercidus volor.

The stories in this exhibit braid together people, whales, history, and culture.

Here we explore the intersecting worlds of whales and people, through the story of the American whaling industry and the lasting cultural effects of whaling around the world. Why was whaling important? Who did it, when, and where? To what extent did whaling affect American life, and what is its lasting impact on our activities and attitudes today?

Dollerra prassent latasan duxim erpeliqui ullitae eliqua erpelae doudoci incipapitae videl inim volerepudae dis expel que cum ipsa at. Borro tem rem reperra tibasa dignim evelta turiae pella de doluptatur, solorem.

MEMORY



Dollerra prassent latasan duxim erpeliqui ullitae eliqua erpelae doudoci incipapitae videl inim volerepudae dis expel que cum ipsa at. Borro tem rem reperra tibasa dignim evelta turiae pella de doluptatur, solorem.

REALITY



Dollerra prassent latasan duxim erpeliqui ullitae eliqua erpelae doudoci incipapitae videl inim volerepudae dis expel que cum ipsa at. Borro tem rem reperra tibasa dignim evelta turiae pella de doluptatur, solorem.

CULTURE

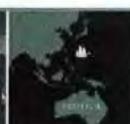


1863

1863



July 1-3, 1863  
The battle of Gettysburg is fought.  
The Morgan rests at home in New Bedford.



August 22, 1864  
The first Geneva Convention is held establishing the International Red Cross.  
The Morgan has returned to the Pacific, fishing the Sea of Okhotsk again.



The LIGHT

Mystic Seaport Museum, Inc.  
*Voyaging In the Wake of the Whalers: The 38<sup>th</sup> Voyage of the Charles W. Morgan*  
National Endowment for the Humanities  
Public Program Implementation Proposal

**Object List**

**Graphics for 1.1: The Realm of the Whaleman, the Realm of the Whale**

- Images representing “memory”: A classic 19<sup>th</sup> century whaling print such as South Seas Whale Fishery (MSM 1939.1592 or MSM 1938.549), or Capturing a Sperm Whale (MSM 1939.1554) – excerpt details of different scenes for graphics. See object list FMI
- “Reality” images: photographs of whales (especially sperm, right, bowhead) swimming, breaching, diving; projection of ocean
- “Culture” images or words – a few lines of poetry from 2-3 different writers, including Inupiat whale prayer, modern poem about stranding

**Objects / images for 1.3: Symbol of the Whaling World**

- portrait of Charles Waln Morgan, MSM 1953.517; or painting, MSM 2004.48.1
- Logbook of 1902-1903 voyage, MSM 1942.1
- Watercolor / gouache by Fred Cozzens, MSM 2011.18
- Photograph of whaling aboard CWM ca. 1903, MSM 2009.22.58
- Mizzen top aboard CWM, MSM 2009.22.96
- Portrait of Capt. Nelson Cole Haley and his wife Charlotte Brown Haley
- Photograph of whaling aboard CWM ca. 1903, MSM 2009.22.58
- Full model of CWM by Raymond Pendleton (MSM 1978.98, or 2011.46)
- Sample crew list or shipping articles, showing crew diversity and physical descriptions

**Objects / images for 1.4.1: Blubber for Warmth- Humans and Whales**

- Print, 18<sup>th</sup> century spermaceti whale MSM 1939.1207
- Bible leaves of blubber, MSM 1939.1065 / renumbered 70.319
- Photo of large piece of blubber on deck
- Photo, Inupiat eating *maktak* (purchase image from Bill Hess, or use historic)
- whalebone houses or arches (for Thule whalebone house, see Glenbow Museum reconstruction at <http://www.glenbow.org/thule/?lang=en&p=outside&t=enhanced&s=3-2&q=4&mi=3>) (historic image, too)
- whale rib (species?), MSM L1957.337 – length? Only 3” wide, so a smallish rib
- Kudlik, Inuit stone oil lamp from Greenland: burned whale or seal oil for heating, cooking and lighting, MSM 1944.403

**Objects for: 1.4.2, Oil for Light**

- Roman pottery grease lamp with 4 holes for wicks, MSM 1941.576
- Kudlik (Inuit seal-oil lamp used for heat, cooking, and illumination), if not used in 1.4.1; MSM 1944.403
- spermaceti candles: MSM 1998.43.2 and box – made on Nantucket from remainder of spermaceti powder in ca. 1978
- sample of spermaceti in cake form, MSM 1971.99 [need to explain refinement of spermaceti into solid]
- and/ or MSM 1964.813.1- hand-dipped candle (1 of 6), 100-plus years old
- candle mold for 18 candles, MSM 1939.1381 (or 6-candle mold, MSM 1943.392)

- whalebone, wood and ivory candlestick, or pair, MSM 1939.1933 & 1939.1932
- Whale oil lamps: glass (MSM 1941.541 and MSM 1941.549, peg lamp) or brass (MSM 1986.94.83) or all three
- locate an example of a street lamp from pre-gas days

#### **Objects for 1.4.3: Oil for Lubrication**

- Advertisements for whale oil from a popular magazine
- Photo, textile mills in New Bedford – early view
- Photo, Nye Oil works in 1898, MSM 1973.899.407
- Photo, Towing whaling bark SWALLOW, MSM 1973.899.7 (interesting for background showing whale oil industry)
- Engraving, The Wharf: Gauging oil, MSM 1939.1216
- wantage stick or cask measure, MSM 1943.361
- cask light, MSM 1939.833
- oil dipper (“thief”) for testing, MSM 1939.834 or .835
- spermaceti oil cask pump for gauging whale oil, MSM 1978.95
- kit for testing viscosity and spec gravity of whale oil, ex-Jibboom Club, MSM 1956.227
- bottle of whale oil with secure wire screen so it can be smelt, MSM 1986.94.35
- whaling bark at wharf, whale oil barrels on wharf 1945.452.9
- sign for Isaac Stelle, Spermaceti Chandler, MSM 1938.15 (there is also a repro.)(note the mysterious origins of this industry and of the process of making superior candles from spermaceti)
- oil barrel, MSM 1979.158, perhaps sitting on whale-oil dolly MSM 1982.89.3
- reproduction of list of prices current from a late 19<sup>th</sup> century date
- 24 sample bottles of whale oil in wooden box, MSM 1952.85.1, from 1875-1878 voyage of bark OHIO
- Sperm oil sewing machine oil 1970.240.29
- Image: New Bedford wharf clogged with casks, some with “CWM” on them for the ship / owner; loading whale oil on wharf
- Image, Whale Oil Row, New London, MSM 1999.114.6

#### **Objects for 1.4.4: Whale Products in Fashion**

- white cloth corset (MSM 1954.1601.2999), whalebone stays in bundle (MSM 1941.329)
- bundle of baleen corset stays, MSM 1941.329
- Rosa Lee’s modern corset from Dalvero Academy exhibit, with text from artist’s statement about what it represents
- Whalebone busk (MSM 1959.1134)
- trade card for Soapine (MSM 2001.58), or one in shape of whale (MSM 2002.16) - Kendall Mfg. Co.
- box of Soapine, MSM 1991.64.42
- Buggy whip or other object using baleen , MSM 1941.381
- Perfume (or advertisement or recipe for perfume)
- Chunk of ambergris, MSM 2002.91; or vial of ambergris, MSM 1986.94.42

#### **Objects/Images for 1.4.5: The Whaling Industry Ashore**

- Image: New Bedford wharf clogged with casks, some with “CWM” on them for the ship / owner; loading whale oil on wharf
- Image, Whale Oil Row, New London, MSM 1999.114.6
- Object, Britannia (pewter) pitcher presented to Eliza Earle by her parents, MSM 1973.385
- Steve Purdy graphics showing whaling profits and value of products produced in today’s dollars

### **Objects/ Images for 2.1.1 Whales at Home at Sea**

- engraving of whale with claws – “monster whale” [locate; see S.M. Frank, *Herman Melville’s Picture Gallery*, for examples]
- photographs of whales at sea: see Phillip Colla’s oceanlight website, [http://www.oceanlight.com/ocean\\_stock\\_photos.html](http://www.oceanlight.com/ocean_stock_photos.html)
- Wood engraving, 18<sup>th</sup> century: “The Sperma-Cete Whale, Drawn After Nature,” MSM 1939.1207
- Image from the Fish Vs. Mammal debate: see *Trying Leviathan* for images/sources

**Graphic:** showing sperm, right, bowhead and humpback whales with their species characteristics

### **Objects for 2.1.2: At Home Aboard Ship**

- 1840s chapbook on whaling for children (?)
- assortment of practical and decorative scrimshaw (consider idea of scrimshawed teeth set into sockets in sperm whale jawbone!)
- dancing jack toy, MSM 1996.160.7 (Jibboom Club coll.)
- ditty bag, decorated, MSM 1975.274
- cribbage board made in Hudson Bay aboard ERA, MSM 1940.390
- busks, yarn-winders, domestic items
- hammock or something to illustrate living quarters
- Milton J. Burns engraving, 1883: “Plum Duff in Danger - Christmas Dinner at Sea,” MSM 1983.110.1 (could use as graphic)
- Louis Bechtel’s sea chest from 1902-1903 CWM voyage, MSM 1974.571 (possibly open with typical objects inside)
- Seamen’s Friend Society “library” (bookcase) – if avail.
- image of master with hanging bookcase and whale teeth, etc., MSM 1973.899.269
- clothing and personal gear, for example: sailmaker’s palm belonging to 3<sup>rd</sup> mate Joe Avelar (MSM 1981.54.1 (as available);
- cabin boy James Taylor’s ditty bag and contents (MSM 1982.86.1-20) (CWM 1918-19 voyage)
- Shackles MSM 1933.35, or leg irons MSM 1941.340, or wrist irons MSM 1934.47
- blackjack, 13.5” long; MSM 1966.263 (or brass knuckles or other self-defense piece – knife, or billy club MSM 1986.94.61 or bone billy club MSM 1939.103)
- medicine chest or ship’s surgeon’s chest? MSM 1997.47.1 or 1958.1277
- sperm whale jawbone fitted out with natural and decorated / scrimshawed teeth; jaw MSM L1957.205; pile of 21 teeth at MSM 2004.82 temp.; many decorated teeth from McKee collection, MSM 2008.21
- age of whale by tooth – compare/contrast raw teeth from whales of different ages, raw baleen
- of logbook showing stamps)

- whale panbone, scrimshawed with ship and whaling scene, MSM 1939.1962
- whalebone fid, crozer, other shipboard tools

### **Graphics/ Images for 2.1.2 At Home Aboard Ship**

- image of dancing sailors or onboard celebration of some sort
- other life aboard images: galley, bunks, meals, leisure, laundry, cat / dog

### **Objects for 2.1.3: The Whaleship: Long-Distance Voyager**

- mourning pictures, Capt. Carew 1837 by his daughter? MSM 1986.13 (was Daniel Carew a whaler? Or can this be used generically?)
- sailor's farewell engraving, sheet music MSM 2005.28.8; or tattoo design of farewell scene, MSM 1983.52.3 (p.45), ca.1900
- photographs, gravestones of men lost at sea (see above, Daniel Carew), or killed by a whale – from New Bedford church or other memorial –
- sentimental item: “When this you see, remember me”
- sailor's return pitcher, MSM 1970.323
- film still / poster of whaleship as icon (cf. “Down to the Sea in Ships”) – how widely were these images distributed, spreading heroic ideas about the now-doomed whaling industry?

### **Graphics/ images: 2.1.3: The Whaleship: Long-Distance Voyager**

- close-up of shipping news columns
- Close-up of envelope addressed to an individual, ship
- Death at sea announcement
- Ship lost with all hands

### **Objects for 2.2.1: The Whale as Individual and Icon**

- Print showing early scientific classifications of whales
- Spouts of different whales as seen by lookout (could be a backdrop)... for sources, Phillip Colla's natural history photography website has terrific photos: [http://www.oceanlight.com/lightbox.php?x=whale\\_blow / spout\\_whale\\_behavior\\_whale\\_cetacean\\_animal](http://www.oceanlight.com/lightbox.php?x=whale_blow / spout_whale_behavior_whale_cetacean_animal)
- Zoological specimens of scientific interest (MSM: vertebrae, lice, eyeball, fetus, eardrum, etc.)
- An illustration and story about Mocha-Dick, New Zealand Jack, or Timor Tom
- Whale on a train: view from the 19<sup>th</sup> century “circus display” of dead whales
- scientists' whale observation tools: binoculars, camera, digital video, SCUBA? Vs. spyglass
- Whale necropsy kit: how scientists study whales: buoy, long knife on a pole
- D-Tag housing unit with video of 24-hour whale underwater path
- quote from contemporary whale biologist about what we don't know yet

### **Objects for 2.2.2: The Whaleman as Iconic Sailor**

- image of classic / romantic “Jack Tar” from scrimshaw or popular magazine (lookout at masthead?)
- ambrotype of Isaac Bliss, MSM 1997.90.2
- photo of whaler Robert Bruce Strout, ca. 1860 (with hat and earring), MSM 1989.93
- portrait of a sailor (Albin Casperson?), MSM 1996.23.53

- portrait of Noah Wilkinson, carpenter, “never finished voyage” MSM 2009.22.88
- tattoo design of serpent and pennant, along with Tattoo Book, MSM 1983.52.3.109 and 1983.52.3
- Modern iconic/ popular sailor figures, cartoon Popeye, film portrayals of “heroic” whalers – Gregory Peck as Capt. Ahab
- whaling captains portraits, some with wives; examples:
  - Capt. Lorenzo Dow Baker oil portrait, 1836: MSM 1936.5
  - Photo of Capt. James Earle and family, MSM 1973.899.231 (lots of materials available from 1973.899 collection)
  - Capt. Sidney Buddington, MSM 1939.1310
  - Capt. & Mascot (cat) on steam whaler LIZZIE SORENSON, 1909: MSM 1965.1074.33
  - Capt. James Earle and family, MSM 1973.899.23
  - Photographs: portrait of 3 SUNBEAM crew members, ca. 1886-1890 MSM 1989.71.41;
  - hauling in the piece aboard brig DAISY, ca. 1913, MSM 1973.189.30;
  - MORGAN crew, n.d., MSM 1960.464;
  - Inuit crew members on schooner ERA, at tryworks, MSM 1963.1767.200
  - Women and families – see Elysa’s notes on artifact bench concept
  - George Gale, “Wrenching out the Jaw of a Sperm Whale,” 1941 oil painting of men working on cutting-in stage, MSM 1949.150
  - portrait of Antoine DeSant, MSM 1992.119.1
  - Photograph, black man, crew of the Morgan; 2009.22.84
  - Photograph; portrait of ship steward; 2009.22.85
  - Whaleman’s Shipping List (showing crew’s names, positions, and lays)

#### **Images/ Graphics for 3.1.1 Voyages of Whales**

- modern scientific charts of whale migrations
- 19<sup>th</sup> century whaling grounds chart(s)

#### **Objects/ Graphics for 3.1.2: Whaling Voyages**

**Note:** World map showing CWM ports of call could also be used as a graphic image, perhaps a backdrop to this section, in addition to aspect of the globe.

#### **Images:**

- Collage: a greenhand’s ideas about whaling voyage, including stylized globe or chart with vague poetic names of whaling grounds and areas, mythical images of whales, home and sweetheart, “distant lands of palm and spice,” exotic people. Design might be based on 19<sup>th</sup> century typefaces or handwriting for words, generalized romantic views for images.

#### **Objects for 3.1.2: Whaling Voyages**

- signals used aboard Morgan, from logbook 1<sup>st</sup> voyage (end)(graphic)
- chip log, MSM 1934.9
- log-board or day slate from bark WANDERER, MSM 1946.1436
- octant of Frederick H. Smith, MSM 1941.342
- Capt. Frederick Howland and Sallie Smith group of objects, journals, etc. from bark OHIO, 1875-1878 (MSM 1941.630 ff)
- Sally Smith’s journal, MSM 1941.495, aboard bark OHIO
- photo of Benjamin Cleveland with sextant, MSM 1973.189.60
- Chronometer from CWM, MSM 1941.255

### **Objects for 3.1.3: Voyages of History: Whaling's Impact**

- carved coconut shell by Hiram Clift, MSM
- From MSM 2005.34.collection, 1880s photos of native Fijian, New Zealander, aboriginal Australian, Marquesan dancer
- Model Fijian outrigger canoe, MSM 1940.88
- Tattooing instrument from Tikopia Is., MSM 1954.989
- Portrait of Capt. Robert H. Glass (whaling captain from Tristan da Cunha), son of William Glass, a New London whaler who became governor of Tristan da Cunha, and his African wife; MSM 1939.1247
- Prints: ports of call and/or local inhabitants
- view of Honolulu, MSM 1932.265
- popular print: drunken sailors ashore, with women, etc.
- Scrimshawed tooth: "Dont trust this DEVIL – Martin Snow" MSM 1947.1352 [What's the story with this?]
- Quotations from log/journal / oral history: finding deserted village with inhabitants dead from disease brought by an earlier whaler's visit
- current / recent quote about "wishing they'd never seen an American ship;" experience of descendants (different cultural reactions occurred; be selective)
- Photo (recent) with scientific information on effects on local ecosystem of faunal deposit by whaleship [Jim Carlton]
- Photo of onshore tryworks set up by foreign whalers? [might belong in a different section / dissemination of whaling]

### **Objects for 3.2.2: The Gam: A Gathering of Whaleships**

- Gammings chair (for someone to be lowered over side into boat), MSM 1991.80; used by Capt. John Gonsalves on Morgan's final whaling voyage, 1920-1921
- letter addressed to whaler, via any ship, Pacific Ocean (replicate in 6-7 copies by different ships?)
- description of gam from log or woman's journal
- passage from Moby-Dick (ch. 52, "The Albatross") describing the 6 silent lookouts almost able to touch each other while the news was exchanged below on deck\*
- letter-box from an island (reproduction)
- speaking-trumpet, MSM 1934.41 (or 1946.709)
- signal flags or last page from CWM 1841ff. log showing signals used; or Signals of Port of New London 1844, painting, MSM 1939.1563
- mail bag MSM 1955.942
- painting of Desolation Island, Indian Ocean, with whalers gathered, MSM 1939.1265

### **Objects for 3.3.2: The Whalers songs**

- ebony bones made for Joe Bement by Crispo de Ares, cook aboard the CWM; MSM 1991.18.1AB and 1991.18.2AB
- Harmonica, MSM 1991.64.86; or fiddle or other seagoing instrument

### **Objects for 4.1.1: Whales: Hunters and Hunted**

- Illustration of whales feeding
- Milton Burns illustration of whale attacking whalers, MSM 2001.12

- The ones that got away: Harpoon recovered from whale killed in the Arctic in 1872 by Capt. Spicer; it had been lost by the British whaler Truelove 12 years earlier (ca. 1861 harpoon head MSM 1955.947? Exhibited at Philadelphia Centennial exhibition)
- Text graphic, the loss of a whaleboat as recounted by a crew member
- Clipping about attack on whaleship Ann Alexander and her boats; tooth from whale that sank the ship (MSM 1957.666)
- Tooth from whale that attacked the ANN ALEXANDER, MS 1957.666 (caught later, with 2 harpoons embedded)
- Lithograph, whale surfacing beneath ship
- Booklet; Bark Kathleen Sunk By a Whale (GWBW Library)
- Print showing jaw crunching whaleboat

#### **Objects for 4.1.2: The Whaleboat: Into the Elements:**

- Whaleboat model 1949.845
- Historical artifacts for outfitting a whaleboat, such as a water breaker (MSM 1939.135), harpoon, cutting spade, killing lance, provision keg or ration box (MSM 1939.1358), line tub, darting gun iron MSM 1964.1452A
- Whaling harpoon head 1955.947
- detail from 19<sup>th</sup> cent. colored lithographs showing men in boats and in action
- Hand colored lithograph “South Sea Whale Fishery” 1983.89.15
- Aquatint; Capturing Sperm Whale, Hill 1949.3238
- lithograph: “Sperm whaling, no. 2 - The capture” 1965.565

#### **Object for 4.1.3: Cultures and Legacies of Whaling**

- Makah whalers’ jacket or other objects – New Bedford Whaling Museum, Washington State Museum
- Inuit waterproof parka sewn from walrus intestine, MSM 1939.1286
- Inuit whalebone / ivory objects – practical
- knotted baleen; image of men harvesting baleen from beached whale in Arctic
- Yu’pik poem / song / prayer about the whales coming (see texts for 1.1)
- Bill Hess’ photographs of whalers in Barrow; see *Gift of the Whale* and website [http://home.gci.net/~runningdog/bowhead%20html/Bowhead\\_open.html](http://home.gci.net/~runningdog/bowhead%20html/Bowhead_open.html)
- portraits of Inuit whale hunters then and now (Comer for historical / eastern Arctic; contemporary Makah or Inupiat portraits and oral histories)
- Inuit art print, “Whaler’s Reel” (see [http://www.inuitarteskimoart.com/product\\_info.php?cPath=13\\_36&products\\_id=723&osCsid=78o0lfqfnh6meoip67vqsrie36](http://www.inuitarteskimoart.com/product_info.php?cPath=13_36&products_id=723&osCsid=78o0lfqfnh6meoip67vqsrie36)) (editioned print, could be purchased)
- Walrus-gut parka, MSM
- Bequian objects
- Azorean whaleboat model, MSM 1959.474
- Painting of Azorean whaling scene, MSM 1965.106
- Alaskan baleen basket
- Inuit baleen strips knotted into useful ties (archaeological or current)
- Inuit miniatures, e.g. kayaks used as “teaching toys.”

#### **Objects for 4.1.3a: Hunted to the End of the Earth: Arctic Whaling**

- Lithograph, hand colored, Currier and Ives 1877 “Nipped in the Ice” 1949.3249 (pictured)

- Cabinet photograph Inuit family John Bull, his wife and daughter 1955.955 (pictured)
- Lithograph, “Abandoned Whalers” 1960.50 (pictured)
- Studio photo of Cap. Spicer in Eskimo costume 1955.954 (pictured)

\* \* \*

#### **Objects for 5.1.2: The Lookout Then**

- 19th century print showing lookout
- photos of lookouts at masthead, MSM 1973.189.16-.17 (Robert Cushman Murphy glass lantern slides)
- men spotting whale from masthead, MSM 1973.189.56
- Masthead postcard, Stackpole collection, MSM 2009.22.80
- Image looking down from masthead of WANDERER, MSM 1973.899.25
- reproduction hoops set at a low level for people to try
- real hoops from the whaleship Wanderer, MSM
- Photograph of whaleship LAETITIA at Seychelles Islands 1973.899.142

#### **Objects for 5.1.3: The Outlook Now**

- Evan Turk video, “Patterns,” from Dalvero Academy exhibit
- Any sculptures or objects or artworks from Dalvero Academy exhibit:  
<http://dalveromystic.com/>
- Michele Bedigian’s whale quilt, Laura Vila Rawson’s stained glass piece Celestial Translations, the 3-D sculpture of whale in white resin, the carved ship’s knee, the ship made of woodcut squares, the artwork of whale superimposed on a ship.
- Whales in kitsch: cotton print, 2004.64 temp. – CWM printed on textile; contemporary belt with whales
- Ceramic souvenir ashtray, MSM 2002.58.1
- SS Leviathan poster: an ocean liner compared to a whale (MSM 1953.90)
- Modern scrimshaw (Raymond McKee collection, MSM 2001.128 group, or even more contemporary, such as highly-polished pieces by current scrimshanders)
- Mark Doty poem, “Visitation,” about a young humpback entering the harbor (in “Sweet Machine,” 1998)\*

#### **Graphics for Panel 5.2: Compelled to Contemplate the Whale and Whaling**

- Chart showing decline in production of whaling industry from 1860s on, with simultaneous rise of Norwegian “modern” whaling due to mechanization
- explosive harpoon head or illustration to represent Sven Foynd’s inventions and the rapid efficiency rises in Norwegian whaling fleets

#### **Objects for 5.2.1: Modern Whaling**

- bomb lance, one of earliest ca. 1850, MSM 1939.1400 (a lethal development)
- steam harpoon
- images of whaling from 20<sup>th</sup> century American steam whaler Lizzie Sorenson: 1965.1074 series
- photo, whaling aboard factory ship Olympic Challenger, 1951: MSM 1952.2112.3
- Whale World in Albany, Western Australia: historic site of the Cheynes Beach Whaling Station, Australia’s last, which operated until 1978.

- Photo of abandoned whaling station(s), Galapagos, Mexico, etc. where processing was done on shore – a latter-day version of ports of call (were any of these part of American whaling industry, or were they set up by Norwegians et al.?)
- Stills and film from Hawks Harbor, Labrador (active and abandoned; at Peary-MacMillan Arctic Museum)
- Picture of whalebone arch at traditional whaling community, such as Greenland (Peary-MacMillan Arctic Museum) or Lewis, Scotland

**Graphic** showing nations and harvests of whales in 20<sup>th</sup>-21<sup>st</sup> century

### **Objects for 5.2.2 Changing Attitudes**

- Contemporary responses to beached or swimming whales encountered up close: use excerpt from a poem such as Mark Doty’s “Visitation” or Stanley Kunitz’ “The Wellfleet Whale” (long -various excerpts possible).
- Marine environmental protection poster (MSM 2005.19.129)
- early photos of beached whales and interested spectators
- whales as cartoon and advertising feature (Pacific Life Insurance ads)
- Save the Whales! Poster
- Whale-watching cruise poster / advertisement

### **5.2.3 Images: Changing Attitudes**

- trash in N Pacific gyre
- shipbreaking at edge of sea, Bangladesh (Claudio Cambon has some great images, see <http://www.saatchionline.com/art/Unknown-Shipbreaking-Yard-Kadam-Rasul-Bangladesh/75461/322500/view> for sample)
- images / information about test-drilling for oil in western Arctic, where our need for oil takes us back to the same area where bowhead whales were virtually wiped out
- information on status of whales worldwide: see <http://iwcoffice.org/status>
- Acquire Greenpeace or “Whale Wars’ objects.

### **Objects for 5.3.2: Memories of American Whaling**

(include family histories and objects, popular history; collective imagination; ideas of American identity; fortunes made visible, e.g. architecture and monuments in “cities made by whale oil”)

- Jibboom Club parade, MSM1939.1304; or MSM 1986.94
- Jibboom Club members’ portrait, parade image, wooden sign (1986.94.13), etc. MSM 1986.94 group. “This Club ceased operations on 31 December 1959” on back of sign.
- Image of C.W. Morgan at Col. Green’s estate – several to choose from
- Souvenir of visit to CWM before 1941, MSM 2003.94.1
- Images: Half-sized model of the bark Lagoda, built by whaling-era shipwrights at the New Bedford Whaling Museum in 1916: largest ship model in the world.
- Postcard of whale skeleton at Eldredge’s Private Museum, Old Mystic, 1919-1925, MSM 1998.36.1
- Advertisement MSM 1988.23.490, plus objects associated with film “Down to the Sea in Ships”; program from premiere, MSM 1948.116; clips from film?
- Chart / graphic, images: Cities built on whale oil – New Bedford, New London, etc. (MSM 1999.114.6 – Whale Oil Row, NL)
- Objects: “luxury” items from a whaling family’s fortune – Gilded Age (Eliza Earle’s Britannia pitcher; Jas. Earle’s scrimshaw walking stick)

- Pay-out list or document showing what everyone earned at end of voyage
- Souvenir bottle of whale oil from CWM, MSM 1986.94.35
- Sheet music, "She Waits by the Deep Blue Sea" (MSM 2008.113.4 or .6)
- First day of issue envelope honoring Melville & Moby-Dick, 1970; MSM 2002.58.25
- Harper's Weekly edition featuring illustrated whaling story
- Popular paintings - Gordon Grant whaling scene, 1945 (MSM 1993.101), from National City Bank of NY Collection of "Memorable scenes from history by Famous American Artists."
- First day of issue envelope honoring Melville & Moby-Dick, 1970; MSM 2002.58.25
- modern artistic rendering of CWM restoration by Dalvero Academy artist
- Board game, "Harpoon," ca. 1955; MSM 2005.37
- Object: "Stove Boat," Claus Hoie, 1997: watercolor painting of whale hunt (MSM 1999.198)

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**Sample Interpretive Texts For “Voyaging In the Wake of the Whalers”**

**1. Sample introductory text panel, with themes:**

**In the Wake of the Whalers**

The stories in this exhibit braid together people, whales, history, and culture.

Here we explore the intersecting worlds of whales and people, through the story of the American whaling industry and the lasting cultural effects of whaling around the world.

Why was whaling important? Who did it, when, and where? To what extent did whaling affect American life? What is its lasting impact on our activities and attitudes today?

There were profits as well as perils where people and whales came together. The whales faced mortal peril from those who hunted them. The hunters might make large profits. Or they might return from months or years at sea with little or nothing gained.

Whaling has had a lasting impact on American history and culture. It also affected people around the world whose communities were visited by American whalers, or who pursued whales in their home waters.

Over time our perceptions of whales have shifted. Once we saw whales as an exploitable and profitable resource. Most Americans now regard whales as magnificent ocean creatures that should be studied and protected, or traditionally used and honored in a limited hunt.

Whaling created a vast cultural crossroads as ships roamed the world in search of whales, bringing together Americans with multitudes of other people and places.

**2. Sample text panel for exhibit section 1.3.2:**

**Light**

For thousands of years, people have relied on animal oil or grease for lighting. Rendering whale blubber into oil provided an improved product for many 19th-century lighting and lubrication needs.

Finer grades, especially sperm oil, were used in lamps for the home and offices. Less-refined oils were used in to provide lighting for factories, streetlamps, and lighthouses.

Imagine the difference that streetlamps made in growing cities, making it safer to walk the streets, socialize, and extend daytime activities after dark.

It took hard and dangerous labor to hunt, render, transport and refine whales into usable oil. Herman Melville told of the many unrecorded disasters and deaths befalling whalers in his great novel *Moby-Dick*. In 1851, he exhorted readers,

*For God's sake, be economical with your lamps and candles! Not a gallon you burn, but at least one drop of a man's blood was spilled for it.* —

Moby-Dick, Ch. 45, "The Affidavit"

### **Sample text panel / objects for section 5.3.3**

#### **Whaling in Popular Memory**

During the whaling era, popular culture such as magazines, public spectacles, literature, sheet music and language carried images and stories of whaling throughout the expanding American nation. Even long after whaling under sail ended, we remain fascinated with these expressions. Today, artists still turn to whaling as a source of inspiration for tragic or heroic images, tales, and objects.

#### **Object cluster for 5.3.3, then-and-now popular images of whaling**

- Harper's Weekly edition featuring whaling story
- Popular paintings - Gordon Grant whaling scene, 1945 (MSM 1993.101), from National City Bank of NY Collection of "Memorable scenes from history by Famous American Artists."
- Sheet music, "Jamie's on the Stormy Sea" or "She Waits by the Deep Blue Sea" (MSM 2008.113.4 and .6), or an assortment of others (see object list)
- First day of issue envelope honoring Melville & *Moby-Dick*, 1970; MSM 2002.58.25
- modern interpretation of CWMorgan restoration by Dalvero Academy artist
- Board game, "Harpoon," ca. 1955; MSM 2005.37
- Painting, "Stove Boat," Claus Hoie, 1997 (MSM 1999.198)

**Sample label text:** watercolor painting of whale hunt

#### **A Lasting Legacy**

Claus Hoie's painting turns on the historical theme of a dramatic moment in the whale fishery, although it was painted in a modern style in 1997.

Claus Hoie, watercolor on paper, 1997  
Seaport 1999.98

Mystic

### **3. Sample label texts for objects**

#### **Object cluster 1.4 [Model of whaleship *Charles W. Morgan*]**

##### **A Whaling World in Miniature**

This model represents the *Charles W. Morgan* in the 1880s, fitted out for whaling in South Atlantic and Pacific waters. She carries seven whaleboats, five suspended ready to launch, and a staging platform for processing whales. The vessel flies the house flag of her owners at the time, the Wing Brothers.

Model built by Ray Pendleton, 1978. Scale ¼” to 1.  
Mystic Seaport 1978.98 (credit line to source)

### **Object cluster 1.3.1 [stone lamp]**

#### ***Kudlik, Stone Oil Lamp from Greenland***

Inuit used whale and seal oil in this type of all-purpose stone lamp. A woman’s job was to place and trim multiple wicks made of dried moss along the edge, tending the lamp constantly to keep warmth, light and a cooking fire going.

Oil lamp, Inuit, stone, Greenland, 19th century  
Seaport 1944.403

Mystic

### **4. Sample Story about impact of whale oil in factory / mill use, section 1.3.3.**

#### **Whale Oil and the Mills, Blow-Outs and Light-Ups**

Whaling provided not just oil, but also profits to invest in America’s industrialization. New England whaling entrepreneurs diversified by building many textile mills in New Bedford and elsewhere.

Textile machines and other industrial machinery required large quantities of grease and oil to keep them running. Inside the mills, workers needed light to work by. But the cheaper, less-refined whale oil used for factory lighting produced smelly soot and smoke. In the textile mills, a celebration or “blow-out” was held when there was enough daylight so that they could blow out the lamps.

[use a first-person account or quote from book to complete the telling of this story]

**5. Sample literary / poem quotes:** [Note that permission will be sought from publisher / author before these are used in the exhibit!].

**from Herman Melville, *Moby-Dick*:**

“People ashore have indeed some indefinite idea that a whale is an enormous creature of enormous power; . . . “ (Ch.45, “The Affidavit”)

**From “Whales Weep Not!” by D.H. Lawrence**

They say the sea is cold, but the sea contains/ the hottest blood of all, and the wildest, the most urgent.

All the whales in the wider deeps . . . / The right whales, the sperm-whales, the hammer-heads, the killers/ there they blow, there they blow, hot wild breath out of the sea!

**From “World Below the Brine,” by Walt Whitman**

The world below the brine; . . . /

The sperm whale-at the surface, blowing air and spray, or disporting with his flukes,/ . . . Passions there—wars, pursuits, tribes—sight in those ocean-depths—breathing that thick-breathing air, as so many do;/ The change thence to the sight here, and to the subtle air breathed by beings like us, who walk this sphere;/ The change onward from ours, to that of beings who walk other spheres.”

**From “The Wellfleet Whale,” by Stanley Kunitz (stanza 2)**

“. . . From the harbor’s mouth/ you coasted into sight,/ flashing news of your advent,/ the crescent  
of your dorsal fin/clipping the diamonded surface. / We cheered at the sign of your greatness /  
when the black barrel of your head/ erupted, ramming the water,/ and you flowered for us/ in the  
jet of your spouting.”

**From Yup’ik whale prayer, St. Lawrence Island, Bering Straits, Alaska**

Let the whales come . . . .

