

NEH Application Cover sheet (GE-293150)

Exhibitions: Planning

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Field of expertise: U.S. History

INSTITUTION

Concord Antiquarian Society
Concord, MA 01742-0021

APPLICATION INFORMATION

Title: *Whose Revolution*

Grant period: From 2023-09-01 to 2024-08-31

Project field(s): U.S. History; Public History

Description of project: The Concord Museum is applying for an NEH Public Humanities Exhibitions Planning grant of \$75,000 in order to support the development of a series of three temporary exhibitions that will mark the 250th anniversary of the American Revolution in 2025-2026 focused on the theme of “Whose Revolution.” “Whose Revolution” will focus on the experiences of individuals, families, and communities during the American Revolution. Major themes will include critical reflections on the founding principles of liberty and equality, questions about community and crisis, and the role of history and memory in shaping whose stories have been told over time. All three exhibitions will especially highlight underrepresented histories, featuring the experiences of women, enslaved African Americans, and Indigenous communities.

BUDGET

Outright request	75,000.00	Cost sharing	0.00
Matching request	0.00	Total budget	75,000.00
Total NEH request	75,000.00		

GRANT ADMINISTRATOR

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“Whose Revolution”
Concord Museum
Application for NEH Exhibitions Planning Grant
January 2023

Nature of the Request

The Concord Museum is applying for an NEH Public Humanities Exhibitions Planning grant of \$75,000 in order to support the development of a series of three temporary exhibitions that will mark the 250th anniversary of the American Revolution in 2025-2026. Located in Concord, Massachusetts, the site of the famous April 19, 1775 battle that marked the beginning of the American Revolution, the Museum anticipates increased visitation and attention during this major anniversary. These exhibitions will be a central component of the Museum’s plans, and they will connect closely to related educational initiatives and public programs surrounding similar themes.

The guiding theme of our special exhibitions will be “Whose Revolution.” The Concord Museum typically hosts two special exhibitions each year, and we are developing three interrelated but distinct topics across 18 months of programming focused on the 250th anniversary. “Whose Revolution” will focus on the experiences of individuals, families, and communities during the American Revolution. Major themes will include critical reflections on the founding principles of liberty and equality, questions about community and crisis, and the role of history and memory in shaping whose stories have been told over time. All three exhibitions will especially highlight underrepresented histories, featuring the experiences of women, enslaved African Americans, and Indigenous communities.

The Concord Museum is particularly well-positioned to explore these questions through our special exhibitions, educational initiatives, and public programs. We anticipate a major increase in visitors during the 250th anniversary, and our staff already has been contributing to ongoing state and local conversations about plans to commemorate the American Revolution. These exhibitions draw on the latest research and scholarship in early American history, material culture, and public history in order to engage a wide range of audiences in considering the history and legacy of the Revolution. Our collections are particularly strong in 18th and 19th century objects related to the American Revolution, and we also plan to pursue loans from private collectors and other institutions, develop media installations, and seek out commissions from contemporary artists.

Each special exhibition will be on view at the Museum for approximately six months. The first exhibition, “Whose Revolution,” will be on view from March-September 2025; the second exhibition, “Transformed by Revolution,” will be on view from October 2025-February 2026; the third exhibition, “Remembering the Revolution,” will be on view from March-September 2026. The format will be a gallery exhibition featuring a collection of material objects augmented by contemporary art and media installations. Each exhibition will feature a unique set of objects and themes, united by their focus on individual experience, community transformation, and the process of memory. The NEH Public Humanities Exhibitions Planning grant will enable the Museum to work closely with advisers and consultants, develop related media, design installation, and digital components, and continue to develop a more detailed plan for interpretation and implementation.

Humanities Content

To commemorate the upcoming 250th anniversary of the American Revolution, the Concord Museum has planned a series of three special exhibitions focused on the theme of “Whose Revolution,” in order to examine the history of the American Revolution through the eyes of individuals, families, and communities. We anticipate the 250th anniversary will be a major moment not only for our own institution, but for history organizations and history education more broadly, and we recognize its significance as an opportunity to feature the history of these events to the general public in fresh and engaging ways. We especially hope to draw on the momentum of broader commemorations, including state and local celebrations, which will increase the number of visitors to the town of Concord and to the Concord Museum, as well as greater attention and conversation surrounding public history. To complement the Museum’s special exhibitions and enhance its educational programs, we plan to develop a set of companion digital exhibitions and resources for educators that will be available through our website beyond the 250th anniversary. The special exhibitions surrounding “Whose Revolution” connect directly to the NEH’s “A More Perfect Union” initiative, as well as to conversations occurring across the field about how and why the American Revolution remains relevant today.

Our primary goal in “Whose Revolution” is to highlight the numerous and varied experiences of everyday people during the American Revolution. By focusing on the stories of individuals whose names are rarely noted in histories of the period, “Whose Revolution” will emphasize the everyday experiences of revolution that transformed their lives. Their stories allow us to consider how larger ideals such as liberty and equality were felt differently across race, class, and gender lines, and how many colonists continued to struggle with competing allegiances to nation, family, and community. Most of all, their stories suggest how the idea of “revolution” was continually evolving and remained uncertain in the years leading up to and during the war, and how it continues to hold multiple meanings for Americans today.

