

Sample Quick Grant Application

Project Title: Online Programming for “Sailor Made: Folk Art of the Sea”

Organization: Mystic Seaport Museum

Project Summary:

Please describe your project and its major components in 2-3 sentences. Please include key information about your project like exhibition and public program dates.

Note: This description will be used both internally to reference the project for which you are seeking funding support, and, if funded, externally by CTH to describe your grant to the public on our website and in press releases.

MSM seeks support for an online series related to the upcoming exhibit, “Sailor Made: Folk Art of the Sea,” opening 9.18.20, which brings rarely-seen hand-crafted artifacts from the Museum’s collection to light. Due to Covid-19, we will offer online programming to augment (and in some cases, stand in for) in-person visitation. This humanities-focused programming will encourage participants to dig deeper into the stories of the objects and their creators, & make connections to their own lives.

Project Description and Details:

Please tell us in more detail about the project for which you are requesting funding.

This is the heart of your grant application and your opportunity to tell us about your project's background, structure, components, and why it should be funded.

If your program has multiple sessions (i.e., a 4-part lecture series), please include a 2-3 sentence description for each program session.

If your project has multiple components (i.e., an exhibition and lecture series), please describe both the project as a whole as well as the individual components.

“Sailor Made: Folk Art of the Sea,” supported by the Henry Luce Foundation, will feature the Museum’s substantial collections of folk and self-taught art created by professional mariners, including scrimshaw, knot work, wood carving, ship models, toys, and drawing and sketching. The installation will highlight ships and the sea as transient sites of significant creativity on the part of a large population of self-taught artists, whose work reflects the multicultural make-up of the crews, including African, European, and Inuit mariners on American ships. It will connect sailor art forms to the broader view of American folk art in the 19th and early 20th centuries, and explore the lives and inspirations of sailors.

The COVID-19 pandemic has given us unexpected insight into living in restricted spaces with finite resources and lots of time on our hands. Many of us have turned to creative pursuits to take our

minds off the news and to claim time for ourselves amidst cramped homes, family duties, and working from home. Sailors did the same thing on whaleships, naval vessels, and trading ships, differentiating their leisure time from the demanding daily duties of shipboard life and enjoying the pleasure of getting lost in the creative process. Their work expressed thoughts about U.S. politics, gender norms, battles, epic voyages, love and friendship.

For “Sailor Made” online programming, we will tap into a combination of internal and external resources to provide live talks as well as pre-recorded content. All digital content will be accessible to the public at no charge for the duration of the exhibition (and beyond, via <https://stories.mysticseaport.org/>).

Interview with “Sailor Made” curator, Dr. Mirelle Luecke

Mirelle Luecke was most recently an assistant curator at Mystic Seaport Museum, hired through a grant from the Henry Luce Foundation. She spent 18 months scouring the Museum collections and curating the exhibit. She just began a new position as Humanities Curator at the Mid-America Arts Alliance in Kansas City, Missouri. She holds a PhD in U.S. history, with a focus on the maritime world. Before Mirelle departed for Kansas City, Arlene Marcionette conducted a Zoom interview with her in which Mirelle discusses the three themes into which the exhibition is divided - ship, shore, and souvenirs.

These themes explore why sailors created art at sea and what they were thinking about, such as their connections to shipboard life, their thoughts about culture on shore, and how they remembered and shared the experiences of their travels including personal stories about home, or family missed. Mirelle also talks about the parallels between life at sea and being in quarantine because of a pandemic, and how in time of stress and uncertainty, people turn to projects that engage their hands to settle their minds. All of a sudden, modern society can understand much better what it means to be stuck in one place with limited supplies on hand, unable to see friends or family. The raw footage from this interview will be edited with hi-res images and video of the artifacts being discussed, and elevation images of the exhibit. The video will be about 30 minutes, and will be released shortly before the exhibit opening.

The following live online talks with scholars and experts will be delivered via Zoom, with a capacity of up to 100 participants for each, using our professional Zoom subscription. The talks will be about 45 minutes, with 15 minutes at the end for Q&A, during which the audience and speaker will engage with each other via the chat function. Arlene Marcionette will act as host and moderate/manage the Q&A period for the talks. The recordings of these talks will be accessible to the public for the duration of the exhibition (and beyond, via <https://stories.mysticseaport.org/>).