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**Attachment 7: Work samples for digital components**

**Links to Mystic Seaport digital components related to whaling and the *Morgan*:**

- Main website: <http://www.mysticseaport.org/>
- *Charles W. Morgan* webpage:  
[http://www.mysticseaport.org/index.cfm?fuseaction=home.viewPage&page\\_id=58CDBE74-65B8-D398-78B82F78C63BCD4A](http://www.mysticseaport.org/index.cfm?fuseaction=home.viewPage&page_id=58CDBE74-65B8-D398-78B82F78C63BCD4A)
- Youtube channel *Charles W. Morgan* playlist of 11 in-house produced videos on the restoration:  
<http://www.youtube.com/playlist?list=PL22AA710488CD330E>
- “Research Resources -- *Charles W. Morgan*, Whaling and Maritime History” webpage:  
[http://www.mysticseaport.org/index.cfm?fuseaction=home.viewPage&page\\_id=73F56755-1E4F-379B-60DA541CE2DA4240](http://www.mysticseaport.org/index.cfm?fuseaction=home.viewPage&page_id=73F56755-1E4F-379B-60DA541CE2DA4240)

**Links to sample websites produced by Digital Gizmo, the company contracted to create the Mystic Seaport Online Learning Community in spring 2013:**

- Arts & Crafts Movement in Deerfield: <http://arts.digitalgizmo.com/> (still under construction)
- American Centuries: <http://www.americancenturies.mass.edu/>
- Laura Jernegin: Girl on a Whaleship: <http://www.girlonawhaleship.org/index.html>
- Shay’s Rebellion: <http://www.shaysrebellion.stcc.edu/>
- The Habitable Planet: <http://www.learner.org/courses/envsci/>
- Physics for the 21<sup>st</sup> Century: <http://www.learner.org/courses/physics/>

**Link to sample work by multimedia production company Northern Light Productions:**

- Smithsonian’s National Museum of Natural History “Ocean Planet” gallery”  
<http://vimeo.com/12060493>

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## Online Learning Community Website

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MYSTIC SEAPORT  
THE MUSEUM OF AMERICA AND THE SEA

Plan Your Visit  
Explore  
Exhibitions  
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Programs  
Workshops  
**For Educators**  
Online Learning Community  
Plan a Field Trip  
Ship to Shore Overnight  
In-school Programs  
State Standards  
Professional Development  
For Kids & Families

For Educators » Online Learning Community » IAR Subject Boxes

### Whaling Box

- Official Documents
- Ships & Models
- Whaling Crafts
- Tools & Weapons
- Logbooks & Letters
- Images of Whaling

### Related Resources

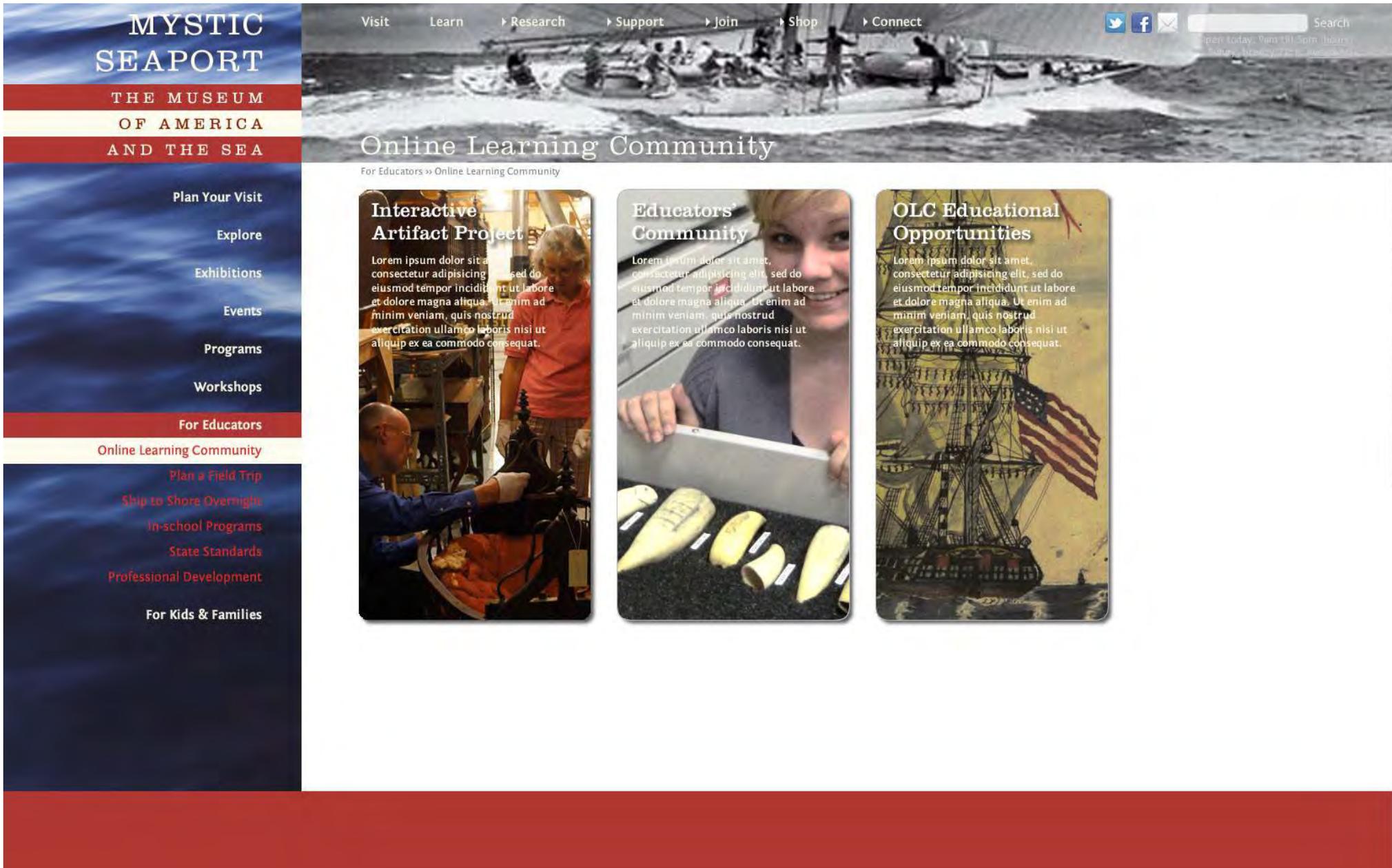
At vero eos et accusamus et iusto odio dignissimos ducimus qui blanditiis praesentium voluptatum deleniti atque corrupti quos dolores et quas molestias excepturi sint occaecati cupiditate non provident, similique sunt in culpa qui officia deserunt mollitia animi, id est laborum et dolorum fuga. Et harum quidem rerum facilis est et expedita distinctio. Nam libero tempore, cum soluta nobis est eligendi optio cumque nihil impedit quo minus id quod maxime placeat facere possimus, omnis voluptas assumenda est, omnis dolor repellendus.

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## Online Learning Community Website



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***Voyaging in the Wake of The Whalers***  
**Online Learning Community Website**



**WORK SAMPLE — 3 OF 3**

GRANT11298703 -- Attachments-ATT7-1240-digitalworksamples.pdf

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Mystic Seaport Museum, Inc.  
*Voyaging In the Wake of the Whalers:*  
The 38<sup>th</sup> Voyage of the *Charles W. Morgan*  
National Endowment for the Humanities  
Public Program Implementation Proposal

**Attachment 9: Resumes and Letters of Commitment**

Mystic Seaport In-house Project Team: Resumes and Project Roles

Consulting Scholars: Curricula Vitae and Letters of Support

Letters of Support: Port Partners and Others

Letters of Commitment, Resumes, and Quotes from Outside Contractors

Letters of Support and Short Descriptions: Satellite Exhibit Partners

Whaleboat Construction Projects

Mystic Seaport Museum, Inc.  
*Voyaging In the Wake of the Whalers:*  
The 38<sup>th</sup> Voyage of the *Charles W. Morgan*  
National Endowment for the Humanities  
Public Program Implementation Proposal

**Résumés of In-house Project Team**

Susan Funk, Project Director

Dr. Elysa Engelman, Project Co-Director

Arleen Andersen, Graphic Designer

Tom Brillat, Director of Interpretation

Sarah Cahill, Director of Education

Fred Calabretta, Curator of Collections

Jeff Crewe, Exhibit Design Director

Dr. Mary K Bercaw Edwards, Herman Melville scholar and Foreman,  
Demonstration Squad

Dr. Glenn Gordinier, Robert G. Albion Historian

Dan Harvison, Creative Services Producer

Jason Hine, Digital Map Coordinator

Dr. Richard King, Lecturer, Literature of the Sea, Maritime Studies Program  
of Williams College and Mystic Seaport

Dan McFadden, Director of Communications

Brandon Morgan, A/V Production & Creative Services Assistant

Steve Purdy, Lead Interpreter

Krystal Kornegay Rose Year of the *Morgan* National  
Outreach Coordinator

Jonathan Shay, Director of Exhibitions

NEH-funded Staff Project Positions (to be hired)

38<sup>th</sup> Voyage Program Assistant

Shipboard Liaison

Mystic Seaport Museum, Inc.  
*Voyaging In the Wake of the Whalers:*  
The 38<sup>th</sup> Voyage of the *Charles W. Morgan*  
National Endowment for the Humanities  
Public Program Implementation Proposal

**Project Roles:**

**Mystic Seaport Museum Staff:**

**Susan Funk, Mystic Seaport Executive Vice President** (B.A., American History, Bates College)  
Project Role: Project Co-Director; lead internal team and 38th Voyage partner collaborations

**Elysa Engelman, Exhibits Researcher/Developer and Project Co-Director** (Ph.D., American and New England Studies, Boston University) served as planning grant project manager, coordinating scholar and science charrettes, audience evaluation survey, and summer intern projects pertaining to the 38<sup>th</sup> Voyage.  
Project Role: Project co-director, manage content development for Stillman, satellite, and dockside exhibits and 38<sup>th</sup> Voyage public programs; coordinate contact with outside scholars, community partners, and cultural descendants; supervise museum studies interns

**Arleen Andersen, Exhibits Graphic Designer** (BFA, Augustana College, Sioux Falls, SD). Project Role: Design satellite exhibit graphic and text panels, design dockside exhibit components

**Mary K Bercaw Edwards, Associate Professor of English and Maritime Studies Faculty at the University of Connecticut** (Ph. D., English, Northwestern University) is a Herman Melville scholar and the foreman of the Museum's demonstration squad; her latest book is *Cannibal Old Me: Spoken Sources in Melville's Early Works* (2009). Project Role: review exhibit script, select Voyage Researchers

**Tom Brillat, Director of Interpretation (M.A., Marine Affairs, University of Rhode Island)** Project Role: Oversee training of Interpretation staff, manage winter work projects, coordinate *Morgan* free days activities; lead integration of 38th Voyage research data and humanities content into the interpretation of the Museum's village area and vessels

**Sarah Cahill, Director of Museum Education and Outreach** (M.A., Marine Affairs, University of Rhode Island) Project Role: Oversee educational programming including "Year of the *Morgan*" activities

**Fred Calabretta, Curator of Collections and Oral Historian** (B.A., Anthropology, Curry College)  
Project Role: Identify images and objects from the collections that support humanities themes and emerging program formats and venues; supervise collections management; review/revise exhibit labels.

**Jeff Crewe, Exhibit Supervisor and Designer** (MA, Cornell University) Project Role: Contribute to design of satellite exhibit, manage production, installation of dockside and Stillman exhibits

**Dan Harvison, Creative Services Producers** (B.A. Communication Sciences, University of Connecticut) in charge of writing, producing, shooting, lighting, recording sound, editing, mastering and encoding videos (DVD production, web distribution, podcast) for museum promotion and exhibition.

**Jason Hine, Digital Map Coordinator** (M.A., Liberal Studies, Wesleyan University) Project Role: Design and develop a state-of-the-art online prototype map of the first voyage of the *Charles W. Morgan* using logbooks, journals, and other artifacts. Collaborate with historians, academics, and experts on data collection methodology and map displays

**Rich King, Literature of the Sea Lecturer for the Maritime Studies Program of Williams College and Mystic Seaport** (Ph.D., University of St. Andrews) Project Role: exhibit script review

**Krystal Kornegay Rose, Online Learning Community Project Manager** (MFA, Historic Preservation, Savannah College of Art and Design) Project Role: As Year of the *Morgan* National Outreach Coordinator, work with schools, museums and libraries to bring the Voyage and related programs to communities throughout the country, starting with the partner organizations that are hosting the satellite exhibits, and help schools customize the programs to meet local learning objectives

**Jonathan Shay, Director of Exhibitions** (B.A., Anthropology, Brown University) Project Role: Lead the development of the onsite and satellite exhibition elements; primary contact for satellite exhibit partners

**Dan McFadden, Director of Communications and Marketing** (B.A., Government, Cornell University) Project Role: Develop and implement Museum's public relations/marketing plan and manage media relations for *Morgan* restoration, sail, and related programming. Supervise work of web content manager Erin Richard

**Steven Purdy, Lead Interpreter, Charles W. Morgan** (M.B.A., University of Hartford) Project Role: Project planning/scheduling; monitor and coordinate plan fulfillment; and contribute program content

**Summer Interns** (grad students or upper-level undergrads in museum studies, public history, maritime history, or education-related programs) completing a 10-week, for-credit, full-time summer internship in museum studies. Project Role: Complete individual research projects for 38<sup>th</sup> Voyage content and programming; collect audience evaluation data on dockside programming and Stillman exhibit

**NEH-Funded Staff Project Positions to be hired:**

***Charles W. Morgan* 38<sup>th</sup> Voyage Program Assistant**

The Program Assistant provides support to the staff on the 38th Voyage team to ensure a successful planning and delivery of the educational and public history aspects of the initiative. Responsibilities include tracking the diverse elements of this multi-department project; scheduling and recording minutes of project planning meetings; coordinating scholarly conferences and presentations; participating in grant writing; and maintaining financial and documentation records. This is a 2-year full-time position.

**38<sup>th</sup> Voyage Onboard Program Liaison**

This position provides support and direction for Voyage Research Fellows, the Stowaway, and other program participants on board during the Morgan's 38<sup>th</sup> Voyage. The Liaison will be responsible for 10-12 participants on each of 8 legs of the voyage. Participants will include artists, poets, teachers, community members, descendants of Morgan crew, students, scientists, videographers, and more. The liaison will be the primary onboard contact for participants, coordinating logistics and making sure they have access to the content, tools, and staff they need to document their voyage experience and to share it with the public. The liaison will work 3 days/week in the three months prior to the voyage, full time during the voyage, and 2 days/week for 2 months following up on voyage products.

### **Consulting Scholars, Historians, and Advisors:**

**Stuart M. Frank**, (Ph.D., American Civilization, Brown University) Senior Curator, New Bedford Whaling Museum and Director Emeritus, Kendall Whaling Museum. Author of: *Herman Melville's Picture Gallery*; *Dictionary of Scrimshaw Artists*; *Jolly Sailors Bold: Ballads and Songs of the American Sailor*; *Sea Chanteys and Sailor Songs, a Guide for Teachers*; and 75+ scholarly and popular articles and chapters on maritime art, history, music, and culture. Project Role: Review the scripts for the satellite and Stillman exhibits

**Jamie Jones** (Ph.D., History of Civilization, Harvard University) is a research fellow and lecturer within the Department of English at the University of Michigan and a lecturer for the University's Sweetland Center for Writing. Project Role: Review exhibit script.

**Jason Mancini** (Ph.D., Anthropology, University of Connecticut). Senior Researcher, Mashantucket Pequot Museum and Research Center. Project Role: Create digital map of Indian whalers for use online and as part of Stillman globe program, review Stillman exhibit script, serve as project advocate among Native American tribal leaders, educators, artists, and advocates

**Lisa Norling** (Ph.D., History, Rutgers University) Assoc. Professor, Department of History, University of Minnesota. Author of *Captain Ahab Had a Wife* Project Role: Review Stillman exhibit script

**Joe Roman** (Ph.D., Organismic and Evolutionary Biology, Harvard University). Fellow, Gund Institute for Ecological Economics and Research Assistant Professor and Lecturer, University of Vermont Rubenstein School of the Environment and Natural Resources. Author of *Whale* and *Listed: Dispatches from America's Endangered Species Act*. Project Role: Lead project scholar. Review the Stillman exhibit script, plan and coordinate science-history joint public programming onboard, do on-camera interviews during the voyage, and contribute scientific data to support the stories in the exhibit about contemporary research on whale-human interactions

**Helen M. Rozwadowski**, (Ph.D., History and Sociology of Science, University of Pennsylvania) Assoc. Professor of History and Maritime Studies Coordinator, University of Connecticut. Author of *Fathoming the Ocean: The Discovery and Exploration of the Deep Sea* Project Role: Member of selection committee for Voyage researchers and Stillman exhibit script reviewer

### **Outside Consultants and Contractors:**

**Karen Wizevich** (Ph.D., Architecture/Museum Studies, Victoria University [New Zealand]) Project Role: Formative/summative evaluation work on Stillman exhibit; summative study of voyage dockside experience; research plan and interview/focus group questions, data collection, data analysis, and evaluation report

**Anne Witty** (M.A., Winterthur Program in Early American Culture, University of Delaware) Project Role: Consulting curator for gallery exhibit – will draft the final exhibit panel and artifact text

**William Ruggieri** (B.S, Industrial Design, University of Cincinnati) Principal designer of 680 Design, Inc. Project Role: Exhibit designer for Stillman exhibit

**Northern Lights Productions** designs and produces museum media environments, interactive exhibits, and feature programming for television/theatrical release. Recent museum projects include media exhibits for the National Museum of Natural History's Ocean Hall, and orientation films for The Getty Museum in Los Angeles California and the Canyon Visitor Education Center in Yellowstone National Park. Project role: Write, film, and produce dockside into video, and major Stillman exhibit multimedia pieces

**Susan S. Funk**

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## Employment

**Mystic Seaport Museum, Inc.** Mystic, CT **1994-Present**  
**Executive Vice President** **2008- present**

- As direct report to the President, serve as the chief operating officer of the Museum's Management team.
- Lead, oversee and coordinate the activities of the Museum Education, Interpretation, Exhibitions, Maritime Studies, Collections, Watercraft, and Visitor Services areas.
- Participate in the overall management of Mystic Seaport
- Participate in budget planning and management
- Participate in strategic planning and development of the Campus Master Plan
- Attend trustee meetings and serve on trustee committees
- AAM Subsequent Accreditation Self Study, 2004/2005: coordinated museum-wide effort.

**Vice President for Education and Public Programs** **2001 - 2008**

**Director of Interpretation** **1998-2001**

Responsibilities include:

- **Directing department** of 100 part- and full-time staff, with budget of \$1.15m. **Training coordination**
- **Project Co-Director: *Making Connections with America and the Sea***. Funded by NEH, collaboration of 22 maritime museums and 8 scholars to create an integrated web-site that connecting to the resources of participating institutions. 1-year, \$40k planning grant
- **Project Co-Manager: *Exploring Amistad*** web site (1998-99)

## Professional Affiliations and Presentations

**Member of:**

- New England Museum Association (NEMA)  
First Vice President of the NEMA Board
- American Association of Museums (AAM) MAP Peer Reviewer for three historic sites, 2001, 2004, and 2012 Accreditation Visiting Team 2010, 2011.
- IMLS Field Reviewer for GOS in 2003, Review panelist for Museums and the Community proposals 2004
- Museum Education Roundtable
- Outdoor History Museum Forum (AASLH-supported)
- AAM National Interpretation Project Regional Study Group: task force working to establish "Standards and Best Practices for Interpretation" 2000

**Recent Presentations:**

- 2010 Outdoor History Museum Forum: "Volunteers: Adding Value to the Local Community"
- 2010 Seminar for Historic Administration: "Volunteers, Museums And Communities: A Win/Win/Win Situation"

- 2010 Consulting Advisor for IMLS grant for the Martha's Vineyard Museum master plan.
- 2004 Outdoor History Museum Forum: "Imagining Mystic Seaport: The Case for Transformation"
- 2001, NEMA Conference, "Creating a Learning Laboratory at Mystic Seaport."
- 1999/2000 Mystic Seaport Board of Trustees "The Visitor Experience: the Power of Discovery Learning"
- 1998 NEMA Conference: "Lessons Learned: Technology in Museum Education"

### **Volunteer Positions**

#### **Pine Point School** **2008-present**

Independent Pre-K through Grade 9 Day School, Stonington, CT  
 Currently Vice President, Treasurer 2008-10

#### **Greater Mystic Chamber of Commerce** **2002 – 2009**

Board member, Government Affairs Committee

#### **Facilitator for Strategic Planning at Board Retreats**

2001, 2003, Vista (a local education and housing facility for mentally and physically disabled adults)  
 2003 Pine Point School Strategic Planning Workshop with local educators.

#### **Pine Point School** **1994-2002**

Independent Pre-K through Grade 9 Day School, Stonington, CT  
 President, Board of Trustees and Chair of Education Committee  
 Initiatives during my tenure as president include: implementation of long range plan, successful search for new Head of School, creation of a Campus Master Plan.

#### **Williams College-Mystic Seaport Program in American Maritime Studies** **1992-Present**

Past President of Alumni Council, 1992-96, Council Member at Large, 1996-present  
 Activities include fund raising, regional reunions, strategic planning

#### **Denison Pequotsepos Nature Center** **1989-1993**

Member, Board of Trustees  
 Chair of Committee on Trustees, Chair of Earth Day Committee, Member of Development Committee and Search Committee for Director

### **Education**

#### **Bates College**, BA in American History

Senior thesis on the Maritime History of Boston, Massachusetts

#### **Williams College-Mystic Seaport Program in American Maritime Studies,**

#### **Getty Institute's Museum Leadership Institute, July 2005**

**Elysa R. Engelman**

Exhibits Researcher/Developer

Mystic Seaport: The Museum of America and the Sea

[Elysa.engelman@mysticseaport.org](mailto:Elysa.engelman@mysticseaport.org)

860-572-0711 x 4071

**EDUCATION**

Ph.D. American and New England Studies, Boston University. May 2003

Major orals field: U.S. History. Minor fields: Material culture, regional literature

B.A., English/Theater Studies, Yale University. Graduated with distinction in both majors.

May 1994

**RELEVANT WORK EXPERIENCE**

**Guest Curator.** Noah Webster House Museum exhibit “Noah Webster: A Man of His Words,” West Hartford, CT. July 2007-Sept. 2008.

**Exhibit Researcher/Developer.** Mystic Seaport: The Museum of America and the Sea. Feb. 2004-the present.

**Adjunct Faculty.** History Department, the University of Connecticut at Avery Point. Fall 2005- the present.

**Project Assistant.** Introductory Exhibit Study Group, National Museum of American History, Smithsonian Institution, Washington, D.C. June-Oct. 2002

**Matthews Curatorial Fellow.** National Heritage Museum, Lexington, MA. Sept. 1999-Sept. 2001

**Curatorial Fellow.** American Decorative Arts Department, Peabody Essex Museum, Salem, MA. Jan.- Aug. 1999

**Conference Coordinator.** Boston University/The Society for the Preservation of New England Antiquities Graduate Student Conference. 1999-2000

**Elizabeth Perkins Fellow,** Old York Historical Society, York, Maine. Summer 1996

**Public Affairs/Special Events Assistant,** National Portrait Gallery, Smithsonian Institution. Aug. 1994-Aug. 1996

**PUBLICATIONS**

Book review of *Captain “Hell Roaring” Mike Healy: From American Slave to Arctic Hero* by Dennis L. Noble and Truman R. Strobridge, in *Sea History News* (forthcoming).

“A Mystery in Greenmanville,” *Mystic Seaport Magazine*. Winter 2009

“Black Hands, Blue Seas: Matthew Henson at the North Pole,” *Sea History News*, No. 117 (Winter 2006-07), pp. 34-37.

“ ‘Thy Ashured Friend’ : Paul Cuffe and His Maritime Vision,” *Sea History News*, No. 115 (Summer 2006), pp. 12-13.

Book review of *Permanent Waves: The Making of the American Beauty Shop* by Julie A. Willett in *The Business History Review*, Winter 2001.

Book review of *Martha Matilda Harper and the American Dream: How One Woman Changed the Face of American Business* by Jane Plitt in *The Business History Review*, Summer 2001.

“Needlecraft and Wolfstonecraft: A Case Study of Women’s Rights and Education in Federal Period, Salem, Massachusetts” in the exhibition catalogue, *Painted With Thread: The Art of American Embroidery* (Salem, MA: Peabody Essex Museum, 2001).

## **PRESENTATIONS**

“Planning for the Greenmanville Underground Railroad Project,” National Park Service Network to Freedom meeting, Gilder-Lehrman Center, Yale University. November 2009.

“Bridging the Moat: A Case Study of a Museum-University Partnership,” paper at the National Council for Public History annual conference, April 2009.

“Placing a Museum at the Center of a Community When It Doesn't Seem Possible,” New England Museum Association annual conference, Nov.2008.

"Dear Mrs. Pinkham: Expanding Intimate Advice Networks into a National Community of Consumers, 1890-1940." Business History Conference, June 2003

“I’m Saving Up Coupons to Get One of Those:” Tin Pan Alley Lyrics and the Rise of American Consumer Culture, 1890-1930. Tuesday Colloquium, National Museum of American History, Smithsonian Institution, April 2002

“Mrs. Rogers’ Neighborhood: The Controversy Over Female Education in Salem.” Embroidery Arts Symposium at the Peabody Essex Museum, June 2001

“Take Route 66 to Boston: The Mother Road as National Commodity,” The Texas/Southwest Popular Culture Association conference, March 2001

“‘Just a Plaything of Nature:’” Medicine, Meteorology, and Race in Lydia E. Pinkham Medicine Company Advertising.” Research Seminar at University of Delaware’s Hagley Center for the History of Business, Technology, and Society, Feb. 2000

## **TEACHING EXPERIENCE**

Instructor, HIST 3102: “Topics in Public History,” HIST 2100: “The Historian as Detective,” HIST 210/WS 210: “The History of Women and Gender in Early America.” HIST 215/WS 215: “The History of Women and Gender from 1790 to the Present.” History Department, The University of Connecticut at Avery Point.

Instructor, WS 114B: “Reading, Writing, and Women’s Lives, 1790-1990.” Women’s Studies Program, Boston University. Fall 1998

Teaching Fellow, HI 151: "American History, Colonial Origins to the Civil War" HI 152: "American History, Civil War to the Present." History Department, Boston University. Fall 1997-Spring 1998.

**Arleen Andersen**  
**Exhibit Graphic Designer**

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A large black rectangular redaction box covers the contact information and other details of the resume.

Arleen has been a member of the Mystic Seaport exhibit design team for the past 20 years as the exhibits graphics specialist. Arleen has also done exhibit graphic design for the West Hartford Historical Society and the Noah Webster House, the Connecticut Historical Society, The North Stonington Historical Society, The Sound School, Connecticut River Museum, The Babcock - Smith House in Westerly RI and The Haffenreffer Museum of Anthropology (Brown University). Additional design work includes the production of numerous newsletters and printed materials for museums and museum organizations such as The Costume Society of America, ALHFAM (Association for Living History, Farm and Agricultural Museums) and ICMM (International Congress of Maritime Museums).

**Education**

Class work in digital graphics media at Rhode Island School of Design  
Two year program in Advertising and Graphic Arts, Southeast Technical Institute,  
Sioux Falls, SD  
Bachelor of Fine Arts, Augustana College, Sioux Falls, SD

**Mary Katherine Bercaw Edwards**  
**Associate Professor of English**  
University of Connecticut

Department of English  
University of Connecticut at Avery Point  
1084 Shennecossett Road  
Groton, CT 06340  
860-405-9032  
mary.bercaw\_edwards@uconn.edu

Home address:

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**EDUCATION**

Ph.D. 1984 Northwestern University, English, Minor in American History  
M.A. 1981 Northwestern University, English  
B.A. 1979 Northwestern University, English

**DISSERTATION**

“Melville’s Sources: A Checklist”

**PROFESSIONAL HISTORY**

2005-present Associate Professor of English, University of Connecticut; presently serving as Interim Coordinator of Maritime Studies  
2004-2005 Associate Professor in Residence, Dept. of English, University of Connecticut at Avery Point  
2004-present Graduate Faculty, Frank C. Munson Memorial Institute of American Maritime Studies (graduate summer program with credit through University of Connecticut)  
2003-2004 Visiting Scholar, Dept. of English, University of Connecticut at Avery Point  
1989-2004 Senior Lecturer in Literature of the Sea, Williams College-Mystic Seaport Program in Maritime Studies  
1997-2001 Lecturer in Literature of the Sea, Graduate Liberal Studies Program, Wesleyan University  
1991-2004 Lecturer, Frank C. Munson Memorial Institute of American Maritime Studies (graduate summer program with credit through University of Connecticut)  
1986-1987 Visiting Faculty in Maritime Studies, Sea Education Association, Boston University  
1982-1983 Lecturer in Literature and the Sea and America and the Sea, SeaQuarter Program, Northeastern University  
1981-1985 Adjunct Assistant Professor in Literature of the Sea and Caribbean and American Maritime History, SEAmester Program, Southampton Campus of Long Island University

**AWARDS AND DISTINCTIONS**

John Gardner Maritime Research Award, 2010

Nominated President of The Melville Society (the oldest single-author society in the United States), 2004. I was the youngest person and only the seventh woman nominated to this position in the sixty-year history of The Melville Society

**RESEARCH INTERESTS**

Herman Melville, Literature of the Sea, American Literature, Maritime History

**LICENSE AND RELATED EXPERIENCE**

United States Coast Guard Master of Near-Coastal Auxiliary Sail Vessels of not more than 100 tons

Circumnavigation of the globe aboard the 38-foot ketch *Natasha*, 1971-1975

Mary K. Bercaw Edwards, p. 2

## PUBLICATIONS

### Books

*Cannibal Old Me: Spoken Sources in Melville's Early Works*. Kent, OH: Kent State University Press, 2009.

*Melville's Sources*. Evanston, IL: Northwestern University Press, 1987.

*Books on Melville 1891-1981: A Checklist*. Evanston, IL: Loose-Fish Books, 1982.

### Edited Volumes

Herman Melville. *Moby-Dick*. eBook Edition with Notes, Filmography, Chronology, Suggested Readings, and four original essays "Moby-Dick in Popular Culture," "Melville's Whaling Years," "Cannibal Talk in Moby-Dick," "Sermons in Moby-Dick" by Mary K. Bercaw Edwards. New York: Penguin, 2009.

Herman Melville. *Omoo*. Ed. with Introduction and Explanatory Notes by Mary K. Bercaw Edwards. New York: Penguin, 2007.

*Ungraspable Phantom: Essays on Moby-Dick*. Proceedings of the Third International Herman Melville conference. Ed. John Bryant, Mary K. Bercaw Edwards, and Timothy Marr. Kent, OH: Kent State University Press, 2006. Paperback edition, 2010.

Wilson Heflin. *Herman Melville's Whaling Years*. Ed. Mary K. Bercaw Edwards and Thomas Farel Heffernan. Nashville: Vanderbilt University Press, 2004.

Herman Melville. *White-Jacket*. Ed. with Explanatory Notes by Mary K. Bercaw Edwards. Modern Library Edition. New York: Random House, 2002.

*Encyclopedia of American Literature of the Sea and Great Lakes*. Assistant Editor. Westport, CT: Greenwood Press, 2001.

The Northwestern-Newberry Edition of *The Writings of Herman Melville*. Contributing Scholar to *Moby-Dick* (1988); *The Piazza Tales and Other Prose Pieces: 1839-1860* (1987); *The Confidence-Man: His Masquerade* (1984); *Israel Potter: His Fifty Years of Exile* (1982). Evanston and Chicago: Northwestern University and The Newberry Library.

### Most Recent Articles

"Recontextualizing Melville's Monitor Poems." In *Melville as Poet*. Ed. Douglass Robillard. Kent State University Press, forthcoming.

"Questioning Typee." In *Melville and the Marquesas*, special issue ed. Henry Hughes. *Leviathan: A Journal of Melville Studies*, 11 (June 2009): 24-42.

"'An Old Sailor's Lament': Herman Melville, the Stone Fleet, and the Judgment of History." *Melville the Poet*, special issue ed. Elizabeth Renker and Douglass Robillard. *Leviathan: A Journal of Melville Studies*, 9 (October 2007), 51-64. Revised version of "'An Old Sailor's Lament': Herman Melville, the Stone Fleet, and the Judgment of History," in *The Log of Mystic Seaport*.

"Ships, Whaling, and the Sea." In *A Companion to Melville*, Blackwell Companions to Literature and Culture. Ed. Wyn Kelley. London: Blackwell Publishing, 2006.

"'An Old Sailor's Lament': Herman Melville, the Stone Fleet, and the Judgment of History." *The Log of Mystic Seaport*, 55 (2004): 57-71. Winner of the Gerald E. Morris Prize.

# Thomas H. Brillat

(b) (6)

## SUMMARY OF PERSONAL QUALIFICATIONS

- Veteran organizational manager.
- Experienced maritime historian, square-rigged sailor and researcher.
- Seasoned professional educator.
- Strategic planner and program implementer.

## PROFESSIONAL WORK EXPERIENCE

2009 – Present MYSTIC SEAPORT MUSEUM Mystic, CT

**Historic Interpreter/Role Player/Seasonal Supervisor** – Provide historical context and relevant information to visitors at various MSM exhibits. Oversee and support the Interpretation Department staff during summer season.

2008 – 2010 LEAGUE FOR THE ADVANCEMENT OF NEW ENGLAND STORYTELLING (LANES)  
Somerville, MA

**Executive Director** – Managing officer of regional performing arts non-profit organization with 270 members. Agency conducts annual professional development conference, produces a quarterly publication – The Museletter, and promotes storytelling throughout New England and New York State.

1995 – 2007 EDUCATION EXCHANGE Wakefield, RI

**President** - Senior executive of an independent, tax-exempt educational and testing facility serving 300 adult students and eleven municipalities with a staff of 17. Among many activities and responsibilities, performed extensive public speaking, organized regional adult education network, established agency investment fund, initiated development office, negotiated fee-for-service contracts with area businesses, wrote and managed grants.

1993 - 1994 TALL SHIP BOUNTY FOUNDATION Fall River, Massachusetts

**Executive Director** - Managed the Class A sailing ship, *HMS Bounty*. Hired and supervised professional crew and volunteers. Initiated on-board educational and community development programs. Arranged vessel touring schedule. Welcomed more than 25,000 visitors on board. Conducted ship overhaul. Developed network of partners and friends.

### OTHER POSITIONS

- Marketing manager for the Rhode Island Port Authority.
- Operations manager for Flying Tiger Airlines – Supervised ground operations in Atlanta & Boston for the world's largest cargo airline.
- University of Rhode Island Marine Advisory Service - advisor to coastal communities and maritime industries..
- Commercial harbormaster, Port of Charleston, South Carolina. Managed 70 person division controlling more than 4,000 major ship arrivals annually. Critical member of local maritime safety board, and port planning team.

## EDUCATION

- |                               |                                     |
|-------------------------------|-------------------------------------|
| ▪ Columbia University         | Non Profit Management Certification |
| ▪ Providence College          | Teacher Certification               |
| ▪ University of Rhode Island  | MBA (Incomplete – 23 credits)       |
| ▪ University of Rhode Island  | M.A. in Marine Affairs              |
| ▪ United States Naval Academy | Bachelor of Science - History       |

## PERSONAL DATA & SKILLS

- Inaugural Class – Rhode Island Foundation Fellow
- Teacher certification - social studies, history, geography, general science.
- Professional Storyteller – website [www.storytellertom.com](http://www.storytellertom.com)
- Speak conversational Spanish and some French
- Traveled to more than 30 countries, the 50 United States and 7 Canadian Provinces.

