

The nature of the request:

The New Bedford Fishing Heritage Center seeks a \$40,000 planning grant from the National Endowment for the Humanities (NEH) to fund a portion of the costs associated with the research and planning for an exhibit about the nature of work in the New Bedford-Fairhaven fishing industry, focusing on the history of organized labor at sea and onshore from the 1930s to the present. The research done through this project will form the basis for the Center's first major exhibition that will be initially housed in a 2000 SF space with the goal of opening to the public in 2019.

The project team will investigate the history of unions and other industry and community organizations, including their formation, role, and demise/dissolution, through a combination of archival research and oral history interviews. Documentation of the story of major labor actions, including the 1985-86 strike between fishermen and boat owners, which effectively ended organized labor on the waterfront, will be a major focus. Active and retired workers from every sector of the industry will be interviewed in order to catalogue each of the jobs associated with the industry both at sea and on shore and to understand how working conditions, the labor force, and community have changed over time.

Humanities themes to be explored will include the pivotal role of organized labor, its impact on workers and working conditions, and the effects of its loss. The waterfront has long provided opportunities for new immigrants and upward mobility. Consequently, we will be investigating the interplay of ethnicity, gender, age, and class as it relates to these changes. In addition, we will tell the concurrent story of the development of technology – and particularly its impact on fishermen and waterfront workers – including vessel and gear design, and communication and navigational equipment to further engage visitors in exploring the consequences of change.

In order to maximize our ability to tell a large story in a relatively small space, the exhibit will make use of technology to create an immersive environment in which the voices, sounds, and images of the waterfront engage the visitor in learning directly about this history from multiple perspectives. Replicas of a fishing vessel wheelhouse, fish hold, and, a segment of a processing plant's filleting line will provide visitors with interactive experiences. The experiences and impressions of the workers, as expressed in their own words, will be central to the exhibit content. In addition, fishing industry workers will serve as docents to answer questions and share first-hand accounts of what the exhibit is presenting.

The NEH grant will be used to cover part of the total cost of roughly \$89,000 associated with the planning and development of this exhibit tentatively titled, "At Sea and On Shore: Work and Community in New Bedford's Fishing Industry". Over the course of 12 months, the project team will research the daily lives of workers in the fishing industry, changes in technology, and the development, role, and demise of unions and other industry associations. We will solidify humanities themes in consultation with the project team and industry advisory group; and develop an exhibit plan.

This research and the resulting exhibit will also highlight connections between the humanities and science and technology. We anticipate that the research will show that advances in

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technology had significant impacts on workers, working conditions, labor relations, and fisheries management and policy, as well as on the community at large.

In addition to the exhibit, other project components will include the creation of a digital archive of materials collected through the research process including full transcripts of the interviews and scanned photographs, documents, and other memorabilia. Careful attention will be given to standards and best practices for creation and management of digital assets. We will work with local teachers to develop high school curriculum materials based around these primary source materials. A variety of public programming will engage the fishing community and the general public in exploring these topics and provide us with an opportunity to test our concept, approach and key components.

The planned exhibit and associated programming will provide a forum for the commercial fishing community to articulate their own history and culture while offering the public a rare opportunity for direct experience, unfiltered by the media and the voices of “outside experts”. Our deep knowledge of the fishing community and the trust we have built over years enables us to offer authentic programming and do effective outreach. Exhibit content will be informed by members of the commercial fishing community who will help determine exhibit themes and share historical and cultural knowledge. Their input will be sought through focus groups, our industry advisory committee, and individual meetings.

We believe the resulting exhibit and associated programming will broaden access to the humanities for two principal audiences: the local commercial fishing community and area residents not directly associated with the fishing industry. New Bedford is a racially diverse, working class, “Gateway” city. According to the figures from the 2010 U.S. Census, 19% of the population has less than a 9th grade education and only 13.7% has a degree higher than a high school diploma. The median household income is estimated at \$33,451, roughly half that of the state. We expect that the focus on the history of New Bedford’s waterfront workers and the interactive presentation will draw the attention of non-traditional audiences for humanities programs.

Humanities content:

Through its exhibit “At Sea and On Shore: Work and Community in New Bedford’s Fishing Industry,” the New Bedford Fishing Heritage Center will explore changes in and the interaction of three areas that have critical social and economic impact on waterfront workers: organizations, technology and regulation. A presentation of the daily life of fishing industry workers and their community will focus on and help illuminate these humanities themes:

1. Life in the fishing industry reveals the paradox of the “American Dream”
2. Unions and other associations have shaped the culture and economy of the waterfront
3. Ethnicity, kinship, and gender are significant factors in the waterfront economy
4. Changing technology has affected work and workers
5. Changing cultural traditions reflect changing demographics (ethnic, religious, etc.) and economy

Background

Once the whaling capitol of the world, today the Port of New Bedford is home to hundreds of commercial fishing vessels. It is the largest and most important fishing port in the northeast and for the past 15 years has ranked as the nation's top dollar value fishing port. As such, New Bedford is one of the few places in New England where this industry, which was once so dominant in the region, is still a robust source of income and employment, and not simply an artifact of history. While all fisheries are represented within the fleet, scalloping and groundfishing predominate. Some 4,400 men and women work in the industry, in specialty trades that range from fishermen and boat owners to fish cutters and gear manufacturers. As many smaller ports in the Northeast and Mid-Atlantic states have lost infrastructure due to economic challenges, New Bedford has grown as a "hub" port providing all of the services needed by a commercial fishing vessel. New Bedford's fishing community is ethnically diverse including significant populations of Portuguese (both mainland and Azorean), Norwegian, Yankee, Canadian (predominantly from Nova Scotia and Newfoundland), Irish, Polish, and more recently, Vietnamese, Mexican, and Central American (predominantly Guatemalan) heritage. Women play an active role in a multitude of shore-side support businesses, including seafood processing, bookkeeping, and gear manufacturing.

Independent, family-owned fishing boats and shore-side support businesses have long dominated the industry. Nevertheless, over the past fifty years New Bedford's fishing industry has been transformed through the development of new gear and technology; the loss of organized labor; changing fisheries regulations; the influx of new immigrant groups; and changes in the roles of women who work on the waterfront.

Multiple associations and labor organizations were established, beginning in 1938 with the New Bedford Seafood Producers Association, which represented vessel owners, and in 1939, with the organization of the fishermen by the Atlantic Fishermen's Union a local of the Seafarers' International Union (SIU) of the American Federation of Labor. The New Bedford seafood auction was established in 1941. Unlike the Boston auction, known as the New England Fish Exchange, which was controlled by the buyers, New Bedford's auction was started by a coalition of the fishermen's union and boat owners' association and operated jointly by them until the strike of 1985-6.