“‘With loving care he wrought’: Maritime America, Nostalgia, and the Arts and Crafts Movement, 1900-1940”

Nicole Williams, Ph.D.

Tentative date: September 23

Nicole Williams specializes in American art, material culture, and design of the eighteenth and nineteenth centuries. Her research interests include craftsmanship in the age of industry, intersections between art and the law, the politics of monumental sculpture, and representations of women and gender. Nicole is curator of the forthcoming exhibit *Global Vistas: American Art and Internationalism in the Gilded Age*, opening at the Mildred Lane Kemper Art Museum in August 2020.

Nicole received her BA from Harvard University and her PhD from Yale University in 2019. Her presentation will explore how artists, writers, and museum designers of the early twentieth century shaped a lasting image of the American whaling industry as a preindustrial craft practice, informed by the international Arts and Crafts movement and by the social and environmental consequences of rapid industrialization in New England. She will also examine how their vision of sailors as free and happy artisans who carved scrimshaw, tied knots, and sewed sails, obscured whaling's proto-industrial character.

"The Inner Lives of Sailors"

Hester Blum, Ph.D.

October 7

A professor at Penn State University and the author of several books, Hester Blum teaches courses in nineteenth-century U.S. literature and culture in the English department. Her scholarship focuses on oceanic studies, book history and material text studies, Herman Melville, and the environmental humanities. Professor Blum is currently a John Simon Guggenheim Memorial Foundation Fellow (2019-2020) and her work has also been supported by fellowships and grants from the National Endowment for the Humanities (including a 2014-2015 NEH Fellowship). In July 2014 she participated in the 38th Voyage of the CHARLES W. MORGAN with Mystic Seaport Museum. For her "Sailor Made" live online talk, Professor Blum will explore what happens when a place of manual labor becomes a location of creative and intellectual work as well. She will discuss how mariners--whose leisure hours were spent on ships, not at home--turned to artistic practice to nurture rich inner lives, yet the material conditions of their sailing lives were always present in their domestic, creative work.

"Wish You Were Here"

Nicolas Fox

October 21

A graduate of Harvard College, Nicolas Fox is a maritime artist represented by the Copley Society in Boston, MA and is a Signature Member, Board Member, and Vice President of the American Society of Marine Artists (ASMA). Coming from a sailing family, Nick has studied with many marine masters and is dedicated to maritime and continental realist painting using historic methods and materials. For his talk, Nick will carefully research and discuss the drawings and illustrations in the exhibition from the creator's perspective: from their drive to create and share what they saw to the multitude of materials they used.

Humanities Goals, Learning Objectives, and Evaluation:

What do you want participants to better understand after having participated in your project?

Please articulate your project's humanities goals and learning objectives--the aspects of human history, culture, values, and beliefs that your project will explore and what people will learn about them.

Please also describe the evaluation techniques you will use to determine if your project has achieved its humanities goals & learning objectives.

Furthering its vision and mission, Mystic Seaport Museum seeks to position itself as a “common ground,” welcoming a multiplicity of voices and perspectives in dialogue and interchange around the fundamental questions and challenges of the human experience. There is a common human impulse to create or record experiences, and this series will address how the works these sailors made reflected their historical period, cultural norms, and ideas about self-identity. The programs will bring forward the humanities aspects of the works, by providing deeper historical context around these objects.

Through this programming we seek to:

- Broaden participants’ understanding of the American maritime experience
- Enhance participants’ ability to discover personal meaning, relevance, and connections with these collections, including parallels between life at sea and the recent quarantine
- Foster greater public awareness of and appreciation for the sea as a significant platform for self-expression
- Expand the view of self-taught art of the 19th and early 20th centuries and challenge the perceived boundaries of the field to consider self-taught arts more democratically

Our evaluation techniques will consist of online surveys (via Quick Tap) after each of the live programs to measure our success in reaching these goals. We expect thoughtful, lively discussions that respond to the exhibit content and the speakers’ presentations, and to draw upon the experiences that audience members will bring. In addition to questions tailored to each talk, participants will be asked to share their perceptions of self-taught art before and after participating in the program, whether they learned anything new about the American maritime experience (and what they learned), if the sea has ever served as a source of self-expression for them, and if they found any personal connections to the material, including parallels to the pandemic, such as someone who has returned to knitting or started a journal during the shutdown.

Audience, Marketing, and Relevance:

Who is your target audience for this project?