**Education**

July 2005 **Bryant University**, Smithfield, RI; Business Management Certificate Program  
 May 1999 **University of Rhode Island**, Kingston, RI; Master of Arts, Marine Affairs (GPA: 4.0/4.0)  
 May 1993 **Middlebury College**, Middlebury, VT; Bachelor of Arts, American Civilization, cum laude

**Management and Education Experience**

June 2010-Present **Director of Museum Education and Outreach**, *Mystic Seaport*, Mystic, CT

- Responsible for the leadership, strategic direction, and administration of all activities relating to the museum's education programs including: field trip, in-school programs and curriculum and for Pre-K-12 students; professional development for teachers; skills-based classes in sailing, planetarium, maritime skills and crafts, and art; summer camps; and digital access to museum resources.

Jan. 2006-May 2010 **Executive Director**, *Rhode Island Afterschool Plus Alliance*, Providence, RI

- Responsible for leadership, strategic direction of statewide organization that promotes afterschool and summer programs through public policy, training and professional development, and public relations.
- Responsibilities included board development and management, fiscal management, fundraising, personnel management, public policy activities, public engagement.
- Raised over \$600,00 for two years in a row for the organization
- Managed successful public awareness event for several years in a row, with 400 people attending (including the Governor and other policymakers) the last two years in a row
- Helped pass two pieces of legislation on the state level

Feb. 2003-Jan. 2006 **Project Director**, *Community Schools Rhode Island, United Way of Rhode Island*, Providence, RI

- Managed and ensured implementation of all aspects of the Community Schools Initiative, including site operations for four sites serving 1,000 students in core urban cities, fiscal management, constituency building, fund development and grantwriting
- Ensured quality of the Initiative through program monitoring, communications and marketing, evaluation and research, and quality improvement through technical assistance and training
- Served as primary staff for Statewide Community Schools RI Board of Directors
- Assisted with proposal review, planning, and implementation of United Way of Rhode Island's overall Out-of-School Time Initiative
- Supervised AmeriCorps\*VISTA volunteers

March 2002-Feb. 2003 **Project Director**, *National 4-H Council*, Chevy Chase, MD

- Provided broad leadership to ensure the growth of the youth programs team through strategic planning, fundraising, program and fiscal management.
- Assisted in personnel processes, including interviewing, hiring, and supervision of staff.
- Served as adult liaison for the National 4-H Youth Directions Council; responsible for oversight and management of the Council
- Conducted workshops, trainings and other events to promote program goals and activities.

September 2000-March 2002 **Environmental Program Manager**, *National 4-H Council*, Chevy Chase, MD

- Managed and coordinated environmental and youth development programs, including global climate change program and cooperative education program.
- Served as national program coordinator for 4-H Environmental Stewardship Programs in all fifty states.
- Organized, coordinated, and conducted workshops on environmental curriculum for educators
- Conducted day-to-day project management, including contract administration, consultation with project partners on substance of project, maintaining relationships with corporate funders
- Developed and wrote grant proposals, coordinated and facilitated National Design Teams to draft proposals and *implement projects*.
- Represented National 4-H Council at state and national conferences, workshops, and trainings.*

June 1999-September 2000 **Research Assistant**, *Resources for the Future*, Washington, DC

- Researched and wrote reports on environmental policy issues for policymakers, academics, and other interest groups.
- Conducted comprehensive national survey of the quality of every state's environmental protection websites.

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**Direct Service--Youth Development Experience**

- Winters 1999-2002      **Assistant basketball coach**, Bethesda, MD  
Helped direct practices and games for 4<sup>th</sup>, 5<sup>th</sup>, and 6<sup>th</sup> grade girls.
- 1996-1997              **Crew Member and Educator**, sailing vessel *Lettie G. Howard*, 120' schooner  
South Street Seaport Museum, Home Port: NY, NY
- Taught marine chemistry, biology, history and navigation to youth and adults; coordinated volunteer activities.
- 1995-1996              **Head Coach**, *Wellesley High School*, Wellesley, MA
- Organized, directed, and coached all practices and games for 9<sup>th</sup> grade girls' basketball and softball teams.
- July 1995-  
November 1995      **Mate and Educator**, *Clearwater*, 106' Hudson River sloop  
Home Port: New York, NY
- Taught marine chemistry, biology, and environmental policy to students age 7-20.
  - Organized and directed weekly training for new volunteers.

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**Selected Presentations and Workshops**

- April 2009              **American Educational Research Association Annual Conference, San Diego, CA**  
Presentation on Afterschool Funding Stream Analysis and Cost Calculator in Rhode Island
- January 2009          **National Conference of Statewide Afterschool Networks and Mott Foundation Learning Beyond Classroom Grantees, Clearwater Beach, FL**  
Part of panel plenary presentation on "Supporting Student Success" to all 375 attendees
- March 2008            **New England Regional 21<sup>st</sup> Century Community Learning Center Conference**  
Presentation on afterschool program quality improvement and assessment process in Rhode Island
- April 2005              **Harvard Graduate School of Education, Cambridge, MA**  
Presentation on evaluation of Community Schools Rhode Island

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**Additional Programs and Trainings**

- January-May 2010    **Leadership Rhode Island**  
Nominated by Board member and accepted into Class of 2010
- April 2003            **Interaction Institute for Social Change**, Providence, RI  
Training: "Facilitative Leadership"
- July 2001              **The Grantsmanship Center**, Los Angeles, CA  
Training: Grantsmanship Training Program
- Spring 1992          **Williams College-Mystic Seaport Maritime Studies Program**, Mystic, CT  
Coursework included oceanography, marine policy, and offshore oceanographic research expedition.

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**Volunteer Activities**

- October 2010-Present    **Board Member, Connecticut Afterschool Network**
- Sept. 2009-Present      **Member, Williams College—Mystic Seaport Maritime Studies Program Alumni Council**
- Jan. 2008-Oct. 2009    **Member, Rhode Island Governor's Urban Education Task Force**  
**Chair, Expanded Learning Time Committee**
- June 2007-Present      **Board member, Providence After School Alliance**
- Jan. 2005-July 2007    **Board Member, Community Boating Center**, Providence, RI  
**Vice-President, Fundraising and Development Committee**
- Raised over \$12,000 for CBC programs
- February 2000-2006    **Mentor, Mentors, Inc.** Washington, DC
- Mentored a Washington, DC high school student through high school and college.
- 1998, 2000, 2005      **Fundraising for mental health organizations**
- Raised total of \$3,000 through marathons and walks for NARSAD and NAMI, organizations that advocate for and fund research on mental illness

**Fred Calabretta**

(b) (6)

**PROFESSIONAL EXPERIENCE**

2006 - present **Mystic Seaport Museum, Mystic, CT 06355**

**Curator of Collections & Oral Historian**

- Curator for exhibition "Frozen In: Captain George Comer and the Inuit of Hudson Bay"
- Co-curator for ongoing exhibition "Voyages - Stories of America & the Sea."
- Participate in Museum programs, including exhibition development, publications, and audio & video productions
- Contribute to visitor, member, community, staff, and trustees programs.
- Produce audio-visual programs for exhibitions.
- As oral historian, manage oral history projects and conduct interviews to document collections and themes
- Participate in collections-oriented grant projects and grant writing.
- Participate in collections development, acquisitions and donor relations activity.
- Respond to inquiries pertaining to Museum themes and collections, and oral history matters.
- Give off site presentations on behalf of Mystic Seaport for numerous organizations.

1995 – 2006 **Associate Curator of Collections**

- Collections development, acquisition, research, and fundraising activities, as outlined above.

1986 - 1995 **Oral Historian and Sound Archivist**

- Researched, conducted, and processed oral history interviews.
- Managed Sound Archives consisting of approximately 2,500 audio and video recordings, plus supporting materials.
- Project Director, Stonington Fishing Oral History Project and Recreational Boating Oral History Project.
- Exhibition Curator, "The Stonington Fishing Fleet: Pride, Tradition, and a Way of Life."

1983 - 1986 **Free-lance Collections Manager and Cataloger**

- Organized, cataloged, and provided conservation for one of the country's most important Abraham Lincoln and Civil War collections. This private collection, numbering over 10,000 items, consists of 19th-century prints, photographs, and ephemera, as well as objects, sound and video recordings, and other material.
- Organized, cataloged, and provided conservation for object and archival collections at several museums and historical societies. Created inventories and finding aids.
- Participated in computerization of a public library catalog system. Created MARC-format catalog records.

1984 - 1986 **Tomaquag Indian Museum, Exeter, Rhode Island**

**Curator**

- Managed, cataloged, and provided conservation for photographic, archival, and archaeological collections.

1980 - 1983 **Mystic Seaport Museum, Mystic, Connecticut**

**Cataloger (1982-1983)**

- Performed cataloging, research, and related duties.

**Conservation Assistant (1980-1982)**

- Responsible for care and handling of collections; improved layout and capacity of collection storage areas.

**PAPERS AND CONFERENCE PRESENTATIONS**

- "Arctic Whaling" Polar Connections Institute for Teachers, University of Massachusetts, Amherst
- "The New London Whaling Industry and Arctic Exploration"; 2008, New London Maritime Society
- "Captain George Comer: Whaler and Anthropologist"; 2008, Whaling Heritage Symposium, Mystic, CT
- "New London Whalers & the Eastern Arctic", 2005, Grolier Club, New York, NY
- "The USS MASON: African-Americans in the Navy in World War II"; 2003, Maritime History Symposium, Bath, ME
- "Westward Ho! The Oregon Trail and Beyond"; 1997 Annual Victorian Yankee Symposium, Mystic, CT.
- "The Stonington Fishing Project": 1996 Annual Meeting of the Society of American Archivists.
- "Managing Oversize Materials & Audio-Visual Collections" 1995 Annual Meeting of New England Archivists (NEA).

## **PAPERS AND CONFERENCE PRESENTATIONS, cont.**

- "Using Community Resources" (panel) - 1989 Annual Meeting of New England Museum Ass'n. (NEMA)
- "Museums and Oral History" - 1989, Annual Meeting of the New England Museum Association
- "Care of Oral History Collections" - 1989, joint meeting of the New England Museum Association and the New England Association of Oral History (NEAOH).
- "Oral History along the New England Coast" (panel member): 1987 Annual Meeting of the NEAOH.
- "Native Americans: Historical Topics" (lecture series): 1984, Tomaquag Indian Museum, Exeter, RI.

## **ARTICLES AND PUBLICATIONS**

- "At Home With the Inuit" Hog River Journal Spring 2009
- "Rediscovering a Discoverer: Captain George Comer" Mystic Seaport Magazine Spring 2008
- "The Work of Captain George Comer: Whaling and Anthropology in the Arctic" – Sea History Summer 2008
- "Jim Graham and the Story of USS MASON" – Sea History Spring 2007
- Fishing Out of Stonington: Voices of the Fishing Families of Stonington, CT. (editor and contributing photographer), Mystic, CT 2004
- Museum Archives: An Introduction (contributing author) Society of American Archivists, 2004.
- "We Were Both Interested in Doing the Same Thing: Rod and Olin Stephens in Their Own Words" - Log of Mystic Seaport V.53 (Summer 2001).
- "Everyone Should Know About the Mason: James W. Graham and the USS Mason" - Log of Mystic Seaport V.52 (Spring 2001).
- "The Picture of Antoine DeSant" - Log of Mystic Seaport V.44 (Spring 1993).
- Guide to the Oral History Collections, Mystic, CT, 1992.
- "Museums and Oral History" - 1990 New England Association of Oral History Annual.
- "Captain George Comer and the Arctic" - Log of Mystic Seaport V. 35 (Winter 1984).

## **TEACHING**

- Conduct workshops, provide training and otherwise assist organizations and institutions in the development and management of oral history programs.
- Partial listing of sponsoring organizations for workshops, 1986-2008: New England Archivists; Madison (CT) Historical Society; Midwest Archives Conference; Connecticut Historical Society; Somerville (MA) Arts Council; Cape Cod (MA) Historical Societies; United Airlines (Corporate Headquarters).
- "Oral History: From Planning to Preservation" (full-day workshop sponsored by the Society of American Archivists). Various dates and locations since 1998.
- Museum Archives Institute at Wilbraham Academy, MA (formerly at Old Sturbridge Village). Sponsored by New England Museum Association. Faculty member, 1992-2004. Teaching topics have included oral history, care and management of audio-visual collections, museum outreach, copyright, and interpretation of historic photographs.
- Archives Institute, Westminster, Colorado (special collections care and issues - for museums, historical societies and libraries). Sponsored by the Central Colorado Library System. Faculty member, 2001-2002 Teaching topics included oral history, the care and management of audio-visual collections, and outreach.

## **PROFESSIONAL ORGANIZATIONS**

- Member (current and past): Oral History Association, Society of American Archivists, New England Museum Association, Association of Moving Image Archivists, Association for Recorded Sound Collections, New England Archivists, New England Association of Oral History.
- Organizer/program chair: "Oral History & History Museums," (1989 NEMA and NEAOH joint conference).
- Program Chair: "New England Voices, North & West," (1989 NEAOH annual meeting).
- Program committee, 1995-present: Annual Maritime History Symposium at Mystic Seaport.
- New England Association of Oral History: President, 1990-1991; Executive Committee, 1987-1992
- Society of American Archivists: Museum Archives Section, Exec. Committee and Ed. Committee Chair, 1993-1997.
- Society of American Archivists: Oral History Section: Executive Committee, 1993-1998; Chair, 1995-1997.

## **EDUCATION**

- 1987           Munson Institute, Mystic Seaport.
- 1980-1983     Smithsonian Institution: several conservation and collections management courses.
- 1974           Curry College, B.A., history and anthropology, cum laude.

## EMPLOYMENT EXPERIENCE

**Mystic Seaport – Mystic, CT** 2006 - Present

*Exhibit Designer/ Supervisor of Exhibits*

Manage the development, design, and production of exhibition projects.

Recent projects include:

Tugs: The American tugboat, towboat and barge industry.

Map Spot: An interactive look into maps and map making.

Frozen In – Captain George Comer and the Inuit

Art Spot: Interactive maritime art activity exhibit

From Model to Masterpiece: The work of Thomas Hoyne & Erik Ronnberg

**Gecko Group – West Chester, PA** 2002 – 2006

*Exhibit Design Director*

Managed the development, design, and production of exhibition projects.

Projects included:

Schuylkill Nature Visitor Center, Philadelphia, PA

Stream Day – Traveling watershed science exhibit

Amazon Voyage – Miami Science Museum, Miami, FL

KidStory – Interactive History- Old Sturbridge Village, Sturbridge, MA

**Showtime Exhibit Builders - Bellmawr, NJ** 1997 - 2002

*Design Director*

Managed the exhibit design department within an exhibit fabrication firm. Supervised a staff of 3 and provided complete design services from concepts through construction documents. Clients and projects included: interpretive museums, traveling modular trade shows and interactive exhibits. Selected clients and projects included:

New Jersey State Legislature, Trenton, NJ - *Welcome Center and Legislative exhibits.*

Fujitsu – Plasma screen monitors. - *Corporate traveling exhibit*

The Wetlands Institute, Stone Harbor, NJ - *Terrapin Station, Secrets of the Salt Marsh*

New Jersey Aquarium. *“Cool” exhibit* - in collaboration with Gecko Group

RCA – Consumer electronics – *Gameware exhibit – E3 Electronics Show*

**The Academy of Natural Sciences - Philadelphia, PA** 1995 – 1997

*Exhibit Designer/ Project Manager: Discovering Dinosaurs*

Served as lead designer for the 2.5 million dollar renovation of the main lobby and 25 interpretive and interactive exhibits. Collaborated with in-house team to produce the *Content Development and Schematic Design* document for distribution to over 30 participants in the approval process.

Managed services of consulting architect, mechanical engineer, lighting designer and exhibit fabricators. Throughout production, worked closely with specialized exhibit vendors including: scenic, electro-mechanical, audio visual, life support, artifact preservation, model makers etc.

Supervised and participated in the final installation.

**Amazing Wind Machines Inc.** - Littleton, MA 1989-1997  
*Founder Partner & Design Director*

Designed and produced a product line of mechanical wind sculptures sold in galleries throughout the United States, Europe, and Japan. Managed all aspects of a small manufacturing business with four employees.

**Giltspur Exhibits** – Avon, MA – 1982-1988  
*Exhibit Designer / Project Manager*

**Cambridge Seven Associates** - Cambridge, MA - 1980-1982  
Exhibit Designer / Model Builder  
Team member on the following projects:  
*The National Aquarium* - Baltimore, MD  
*General Cinema Inc.* - Boston, MA (food service concessions design)

## **TEACHING**

Cornell University - Ithaca, NY 1981-1983  
*Graduate Teaching Assistant: Interior Architecture*

Massachusetts College of Art & Design - Boston, MA - 1984-88  
*Faculty: Introduction to Design, 3D Design, and Exhibit Design*

Philadelphia University – Philadelphia PA – 2002 -03  
*Faculty: Exhibit Design*

## **EDUCATION**

**Cornell University** Ithaca, NY  
*Master of Arts Degree* - 1983  
*Department of Design and Environmental Analysis*  
Thesis: A Design Proposal for the Museum of Water- Ithaca NY.  
**Grants awarded:**  
From: the Cornell Creative Arts Council:  
For: Rocks, Buildings & Rubble (a short film)  
From: College of Human Ecology:  
For: Interactive Museum Exhibits: A Sourcebook of Specifications.  
(comparative museum research)

**Massachusetts College of Art & Design** - Boston, MA  
*Bachelor of Arts - Architectural Design* -1980



- The Writer, Producer, Director: Performing Multiple Roles in a Small Department 2002
- Non-Linear Editing: Beyond Basics 2003
- Location Lighting 2004
- Maine Media Workshops, Rockport, ME
  - Producing Historical Documentaries 2004
  - Directing & Producing Corporate Videos 2005
  - Editing Television Documentaries 2006
  - Directing and Shooting TV Commercials 2007
  - Advanced Digital Cinematography 2008
  - Production Sound Mixing 2009

### **Recent Video Projects**

The Bus Stops Here

*producer, videographer, sound & video editor*

2012 America & The Sea Gala Tribute Video (Jon Wilson & WoodenBoat)

*videographer, lighting, sound & video editor*

Rosenfeld

*producer, videographer, lighting, sound & video editor*

Educational Expeditions at Mystic Seaport

*producer, videographer, lighting, sound & video editor*

### **Awards**

Telly Awards

- 2012 Bronze (finalist)
  - Educational Expeditions at Mystic Seaport
- 2010 Bronze (finalist)
  - Be a Kid Again
- 2009 Bronze (finalist)
  - Flagships
- 2008 Bronze (finalist)
  - Charles W. Morgan, The Last of Her Kind
  - Erik Ronnberg Jr., Modelmaker
- 2006 Bronze (finalist)
  - Black Hands, Blue Seas Exhibit Overview
- 2003 Bronze (finalist)
  - Set Your Course for Mystic Seaport
  - Mystic Seaport United Commercial

Aurora Awards

- 2006 Platinum Best of Show
  - Black Hand, Blue Seas Exhibit Overview
- 2006 Gold Award
  - Community Sailing Program at Mystic Seaport

#### Communicator Awards

- 2005 Award of Distinction
  - BlackHands, Blue Seas Exhibit Overview
- 2004 Crystal Award of Excellence
  - Illustrating Randall Enos
- 2004 Honorable Mention
  - Inside Mystic Seaport, Vol1, Episode 3

# JASON R. HINE

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phone: [REDACTED] \* email: [REDACTED]

## EDUCATION:

**Frank C. Munson Institute, Mystic, CT:** Maritime History Survey and Seminar, Summers of 2007, 2008.

**Wesleyan University, Middletown, CT:** Master of Arts in Liberal Studies, May 2002. Thesis paper written on Nonfiction Narratives and Fictional Stories of Whalehunting in America.

**Wesleyan University, Middletown, CT:** Archaeology dig with Wesleyan Professor J. Pheiffer, Branford, CT. June 1998-August 1999.

**University of Connecticut, Storrs, CT:** Bachelor of Arts in Sociology, May 1992. Dean's List.

## EXPERIENCE:

**Morgan Mapping Project Designer, Mystic Seaport, Mystic, CT.** Fall, 2010 – present.

- Developed project to map the voyages of the whaleship *Charles W. Morgan* using logbooks, journals, and other artifacts.
- Coordinated efforts with Geographers, Librarians, and Software technicians at UCONN to create state-of-the-art online maps using ArcGIS.
- Designed sample map of the *Morgan's* first voyage (1841-1845) and collaborated with historians, academics, and experts on data collection methodology and map displays.

**Maritime History and Social Studies Teacher, East Lyme High School, East Lyme, CT.** September, 2006 – 2011.

- Designed coursework and instructed students in American Studies, Civics, World History, and Sociology to high school-level students.
- Introduced, developed and implemented Maritime History curriculum to ELHS.
- Coordinated with UCONN professors and Montville H.S. teachers on creating a unique, semester-long program for ELHS.
- Headed the Academic and Integrity Committee.

**Mystic Seaport Demonstration Team Member, Mystic, CT.** Seasonal; Summer 2004 – present.

- Demonstrate use of tools of the trade aboard historical vessels including the *Charles W. Morgan*.
- Museum Interpreter – educate visitors on the history of the sea.
- Sailed briefly as crew on Brig, *Niagara*, Schooner, *Amistad*, and USCG Cutter *Eagle*

**History and Civics Teacher, The Harvey School, Katonah, NY.** September 2002 – June 2005.

- Teacher – taught 7th Grade Civics and Government and 8th Grade U.S. History.
- Coach – coached basketball and soccer; Assistant Football Coach.
- Student Government Director – organized elections and oversaw student council meetings.
- Photographer – documented and photographed sporting events, dances, and school trips.

**Private Teacher, Director Barry Levinson, W. Redding, CT.** September 2000 – July 2002.

- Private Teacher – designed personal curriculums for Director's son; taught History, English, Geography, General Science, and math; travelled with family to movie sets and tutored on location.

**History Teacher, Oxford Academy, Westbrook, CT.** June 1994 – July 2000.

- Instructor - taught AP Modern European, AP American Government, Honors U.S. History, World History, World History ESL, Political Science, and Sociology.
- Department Head – oversaw and provided direction for history department, budgeted monies, began new projects such as department syllabi and study skills programs.
- Activities Director – directed and coordinated all weekend activities and social events, budgeted monies, created all-school talent shows, redesigned and reconditioned recreation center.

## **RELATED EXPERIENCE:**

**Book Discussion Leader, Connecticut Humanities Council, Middletown, CT.** Spring 2008 – present.

- lead book discussion series entitled, *Voyage: Stories of Men, Women, and the Sea*.

**Middle School Basketball Coach, the Williams School, New London, CT.** November 2005 – March 2006.

**Member of the Board of Assessment Appeals, Westbrook, CT.** August 1997 – July 2000.

- campaigned and won 6 year term on Board of Assessment Appeals.
- participated in appeals hearings, voted on appeals, and reported decisions to town committee members.

**Advocate for National Coalition for the Homeless, Intern, Washington, DC.** March – June 1993.

- conducted research on homelessness; promoted grassroots advocacy.
- wrote articles on homelessness for advocates and policy-makers.
- represented NCH at Congressional briefings and local advocacy meetings.

## **AWARDS / PROFESSIONAL DEVELOPMENT:**

Winner of the Mystic Seaport Orion Award for Excellence in Experiential Education in 2010

Completed Schools Attuned Professional Development and Service Program, NY, 2004.

First teacher at the Oxford Academy to receive summer sabbatical, 1999. Spent the time off hiking the Inca trail and exploring Inca ruins in Peru and visiting historical sites in Newfoundland, Canada.

## **INTERESTS & ACTIVITIES:**

**Member of the New London Historical Society, New London, CT.** Spring 2007 – present.

**Vintage Baseball Player, New London Vintage Baseball Team, New London, CT.** Spring and Summers of 2007 - present.

**Organizer and Leader of private book club, Mystic, CT.** Lead book discussion on such works as the *Count of Monte Cristo*, *the Wordy Shipmates*, and *One Thousand and One Arabian Nights*.

**Tae Kwon Do Instructor, World Champion Tae Kwon Do, Milford, CT.** Summers of 2002 and 2003. Taught, Coached, and Judged competitors during Tae Kwon Do competitions. Earned black-belt in Summer of 2005.

**Richard J. King**  
Lecturer, Literature of the Sea  
The Maritime Studies Program of  
Williams College and Mystic Seaport  
Mystic, CT 06355  
Richard.King@Williams.edu  
860.572.5302 x5262

## **EDUCATION**

PhD University of St Andrews  
MALS Wesleyan University  
MEd Lesley University  
BA Drew University

## **APPOINTMENTS**

Lecturer in Literature of the Sea. The Maritime Studies Program of Williams College and Mystic Seaport, Mystic, CT. Spring 2006, 2008-present  
Teaching Fellow to the Humanities. The Maritime Studies Program of Williams College and Mystic Seaport, Mystic, CT. 1997-2004.  
Maritime Studies Instructor. Sea Education Association, Woods Hole, MA. Spring 2001, Summer 2008.  
Teacher of English, History. Ocean Classroom. 1995-1997.  
Teacher of English, Anthropology. Class Afloat. 1993-1994.

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## **SELECTED PUBLICATIONS, PRESENTATIONS, WEBSITES**

### **BOOKS**

*Lobster*. Reaktion Press, forthcoming May 2011.

### **CHILDREN'S BOOKS**

*Women and the Sea and Ruth*. Author and illustrator. Mystic Seaport, Mystic, CT: 2004.  
Jensen, John O., author, Richard King, illustrator. *What is a Sea Dog?* Mystic Seaport Museum, Mystic: 2000.

### **ARTICLES**

“Crafting ‘Mocha Dick’: An interview with sculptor Tristin Lowe,” to be submitted to *Leviathan: The Journal of Melville Studies* in February 2011.  
“The Poets at His Feet: The Afterlife of ‘Sir Patrick Spens.’” *Scottish Literary Review* [formerly *Scottish Studies Review*] Vol. 1, No. 2, Autumn/Winter 2009, pp. 21-44.  
“‘Dialogue with a Maestro’: An Interview with Eric Ting, Adapter and Director of A Production of *The Old Man and the Sea*.” *The Hemingway Review*. Vol. 29, No.1, Fall 2009, pp. 152-59.  
“To Kill a Cormorant.” *Natural History*. March 2009, pp. 24-29. [cover story]  
“One Way to Avoid Air Travel.” *Cruising World*. Vol. 118, No.2, February 2009, pp. 40-44.  
“Carry On, Captain Smith: Ocean Classroom’s Legendary Shipmaster.” *Maine Boats, Homes, & Harbors*. Winter 2008, Issue 97, pp. 82-88.  
“A Radar-assisted Passage.” *Ocean Navigator*. No.166, Nov/Dec 2007, pp. 51-53.  
“Mr. Yamashita and His Cormorants.” *Maritime Life and Traditions*. No.31, 2006, pp. 12-23.

- “If My Book Isn’t Published, I’ll Weep...” *Times Higher Education Supplement*. No. 1,737, 7 April 2006, p. 14.
- “Liam O’Flaherty’s ‘The Wounded Cormorant’.” *Beyond the Anchoring Grounds: More Cross-currents in Irish and Scottish Studies*. Shane Alcobia-Murphy et al., eds. Belfast Studies in Language, Culture and Politics No.14. Belfast, Cló Ollscoil na Banríona, 2005, pp. 142-50.
- “*Reaper* Launched for a Second Century.” *History Scotland*. Vol.5, No.5, 2005, pp. 10-11.
- “The Chinchas and the Guano Trade.” *Maritime Life and Traditions*. No.25, 2004, pp. 48-61.
- “The Straits of Florida: Where Oceanography Makes History.” *Sea History*. No.106, 2004, pp. 24-27.
- “‘The Most Valuable Bird in the World’: A Maritime History of the Cormorant.” *Log of Mystic Seaport*. Vol.55, No.1/2, 2004, pp. 18-28.
- “Pent Up in Lath and Plaster?” *Melville Society’s Extracts*. July 2001, pp.10-11.
- “The Rime of the Ancient Mariner: 201 Years Old and Still on the Road.” *The Log of Mystic Seaport*. Vol.51, No.2, 1999, pp.30-37.
- “The Changing Perception of Whales in Literature.” *Historic Nantucket*. Vol.47, No.3, 1998, pp. 24-28.

## COLUMNS

- “Animals in Sea History,” a continuing series of articles written and illustrated for young adults, such as “White Whales?,” “Barnacles,” and “Frigatebirds,” for *Sea History* (quarterly since 2006).

## CONFERENCE PAPERS

- “That ‘Minute Yellow Substance’: An eco-critical reading of Melville’s ‘Brit.’” Biannual Conference of the Association for the Study of Literature and the Environment. A co-authored paper with James T. Carlton (Williams College) and Benjamin Seretan (Wesleyan University). Victoria, British Columbia: June 3-5, 2009.
- “I’m not dead yet!’: The American Afterlife of ‘Sir Patrick Spens’.” Music of America and the Sea Symposium, Sea Music Festival. Mystic Seaport: 14 June 2008.
- “Paddling with Fulmars: A Solo Sail Across the North Atlantic.” Fifth Annual Environmental Writers’ Conference in Honor of Rachel Carson. Boothbay, Maine: 10-13 June 2008.
- “Teaching Melville Aboard Ship: Ideas from a Pedagogic Hayseed.” International Melville Conference. Mystic: 1999.

## REVIEWS

- “*The Last Fish Tail* by Mark Kurlansky.” *The New England Quarterly*. Vol.82, No.3, September 2009, pp. 544-7.
- “*The Unnatural History of the Sea* by Callum Roberts.” *Mystic Seaport Magazine*. Spring 2009, p.9.
- “*The View from the Masthead: Maritime Imagination and Antebellum Sea Narratives* by Hester Blum.” *Sea History*. No.124, 2008, p.51.
- “*Eugene O’Neill and Dat Ole Davil Sea* by Robert Richter.” *Sea History*. No.111, 2005, p.44.

## WEBSITES

- King, Richard, ed., et al., “Searchable Sea Literature,” launched February 2009:  
[<http://www.williams.edu/williamsmystic/SeaLitSearchable/SeaLitSearchable.html>]
- Joffe, Gabrielle, Richard King, and Megan Holmes, “The Afterlife of Sir Patrick Spens,” forthcoming February 2011:  
[<http://www.williams.edu/williamsmystic/SirPatrickSpens.html>]

# Krystal Kornegay Rose

(b) (6)

Phone: (b) (6) (cell); 860.572.0711 x 5025 (work)

E-mail: krystal.kornegay@mysticseaport.org; (b) (6)

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## Education

**Savannah College of Art and Design**- Savannah, Georgia

Master of Fine Arts Degree in Historic Preservation, 2007

**University of North Carolina at Wilmington**- Wilmington, North Carolina

Batchelor of Arts in History, 2001

## Professional Experience

**Mystic Seaport Museum - Online Learning Community Project Manager**

October 2010-Present

Manager of 500K grant from the Institute of Museum and Library Services, to create an Online Learning Community.

Successfully created and continues to foster relationships with large community of teachers, parents and students from 29 schools in Connecticut and Rhode Island as well as homeschool families. Currently in the process of analyzing data from over 50 group meetings, in order to create an innovative museum online learning website that will feature interactive artifact records and foster teacher ideas revolving around museum resources.

**Mystic Seaport Museum**- Mystic, Connecticut

November 2008-Present

*Registrar*

Registrar work includes accessioning objects, certificates of gift, in-loans and out-loans, assisting curators in preparation of objects for cataloguing. Participant in Exhibits Development Team. (*Plus duties listed below under Collections Management Technician.*)

**Mystic Seaport Museum**- Mystic, Connecticut

January 2007-Present

*Collections Management Technician*

Responsible for assisting the curators and collections manager in caring for the museum's collection. The collection includes valuable and often fragile art, objects, photographs and prints. Work includes re-housing objects, completing condition reports, cleaning, performing inventories, transporting artifacts, answering research requests, preparing for and dismantling exhibits.

**Coastal Heritage Society**- Savannah, Georgia

January 2005-December 2006

*Programs & Membership Coordinator*

Responsible for developing and carrying out programming to support the mission of the Society; as well as writing grant proposals to fund the programs. This involved creating and managing events for children and adults that promoted the three sites managed by the Society.

Responsible for keeping membership records, membership recruitment.

**Coastal Heritage Society**- Savannah, Georgia

October 2003-December 2004

*Preservation Team Member*

Preservation team member, worked under buildings curator. Job included historic masonry repair and documentation at the Central of Georgia Roundhouse Railroad Museum, Savannah Visitor's Center, and Old Fort Jackson.

**Kreilick Conservation, LLC-** Philadelphia, Pennsylvania

July 2003- February 2004

*Conservation Team Member*

Conservation team member for cemetery restoration projects in Colonial Park Cemetery in Savannah, GA and Yeaman's Hall Cemetery in Charleston, SC. Worked with conservator to assess, document and conserve cemeteries. Work also included stone repair and consolidation, cleaning and restoration of historic masonry.

**Metropolitan Planning Commission-** Savannah, Georgia

March-November 2003

*SCAD Internship.*

Surveyed historic Thomas Square Streetcar District and created a database of housing in Arc View program that would be used for future design review guidelines, and the creation of demographic-specific maps.

Supervisor: Professor Bob Allen, Savannah College of Art & Design

## **Museum Education & Preservation Experience**

**Programs Committee Chair, New London Landmarks 2009-Present** – works with programs committee to develop educational programs and fundraisers for the organization. Recent programs include: "The Doo-Dad-Dash" and "Urban Living."

**Collections Committee Member- New London County Historical Society 2010-Present** – works with other museum professionals to guide the care of the organization's collections.

**Hands-On-History Program 2006-** (Coastal Heritage Society)-created an interactive program for non-profit historic preservation organizations where middle-school students learned the basics of historic preservation in the form of a weeklong camp. Program still being used in 2010.

**Revolutionary Perspectives Lecture Series 2005 & 2006-** (Coastal Heritage Society)-managed all aspects of this four-part lecture series about the Revolutionary War. (Included debates and interactive lectures.)

**CHS Living History Weekend 2005 & 2006-** (Coastal Heritage Society)-worked with large staff to create hands-on activities and stations revolving around the Battle of Savannah.

**Preservation Seminar 2006-** Worked with Coastal Heritage Society and Historic Savannah Foundation to create adult educational workshops pertaining to historic preservation.

**Historic Savannah Foundation Education Committee 2005 & 2006-** member of HSF's committee that planned educational programming focused on historic preservation.