By the 1960s there were four active unions on the waterfront: New Bedford Fishermen's Union, New Bedford Longshoremen's Union, New Bedford Lumper's Union, and New Bedford Seafood Workers' Union, as well as several other significant industry associations: Boat Owners United, the New Bedford Seafood Council, and the New Bedford Dealers Association each working to represent a particular segment of the industry. Bitter strikes in 1967, 1973, 1981, and 1985-6 pitted factions of the waterfront against one another: boat owners against fishermen, fishermen against buyers, and fish house workers against their employers.

Fisheries management changed in the late 1970's with the implementation of the Magnuson-Stevens Conservation and Management Act that, among other things, established the New England Fishery Management Council to regulate fishing. A plethora of organizations were formed to represent New Bedford fishermen in the regulatory process. Among these were: The

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Offshore Mariners Association (1986-1999) representing captains and mates; Shore Support, started by New Bedford fishermen and their wives in 1991 to establish a voice for the rank and file fishermen; the Fisheries Survival Fund and the Trawler Survival Fund both established in the mid-1990; the New Bedford Seafood Coalition, founded by leaders of the local fishing industry, the New Bedford Chamber of Commerce and other business and elected officials. Later, the Coalition helped obtain federal funds to establish the New Bedford Fishing Family Assistance Center to provide job search and retraining for fishing industry workers. Only two of these organizations remain active today.

With the current national conversation about organized labor, immigration, pay equity, and Right to Work laws now on the books in half the states, as well as the growing national movement to increase the minimum wage, a project exploring the nature of work in the fishing industry of New Bedford seems particularly timely.

Themes

1) **Life in the fishing industry reveals the paradox of the “American Dream”**

The waterfront has long provided opportunities for new immigrants and upward mobility. Traditionally, fishermen worked on their families’ boats. As they gained knowledge and mastered skills, many were able to work their way up, in what was a fairly standard progression, from deckhand to engineer to first mate, to captain and eventually, vessel owner. Unlike other jobs that required formal education and/or fluency in English, fishing was open to “good workers” many of who were immigrants. A strong work ethic and mastery of a wide range of skills was (and is) highly valued.

Rather than an hourly wage or salary, fishermen are usually paid in the form of a “share” of the catch, a holdover from the whaling era. Though details vary, commonly all expenses except food (e.g., fuel, dockage and ice) are taken off the total received when the fish is sold and the rest is split between the boat and the crew. Food is taken out of the crew share before distribution. In the past the split was 60-40, that is, the crew evenly divided 60% of the total among themselves and the 40% went to the boat (i.e., boat owner). Often the captain, mate, and engineer received an additional flat sum taken from the boat share. The split now commonly varies, ranging from 50-50 to 40-60 (boat share being 60%). In addition to fuel, food, and ice, expenses now often include the cost of leasing quota, a result of recent regulatory changes. In addition, while once a fisherman could save enough money to eventually purchase a boat of his own, today, the value of vessels and vessel permits is prohibitive for most.

Similar to the fishermen, workers onshore often learned their trade from their relatives and moved into the family business. Over time, innovation, skill and a strong work ethic sometimes led to business ownership. Seafood processing employs the largest percentage of the shoreside workforce. Workers do everything from filleting and skinning fish, to packing scallops and picking crabs. When this sector was unionized, these were well paid, highly sought after jobs. One immigrant who started as a fish cutter developed a very successful business and now owns the largest number of fishing vessels in the port.

Today, many processing plants rely on temporary workers who work for minimum wage and without benefits. The unstable supply of seafood due to regulations and fluctuating fish stocks also creates a situation in which the availability of work is uncertain.

With regulatory change, including a turn towards privatization in the form of fishing quotas; loss of unions; increasingly expensive vessels/permits, gear and other equipment; changes in the source of product, and other drivers, the “American Dream” of hard work leading to business ownership is less attainable than in the past. However, there remain, particularly in shoreside businesses, significant numbers of young family members learning the skills needed to carry on their family-owned business.

2) Unions and other associations have shaped the culture and economy of the waterfront

The unions and voluntary associations helped create a sense of community among those involved in the fishing industry (writ large). Not only is fishing one of the most dangerous occupations in the US, the fishing trips result in lengthy periods when the fishermen is not at home with his family. The unions and associations worked to mitigate some of the uncertainty associated with the fishing occupation and provided a support network for those on shore especially in times of tragedy. In addition to representing its particular constituents, many of these associations hosted holiday parties that were attended by a cross-section of industry workers and their families, knitting the community together across lines of ethnicity, class, gender, and age.

As alluded to earlier, the unions helped insure that workers were paid well. Furthermore, the union rules that stipulated the timing of fishing trips and the required layovers were said to have had a positive effect on fish stocks. Groundfish boats could take trips to the fishing grounds that lasted 8 days, but when they returned, they were required to stay in port for 24 hours, (later changed to 48 hours.) Scallopers had 7-day trips with 4 days home, later this changed to 8-day trips with 5 days home. Without those controls, for a time, vessels were fishing more intensively, with reported negative effects on the availability of stocks. With changes in the management of the fishing industry and the introduction of increasingly stringent regulations, the supply of seafood is inconsistent, leading not only to an unstable market but also to an uncertain demand for shoreside workers. In the absence of a reliable schedule of sailing and returning to port, lumpers who offload the product from boats are now on call 24:7.

3) Ethnicity, kinship, and gender are significant factors in the waterfront economy

As noted above, New Bedford-Fairhaven fishing industry members include Portuguese (both mainland and Azorean), Norwegian, Yankee, Canadian (predominantly from Nova Scotia and Newfoundland), Irish, Polish, and more recently, Vietnamese, Mexican, and Central American (predominantly Guatemalan). Initially, immigrants found jobs on boats or in the processing plants through recommendations of relatives. Now, processing plants frequently contract with labor consolidators who supply the requested numbers of workers.

In the past, informal rules of conduct governed many waterfront relations. A business deal was often solidified with a handshake. A worker injured on the job would often rely on the benevolence of his employer rather than filing a lawsuit. Today's waterfront is more litigious, and insurance rates for boat owners have increased dramatically.

