

2021 ANNUAL REPORT

MYSTIC
SEAPORT
MUSEUM





“They are the fuel that has kept the Seaport functioning through the Great Depression, a world war, international recessions, and now a global pandemic.”



A MESSAGE FROM THE PRESIDENT

I hope you enjoy the Museum’s 2021 Annual Report. The team behind the Report has worked extremely hard to deliver the same mix of information and entertainment that our visitors experience every day at Mystic Seaport Museum.

2021 was a year of extreme change at the Museum, as the pandemic forced us to review everything we do and to reflect on what the real purpose of Mystic Seaport Museum is. I hope as you look through this Annual Report you will see not just a reflection of 2021 but a sense of new beginnings. As I write this introduction to the story behind 2021, the mask mandate has been lifted and perhaps we are beginning to see a sense of normality return to our lives.

Thanks to the generous support of our donors and the hard work of our grants team, 2021

ended with a not-insignificant cash-in-hand position, and visitation numbers that were on par with pre-pandemic levels. This support has allowed us to hire a considerable number of staff, increase our minimum wage to \$15 per hour, initiate a funded staff training program, and add new benefits for all. With the support and blessing of the Board of Trustees, we will use this funding to fulfill our academic commitments as we digitize the collection, enhance our visitor experience and accessibility, and prepare the Museum for a sustainable future both financially and environmentally. In short, we are investing in our people and in the Museum.

As you look through this Annual Report you will find facts and figures as well as stories of shipbuilding, conservation and community, new objects in our collection, new plans for our education department, the arrival of a new

catering company, and the 50th anniversary of an old friend. Above all you will find, woven into the very fabric of the Museum, a committed, professional, dedicated group of people with a wide variety of skills and passions. They are the fuel that has kept the Seaport functioning through the Great Depression, a world war, international recessions, and now a global pandemic. I am grateful for their and your continued support as we leave 2021 behind and move together into an exciting 2022.

Sincerely Yours,

Peter Armstrong



A MESSAGE FROM THE CHAIRMAN AND CEO

The Museum has experienced significant changes as we have navigated through the COVID-19 pandemic, many that have resulted in an almost entirely new senior management team to carry the Museum forward. President Peter Armstrong and Senior Vice President of Curatorial Affairs Christina Connett Brophy joined the Museum in late December 2020. In 2021 Shannon McKenzie was promoted to Vice President of Museum Operations, and Chris Freeman was promoted to Vice President for Advancement. In early 2022 Kevin O’Leary joined the team as Vice President of Marketing and Business Development, and Maggie Dolan was hired as the new Vice President of Finance. These appointments, plus a large increase in staff numbers, see the Museum beginning to return to its magnificent self. The Board continues to work closely with this new executive team to run a tight ship on costs and productivity, while creating quality programming and exhibitions. These initiatives, along with expanded promotion of the Museum will generate increased visitation and enhance revenue-producing activities on and off campus.

We have intensified our commitment and focus to make real progress toward institutional SUSTAINABILITY, making it a part of our culture. Two big steps to enhance the visitor experience and generate additional revenue streams are in progress. First, our new approach to food services with catering specialist Lancer was implemented early

in 2022. Secondly, construction on the Delamar Mystic Hotel—a new boutique hotel and dining/ event venue on our campus—will begin in early 2023. Our long-time supporter and former trustee Charles Mallory is founder and principal of Greenwich Hospitality Group, which operates Delamar Hotels.

There also have been great strides throughout 2021 in delivering a culture of inclusiveness in Museum programming, events, outreach and accessibility on campus. Under the rubric of “The Sea Connects Us,” there are now nine display panels in place throughout the campus with information and stories on the diverse and meritocratic industry that is the maritime world. Enhancements have also been made to allow greater access to those stories for all. We created the permanent position of Senior Curator of Maritime Social Histories in association with the Mellon Foundation project being delivered with Williams College and Brown University. Additionally, recognizing the importance of diversity, equity, accessibility, and inclusion throughout the Museum, the Board of Trustees formed a DEAI Committee to further overall INCLUSIVENESS in the stories we tell and the access to those stories.

On the financial side, from June 2020 through 2021, the Museum received almost \$7.5 million from various government programs designed to ameliorate the revenue losses imposed by COVID-19. One of these was a \$1.5 million “free admission for Connecticut kids” program last summer. These free admissions significantly increased attendance to well above the 2019 pre-COVID level, and visitation reflected increased diversity.

In early 2021, a \$750,000 investment was made to commission ten relevant and contemporary works of art that will arrive in 2023. These are complementary to an exhibition on marine invasive species curated by Dr. Jim Carlton, Director Emeritus of Williams-Mystic, and will continue our commitment to the health of the oceans, tackling sea level rise, and the work on the Atlantic Slave Trade being completed under the Mellon grant. Looking to the future, Project 2022—\$2 million in capital projects intended to streamline services and add revenue—is underway.