**Historic Masonry Repair-** laying, repointing, cleaning, historical brickwork, historic mortar mixes, and mortar analysis

**Paint Analysis-** historic color identification through cratering and cross-sections

**Cemetery Restoration-** stone and masonry cleaning, repair, and consolidation

**Surveying-** completed surveys on several historic areas in Savannah

**Architectural Photography**

**Historical Research**

## **Volunteer Work**

New London Landmarks Board of Directors Member- Chair of Programs & Development Committee, New London, CT

Collections Committee Member- New London County Historical Society

Free Yoga Instruction at Carl C. Cutler Middle School Physical Fitness Family Evening, Groton, CT

Noank Historical Society Volunteer- 2007-2010, Noank, CT

Pine Island Clean-Up Coordinator 2008, Groton, CT

Pine Island Clean-Up (2007) - CT/RI Coastal Fly Fishers, Groton, CT

Coastal Empire Habitat For Humanity (2003-2004)- Savannah, Georgia

Hands- On Preservation Training Workshop by Georgia Trust (March 2003)

**Jonathan Shay**

(b) (6)

**Employment**

**Mystic Seaport Museum, Inc. 1984-Present**  
Mystic, CT

- Director of Exhibits and Interpretation 2012 - present
  - Direct exhibition planning, design and production
  - Participate in Museum strategic planning, institutional management and major projects
  - Provide creative leadership, encourage teamwork and evaluate department staff.
  - Work closely with other departments including with Marketing, Advancement, and Museum Education and Interpretation.
- Director of Exhibits and Interpretation 2005 - 2012
  - Direct and manage the visitor educational experience through Exhibits and Interpretation.
  - With the assistance of supervisors, hire, train, evaluate and support a diverse staff.
  - Act as the liaison between the Exhibits Dept. and the Interpretation Dept.
  - Participate in the management of the Museum.
- Director of Exhibits 1999 - 2005
  - Direct exhibition planning, design and production.
  - Provide creative leadership, encourage teamwork and evaluate department staff.
  - Work closely with other departments including with Marketing, Development, and Museum Education and Interpretation.
  - Participate in the management of the Museum.
- Supervisor of Exhibits 1994 - 1999
  - Assist the department director with supervision and evaluation of staff.
  - Coordinate exhibit maintenance.
  - Prepare and administer the budget.
  - Supervise the maintenance of exhibit preparation areas.
  - Participate in the planning, design and fabrication of exhibits.
- Exhibit Production Specialist 1989 - 1994
  - Fabricate, and install exhibit cases, barriers, panels, pedestals, mounts, partitions, etc.

Purchase fabrication materials and maintain inventory control.  
Maintain exhibit production facility including hand and power tools and safety equipment.

Perform exhibit repairs.

- Supervisor of Interpretation 1984 - 1989

Hire, support and evaluate Museum interpreters.

Plan interpretive programs.

Procure materials necessary for interpretive programs.

**Shannon Boat**                      **1980-1984**

Bristol, RI,

- Carpenter crew leader

Build and install joiner work on semi-custom yachts.

### Professional Affiliations

#### **New England Museum Association**

Present at the annual conference.

Write articles as requested for NEMA News.

#### **American Association of Museums**

Former New England Rep for the National Association for Museum Exhibition

### Volunteer Positions

#### **Ninigret Cove Conservation Association**

- Treasurer

#### **Dunns Corners Community Church Presbyterian**

- Youth worker

#### **Connecticut Humanities Council**

- Outgoing grant reviewer, exhibit evaluator

### Education

#### **Brown University**

Providence, RI

B. A. Anthropology

# DANIEL V. MCFADDEN

[dan@dvmcfadden.com](mailto:dan@dvmcfadden.com)

Home: (b) (6)

Mobile: (b) (6)

*Accomplished communications professional with over 15 years of demonstrated success in television and online news for leading broadcast, cable, and internet outlets, including NBC, CBS, and MSNBC.com.*

- **Seasoned journalist and newsroom manager** with proven editorial judgment, creative storytelling skills, and a deep understanding of what drives media coverage.
- **Veteran television producer** with a thorough knowledge of all aspects of television production operations, including live broadcast, live-to-tape, and taped programming.
- **Online producer and executive** experienced in business strategy and marketing, site development, and digital media content production.

## **PROFESSIONAL EXPERIENCE**

### **Director of Communications Mystic Seaport**

**2011-Present  
Mystic, CT**

Manage all aspects of external communications for the nation's leading maritime history museum. Responsible for public relations and media outreach, online and direct marketing initiatives. Act as liaison with the Mystic community and state and local tourism officials.

### **Freelance Producer**

**2005-2011**

Produced national news stories and elements for NBC News, NBC News Channel, CNBC, and MSNBC. Assignments included researching, writing and producing correspondent packages, shooting taped interviews and visual elements, and producing correspondent live shots and satellite interviews.

### **Assistant News Director WVIT-NBC30**

**2003-2004  
West Hartford, CT**

Managed the daily news operation of the NBC owned-and-operated station in the Hartford/New Haven market. Responsible for all editorial content and show production, including story assignments, editing and approval of scripts, video, graphics, and promotional material, rundown preparation, breaking news coverage. Supervised the news operation's staffing and scheduling.

- Supervised 5 hours of daily programming, including a #1 rated 11pm broadcast.
- Directed and executive produced special coverage, notably the Gov. John Rowland investigation and resignation, the University of Connecticut's dual NCAA championship seasons, and numerous winter storms and breaking news.
- Revamped news operations budget to achieve a \$20,000 per-month cost savings.

### **Executive Producer, Special Projects KNTV-NBC11**

**2002-2003  
San Francisco/San Jose, CA**

Managed special projects production at the NBC owned-and-operated station in the San Francisco Bay Area market. Primary focus was the "Assignment 11" franchise of targeted special reports for sweeps periods.

### **As Executive Producer, KNTV-NBC11...**

- Developed and managed the "Assignment 11" special reports calendar. Responsible for all aspects of programming and production. "Assignment 11" was a key factor in the station's May 2003 11pm ratings victory.
- Oversaw NBC11's special news coverage including the Decision 2002 campaign and election night and

the 2002 September 11th anniversary coverage.

- Member of the NBC transition team that implemented NBC standards, policies, and operations procedures during the station ownership change in April 2003.

**Product Manager, Content Applications Group  
EXCITE@HOME**

**2000-2001**

**Redwood City, CA**

Managed the news, weather, and video channels for Excite.com and the @Home broadband subscription service. Responsible for product strategies, market positioning, and business plans, defining product lines and enhancements, directing design, engineering, and launch for all product releases, and negotiating partnership deals and ongoing vendor relationships.

- Drove Excite News to become the #5 news site worldwide, generating annual revenue over \$2 million.
- Negotiated and executed high-profile partnerships with Weather.com and MSNBC.com to recognize over \$1.5 million in new revenue.
- Lead multidisciplinary teams (design, engineering, business development, marketing, and editorial) to successfully design, build and launch complex online products on time and on budget.

**Producer  
MSNBC.com**

**1996-2000**

**Redmond, WA/Los Angeles, CA**

Producer for the leading Internet news site. One of three senior-level producers responsible for managing daily news operations. Subsequently named Los Angeles correspondent and NBC News liaison at the NBC Burbank bureau.

- Member of the original team that launched the site in 1996.
- Collaborated on development of the site's news philosophy, editorial production processes and multimedia applications.

**Producer  
CBS News**

**1992-1996**

**New York, NY**

Beginning as a page in 1992, progressed from desk assistant to producer at CBS News.

- Broadcast producer for the 30-minute "CBS Morning News" program and the "CBS This Morning" news blocks.
- Managed the overnight videotape operation. Supervised a technical and editorial staff of 19.
- Produced live and tape segments for "CBS This Morning."

**EDUCATION**

**Cornell University**, College of Arts and Sciences  
Major in Government  
**Sea Education Association**, Semester at Sea

**B.A. 1991**

Cornell National Scholar

**1989**

**Steven M. Purdy**

(b) (6)

Telephone: (b) (6)

PROFESSIONAL RESUME

Experience Summary

- 9 years in marine and museum-related occupations
- 10+ years in management consulting as Vice President in a supply chain management business process design, and information systems development practice in a wide range of industries and company sizes.
- 20+ years in general management, information systems design and development in the aerospace, automotive aftermarket, chemicals, and consumer goods industries. Several years part-time academic undergraduate and graduate teaching experience and instructing in other organizations.

Recent Positions:

*May 2006 – Present*  
*Mystic Seaport Museum*  
*Mystic, CT*

*Interpreter*

Interpretation of museum exhibits to visitors on, *L.A. Dunton*, *Charles W. Morgan* (lead interpreter), *Joseph Conrad*, and in several shoreside exhibits, *Voyages*, *Shipsmith*, *Chandlery*, *Print Shop*, *Cooperage*, *Nautical Instruments*, *Frozen In*, *Tugs*, and others by short lectures, interactive conversations with individuals and groups, demonstrations using artifacts, exhibit display materials, audio-visual materials, and personal knowledge research, and expertise. Focus is on the 19<sup>th</sup> and early 20<sup>th</sup> centuries, providing understanding by placing the whaling, coastal fishing, shipping and other maritime and related industries and disciplines in social, political, technical, operating, and economic context.

*October 2007 – May 2010*  
*Radio Shack*  
*Groton, CT*

*Sales Associate*

Started as a temporary holiday employee, worked full time through the holidays and stayed on as a regular part time employee, responsible for customer sales and service, cashiering, stocking, displays.

*April 2003 – May 2006*

*Defender Industries*  
*Waterford, CT*

*Assistant Manager – Warehouse Outlet Store – Marine Products*

Started as a Sales Associate, after four months was promoted to Assistant Manager. Responsible for hands-on working supervision, staffing, and stocking for day-to-day operations of a 15,000 square foot marine product outlet store collocated with a 100,000 square foot mail, phone and Internet order fulfillment warehouse and call center. Assisted customers in selecting products to equip their vessels and resolve maintenance, repair, and operating issues and other customer service

### Summary of Experience in Industry:

Over 20 years of experience in industry, both process and discrete manufacturing, in consumer products, specialty chemicals, aerospace, and automotive aftermarket. Progressed steadily from computer programming through business process and systems analysis and design, to Manager-Business Systems Development, Manager-Worldwide Systems Development, and Director-Management Information Services managing a large mainframe computer installation with over 60 employees. Assignments in U.S., Belgium, Canada, France, Germany, Holland, Italy, and the U.K.

Employers included: International Silver Company, The Stanley Works, United Technologies, Uniroyal Chemical Company, Avco-Lycoming and Raybestos-Manhattan.

### Summary of Experience in Management Consulting:

As a Vice President was responsible for sales and marketing, managed projects from the point of initial client contact through sales, proposal, staffing and scheduling, project management, design and implementation, progress and final meetings, and managed client relationships.

Typical projects included analysis and assessment of current client operations and systems, recommendations for improvement, development of business process designs and software functionality requirements to support the processes, software selection, fit analysis, detail design, development of detailed business procedures, organization, job descriptions, etc., project management for system development, training, and implementation of the processes and systems, primarily in logistics, warehouse management, inventory management, and customer service. I personally planned and managed projects with over 30 companies in a wide range of industries, and have worked through the proposal process with many others. Assignments in U.S., Belgium, Canada, Denmark, Finland, France, Germany, Holland, Italy, Mexico, and U.K.

Employer: Establish, Inc. Fort Lee, NJ

### Other Experience:

Adjunct faculty: The University of Hartford, Central Connecticut State University, Mattituck Community College.  
Seasonal Hotel Management

### Education:

Bachelor of Arts. - The Defiance College, 1964, English/History  
Master of Business Administration. - The University of Hartford, 1968  
Graduate study in Philosophy, ABT - Trinity College  
Munson Institute of American Maritime History - 2012

### Memberships, Offices, Certifications and Other:

U.S. Sailing Association: Area B (CT and NY) Race Officer, Certified Regional Race Officer, Certified Race Management Instructor, Certified Powerboat Handler  
Federal Aviation Administration: Private Pilot, Single Engine Land, Instrument rated  
Off Soundings Club: Block Island Liaison, Race Committee, Race Secretary, currently Commodore  
Duck Island Yacht Club: Past Commodore  
Eastern Connecticut Sailing Association: Past Offshore Chairman, 2009 - awarded Commodore's Trophy for contributions to excellence in race management in the Association.  
Thames Yacht Club  
Ensign Fleet 53  
MacKenzie Boat Club - Founder

Mystic Seaport Museum, Inc.  
*Voyaging In the Wake of the Whalers:*  
The 38<sup>th</sup> Voyage of the *Charles W. Morgan*  
National Endowment for the Humanities  
Public Program Implementation Proposal

**Letters of Support**

**Port Partners**

Cape Cod Canal Centennial Celebration Committee  
City of New Bedford, Massachusetts  
Constitution Museum, Boston, Massachusetts  
Custom House Maritime Museum, New London, Connecticut  
Martha's Vineyard Museum, Edgartown, Massachusetts  
New Bedford Whaling Museum, New Bedford, Massachusetts  
New London County Historical Society, New London, Connecticut  
Provincetown Center for Coastal Studies, Provincetown, Massachusetts  
Tisbury Wharf, Vineyard Haven Harbor, Massachusetts  
Town of Provincetown, Massachusetts

**Other Letters of Support**

NOAA Office of National Marine Sanctuaries  
Smithsonian Affiliations



19 December 2012

Ms. Susan Funk  
Executive Vice President  
Mystic Seaport Museum, Inc.  
PO Box 6000  
Mystic, CT 06355-0990

Dear Ms. Funk:

The Cape Cod Canal Centennial Celebration Committee (CCC100) is orchestrating events for the 100<sup>th</sup> anniversary of the Canal's opening date of July 29, 1914. The Steering Committee resolved early on to invite the restored *Charles W. Morgan* to pay a call and act as "magnet ship" for events celebrating the Centennial. Mystic Seaport Museum responded by scheduling arrival on Friday, July 25, 2014 for the opening weekend of the official nine-day celebration period. The *Morgan* will tie up at State Pier, the principal dock of Massachusetts Maritime Academy (MMA) at the west entrance to the Canal in Buzzards Bay.

MMA is among the handful of distinguished institutions training American students for contemporary maritime trades and related skills in engineering and business. MMA will be an important sponsor of CCC100 events, and I serve as chairman of the Steering Committee. I and several committee members have been following the *Morgan's* rebuild with intense interest, for what the vessel is and what she represents to America's maritime history.

MMA conducts regular tours aboard the training ship *Kennedy*, and has hosted guest ships from the recently lost replica H.M.S. *Bounty*, to the Indonesian naval training ship *Dewaruci*. While docked from July 25 – 27, 2014, the C.W. *Morgan* expects to welcome thousands of visitors onboard. The committee expects the *Morgan's* visit will tie many threads of maritime history together: the whaling industry establishing New England's global significance in the 19<sup>th</sup> century, the Canal's role in offering safe coastal passage in the 20<sup>th</sup> century, and more. The *Morgan's* 38<sup>th</sup> voyage will attract interest at ports far beyond the Cape Cod Canal. Attendant publicity should benefit all involved parties and boost public enthusiasm for history in a manner complimentary to the long-term goals of the National Endowment for the Humanities.

The *Morgan* is without equal in conferring stature upon the Canal Centennial, shall continue to serve as jewel in the Mystic crown and to raise awareness of the key industrial, engineering and trade advances that began right here in Southern New England only two centuries ago.

The Committee hopes that the National Endowment for the Humanities will continue to support the Museum's key educational role on maritime history.

Regards,

Rick Gurnon  
Chair, Cape Cod Canal Centennial Celebration Committee



**CITY OF NEW BEDFORD**

**JONATHAN F. MITCHELL, MAYOR**

December 31, 2012

Susan Funk  
Executive Vice President  
Mystic Seaport Museum, Inc.  
P.O. Box 6000  
Mystic, CT 06355-0990

Dear Ms. Funk:

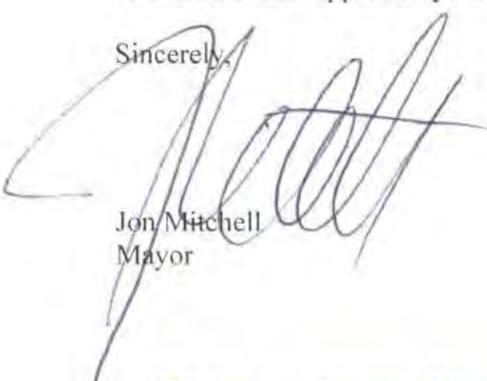
The City of New Bedford strongly supports your Chairman's Grant application to the National Endowment for the Humanities in support of the 38<sup>th</sup> Voyage of the Charles W. Morgan.

Since hearing of Mystic's plans just a few weeks into my administration, the possibility of the restoration and return of the Morgan has captured New Bedford's imagination. In the intervening months, my administration has been thinking seriously about what we need to do to prepare for the momentous return of the Morgan to its homeport, and how to best position New Bedford, the center of the American whaling industry, to be the focal point of the voyage. We believe the leg of the journey that brings the Charles W. Morgan to New Bedford is the most compelling chapter of this fascinating narrative, precisely because it is a homecoming story. We think the Morgan's visit has the potential to be the single biggest event-driven tourism draw for our city in its history. In my opinion, the return of the Morgan will resonate locally, regionally, nationally, and internationally, and if properly executed and publicized will bring people here in droves, allowing us to greatly increase our visibility as a tourist destination for years to come. There is no question that the potential economic impact for the city and for the region is significant.

Moreover, there is an opportunity in this voyage to heal old wounds, to flip New Bedford's relationship to this ship from one of loss and regret to one of renewal and celebration. Many of our citizens still feel the sting of the loss of "our" ship to Mystic. But there is a chance to tell the story of how the ship's bizarre series of post-whaling misadventures are actually responsible for its salvation. Again, the return of the Morgan will be a compelling story that will illuminate much about the nation's whaling past and the post-whaling history of the industry's hub.

In closing, I view the Morgan's voyage to New Bedford as the most important tourism priority of the next 18 months, and support all your efforts to realize this long-standing dream of a Morgan homecoming.

Sincerely,



Jon Mitchell  
Mayor

133 WILLIAM STREET • NEW BEDFORD, MA 02740 • TEL. (508) 979.1410 • FAX (508) 991.6189



January 3, 2013

Susan Funk  
Executive Vice President  
Mystic Seaport Museum, Inc.  
P.O. Box 6000  
Mystic, CT 06355-0990

Dear Susan,

The USS Constitution Museum looks forward to working with Mystic Seaport Museum to welcome the CHARLES W. MORGAN to Boston in 2014. Having the MORGAN berthed in the Charlestown Navy Yard adjacent to USS CONSTITUTION will be a wonderful moment in American maritime history. These two national landmark vessels have never been together before, and it will certainly be quite a draw for visitors to Boston.

All who visit the Yard in July of 2014 will marvel at the sight of two tall ships berthed at the pier. It is an opportunity to see a commercial whaler – the last of these ships left – along with a naval vessel designed to protect America's thriving maritime trade in the 1800's. Seeing CONSTITUTION's towering masts next to the MORGAN will offer visitors an opportunity to understand both vessels better in the context of their own times. Since our mission is to serve as the **memory** and **educational voice** for "Old Ironsides," the visit of the CHARLES W. MORGAN provides a unique opportunity to discuss seafaring life in a broader context.

The USS Constitution Museum looks forward to working with Mystic Seaport Museum on joint programming during this time period. This Museum offers a fully accessible shore-side venue with theater space available for special programs. Our award-winning exhibits about life at sea in 1812 provide a wonderful complement to a tour of the MORGAN. There are many similarities in the life of a deep water sailor, but also many differences. CHARLES W. MORGAN sailed with a crew of 35 men on a vessel with a length of 105-feet on deck. Contrast this to life at sea on a naval vessel with a crew of about 450 men on a vessel of only 204-feet on deck. There are many rich interpretive opportunities to help today's visitor appreciate how life at sea contrasts to today's wired world.

This past summer, Boston commemorated the War of 1812 Bicentennial with visiting tall ships and international naval vessels throughout the port. The associated PR and promotions brought the USS Constitution Museum's single highest visitation day on July 4, 2012 with 6,751 visitors to the Museum. The visiting ships were in port for nearly a week, driving strong visitation of 3,000-4,000 people each day. We anticipate that a visit by the MORGAN would also draw larger than normal crowds. During a typical July weekend, we usually welcome 5,000-6,000 visitors to the Museum.

The USS Constitution Museum and Mystic Seaport Museum have worked together in the past, and look forward to partnering again. USS Constitution Museum staff has participated on panels at Mystic Seaport's research symposia and professional conferences. Our interpretive staff has exchanged visits and programming ideas. The Williams-Mystic Maritime Studies Program frequently brings college students to visit the USS Constitution Museum and has hosted Boston alumni gatherings here. We look forward to attending the 2013 spring planning charette in Mystic and discussing how best to capitalize on this unique opportunity.

I have great respect for the staff of Mystic Seaport and the thorough research that forms the basis for all of their interpretive programs. I hope that the National Endowment for the Humanities will support this effort to raise the visibility of America's maritime past by endorsing this exciting project. I look forward to working with Mystic Seaport Museum to promote the 38<sup>th</sup> voyage of the CHARLES W. MORGAN and her visit to Boston in July 2014.

Sincerely,



Anne Grimes Rand  
President

# CUSTOM HOUSE MARITIME MUSEUM

New London Maritime Society, Inc.

150 Bank Street, New London, Connecticut 06320 (860) 447-2501  
www.nlmaritimesociety.org nlmaritimedirector@gmail.com



Museum Director  
Susan Tamulevich

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James Streeter  
Greg Stone  
Frederick N. Vogt, AIA  
George C. White

Head Docent  
William LaRoue

L brarian  
Brian Rogers

11 December 2012

Elysa Engelman, Exhibit Researcher and Program Manager, Mystic Seaport

Dear Ms Engleman.

As director of the New London Maritime Society, I am writing in support of the Mystic Seaport Museum's Implementation Grant application to the National Endowment for the Humanities.

New London, Connecticut, is known as the Whaling City; the New London Maritime Society's mission is to preserve and celebrate that rich sailing history. Our organization is an ideal match to collaborate Mystic Seaport on the re-launch of the whaling ship *Morgan*.

The Society's Custom House Maritime Museum is a small but robust organization. Our summer events generally draw a capacity audience—although at our small historic custom house a capacity audience is just 49 people at a time. We are community-oriented and our audience spans generations and ethnicities. At the museum, we always teach about New London's whaling past, and, in 2012, presented a special exhibition about whaling and the whalers who came to the US from the Azores. These whalers' descendants are to be found throughout the east coast.

We look forward to the *Morgan's* port visit to New London, May 24 – June 11, 2014, and already have begun planning for the visit. The reigon's wood carvers' club has proposed creating a ship's figurehead, carving it in the museum's courtyard over the course of the summer. We would present a concurrent exhibition on the history of figureheads inside the museum.

We also have discussed two other exhibitions related to the Morgan's visit. One would feature 19<sup>th</sup> century marine fashions. The other would deal with whales and our attitude towards them today, as their protectors rather than their hunters.

The New London Maritime Society will be participating in the one day Port Partners Charrette scheduled for next Spring. We look forward to discussing in more detail the plans for activities in New London at that event.

Sincerely,

Susan Tamulevich, director and contact for this project  
New London Maritime Society  
nlmaritimedirector@gmail.com  
860-447-2501, cell: (b) (6)



# Martha's Vineyard Museum

Preserving the history of Martha's Vineyard

59 School Street · Post Office Box 1310 · Edgartown, MA 02539  
Phone (508) 627-4441 · Fax (508) 627-4436

January 2, 2013

Susan Funk  
Executive Vice President  
Mystic Seaport  
75 Greenmanville Avenue  
Mystic, CT 06355

Dear Susan,

The Martha's Vineyard Museum is pleased to act as a port partner for the *Charles W. Morgan's* 38<sup>th</sup> voyage in 2014. As you know, there are several connections between people from Martha's Vineyard and the *Morgan* during its whaling days. In fact, Thomas Adams Norton, the 1<sup>st</sup> Captain of the *Charles W. Morgan*, was from Martha's Vineyard and the logbook of that voyage resides in the archival collections of the Martha's Vineyard Museum.

The Martha's Vineyard Museum's mission is to preserve and interpret collections that engage and connect the public to the Island's history, art and culture. The Vineyard's whaling history is rich and something that the public is always interested in. Mystic Seaport is providing us with a wonderful opportunity to help bring that history alive by its restoration of the *Charles W. Morgan* and planning a stop in Vineyard Haven during its voyage. We look forward to presenting a related exhibit at the Museum, and working with Mystic plan public programming while the *Morgan* is in port. We are excited with the prospect of connecting the *Morgan's* visit to our strong school program.

I worked with your staff last year as they began the planning for this extraordinary voyage and look forward to continuing the relationship and planning as the voyage take shape. Year-round islanders and summer visitors alike on Martha's Vineyard will be excited to take part in this historic event.

Thank you for including us in this project!

Nancy Cole  
Education Director  
Martha's Vineyard Museum



NEW BEDFORD WHALING MUSEUM

18 Johnny Cake Hill  
New Bedford  
Massachusetts 02740-6398  
Tel 508 997-0046  
Fax 508 997-0018  
whalingmuseum.org

RESEARCH LIBRARY & KENDALL INSTITUTE  
791 PURCHASE STREET • NEW BEDFORD, MA 02740

December 20, 2012

Susan Funk, Executive Vice President  
Mystic Seaport Museum, Inc.  
P.O. Box 6000  
Mystic, CT 06355-0990

RE: National Endowment for the Humanities Implementation Grant

Dear Susan,

On behalf of the Trustees of the New Bedford Whaling Museum (NBWM), I write in enthusiastic support of Mystic Seaport Museum's NEH grant application for implementation funding of the historic 38<sup>th</sup> voyage in 2014 of the restored whale ship, CHARLES W. MORGAN, which will visit New Bedford as part of the program.

As you know, the NBWM is the world's most comprehensive museum devoted to the global story of whales, and whaling. Cornerstone of New Bedford Whaling NHP, the Museum encompasses a city block. We all look forward to the ship's visit to its home port.

The MORGAN and the NBWM have much shared history. As early as the 1920s the Old Dartmouth Historical Society – governing body of the Museum – was involved in the ship's preservation efforts. Many ODHS members, then as now, count among their ancestors the officers and crew of the ship's 37 voyages. In 1841, the same year MORGAN was built here, Herman Melville departed New Bedford on a whaling voyage which would later inspire him to write *Moby-Dick*, America's greatest novel.

The Museum is fully supportive of this history-making initiative as it aligns seamlessly with our mission to educate and inform the public about historical whaling – America's first global industry – and today's perseverance efforts for whale survival.

We have already met for initial planning sessions with Mystic and local officials and we look forward to participating in Mystic's port programming charrette in 2013. The Museum will cooperatively promote all programs with partnering organizations and agencies.

We fully anticipate this historic voyage will garner international media attention.

Sincerely,

  
James Russell  
President and CEO



## NEW LONDON COUNTY HISTORICAL SOCIETY

4 January 2013

Susan Funk  
Executive Vice President  
Mystic Seaport  
75 Greenmanville Avenue  
Mystic, CT 06355

Dear Susan,

Thank you for including the New London County Historical Society as one of your Port Partners as you plan the port visits for the “38<sup>th</sup> Voyage of the *Charles W. Morgan*.” We support Mystic Seaport’s application for implementation grant funding through the NEH and enthusiastically commit to participating in the Port Planning Charrette and other planning sessions to make each port visit special, but also part of an integrated program with a shared narrative.

Founded in 1870, the New London County Historical Society is the oldest historical organization in eastern Connecticut and serves a county-wide mission from its base in the city of New London. Its mission is to preserve objects and manuscripts representative of the history of the county in order to use those resources for the education and inspiration of residents and visitors alike. In 1907, the society purchased the Shaw Mansion to use as its headquarters and to house its collection. During the Revolutionary War, the Mansion was the home of Nathaniel Shaw, Naval Agent for Connecticut, and headquarters for privateers working out of the Thames River. The Shaw Mansion was also, during the nineteenth century, home to principals and agents of Perkins and Smith, one of New London’s most successful whaling firms. Thus whaling is another important aspect of our collection and knowledge base.

New London has taken as part of its name, “The Whaling City,” as it was the second largest whaling port in the world in the middle of the nineteenth century. Nevertheless, there is not a lot of knowledge about what whale oil was essential for in the nineteenth-century economy, nor is there much awareness that the banks, the hospital, the art museum, the railroads and the factories in this city were mostly financed with the profits of the whaling trade. We look forward to the *Morgan’s* visit in 2014 to once again have an opportunity to make these connections. We hope to use the visit as the impetus to restore a painting in our collection which is a key to the signal flags representing the various whaling firms in the city.

New London harbor is excellent and still working, but it is also relatively small and approachable. The *Morgan’s* arrival and time here will be very visible and widely celebrated.

Sincerely,

Edward D. Baker  
Executive Director



# Provincetown Center for Coastal Studies

ADMINISTRATIVE OFFICES  
115 Bradford Street  
Provincetown, MA 02657  
tel (508) 487-3622 fax (508) 487-4495

HIEBERT MARINE LABORATORY  
5 Holway Avenue  
Provincetown, MA 02657  
tel (508) 487-3623 fax (508) 487-4695

December 17, 2012

Susan Funk  
Executive Vice President  
Mystic Seaport Museum, Inc.  
P.O. Box 6000  
Mystic, CT 06355-0990

Dear Susan,

On behalf of the Provincetown Center for Coastal Studies, I am writing to express my continued enthusiasm and support for the proposed 38<sup>th</sup> Voyage of the *Charles W. Morgan*. As participants in this project, we see great opportunities for bringing new and dynamic interpretive approaches to the content. I support the Museum's application for an implementation grant funding through the NEH and enthusiastically commit to participating in the spring port planning charrette in 2013. PCCS has already participated in port planning sessions and a visit with the dedicated staff from Mystic Seaport. I am pleased to serve as an advisor to the project as a whole and believe the support of the NEH will provide an excellent foundation for the project.

Provincetown was one of the first and most significant whaling ports in the nation, and is where whale watching began on the East Coast. The Provincetown Center for Coastal Studies was founded by scientists taking advantage of our location amongst one of the most important marine ecosystems in the world. We have been a leader in coastal and marine research, education and stewardship on Cape Cod for over thirty years. Our mission is to promote stewardship of coastal and marine ecosystems in the Gulf of Maine and conduct educational activities that promote encourage sustainable use and conservation of coastal and marine ecosystems.

Due to our unique position in one of the Cape's most visited towns and our new education program that promotes science, history, art and connecting people to the local environment, we anticipate being able to draw thousands of visitors from all over the world to the *Charles W. Morgan* during its planned visit to Provincetown in 2014. 2014 is also being promoted by organizations entrusted with the study and protection of North Atlantic right whales as the *Year of the Right Whale*. The *Charles W. Morgan*'s visit during this year will highlight the historic, scientific and environmental connection between our community and one of the world's most endangered species.

I fully endorse your efforts and look forward to being a part of the team that shares the story of this magnificent vessel and a significant American industry that helped to shape a nation.

Sincerely,

Jesse Mechling, Marine Education Director



December 19, 2012

Susan Funk  
Executive Vice President  
Mystic Seaport Museum, Inc.  
PO Box 6000  
Mystic, CT, 06355-0990

Dear Ms. Funk,

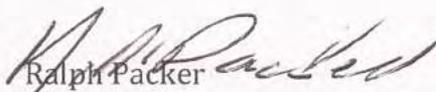
I wish to express our enthusiastic commitment to provide a wharf and shore-side facilities to the *Charles W. Morgan* when she comes to Vineyard Haven harbor on her "38<sup>th</sup> Voyage" in 2014. We have previously hosted other "tall ships" at the Tisbury Wharf. Because of its location in the heart of the harbor, the wharf provides excellent visibility of and access to the vessel.

As a commercial maritime enterprise we are well aware of the significant role whaling played in the history of Martha's Vineyard and are pleased to participate in this historic voyage. We have met with the individuals from Mystic Seaport who are planning the voyage here at our facility and look forward to working closely with them to assure their visit is the great success it promises to be.

Not only will this visit allow islanders to remember and explore the island's and America's maritime history and heritage, because of its popularity as a seasonal destination, people from across the country and abroad will also get to experience this highly significant ship.

The Tisbury Wharf Company is proud to be part of what will be a new historic moment for Martha's Vineyard.

Sincerely,

  
Ralph Packer  
President

144 Beach Road • P.O. Box 1317 • Tisbury, MA 02568  
Tel: 508.693.9300 • Fax: 508.696.8436 • [www.tisburywharf.com](http://www.tisburywharf.com)



## TOWN OF PROVINCETOWN

*HISTORICAL COMMISSION*

*260 Commercial Street*

*Provincetown, MA 02657*

*Phone (508) 487-7013 Fax (508) 487-9560*

December 20, 2012

Mr. Jonathan Shay  
Mystic Seaport Museum, Inc.  
P.O. Box 6000  
Mystic, CT 06355-0990

Dear Mr. Shay,

We so pleased to be participating in the planning for the arrival of the *Charles W. Morgan* in July of 2014 and offer our hearty endorsement for the project and extend a warm welcome.

Provincetown's rich heritage includes a vibrant whaling era. We are planning to install a special display of items associated with that history in our Town Hall exhibition cases and further address the contribution of Provincetown whale men to the larger story.

Of course, since the *Morgan* is a vessel with rich ties to Provincetown, we are doubly proud and will work to highlight that history and present it to residents and visitors alike.

Please do not hesitate to contact me if there is anything at all we can do to further support your application to the National Endowment for the Humanities for this important exhibition and adjacent programing.

Sincerely,

Eric E. Dray, Chair  
Provincetown Historical Commission



UNITED STATES DEPARTMENT OF COMMERCE  
National Oceanic and Atmospheric Administration  
NATIONAL OCEAN SERVICE  
Office of National Marine Sanctuaries  
1305 East-West Highway  
Silver Spring, Maryland 20910

JAN 08 2013

James A. Leach  
Office of the Chairman  
National Endowment for the Humanities  
1100 Pennsylvania Avenue, NW  
Washington, DC 20506  
Attention: Chrissy Cortina, Program Officer

Dear Chairman Leach:

I am writing to express my support for Mystic Seaport Museum's public programming for the 38<sup>th</sup> Voyage of the whaleship *Charles W. Morgan*. NOAA's Office of National Marine Sanctuaries oversees the conservation, protection and public education of our nation's maritime heritage, marine ecology, or biodiversity. Stellwagen Bank National Marine Sanctuary, off of Cape Cod, Massachusetts, was designated by Congress to protect the primary summer feeding grounds of the endangered North Atlantic right whale and other important marine features. We have since uncovered that Stellwagen Bank plays a major role in our nation's maritime heritage.

The hunting of right whales on Stellwagen Bank was the primary economic and cultural driver of New England for much of the 18<sup>th</sup> and 19<sup>th</sup> Centuries. *Morgan's* 38<sup>th</sup> Voyage and associated public programming will highlight that historical importance. When the *Morgan* returns to Stellwagen Bank in 2014, she will arrive not as a predator but as a shepherd, and her cargo will be knowledge, not whale oil. This is key since we have a long relationship with Mystic Seaport Museum focused on how best to broadcast the message of species conservation and how it has impacted our cultural identity in the last century. NOAA hopes to assist Mystic Seaport in their efforts to project the 38<sup>th</sup> Voyage globally. We intend to expand the impact of the voyage through teleconnections to Hawaii and in other historically important Pacific ports-of-call. We will partner with the Museum to create sustained program linkages with whaleship wrecks globally, and we are exploring possibility of using the *Morgan's* cargo hold as a laboratory for tracking ocean sounds. The 38<sup>th</sup> Voyage is a unique, once-in-a-lifetime opportunity to speak to the importance of species conservation as well as America's maritime heritage.

We are proud to partner with Mystic Seaport Museum on this nationally significant project.