During the 1960s and 70s, "Fish Mary" who worked as a lumper, i.e., someone who unloads the vessels' catches, was notorious on the waterfront as a curiosity, a woman doing a man's job. A prevalent waterfront superstition included the idea that it was bad luck to have a woman on the boat. More recently women have been accepted in all aspects of the industry from working as crew or even captain on the boats, to manufacturing gear, or processing seafood. A vessel's books are often maintained by professional accountants. In New Bedford many of the accounting businesses, known as settlement houses, are owned and operated by women. Since the formation of the New England Fishery Management Council in 1976, women have also taken on the role of industry advocates, attending regulatory meetings to represent their husbands who are at sea.

With the decline of revenue in the groundfishing sector due to regulatory change, newer immigrants are now able to enter the industry as deckhands and fish cutters, taking low wage jobs that others have rejected. However, their opportunities for upward mobility are very limited.

4) Changing technology has affected work and workers

Over the past century, New Bedford fishermen, along with the rest of New England adopted new technology as it became available. These advancements included everything from engines and building materials to the design and composition of the fishing gear. There were also significant changes in how fishermen navigated to and from the fishing grounds and how they communicated with each other. Overall, the adoption of these new technologies has allowed New Bedford's fleet to arrive on the grounds faster, fish safer, and have a greater awareness of what is happening at home and at sea.

During the mid-1900s, several changes helped expand New Bedford's commercial fishing fleet. Fishing boats switched from sail power to motors and wood hulls to steel. Improved diesel engines allowed for a safe journey to the abundant Georges Bank fishing grounds about 175 miles northeast of Cape Cod. Steel hulls required less maintenance and were able to withstand more challenging weather. The introduction of trucking and refrigeration in the 1940s enabled New Bedford's fishing vessels to sell their catch locally rather than landing it in New York or Boston. At the same time, the construction of a freezer plant increased the port's ability to process fish.

These changes in technology allowed a competitive local market to develop, and led to the establishment of the first fish auction around 1941. Prior to 1941, boat captains went to the different fish houses looking for the best price. The auction centralized the process of selling the catch, using set rules and time limits. In September 1947, the city built an addition to the Wharfinger Building, to house the daily auction. On busy days, as many as three auctioneers stood at the auction's chalkboard, marking the bidders' prices. Buyers were required to purchase the entire catch from a vessel and the catch remained on the

boats until it was sold. Consequently, the reputation of the skipper was crucial. Those known for bringing back a quality catch commanded a higher price at auction. Once the auction closed for the day, the catches that had been sold were offloaded at the buyers' individual fish houses.

In 1985, the auction ended as a result of a bitter strike between fishermen and boat owners. Private sales took over, despite various efforts to revive the auction by the city, boat owners, and lumpers. Finally, in 1994, brothers Raymond and Richard Canastra established the Whaling City Seafood Display Auction.

In a display auction, vessels offload the catch into coolers, allowing buyers to see the catch, assess quality, and purchase a portion of a catch in lots rather than the whole vessel load. The auction went electronic in 1997, replacing chalkboards with faxes and computers. Buyers from around the world may send agents to inspect the product and can bid on seafood with the touch of a button.

The auction was one in a series of changes to the fishing industry in the last part of the twentieth century. Fishing vessel technology has also been transformed. Improved hydraulics, electronics, and other gear enable vessels to fish with fewer crewmembers. Furthermore, advances in navigational equipment, sonar, and net design have facilitated more efficient fishing. Computers and radios, rather than barometers, are now the instruments of choice for tracking the weather. Satellite phones, smart phones, and computers enable fishermen to more readily communicate with their families and business offices. However, they have also had the effect of limiting information shared over the radio that was formerly monitored by fellow fishermen, families, the Coast Guard, the auction and other businesses.

5) Changing cultural traditions reflect changing demographics (e.g., ethnic, religious) and economy

New Bedford's Blessing of the Fleet has taken place for over forty years. Traditionally the Blessing was an opportunity for fishing families to gather on their vessels, decorate them with bunting and colorful flags, and share food and conversation while parading in front of a Catholic priest, bishop, or cardinal to receive a blessing for the fishing season. When fuel prices escalated, many boats stopped participating in the social-religious event. The parade of sail was eventually replaced with a dockside affair with the clergy travelling by golf cart or fireboat to bestow their blessings on the fleet. Even though fuel prices have now dropped, few boats participate. With so many groundfishing boats tied up due to regulations, boats are reluctant to give up their "parking space". The lack of participation may also reflect the loss of Portuguese-owned boats in the groundfish fleet due to regulatory changes and resulting consolidation.

When unions were active on the waterfront, many of the offices held large Christmas parties. In many instances the officers and some members of the other unions or civic organizations would be invited often mixing different ethnicities, fisheries, and sectors of the industry and providing an important opportunity for families involvement. The parties were even coordinated so that each day of the weeks before and after Christmas

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would be designated for one organization or another. Some of the existing oral histories reflect on the holiday parties as opportunities for community-building that no longer exist. There seems to be a general sense of loss of community.

The economics of fishing, along with regulatory change, have resulted in fleet consolidation. Where once the fleet was almost entirely owned and operated by individuals (and their family members and/or close friends), the 2010 change to catch shares (a form of quota allocation) in groundfish fishing has forced many individuals to sell their vessels and their quota. Today, there are a few individuals who own up to 40 permits and vessels. The strict permitting system in scalloping has also led to some consolidation in that sector.

These economic and regulatory challenges have also led to many fishing families encouraging their children to seek other occupations. The result has been a phenomenon referred to as the “graying of the fleet.” This situation, as noted above, has opened up opportunities for immigrants, particularly if they are hard-working and have some of the skills important for fishing. The fishermen’s wives organization, once a very active part of community life, is nearly defunct. Where once most fishermen came from fishing families and married women who also came from fishing families, this is no longer standard practice, further eroding the sense of community. Similarly, the church seems to play less of a role in community life where once it was an important meeting place for fishing families to exchange news and provide support.

Project format(s) and participant experience:

While the fishing industry is a significant part of the region’s economy and cultural identity, because so much of the work takes place out of sight, this culture is largely unknown to outsiders. Through audio and/or video interviews with active and retired fishermen and shoreside workers, and the collection of fishing industry artifacts, the researchers will develop rich source material for presenting this story. We have found that community members who help conduct interviews with experienced researchers facilitate access to potential interviewees who might initially be reluctant to participate. Therefore, we plan to hold an oral history training workshop for interested fishing community members.