These special exhibitions will explore the following themes and questions:

- Who was involved in the American Revolution beyond the battlefield, and how did their experiences inform broader ideas about the very meaning of “revolution”?
- How did community dynamics and political allegiances shift over the course of several years, and how did they shape personal relationships, families, and friendships?
- What were the experiences of enslaved African Americans who witnessed and participated in the major events of the Revolution, and how did they engage in broader debates about the meaning of liberty and equality?
- How did Indigenous communities engage in political negotiations and strive to maintain sovereignty while participating in the war?
- How were individual families and communities impacted by the ongoing crisis of the war?
- How have these experiences been remembered or forgotten in the last 250 years, and to what ends?

Our three linked special exhibitions will explore these themes by focusing on how the town of Concord experienced and remembered the American Revolution. By presenting a multifaceted and engaging account of the war and its legacy, we aim to invite visitors to reflect on how we record and

reinterpret our shared history—and to participate in the process. Major learning objectives and project goals will include:

- Highlighting underrepresented histories of women, enslaved people, and Indigenous communities and re-centering stories of the American Revolution to account for their lives and experiences
- Providing a fresh account of the history and context surrounding the American Revolution that draws on recent scholarship in American history and innovative approaches in public history, museum education, and digital programming
- Engaging visitors to draw meaningful connections with the broader history of the American Revolution by foregrounding the personal stories of individuals, families, and communities
- Inspiring visitors to reflect on questions of community, citizenship, and belonging by exploring themes of political crisis and debate
- Prompting community reflections about the continued legacy of the American Revolution and the role of history and memory in shaping whose stories are told and remembered
- Creating a set of digital resources, including online exhibitions and educational content, that will expand the reach of the exhibitions and enable broader engagement by students, teachers, and the general public

The Concord Museum is especially well-positioned to explore these broader ideas. The American Revolution has been central to the Museum's history since its founding, and visitors flock to the town each year for reenactments of the famous battle of April 19, 1775. The Museum's collection highlights the central place of this battle in local memory. The Museum began in the 1850s as the private collection of local resident Cummings Davis, who collected and preserved the relics of his friends and neighbors as a record of local history, particularly surrounding the American Revolution. The collection grew throughout the nineteenth century and was incorporated as the Concord Antiquarian Society in 1886, moving to a new building in 1930 and later becoming known as the Concord Museum. The Museum holds a rich and varied collection of objects that highlight the stories of individuals and families whose lives were impacted by the American Revolution, from flints and powder horns carried by militia soldiers to textiles, furniture, and ceramics that were valued and preserved for their role in witnessing a revolution. This significant collection holds numerous possibilities for interpreting and rethinking the lives and stories of those who experienced the Revolution—as well as for reflecting on who and what has been remembered and forgotten.

The battle of April 19, 1775 has long dominated the history and memory of how the town of Concord participated in the American Revolution. Famously celebrated in Henry Wadsworth Longfellow's poem, "Paul Revere's Ride," the story of how Revere, William Dawes, and Samuel Prescott rode from Boston to Lexington and Concord in order to sound the alarm about an impending raid by British forces has been recounted for generations. Concord residents had been preparing for this moment, and the battle between British soldiers and the colonial militia at the Old North Bridge—"the shot heard round the world," in the words of Ralph Waldo Emerson—marked a significant moment in the conflict, escalating the violence and military engagement over a year before the formal Declaration of Independence was issued by the Continental Congress in Philadelphia. Contributing to local lore, relatives and descendants of the men who fought at the Old North Bridge preserved relics of the day and retold their stories, making it possible to trace a detailed account of how the dramatic events unfolded.

April 19, 1775 was both a culmination and a point of departure for how the community experienced revolution. For many Concord residents, the ongoing conflicts between England and the American colonies had already been influencing their business dealings—and family relationships—for several years. Conflicting allegiances among Patriots and Loyalists, disagreements with neighbors, and broader regional tensions informed how many individuals saw their own place within this revolution. Moreover, the community continued to feel the effects of the war long after April 1775. Later that year, refugees from the city of Boston sought to flee the siege of British forces and violence of the battles in Charlestown by moving to Concord, and the students and faculty of Harvard College followed suit, temporarily relocating for the entire 1775-1776 academic year. At the same time, the town became a major hub for storing military and other supplies headed to Boston, and many Concord men served in the Continental Army and participated in battles around the region, connecting the town to events that were taking place across a much larger geographical area. As the war proceeded, it shaped the everyday lives of women, enslaved people, and Indigenous communities beyond the battlefields. The memory of these events would also continue to inform how the town understood its own place in American history throughout the nineteenth and twentieth centuries.

By preserving objects from the period—many of which are now in the collections at the Concord Museum—residents contributed to an ongoing process of creating local histories of the American Revolution. The objects that were collected offer a unique opportunity to draw on new critical and interpretive approaches in order to understand the events surrounding the war and its aftermath through the eyes of individuals and families. While most objects belonged to white members of the community, some of these families enslaved African Americans, who worked in their households and lived in close proximity to the families. Moreover, the ripple effects of Concord's central role in launching the military conflicts of the war extended to Native American tribal communities around the region. Members of the Stockbridge community marched from western Massachusetts to Concord on the morning of April 19, 1775 to participate in the battle, while some Loyalist residents of Concord joined Native forces in partnering with the British army.