Sincerely,

Daniel Basta  
Director



## Smithsonian Affiliations

December 14, 2012

Ms. Claire Calabretta  
Mystic Seaport Museum  
P.O. Box 6000  
Mystic, CT 06355-0990

Dear Ms. Calabretta,

I am pleased to submit this letter of support for your proposal to the National Endowment for the Humanities for the satellite exhibition *In the Wake of the Whalers*.

The importance of your restoration and interpretation of the *Charles W. Morgan* whale ship cannot be underestimated. It represents a critical industry in American history, but even further, illustrates a social, scientific and cultural history that is relevant to us today, in areas from immigration to marine conservation. The Smithsonian is deeply committed to these issues as well, and to our ongoing collaboration opportunities around the *Morgan's* sailing.

To that end, Smithsonian Affiliations fully endorses Mystic's efforts to share the *Morgan* story through the satellite exhibitions *In the Wake of the Whalers*, and is committed to working with Mystic to find additional partners. Many of the other Affiliate organizations in the Smithsonian's network, including maritime and history museums, aquaria and more, make excellent candidates. Throughout the network - from Atlantic to Pacific, on the Great Lakes and down the Mississippi River - Affiliates will have the opportunity to add their own unique artifacts and local stories to this national narrative. *In the Wake of the Whalers* represents an ideal peer-to-peer collaboration for which the Smithsonian consistently strives, by asking our partners to contribute their unique perspective to histories and issues of national significance.

We look forward to working with you on this project, and support your efforts wholeheartedly. Please do not hesitate to contact me with further questions at 202.633.5321 or [Closterh@si.edu](mailto:Closterh@si.edu).

Sincerely,

Harold A. Closter  
Director, Smithsonian Affiliations

# Karen Jamison Wizevich

(b) (6)

## Education

**Ph.D.**, 1993, Victoria University, Wellington, New Zealand, **Architecture and Museum Studies**  
Thesis: Creation and Reception of Exhibitions: Comparison of Provider Intentions and Visitor Response  
*Supervisors: D. Kernohan and J. Cave*

**Fulbright Scholar**, 1991 - 1993, Victoria University, Wellington, New Zealand, **School of Architecture**

**M.S.**, 1990, Cornell University, **Department of Design and Environmental Analysis**,  
Thesis: Development of a Multi-User Evaluation Strategy for Zoological Exhibits  
Major: Human Factors/Ergonomics, Minor: Design, *Supervisors: A. Hedge and S. Danko*

**B.A.**, 1987 Virginia Polytechnic Institute & State University, **College of Architecture and Urban Studies**  
Major: Urban Affairs and Planning, Minor: English, *Cum Laude*

## Employment

### Museum Consultant (1993 – present)

Both as part of a team with **People, Places, and Design Research** (Northampton, MA), as well as **independently**,  
I work on planning, design, evaluation, and content research for museums, including:

Aldrich Museum of Contemporary Art, Ridgefield, CT  
American Museum of Natural History, New York City, NY  
Arkell Art Museum, Canojaharie, NY  
Capital Discovery Place, Wellington, New Zealand  
Connecticut Humanities Council, Middletown, CT  
Dinosaur State Park, Berlin, CT  
Florence Griswold Art Museum, Old Lyme, CT  
Global Warming: Northwest Passage Expedition., Seattle, WA  
History Center, Ithaca, NY  
Louisiana State Museum, New Orleans, LA  
Maryland Science Center, Baltimore, MD  
Mattatuck Museum, Waterbury, CT  
Mystic Seaport, Mystic, CT  
Museum of the Earth, Ithaca, NY  
Museum of New Zealand, Wellington, New Zealand  
National Parks, New Zealand  
New Mexico Museum of Natural History, Albuquerque, NM  
Old State House, Hartford, CT  
Smithsonian Institution, National Museum of Natural History, Washington, DC  
Vassar College Summer Theater, Poughkeepsie, NY

### Other Positions

**Assistant Professor, Johns Hopkins University, Graduate Program in Museum Studies, Baltimore, MD, 2010**

### **Director of Exhibits & Architecture, Museum of the Earth, Ithaca, NY, 1999–2003**

Led team of scientists, educators, architects, designers and evaluators in the creation of a new earth science museum; developed vision for, coordinated, oversaw design of 5000 square feet of exhibitions, including: innovative collections-based exhibits, hands-on laboratories, early learner exhibits, graphics and text panels, murals, audio-visual theater presentations, and related art exhibits; acted as liaison with architects for new museum building; managed budget of over \$1,000,000; coordinated all associated evaluation projects; organized and implemented temporary art shows; developed art and design courses in conjunction with both university and community

art groups; conceived, developed and wrote successful NSF planning grant for joint state park/museum interpretive project; collaborated with Cornell University Plantations for outdoor interpretation of building site, and paleo-garden plantings.

### **Acting Vice President, Guest Experience, Liberty Science Center, NJ, 1998-1999**

Selected by Board of Trustees and President to serve as temporary Vice President, during search for permanent replacement. Guest Experience division comprised of 8 departments: exhibit production and maintenance, traveling exhibits/graphics, demonstrations, education and electronic outreach, community programs, media services, evaluation and research, and scientific themes. Primary duties included: 1) leading and maintaining overall guest experience vision and operations; 2) fiscal management of division budget (\$5,382,888); 3) personnel management (30 full time, 70 part time staff); and 4) active participation on LSC's senior management team. Other responsibilities included: direct liaison with Board; participation on Facility Task Force, for thematic/masterplanning; maintaining collaboration with outside scientists, researchers and industry sponsors; and Chair of Science Education Policy Committee of the Board.

### **Director, Evaluation/Planning and Research, Liberty Science Center, NJ, 1994-1998**

Developed in-house evaluation program; led and coordinated major, institution-wide, longer-term projects (e. g. architectural planning, exhibit masterplan, signage system) involving evaluation and research; directed all aspects of exhibit development, from conception to summative evaluation; managed exhibit and program developers/designers, science writers, graphic designers, staff scientists and evaluators; led institution-wide training in evaluation and exhibition development methods; worked with outside researchers on cutting-edge evaluation and exhibits; worked closely with Development department to cultivate funding relationships; managed departmental operating budgets up to \$2 million; procured and managed exhibition projects with budgets ranging from \$25,000 to \$1,000,000; collaborated with Education department on curriculum and content for projects.

### **Evaluation Coordinator/Exhibition Developer, Capital Discovery Place, New Zealand, 1991-1993**

Member of multi-cultural museum planning team; participated in all aspects of exhibit, program, and facility creation and evaluation, including concept development and post occupancy evaluation.

## **Publications**

### **Articles**

- Lebeau, R.B., Gyamfi, P., Wizevich, K.J., and E.H. Koster (2001) Supporting and documenting choice in free-choice science learning environments, in *Free choice science education: How we learn science outside school – Ways of knowing in science and mathematics*, J. Falk (ed.)
- Wizevich, K.J. (1993) The role of an evaluator, *New Zealand Journal of Museology*, v. 22, no. 3.
- Wizevich, K.J. (1992) Whose values do our exhibits reflect? - A look at exhibits from the perspective of exhibit planners and children, *New Zealand Journal of Museology*, v. 22, no. 1, p. 15 - 17.
- Hedge, A. and K. Jamison (1990), Zoo exhibit evaluation: A multi-user strategy, *American Association of Zoological Parks and Aquariums, Conference Proceedings*, Washington, D.C., Spring, 1990.

### **Panel/Poster Presentations**

- (2009) Using museum exhibitions to convey controversial science, *Geological Society of America Annual Conference*
- (2009) The Values of Using Multiple Evaluation Methods, *Visitor Studies Association, Annual Conference*.
- (2008) The Audience-Focused Exhibit., *New England Museum Association, Annual Conference*.
- (1998) Intervention on the supply side: A case study of informal education at Liberty Science Center, "Free-choice learning: Accessing the informal science education infrastructure" , *California Science Center, Los Angeles*.
- (1998) E-Quest: An interactive science center exhibition designed to present energy issues to the public: *Geol. Soc. America Abstracts with Programs*, v. 30, no. 7.
- (1997) Designing for lifelong learning, *Association of Science and Technology Centers, Annual Conference*.
- (1997) Museum design for the elderly, *Environmental Design Research Association Annual Conference*.
- (1996) Evaluation and the exhibition design process, *American Association of Museums, Annual Conference*.
- (1996) Evaluation and the exhibition design process, *American Association for the Advancement of Science, Annual Conference*.
- (1995) Where have all the designers gone? The challenge of integrating visitor studies with exhibit design, *Visitor Studies Association, Annual Conference*.
- (1994) Inspiring non-exhibit staff and visitors to develop and build exhibits, *Assoc. of Science and Technology Centers, Annual Conference*.
- (1994) Use of annotated floor plans in evaluation, *Committee on Audience Research and Evaluation, American Association of Museums, Annual Conference*.
- (1995) Evaluation during the exhibit design process: An experiment with design students, *Committee on Audience Research and Evaluation, American Association of Museums, Annual Conference*.

“Voyaging in the Wake of the Whalers” Stillman Exhibit Formative Study– Spring 2013:

Fifty interviews to be conducted by fifty Museum volunteers in the Stillman gallery (the future site of the “Voyaging in the Wake of the Whalers” exhibit). I will design the instrument, help train the volunteers, analyze the data, and prepare a report.

Museum staff will prepare the exhibit description, humanities theme summaries, and conceptual designs to show to visitors during the interview. They will also recruit interviewers from the pool of experienced Museum volunteers.

Formative research will focus on the following questions:

- Has the exhibition team best used the unique and powerful element of the *Morgan* herself to draw visitors into the various themes?
- Do the various exhibition components and themes connect with people’s lives?
- Do visitors react to the story of the Morgan herself, and her whaling adventures?
- In what are visitors interested? From which elements are visitors learning?
- Is the experience compelling to visitors?

To answer these questions we need to collect several types of information that will enable us to gauge reaction to the proposed exhibition:

- How do visitors react to the different conceptual plans for presenting the exhibition themes?
- Overall, do these themes and topics that will interest them and their families?
- What aspects are most/least appealing?
- What messages are they “taking home”?
- Reactions to possible exhibition scenarios and interactives?

Cost for Spring 2013 work:

Storyline testing

Prepare test materials = 3 days

Test materials = .5 days

Data collection = 2 days

Data entry/analysis = 2.5

Report writing = 2

Online Survey

Prep materials = 1.5 days

Monitor, etc. = .5 days

Analysis/report = 3 days

14 days @ \$█/day = █

Travel = 3 trips, one hotel, per diem = \$500 max

**Estimated subtotal: \$█ (outside proposed grant period)**

**Dockside Experience Summative Evaluation– Summer 2014: (during grant period)**

We will assess the success of the dockside aspects of the *Morgan* Voyage to inform changes to the presentations that will be used in other formats at Mystic Seaport. The museum studies interns and project evaluator will conduct in-person interviews and provide a web address for visitors to provide feedback on-line. We will test the process at New London, the first port, and continue surveys at other ports over the nine week voyage.

We will focus our summative research on the voyage and dockside experience on the following questions:

- Do the dockside experiences work as expected?
- What are visitors doing onboard and dockside?

- What are visitors learning, onboard and dockside?
- What are the unintended outcomes?
- What are visitors interested in, confused by, etc.?

Estimated costs for Summer 2014 work:

(includes 7+ days of interviews, travel, writing the interview questions, analyzing the data, and writing the final report and recommendations)

Subtotal: \$ [REDACTED]

**Exhibit Summative Evaluation –Summer 2015: (during grant period)**

After the exhibit opens we will conduct a summative evaluation to determine any required remediation. We will use interns trained in evaluation theory and methods. They will conduct about 100 interviews of museum visitors, evaluating their experiences and determining if our goals for the exhibit are realized. Dr. Wizevich will research and develop the survey questions, collect and analyze the data, and provide a report. Our summative research will focus on the Stillman exhibit:

- Does the exhibition work as expected?
- What are visitors learning?
- What are visitors doing in the space, with the interactives, etc.?
- Are the underlying themes being communicated?
- What are the unintended outcomes?

Estimate for Summer 2015 work:

<i>Interviews (n=100)</i>	<i>When?</i>	<i>Karen W.</i>	<i>Intern</i>
Research, develop survey questions, test questions, train interns		3.0 days	
Collect data		1.5 days	30 hours
Collate data, analyze data		2.0 days	
Report writing		1.5 days	
<b>TOTAL DAYS</b>		<b>8.0 days @</b> \$ [REDACTED] /day =	
<b>TOTAL</b>		\$ [REDACTED]	

<i>Observations</i>	<i>When?</i>	<i>Karen W.</i>	<i>MS staff</i>
Develop tools		1.5 days	
Collect data		1.0 days	25 hours total
Collate data, analyze data		1.5 days	
Report writing		1.0 days	
<b>TOTAL TIME</b>		<b>5 days @</b> \$ [REDACTED]	
<b>TOTAL</b>		\$ [REDACTED]	

Total salary = \$ [REDACTED]

Travel total = \$760

gas/mileage – 5 trips x 140 miles = .4 = 280  
 per diem 30/day x 4 days on site = 120  
 hotel – 3 nights x 120 = \$360

Subtotal: \$ [REDACTED]

**TOTAL COSTS: \$ [REDACTED] (\$ [REDACTED] total cost during grant period)**

January 1, 2013

Jonathan Shay  
Director of Exhibits and Interpretation  
Mystic Seaport and Museum  
P.O. Box 6000/ 75 Greenmanville Avenue  
Mystic, CT 06355-0990

Dear Jonathan:

Thank you for inviting me to participate in the evaluation process for your proposal regarding the Charles W. Morgan voyage and exhibition, being submitted to the National Endowment for the Humanities.

The proposed scope and content of this project – using locations at Mystic Seaport and Museum, and other ports; encompassing both gallery exhibitions and interpretive programs – is innovative and impressive. It's an exciting new approach to delivering historical content, and is practically rational, reaching audiences already familiar with MSM and new audiences.

I am excited about the opportunity to work on the many challenges in this project, and I bring considerable experience to it in terms of studying public perceptions of historical experiences in both museum and natural/outdoor settings. I have extensive experience with all of the research methods required in this project (storyline testing during the formative stage; intercept and online interviews of people at MSM and in other outdoor settings during the summative phase). Therefore, I look forward to working with you on this creative experiment.

I can guarantee that I am interested, willing, and available to work on the phases of evaluation described in the proposal, within the budget and time frame specified. Together, this will be an exciting team, addressing an innovative initiative in the museum field.

This is a great proposal and I look forward to working with you on the project.

Sincerely,

A handwritten signature in cursive script, appearing to read "Karen Wizevich".

Karen Wizevich, Ph.D.

**Anne E. Witty**

(b) (6)

***Brief Curriculum Vitae***  
**Professional Experience**

**Current Endeavors**

- 2004-present Assistant Curator, The Peary-MacMillan Arctic Museum, Bowdoin College  
*Share responsibility, with curator/registrar, for collections care & registration, research & exhibitions, supervising student interns on collections projects*
- 2003-present Independent museum consultant for curatorial and exhibition projects
- 2006-present Exhibits curator & editor for The Cultural Ocean, The World Ocean Observatory  
([www.thew2o.net](http://www.thew2o.net))

**Previous Endeavors**

- 2000-2003 Curator, Maine Maritime Museum, Bath, Maine  
*Responsible for collections development and care; exhibitions; historic buildings and watercraft collection. Position eliminated in November 2003 for fiscal reasons*
- 1999 Independent curator and museum consultant, Astoria, Oregon; associate consultant, Northwest Nautix of Olympia, Washington
- 1990-1998 Curator, Columbia River Maritime Museum, Astoria, Oregon  
*Responsible for collections development & care; exhibitions; research library; museum administration*
- 1985-1990 Associate Curator for Collections Research, Mystic Seaport Museum  
*Developed exhibitions and collections documentation*

**Education & Fellowships**

- 2012 M.F.A. (Poetry), Stonecoast Program in Creative Writing, University of Southern Maine; Maine Residents' Scholarship, 2011
- 1989 Munson Institute, Mystic Seaport: American Maritime History (graduate credit: University of Connecticut) (continued)
- 1984 M.A., Winterthur Program in Early American Culture, University of Delaware; National Museum Act Fellowship, 1982-1983; Winterthur Fellow, 1982-1984
- 1980-1981 Thomas J. Watson Traveling Fellow: Independent study of traditional boats and maritime museums in Great Britain and Europe

**Anne E. Witty, p. 2**

1980            A.B. *magna cum laude*, Middlebury College, Vermont. Phi Beta Kappa; Highest honors in American history; concentration in maritime studies.

**Professional Activities & Affiliations**

1993-2005    Executive Council, International Congress of Maritime Museums

2002-2003    Georgetown (Maine) Historical Society Building Committee

1990-1999    Pacific Northwest Maritime Heritage Council, co-coordinator

1988-1996    Museum Small Craft Association, Board of Directors

**List of Publications, Conference Papers, Other Information and References  
Available Upon Request**

## William Ruggieri

(b) (6)

Office: 718.832.1591

Cell: (b) (6)

(b) (6)

### Profile

Senior designer with over 30 years of experience in every aspect of exhibition design. Having worked on numerous teams, I've enjoyed strong relationships with architects, graphics and media designers, historians and content developers, curators, and the directors of a wide variety of cultural institutions.

### Experience

#### **680 Design Inc / Brooklyn NY**

- Consultant to design firms, museums and cultural institutions for all phases of museum design projects. Involved in all phases of exhibition design and planning from conceptual design through construction documents and installation supervision.
- 1981 to Present

#### **Christopher Chadbourne Associates / Boston Massachusetts**

- Senior Design Associate
- 1989 to 2011
- Responsible for design and supervision of a full complement of staff members and consultants required to implement design schemes for museum exhibits.

#### **Eisterhold Associates / Kansas City Missouri**

- Senior Design Associate
- 1988 to present
- Conceptual, Schematic and Design Development for a range of projects. Maintain client relationships and supervise junior staff members and other project consultants.

#### **Joseph Wetzel Associates / Boston Massachusetts**

- Designer / Design Director
- 1974 to 1981
- Supervised an interdisciplinary staff of 2D and 3D designers, content developers, media designers, researchers, and support staff.
- 

#### **The Burdick Group / Los Angeles California**

- Staff Exhibit Designer
- 1973 to 1974

### Skills

- Presentation Techniques: Sketching, rendering and model making skills.
- Content Development: Extensive experience working with content developers, historians and curators to shape storyline development.
- Client Interface: Client contact and excellent presentation skills.
- Design implementation: Development of Schematic Design, Design Development and Construction Documents.
- Production: Supervision of exhibit fabrication and installation.

### Education

#### **University of Cincinnati**

- College of Design Architecture and Art
- Bachelor of Science in Industrial Design

## Selected Projects

- Chadbourne Associates
  - National Museum of the Marine Corps / Quantico Virginia
  - Great Platte River Road / Kearny Nebraska
  - National Infantry Museum / Columbus GA
  - Museum of Work and Culture / Woonsocket Rhode Island
  - National Law Enforcement Museum / Washington DC
  - Up Country Greenville / Greenville South Carolina
  - National Museum of the US Army / Fort Belvoir Virginia
  - Canalway Visitor Center / Cleveland Ohio
  - Canyon View Information Plaza / Grand Canyon Arizona
  - National Purple Heart Hall of Honor / New Windsor NY
  - U-505 - Museum of Science and Industry/ Chicago Illinois
  - Museum of Flight / Seattle Washington
  - Altoona Railroaders Memorial Museum / Altoona Pennsylvania
  - The Dorr Rebellion / Providence Rhode Island
  - The Venango Museum / Oil City Pennsylvania
  - Pink Palace Museum / Memphis Tennessee
  
- Eisterhold Associates
  - National Civil Rights Museum / Memphis Tennessee
  - International Civil Rights Museum / Greensboro NC
  - Rosa Parks Museum / Montgomery Alabama
  - Southern Poverty Law Center / Montgomery Alabama
  - Jurassic Park Visitor Center / Orlando Florida
  - Old Salem Visitor Center / Old Salem North Carolina
  - Federal Reserve Bank / San Francisco California
  - Greensboro History Museum / Greensboro North Carolina
  - African American Museum / Philadelphia PA
  - National Hurricane Museum and Science Center / Lake Charles LA
  - Auburn University Hall of Honor / Auburn AL
  - The President's House / Philadelphia PA
  - Bethesda Medical Center Healing Garden / Bethesda Maryland
  - Erie Canal, Flight of Five / Lockport New York
  
- Wetzel Associates
  - Bradbury Science Center / Los Alamos New Mexico
  - World Trade Center Observation Deck / Baltimore Maryland
  - Iron Range Interpretive Center / Hibbing Minnesota
  - Iron Range Geology Hall / Hibbing Minnesota
  - The Aerospace Museum / Los Angeles California
  
- Independent Projects
  - Niagara Aquarium / Niagara Falls New York
  - Artifacts-Scholastic Magazine / New York New York

**+ Media Cost Estimate**

For: Mystic Seaport "In the Wake of Whalers" Grant Proposal  
Date: December 12, 2012

**MEDIA ESTIMATE SUMMARY**

<b>Exhibit</b>	<b>Software</b>	<b>Hardware</b>	<b>Subtotal</b>
<u>Entry Experience</u> "Realm of the Whale and Whalers"	\$29,022.	\$18,870.	\$47,892.
<u>Intro Orientation Video</u>	\$48,907.	\$5,400.	\$54,307.
<u>Projection Globe</u> "Whaling on a Sphere"	\$58,608.	\$45,000.	\$103,608.
<u>Dockside Intro Video</u>	\$44,756.	\$10,350.	\$55,106
Technical Management and Programming		\$3,500.	
Shipping		\$3,500.	
Installation		\$9,250.	
<i>SUBTOTAL</i>	<i>\$181,293.</i>	<i>\$95,870.</i>	
<b>GRAND TOTAL</b>			<b><u>\$277,163.</u></b>

**MEDIA COST ESTIMATE  
HARDWARE DETAILS**

<b><u>A. Entry Experience “Realm of the Whale and Whalers”</u></b>	
2 Projectors: Epson Pro Z8050 @\$5,685	\$11,370
Alcorn McBride HD Video Binloop with extra card	\$7,500
*scrim not included	
<b><u>B. Intro Orientation Video</u></b>	
Samsung 6050 LED Series 65”	\$4,000
Flush Mount Speakers 4 @125	\$500
Audio Amplifier	\$300
Brightsign HD 1010 Player	\$600
<b><u>C. Projection Globe “Whaling on a Sphere”</u></b>	
32” Omni Globe with touch screen/	
*Shipping, installation/replacement lamp included	\$45,000
<b><u>D. Dockside Intro Video</u></b>	
Samsung LED 9000 Series 75”	\$9,500
Speakers	\$500
Videotec HD260 DVD Player	\$350
Technical Management and Programming	\$3,500
Shipping A, B, D	\$3,500
Installation A, B, D	
Hotel and Per Diem (2 people for 4 days)	\$1,750
Transportation/Truck 4 days	\$1,000
Hardware Integration/Hardware and Software Installation	\$6,500
<u>Tax not included...</u>	

Mystic Seaport Museum, Inc.  
*Voyaging In the Wake of the Whalers:*  
The 38<sup>th</sup> Voyage of the *Charles W. Morgan*  
National Endowment for the Humanities  
Public Program Implementation Proposal

**Letters of Support: Satellite Exhibit Hosts**

Baranov Museum – Kodiak Historical Society, Kodiak, Alaska  
Channel Islands Maritime Museum, Oxnard, California  
Cold Spring Harbor Whaling Museum, Cold Spring Harbor, New York  
Independence Seaport Museum, Philadelphia, Pennsylvania  
Los Angeles Maritime Museum, San Pedro, California  
The Mariners’ Museum, Newport News, Virginia  
New Bedford Whaling Museum, New Bedford, Massachusetts  
Pilgrim Monument and Provincetown Museum, Provincetown,  
Massachusetts  
Texas Seaport Museum, Galveston, Texas  
Wisconsin Maritime Museum, Manitowoc, Wisconsin



November 30, 2012

Jonathan Shay  
Mystic Seaport  
75 Greenmanville Ave.  
PO Box 6000  
Mystic, CT 06395

Dear Mr. Shay,

The Baranov Museum is interested in hosting the temporary exhibit about the *Charles W. Morgan* and the vessel's restoration. Given that the vessel whaled within the so-called Kodiak Grounds, we feel that the exhibit fits within the Baranov Museum's exhibition scope. Moreover, the museum recently finished renovating our permanent exhibit on the history of whaling in Kodiak to focus on showing how the waters of Kodiak hosted a diverse array of whaling practices and characters, including Yankee whalers. The proposed exhibit will tell the story of the last surviving Yankee whaler that sailed the Kodiak Grounds.

We are excited about a partnership with Mystic Seaport and look forward to bringing the history of the *Charles W. Morgan* to the people of Kodiak.

Sincerely,

A handwritten signature in cursive script that reads "Anjuli Grantham".

Anjuli Grantham  
Curator of Collections



Baranov Museum - Kodiak Historical Society: 101 Marine Way, Kodiak, Alaska 99615

Phone: 907-486-5920 • Fax: 907-486-3166 • E-mail: [baranov@ak.net](mailto:baranov@ak.net)

[www.baranov.us](http://www.baranov.us)

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Attorney at Law

Jerry Miller, Ph.D.  
President Emeritus,  
California Lutheran University

Bill Conroy  
Executive Director

December 11, 2012

Jonathan Shay  
Director of Exhibits  
Mystic Seaport  
Mystic CT 06355

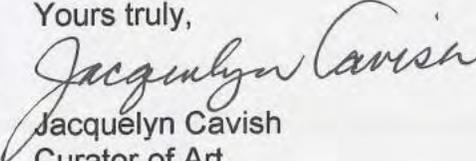
Re: Restoration and Launching of the Charles W. Morgan

This is to advise you that we are scheduling an exhibit here on the west coast to celebrate the completion of the restoration of the Charles W. Morgan whaling ship at the Mystic Seaport Museum in 2014.

We will feature the historical background of the ship, the restoration project and a model of it from our permanent collection. We have previously collaborated with the museum on an exchange of paintings by the maritime painter Thomas Hoyne.

We look forward to the opportunity to participate in this important historical event as a member of the maritime community.

Yours truly,

  
Jacquelyn Cavish  
Curator of Art

CC



**Cold  
Spring Harbor**  
WHALING MUSEUM

6 December, 2012

Mr. Jonathan Shay  
Mystic seaport Museum, Inc.  
PO Box 6000  
Mystic, CT 06355-0990

Dear Mr. Shay:

I write this letter to convey the enthusiastic support of this museum for your proposal to create and fund a special exhibition on the restoration of the *Charles W. Morgan* and her 38<sup>th</sup> voyage. We definitely wish to host one of these satellite exhibits.

As one of only three U.S. Whaling Museums, we are of course eager to share the story of the last whale ship with our 23,000 annual visitors, the majority of whom are primary school students. But in a greater sense, the 38<sup>th</sup> voyage presents a wonderful 'hook' for us to develop programming consistent with our mission:

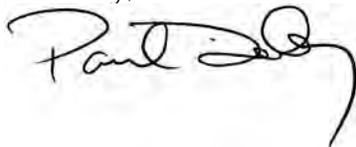
*To explore the ever-changing relationship between humans and whales through inquiry-based education and interpretation of artifacts that emphasize the cultural, scientific and environmental significance of Long Island and the Sea.  
To help members and visitors make informed decisions about our marine environment.*

We propose to install the satellite exhibit in our changing gallery, and to supplement the content provided by Mystic Seaport with objects from our own collection. We have the capability to display the video on demand in the gallery, and will supplement this with kiosk stations offering additional video and content on both whales and whaling.

The Whaling Museum will mount a promotional campaign around this exhibit, the 38<sup>th</sup> voyage, and special programs developed by our education department and coordinated with the voyage.

The staff of the Cold Spring Harbor Whaling Museum looks forward to working with our colleagues at Mystic Seaport to ensure that Long Island is fully aware of the significance of the Morgan's 38<sup>th</sup> voyage and the impact of the whaling industry on 19<sup>th</sup>-century America.

Sincerely,



Paul DeOrsay  
Executive Director

**P.O.Box 25 • Cold Spring Harbor, NY 11724 • 631-367-3418 Fax: 631-692-7037**  
[www.cshwhalingmuseum.org](http://www.cshwhalingmuseum.org) • E-mail: [cshwm@optonline.net](mailto:cshwm@optonline.net)



# Independence Seaport Museum

*Exploring America's Maritime Heritage*

Penn's Landing on the Delaware River  
211 S. Columbus Blvd. & Walnut St.  
Philadelphia, PA 19106-3199

215.413.8655 (p)  
215.925.6713 (f)

seaport@phillyseaport.org  
www.phillyseaport.org

January 7, 2013

Mr. Jonathan Shay  
Mystic Seaport Museum  
P.O. Box 6000  
Mystic, CT 06355-0990

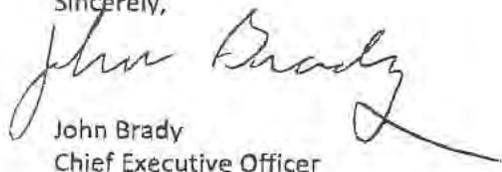
Dear Mr. Shay,

Since 1961, Independence Seaport Museum has served as a leader in Philadelphia's arts and culture community, offering compelling exhibitions and stimulating educational programming. Once the impressive private collection of J. Welles Henderson, the Museum has grown to boast an array of maritime treasures and serves as the home to two National Historic Landmarks, Cruiser *Olympia* and Submarine *Becuna*, drawing roughly 70,000 visitors annually. Today, we are reevaluating our role – and partnering with educators – to better deliver on our mission of connecting area residents to the water. As we move forward, we seek to extend our reach by providing exhibitions that appeal to Philadelphia's diverse communities—expanding on our mission and connecting people through our shared maritime heritage.

We are delighted to partner with Mystic Seaport Museum by hosting the 2014 satellite exhibit program, *In the Wake of the Whalers*. This exhibition will mark the culmination of a multi-year educational project through which Independence Seaport Museum's *Workshop on the Water* staff, volunteers, and students constructed two whaleboats for the restoration of the Charles W. Morgan whaling ship. *In the Wake of the Whalers* will be presented in the Museum's *Workshop on the Water*, and will include additional information regarding the whaleboat construction as well as visitor access to the Museum's professional boatbuilding staff. Advertising for this exhibit will be featured on the Museum's website, Facebook page, member newsletter, and other printed materials.

We are pleased to support Mystic Seaport Museum's 38<sup>th</sup> *Voyage of the Charles W. Morgan*, and are committed to presenting the satellite exhibit *In the Wake of the Whalers*. Funding provided by the National Endowment for the Humanities would be invaluable to Mystic Seaport Museum and its exhibition partners. Thank you for your consideration to support this national programming initiative.

Sincerely,



John Brady  
Chief Executive Officer



## Los Angeles Maritime Museum

*Preserving Local Maritime History*

Berth 84 • Foot of Sixth Street • San Pedro, CA 90731  
(310) 548-7618 • Fax (310) 832-6537 • [www.lamaritimemuseum.org](http://www.lamaritimemuseum.org)

December 18, 2012

Mr. Jonathan Shay  
Director of Exhibits  
Mystic Seaport  
75 Greenmanville Avenue – Box 6000  
Mystic CT 06355

Dear Mr. Shay:

The Los Angeles Maritime Museum wishes to express its enthusiasm for hosting an exhibit sponsored by Mystic Seaport, focusing on the past and future voyages of the historic whaling bark CHARLES W. MORGAN.

The Maritime Museum is located in San Pedro, California, directly on the main channel of Los Angeles Harbor. The Museum is a facility of the City of Los Angeles, Department of Recreation and Parks, operating with the financial assistance of the Friends of the Los Angeles Maritime Museum. Our mission is to preserve maritime material culture and educate the public, especially students, about the history of Los Angeles Harbor, the nation's busiest container port. While our visitors may be aware that shore whaling existed in our vicinity, we have determined that most are less aware of whaling's historic prominence. We believe the MORGAN's story would be of great interest and would be very appropriate to our audience, placing whaling in a broader national context. The MORGAN does have an historic association with the west coast of the United States and thus our venue would be an appropriate site from which to tell this multi-faceted story.

The LAMM welcomes an international audience of approximately 50,000 visitors per year, primarily school groups, veterans, families, merchant mariners, and cruise ship passengers. Our educational tours are offered year-round at no charge, and the MORGAN exhibit would be prominently displayed on our second-floor exhibit gallery. The Museum will be pleased to promote the exhibit via its printed newsletter, *Channel Crossings*, with press releases (social media and print), and by integrating the exhibit into our tour scripts so that we reach as many of our visitors as possible.

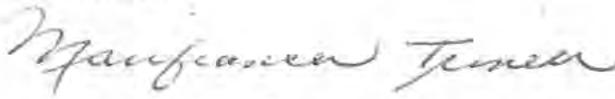
The Museum works closely with a San Pedro-based graphics company that has the capability to create exhibition panels from the files supplied by Mystic Seaport. In

addition, we own a compact flash player and a monitor, allowing us to show moving images and share audio. The Museum's permanent collection includes scrimshaw, toggle harpoons, and a model of the MORGAN, and all are available to complement the display.

The Los Angeles Maritime Museum is always searching for temporary exhibits which meet both our institutional mission and are affordable and engaging. Mystic Seaport's proposal meets all of these requirements, and we look forward to hosting the exhibit in the near future.

If you require additional information, please do not hesitate to contact me at 310-548-7618 ext 201 during business hours, or via e-mail at [Trivelli@lamaritimemuseum.org](mailto:Trivelli@lamaritimemuseum.org)

Sincerely,

A handwritten signature in cursive script that reads "Marifrances Trivelli".

Marifrances Trivelli  
Museum Director



100 Museum Drive • Newport News, Virginia 23606 • (757) 596-2222 • FAX (757) 591-7311

[www.MarinersMuseum.org](http://www.MarinersMuseum.org)

December 18, 2012

Mr. Jonathan Shay  
Mystic Seaport Museum, Inc.  
P.O. Box 6000  
Mystic, CT 06355-0990

Dear Mr. Shay,

The Mariners' Museum is very interested in hosting a traveling exhibition currently being planned on the *Charles W. Morgan* whaling ship at Mystic Seaport Museum. We support Mystic's initiative in preserving the whaling ship and using it to tell and promote the story of whaling in America.

The Mariners' Museum, founded in 1930 by philanthropist, Archer M. Huntington, is "devoted to the culture of the sea and its tributaries, its conquest by man and its influence on civilization." Designated by Congress as America's National Maritime Museum, the institution holds one of the premier collections of maritime objects in the United States and has one of the most comprehensive maritime Research Library and Archives in the nation.

We believe the story of whaling to be an important one for our audience. Whaling is one of the most frequently requested topics that visitors want to learn about. The story of the *Charles W. Morgan*, as a typical vessel employed in the trade, will serve as a specific and unique example of this maritime industry and its impact on the world's economy and ecology. Additionally, the restoration of the ship and upcoming voyage will further promote the preservation of this important story in our history.

We plan to use the *Charles W. Morgan* exhibition as an integral part of a larger exhibition on whaling in America. Augmented with more information, including images, documents, and artifacts from our collection, a greater story can be told to reach the thousands of visitors that come to the museum each year.