An investment of \$900,000 in the visitor docks, which should generate 10 to 12% annual payback on the investment, is just one example.

On a personal note, something significant and important was confirmed to me over the past two years. The Mystic Seaport Museum family dealt with COVID-19 and other challenges in a way that we can be proud of and grateful for. Perhaps pre-COVID I had started taking it for granted, or had some complacency about it, but my sense of the deep PASSION that all of our “family” and stakeholders have for Mystic Seaport Museum as a place, a mission, a collection of deeply committed supporters in all the various roles—staff, Trustees, members, donors, visitors—is real. It is palpable, and it is an extraordinary institutional asset. The tag line of the *Charles W. Morgan* initiative was “The Spirit of American enterprise.” This theme, as lived out in our maritime history, has had a great deal to do with the successful development of the United States as a nation and as a society blessed with freedom, opportunity, material achievement, and an aspiration to the rule of law in equal measure for all Americans.

I believe that by drilling down more deeply into the essence of our maritime history and heritage, we can uncover, update, and effectively present the stories that need to be told, and present the logical continuum of that history and spirit of American enterprise that approached big challenges and opportunities the same way—head on. “All hands on deck, pull that rope, boys and girls, pull” – and continue to have reason to celebrate and publicly promote the spirit of American enterprise. This is something possible and also worthy of us and the institution we love.

Thanks to all of you for your continuing support of Mystic Seaport Museum and its mission.

Best regards,

Michael S. Hudner

BRINGING SEA STORIES TO LIFE





CELEBRATING 50 YEARS OF THE HENRY B. DUPONT PRESERVATION SHIPYARD

By Chris Sanders, Shipyard Director

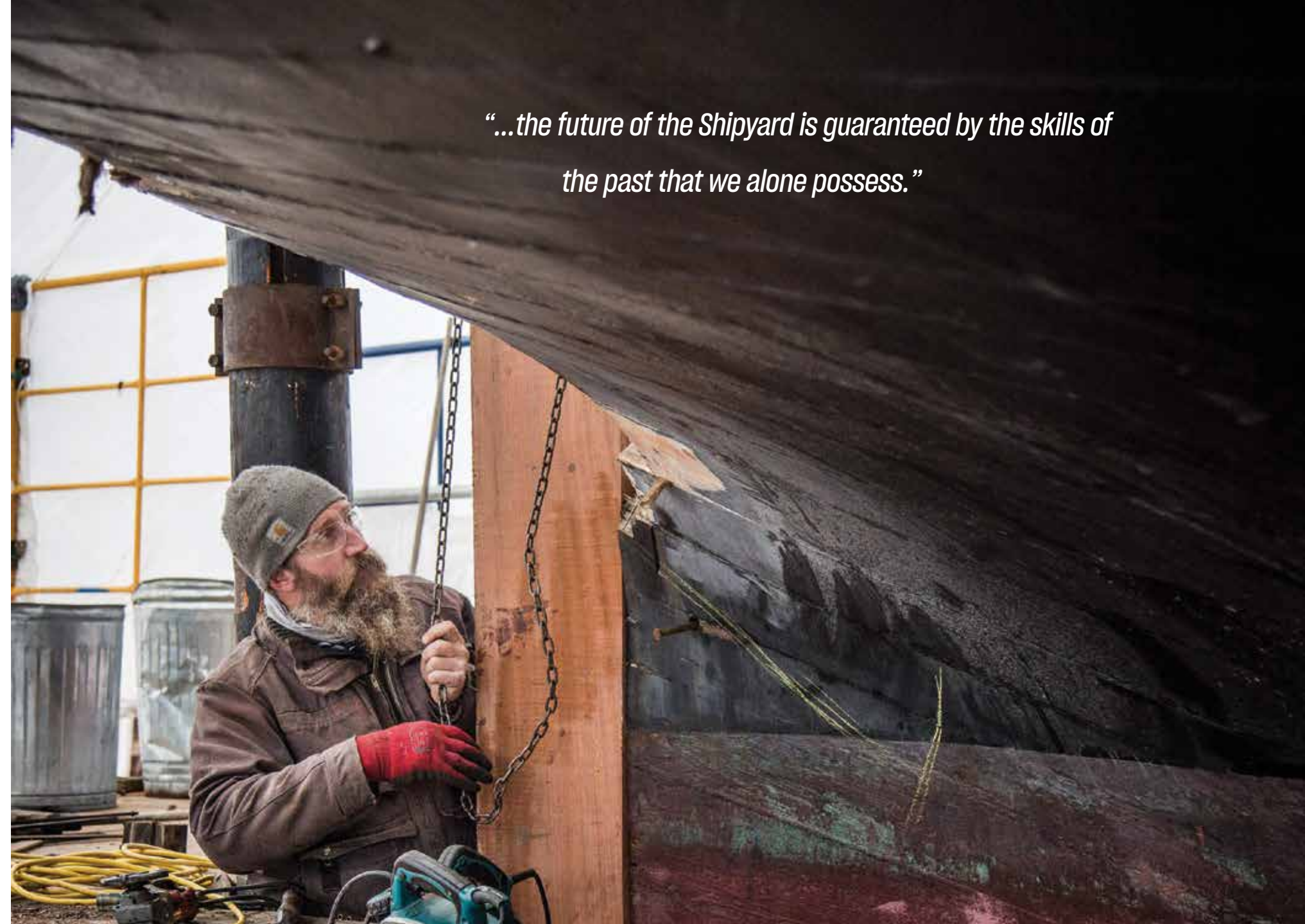
I took over as Director of the Henry B. duPont Preservation Shipyard last fall after Quentin Snediker, a man who needs no introduction, stepped aside to work in a more curatorial role as Clark Senior Curator of the Watercraft Collection. I had previously worked as Lead Shipwright for several years and prior to that had begun my career at the Museum as a shipwright on the *Mayflower II* restoration. I am an alumnus of the Shipwright Apprentice Program at the Chesapeake Bay Maritime Museum as well as the Boatbuilding and Restoration Program at the International Yacht Restoration School in Newport, Rhode Island, where I graduated in 2011. Prior to moving back to my native Connecticut, I worked in Rhode Island, Massachusetts, Maryland, North Carolina, northern California, and most recently in San Diego, where I ran my own small shop specializing in yacht restoration and fine joinery.