“Whose Revolution” will highlight how early resistance movements impacted individuals and families. During the years leading up to the war, many Concord families were drawn into the growing economic tensions and civil unrest in the colonies that followed the Stamp Act in 1765 and other subsequent decisions by Parliament. Within individual families, loyalties were often divided. The Cuming sisters, Ame and Elizabeth, were merchants and also operated a school in Boston in 1770. Their brother John lived in Concord and would later join the Continental Army, but the sisters were Loyalists and refused to comply with non-importation pacts. As a result, their shop was attacked by a mob, their windows broken out and sign defaced, and their school effectively ended. The Cuming sisters highlight the complex role played by women during these early years of resistance. Their direct involvement in global trade and their professional occupations show how women's political engagement extended beyond the boundaries of the home. Moreover, their continued commitment to importing goods from around the world, despite political pressure otherwise, shows how they continued to maintain a sense of British identity through the material objects that they purchased and sold. Even as their story provides a useful starting point for understanding the gradual shifts in individual political beliefs, it also highlights the shifting stakes of the conflict as it unfolded over several years and how immediately it might be felt within a single family.

A core objective of these exhibitions will be to emphasize the presence and participation of enslaved and free African American communities in broader debates about political liberty and equality. John Cuming, the brother of Ame and Elizabeth, enslaved a man named Brister, who later fought in the Continental Army and was able to secure his freedom—taking on the last name Freeman to commemorate his newfound status. In the years leading up to the famous April 1775 battle, Brister would have witnessed countless conversations at the Cuming house in Concord. What went through his mind as he listened to his enslavers discuss liberty and equality? How did he understand his own place in the conflict? Nearby in Concord, another African American man named Francis Benson (called Frank) was enslaved by the family of the Reverend William Emerson. Frank lived with the Emerson family at the minister's residence overlooking the Old North Bridge (later renamed by writer Nathaniel Hawthorne as the Old Manse), and he directly witnessed the battle and its aftermath. Brister and Frank were among dozens of enslaved individuals living in Concord throughout the eighteenth century. Although they left few written records of their lives, we can nonetheless imagine and work to capture their perspectives on the meanings of revolution. Even as their stories highlight the contradictory ideals of liberty proclaimed by their neighbors, they also open up possibilities for a more complete understanding of how the entire community of Concord, not only white residents, experienced the war.

Another crucial theme is the participation of Native Americans in the military conflicts that occurred in Concord and nearby Boston, which raise larger questions about Indigenous alliances and Native sovereignty during this period. Members of the Stockbridge Indians of western Massachusetts, a refugee community of Mohican, Housatonic, and Wappinger peoples (now known as the Stockbridge-Munsee) responded to a call from the Provincial Congress and joined the residents of Concord and neighboring towns on the battle road on April 19, 1775. Many remained in Boston and fought on the side of Washington's Continental Army, proving adept at outmaneuvering British troops. In 1783, they were honored by George Washington for their role in the war with an ox roast. Yet despite this celebration, they were later forced to move among the Oneida in New York after being disenfranchised of their land in Massachusetts by white settlers. Their story highlights the complex layers of tribal sovereignty, alliances, and settler colonialism that informed an Indigenous community's experience of the war and its aftermath.

"Whose Revolution" will also explore the ongoing impact of the war on the everyday lives of individuals and families beyond the battlefield. Throughout the summer and fall of 1775, the unrest and violence continued to escalate nearby in Boston, causing many families to relocate to Concord. Among them were residents of Boston and Charlestown, who fled the military occupation of the British army and the siege of the city that escalated in the Battles of Breed's Hill and Bunker Hill in July 1775. Coordinated by the Boston Overseers of the Poor, the names of those who relocated to Concord number almost 100 individuals—a substantial population increase for a town that had ordinarily had about 1500 residents. Later that fall, Harvard College also made the decision to relocate to Concord for the 1775-1776 academic year, due to the use of college buildings by George Washington's troops and general unrest in Cambridge. Even as this move was an enormous change for Harvard students and faculty, it also had a major effect on the town, which debated at town meeting the wisdom of allowing the students to come. Although nearly 20 miles away from the battlefield, the students, faculty, and refugees were nevertheless directly affected by the war.

The arrival of Harvard College also raises larger questions about how the scientific revolutions of the Enlightenment era were witnessed by Concord residents alongside the political revolutions taking place at the same time. Along with students and faculty, Harvard College moved its entire

library, collection of scientific instruments, and its “philosophy chamber” museum of specimens, prints, and other objects that were used for teaching. John Winthrop, Harvard’s resident professor of natural philosophy, regularly taught a course to all Harvard students that provided training in using astronomical clocks and telescopes. While these objects were moved to Concord for safekeeping, many remained packed in storage throughout the year and housed in local barns and houses. One exception was the “College Clock,” which was displayed in town “for the public benefit,” perhaps a way to appease the neighbors about the arrival of so many rowdy young men. Additionally, at least some of library was unpacked, and books were housed on shelves newly built in a local family’s home. Classes were held at the First Parish Church in the center of town, where students and faculty often complained about the uncomfortable wooden pews where they sat and the cold air that wafted through the space. Harvard’s relocation to Concord also involved numerous family members, as well as enslaved people who lived in the households of Harvard faculty. Individuals such as Scipio, who was enslaved by John Winthrop and worked closely on many of his scientific projects, joined a community of enslaved and free African Americans already living in Concord, and perhaps found opportunities to meet them. Along with the arrival of other refugees from Boston, their presence in Concord had an enormous impact on the population size and demographics of this community.