The Mariners' Museum heartily endorses the creation of this traveling exhibition and the planned voyage and promotion of the *Charles W. Morgan*. We look forward to having the exhibition and helping promote and preserve our maritime heritage.

Regards,  
  
Priscilla Hauger, Director of Exhibitions  
The Mariners' Museum  
100 Museum Dr.  
Newport News, VA 23606  
757-591-7770  
[phauger@marinersmuseum.org](mailto:phauger@marinersmuseum.org)



NEW BEDFORD WHALING MUSEUM

18 Johnny Cake Hill  
New Bedford  
Massachusetts 02740-6398  
Tel 508 997-0046  
Fax 508 997-0018  
whalingmuseum.org

RESEARCH LIBRARY & KENDALL INSTITUTE  
79 1 PURCHASE STREET • NEW BEDFORD, MA 02740

December 12, 2012

Mr. Jonathan Shay  
Director of Exhibits  
Mystic Seaport Museum, Inc.  
P.O. Box 6000  
Mystic, CT 06355-0990

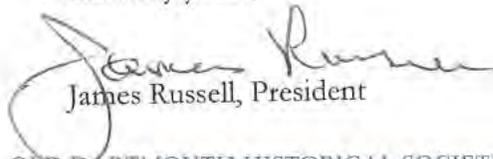
Dear Jonathan:

Given that the ship/bark *Charles W. Morgan* was built in New Bedford in 1841 to the order of whaling agent Charles W. Morgan (1796-1861) and that New Bedford was her primary port of registry for twenty of her thirty-seven voyages and that she remained under New Bedford ownership even while whaling out of San Francisco, the idea that this relic, so beautifully preserved at Mystic Seaport Museum (MSM) is returning to New Bedford in 2014 is not only appropriate but of national historical significance.

The New Bedford Whaling Museum (NBWM) is a proud and enthusiastic supporter of MSM's application for NEH support of a traveling exhibition as well as the efforts to promote the *Charles W. Morgan's* 38<sup>th</sup> voyage. As an institution whose mission is to educate and interest all the public in the historic interaction of human's and whales as well as the regional maritime activities of the Old Dartmouth region and adjacent communities, *In the Wake of the Whalers* is synergistic. This effort will serve not only to highlight the role that whaling played in the American experience but also as an outreach tool, an ambassador, as it were, for historic preservation.

The NBWM has significant collections including fine arts, portraits, ship models, personal and business papers, logbooks, journals and other artifacts from and relating to the vessel, its history and management. These collections will serve to augment and elucidate MSM's proposed interpretive panels. Exhibitions of this type are commonly displayed in one of three changing exhibition spaces/galleries. Over the past four years the NBWM has mounted two exhibitions interpreting the role of the *Charles W. Morgan* as an icon of American maritime history. The staff of the NBWM has worked closely with the City of New Bedford and MSM in planning the vessel's upcoming visit. Likewise, as all of the exhibits in the NBWM, outreach through the museum's web site and other online digital resources are now integral to on-site experiences. With an annual visitation of approximately 100,000 visitors per year, one third of which are school students, the impact of such an installation also serves to fulfill the curriculum guidelines with which the Education Department strives to adhere. We strongly endorse this effort and eagerly anticipate both the vessel's visit and the exhibition, *In the Wake of the Whalers*.

Sincerely yours,

  
James Russell, President

  
Michael P. Dyer, Maritime Curator



**PILGRIM MONUMENT  
AND PROVINCETOWN MUSEUM**

December 11, 2012

Mr. Jonathan Shay  
Mystic Seaport Museum, Inc.  
P.O. Box 6000  
Mystic, CT 06355-0990

Dear Jonathan,

We are thrilled to be included in Mystic Seaport's planned exhibition entitled "In the Wake of Whales" to open in the spring of 2014 coinciding with the summer voyage of the whaleship *Charles W. Morgan*.

Provincetown's rich maritime heritage includes a significant whaling era, and the *Morgan's* 38<sup>th</sup> voyage and visit to Provincetown in the summer is a much anticipated event for the Town and our Museum. We are planning to install a special exhibition dedicated to our whaling history, which had an enormous impact on the Town and Outer Cape Cod.

We anticipate our visitation to the exhibition will exceed 85,000 people, and continue to reach tens of thousands more via the internet. Our installation will include the panels provided by Mystic as well as many objects and artifacts from our permanent collection enhanced by loans.

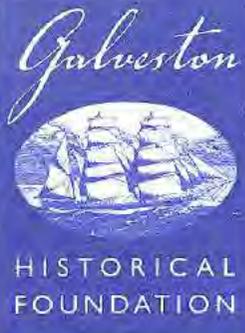
Of course, because the *Morgan* is a Provincetown vessel, its legacy specific to Provincetown will be the central focus in our presentation.

Please do not hesitate to contact me if there is anything at all we can do to further support your application to the National Endowment for the Humanities for this important exhibition program.

Sincerely,



John McDonagh  
Executive Director



# TEXAS SEAPORT MUSEUM

Home of ELISSA, Official Tall Ship of Texas  
Pier 21, No. 8, Galveston, Texas 77550  
409-763-1877 • Fax 409-763-3037  
elissa@galvestonhistory.org  
www.galvestonhistory.org

December 27, 2012

VIA U.S. MAIL AND FAX TO 860-415-2030

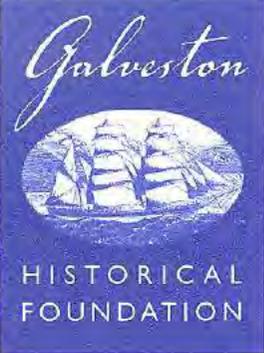
Mr. Jonathan Shay  
Director of Exhibits  
Mystic Seaport  
P.O. Box 6000  
Mystic, CT 06355-0990

Dear Mr. Shay:

It is our pleasure to write in support of Mystic Seaport's *In the Wake of the Whaler* satellite exhibit program, and we are happy to commit to installing the exhibit at the Texas Seaport Museum, pending availability of NEH funding.

The purpose of the Texas Seaport Museum is to identify, collect, preserve, and interpret artifacts, skills, and cultural manifestations which demonstrate the nature of maritime commerce and the seafaring legacy of Texas and the Gulf Coast. Each year nearly 60,000 people visit the museum and the 1877 barque *Elissa*, learn about the history and workings of the historic Port of Galveston aboard our harbor tour boat, participate in children's programs and overnights aboard *Elissa* or train to become a part of our volunteer sailing crew.

A primary focus of our museum is the restoration, interpretation, and sailing of *Elissa*, one of very few 19<sup>th</sup> century square riggers that still regularly sails, so adding an exhibit on the restoration of the *Charles W. Morgan* and her upcoming voyage would complement our interpretation of *Elissa*. Many of our visitors have followed Mystic's restoration *Charles W. Morgan* and a talk here by Quentin Snedicker on the use of Ike-damaged live oak was enthusiastically attended. The history of the Gulf of Mexico's small



# TEXAS SEAPORT MUSEUM

Home of ELISSA, Official Tall Ship of Texas  
Pier 21, No. 8, Galveston, Texas 77550  
409-763-1877 • Fax 409-763-3037  
elissa@galvestonhistory.org  
www.galvestonhistory.org

Jonathan Shay  
December 27, 2012  
Page 2

whale fishery is often overlooked and this exhibit would make interesting connections between our regional maritime history and the greater history of whaling. We have a good amount of flexible gallery space that could accommodate this exhibit, including audio visual equipment if needed.

We look forward to the success of your development of *In the Wake of the Whaler* and hope that the Texas Seaport Museum may be a part of it.

Sincerely,

G. John Schaumburg III  
Assistant Director



Smithsonian Institution  
Affiliations Program



Alliance of  
Museums

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#### Chief Executive Officer

Norma Bishop

#### Honorary Council

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The Manitowoc Company, Inc.  
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(USN Ret.) Former  
Commander Submarine  
Force, U.S. Pacific Fleet  
Honorable Tom Petri,  
House of Representatives  
Jim Ruffolo, President  
Burger Boat Company

#### In Memoriam

Gerald "Jerry" R. Pilger, Sr.

Jonathan Shay  
Director of Exhibits  
Mystic Seaport, Mystic CT 06355

Dear Jonathan,

The Wisconsin Maritime Museum is very pleased to make the commitment to be a venue for the *In the Wake of the Whalers* satellite exhibit program in the spring of 2014.

The Wisconsin Maritime Museum has been in existence since 1969 and has become the largest maritime museum on the Great Lakes. Located in Manitowoc, Wisconsin directly adjacent to the Manitowoc River where it empties into Lake Michigan, the museum is also home to the World War II submarine, USS *Cobia*. The museum's mission is to engage and educate the public about the maritime history of Wisconsin in the Great Lakes region, including Wisconsin's World War II submarines and USS *Cobia*, by collecting and preserving artifacts and archival materials; creating interactive exhibits; promoting research; and developing and implementing maritime history and marine natural resource environmental educational programs.

The museum hosts over 30,000 visitors annually from all fifty states and many foreign countries. This satellite exhibit will enable our museum staff to add creative elements to our exhibits that expand visitors' ability to make connections between life on the ocean and our freshwater "inland seas." It will also allow our education staff to incorporate real-time connections to the progress of an historic ship's restoration and voyage through online links and special programming.

The *In the Wake of the Whalers* exhibit is a wonderful fit for our museum for a number of reasons:

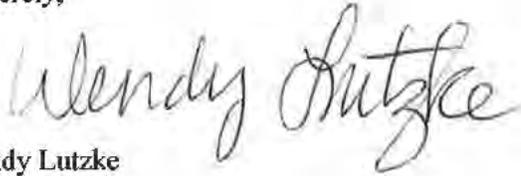
- Our largest exhibit space features the history of shipbuilding on the Great Lakes, from the time of the wooden schooners to the present-day 1000-foot freighters. This is a perfect fit for the video component of the satellite exhibit, as it will provide a setting to compare and contrast East Coast and Great Lakes ship restoration and construction methods.
- Charter and commercial fishing are both very important to the economy of the Great Lakes. Our museum features exhibit space that tells the stories of fishing families and businesses, a potentially excellent location for the whaling panels that can help visitors understand similarities and differences between these ways of life.
- The Wisconsin Maritime Museum is a Smithsonian Affiliate and accredited through the American Alliance of Museums. Its reputation as a world-class museum makes it a very fitting location for a traveling exhibit from the highly respected Mystic Seaport.
- The museum works with an excellent marketing consultant who will send out promotional information throughout the Milwaukee, Chicago, Green Bay, and Fox Cities metropolitan areas, all locations from which our museum draws many visitors.

75 Maritime Drive, Manitowoc, Wisconsin 54220

Phone: (866) 724-2356; Fax: (920) 684-0219; E-mail: [museum@wisconsinmaritime.org](mailto:museum@wisconsinmaritime.org); WebSite: [www.wisconsinmaritime.org](http://www.wisconsinmaritime.org)

We wish you success in this worthwhile and exciting project and we look forward to our involvement as a partner helping to tell the story of the *Charles W. Morgan*.

Sincerely,

A handwritten signature in cursive script that reads "Wendy Lutzke". The signature is written in black ink and is positioned above the typed name.

Wendy Lutzke  
Educator  
Wisconsin Maritime Museum

Mystic Seaport Museum, Inc.  
*Voyaging In the Wake of the Whalers: The 38<sup>th</sup> Voyage of the Charles W. Morgan*  
National Endowment for the Humanities  
Public Program Implementation Proposal

**Whaleboat Construction Projects**

To completely fit out for her 38th Voyage, the *Charles W. Morgan* requires a complement of seven whaleboats, the approximately 30 foot long double ended boats powered by oars and sail that were carried aboard and used to actually hunt the whales. Five were carried equipped and ready for use suspended in davits at the sides of the vessel, and two kept aboard as spares, inverted and lashed down on the boat deck. The ship also employed a ship's carpenter and brought materials to repair boats damaged during the hunt, and to build additional boats, if necessary. In addition to the boats aboard the *Morgan*, Mystic Seaport keeps several whaleboats on the premises for regular use. They are used as exhibits in interpreting the whaling industry, in live on-the-water demonstrations of whaleboat handling skills, and travel widely to participate in maritime events, such as whaleboat races and skills demonstrations.

Mystic Seaport's Advancement and Shipyard Departments have worked jointly to develop a program to have whaleboats constructed by partner organizations and donated to the *Morgan* 38th Voyage project. They have recruited nine participants: museums, boatbuilding schools, commercial boatbuilders, community organizations, and other maritime organizations. Each will build a whaleboat to a traditional design, and to Seaport specifications and standards, under general supervision of our shipyard personnel. Mystic Seaport will provide expertise, critical components to some of the builders, and some period-style hardware will be acquired from artisan workshops to ensure authenticity.

These are major undertakings for the committed organizations as each must raise approximately \$100,000 from its local constituency to finance a whaleboat project. Participants are located in seven states on the East Coast and in the Great Lakes. The success of this program will result in the equivalent of nearly \$1 million in funding for the *Morgan* 38th voyage project from latent sources. Most impressive is the enthusiasm and commitment in the geographically and culturally diverse communities sponsoring the boatbuilding projects. The success of this program is a solid indication of the broad grassroots appeal of the *Morgan* and her voyage, and of Mystic Seaport's creativity and energy in funding its programs.

Following are brief descriptions of the missions and programs of the Whaleboat Construction Partner organizations for the *Morgan* 38th voyage and the status of their construction projects:

- Alexandria Seaport Foundation, Alexandria, VA ([www.alexandriaseaport.org](http://www.alexandriaseaport.org))

The Alexandria Seaport Foundation is a not-for-profit organization established in 1982, which operates from facilities based on the Potomac River waterfront in historic Alexandria. ASF's primary focus is on the use of the traditional enterprise of boat building to help at-risk and disadvantaged youth reorganize their lives. ASF's signature program is its Boatbuilding Apprenticeship Program, an intensive combined GED/vocational training program which helps seriously at-risk youths acquire needed job skills and secure well-paying, career-path jobs. Over the last six years, ASF has served an average of approximately 40 youths annually. ASF's apprentices learn new skills, including woodworking, and other job skills as well as academic competencies such as reading, math, and history, in the context of building traditional wooden boats. These abilities, and the accompanying improved attitude and work habits, allow these youth to move directly into the mainstream workforce and position themselves to become productive members of society.

*Project Status: Committed, construction not yet started.*

- The Apprenticeshop, Rockland, ME ([www.apprenticeshop.org](http://www.apprenticeshop.org))

The Apprenticeshop has been dedicated to inspiring personal growth through craftsmanship, community and traditions of the sea since 1972. Located on the waterfront in Rockland Maine, the Apprenticeshop offers programming for both youth and adults. Students of all ages come from around the world to learn traditional boat building skills, sailing, and maritime arts. The founder was inspired by the work and results of similar shops and related Outward Bound programs. Today, as a non-profit organization, the Apprenticeshop is recognized as one of the finest and oldest traditional boat building schools in the country.

*Project Status: Construction in progress.*

- Great Lakes Boatbuilding School, Cedarville, MI ([www.glbbs.org](http://www.glbbs.org))

The Great Lakes Boat Building School, a non-profit educational center that seeks to provide quality traditional and composite wooden boat building skills to preserve and continue the rich maritime heritage of the Great Lakes, is located in the Les Cheneaux Islands of the Eastern Upper Peninsula of Michigan. The school offers a highly rated educational program designed to teach quality wooden boat building skills and preserve craftsmanship. The only licensed proprietary school of its kind in the state, GLBBS is housed in a new 12,000 square-foot facility, designed and built specifically for the teaching of woodworking, basic design, traditional and modern boat building, and yacht joinery.

The core offering is a two-year certificate program designed for students pursuing a career in the boat building and restoration industries. Students can opt for a one-year certificate as well. There are also programs available to earn Associate's degree and Bachelors' degrees, and extensive summer workshop boat building and artisan programs for special interests and pleasure. This partner provides an active window on traditional commercial whaling for the American Midwest.

*Project Status: Construction in progress.*

- Independence Seaport Museum, Philadelphia, PA ([www.phillyseaport.org](http://www.phillyseaport.org))

Founded in 1960 as the Philadelphia Maritime Museum, Independence Seaport Museum is a primary repository of art, artifacts and archival materials documenting the diverse maritime history of the Greater Delaware Valley, and the history of the Port of Philadelphia and the other major urban ports of the Delaware River.

In 1974 the Museum opened the Workshop on the Water - a fully operational boat building facility used for display and teaching purposes, and dedicated to maintaining the skills and traditions of wooden boat building and sailing in the Delaware Valley and the New Jersey shore. This established a strong institutional waterfront presence, and an anchor attraction for the revitalization of the historic waterfront area. Visitors to the Seaport Museum can interact with the boat builders as they work on various projects, and volunteers can work alongside the professional crew maintaining, restoring and building traditional boats.

*Project Status: Construction nearly complete.*

- Lowell's Boat Shop, Amesbury, MA ([www.lowellsboatshop.com](http://www.lowellsboatshop.com))

Established in 1793, Lowell's Boat Shop is the oldest continuously operating boat shop in the United States and is cited as the birthplace of the legendary fishing dory. Lowell's is the only remaining survivor of the area's world-renowned dory manufacturing industry that produced in excess of a quarter of a million dories over a period of two centuries. Conveyed through seven generations of the Lowell family, Lowell's Boat Shop was passed to the Odell family in the 1980's and then to the Newburyport Maritime Society in the 1990's. In 2006, Lowell's was purchased by Lowell's Maritime Foundation, an

independent non-profit group with the mission of leading this National Landmark and Working Museum to preserve and perpetuate the art and craft of wooden boat building and promote the history of Lowell's Boat Shop and its environs. The Lowell's whaleboat project will be funded by community contributions which will support several paid apprenticeships to construct the vessel.

*Project Status: Construction in progress*

- New Bedford Whaling Museum/Beetle Boat Company, New Bedford MA ([www.whalingmuseum.org](http://www.whalingmuseum.org))  
The mission of the Old Dartmouth Historical Society's New Bedford Whaling Museum is to educate and interest the public in the historic interaction worldwide of human's with whales; in the history of Old Dartmouth and adjacent communities; and in regional maritime activity. The Museum seeks to advance understanding related to the influence of the whaling industry and the port of New Bedford on the history, economy, ecology, arts, and cultures of the region, the nation and the world. In doing so the Museum is recognized as a compelling destination that inspires visitors to reflect on the complex issues that shaped the past, remain critical today, and inform a sustainable future.

The Museum will raise the funds to construct its whaleboat and will contract with the Beetle Boat Shop of Wareham, MA for the actual construction work. The Beetle shop is famous for the Beetle Whaleboat, a rugged but lightweight proprietary design built in large quantities for the 19th century New Bedford whaling fleet using mass production techniques that enabled the building of quality whaleboats in record time.

*Project Status: Construction in Progress*

- Rocking the Boat School, Bronx, NY ([www.rockingtheboat.org](http://www.rockingtheboat.org))  
Rocking the Boat empowers young people challenged by severe economic, educational, and social conditions to develop the self-confidence to set ambitious goals and gain the skills necessary to achieve them. Students work together to build wooden boats, learn to row and sail, and restore local urban waterways, revitalizing their community while creating better lives for themselves. Rocking the Boat was launched in 1996 as a volunteer project in an East Harlem junior high school. It has since developed into a fully sustainable independent non-profit organization annually serving nearly 3,000 young people and community members through a variety of programs.

Wooden boatbuilding and water-based programs help underserved youth build self-confidence and skills to finish high school, maintain healthy relationships, and create bright futures. Paid Apprenticeships give youth the opportunity to learn advanced carpentry and environmental science skills while being trained in professionally-oriented life skills.

*Project Status: Construction in Progress*

- Wooden Boat Factory, Philadelphia, PA ([www.woodenboatfactory.org](http://www.woodenboatfactory.org))  
Founded in 1996, Philadelphia Wooden Boat Factory provides hands-on maritime-based educational programs for pre-teens and teenagers from Philadelphia. Using a profoundly experiential learning approach grounded in the historic connection of the Frankford section of Philadelphia to the Delaware River PWBF's programs engage youth to learn about themselves and prepare for the future. The organization's boatbuilding and on-water programs blend physical strength and endurance with problem solving and academic enrichment, and help students develop the resiliency and tenacity to succeed in the transition to adulthood.

*Project Status: Committed, Construction not yet started.*

- Gannon and Benjamin Marine Railway, Martha's Vineyard, MA ([www.gannonanbenjamin.com](http://www.gannonanbenjamin.com))

Situated on Vineyard Sound in Vineyard Haven harbor **Gannon and Benjamin** is a small but flourishing commercial boatyard whose mission--and passion--is designing, building, repairing, maintaining and sailing wooden boats. Early in the *Charles W. Morgan* restoration project the G&B yard expressed interest in building a whaleboat to commemorate the importance of Martha's Vineyard to the traditional

whaling industry and the industry's importance to the island's heritage. The owners worked with individuals and organizations on the Vineyard to develop a fund raising program for donations to Mystic Seaport Museum that could be earmarked for the whaleboat project. The funds will be used to support paid apprenticeships that will be directed to construction of the G&B *Morgan* whaleboat.  
*Project Status: Construction in Progress.*

Mystic Seaport Museum, Inc.

Voyaging in the Wake of the Whalers: NEH Public Program Implementation Proposal Project Budget

Project Grant Period: 09/01/13 - 02/31/16

<b>YEAR I</b>	<b>Computational Details/Notes</b>	<b>%yr1</b>	<b>NEH Request</b>	<b>Mystic Seaport Cost Share</b>	<b>External Funds Match</b>	<b>Project Total</b>
			09/01/13 - 08/31/14	09/01/13 - 08/31/14	09/01/13 - 08/31/14	
<b>1. Salaries &amp; Wages</b>						
Project Director/Funk	25% time x 52 wks.	25		\$		\$
Co-director/Engelman	85% time x 52 wks	85	\$	\$		\$
38th Voyage Program Assistant (TBD)	50% time x 52 wks.	50	\$			\$
Year of the Morgan National Outreach Coordinator/Rose	100% time x 52 wks.	50			\$	\$
Dir. Of Education/Cahill	25% time x 52 wks.	25		\$		\$
Curator of Collections/Calabretta	25% time x 52 wks.	25		\$		\$
Exhibit Design Director/Crewe	25% time x 52 wks.	25		\$		\$
Digital Map Coordinator/Hine	15/hr. x 21 hrs./wk. x 52 wks.	100	\$			\$
Dir. of Exhibitions/Shay	50% time x 52 wks.	50		\$		\$
Graphic Designer/Andersen	20% time x 52 wks.	20		\$		\$
Exhibit fabricators	\$17/hr. x 2 x 1,500 hrs.			\$		\$
Dir. of Communications/McFadden	60% time x 52 wks.	60		\$		\$
Lead Interpreter/Purdy	\$13/hr. x 21 hrs. x 52 wks.	100		\$		\$
Shipyards documentation crew	\$25/hr. x 8hrs./day x 3 x 18 days	100		\$		\$
Dir. of Interpretation/Brillat	25% time x 52 wks.	25		\$		\$
A/V Creative Services Producer/Harvison	15% time x 52 wks.	15		\$		\$
Staff training	75 staff x 15 hrs. x \$/hr.		\$			\$
Winter research and program development	12 people x 25 hrs./wk x \$/hr. x 6 wks.		\$			\$
Shipboard Liaison (new hire)	\$15/hr. x 10 hrs./day x 7 days x 9 wks.		\$			\$
Dockside interpretation staff	10 people/day x \$/hr. x 10 hrs./day x 26 days		\$			\$
<b>2. Fringe Benefits</b>			<b>\$32,420</b>	<b>\$54,340</b>	<b>\$5,460</b>	<b>\$92,220</b>
	Total MSM salaries x 21%					

Mystic Seaport Museum, Inc.  
 Voyaging in the Wake of the Whalers: NEH Public Program Implementation Proposal Project Budget

<b>3. Consultant Fees</b>					
Lead Scholar/Roman	\$█/mo. stipend x 1 mo.		\$█		\$█
Consulting scholars/script review	\$250/scholar x 5		\$1,250		\$1,250
Consulting scholars/fellows selection	\$250/scholar x 3		\$750		\$750
<b>4. Travel</b>					
Academic & Community Research Fellows	8 voyage legs x 4 x \$300		\$9,600		\$9,600
MSM staff travel	1,000 miles x 0.565/mile		\$565		\$565
<b>5. Supplies &amp; Materials</b>					
Dockside/supplies & materials	See budget justification			\$38,050	\$38,050
Dockside/graphics	See budget justification			\$18,200	\$18,200
<b>6. Services</b>					
Marketing services	75% of \$250,000 total	75		\$187,500	\$187,500
Audience evaluation/Wizevich	See attached quote		\$█		\$█
Content developer/Witty	See attached quote	70	\$█		\$█
Construction documents/Ruggieri	See attached quote from 680 Design		\$20,000		\$20,000
Exhibit/media	Subcontract services; see quote from Northern Lights	70	\$155,440	\$55,106	\$210,546
<b>7. Other Costs</b>					
Exhibit/misc. in-house media expenses	See budget justification		\$78,500		\$78,500
Exhibit/licensing	See budget justification		\$3,000		\$3,000
Exhibit/misc. structures, furniture	See budget justification		34,480		\$34,480
Dockside/truck rental	See budget justification			\$3,585	\$3,585
Satellite exhibit stipends	10 sites x \$3,000 ea.		\$30,000		\$30,000
Project summer interns (4)	4 interns x \$600 stipend		\$2,400		\$2,400
Stowaway	\$10,000 stipend	50	\$5,000	\$5,000	\$10,000
38th Voyage catalog	10,000 catalogs @ \$2.50 ea. (quote from The Creative Co.)			\$25,000	\$25,000

Mystic Seaport Museum, Inc.  
 Voyaging in the Wake of the Whalers: NEH Public Program Implementation Proposal Project Budget

Morgan Anniversary Celebration	waived Museum admissions				\$53,000	\$53,000
<b>8. Total Direct Costs YEAR 1</b>			<b>\$543,685</b>	<b>\$313,104</b>	<b>\$416,901</b>	<b>\$1,273,689</b>
<b>9. Total Indirect Costs</b>	<b>0</b>					
			\$52,589	\$37,572	\$26,915	\$117,077
<b>YEAR II</b>		<b>%Yr2</b>	<b>NEH Request</b>	<b>Mystic Seaport Cost Share</b>	<b>External Funds Match</b>	<b>Project Total</b>
			09/01/2014-08/31/2015	09/01/2014 - 08/31/2015	09/01/14 - 08/31/15	
<b>1. Salaries &amp; Wages</b>						
Project Director/Funk	25% time x 52 wks.	25		\$		
Project Co-director (Engelman)	75% time x 52 wks.	75	\$	\$		
38th Voyage Program Assistant (TBD)	50% time x 52 wks.	50	\$		\$	
National Outreach Coordinator/Rose	50% time x 52 wks.	50	\$		\$	
Dir. Of Education/Cahill	10% time x 52 wks.	10		\$		
Curator of Collections/Calabretta	10% time x 52 wks.	10		\$		
Exhibit Design Director/Crewe	25% time x 52 wks.	25		\$		
Digital Map Coordinator/Hine	\$15/hr. x 21 hrs./wk. x 26 wks.	50	\$			
Dir. of Exhibitions/Shay	50% time x 52 wks.	50		\$		
Exhibit fabricators	\$17.65 x 2 fabricators x 750 hrs.			\$		
Dir.of Interpretation/Brillat	25% time x 52 wks.	25		\$		
Dir. of Communications/McFadden	15% time x 52 wks.	15		\$		
Lead Interpreter/Purdy	\$13.26 x 21 hrs. x 26 wks.			\$		
Graphic Designer/Andersen	\$18.17/hr. x 1820 hrs. x 40%	40		1		
A/V Creative Services Producer/Harvison	\$21.24/hr. post production	15		\$		
Staff training	75 staff x 15 hrs. x \$/hr.	50	\$			
Winter research and program development	12 people x 25 hrs./wk x \$/hr. x 6 wks.		\$			

Mystic Seaport Museum, Inc.  
 Voyaging in the Wake of the Whalers: NEH Public Program Implementation Proposal Project Budget

<b>2. Fringe Benefits</b>	Total MSM salaries x 21%		<b>\$19,105</b>	<b>\$41,412</b>	<b>\$5,998</b>	66,514
<b>3. Consultant Fees</b>						
<b>4. Travel</b>						
MSM staff travel	1000 miles x \$0.565/mile		\$565			565
<b>5. Supplies &amp; Materials</b>						
<b>6. Services</b>						
Marketing contract services	25% of \$250,000	25			\$62,500	62,500
Audience evaluation/Wizevich	See attached quote					
Content developer/Witty	See attached quote	30				
Construction documents/Ruggieri	See attached quote from 680 Design					
Exhibit/cases	(12) cases, quoted by Small Corp.		\$14,372			\$14,372
Exhibit/carpet, painting, mounts	Misc. contractors; see budget justification				\$28,320	\$28,320
Exhibit/partitions					\$29,145	\$29,145
Exhibit/graphics	See budget justification		\$42,562			\$42,562
Exhibit/framing	Subcontract services; see budget justification		\$8,525			\$8,525
Exhibit/photography	Subcontract services; see budget justification		\$6,380			\$6,380
Exhibit/Lighting & electrical	LED lights, fixtures, licensing, wiring purchases		\$57,000			\$57,000
Exhibit/media	Subcontract services; see quote from Northern Lights	30	\$66,617			\$66,617
<b>7. Other Costs</b>						
Project summer interns (4)	4 interns x \$600 stipend		\$2,400			2,400
Morgan Anniversary Celebration	waived Museum admissions				\$53,000	53,000
<b>8. Total Direct Costs Year 2</b>			<b>\$329,161</b>	<b>\$238,611</b>	<b>\$207,523</b>	775,295

Mystic Seaport Museum, Inc.  
 Voyaging in the Wake of the Whalers: NEH Public Program Implementation Proposal Project Budget

<b>9. Total Indirect Costs</b>						
			\$30,905	\$28,633	\$17,403	76,941
<b>Year III</b>	<b>Computational Notes</b>	<b>%Yr3</b>	<b>NEH Request</b>	<b>Mystic Seaport Cost Share</b>	<b>External Funds Match</b>	
			09/01/15 - 02/28/16	09/01/15 - 02/28/16	09/01/15 - 02/28/16	
<b>1. Salaries &amp; Wages</b>						
Project Director/Funk	10% time x 6 mos.	10		\$		\$
Project Co-director/Engelman	25% time x 6 mos.	25	\$	\$		\$
38th Voyage Program Assistant (TBD)	50% time x 6 mos.	50	\$			\$
Dir. of Exhibitions/Shay	15% time x 6 mos.	15		\$		\$
Exhibit Design Director/Crewe	15% time x 6 mos.	15		\$		\$
Graphic Designer/Andersen	20% time x 6 mos.	20		\$		\$
Winter research and program development	2 people x 25 hrs./wk. x 6 wks.		\$			\$
<b>2. Fringe Benefits</b>	Total MSM salaries x 21%		<b>\$2,321</b>	<b>\$9,107</b>		<b>\$11,429</b>
<b>3. Consultant Fees</b>						
<b>4. Travel</b>						
<b>5. Supplies &amp; Materials</b>						
<b>6. Services</b>						
<b>7. Other Costs</b>						
Repair/remediation of whaling exhibit	post evaluation process		\$10,000			\$10,000
Morgan Anniversary Celebration	Waived Museum admissions				<b>\$53,000</b>	\$53,000
<b>8. Total Direct Costs YEAR 3</b>			<b>\$26,976</b>	<b>\$52,476</b>	<b>\$53,000</b>	<b>\$132,452</b>



Mystic Seaport Museum, Inc.  
*Voyaging In the Wake of the Whalers:*  
The 38<sup>th</sup> Voyage of the *Charles W. Morgan*  
National Endowment for the Humanities  
Public Program Implementation Proposal

## **Budget Justification**

### **1. Salaries & Wages**

Costs associated with salaries and wages of permanent Mystic Seaport staff will be assumed by the applicant with the exception of a portion of the salaries of the project co-director, program assistant, Year of the *Morgan* National Outreach Coordinator and Digital Map Coordinator. Estimates of time devoted to project based on work flow for the three-year project. See project roles and project timeline.

Staff training –The Museum’s successful existing training program will be augmented to support key project activities and ensure a high level of proficiency for current interpretation and museum education staff, new hires, and volunteers.

Winter research and program development – winter work projects will be assigned to Interpretation staff during the Museum's annual six-week winter closure period during January and February. Assigned projects for year I will include exhibit development, "stowaway" program development, digital map population, development of trade demonstrations (cooperage, shipsmith) for port programs, whaleboat race logistics, *Moby-Dick* Marathon planning, and business of the ship (the team of scholars, artists, descendants, scientists, and others that shape the Voyage experience). Winter work projects for year II will include populating the digital map post 38th Voyage, exhibit preparation and fabrication, and reinterpretation of the Museum’s village area exhibits, integrating new content from the 38th Voyage. Processing of visitor evaluation data will take place in year III.

Shipboard Liaison – This temporary position will be responsible for 10-12 participants on each legs of the voyage (artists, poets, teachers, community members, descendants of *Morgan* crew, students, scientists, videographers, and others). The liaison will coordinate logistics and make sure the fellows have access to the content and tools needed to maximize the impact of the voyage and to share their experience with the public. The liaison will work three days per week in the three months prior to the voyage, full time during the voyage, and two days per week for two months following up on voyage products.

Dockside interpretation staff – Estimated cost of Museum staffing for the port programming (interpreters, performers, museum educators, etc.)

### **2. Fringe Benefits**

Fringe benefits for temporary and permanent staff have been calculated at the standard rate of 21% used by Mystic Seaport Museum.

### **3. Consultant Fees**

Lead Scholar/Roman – Joe Roman will receive a stipend to cover one month of time at the University of Vermont rate of \$[REDACTED]/month plus overhead for ship-prep, exhibit script review, on-camera interviews after the voyage (answering visitors' dockside questions collected during the voyage), and serving on the selection panel for other "business of the ship" scholars. See letter of commitment.

Consulting scholars' honoraria: Five consulting scholars will assist with script review (Rozwadowski, Roman, Norling, Mancini, Frank, Jones). Three scholars will be involved with the selection of the academic and community research fellows. See scholars' letters of commitment.

Academic and community research fellows – Four “business of the ship” participants will receive a stipend of \$300 for each of the eight legs of the voyage.

#### 4. Travel

Estimate for various round-trips for project staff to port sites for staff training, program planning and implementation – 1,000 miles x \$0.565/mile = \$565

#### 5. Supplies & Materials

Dockside supplies & materials – Welcome tent: greeter station and A/V roll out rack fabrication, \$3,000. Whale sculpture: fabrication, \$25,000; visitor activity tables & tools, \$2,000. Portable performance stage (3-6’ sections x 24” high) – \$3,750; canopy cover, \$800; visitor bench seating, 45 units @ \$66.66 ea. = \$3,000; platform and prop fabrication, \$500.

Dockside graphics – MSM identity signage, \$1,000; world map, \$1,500; graphic holders & directional signs, \$8,500; world flags & poles (12 countries x 15” flagpoles, U.S. Flag Corp. estimate), \$3,600; graphics for trade demonstrations (shipsmith, ropemaking, knot tie, cooperage), \$3,600.