The primary end product will be an interactive multi-media exhibit through which the public will be able to engage with this story. The exhibit will include audio and video excerpts from oral history interviews with those who experienced this history first-hand, providing multiple perspectives on the events and their ramifications. Some of the objects to be displayed will include: documents such as union books, vessel logs, navigational charts, and settlement sheets; tools and equipment, clothing, and model boats. Replicas of a fishing vessel wheelhouse, fish hold, and a segment of a processing plant’s filleting line will provide visitors with interactive experiences. Active and retired workers and fishing family members will serve as docents to answer questions and share first-person accounts of the fishing industry.

While a primary focus of the exhibit will be changes in labor relationships that occurred in the 1980s, we plan to reflect on this history to help explain today’s working waterfront. The themes

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we have identified are best understood as a continuum of change with implications inherent in the social and institutional relationships today. Lessons for the future may be gleaned from the successes and struggles of the industry of the past. The director, co-director and the humanities scholars committed to the project all have the background to be able to work closely with New Bedford's fishing community to analyze the past with the intention of illuminating the future.

Other project components will include the creation and preservation of a digital archive of materials collected through the research process including full transcripts of the interviews and scanned photographs and other primary source materials.

We will work with local teachers to develop high school curriculum materials based around these primary source materials. Additionally, a variety of public programming will engage the fishing community and the general public in exploring these topics and provide us with an opportunity to test our concept, approach and key components. We will host several facilitated public conversations on particular topics or themes with individuals who experienced these events first hand. We will also develop digital exhibits that will serve as prototypes for the final exhibit. These will be created for inclusion on our website. Additionally, we will create podcasts that will be accessible both on our website and radio platforms.

Project resources:

New Bedford Fishing Heritage Center has an archive of some 100+ digital audio interviews conducted with members of the fishing community over the past decade. All of these interviews have been transcribed and archived as part of *Voices from the Fisheries*, an online database maintained by NOAA. The Center's archive will be significantly enhanced over the next twelve months as we were also just awarded an NEH Common Heritage Grant to digitize the cultural heritage of fishing families and will be completing that work in the fall of 2016.

Additionally we are in possession of the John "Choo Choo" Ryan collection of over 10,000 negatives and prints taken from the 1960s-1990s. A former diver who was hired to work on fishing boats on the weekends and his days off, Mr. Ryan also came to appreciate the aesthetic appeal of the commercial fishing boats. Over the years, Mr. Ryan photographed nearly every boat sailing out of New Bedford.

Our board chairman Phillip Mello, who manages a seafood processing plant, has been photographing workers on New Bedford's waterfront since the mid-1970s. As an industry insider, he is uniquely equipped to capture this way of life. His photographs are archived with the Library of Congress and available to the Center without restriction. He will serve as the principal photographer for the project, taking portraits of oral history interviewees and documenting additional aspects of contemporary work on the waterfront.

The *Voices from the Fisheries* Database is a central repository for consolidating, archiving, and disseminating oral history interviews related to commercial, recreational, and subsistence fishing in the United States and its territories. The searchable database has numerous oral history interviews from fishermen, their spouses, processing workers, shoreside business workers and operators, scientists, marine resources managers, and others. In addition to our own oral history

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collection, the database includes fifteen interviews with immigrant women who work in New Bedford's seafood processing sector as well as interviews with ten of New Bedford's Portuguese fishermen.

In 2004, New Bedford Whaling National Historical Park developed a small permanent exhibit focused on the history of New Bedford's seafood auction. The interviews, documents, and photographs in this exhibit are now in the public domain and would be available for our use.

Spinner Publications, a New Bedford based local history press, has digitized many of the photographs from the *New Bedford Standard Times* and its predecessor *The Evening Standard*. This collection includes a significant body of historical images of New Bedford's fishing industry. Additionally, the New Bedford Whaling Museum has the Norman Fortier and Albert C. Church photography collections both of which include images from the early years of the commercial fishing industry. We will review each of these collections and purchase a selection of images for use in our exhibit.

The Penobscot Marine Museum in Searsport, Maine and Cape Ann Museum in Essex, Massachusetts each have nearly complete collections of *Atlantic Fishermen*, a monthly trade publication (1919-1954) that was the precursor to *National Fishermen Magazine*. *Commercial Fisheries News*, which covers the fishing industry in the northeast, has offered its photo archive going back to 1974.

The Collections Research Center (CRC) at Mystic Seaport, Mystic Connecticut is the nation's leading maritime research facility and has an extensive collection of fisheries-related resources. Artifacts at the CRC include more than two million examples of maritime art, artifacts, tools, buildings, imprints and other documents, photographs, 1,000 ships registers, 600 audio-taped oral history interviews, 200 videotaped interviews, and 1.5 million feet of historic and contemporary maritime-related footage.

Perhaps our most significant resource is our trusted relationship with the fishing community and industry advisory committee members who have first-hand knowledge of the events that will be the focus of this project.

Project history:

The New Bedford Fishing Heritage Center was established in 2014. It evolved from and builds on twelve years of programming associated with the Working Waterfront Festival, an occupational folklife festival. The Center is dedicated to preserving and presenting the history and culture of the New Bedford fishing industry through exhibits, archives and programs. 2016 marks thirty years since the explosive strike of 1985-86 that broke the unions and ended the public auction. The fishermen, boat owners, processors, mediators, police officers, lawyers, and others who experienced these events first hand are in their 60s, 70s and 80s. While the events are still a sensitive topic for many on the waterfront, it is critical that we document this history from multiple perspectives before it is lost.

Audience, marketing, and promotion:

We will utilize fishing industry media such as *Commercial Fisheries News* and *Fishermen's Voice* and *Saving Seafood* as well as outreach through industry businesses and non-profit organizations such as the Fishing Partnership Support Services and Massachusetts Fishermen's Partnership to promote the project within the commercial fishing/working waterfront community. We will promote programming locally through *The Standard Times* and *Town Square Media*. We will seek coverage from local and regional media including public radio stations in Boston (WGBH), Providence (WPRI,) Woods Hole (WCAI) as well as newspapers such as *The Cape Cod Times*, the *Providence Journal* and the *Boston Globe*. The National Park Service, City of New Bedford, and many of the partnering organizations (New Bedford Public Library, Harbor Development Commission, UMass Dartmouth) will promote programs through their websites, program literature, and social media outlets. We will also utilize on-line calendar listings as well as our Facebook page, web site, and e-newsletter to promote the project and associated public events.