Please identify the groups you hope will attend your programs and the methods you will use to promote your project to them (e.g., print, broadcast, social media, specific groups).

Why is this project important to your intended audience? Does it fill a community need? How do you know and why?

By developing digital programming for adults that can function independently from in-person visitation, this project aims to reach audiences who live at a distance and cannot travel to the Museum in person, and/or who wish to continue engaging with humanities content while they are safe at home. The Museum has an older demographic which is hungry for opportunities to learn and connect, yet this age group is vulnerable in the pandemic. We have experienced a high level of ongoing participation in online programs since March, and anticipate that “Sailor Made” programming will be well-received by multiple age groups and demographics, since it brings in fresh voices around a new exhibition that has been anticipated for many years.

We have a proven track record for presenting high-quality public programs to sold-out audiences. We had great success in January/February, 2020 with an in-person lecture series called "Tea With Turner." Each of the 5 programs featured a different speaker on the subject of J.M.W. Turner, along with tea. Many participants joined us for all 5 weeks, and shared how much they appreciated being able to come together with others in the community and learn something new. In addition, the NEH-funded, scholar-led "Becoming American" documentary film and discussion series on our immigration experience held at Mystic Seaport Museum in the fall of 2018 was extremely popular; all 6 sessions were filled prior to the start of the first program. "Sailor Made" programming will provide a similar opportunity, while taking into consideration the health concerns of the audience.

The proposed programming will be promoted through e-blasts and social media channels, including paid marketing. Mystic Seaport Museum has 63,000 followers on Facebook and 14,000 on Instagram. In order to garner interest from those who may not be following us, we will target students, multicultural maritime enthusiasts, crafters/makers/artists, and people recently in or traveling to Southeastern Connecticut. A news story announcing the program will be featured on the Museum's website, www.mysticseaport.org, and shared through Museum event and program emails, distributed to almost 50,000 email addresses. The high capacity of Zoom allows us to accommodate even more participants than we could in person, pre-pandemic. We plan to hold the talks at noon ET so that people in other time zones and on the west coast can potentially join.

Total # of Audience Members Anticipated for Entire Project (Total Project Attendance):

400

Admissions and Other Fees:

We can best serve a broad audience by making these lectures available at no charge. A link for those who are willing and able to make a donation to the Museum will be provided in a follow-up email.

Program Location and Audience Capacity:

Zoom / Up to 100 participants per session

Dates and Times of Programs OR Open and Close Date of Exhibition:

12:00 p.m. September 23 – Dr. Nicole Williams (tentative date)
12:00 p.m. October 7 – Dr. Hester Blum
12:00 p.m. October 21 – Nicolas Fox

Presenters, Consultants, and Project Team:

Please list ALL presenters, consultants, scholars, and other key individuals working on the project, indicate if they will be paid with CTH grant funding, and list their major project responsibilities AND qualifications. Be sure to highlight humanities scholarship and expertise that they add to the project and, for presenters, indicate on which programs they are participating/presenting.

Team Member 1: Arlene Marcionette

Title: Public Programs Project Manager/Project Director

Organization: Mystic Seaport Museum

Not paid with CTH grant funds

Responsibilities and Qualifications: Arlene Marcionette will serve as administrator for all the online programming for "Sailor Made: Folk Art of the Sea." She has extensive experience managing multi-faceted public programs, including the 38th Voyage of the whaleship CHARLES W. MORGAN in 2014, and has transitioned some of her projects to online with the onset of Covid-19.

Presenting on all programs

Team Member 2: Dr. Mirelle Luecke

Title: Assistant Curator

Organization: Mystic Seaport Museum

Not paid with CTH grant funds

Responsibilities and Qualifications: Mirelle Luecke was most recently an assistant curator at Mystic Seaport Museum. She holds a PhD in U.S. history, with a focus on the maritime world.

Programs on which they are presenting: Interview with "Sailor Made" curator, Dr. Mirelle Luecke

Team Member 3: Daniel Harvison

Title: Creative Services Producer

Organization: Mystic Seaport Museum

Paid with CTH grant funds

Responsibilities and Qualifications: Daniel Harvison received his B.A. in Communication Sciences from the University of Connecticut and has spent his career in digital media. As a staff member at Mystic Seaport museum for over 20 years, Daniel is an experienced editor, producer, and camera man. He shoots and edits all the digital content for the Museum, and also worked as an entertainment technician at Mohegan Sun.