My role as the Shipyard Director, as I have interpreted it, is to manage the broad strokes of the day-to-day activities here in the yard. I spend a great deal of time working on scheduling. My primary objective is the care and maintenance of our own boats, but we also have some of the best facilities in the country, so a

longer-term, sustainable model is one where we pay for our own boats by performing work on other nonprofit and historic vessels. I try to have the negotiations complete and the materials and hardware in hand by the time a project comes around, allowing the shipwrights the luxury of launching into their work immediately without delay, to ensure that there are no idle hands, nobody waiting around for things they need to perform their task.

The future of the Shipyard, as we celebrate its 50th year in 2022, is incredibly exciting. We will have the single busiest season in the history of the Shipyard, with no less than eight major launches and haul outs before the end of August, including the State Tall Ship of Delaware, *Kalmar Nyckel*, as well as an outside project rebuilding the deck of the USS *Nautilus*, the world's first nuclear submarine. We are always aware of our primary mission to care for the ships and boats in the Museum's collection, but we are also painfully aware that there is an entire fleet of beleaguered boats in the world in desperate need of attention and we are uniquely suited to help. It's ironic, really—the future of the Shipyard is guaranteed by the skills of the past that we alone possess.

*“...the future of the Shipyard is guaranteed by the skills of
the past that we alone possess.”*



CONSERVATION AS ART

By Emily Mayotte
Rosenfeld Collection Conservator and Cataloger

I came to the Museum in 2019 after working at a genetic research laboratory in Maine. My time in Maine began, and firmly solidified, my love of sailing and history, in addition to my preexisting loves of science and art. When I heard about the opening for the Rosenfeld conservator position, I was very excited that a job existed that combined all of my passions.

Of the Rosenfeld Collection's nearly 1 million pieces, an estimated 150,000 are safety film negatives, which degrade over time. Progressive deterioration is caused by an autocatalytic reaction resulting in the shrinking and warping of the base layer of the photograph; the overall negative can become brittle and can then break. It was established that those in the worst condition are from the 1930s, so that is where we began our cataloging and conservation.

As cataloger, I spend my time researching each and every negative that comes across my desk to record and enhance the information annotated on the negative envelopes. I record the accession number, title, description, date taken, type of film, associated people, places, events, vessels, and publications—information that will then be uploaded to the Museum's collections database.

As conservator, I take those negatives prioritized for recovery and chemically separate the deteriorating layers from the stable emulsion (the layer which contains the image). The emulsion is then flattened

onto glass, cover-slipped like a wet specimen slide, and scanned for digital preservation. Negatives that have damage will often take a great deal of manipulation—for example, pushing rips back together—in order for the image to be presentable. The patience and steady hands I developed in the laboratory have proven to be essential while manipulating the pieces of a broken emulsion back together. The emulsions, now referred to as pellicles, are then re-housed and placed in our vault for safekeeping. To date, we have recovered more than 3,700 emulsions.