Audience evaluation:

Although the most recent strike was thirty years ago, for many in the fishing industry, the topic is still highly charged. We will work to test project concepts and approaches during one-on-one oral history interviews and through surveys and anecdotal observations during public programming. We will rely on our industry advisory committee to guide us as we conduct research and begin to plan the exhibit. Importantly, we will adhere to MIT's Institutional Review Board (IRB) standards in every aspect of research and interviewing. This will include obtaining written permission to record and present audio interviews and/or individual quotes. Anonymity will be secured, if desired or necessary, for sensitive interviews.

We also intend to solicit user generated content through our website and [VoJo](#) a hosted mobile blogging platform that enables people to post stories from their phone. In addition to content posting and user registration via voice, sms, and MMS, VoJo features include: tags (use #), geocoding (use %), maps, customizable groups, and group messaging blasts. This will provide opportunities for members of the fishing community to share stories and comment about the project's themes and approaches. Our website which will launch in April of 2016 will also have a portal to allow the public to share photographs.

Organizational Profile:

The New Bedford Fishing Heritage Center was incorporated in July of 2014 and received its 501c3 determination in February of 2015. Its mission is: *To educate the public about the history and culture of New Bedford's commercial fishing industry by engaging them in authentic experiences, to document that culture and history for future generations, and to honor and support the men and women who make their living from the sea.*

Although a relatively new organization, NBFHC's Executive Director and folklorist Laura Orleans has been documenting and interpreting the culture and history of New Bedford's fishing industry for over 12 years as the founding director of the Working Waterfront Festival (WWF), an occupational folklife festival. The NBFHC evolved from the WWF and continues well-

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established public programming initiated in 2004 including: a community documentation project, monthly film/speaker series, school residencies, and temporary exhibits in collaboration with other non-profit cultural organizations. Much of this work has been funded by Mass Humanities, the National Endowment for the Arts Folk Arts Program, and most recently a Cultural Heritage grant from the National Endowment for the Humanities.

The NBFHC board of directors currently includes five individuals who work in the fishing industry as well as a maritime anthropologist and two fisheries scientists all of whom have worked with the local fishing community for decades. Additionally, the Center has an industry advisory board comprised of active and retired fishermen, shoreside workers, and fishing family members, who serve as community scholars, helping to document and interpret the story of the fishing industry and advising the Center on its programs, exhibits, and approach.

Currently operating as a virtual Center, the NBFHC will open in a physical facility in the spring of 2016. Its annual operating budget is approximately (b) (4). We anticipate annual visitation in our first year of operation to be 7,500 in addition to approximately 2,500 attendees at programs in satellite sites such as New Bedford Whaling National Historical Park.

Project Team:

Project Director:

Laura Orleans, who will serve as Project Director and lead ethnographer, has been working with New Bedford's commercial fishing community for over a decade. She is the founding Director of the Working Waterfront Festival, an annual celebration of the occupational culture of commercial fishing, which has taken place on the New Bedford waterfront since 2004, and is now the founding Executive Director of the New Bedford Fishing Heritage Center. Under Ms. Orleans direction, the Working Waterfront Festival has created archival recordings of Narrative Stage discussions and conducted numerous interviews with members of the fishing community. Ms. Orleans has extensive fieldwork experience having done survey work for the Folk and Traditional Arts Program of the Massachusetts Cultural Council and been the Principal Investigator for two National Park Service ethnography projects. Ms. Orleans will administer and manage the project, guiding the work of the humanities scholars, consultants, industry advisors, participating community members and collaborating institutions. She will conduct archival research and interviews, and co-author the reports. In addition, she will work with the project team and Milkofsky, the exhibit designer, to develop an interpretive plan for the exhibit. She will also develop and present public programming designed to test the project's approach.

Project Co-Director:

Madeleine Hall-Arber the Massachusetts Institute of Technology (MIT) Sea Grant College Program's marine anthropologist has worked with fishermen in New England since she was a graduate student. Her research on the impacts of regulatory change on fishing communities has led to work with diverse advisory boards furthering the goal of helping fisheries managers identify ways to mitigate the impacts of their decisions. Her published work on New England fishing communities serves as the basis for describing the human environment for several regional fishery management plans. Hall-Arber also works closely with fishing industry representatives on collaborative research projects pertaining to fishing vessel safety, working

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waterfronts, oral histories, and the spatial documentation of fishing and marine habitat. She holds an M.S. in Folklore from the University of California, Berkeley and a Ph.D. in anthropology from Brandeis University. Madeleine is on the board of directors for the New Bedford Fishing Heritage Center. She will conduct archival research and interviews and co-author reports. Hall-Arber will help facilitate team meetings and conference calls. She will work with Orleans and Milkofsky in the development of the interpretive plan and the exhibit concept.

Humanities Scholars:

Our team of scholars will participate in a combination of meetings and conference calls. Individual calls/meetings will be scheduled as need be, particularly when we are working on subject areas of interest to the adviser. Scholars will help develop and review humanities themes, project approaches (exhibit format/content and programming ideas), and interview questions. In addition, they will suggest archival resources. Depending on their expertise and availability, some of the scholars will assist in conducting research, both archival and oral history.

Karen Willis Ampacher is the founding director of the Core Sound Waterfowl Museum. Since then, she has led this grassroots effort in raising more than \$6.5 million to build and operate a 22,000 sf heritage center on Harkers Island and developed community-based programming that has been recognized statewide and nationally. She has helped coordinate several documentary projects with the Southern Oral History Collection at UNC-Chapel Hill, the NC Folklife Division of the Arts Council, the Coastal Heritage Workshop at NC State University and others. She is currently working with Duke University's Center for Documentary Studies and NOAA to record and produce public radio programming featuring the commercial fishermen of the Core Sound region of NC.

Fred Calabretta is Curator of Collections and Oral Historian at Mystic Seaport, and previously worked for nine years as the Museum's Sound Archivist. In addition to his experience with audiovisual materials, he has worked extensively with object, photographic, library, and archival collections since 1980. He served as co-curator for Mystic Seaport's signature exhibition, "Voyages: Stories of America and the Sea" and has curated exhibitions entitled the "Stonington Fishing Fleet: Tradition and Transition," and "Frozen In: Captain George Comer and the Hudson Bay Inuit," all of which incorporated extensive oral history elements. He has conducted several hundred audio and video oral history interviews, and directed a number of oral history projects. Fred has presented oral history workshops and training for a wide range of organizations throughout the country. His publications include two books; *Guide to the Oral History Collections at Mystic Seaport Museum*, 1992 and *Fishing Out of Stonington*, 2004. In addition to the tasks noted above, Calabretta will provide oral history training, advice on maintenance of the digital collection, and guidance on the incorporation of oral history in the exhibit design.