The stories of Concord’s residents during the Revolution, both longstanding and temporary, highlight the core issues of community and crisis that are at the heart of our goals for “Whose Revolution.” In many cases, they reveal how everyday life proceeded even throughout a period of immense crisis. The complaints of Harvard students about their classes and their anxieties about missing out on some crucial aspect of their scientific education demonstrate how much they remained focused on their own insular world of college life. For the families already living in Concord, they navigated the usual challenges of illness, birth, death, and marriage, even with the battles taking place nearby in Boston. Women and children tended farms and maintained their households without the help of absent male relatives, all while encountering unfamiliar faces in town and taking in additional boarders. They may have debated the merits of declaring independence or shared news from Boston and around the colonies of the growing conflict. Yet they also sought to maintain continuity amid the crisis and uncertainty of the war and the many changes it brought to their own community.

A central theme throughout “Whose Revolution” will be questions of memory, erasure, and storytelling that are essential to how we tell and interpret history. The experiences of many families would later be extensively documented by their relatives and descendants, who sought to preserve an account of their role in the early years of the American Revolution. Yet many of these stories were lost or de-emphasized over the centuries. During the nineteenth century, local historians in Concord focused on the iconic image of the Minute Man, commissioning a statue by Daniel Chester French in 1875 that famously depicted the Concord farmer taking up arms to fight for liberty against the British. The memory of April 19, 1775 remained especially powerful during the nineteenth century. Following the pattern of many New England towns, Concord proudly celebrated its role in the American Revolution and emphasized narratives surrounding liberty, patriotism, and national identity. Throughout New England, these commemorations frequently involved erasure, particularly of histories of slavery and Indigenous presence. In Concord, some African American residents were remembered, including Case Whitney and Brister Freeman, who fought during the Revolution. Even so, their stories were overtaken by the iconic figure of the Minute Man, and the participation of the Stockbridge-Munsee was rarely mentioned, if at all.

The upcoming 250th anniversary marks a significant opportunity to invite audiences to consider familiar histories in a new light, particularly given the numerous national and international tourists who are expected to visit Concord over the course of the celebrations in 2025 and 2026. Since the last major commemoration in 1975, numerous shifts have taken place in the field. For scholars of American history, the study of the American Revolution has long expanded beyond the conflicts between Loyalists and Patriots to emphasize stories of women, African Americans, and Native Americans whose perspectives on the conflict informed their everyday lives. Concord's own history during this period has been the subject of critical reconsideration by historian Robert Gross, and recent work by Serena Zabin, Woody Holton, Mary Beth Norton, and others has emphasized the significant role played by everyday people throughout the conflict. Other research on the eighteenth-century Atlantic world, including work by Zara Anishanslin, Kariann Yokota, and Jennifer Van Horn, has highlighted the complex and gradual process of disentangling ties to England for many American colonists, and particularly the ways their shifting allegiances and political expression can be linked to material objects. Additionally, studies of the history of slavery, Indigenous presence, memory and erasure in New England by Jean O'Brien, Wendy Warren, Michael Hattem, and others can inform how we understand the processes of commemoration and celebration that have taken place in subsequent centuries.

By drawing on recent scholarship and interpretive approaches, our goal is to frame these stories in a new light in order to encourage visitors to participate in broader critical reflections about this history and its legacy. In the field of public history and museum studies, ongoing efforts to develop new strategies of interpretation focused on the experiences of enslaved people and Indigenous communities continue to inform museum exhibitions, educational initiatives, digital projects, and more. By creating a series of three linked special exhibitions and a set of companion digital resources for educators, students, and the general public, we aim to build on such recent developments in the field in order to offer a fresh perspective on how the American Revolution unfolded in Concord and its ongoing legacy for the town and region. Through a combined emphasis on history, community, and memory, "Whose Revolution" will invite further reflection on the meanings of the revolution over the last 250 years.

Project Formats

Our interpretive philosophy for "Whose Revolution" builds on the latest research in American history, public history, and museum studies through a series of linked exhibitions. The content of the exhibitions will focus on underrepresented histories of individuals and families in order to draw out a larger story about the impact of revolution on individual communities. In particular, we anticipate incorporating art and media installations, commissions from contemporary artists, and interactive close looking and hands-on activities through the galleries in order to engage visitors in experiencing this history in new ways and reflecting on their own place in its legacy. Additionally, our planning stage includes work towards developing a set of companion digital exhibitions that will include curriculum resources for educators, in order to expand the reach and duration of these exhibitions beyond Concord and the 250th anniversary.

"Whose Revolution" encompasses a series of three special exhibitions that will be on view at the Concord Museum from March 2025 through September 2026. Each exhibition will be in the Museum's Wallace Kane Gallery, a special exhibition gallery of approximately 1000 square feet, which includes two adjoining rooms. This gallery is located in close proximity to the Museum's

permanent exhibition on April 19, 1775, allowing visitors to consider multiple dimensions of this related history in a single visit. Our goal is to use these special exhibitions to complement the Museum's strong existing programs focused on the American Revolution, including a long history of successful school programs, public programs, and other educational initiatives. Each special exhibition will draw out a new aspect of this history and open up opportunities for related digital and in-person programs, in addition to the physical exhibition within the gallery.