My knowledge of sailing, albeit somewhat limited compared to the breadth of the collection, has come in very handy while annotating the negatives as it is said that sailors are practically bilingual. The historical research involved is sometimes challenging. You may not find the information on past events or people on current websites. The searching, finding, and cross-referencing of various source materials can be like assembling the pieces of a puzzle, but that's what I love about it. And, of course, the whole process is an art.

Sailing, history, science, and art—a job that is all passion.

This project was made possible in part by a grant from the Institute of Museum and Library Services.



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2021 BY THE NUMBERS



VISITORS, MEMBERS, AND PROGRAMS

- 254,032** visitors through our gate in 2021
- 644,925** unique visitors to the website in 2021
- 10,432** member households
- Delivered **104** non-Education Department in-person and virtual programs to countless people
- Conducted **1,023** shows in in the Tweworgy Planetarium for **27,411** visitors in 2021

EDUCATION

- 1,200** children enrolled in summer camps and summer school programs
- 10,000** students educated through over **250** virtual programs
- 100** students enrolled in home school program
- Over **100** scouts visited for overnight programs
- Over **4,000** students visited the Museum for on-site afterschool programming
- 500** students visited the Museum for on-site education programming



VOLUNTEERS

- 216** active volunteers across **10** departments
- 14,509** volunteer hours in 2021

Spanning the Museum, our numerous volunteer opportunities included greeting visitors, helping to maintain our fleet of watercraft, transcribing historic documents, crafting exhibit components, planting seedlings in our gardens, and much more.

COLLECTIONS & RESEARCH

- 239** new acquisitions—including several vessels, engines, photographs, paintings, ships models and more—were accessioned into our permanent collections



2021 LOOKING BACK

JANUARY-MARCH

- *A Way with Wood: Celebrating Craft* continued to delight visitors in the Collins Gallery
- The COVID-19 hybrid staffing model continued with limited personnel in the office and the rest working from home

APRIL-JUNE

- MSM staff returned to the campus full time
- *A Spectacle in Motion: The Grand Panorama of a Whaling Voyage 'Round the World* opened
- Akeia de Barros Gomes joined the Museum as Senior Curator of Maritime Social Histories

JULY-SEPTEMBER

- 68,000 people took advantage of the “CT Summer at the Museum” free admission program
- Antique & Classic Boat Rendezvous
- *Sea as Muse* opened
- More than 7,000 toy boats were constructed by kids of all ages
- The *America and the Sea Award* Gala honored Terry Hutchinson
- The *Charles W. Morgan* was hauled out for maintenance

OCTOBER-DECEMBER

- Over 2000 visitors attended a Jack-o'-Lantern walk delighting in more than 600 hand-carved pumpkins
- Our community Halloween event reached a near record number of attendees—1,244 people answered the call with more than 500 kids on the hunt for candy
- 5,321 people enjoyed our Lantern Light Village
- 1,469 people participated in the annual Carol Sing and donated a total of 74 large boxes of dry goods for the Pawcatuck Neighborhood Center

For Mystic Seaport Museum, 2021 was a year of hope and steady progress. The Museum was open and ready to welcome people back to an experience as close to that of pre-pandemic times as possible. In some ways, it was even better.





“Having grown up with a close family member who is a polio survivor and has trouble walking—often requiring a wheelchair—I have seen firsthand how difficult it can be to maneuver around museums.”

CARING FOR THE COMMUNITY

By Kerrie Pezzo, Advancement Associate

When I joined the Advancement team in June 2021, the respect the community and staff have for what the Museum has been and the vision for what it can be are what first attracted me. This included a focus on caring for the local community as well as visitors to the Museum in numerous ways, such as public events and educational programs. Caring for the community that visits Mystic Seaport Museum also means making sure that everyone who wants to visit feels welcome, which involves ensuring that different voices and perspectives are heard and that the Museum is accessible to all.

The issue of accessibility is something that I am particularly passionate about. Having

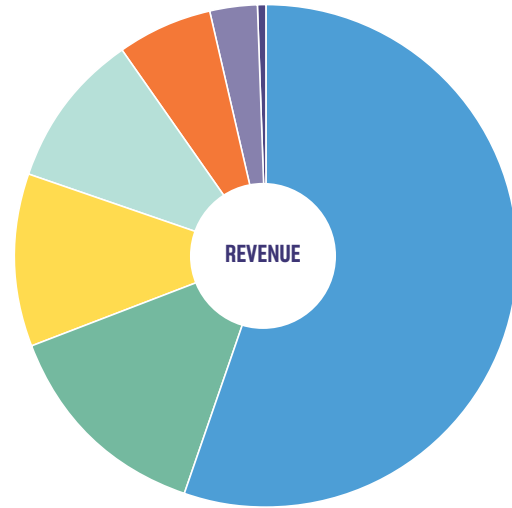
grown up with a close family member who is a polio survivor and has trouble walking—often requiring a wheelchair—I have seen firsthand how difficult it can be to maneuver around museums. As a result, I wrote my thesis for my Masters of Arts in Managing Archaeological Sites on examining accessibility at heritage locations for individuals with mobility limitations. Coming to the Museum I have been able to utilize my academic and personal knowledge through joining the Museum’s Diversity, Equity, Accessibility, and Inclusion committee.