Michael Chiarappa received his Ph.D. from the University of Pennsylvania and is Professor of History at Quinnipiac University. Dr. Chiarappa's research and teaching is focused in the areas of American environmental history, fisheries history, marine environmental history, the history of America's built environments and landscapes, American maritime history, and local/regional history. He is also specializes in public history and formerly co-directed the Public History Program at Western Michigan University where he taught courses in historic preservation,

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museum studies, documentation methods, and cultural resource management. He has conducted numerous field schools focusing on historic preservation, maritime preservation, museology, oral history, and local history and has worked on historic preservation, maritime preservation, and public history projects in the Middle Atlantic and Great Lakes regions, and in the Pacific Islands. A graduate of the Munson Institute of American Maritime Studies, he has worked extensively with a variety of museums and government agencies.

Glenn Gordinier earned his Ph.D. from the University of Connecticut and is the Robert G. Albion Historian at Mystic Seaport. His publications have involved maritime commerce, seafaring culture, and issues of race and ethnicity and include *Gender, Race, Ethnicity and Power in Maritime America*, and *Fishing out of Stonington*. He was also a contributor to *America and the Sea: A Maritime History*, 1998, and has written articles and reviews for numerous peer reviewed publications. Glenn is Co-Director of the Frank C. Munson Institute of American Maritime Studies at Mystic Seaport.

Marilyn Morgan is the Director of the Archives Program at the University of Massachusetts Boston. She has worked as an archivist and historian to document the past of “everyday” people and to make history more accessible to the general public for over 15 years. As an archivist at the Schlesinger Library on the History of Women in America she curated collections and designed seven exhibits related to gender, labor, and the fishing community in Gloucester, Massachusetts. A former chairperson of New England Archivists, Marilyn has expertise teaching others how to design digital archives and interactive online exhibits. Her published work on cultural constructs of gender endeavors to understand how societal perceptions of gender, ethnicity, and class shape advertising, manufacturing, and consumption in the United States. Marilyn holds a Ph.D. in American History from the University of Maine and has served on the editorial advisory board of the *Journal of Popular Culture* for eight years. She will review exhibit themes and approaches, suggest archival sources for researchers, and provide guidance on organizing and maintaining a digital archive.

David G. Terkla is a professor in the Economics Department and the School of the Environment and is the dean of the College of Liberal Arts at UMass Boston. In addition to his many writings on the New England fishing industry, he has written a book and several articles on the importance of nontraditional cost factors to local economic development. He has also written on the importance of industry clusters and the location decisions of new Japanese plants in the United States. Professor Terkla has been involved in several projects related to environmental management and local and regional economic development issues, including valuation of uses of resources in Massachusetts and Cape Cod Bay, analysis of protection policies for water dependent uses on urban waterfronts, analysis of potential conflicts between tourism and fishing industries in Gloucester, MA, analysis of transportation planning and development in Massachusetts, and studies of the manufacturing industry in Boston, and the environmental, marine science and technology, and film industries in Massachusetts.

Christine Walley is an Associate Professor of Anthropology at MIT. She received a Ph.D. in anthropology from New York University in 1999. Her first book *Rough Waters: Nature and Development in an East African Marine Park* (Princeton University Press, 2004) was based on field research exploring environmental conflict in rural Tanzania. Her current project *Exit Zero*

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uses family stories to examine the long-term impact of deindustrialization in the United States. It includes an award-winning book with University of Chicago Press (2013) as well as a documentary film made with director Chris Boebel. Chris Walley and Chris Boebel are also the co-creators and co-instructors of the documentary film production and theory class *DV Lab: Documenting Science Through Video and New Media*.

Corinn Williams is the Executive Director and Co-Founder of the Community Economic Development Center of Southeastern Massachusetts. She has successfully designed, start-up and implementation of several programs in microenterprise development, workforce development, community technology, community capacity building and participatory action research. She holds an M.A. in Economic Anthropology at the University of Connecticut. Corinn has worked over a decade on the design and development of research projects about New Bedford's fishing community, including the Fishing Community Questioning Process (1997), Employment, Income and Working Conditions in New Bedford's Off-shore Fisheries, NMFS/NOAA (2005). She has more recently specialized in research on immigrants in the seafood processing industry in New Bedford, *The Flexibility of Fresh Groundfish and Herring Processing In New England* NMFS/NOAA (2006) and conducted Oral History interviews in Spanish of Immigrant Women Seafood Processing Workers as part of the NOAA Voices from the Fisheries archive (2010).

Kim Wilson, Director of the Arnold M. Dubin Labor Education Center at UMass Dartmouth, has been working in the labor movement for twenty-five years, beginning as a cafeteria worker organizing a union, to becoming an organizer for graduate employees at UMass Amherst and at UMass Lowell. She also worked several years as a union representative for health care workers for the Service Employees Union in Boston. She has an undergraduate degree from The Evergreen State College and a M.S. in Labor Studies from UMass Amherst. Kim currently serves on the governing board of the Women's Institute for Leadership Development (WILD) and before served on the boards of Massachusetts Jobs with Justice and the Massachusetts Coalition for Occupational Safety and Health (MassCOSH).

Joshua Wrigley is the Project Manager of NOAA's *Voices from the Fisheries*, an oral history database dedicated to preserving narratives from fisheries across the United States. As a practicing oral historian and scholar who has conducted interviews throughout New England, he has experience building oral history projects from the ground up. Joshua has been the recipient of grant awards from the Maine Humanities Council as well as the Essex National Heritage Commission and he has worked with national nonprofit organizations including the Island Institute and Future of Fish. Joshua holds a Master's degree in history from the University of Kansas and has long focused on the intersections between maritime and environmental history. He has recently spoken at the Maine Fishermen's Forum, the National Working Waterfront Network Symposium, and at the Northeast Fisheries Science Center about the use of oral history in documenting changes in the fishing industry. Joshua also works for Mass Audubon and is Editor-in-Chief of Tail Fly Fishing Magazine. In addition to the tasks noted above, Wrigley will conduct at least five of the oral history interviews.

Consultants:

Brenda Milkofsky is an independent museum consultant. She recently retired as Senior Curator from the Connecticut River Museum where she served as the Founding Director from 1979 to 1993. A long-time interpreter of Connecticut Valley history, she has developed many exhibitions at the Connecticut River Museum that include *Tobacco Valley's Golden Leaf, From Combs to Keyboards: Ivory Cutting Industry in the Connecticut Valley, The Grand Reliance: The West Indies Trade in the Connecticut Valley, Fenwick: From Public Playground to Private Borough, William Goodspeed in a Century of Change, and Golden Afternoons: Yachting on the Connecticut River*. She has worked on projects for the Connecticut Humanities Council, the New England Museum Association, and the State Museum of Connecticut History. Funded by the CT Department of Environmental Protection, she created an orientation video for CRM with Morley Safer, *The River That Connects Us*.