Each exhibition will run for approximately 5 months, allowing a month in between to de-install and install the next exhibition in the series. The first exhibition, "Whose Revolution," will be on view from March-September 2025. "Whose Revolution" explores a set of related questions: How did residents of Concord feel about the idea of a revolution? What did the revolution mean to them? And how did they interpret major events – including the battle of April 19, 1775 – differently? This exhibition will highlight the often competing and contradictory perspectives of Concord residents as they experienced the early conflicts of the American Revolution. Through maps, documents, furniture, and other objects from the Concord Museum collections, as well as other loan objects, the exhibition will explore the gradual shifts that led to broader support for independence. It will examine the experiences of Loyalists and the work of building consensus. It will also emphasize the experiences of enslaved people and Indigenous communities to examine questions of race, liberty, and protest during the period. This exhibition will coincide with the 250th anniversary of the April 19, 1775 battle in Concord and complement the April 19, 1775 permanent galleries exhibition.

This exhibition will feature the Concord Museum's own collections, as well as loans from private collections, offering new ways of looking at familiar objects. Bringing together furniture, textiles, portraits, manuscripts, and more, "Whose Revolution" will use these objects to showcase the stories of individuals and families. A focal point of this exhibition will feature a high chest belonging to William Emerson and a desk belonging to John Cuming, reinterpreted to foreground the perspectives of the African American individuals enslaved in their households. These objects have long been interpreted for their significance to the history of decorative arts during the colonial period, as well as for their connections to well-known Concord families. Unfortunately, no images of Brister Freeman or Francis Benson, the men enslaved by the Cuming and Emerson families, survive; however, drawing on strategies that have been successful at other institutions such as Monticello and Montpelier, we plan to work with a media and design firm to render these figures as silhouettes. The silhouettes will be mounted on vinyl on the walls of the gallery surrounding the two pieces of furniture, with interpretive text highlighting the work of Freeman and Benson within the households and their daily interactions with these objects. Our goal is not only to emphasize their stories, but also the absences within our own collections that have enabled some figures to be remembered and others nearly forgotten.

Other objects and installations within the gallery will explore shifting ideas about revolution during the early 1770s, especially political divisions and competing allegiances that marked resistance and continued loyalty to England. An elaborate coat of arms needlework worked by Mary Jones at the school of the Cuming sisters in Boston, for example, highlights the escalating conflicts and growing violence of the early 1770s. Jones's decision to embroider a coat of arms indicates the importance of lineage and genealogy during this period, providing a tangible reminder of how many colonial families considered their direct connections to English ancestors. Yet Jones's needlework is also unfinished. She was working on it at the same time that the Cuming sisters' school was attacked by the Sons of Liberty for their refusal to stop importing British goods. As such, it provides a material

record of the growing violence and uncertainty that impacted children as well as adults living in Boston in the early 1770s.

Like the imported silk used to embroider Jones's needlework, other objects will emphasize the slow process of disentangling economic and cultural allegiances to England. A dress made of silk brocade woven in Spitalfields, London and imported in the early eighteenth century reveals how much wealthy colonists treasured their imported goods and saw them as an important part of their own identity as British subjects. A portrait of Captain Joseph Loring by John Singleton Copley will connect these individual purchases to more well-known events such as the Boston Tea Party. Loring's ship, the *William*, carried part of the controversial tea bound for Boston but ran aground on Cape Cod. It was the severity of the government reaction to the destruction of the tea that finally caused the town of Concord to pledge both money and lives in support of the radical opposition.

These objects and design elements will particularly foreground the experiences of women and enslaved people in the years leading up to the American Revolution, showing how they were directly participating in political debate and resistance. Most of all, the objects in this exhibition emphasize the different meanings of revolution for the individuals living through this period, revealing how the idea of declaring independence from England was far from inevitable and developed only gradually. Our goal is to highlight these different viewpoints through a range of objects and media. One area of this exhibition that still requires additional development is a focus element on the history of the Stockbridge community's participation in the April 19, 1775 battle in Concord and beyond. We plan to seek out a commission from a contemporary artist reflecting on this history, but we also require additional time and consultation with Native advisers in order to consider how they would choose to interpret and tell this story. In addition to the consultants listed as part of this NEH grant proposal, we have also been working to identify advisers and collaborators to help inform these aspects of the exhibition.

The second exhibition in our proposed series, "Transformed by Revolution," will be on view from September 2025 – February 2026, and it will explore the little-known history of Concord as a site of refuge during the siege of Boston in 1775. While most histories of the American Revolution focus on the April 19, 1775 battle, this exhibition will examine its aftermath and the transformation of the town and community during the following year. During the 1775-1776 academic year, Harvard College temporarily relocated to Concord, bringing over a hundred people, including students, faculty, and members of households (likely including enslaved people). At the same time, residents of Boston sought to escape British occupation by taking refuge in Concord. This exhibition will explore how these events transformed the community of Concord, including women and enslaved people in addition to those who had participated in battle.