It is exciting to see the work being done to improve access to the Museum and make it more welcoming to members of our community. Mystic Seaport Museum is somewhat unique in

its accessibility needs, in that the site houses various types of structures, ships, and maritime areas. What will work in one part of the Museum will not work in another, but the staff has risen to the challenge, examining what physical changes can be made, while at the same time working on creative alternatives for areas that cannot be altered. I am proud to be a part of the work that is already underway to improve access around the Museum. Although more needs to be done, this type of work is a marathon, not a sprint, and it is inspiring to see the effort being made to make Mystic Seaport Museum welcoming to all.



FINANCIALS FOR THE YEAR ENDING DECEMBER 31, 2021 *(amounts in '000s)*



MUSEUM OPERATING REVENUE

GIFTS, GRANTS, AND BEQUESTS	\$11,554
GATE ADMISSIONS	2,995
MISCELLANEOUS*	2,364
PROGRAM FEES	2,123
MEMBERSHIP	1,268
RETAIL AND FOOD SERVICES	672
SALE OF PUBLISHED MATERIAL, VIDEO, AND FILM	84
TOTAL OPERATING REVENUE	\$21,060

MUSEUM OPERATING EXPENSES

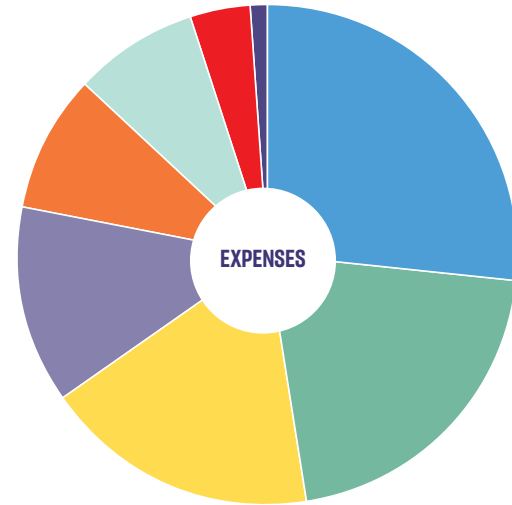
GENERAL AND ADMINISTRATIVE	\$4,891
WATERCRAFT	3,802
VISITOR EXPERIENCE	3,271
CURATORIAL, LIBRARY AND PUBLICATIONS	2,301
FUNDRAISING	1,618
EDUCATION	1,553
COMMUNICATIONS	746
MUSEUM STORES	225
TOTAL OPERATING EXPENSES	18,407

OPERATING GAIN \$2,653

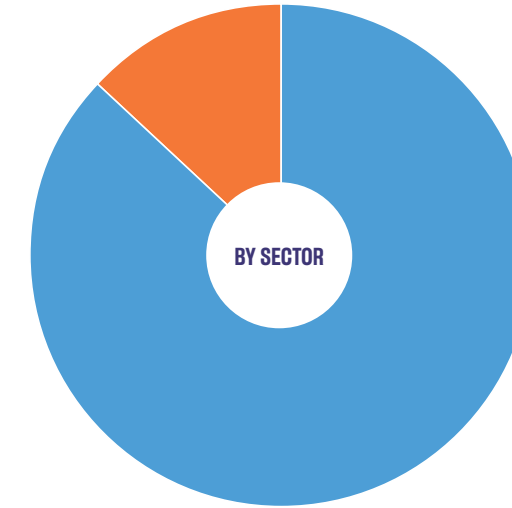
NET CHANGE IN ENDOWMENT OVER ONE YEAR \$10,806

ENDOWMENT BALANCE AS OF DECEMBER 31, 2021 \$69,355

* Miscellaneous revenue includes \$1.9 million in Paycheck Protection Program loan forgiveness.



COMPREHENSIVE FUNDRAISING *(amounts in '000s)*

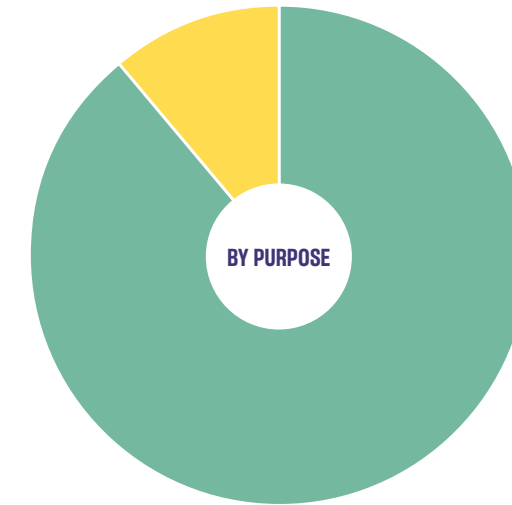


CONTRIBUTED REVENUE BY SECTOR: \$11.4 MILLION

\$11.4 million represents Gifts, Grants, Bequests and Membership Revenue raised in 2021 for purposes with restrictions and without restrictions.