Phillip Mello, who has worked on the New Bedford waterfront in a variety of capacities for 40+ years, has been taking photographs of waterfront workers since 1975. His insider status and direct knowledge of the industry has allowed him access to what is often a closed community. Mello is Plant Manager at Bergie's Seafood and is a past President of the New Bedford Port Society. He is also Chairman of the Board of the New Bedford Fishing Heritage Center. His photographs have been exhibited locally at the New Bedford Whaling Museum, New Bedford Art Museum and New Bedford Public Library. In addition, many of his images are archived at the Library of Congress. Mello will photograph and/or videotape shoreside workers as well as fishermen setting out or returning to port to offload their catch and produce portraits of oral history interviewees.

Collaborating institutions:

Arnold M. Dubin Labor Education Center (UMASS Dartmouth) was established in 1975 to meet the educational needs of workers as members and leaders in the labor movement and as active and responsible citizens in the community. The Center strives to cultivate solidarity between workers and community members, and students. Rooted in the struggle to provide educational opportunities for workers in our region, the Center has cultivated a multi-disciplinary approach that connects community and workplace issues such as women's issues in the workplace, the future of work and the global economy, occupational health and safety, organizing, as well as using art to increase awareness of our labor history. They will provide guidance on how best to represent the sensitive history of the labor movement in New Bedford.

Claire T. Carney Library Archives and Special Collections at the University of Massachusetts, Dartmouth collects, preserves, provides access to, and interprets primary and selected secondary resource material on the culture and history of the university, the institutions and people of the local region, and in a broader context, materials which support original research on topics related to the university's curricular and scholarly endeavors. This includes digital collections drawn from a variety of sources, including the Ferreira-Mendes Portuguese-American Archives, the Schooner Ernestina-Morrissey Archives, the Archives of the Center for Jewish Culture, the UMass Dartmouth Historical Archives, the Howard T. Glasser Archives of Folk Music and Letter Arts, the Papers of Congressman Barney Frank, and the Robert F.

Kennedy Assassination Archives. The archives will serve as a repository for audio files, written transcripts of oral histories, and digital images created through this project. A detailed statement of work is provided with their letter of commitment.

Fishing Partnership Support Services is a non-profit organization with a charter to support the health and well-being of fishing families in New England. Founded in 1997, the Partnership connects members with a broad range of professional counseling services, provides assistance with health insurance applications, and offers safety and survival trainings as well as other special health-oriented events for fishing families. The Partnership's New Bedford office has outreach specialists who are well-integrated and trusted by the local fishing community. The Partnership will assist with community outreach.

MIT Sea Grant College Program was initiated in 1970, and in 1976 the Massachusetts Institute of Technology was formally designated by the U.S. Congress as a Sea Grant College. A rigorous research program, dedicated outreach programs and integrated educational projects are aimed at providing real-world solutions to coastal questions and at helping to create the coastal stewards of tomorrow. Since 1993, the program has supported social science research and outreach, in addition to maintaining its creative flair in helping identify solutions to coastal and marine issues by tapping the diverse expertise in engineering, coastal ecology, business, biology, and other fields at universities in the region. They will be helping to support the participation of Madeleine Hall-Arber, humanities scholar, on behalf of this project. In addition, they will provide some guidance on the technical aspects of the exhibit and their communicator will collaborate on outreach materials.

New Bedford Free Public Library's mission is to provide materials and services to help people obtain information to meet their personal, educational and professional needs placing particular emphasis on youth and reference service, and to serve as a repository for local history and art. The main library has significant historical holdings including an extensive genealogy collection, but they are looking forward to enhancing materials focusing on the fishing industry. The library will be an important resource for researchers with their collection of local newspapers, journals, and census data. In addition, the digital collection developed during this project will be added to the Digital Commonwealth and Digital Public Library of America by the library.

New Bedford Harbor Development Commission (HDC) was created by the Massachusetts General Court under Chapter 762 of the Acts of 1957. As such, the HDC is not a Department of the City, but rather an autonomous body charged with managing the Port. The HDC represents a wide array of harbor interests and manages and operates City-owned property on the waterfront with the goal of maintaining a diverse economic base for the city by retaining and encouraging maritime and water-related businesses. The HDC will provide meeting space for special events.

New Bedford Whaling National Historical Park (NBNHP) was established by Congress in 1996 to help preserve and interpret America's nineteenth century whaling industry. NBNHP, which encompasses a 13-block National Historic Landmark District, is the only National Park Service area addressing the history of the whaling industry and its influence on the economic, social, and environmental history of the United States. The New Bedford Fishing Heritage Center and its predecessor the Working Waterfront Festival have partnered with NBNHP since

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2004. Currently NBFHC is developing a Cooperative Agreement to formalize this partnership. NBNHP will provide program and meeting space, as well as technical assistance, access to results from their research on the historical area and the working port.

School for Marine Science and Technology (SMAST) is the marine campus of the University of Massachusetts Dartmouth. The focus at SMAST is on interdisciplinary basic-to-applied marine sciences and the development of related innovative technologies. In addition to the scholarly marine science and technology communities, the SMAST mission also emphasizes interaction with regional industry, and government and non-governmental agencies on compelling regional marine-related issues and technological development. The Marine Fisheries Field Research Group studies the impacts of harvesting, gear effectiveness, and alternative fishing technologies. They will be an important resource for relating the story of changes in fishing technology.

Voices from the Fisheries is a project of the National Oceanic and Atmospheric Administration providing a central repository for consolidating, archiving, and disseminating oral history interviews related to commercial, recreational, and subsistence fishing in the United States and its territories. Oral history interviews archived here include those collected from fishermen, their spouses, processing workers, shoreside business workers and operators, recreational and subsistence fishermen, scientists, marine resources managers, and others. Audio files and transcripts generated by this project will be uploaded to the on-line collection.