Potential objects and collaborations include loan materials from Harvard University, as well as opportunities to reinterpret objects from the Concord Museum's collections that bore witness to this moment. We have already been in conversation with Harvard's Collection of Historical Scientific Instruments (CHSI) about borrowing the Ellicott clock and other smaller scientific instruments owned by John Winthrop and likely used during his stay in Concord. Other potential loans include books from the Harvard Library collections that were used for instruction that year. During the planning stage, we are especially interested in developing an innovative gallery design that will allow visitors to draw connections between the scientific revolutions represented by these objects and the everyday lives of many Concord residents that continued throughout the disruptions and crises of this transformative year. Other featured objects will include sections of a church pew

from First Parish Church where classes temporarily took place, as well as farm implements such as an eighteenth-century plow that juxtapose the agricultural and manual labor that continued alongside the students' academic work.

This exhibition will also invite visitors to consider how the experiences of people in Concord were taking shape in relation to the violence and crises facing the nearby city of Boston. A significant group of documents related to the siege of Boston will include two letters from within the British camp, one from a Regular soldier and one from a provincial wounded and captured at Bunker Hill. Along with a broadside concerning rations for provincial troops and a letter to General Artemas Ward concerning the signals to be used at Dorchester and Roxbury, these items provide detailed insight into the unfolding drama that engaged some hundred Concord residents directly. A group of powder horns used during the Siege highlight the variety of backgrounds of the provincial participants, including horns engraved for soldiers from Connecticut and the horn of a man who had served in 1747 and now served alongside his son. Another horn illustrates why it is that the faculty and students of Harvard were in Concord, for it is engraved "MADE CAMBRIDGE COLLIDG BY JACOB GAY." This section of the exhibition will highlight the broader political and military concerns that would have preoccupied the refugees.

The final exhibition, "Remembering the Revolution," will be on view from March-September 2026, and it will focus on how the town of Concord remembered the American Revolution through artifacts, memorabilia, and relics that were donated during the nineteenth century. How did residents of the town understand their role in the history of the American Revolution? Whose stories were told, and whose experiences were left out? The Concord Museum's collections include numerous objects with ties to the American Revolution, as well as memorabilia from later celebrations and commemorations. Many of these objects were collected by Cummings Davis in the mid-nineteenth century, and they reveal how citizens, collectors, and local institutions were engaging in public memory and defining local history. This exhibition will conclude our series on "Whose Revolution?" by reflecting on the 250th centennial and the histories we tell. Featured objects will include mementoes and "sacred relics" such as a scrap of calico dress saved by a woman who wore it to deliver cider to the North Bridge on April 19, 1775; a handkerchief documenting women's work during the American Revolution; and memorabilia from previous commemorations in 1825, 1875, 1925, and 1975.

Each exhibition will offer opportunities for contemporary visitors to reflect on their own place in the long history of remembering the American Revolution. One crucial piece will be a media installation designed by RLMG (Richard Lewis Media Group), with whom the Museum has worked on a number of projects for permanent galleries and temporary exhibitions. Using video footage currently held at the Concord Free Public Library of the 1925 and 1975 parades, as well as photographs and other images from the 1875 celebrations, we will collaborate with RLMG to develop a complementary media installation that will run for the duration of all three exhibitions and be on view in an adjacent gallery.

Within the gallery, we will incorporate a variety of interactive and hands-on features in order to enhance the visitor experience and further stimulate their engagement and reflection. Within the Museum's permanent galleries, we frequently incorporate "Look Closely" focus panels, inviting visitors to engage in object-based analysis, identify significant features, and draw comparisons between objects. We have successfully incorporated these strategies into other recent special exhibitions, and we plan to use image reproductions, text panels, and other media in order to

emphasize the interconnections and networks between objects, individuals, and family stories represented across the galleries. A major aspect of our work during the planning stage will be identifying where to incorporate these strategies within the gallery and incorporating them into the layout and design of the gallery space, as well as working with text panel designers and vinyl fabricators in order to plan their implementation within the exhibitions.

While the primary format of “Whose Revolution” will be a gallery exhibition, it will also be part of a much larger set of educational initiatives and public programs beginning in 2024 and running through 2026. The Concord Museum currently hosts over 10,000 K-12 students each year, and our education staff has successfully partnered with local teachers on curriculum development, leading teacher workshops, consulting on textbooks and other resources, and serving generally as a leader in the area in history education. As part of our institution’s planning for the upcoming 250th anniversary, our education team has been working closely with teachers from both public and private schools in the area on a multi-phase curriculum development plan that will include compiling a set of primary sources relating to the American Revolution and developing a set of related assignments and prompts. As we develop the exhibitions for “Whose Revolution,” our curatorial and education staff will be collaborating closely to incorporate featured objects into the curriculum and develop related activities for students and teachers. We will also work together to develop the object analysis exercises, hands-on activities, and other related programming that will be featured within the galleries.

In order to extend the geographical reach of the exhibitions beyond Concord and reach a broader audience of teachers, students, and the general public, our goal is to create a companion digital exhibition for each phase of “Whose Revolution.” The digital version will include featured objects, stories, and themes from each exhibition, and it will also incorporate many of the curriculum resources that will be developed simultaneously, including primary sources, assignments, and discussion prompts. By developing both the digital and gallery exhibitions simultaneously, we hope to expand access to these resources and promote history education more broadly across the nation.