TRUSTEES	\$1,667	13%
ALL OTHERS	\$11,155	87%
GOVERNMENT*	\$5,770	45%
INDIVIDUALS	\$4,231	33%
FOUNDATIONS	\$769	6%
CORPORATIONS	\$385	3%

*This figure includes \$1.5 million from the State of Connecticut for the CT Summer at the Museum program and a \$3.97 million COVID relief Shuttered Venue Operators Grant (SVOG) from the US Small Business Administration.



CONTRIBUTED REVENUE BY PURPOSE

WITHOUT RESTRICTIONS	\$11,413	89%
WITH RESTRICTIONS	\$1,409	11%



NEW TO THE COLLECTION

By Krystal Rose, Curator of Collections

In November of 2006, while interviewing for the Collections Assistant position with then Senior Curator Fred Calabretta, I walked into the art and objects vault in the Collections Research Center for the first time. Surrounded by an array of maritime material culture, I recognized that I was in an extraordinary place. As I watched Fred open drawer after drawer of scrimshawed teeth and tusks, I connected with a phrase he used when speaking about the collection: “Objects can tell powerful stories.”

Since that interview, I have worked in both Collections and Education, and my work has always focused on connecting people to the stories that objects tell. The Mystic Seaport for Educators website, primary source workshops, teacher professional development, and distance learning programs that I have worked on all share a theme of using objects and their stories to teach across disciplines and audiences.

Today, as Curator of Collections, the most exciting part of my job is still mining the collections for stories and personal experiences, but now sharing them through exhibits, publications, and programs. The collections are still growing, and over the past year, we have been fortunate to receive important new materials to add to the many stories we can tell at the Museum. Some of my favorites include:

- exquisitely built models of the whaleship *Kate Cory*, the clipper ship *Young America*, and a steel model of the USS *Constitution*;
- a large collection of materials related to ocean liners, including some related to the RMS *Titanic*;
- a circa 1870 Sampson, Mordan & Company ivory measuring instrument, complete with a retractable ink dip pen nib, lead pencil, inset calibrated mercury thermometer, and a working compass;
- an unusual pulling boat from the Michigan Steel Boat Company;
- photographic materials and ephemera related to the ship *Benjamin F. Packard*;
- an oval carved-and-painted frame decorated with bull shark teeth made onboard the ship *Wilna* in the 1880s;
- and a vast collection of objects, photographs, and documents associated with maxi racing sailor Jim Kilroy and his series of *Kialoa* yachts.

While these objects are incredible on their own, they come to life when they are connected to the stories of the people with which they are associated. Through generous contributions to the Annual Fund, we are able to continue our work to research, write, collaborate, and design exhibits and programs to bring these stories to life in new and exciting ways for our visitors and schoolchildren.



“As I watched Fred open drawer after drawer of scrimshawed teeth and tusks, I connected with a phrase he used when speaking about the collection: ‘Objects can tell powerful stories.’”



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THE AMERICA AND THE SEA SOCIETY 2021 ANNUAL FUND

(Gifts received from January 1–December 31, 2021) Gifts at the America and the Sea Society level have a tremendous philanthropic impact on every program Museum-wide. Support to this leadership gift society reflects deep commitment to the vitality of Mystic Seaport Museum and is an affirmation of our mission to preserve our maritime heritage for the benefit of future generations.

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Mystic Seaport Museum has grown since 1929 from a small historical association on the banks of the Mystic River to become the preeminent American maritime museum of the 21st Century. The Museum's founders, Carl Cutler, Charles Stillman, and Edward Bradley understood the fundamental significance of our country's maritime heritage when they founded this institution. It has been through the dedicated leadership, vision, commitment, and generosity of our greatest donors that the Museum has continued to grow and evolve. The Carl C. Cutler Society was created to recognize and celebrate those donors who have given over a million dollars in cumulative giving.

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Mystic Seaport Museum is pleased to recognize these special donors during their lifetimes, not only to acknowledge their generosity personally, but to celebrate the role the Stillman Society plays in the growth and development of the Museum. If you believe that you qualify for membership and would like to add your name to the list, please contact the Advancement Department at 860.572.5365 or advancement@mysticseaport.org.