#### 6. Services

Marketing services – The marketing cost share estimate is based on the Museum’s extensive past marketing work with the firm of Adams & Knight. This includes media advertising buys (e.g., Facebook, magazines, billboards, television, radio), the development of a media campaign, and production of collateral print material.

Audience evaluation – Dr. Karen Wizevich will conduct the following evaluative studies: exhibit formative study (spring 2013), dockside summative evaluation (summer 2014), and exhibit summative evaluation (summer 2015). Wizevich will design the instrument, help train the volunteers, analyze the data, and prepare a report. Please see attached quote.

Content developer (Witty) – final scriptwriting and editing services, \$(b) (6) See attached letter of commitment/quote.

Construction design documents – 680 Design Inc. (William Ruggieri) for work to be performed for the *In the Wake of the Whalers* exhibition. Production of construction documents is scheduled to begin in September 2013 with delivery in March 2014. The fee for this work will be \$ [REDACTED] See letter of commitment/quote.

Exhibit subcontracted media services – \$277,163 (Northern Light) Entry experience, “Realm of the Whale and Whalers,” \$47,892; intro orientation video, \$54,307; projection globe, “Whaling on a Sphere,” \$103,608; dockside intro video, \$55,106; technical management, programming, and installation, \$16,250. See attached hardware/software quote.

Cases: \$14,372 (subcontract) (14) Cases quoted by Small Corp, specified by Ruggieri. Includes delivery.

Exhibit subcontracted services – Carpet - (444) yards @ \$30/ yd. preferred contractor Lasell’s Carpet = \$13,320; Painting – estimate of \$9,000 on previous work. Preferred contractor: New England Services; Mounts – \$6,000 based on previous work. Preferred contractor: Dave Mathieson. Partitions – 335 linear feet @ \$87/ft. = \$29,145 for plywood and drywall.

Graphics – \$42,562 based on \$22/ sq. ft. Each exhibit section is allocated 25 sq. ft. In addition the budget includes three large format graphics: whale boat 275 sq. ft., whale 384 sq. ft., ocean mural 187 sq. ft.

Framing: \$8,525 (subcontract) – The artifacts that need frames have been divided into 3 categories: small, medium and large with an estimated cost provided by Full Circle Framing of \$125, \$250 and \$ 350 respectively. A total of (37) pieces require framing.

Photography: \$6,380 (subcontract) – A total of 58 photographs are included in the plan. These will be specified at a wide range of sizes, but the average size is expected to be 5 sq. ft. at cost of \$22/ square foot, or \$110 each.

Print Publication – See attached quote from The Creative Company, Lawrenceburg, IN.

## **7. Other Costs**

In-house media \$78,500

(5) pico projectors for the whale spouts and whaleboat section @ \$500 each, \$2,500; (4) listening stations @ \$6,000 each totaling \$24,000. This includes the soundproofed stations, and \$1,710 of hardware each. (including directional speakers) The lighting interactive is budgeted at \$6,000. This will cover the electronics to vary the light levels as well as the housing for the interactive. The (3) “dive deeper” stations are \$5,000 each, totaling \$15,000. This includes the structure as well as the HP Envy touch screen computer at \$910 each. The (4) artifact benches are \$6,000 each which includes \$910 for an Envy HP touch screen computer in each for a total of \$24,000. This includes the bench itself as well as the hardware and the structure to hold it. (cases for the artifact benches are included in the case budget) . The (2) video stations’ hardware cost is \$1,841 each with the remaining portion of the \$3,500 budget dedicated to the housing for a total of \$7,000.

Licensing – \$3,000 Estimate of fee for licensing of exhibit content from outside sources

Lighting/electrical – the estimated cost of \$57,000 includes \$3,000 of LED lighting for the cases, \$3,000 for AV wiring, \$10,000 to provide electrical service to all electronic components as and the track lights, (Preferred contractor: Procko Electric) \$15,000 for the cost of track and it’s installation, and \$26,000 for 200 lighting fixtures @\$130 each. (Preferred vendor: Maestro Electric).

Misc. exhibit structures/ furniture: \$34,480 Seating, 12 benches @ \$130 ea. = \$1,560; case graphics support, 159 ft. @\$80 = \$12,720; wood ship wall, 480 sq.ft. @ \$15=\$7,200; barrel wall, \$5,000, exterior signage, \$8,000 (subcontract).

Structures – \$34,480 This includes 12 benches @ 130 each for the video theater, \$5,000 for the “barrel wall” adjoining the theater, \$7,200 for the simulated side of a ship wall – 480 sq. ft. @ 15/ sq. ft. The budget also allows for \$8,000 of exterior signage. The structures supporting the cases, artifacts, and graphics will combine massive timbers with iron strapping as shown in the conceptual design. Fabricated by Mystic Seaport, these structures (159 linear feet) are estimated to cost \$80/ linear foot or \$12,720.

Rental truck – (24’ box), \$49/day x 60 days = \$2,940 + mileage and fuel (500 miles x \$0.89/mile = \$445 + \$200 fuel = \$3,585

Satellite exhibit stipends –The stipend will provide financial assistance for participating museums and historical societies to customize the exhibit content for their site. See Attachment 9 for current list of satellite exhibit partners and letters of support

Summer Interns – Grad students or upper-level undergrads in museum studies, public history, maritime history, or education-related programs) will complete a 10-week, for-credit, full-time summer internship in museum studies. They will complete individual research projects for 38<sup>th</sup> Voyage content and programming and collect audience evaluation data on dockside programming and the on-site exhibit.

Stowaway – Mystic Seaport will select a “Stowaway” to live onboard the *Charles W. Morgan* for the duration of the 38<sup>th</sup> Voyage. The “Stowaway” will be available through social media during the legs of the voyage, and in person during port visits.

38<sup>th</sup> Voyage catalog – Estimate based on quote from The Creative Company.

Morgan Anniversary Celebration/value of waived admission fees – This day of special programs and events honoring the anniversary of the Morgan’s arrival in Mystic will be offered annually through 2015. The estimated value for each of the three years in the grant period is based on the average annual *Morgan* free day attendance of 4,078 for 2011 and 2012, at an average cost of \$13 per ticket. This ticket value takes into account past visitation statistics the average percentage of members and other waived admission or discounts, as well as percentage of people paying regular admission based on past visitation statistics for that weekend.

Mystic Seaport Museum, Inc.  
*Voyaging In the Wake of the Whalers: The 38<sup>th</sup> Voyage of the Charles W. Morgan*  
National Endowment for the Humanities  
Public Program Implementation Proposal

**Attachment 11**

**Travelling Exhibits walkthrough/info**

Dockside walkthrough (with designs embedded of drawings and site views, dockside whale)

**User Generated Content**

**Geo-spatial data info**

**Information on Public Accessibility and Admission**

Mystic Seaport Museum, Inc.  
*Voyaging In the Wake of the Whalers:*  
The 38<sup>th</sup> Voyage of the *Charles W. Morgan*  
National Endowment for the Humanities  
Public Program Implementation Proposal

## **“Voyaging in the Wake of the Whalers”: Dockside Experience Walk-through**

In the summer of 2014, prior to the installation of the *Voyaging in the Wake of the Whalers* exhibit at Mystic Seaport, the whaleship *Charles W. Morgan* will embark on a 11-week commemorative voyage to select ports in New England. In each port, visitors will be invited to tour the ship and explore an innovative and engaging dockside experience, including exhibition elements, performances, participatory art and other activities. The voyage and related activities merge the spectacle and excitement of a Tall Ship event with the substantial content and discovery-based exploration of a museum visit.

A once in a lifetime opportunity, this major initiative will draw visitors into the incredible true stories of whalers and whaling, the beauty and intrigue of whales and the ocean environment, and the historic and contemporary challenges of balancing use and conservation of the planet’s maritime resources.

Presented in partnership with the cultural and arts organizations of each port, the dockside experience will provide contextual background about the four major humanities themes that define this initiative (Perils & Profits; Cultural Crossroads; Impact on American Culture; and Changing Perceptions of the Natural World). The experience is designed to raise questions that encourage visitors to engage in discussion with museum staff and other visitors. New information will be added in each port, drawing on the humanities, arts- and science-related research material as it is collected during the 38<sup>th</sup> Voyage by Museum staff, partner organizations, and voyage researchers.

The dockside activities will complement but not compete with the authentic and unforgettable experience of boarding the *Morgan* herself, of watching museum staff demonstrate the types of skills that whalers used to sail the ship, pursue and catch a whale, or of reading one of the many published histories of the vessel, the industry, and current controversies over whaling.

The dockside experience is described below in full, with asterisks (\*) flagging those specific activities and positions for which we are seeking NEH support.

### **Site Description**

The 38<sup>th</sup> voyage is anticipated to attract a high degree of interest in visiting the *Morgan* and the Museum is planning for a capacity of 4,000-5,000 people per day. This estimate is based on port visitation rates for other historic and replica vessels, and current visitation rates at Mystic Seaport, and Coast Guard regulations that govern dockside occupancy. A busy summer day at the Museum will attract 4,000-plus visitors, and the two recent *Morgan* Days in November 2011 and 2012 each drew 3,755 and 4,400 respectively.

Each port of call presents a different dockside configuration, thus the exhibit and program layout uses a modular design that can adapt to various dock facilities, surface composition (macadam, grass, docks) and proximity to support services such as parking, restrooms and food. Site visits to each port, supported by the local knowledge of the cultural and tourism organizations in each port has enabled the Museum to develop a detailed site plan for each stop. Each element must also be easy to set up and break down, as well as sturdy enough to withstand outdoor conditions of sun, rain, and wind.

Daytime exploration will be vibrant and engaging—visitors will be drawn to the dock by the *Morgan* herself, dressed with a full set of signal flags, and by the colorful and the highly visible exhibit including a full scale whale model, flags from the *Morgan*’s many ports of call, a performance stage, participatory art opportunities and traditional skills demonstrations. Visitors will be able to explore at

their own pace and interest level. Experience suggests that most visitors will choose to begin their visit by touring the ship, so each layout will accommodate a well-designed queuing path and provide information and entertainment that makes the wait more interesting and enjoyable.

The *Morgan* will offer a different kind of experience by night, a unique opportunity for special evening events for donors, port partner organizations, and the public provide. Music, food, libations, and performance elements can provide a recreated historic feel or a very contemporary twist, tailored to the audience.

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### **Interpretive Strategies**

The dockside activities will employ strategies to reach a range of audiences, from maritime enthusiasts to families with young children to curiosity seekers. A team of trained museum interpreters(\*) and volunteers will be stationed at each activity to answer questions, facilitate interactive elements, and conduct basic equipment troubleshooting. A logistics coordinator will be responsible for the overall operations and will work closely with local officials before and during the voyage to ensure a successful experience for all.

Although the *Morgan* has been accessible to the public for over 70 years at Mystic Seaport and well over 20 million people have walked her decks during that time, this traveling exhibit and related programs provide a new experience on multiple levels. For port residents, she provides a different perspective on their harbor, with a view of the 19<sup>th</sup> century, when sailing ships were commonplace and the cycle of arrival and departure marked the passing days and years. For all visitors, the voyage will provide insight as this historic artifact is seen in the context of the current commercial and tourism activities in the working ports. In the exhibit and dockside experience, visitors will have opportunities to share their response to this event, and reflect on what it reveals of the past and inspires for the future.

Each exhibit and activity station will have a logbook, in which the staff and volunteers will record visitor questions, compliments, complaints, and suggestions. These will be reviewed daily in order to make any necessary changes and improvements as soon as possible. The log book content will also be integral in assessing the overall impact of the voyage.

Mystic Seaport's professional interpreters and event volunteers are trained in Park Service-style techniques for engaging visitors in open-ended conversations, based on extensive reading and training. Their expertise in the *Morgan* and her history will be augmented by the port-specific knowledge of local museum staff and volunteers. The joint interpretive team will address a wide range of visitor questions and share content and strategies across institutions/organizations.

Mystic Seaport has been the steward of the *Charles W. Morgan* for more than 70 years. It is our signature artifact and we have interpreted it in many ways. The current renewal of the vessel provides an opportunity to reexamine the stories it has to tell in the light of new interpretive techniques and a more interdisciplinary approach, drawing on research and varied perspectives from the arts and sciences to cast a clearer light on the human perception of whales. The traveling exhibit's design and content principles, similar to those for the permanent exhibit to be mounted following the voyage, were formed in the planning phase through input from project scholars, outside consultants, in-house project team members, and the testing of preliminary exhibit ideas and topics through last summer's audience study.

### **Design and Content Principles**

The dockside experience will provide historic context and introduce a new, contemporary storyline using techniques that are engaging for our 21<sup>st</sup>-century audience and that incorporate multiple disciplines and points of view. This will be a multi-dimensional experience reflecting the fact that whaling was an industry of extremes—of long voyages, fortunes made and lost, enormous prey, global reach, grinding work and sublime beauty. The experience will express the tensions inherent in the

whaling industry, a complex combination of a thriving 19<sup>th</sup>-century industry that provided economic and technological advantages, yet ignored the unintended consequences of its world-wide harvest. How does one celebrate the contributions and condemn the practices?

### Content Delivery Systems

Visitor studies conducted in New Bedford and New London during the planning phase concluded that visitors were interested in three primary elements: touring the *Morgan*, understanding the 19<sup>th</sup>-century industry and engaging in the science and culture of contemporary views on whaling and the environment.

At each port the dockside area will include performance space for music and drama programs, a shore-side crafts area for demonstrating shipsmithing, cask-making, rope-making and other maritime trades, and an introductory video/panel exhibit. The waterfront venues will also naturally provide areas for observing whaleboat rigging and sail handling demonstrations. Each port will be arranged differently, but the programming offered will be consistent. Each port will be decorated to celebrate the *Morgan* with flags from her historic ports of call from 1841-1921 and the *Morgan* herself will “dress ship”—fly her full suit of signal flags strung from mast to mast to bowsprit.

- **Introductory video (\*):** A 2-3 minute *Charles W. Morgan* introductory video will present background on American industrial whaling under sail. Positioned to be the first activity visitors will encounter, this video will lay out the four humanities themes central to the 38<sup>th</sup> Voyage. Visitors will learn that the *Morgan* is the last surviving wooden whaleship; representative of a long historic era from industry peak to decline; and that American’s whaling heritage remains strong through scientific research, marine sanctuaries, and lived experience of direct and cultural descendants. The video will also be available for smart phone or iPad viewing, allowing people to watch it as they wait in line to see the *Morgan* or to preview at home.
- **Tour the *Morgan*:** Visitors will be able to board the ship during set daylight hours, allowing them to explore the open main deck and below-deck spaces, including the captain’s cabin and officers’ mess and cabins, the blubber room, and the foc’s’le where the 19<sup>th</sup>-century crew lived and ate, and to ask questions of the 21<sup>st</sup>-century crew regarding their experiences aboard.
- **Meet the “Stowaway” (\*):** Mystic Seaport will select a “Stowaway” everyperson to live onboard the *Charles W. Morgan* for the duration of the 38<sup>th</sup> Voyage. The “Stowaway” will be available through social media during the legs of the voyage, and in person during port visits. Their mission will be to provide a unique personal perspective on the voyage as they experience the opportunities for education, reflection, and hard work aboard the vessel. This program blends social media and a 173-year old whaleship in a way that meets the museum’s’ vision to significantly influence the ways in which new generations engage with our nation’s past, present and future.
- **Live Music Program (\*):** Scheduled dockside performances will explore human’s changing relationship with the sea and its creatures over the 173-year history of the *Morgan*, highlighting the significant shift from perceiving whales as a commodity to be harvested to seeing them as sentient beings with an important role in the ocean environment. Staff musicians will perform traditional whaling songs and modern songs from the “Save the Whale” movement. Many traditional ballads from the early whaling era present a glorious endeavor pitting man against beast, but some period songs and prose indicate sympathy and greater understanding of whales and their nature. Songs from indigenous whaling peoples like the Makah and the Inupiat honor the whale and its spiritual and temporal value. The program explores when and how our thinking changed, and where it stands now.
- **“Tale of a Whaler” (\*):** This 25-minute interactive theater piece was developed for Mystic Seaport by City Stage in Boston, MA. Designed to answer the 10 most commonly asked questions about the *Morgan*, the program is now in its 22<sup>nd</sup> year and has been performed each summer to thousands of children and their adults. Children are able to become part of the story

by being sailors, helping with props and creating special effects. We often meet children who come back summer after summer looking forward to playing their favorite part in the performance.

- **“Wishes for the Whales”:** Several participatory art projects will help visitors explore the humanities themes of changing perceptions of whales and impact on our culture, and encourage thought, empathy, and personal commitment regarding the impact that humans have on other animals and on the health of oceans. There are currently two ideas for participatory projects: “Seaweed Scrimms” and “Hands on Sails for Whales.” For the seaweed scrimms activity, visitors are invited to write a wish for whales on a small sheet of seaweed paper using organic ink. The pages will be scanned of photocopies and added to a larger visual display. The Hands on Sails for Whales project invites visitors to leave a painted handprint on a canvas sail to be used on the *Morgan* during her Stellwagen Bank National Marine Sanctuary daysails. The sail will be rigged on display shoreside and each port will fill out the outline of a different whale species.
- **Whale Scale Model:** Part art installation, part science lesson, this full size scale model provides the important perspective of size and scale of an adult 60-foot sperm whale, providing a locus for the whale-related science and art content and activities.
- **Port Partner Booth:** As each port has a unique role in the history of the whaling industry, the local cultural organizations will have the opportunity to highlight their story. Mystic Seaport will provide ample floor and booth space to each partner in their own port, which can be used for promotional material, exhibit panels, performance, or in other ways.
- **Shoreside Industries Demonstrations (\*):** The whaling industry was supported by many shoreside industries; three key trades will be presented dockside, with visitor opportunities to participate in select activities. Skilled museum craftsmen will demonstrate blacksmithing, ropemaking/knot-tying, and coopering in portable shops set up at each port.
- **Whaleboat Demonstration and Races (\*):** The *Morgan* will carry a full set of 7 whaleboats during the voyage. These 30-foot craft were used for the actual whale hunt, carrying 6 men who sailed and rowed the boat right up to the whales, close enough to be able to dart the harpoon and begin the struggle that might or might not result in a successful catch. In each port, the whaleboats will be used for demonstrations of sailing and rowing techniques, as well as a descriptive presentation about the hunt. The boats to be carried on the 38<sup>th</sup> voyage will have been made by 7 different boatbuilding programs around the nation, some of which use boatbuilding to teach applied math to underserved students. In each port, whaleboat races will be arranged, with opportunity for experienced or new rowers to participate.

### Visitor Experience

Mystic Seaport has a well-defined audience demographic for visitors to the museum and these groups will be likely to visit the ship in port. Additionally, we anticipate a broader audience as we bring the vessel to different ports. Ease of access and local connections will inspire many individuals who have never visited the Museum to take advantage of this opportunity to tour the ship and dockside exhibits. For planning and evaluation purposes, we approached the exhibit design with three age groups in mind: family with young children; 20-something Millennials; and Baby Boomers.

### A Family Port Visit to the *Charles W. Morgan*

Families are a core audience for the museum, but for many in the Massachusetts area the drive time to Mystic is just a bit too long for a comfortable day trip. The 38<sup>th</sup> Voyage brings the ship to this audience.

How one family might describe their experience:

“It’s a hot, dry Saturday in July and our family of four from Somerset, MA is planning a half-day family outing for the weekend. We perused Somerset’s Patch.com site to see what’s going on in the area. We considered a movie or local minor league ball game, but then discovered the once-in-a-lifetime

opportunity to visit the whaleship *Charles W. Morgan* at her homeport of New Bedford, and thought that sounds interesting! We clicked to the voyage webpage for details. The site contains all of the relevant information—hours, cost, programs, directions, and parking. And it includes a 3-minute introductory video about the history of the ship and whaling. It’s much more interesting and relevant than I imagined—and there’s something for everyone in the family.

As we arrive, welcome and parking signs make it easy to get started. Mystic Seaport staff and local volunteers greet us at the entry tent and help us plan our visit. The first thing we want to do is see the ship so we head for the dock, stopping at the whaleboat where the kids can jump in and get their picture taken and post it on their Facebook pages. There will be lots of photos taken today!

Even though it is early in the day, there is a line to get on board the ship. A clock hanging in the line tells us that the wait is just 15 minutes from where we joined the line. We see that we have a choice, wait in line now or head to the performance stage and craft activities. We opt to wait, and the wait is made much more enjoyable when a Mystic Seaport staff member comes along with a cart of intriguing items. The kids hold a piece of baleen, smell some pine tar, and try to find jib hanks on the rig of the *Morgan*. We also re-watch the introductory video on my smart phone –it is even more meaningful now that we’re standing alongside the ship. This gives them a sneak peak of what we’ll find on board the ship.

Once on board, we look up into the rigging to see how the sails are set, and the kids help haul on a rope while singing a sea chantey while I take more photos. They are excited to meet the Stowaway, who is friendly and told us about the voyage so far and what it was like living onboard. The crews on board are also friendly, answering our questions and showing the kids where to go next and what they are allowed to touch.

As we leave the ship, the family heads towards of the sound of a hammer pounding metal on an anvil to watch the trades demonstrations and then head to the performance stage. We’re happy to sit down for a while, and to learn more about whaling from the performers. The kids are chosen to participate in the show—more great Facebook photos!

Before we go, the kids want to leave a wish for the whales. We all look at the map of Stellwagen Bank, where the *Morgan* will sail in a few weeks and hopefully encounter some whales. We think about the messages that we want to send, what we know about whales, and how people used to feel about these animals that so intrigue us. After we write our messages on seaweed paper and contribute to the participatory art project by leaving our handprints on a giant whale mural, it is time to head home.

On the way out, the family purchases a commemorative program filled with articles, pictures and two maps—one showing how far the *Morgan* sailed when she was a working ship, and one of the 38<sup>th</sup> voyage. We will be sure to follow the progress of the ship online and visit her again when she returns to Mystic Seaport.”

### **“Millennials” (Twenty and Thirtysomethings)**

Museums are carefully watching “Generation Y,” the “Millennial,” for insight into the ways in which the rising generations are redefining the expectations of a museum experience. The *Morgan* voyage provides some interesting opportunities to reach them.

This audience, always seeking new and different experiences, will be drawn to the novelty of a 173-year-old ship visiting their town or one nearby. Before the vessel arrives, they may become aware of the *Morgan* and the 38th Voyage if they have been following the Stowaway project since the selection contest was first announced. Twitter feeds, video clips, the blog, and Facebook posts will keep them abreast of the Stowaway’s daily adventures onboard and enable them to spread the news virally with their online and in-person friends. They might become involved in the online discussion and want to visit the ship to share their voice and perspective on the environmental story of preservation and conservation represented in the Wishes for the Whales Project.

The “Millennial” interest in homemade crafts and unique items bring them to the trades demonstrations where they participate in the cooperage, blacksmith and knotwork hands-on activities, and thinking about how they might apply this in their own apartment or next theme party. The universal hands-on experience appeal gets visitors of all generations working together to raise a cask and teach each

other how to tie a bowline. Again, the chance to take cellphone pictures of themselves and their friends in this unique setting, then post them on Facebook, will spread the word more quickly and more widely among this generation than any paid advertising.

As much fun as the day's activities are, the evening programming appeals most to this audience. Through art-after-dark and evening mixers that combine fun hands-on activities with the social happy hour cocktail party atmosphere, these social gatherings are all about doing things together. Activities such as organized team whaleboat rows, pub trivia, and scavenger hunts around town provide the opportunity to connect this audience with more of the important history of the ship and the people. Ports of New London, CT; New Bedford, MA; and Martha's Vineyard provide some of the most promising and a competitive opportunity for pub trivia and scavenger hunts because of the rich maritime and whaling history of the ports themselves. Several key port partners in these cities already have successful evening event series for this audience, including New Bedford's highly successful AHA! monthly gallery-night program, with events put on by museums, arts organizations, merchants, restaurants and the New Bedford Whaling National Historical Park. The *Morgan* events could be integrated into these existing events or inspire new ones to be added to the calendar.

### **Baby Boomers**

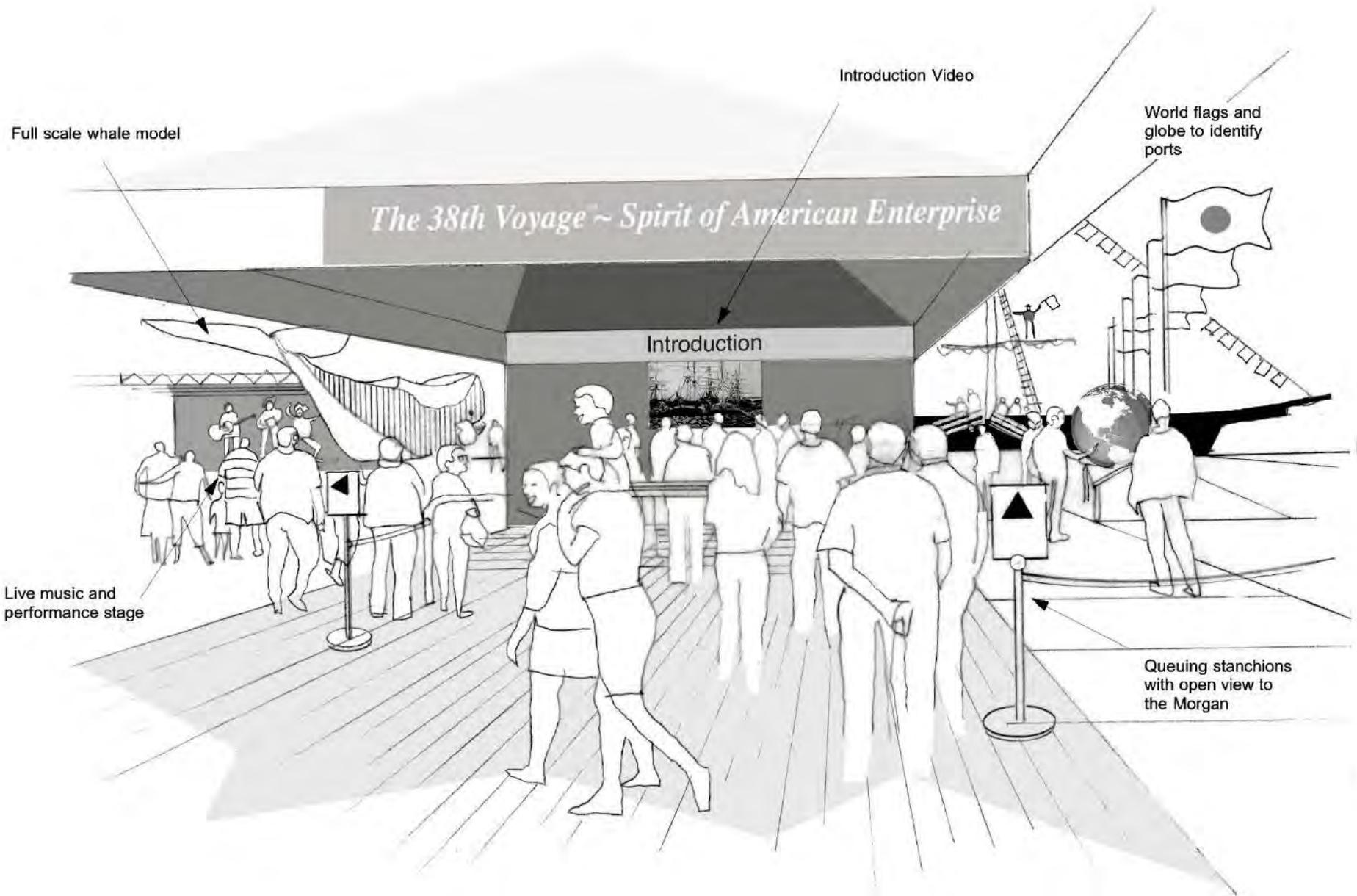
The Boomers, adults born between 1945 and 1965, represent a substantial segment of the audience of the next decade. They have disposable income, an empty nest, are well-educated and interested in experiences with substance that are novel and multi-faceted.

Although likely to be parents of Millennials and grandparents of young children, Baby Boomers who visit the ship without family are looking for a more sophisticated experience that reflects their high level of education, familiarity with the subject matter and desire for a getaway experience that includes dining and an overnight stay. They may have been following the *Morgan*'s restoration and the 38<sup>th</sup> Voyage planning online since reading articles in the *New York Times*, the *Boston Globe*, the *Hartford Courant*, or other newspapers that have covered the story since 2008.<sup>1</sup> Soon after, they became members of Mystic Seaport and have visited the Museum several times to see the work in progress. They now take the opportunity for a mini-vacation starting in New Bedford, visiting the New Bedford Whaling Museum and National Historical Park, and seeking out a great farm/sea to table restaurant for dinner. From there, they plan to go to Provincetown for a whalewatch, something they have intended to do for years. Knowing they may see the *Morgan* sailing on Stellwagen Bank while they're watching for whales makes it a once-in-a-lifetime opportunity they don't want to miss.

The couple really enjoys the 38<sup>th</sup> Voyage exhibit experience in New Bedford, arriving early and having plenty of time to tour the ship and talk with the crew. They also enjoy engaging in discussion at the Wishes for the Whales activity and the opportunity for cross-generational discussion with children and young adults from a variety of backgrounds and perspectives. They are surprised to find that the music program appeals to their nostalgia for folk music enriched with the sophistication of world music with a good storyline. They sign up for a whaleboat race, brushing up on their rowing technique at the practice session in the morning for an afternoon event. Finally, as Museum members and donors, they are invited to an evening event on board the ship, with cocktails, hors d'oeuvres and entertainment, topping the experience with a memorable finale.

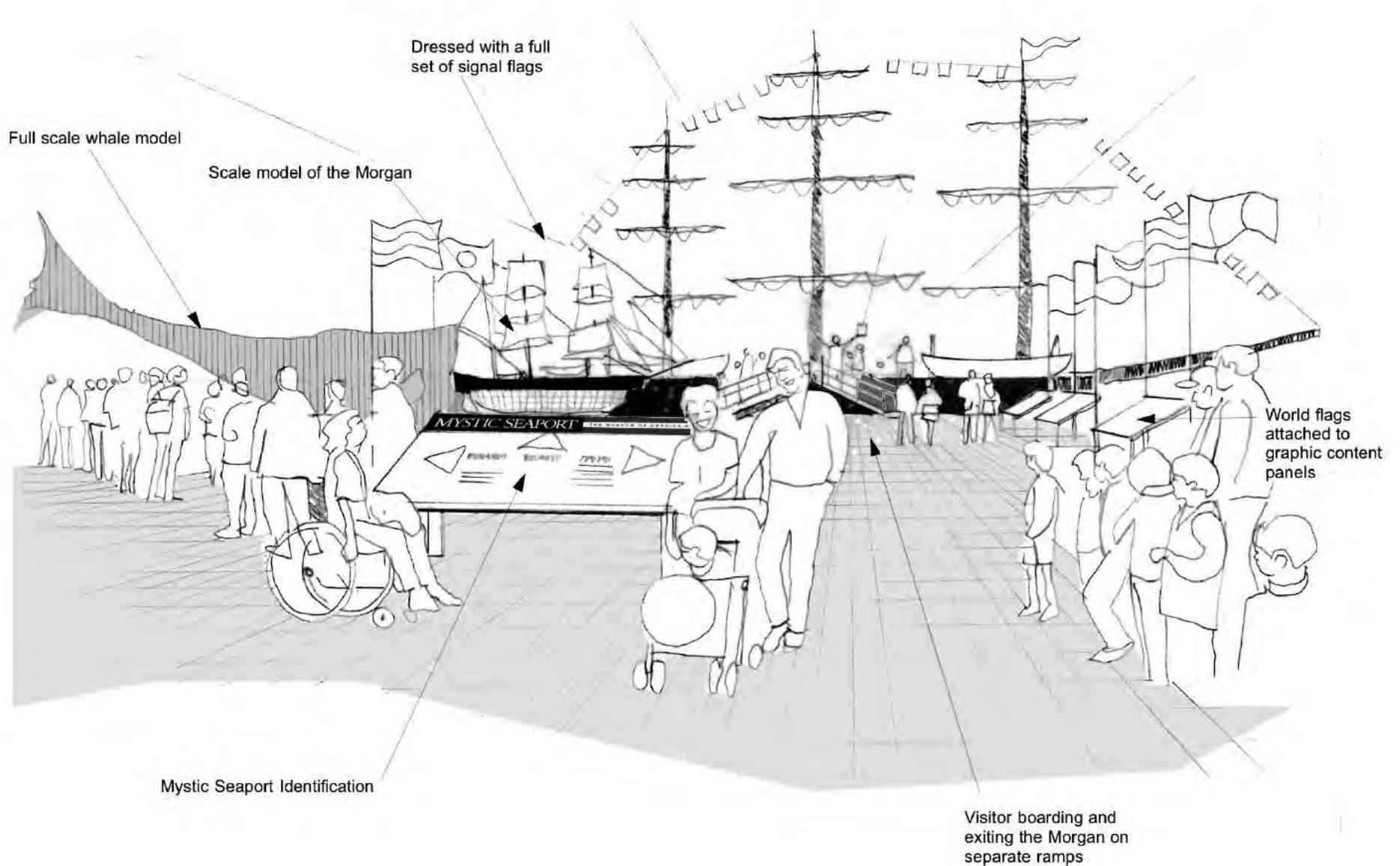
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<sup>1</sup> For a complete list of *Morgan* restoration project media coverage, go to:  
[http://www.mysticseaport.org/index.cfm?fuseaction=home.viewPage&page\\_id=8D24ED40-1E4F-379B-60888948622F61C8](http://www.mysticseaport.org/index.cfm?fuseaction=home.viewPage&page_id=8D24ED40-1E4F-379B-60888948622F61C8)