Project Resources

The Concord Museum’s extensive collection of objects will be a core element of the “Whose Revolution” exhibitions. The Museum’s collections are particularly strong in 18th and 19th century decorative arts, including textiles, furniture, household items, paintings, and more, providing a wide-ranging account of everyday life in Concord and opening up numerous possibilities for interpretation. Key objects will include:

- Furniture owned by the Cuming and Emerson families, including a high chest and desk, which would have been cared for by enslaved people living in their households, including Brister Freeman and Francis Benson
- An 18th century dress made from Spitalfields silk imported from London, which was redesigned and reused over several generations, highlighting core themes of trade and imported goods, conflicting loyalties, and memory
- Memorabilia related to the April 19, 1775 battle collected during the 19th century, highlighting numerous individuals who lived in Concord during the American Revolution and the ways their experiences were remembered and retold by later generations

Amplifying the Museum's collection, other resources include:

- A tall clock and scientific apparatus, including portable telescope, from Harvard University's Collection of Historical Scientific Instruments, which were brought to Concord by Harvard faculty during the 1775-1776 academic year for safekeeping
- Photographs and video footage of previous commemorations in 1875, 1925, and 1975, from the Concord Free Public Library, which show how memory of the Revolution has shifted over time
- Loan objects from private collections, including a portrait of Captain Loring by John Singleton Copley, a rare pocketbook, broadsides, and manuscripts highlighting the wide-ranging experiences and political views of colonists during the years leading up to the Revolution
- Commissioned works by contemporary Nipmuc and Stockbridge-Munsee artists that feature the experiences of Native people during the Revolution and contemporary perspectives reflecting on this history
- Art and media installations by Proun Design and RLMG (Richard Lewis Media Group) that will use innovative strategies, including silhouettes, video, and audio, to complement objects on display

Project History

The Concord Museum has long been committed to telling the complete story of the American Revolution and engaging visitors in interactive, object-based learning through related educational and public programs. The Museum recently completed a major renovation and building expansion, adding five new classrooms that are used daily for school programs and public events, as well as a major redesign of the permanent galleries that was supported by an implementation grant from the NEH in 2020. The reinterpretation and reinstallation process involved working closely with a team of advisers and humanities consultants, and the new galleries have marked a major shift in how we interpret and tell the story of Concord's history.

As part of the reinstallation of the permanent galleries, the Museum developed a permanent exhibition on "April 19, 1775" that offers a detailed account of the events of the historic battle at the Old North Bridge that launched the American Revolution. This gallery highlights numerous objects from the Museum's permanent collection, including the signal lantern hung by Paul Revere's order at the Old North Church in Boston, remnants of the bridge, flints, muskets, and other objects that bore witness to this historic battle. This exhibition opened in 2020 and has been a cornerstone of many of the Museum's school programs, and it attracts visitors throughout the year, especially during annual reenactments each April.

Our goal with the "Whose Revolution" special exhibitions is to build on the success of the "April 19, 1775" permanent exhibition by featuring a wider range of stories related to the American Revolution and raising related questions that will complement existing programming within that exhibition. While the "April 19, 1775" exhibition focuses in depth on a single day and is housed within a single gallery of the Museum, our rich collections of objects from the 18th and 19th centuries allow us to tell a variety of stories about the events leading up to the outbreak of war in 1775 and to

feature individuals and families whose lives were affected throughout the Revolution. The linked exhibitions of “Whose Revolution” will take a broader approach to questions of community, citizenship, and belonging by exploring how women, Black families, and Native communities experienced the Revolution. The chronological scope of these exhibitions will also expand beyond April 1775 to explore how ideas of revolution and the gradual break between Britain and the colonies occurred across several years and continued to evolve in subsequent memory throughout the nineteenth and twentieth centuries. This approach will also allow us to feature other objects from the Museum’s permanent collections and expand storytelling in other spaces within the Museum, as well as to collaborate with other institutions to place objects in conversation and highlight new stories for visitors. Moreover, the increased attention of the 250th anniversary marks a significant opportunity to reflect on how commemorations of the American Revolution have changed over time and continue to evolve with new interpretive and historical approaches.

In developing plans for the “Whose Revolution” special exhibitions, the Concord Museum will continue to build on its history of successful collaborations and partnerships in telling underrepresented histories. During the planning phase of the reinstallation of the permanent galleries, the Museum brought together a robust Native advisory group to ensure that our interpretation of Native history included the voices of local Indigenous groups. This process led to some long-lasting collaborations with Native artisans and advisors who continue to help guide our programming and interpretive approaches to ensure we accurately discuss this crucial topic. We began the process by working with Native-focused organizations such as the Pequot Museum in Connecticut and the Abbe Museum in Maine to gather names and contacts of Native professors, artists, and museum professionals who we could approach. Once we reached out to individuals, we gathered the group together for a gallery and collections walk-through followed by an in-depth conversation about what our advisors valued and wanted to see reflected in the galleries. After this meeting we worked individually to receive feedback about gallery text and even had one advisor write the introductory panel and plan one of the installations with our curatorial team. These meaningful collaborations have created a gallery space that was created in partnership and reflects not just the Museum’s goals, but the goals of the local Indigenous tribal communities as well. Our Native advisors and artisans included Rae Gould (Nipmuc), Elizabeth James Perry (Aquinnah), Ramona Peters (Mashpee), Brittney Walley (Nipmuc), Chris Newell (Passamaquoddy), Jonathan Perry (Aquinnah), Lisa Brooks (Abenaki), and Darius Coombs (Mashpee), among others, who each helped us to shape the content or provide works of art to display in our gallery. We would plan to approach some of the same advisors for this project, but we will also expand to people with greater expertise on the topic of the American Revolution and new connections that we’ve made over the last few years.