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MYSTIC SEAPORT MARINA

By Greg Zabel, Dock Master

Mystic Seaport Museum has always held a place in my heart. Going back 50 years, my love of model boats drew me to the ship models on display at the Museum. When I retired from my career as a firefighter, it made sense to me to apply for a job as a dock attendant at the Museum, and my first summer felt like the perfect culmination of a lifetime of interests.

After three years working under Dock Master Len Sawyer, I had developed some practical experience and built many strong relationships with frequent dock visitors. So, when Len Sawyer retired, I applied for and was promoted to the position of Dock Master. When I first took over the job we were taking in 650-700 vessels a season, a number that had been slowly dwindling from a peak of around 900. My goal was to apply the lessons I had learned as a dock attendant to see if we could stop the slow decline and begin rebuilding the marina business.

Our staff of seasoned attendants began to focus more carefully on customer service. We made certain that one of us was on hand to personally assist each vessel with line tending until their boats were safely secured. The attention to detail did not stop there. We, as a team, made sure to assist our guests in any way possible during their stay.

In 2021 we received 1,017 vessels, the highest number for any season that records are available. Along the way, Mystic Seaport Museum was recognized as a Dockwa Elite Fleet facility. Dockwa, an online reservation system that includes over 8,000 international marinas, allows its users to rank their marina visits with a 5-star system based on facility, and most importantly, customer service. Of the marinas with at least 50 reviews, the top .02% receive the label of Elite Fleet, which we have done for the last four years.

Everything we do in the dock office is focused on providing our guests impeccable service and building the marina business to generate revenue to support the continued growth and success of Mystic Seaport Museum. In the first few months of 2022, the dock office has reserved 3 times the number of dockage requests received in the same timeframe in 2021, with 15 clubs committing to visit. The docks are booked with at least one boat from May 20 through September 20, with arrivals almost every day. We look forward to the replacement of the CCA docks with floating docks that are more user-friendly, especially for mariners who may have mobility challenges, as well as the upgrade to the electrical service in the North Basin. These improvements will greatly enhance the marine experience at Mystic Seaport Museum.





IMPROVEMENTS

\$2 million in improvements are made to the grounds, increasing accessibility and enhancing the visitor experience.

The Museum retains Lancer Hospitality as its catering partner. Dining options are upgraded.

OPENINGS

The Center for Experiential Education opens.

Story Boats: The Tales They Tell opens Memorial Day weekend.

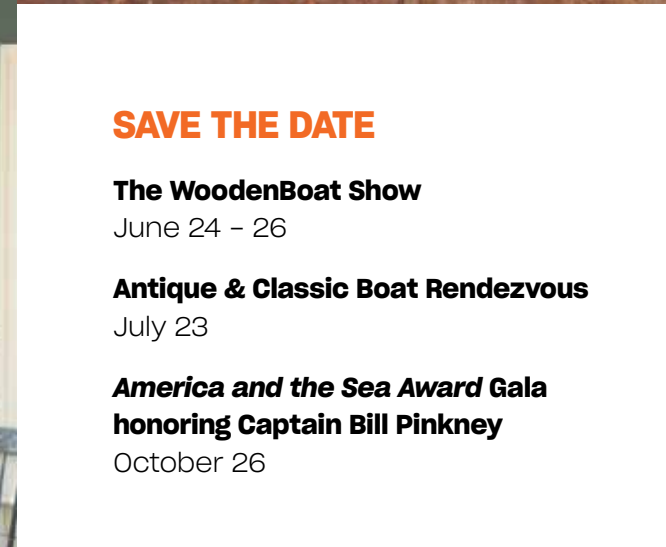
Sargent, Whistler and Venetian Glass: American Artists and the Magic of Murano opens in October.



MILESTONES

Schooner *Brilliant* celebrates the **90th anniversary** of her launch.

The Henry B. duPont Preservation Shipyard celebrates her **50th anniversary**.



A LOOK AHEAD

SAVE THE DATE

The WoodenBoat Show
June 24 - 26

Antique & Classic Boat Rendezvous
July 23

America and the Sea Award Gala honoring Captain Bill Pinkney
October 26



PROJECT 2022

By Shannon McKenzie, Vice President for Museum Operations

Last fall, the Board of Trustees agreed to invest \$2 million in the future of the Museum and funded a group of improvements we are calling Project 2022. The wide-ranging plan will address deferred maintenance on buildings, replace the north end docks with floating docks, refresh our foodservice outlets, improve accessibility and activities around campus, and reconfigure the entrance and exit at the south end.

The first introduction to these changes will be when visitors arrive at the south entrance, where they will be directed through the Sanger Visitor Reception Center and out onto a deck with a newly designed ramp and an expansive view of the Village Green. A larger and more visible Information Station will be constructed to help orient visitors and share all of the day's activities. When it comes time to leave, visitors will use a new exit through the Main Store.