Daniel will edit the interview with "Sailor Made" curator, Dr. Mirelle Luecke.

Team Member 4: Dr. Hester Blum

Title: Professor

Organization: Penn State University

Paid with CTH grant funds

Responsibilities and Qualifications: Dr. Hester Blum teaches courses in nineteenth-century U.S. literature and culture in the English department. Her scholarship focuses on oceanic studies, book history and material text studies, Herman Melville, and the environmental humanities. In July 2014 she participated in the 38th Voyage of the CHARLES W. MORGAN with Mystic Seaport Museum.

Programs on which they are presenting: "The Inner Lives of Sailors"

Team Member 5: Dr. Nicole Williams

Title: Postdoctoral Fellow in the Department of Art History and Archaeology

Organization: Washington University in St. Louis

Paid with CTH grant funds

Responsibilities and Qualifications: Nicole Williams is a scholar specializing in American art, material culture, and design of the eighteenth and nineteenth centuries. Nicole received her BA from Harvard University and her PhD from Yale University in 2019.

Programs on which they are presenting: "‘With loving care he wrought’: Maritime America, Nostalgia, and the Arts and Crafts Movement, 1900-1940"

Team Member 6: Nicolas Fox

Title: Signature Member, Board Member, and Vice President

Organization: American Society of Marine Artists

Paid with CTH grant funds

Responsibilities and Qualifications: Nicolas Fox is a graduate of Harvard College, and a maritime artist dedicated to maritime and continental realist painting using historic methods and materials.

Programs on which they are presenting: "Wish You Were Here"

Budget: *See end of document*

SALARIES & WAGES: Total amount of Salaries & Wages requested in CTHF Funds may not exceed 25% of the total grant request.

Note: Quick Grants cannot fund Salaries & Wages, but it can be used as Matching Funds (Applicant Cash Contributions).

There is no cap on Salaries & Wages used as Applicant Cash Contributions.

NOTE: The total of each item detail must match the total of each source of funds. X indicates a problem.

Item Detail				
	Name/Position	Rate	#	Total
1	Daniel Harvison, Creative Svcs. Producer			\$140
2	Arlene Marcionette, Program Manager			\$1,650
3				\$0
4				\$0
5				\$0
6				\$0
7				\$0
8				\$0
9				\$0
10				\$0
11				\$0
12				\$0
13				\$0
14				\$0
15				\$0
			Total	\$1,790

CTHF Funds Requested and Matching Funds (Source of Funds)				
CTHF Funds	External Cash Contributions	Applicant Cash Contributions	In-Kind Contributions	Total
\$140.00				\$140
		\$1,650.00		\$1,650
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
\$140	\$0	\$1,650	\$0	\$1,790

HONORARIA & CONSULTING

NOTE: The total of each item detail must match the total of each source of funds. X indicates a problem.

Item Detail				
	Name/Position	Rate	#	Total
1	Nicolas Fox	\$200.00	1	\$200
2	Hester Blum	\$200.00	1	\$200
3	Nicole Williams	\$200.00	1	\$200
4				\$0
5				\$0
6				\$0
7				\$0
8				\$0
9				\$0
10				\$0
11				\$0
12				\$0
13				\$0
14				\$0
15				\$0
Total				\$600

CTHF Funds Requested and Matching Funds (Source of Funds)				
CTHF Funds	External Cash Contributions	Applicant Cash Contributions	In-Kind Contributions	Total
\$200.00				\$200
\$200.00				\$200
\$200.00				\$200
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
\$600	\$0	\$0	\$0	\$600

TECHNICAL DESIGN SERVICES

NOTE: The total of each item detail must match the total of each source of funds. X indicates a problem.

Item Detail				
	Name/Position	Rate	#	Total
1				\$0
2				\$0
3				\$0
4				\$0
5				\$0
6				\$0
7				\$0
8				\$0
9				\$0
10				\$0
			Total	\$0

CTHF Funds Requested and Matching Funds (Source of Funds)				
CTHF Funds	External Cash Contributions	Applicant Cash Contributions	In-Kind Contributions	Total
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
\$0	\$0	\$0	\$0	\$0

TRAVEL: CTH may cover mileage up to .545 per mile. Enter rate and number of miles below.

Total travel expenses may not exceed 20% of total grant request.