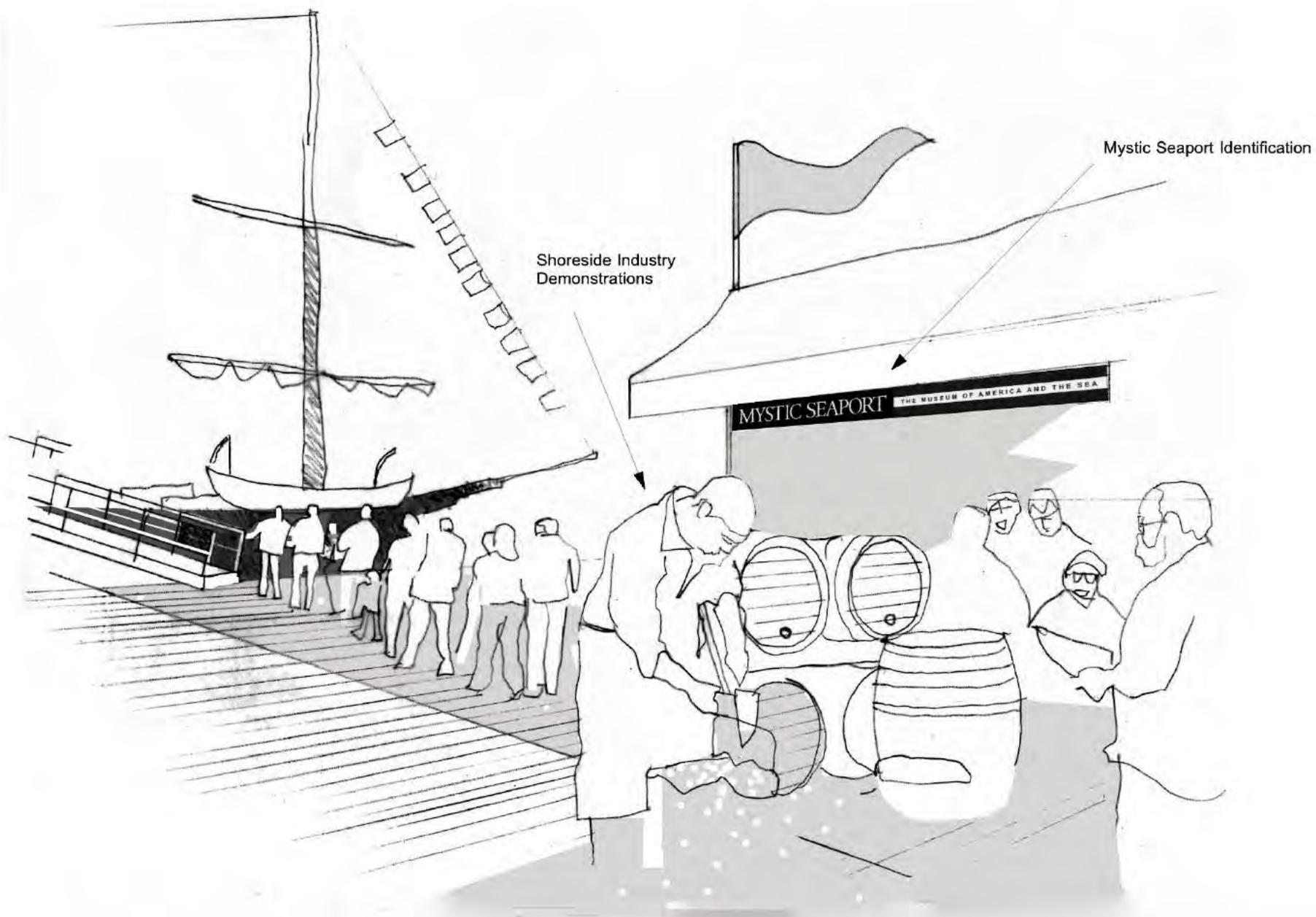
## Dockside Entrance Area

CW Morgan Dockside Experience



## Approach to the *Morgan*

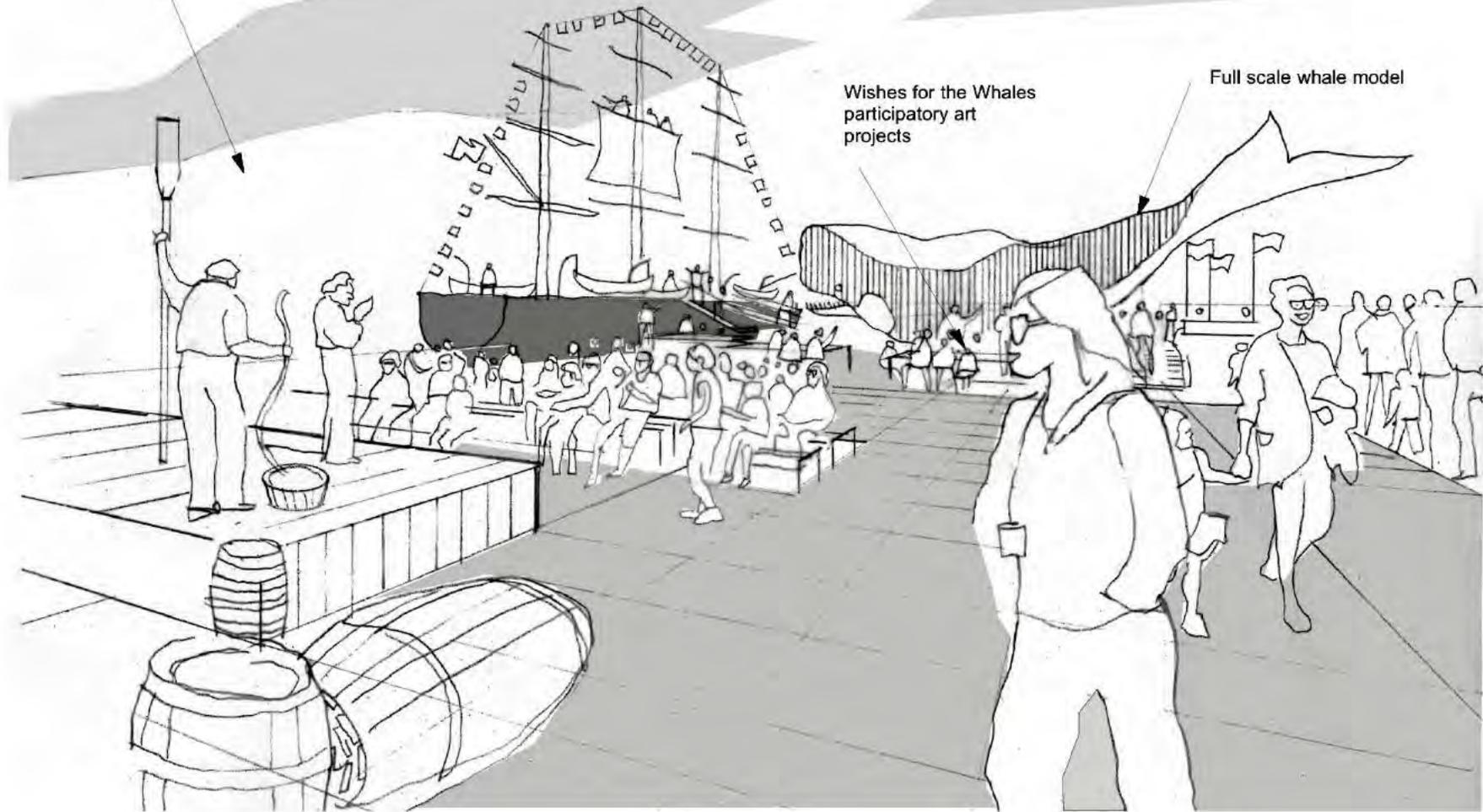
CW Morgan Dockside Experience



## Dockside Trade Exhibit (Cooper)

CW Morgan Dockside Experience

Tale of the Whaler

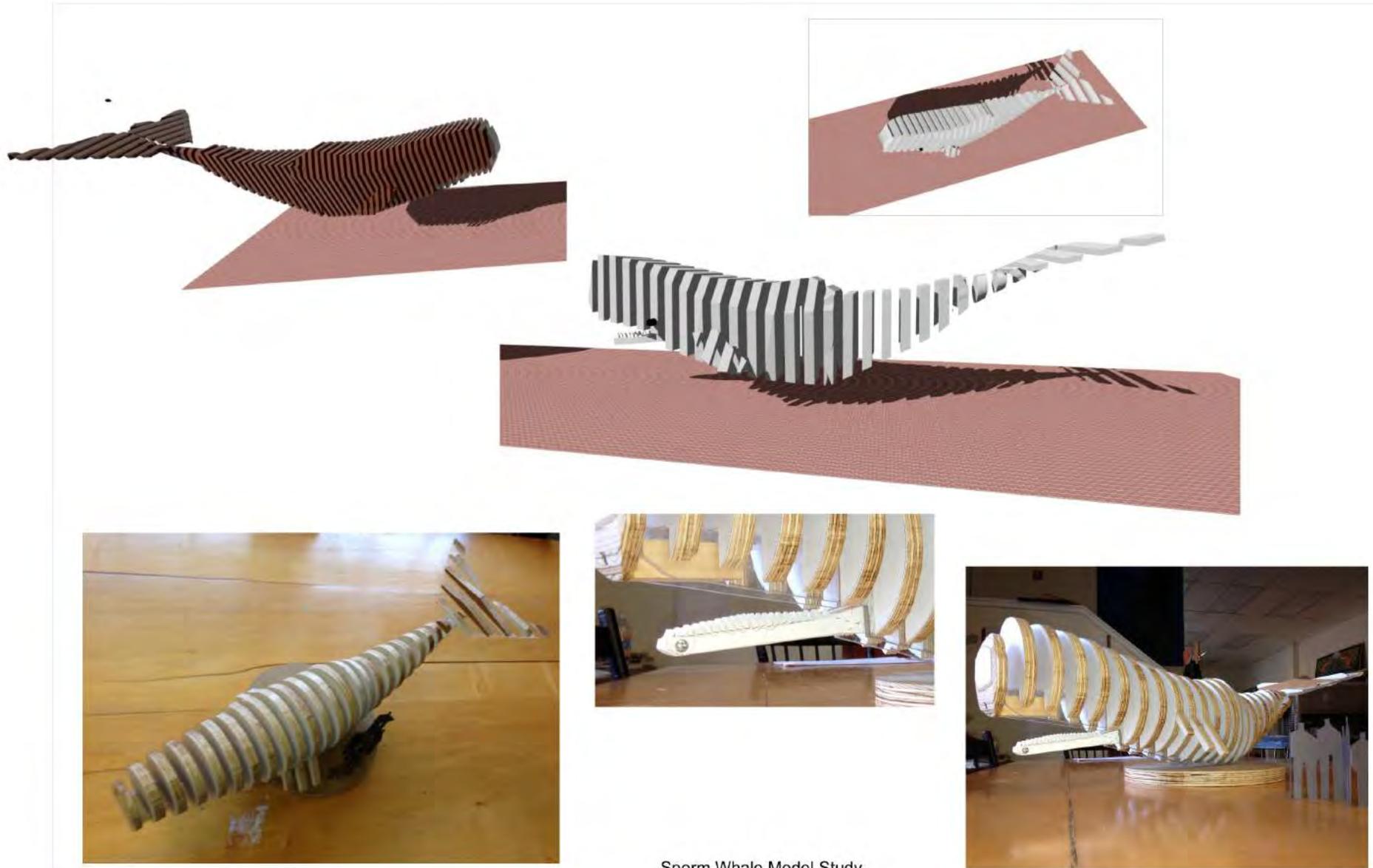


Wishes for the Whales  
participatory art  
projects

Full scale whale model

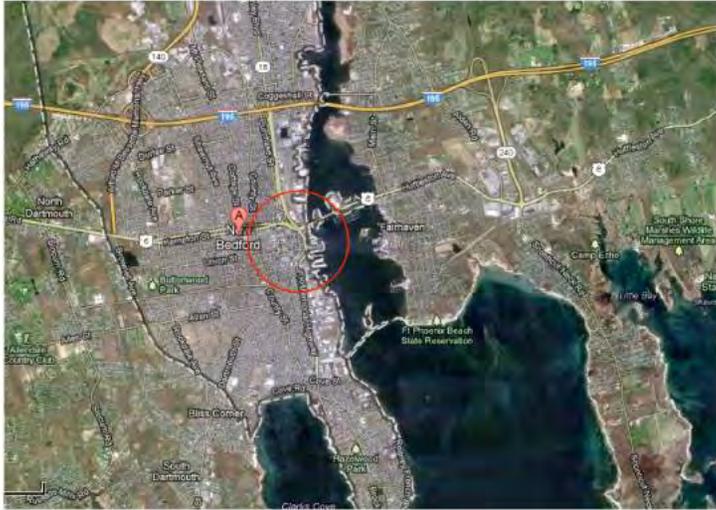
## Participatory and Performance Events

CW Morgan Dockside Experience

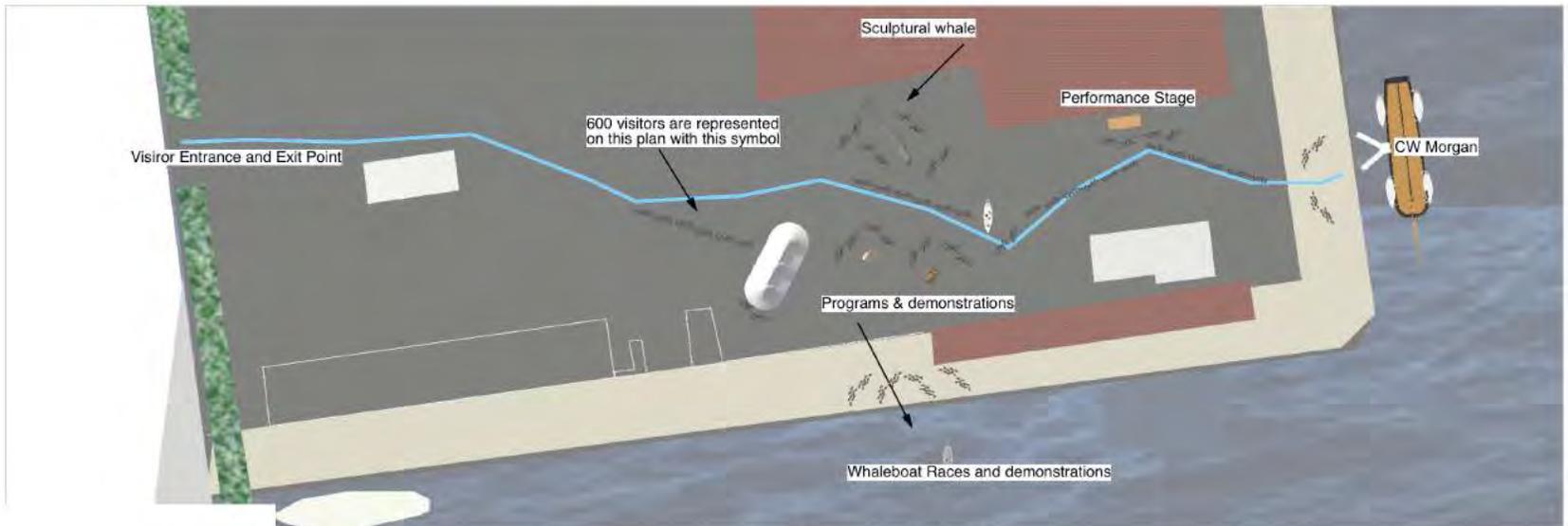


Sperm Whale Model Study

# Sperm Whale Model Concept



New Bedford MA

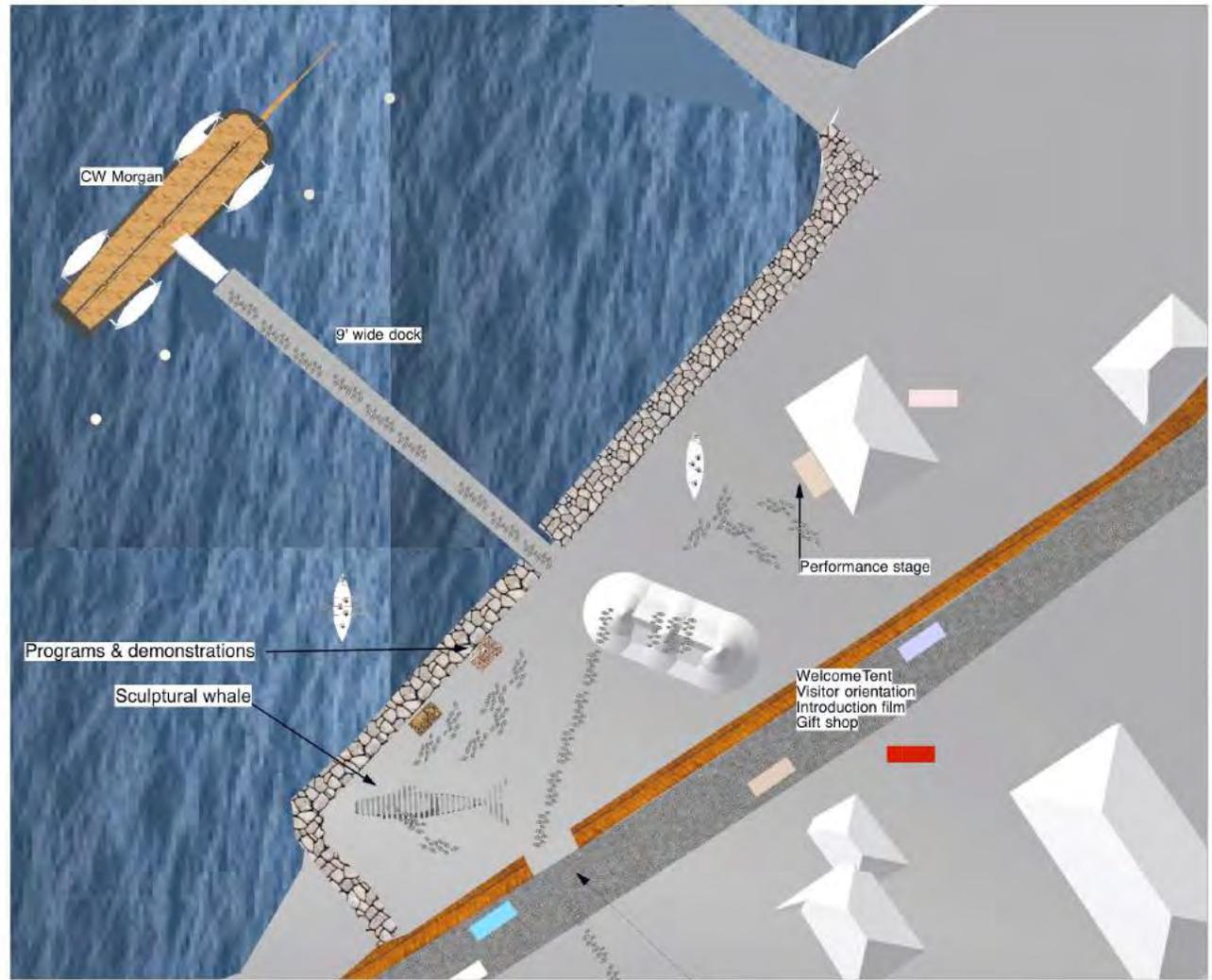
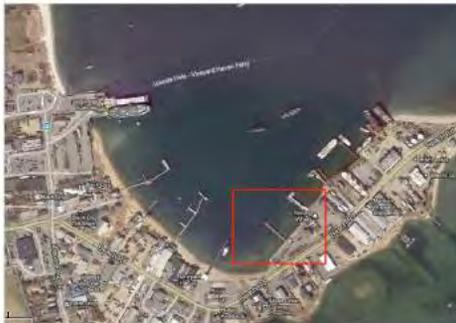


Plan View of the Dockside Space

# New Bedford Dockside



Martha's Vineyard MA



Plan View Dock side Layout

350 people are represented on this site with this symbol

Main Visitor entrance point

MYSTIC SEAPORT

THE MUSEUM OF AMERICA AND THE SEA

Morgan- 38th Voyage - Dock Activities

Jan. 2013

Exhibits Department - 950-572-0711 ext. 4037

# Martha's Vineyard Dockside

Mystic Seaport Museum, Inc.  
*Voyaging In the Wake of the Whalers: The 38<sup>th</sup> Voyage of the Charles W. Morgan*  
National Endowment for the Humanities  
Public Program Implementation Proposal

**User-Generated Content**

*If the project includes user-generated content (UGC), explain the criteria and process to be used for selecting and monitoring the content that will ultimately be made available to the public. If the project includes UGC, you should also describe how you will handle obscene, libelous, indecent, or defamatory content (including hate speech, personal attacks, or material constituting harassment).*

For the “Voyaging in the Wake of the Whalers” project, Mystic Seaport will invite and host user-generated content including, but not limited to: digital video, blogging, podcasting, online forums, social networking, social media, mobile phone photography, and audiotaped interviews in addition to comment cards and participatory art elements in the traveling and Stillman exhibit. These will be located in the following online, onboard, and onsite project formats: the Online Learning Community, the Stowaway program, the Voyage Research fellows, “Year of the *Morgan*,” educational activities and “Wishes for the Whales” participatory art projects, and Stillman exhibit interactive displays.

Exhibit staff members have experience managing the creation and inclusion of user-generated content inside galleries and on the grounds, from past exhibits on tugboats, tattoos, maritime art, and other topics. Exhibit interpreters in the Stillman exhibit will be trained to daily review and remove all offensive, inappropriate, or off-topic contributions to the Section 5 activity inviting visitors to leave their reactions, musings, and questions as part of the display.

The online user-generated content will be managed and moderated by the responsible project team members including the national outreach coordinator, the program assistant, and the voyage liaison, under the direct supervision of the project co-directors.

Voyage Researchers and the Stowaway will sign contracts that recognize their rights of free speech but also reserve the right of the Museum to edit, block, or otherwise refuse to make public any content they create for the project if the project co-directors and outside scholars deem that it would be inappropriate for its public audiences. The material will still be archived in the Museum collections for future research and use.

For the Online Learning Community and other “Year of the *Morgan*” educational programs, the Museum’s own internal Social Media policy will serve as a starting point for working with web developer Digital Gizmo and the Museum’s legal team to devise a clear policy that will be posted on the Online Learning Community website and any other program materials that invite user-generated material for public sharing. The existing Social Policy for staff advises them to be respectful, be accurate, and be appropriate. It cautions them to “avoid using statements, photographs, video or audio that reasonably could be viewed as malicious, obscene, threatening or intimidating, that disparage others (customers, members, staff, volunteers or suppliers), or that might constitute harassment or bullying. Examples of such conduct might include offensive posts meant to intentionally harm someone’s reputation or posts that could contribute to a hostile work environment on the basis of race, sex, disability, religion or any other status protected by law or company policy.”

The Year of the *Morgan* national outreach coordinator (YOM Coordinator) and the web content manager-editor (Richard) will share responsibility for monitoring content, especially relating to libelous, indecent,

or defamatory content (e.g., hate speech, personal attacks, or material constituting harassment), copyright infringement, and relevance to the project content.

All project activities involving user-generated content, whether online, onsite, or onboard, will be labeled with visible disclaimers such as “The postings on this site include those of the public, which do not represent the views of Mystic Seaport, its funders or partners.”

## **Geo-Spatial Data**

The “Voyaging in the Wake of the Whalers” project will produce geo-spatial data in the forms of digital maps, using whaling voyage logbooks, crew lists and other primary-source documents to track the movement of whales, whaling vessels, and individuals around the world (see the project narrative for more on the digital mapping projects). These will be publicly available through the Online Learning Community and in the Stillman exhibit as part of the projection globe programs.

After conducting an extensive search for historical geospatial data related to the whaling vessel *Charles W. Morgan*, no existing data set, product, or service was found on the Geospatial One-Stop Portal located at <http://geo.data.gov>.

Created geospatial data will have the appropriate metadata associated with it including details outlining the following geospatial metadata categories:

1. Identification Information
2. Data Quality Information
3. Spatial Data Organization Information
4. Spatial Reference Information
5. Entity and Attribute Information
6. Distribution Information
7. Metadata Reference Information

The data product will be accessible through a variety of methods through web map interfaces, exhibit displays as well as being available for personal use after downloading. Downloaded data will be provided in a number of file formats that include comma delimited text (CSV), Keyhole Markup Language (KML), and/or feature data classes for Geographic Information System (GIS) users.

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**Information on Public Accessibility and Admission**

Mystic Seaport's seasonal operation schedule includes the following: spring, summer and early fall hours are 9AM – 5PM daily, with late fall and winter hours of operation Monday – Thursday 10AM – 4PM, the Museum grounds are closed to visitors for six weeks between January 1 – February 14. Admissions fees are as follows: adults, \$24; seniors, \$22; youth, \$15; college students, \$22; and children five and under, free; members are also admitted free of charge. School and youth group admissions are \$10.50 per student or \$15.50 per student for guided tours. In-school fees are \$175 plus travel expenses. The Museum is committed to making the visitor experience more accessible to our on-site visitors. For the last two years, Mystic Seaport has hosted an annual day of free admission and special programming on the anniversary of the *Morgan's* arrival in Mystic in November. Drawing 4,400 visitors in 2013 this offering will continue during the proposed project grant period. Additionally, free admission to the Museum is offered to educators and up to three additional family members during the annual Educators' Weekend in April (an estimated 600 teachers participate annually, this program has been offered for over 10 years) and for over 35 years free admission has been offered for all visitors to the annual Community Carol Sing, held the Sunday before Christmas. Children are admitted free of charge during February vacation week.

All websites associated with this project are free for public access, and the satellite exhibit digital files will disseminate the exhibit content in an accessible, affordable format while creating national impact as a replicable model for other museums. The Museum has an endowment established that allows us to offer free or reduced education admissions and program fees for school groups based on the percentage of students eligible for free or reduced lunches. An estimated 5,000 students are served annually, and because this endowed offering has been publicized for several years now, teachers throughout Connecticut and in surrounding states are broadly aware of the availability of grant funds. The Museum also has at its disposal a limited amount of restricted grant funds from a private foundation that are available to underwrite field trips and outreach programs. Mystic Seaport was also recently awarded a foundation grant of \$93,000 to underwrite Year of the *Morgan* programming for ten schools in eastern Connecticut. An estimated 500 children will benefit from free admission to the Museum, in-school programs, and online offerings over three years (January 2013 – December 2015). The Museum will actively fundraise statewide to provide equitable access to the programming in other regions of the state.

While our current plan calls for charging admission to port programs to help defray programming and other site expenses, the Museum will work closely with our port partners to provide equitable access to dockside programming as well. Mystic Seaport will collaborate on fundraising to underwrite site expenses and program fees. And the Museum will also seek out corporate sponsors as a means of defraying Voyage and dockside program expenses.

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*Voyaging In the Wake of the Whalers:*  
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## **ATTACHMENT 12: Supplementary Material**

**Work Plan for NEH Project Activities**

**Overall Project and Exhibit Schedules with Responsibility  
Assignments**

**Schedule for Charles W. Morgan 38<sup>th</sup> Voyage**

Mystic Seaport Museum, Inc.  
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**PROJECT WORK PLAN**

**Interim Project Work: pre NEH Grant-Museum Funded**

**January–March 2013**

- NEH Grant Request Submitted
- 2013 Staff Winter Projects: New Chantey Program/Voyage Mapping/Program Development
- 38<sup>th</sup> Voyage Dockage arrangements confirmed, itinerary announced
- Port Partner Organization Charrette
- Stillman Exhibit Conceptual Design Complete
- Media and Marketing Plan refined
- Focus Group formative study of exhibit designs and content
- Scholarly review of exhibit script

**April–June 2013**

- Online Learning Community website- initial implementation
- Onboard signage plan finalized
- 38<sup>th</sup> Voyage Dockside Exhibit elements design completed
- Finalize Satellite/Offsite Exhibit Partners
- Port Partner Charrette/Complete Voyage Partner Arrangements
- Develop prototypes for all programs, test assumptions
- Museum Website redesign implemented–*Morgan* focus

**July–September 2013**

- 2013 Summer Internships–*Morgan* focus
- Launch *Charles W. Morgan*– July 21:
  - Captain announced
  - 'Stowaway' Contest Announced
- Announce criteria for Humanities Voyage Participant Program
- *Moby Dick* Marathon with social media components (July 31-August 1)
- Complete Satellite Exhibit design w/partners
- Implement Online Learning Community Website
- Complete Stillman Exhibit design

**NEH Project Period Begins**

Project responsibilities are indicated on the 2012 - 2016 Project Schedule that follows this Work Plan. Responsibilities are assigned to Project Team Members: Staff, Consultants, Scholars, Contractors, Partners, and Museum Departments that will coordinate or manage project tasks. Qualifications can be found in the Project Narrative and Attachments.

**September 2013**

- Connecticut “Year of the Morgan” begins

- Student/teacher essay contest announced: winner sails one leg
- Online Learning Community website live
- Social media activities and contests to maintain program visibility
- Whale Boat Celebration Weekend (onsite)
- Stowaway selection continues
- Online Mapping Project continues

#### **October–December 2013**

- “Year of the Morgan” school and family programs continue
- Port Organization and Facilities/Services partners follow up meetings
- *Morgan Day*, November 9: Free admission to Mystic Seaport
- Complete 38<sup>th</sup> Voyage Dockside Exhibit content design

#### **January–March 2014**

- “Year of the Morgan” school and family programs continue
- 2014 Staff Winter Projects: Program Design/Development
- Port Organization and Facilities/Services partners finalization meetings
- Offsite Satellite Exhibit materials completed, digitally distributed to partners
- Voyage Dockside Exhibit designs complete
- 38<sup>th</sup> Voyage Humanities Participants and Stowaway selected and announced

#### **April –June 2014**

- “Year of the Morgan” school and family programs continue
- *Voyaging In the Wake of the Whalers* Exhibit final design complete, construction begins
- 38<sup>th</sup> Voyage begins: visits New London, Newport, Martha’s Vineyard and New Bedford
- Full suite of onboard, dockside, and online programs presented at each port
- Image, information, and material culture capture during 38<sup>th</sup> Voyage and port visits
- Stowaway Contest Winner provides live information and image stream throughout voyage.

#### **July–September 2014**

- 
- “Year of the Morgan” school and family programs continue
- 2014 Summer Internships–*Morgan* focus
- *Moby Dick* Marathon with social media components (July 31-August 1)
- 38<sup>th</sup> Voyage continues and concludes in early August. Ongoing programs (noted above) continue during visits: Mass. Maritime Academy, Provincetown & Stellwagen Banks, Boston, Cape Cod Canal, and New London, Return to Mystic.
- Image, information and material culture capture during 38<sup>th</sup> Voyage continues
- Stowaway and other social media and online activities continue
- *Morgan* Return Celebration (8/3/14)

#### **October—December 2014**

- Compile, document, and analyze 38<sup>th</sup> Voyage data
- Update Satellite Exhibit video and distribute to partners
- *Morgan Day*, November 8: Free admission to Mystic Seaport
- 38<sup>th</sup> Voyage Dockside Exhibits/Activities summative evaluation/report completed

**January–March 2015**

- Analysis, documentation, and synthesis of 38<sup>th</sup> Voyage data continues
- Deliverables from 38<sup>th</sup> Voyage Humanities participants completed and received
- 2015 Staff Winter Projects: Data Organization and Analysis, Program Design/Development
- *Voyaging In the Wake of the Whalers* Exhibit construction completed and exhibit opens

**April–June 2015**

- *Voyaging In the Wake of the Whalers* Summative Evaluation Begins
- Exhibit remediation/improvement as required

**July–September 2015**

- 2015 Summer Internships–*Morgan* project focus
- *Moby Dick* Marathon with social media components (July 31-August 1)
- Support of Offsite Satellite Exhibits Ends

**October–December 2015**

- Summative evaluation of offsite Satellite Exhibits completed
- *Morgan* Day, November 7: Free admission to Mystic Seaport
- Summative Evaluation of Overall Project

**January–February 2016**

- 2016 Staff Winter Projects: Program Analysis & Review
- Final Overall Project Report to NEH



**Mystic Seaport Museum, Inc.**  
***Voyaging In the Wake of the Whalers: NEH Public Program Implementation Proposal***  
**2013 - 2016 Project Schedule by Month (with responsibilities)**

		On-Site, On-Line, Off-Site, On-Board, Dockside: 9/2013 - 8/2014												On-Site, On-Line, Off-site: 9/2014 - 8/2015								Complete: 9/2015 - 2/2016																	
	<b>RESPONSIBILITY</b>	Sept	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	June	July	Aug	Sept	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	June	July	Aug	Sept	Oct	Nov	Dec	Jan	Feb								
<b>Exhibits Development Detail:</b>																																							
<b>Satellite Exhibits (Off-site):</b>																																							
Satellite Exhibit Development	Engelman, Shay	←→																																					
Distribute Exhibit Materials	Shay				←→																																		
Support Partner Implementation	Shay, Engelman				←→																																		
Implement Satellite Exhibits	Satellite Exh. Hosts					←→																																	
Exhibit Support and Updates	Shay, Engelman					←→																																	
Distribute updated exhibit DVD	Harvison, Morgan																																						
Exh. Summative Evaluation	Satellite Hosts, Shay																																						
<b>38<sup>th</sup> Voyage Exhibits (Dockside):</b>																																							
Develop Content and Script	Engelman, Shay	←→																																					
Design Voyage Exhibits	Crewe, Andersen			←→																																			
Develop Dockside Exhibit A/V	Morgan, Harvison	←→																																					
Construct Voyage Exhibits	Crewe			←→																																			
Install/Implement Voyage Exhibits	Shay									←→																													
Support/Interpret Voyage Exhibits	Brillat, Port Partners									←→																													
Exh. Summative Eval./Remediation	Engelman, Wizevich									←→																													
<b>Stillman Exhibit (On-site):</b>																																							
Final Exhibit Design	Ruggieri	←→																																					
<b>Develop Exhibit A/V Components:</b>																																							
Pre-Production	Northern Lights						←→																																
Production Shooting	Northern Lights									←→																													
Post-Production	Northern Lights														←→																								
Installation	Northern Lights																					←→																	
Exhibit Label Writing - Initial	Witty, Calabretta	←→																																					
Exhibit Label Writing - Final	Witty, Calabretta														←→																								
Construct Exhibit	Crewe, Shay														←→																								
"In The Wake of the Whalers" Opens	Shay																																						
Exhibit remediation	Shay, Engelman																																						
Exhibit Summative Evaluation	Wizevitch, Engelman																																						

**MYSTIC SEAPORT MUSEUM**  
**CHARLES W. MORGAN - 38<sup>TH</sup> Voyage Plan**  
**May 18 - August 3, 2014**

	-----MAY-----														-----JUNE-----																								
CHARLES W. MORGAN - 38 <sup>TH</sup> VOYAGE	18	19	20	21	22	23	24	25	26	27	28	29	30	31	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
<b>NEW LONDON, CT</b>																																							
Complete Ship Preparation - MSM	█																																						
Transit: Mystic—New London							█																																
Ship Preparation Work										█																													
Sea Trials (3 Days Total)															█																								
School Visits: 9am to 1pm (5 Mornings)															█		█		█		█																		
Ship Open to Public/Dockside Activities (1 Saturday, 2 Sundays)															█																								
<b>NEWPORT, RI</b>																																							
Transit: New London—Newport															█																								
Ship Open to Public /Dockside(1 Day)																															█								
<b>MARTHA'S VINEYARD, MA</b>																																							
Transit: Newport—Vineyard Haven															█																								
Ship Open to Public /Dockside(3 Days)																															█								
<b>NEW BEDFORD, MA</b>																																							
Transit: Vineyard Haven—New Bedford															█																								
Ship Open to Public/Dockside (9 Days)																															█								
<b>PROVINCETOWN, MA</b>																																							
Transit: New Bedford—MMA/CCC/P'Town															█																								
Stellwagwen Bank Daysails (2-3 Days)																																							
<b>BOSTON, MA</b>																																							
Transit: Provincetown—Boston															█																								
Ship Open to Public/Dockside (5 Days)																																							
<b>CAPE COD CANAL 100th ANNIVERSARY</b>																																							
Transit: Boston—Cape Cod Canal/MMA															█																								
MMA/Canal Anniversary - Ship Open and Dockside Activities (2 Days)																																							
<b>RETURN TO MYSTIC SEAPORT MUSEUM</b>																																							
Transit: MMA—New London															█																								
Final Day Sail															█																								
De-Ballast/Downrig															█																								
Transit: New London—Mystic															█																								
Welcome Home Celebration															█																								

**NOTE: Port to Port transits for the *Charles W. Morgan* are planned with 'weather windows' indicated by dashed blue lines.  
 If the we weather is poor she may be held until the next good weather day.**