The grounds will be enhanced by additional

benches in shady areas and a fire pit with seating for people to gather with friends and family at the end of the day. The performance stage near Chubb's Wharf will also receive a makeover. The stage will be resituated and enlarged, with an added roof and retractable side curtains.

In January, we welcomed Lancer Hospitality as the Museum's new food service provider. The Propeller Coffee Bar, one of three food venues that will be operated by Lancer, opened to the public in the Thompson Exhibition Building on January 20. A refreshed Spouter Tavern re-opened this spring with added outdoor seating to offer the option of a casual indoor or outdoor riverside lunch in the heart of the village.

The biggest changes, however, will take place at the former Galley Restaurant, with an entirely modernized experience. Renamed Greenmans' Landing, here visitors can get lunch made to order and delivered to their table,

or take advantage of the quick grab-and-go offerings to enjoy as a picnic outdoors. The re-imagined dining room will have a new look and the patio outside will be updated with bistro lighting and additional seating.

While our dock staff gets rave reviews for their service, the number one request we hear from boaters is that they would like to have floating docks. We listened and this spring we are planning to replace the Cruising Club of America dock with floating docks and extend those along Bulazel Wharf (from Chubb's Wharf to the north end flagpole). Floating docks with modern gangway access will allow for easy access by all boat types and sizes, and allow for easier boarding of vessels for visitors of all abilities. Additionally, upgraded electrical service will better accommodate the needs of visiting boats.

We hope you enjoy these improvements.





THE CENTER FOR EXPERIENTIAL EDUCATION HELPING YOUTH THRIVE

By Sarah Cahill, Director of Education

The Mystic Seaport Museum Education Department is developing a new Center for Experiential Education whose mission is to engage undersourced youth in experiential maritime education anchored in positive youth development to help them enhance their social, emotional, and leadership skills. While we have worked with youth with limited resources over the years in various programs, this new Center marks a fundamental shift in our approach to our education programs and a commitment to reaching more underserved youth through programming steeped in the principles of Positive Youth Development.

The field of Positive Youth Development (PYD) emphasizes the importance of youth programming that prioritizes positive relationships with peers and adults; creates safe environments in which to learn and practice healthy behaviors; builds confidence and competence through challenging and meaningful experiences; fosters youth voice and leadership opportunities; and allows youth to be appreciated and recognized for their assets.

The Experiential Education process, developed by psychologist David Kolb, requires the student to have a hands-on experience, reflect on the results of that experience, and then apply this reflection to the lesson again. Students who participate in the Center for Experiential Education will work together to repair and build wooden boats, learn to safely operate a powerboat and sail, learn practical astronomy and navigation, and become stewards of our waters through marine science education, all while developing skills that will enhance their lives. All programming includes training and activities in leadership and positive youth development.

The program will help youth build resilience; develop essential skills such as leadership, communication, teamwork, problem-solving, and critical thinking; increase their career readiness and awareness of careers in the maritime trades, museum, or education fields; benefit from mentorship to increase higher education access and success; and develop technical skills such as sailing, boat handling, navigation, marine carpentry, and marine science.

As part of our Center for Experiential Education programming, we are building a pilot cohort of students who will participate more intensively in programming over the course of several years in our new Maritime Adventure Program (MAP). We launched the inaugural MAP youth cohort this past March with ten high school students affiliated with New London Youth Affairs, a Youth Service Bureau which promotes positive outcomes for children, youth, and families in New London, Connecticut, where almost a quarter of the population lives at or below the poverty line.

The Museum recently hired Charlie Ritchie to help develop the Center for Experiential Education programming and lead the Maritime Adventure Program youth cohort. Charlie has many years of experience working with under-resourced youth using maritime experiential education.



PLAN A GIFT TODAY THAT INVESTS IN THE FUTURE

THE LEGACY YOU LEAVE TODAY TELLS THE STORY OF YOUR LIFE AND ACCOMPLISHMENTS JUST AS THE EXHIBITS AND PROGRAMS AT MYSTIC SEAPORT MUSEUM TELL THE STORIES AND ACCOMPLISHMENTS OF OUR MARITIME PAST.

Please consider including Mystic Seaport Museum in your long-term plans so that you may:

- Nurture and grow the financial sustainability of Mystic Seaport Museum to ensure future generations can develop an understanding of our past in order to be prepared for their future.
- Enrich through your legacy the passion for knowledge of our history as a nation and a people.
- Awaken a curiosity for discovery, exploration, and experiential learning.

To learn more about including Mystic Seaport Museum in your will or estate plan, please call the Advancement office at 860.572.5365 or visit www.mysticseaport.org/support/legacy-giving.

*“If you’re going to live, leave a legacy.
Make a mark on the world that can’t be erased.”*

~ Maya Angelou