Work plan:

August 2016

- Archival research begins (Orleans, Hall-Arber, student intern, select scholars according to areas of expertise).
- List of interviewees generated (Orleans, Hall-Arber, Industry Advisors)
- Interview questions developed (Orleans, Hall-Arber, Calabretta, Wilson, Industry Advisors)

September 2016

- Initial meeting of project team including scholars, partner organizations and exhibit designer. Humanities themes refined.
- Archival research ongoing
- Oral history interviews begin (Orleans, Hall-Arber, Williams, Wrigley, Calabretta)
- Interviews transcribed (professional transcription service)
- Photo/video documentation of workers begins (Mello)

October 2016

- Travel to Maine museums and archives (Orleans, Hall-Arber)
- Archival research ongoing
- Oral history workshop presented to interested community members (Calabretta)
- Oral history interviews co-collected by trained community members and project team
- Photo/video documentation of workers ongoing and catalogued

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November 2016

- Conference call w/ project team
- Archival research ongoing
- Oral history interviews continue
- Interviews transcribed
- Photo/video documentation of workers ongoing and catalogued

December 2016

- Archival research ongoing
- Oral history interviews continue
- Interviews transcribed
- Photo/video documentation of workers ongoing and catalogued

January 2017

- Conference call w/ project team
- Archival research ongoing
- Oral history interviews continue
- Interviews transcribed
- Photo/video documentation of workers ongoing and catalogued

February 2017

- Archival research ongoing
- Oral history interviews continue
- Interviews transcribed
- Public Program presented (Orleans, Hall-Arber)
- Photo/video documentation of workers ongoing and catalogued

March 2017

- Conference call w/ project team
- Archival research ongoing
- Oral history interviews continue
- Interviews transcribed
- Photo/video documentation of workers ongoing and catalogued
- Begin monthly meetings with exhibit designer (Milkofsky)

April 2017

- Archival research completed
- Oral history interviews completed
- Interviews transcribed
- Photo/video documentation of workers completed and catalogued
- Monthly meeting with exhibit designer
- Research reports begun

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May 2017

- Research reports completed and shared w/ project team
- Abstracts of oral histories generated and shared w/ project team
- Documentation shared with project team
- Conference call w/project team
- Monthly meeting with exhibit designer to outline exhibit concepts

June 2017

- Transcripts and Audio files delivered to archives
- Exhibit designer and Project Directors develop a draft interpretive plan that is shared with project team and industry advisory group

July 2017

- Interpretive plan revised according to recommendations
- Final meeting of project team to review revised interpretive plan and make recommendations for the implementation phase of the exhibition.

Cost sharing plans:

The New Bedford Fishing Heritage Center will provide (\$49,643) approximately 55% of the total cost of the project through a combination of additional cash funds raised through foundation and government grants (\$15,256) as well as in-kind services (\$34,387).

The Center is confident that it can successfully raise the additional funds. The receipt of a prestigious NEH planning grant will be of significant help in leveraging this additional support. The Center has a proven track record with several local foundations and the state humanities organization.



Budget Form

Applicant Institution: *New Bedford Fishing Heritage Center*

Project Director: *Laura Orleans*

Project Grant Period: *08/01/2016 through 07/31/2017*

[click for Budget Instructions](#)

	Computational Details/Notes	(notes)	Year 1 08/01/2016- 7/31/2017	(notes)	Year 2	(notes)	Year 3	Project Total
1. Salaries & Wages								
Project Director (Laura Orleans)	Annual salary: \$(b) (6) fte	30%	\$(b) (6)					\$(b) (6)
2. Fringe Benefits								
Project Director		8%	\$(b) (6)					\$(b) (6)
3. Consultant Fees								
Co-Project Director (Madeleine Hall-Arber)	300 hours @ \$ /hour		\$(b) (6)					\$(b) (6)
Honoraria	10 scholars \$750		\$7,500					\$7,500.00
Interviewers	\$150/interview, 20 interviews (40 additional interviews to be conducted by project directors)		\$3,000					\$3,000.00
Transcribers	\$ /hour of tape x 52 hours		\$(b) (6)					\$(b) (6)
Translator, transcriber	Portuguese & Spanish (8 interviews, \$150)		\$1,200					\$1,200.00
Workshop Presenter	half day oral history workshop		\$350					\$350.00
Photographer	40 hours @ \$ /hour		\$(b) (6)					\$(b) (6)
Exhibit designer	70 hours @ \$ /hour		\$(b) (6)					\$(b) (6)

Travel							
Project Director & Co-project director	4 days trip - coastal Maine; 700 miles, NB-Stonington \$385; per diem: \$132 x 2 people x 4		\$1,441				\$1,441.00
Scholars	Two meetings in New Bedford for 9 scholars, Point of origin: various, total mileage: 1164=\$640		\$640				\$640.00
Scholar Amspacher	NC to Boston, MA for 2 meetings		\$700				\$700.00
Exhibit designer	6 trips to New Bedford 208 miles rt x 6 total mileage 1248 x .55 = \$686		\$686				\$686.00
Meals	Project team (20 x \$20 x2)		\$800				\$800.00
5. Supplies & Materials							
photo paper, printer paper, ink, binders, batteries			\$500				\$500.00
6. Services							
Intern	\$10/hour x 320 hours		\$3,200				\$3,200.00
Archiving and Preservation	UMD, VFF, NBPL		\$20,287				\$20,287.00
7. Other Costs							
3 audio compact recorders	Zoom H4n @ \$200 ea		\$600				\$600.00
audio recorder (broadcast quality)	Fostex FR-2 LE		\$600				\$600.00
condenser microphone	Rode NGT3		\$500				\$500.00
Boom pole & stand			\$300				\$300.00

1T Hard drives	2 @ \$60/ea		\$120				\$120.00
Printing/copying			\$250				\$250.00
Postage			\$200				\$200.00
8. Total Direct Costs	Per Year		\$81,494		\$0	\$0	\$81,494.00
9. Total Indirect Costs							
	Per Year	10%	\$8,149		\$0	\$0	\$8,149.00
10. Total Project Costs	(Direct and Indirect costs for entire project)						\$89,643.00
11. Project Funding	a. Requested from NEH						
					Outright:		\$30,000.00
					Federal Matching Funds:		\$10,000.00
					TOTAL REQUESTED FROM NEH:		\$40,000.00
	b. Cost Sharing						
					Applicant's Contributions:		\$5,756.00
					Third-Party Contributions:		\$27,787.00
					Project Income:		\$0.00
					Other Federal Agencies:		\$16,100.00
					TOTAL COST SHARING:		\$49,643.00
12. Total Project Funding							\$89,643.00

Total Project Costs must be equal to Total Project Funding ----> (\$89,643 = \$89,643 ?)

Third-Party Contributions must be greater than or equal to Requested Federal Matching Funds ----> (\$10,000 ≥ \$10,000 ?)