NOTE: The total of each item detail must match the total of each source of funds. X indicates a problem.

Item Detail				
	Name/Position	Rate	#	Total
1				\$0
2				\$0
3				\$0
4				\$0
5				\$0
6				\$0
7				\$0
8				\$0
9				\$0
10				\$0
11				\$0
12				\$0
13				\$0
14				\$0
15				\$0
Total				\$0

CTHF Funds Requested and Matching Funds (Source of Funds)				
CTHF Funds	External Cash Contributions	Applicant Cash Contributions	In-Kind Contributions	Total
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
\$0	\$0	\$0	\$0	\$0

PRINTING, COPYING & SUPPLIES: Total photocopying or printing expenses may not exceed 40% of total grant request

NOTE: The total of each item detail must match the total of each source of funds. X indicates a problem.

Item Detail				
	Description	Rate	#	Total
1				\$0
2				\$0
3				\$0
4				\$0
5				\$0
6				\$0
7				\$0
8				\$0
9				\$0
10				\$0
11				\$0
12				\$0
13				\$0
14				\$0
15				\$0
16				\$0
17				\$0
18				\$0
19				\$0
20				\$0
Total				\$0

CTHF Funds Requested and Matching Funds (Source of Funds)				
CTHF Funds	External Cash Contributions	Applicant Cash Contributions	In-Kind Contributions	Total
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
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				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
\$0	\$0	\$0	\$0	\$0

EQUIPMENT AND ROOM RENTAL OR PURCHASE: Total Equipment expenses may not exceed 40% of total grant request.

NOTE: The total of each item detail must match the total of each source of funds. X indicates a problem.

Item Detail			
	Description	Rate	Total
1			\$0
2			\$0
3			\$0
4			\$0
5			\$0
6			\$0
7			\$0
8			\$0
9			\$0
10			\$0
Total			\$0

CTHF Funds Requested and Matching Funds (Source of Funds)				
CTHF Funds	External Cash Contributions	Applicant Cash Contributions	In-Kind Contributions	Total
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
\$0	\$0	\$0	\$0	\$0

PROMOTION

NOTE: The total of each item detail must match the total of each source of funds. X indicates a problem.

Item Detail				
	Description	Rate	#	Total
1	Targeted Facebook Marketing	\$200.00	3	\$600
2				\$0
3				\$0
4				\$0
5				\$0
6				\$0
7				\$0
8				\$0
9				\$0
10				\$0
			Total	\$600

CTHF Funds Requested and Matching Funds (Source of Funds)				
CTHF Funds	External Cash Contributions	Applicant Cash Contributions	In-Kind Contributions	Total
\$600.00				\$600
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
\$600	\$0	\$0	\$0	\$600

EVALUATION

NOTE: The total of each item detail must match the total of each source of funds. X indicates a problem.

Item Detail			
	Description	Rate	Total
1	Portion of Quick Tap subscription (online survey platform)	\$116.00	\$232
2			\$0
3			\$0
4			\$0
5			\$0
Total			\$232

CTHF Funds Requested and Matching Funds (Source of Funds)				
CTHF Funds	External Cash Contributions	Applicant Cash Contributions	In-Kind Contributions	Total
\$232.00				\$232
				\$0
				\$0
				\$0
				\$0
\$232	\$0	\$0	\$0	\$232

BUDGET SUMMARY: Values fill automatically from the detail pages.

Budget Summary	Source of Funds Summary				
	CTH Funds	External Cash Contributions	Applicant Cash Contributions	In-Kind Contributions	Total
Salaries & Wages	\$140.00	\$0.00	\$1,650.00	\$0.00	\$1,790
Honoraria	\$600.00	\$0.00	\$0.00	\$0.00	\$600
Technical Design Services	\$0.00	\$0.00	\$0.00	\$0.00	\$0
Travel	\$0.00	\$0.00	\$0.00	\$0.00	\$0
Printing, Copying and Supplies	\$0.00	\$0.00	\$0.00	\$0.00	\$0
Equipment and Room Rental or Purchase	\$0.00	\$0.00	\$0.00	\$0.00	\$0
Promotion	\$600.00	\$0.00	\$0.00	\$0.00	\$600
Evaluation	\$232.00	\$0.00	\$0.00	\$0.00	\$232
Total	\$1,572	\$0	\$1,650	\$0	\$3,222