These special exhibitions will also amplify the stories we currently feature in educational programs and through the Museum’s digital content. The companion digital exhibitions and linked educational resources that we will create in addition to gallery exhibitions for “Whose Revolution” will similarly expand the reach of our programs to virtual audiences from around the world, including students, teachers, and the general public.

Audience, Marketing, and Promotion

The Concord Museum attracts a local, national, and international audience of 40,000 visitors each year (as of Fiscal Year 2021-22) from all 50 states and around the world. Out-of-state and international visitors make up 60% of the Museum’s audience, as of November 2022.

Annual visitors include:

- Over 10,000 schoolchildren who participate in the Museum's education programs
- Local residents and tourists interested in American history, literature, art, and material culture
- American Revolution enthusiasts
- Students of Native and Indigenous culture
- Individuals interested in Transcendentalist authors
- Participants in speaker programs and family activities

The Museum is a destination and resource for visitors interested in learning about the important role Concord played in shaping the nation. As a gateway to Concord, the Museum provides the intellectual and historical framework and context that adds important depth to nearby physical sites. Its regular hours and location on the historic Battle Road, the route the British Regulars took on their march from Boston to Concord and back, makes the Museum easily accessible to tourists and a logical launching point for visiting other area landmarks including Minute Man National Historical Park, Louisa May Alcott's Orchard House, Ralph Waldo Emerson House, Robbins House, and Walden Pond. The Museum also occupies a distinct position among local attractions as the only institution which interprets all of Concord's history, interweaving key themes across time and contextualizing Concord's story as an important part of our national story.

K-12 students currently represent the Museum's largest single constituency serving nearly 10,000 students and teachers annually. Over the past ten years, the Museum has significantly diversified the population it serves and has developed growing partnerships with the economically and ethnically diverse cities of Lowell, Lawrence, and Everett, Massachusetts, which receive Title I funding. More than 28% of these children are recent immigrants who speak English as a second language, and 55% qualify for free or reduced lunches. Through a program called the Paul Revere's Ride Fund, the Museum underwrites the cost of buses, the largest single obstacle to school visits, and provides free hands-on, in-depth school programs that were developed with teachers and administrators to meet social studies curriculum needs. Currently nearly 30% of all school visits to the Concord Museum are from these communities or other schools that have demonstrated financial need, serving 3,500 students annually. The Museum plans to continue to grow the reach of the Paul Revere's Ride Fund program through outreach opportunities and more lesson plans for teachers to use in their own classrooms.

The 250th anniversary of the American Revolution offers an incredible opportunity to update our teaching approach and curricular offerings around this topic for schools and teachers. The Concord Museum's Education department has been a leader in updating social studies content to be more inclusive, diverse, and honest in our teaching. Teachers look to the Museum to bring them up-to-date research and resources to help them provide current content. Therefore, for the 250th anniversary, the Museum is planning a multi-year teacher professional development workshop that will create educational resources for teachers across Massachusetts, and beyond, in order to help teachers tell a more inclusive history of the events in 1775 and 1776. In year one of the workshop, a group of teachers will gather to share expertise, discuss support that they need, and begin to build a list of resources. This group will be comprised of teachers from the many varied communities in Eastern Massachusetts including towns with direct connections to the history like Concord and Lexington, but also communities such as Lowell, Lawrence, and Boston that are teaching more diverse students and need more professional development support. Teachers in year one of the

workshop will gather resources including documents, objects, and physical sites that teachers in the second year of the workshop will explore and use as the basis for lesson plans. The overall goal will be that these resources and lessons will be useful to teachers in a variety of schools to ensure that all communities benefit from the work being done around social studies education for the 250th anniversary. These teacher workshops will be funded separately by the Museum and other sources, but our goal is that they will complement the “Whose Revolution” exhibitions and related initiatives.

As an integral part of the 250th Anniversary celebrations, the Museum is anticipating greatly increased visitation in 2025 and 2026. The Concord Museum will launch an extensive integrated marketing and public relations campaign to spread awareness and drive traffic to the exhibitions. The exhibitions will be featured prominently on the Museum’s website, which received 114,000 unique users and 346,000 pageviews in 2022. The exhibitions will also be shared regularly in dedicated e-blasts to the Museum’s general contact list, currently 9,600 email addresses, and the Museum Members list, currently 1,800 email addresses. They will be featured in our printed newsletters, mailed to approximately 2,000 Museum members and friends every quarter. In addition, a robust social media campaign on Facebook, Instagram and YouTube will feature exhibition content, details and events with the public, encouraging engagement and interaction. The Museum currently has 7,000 followers on social media, and we will leverage our connections with exhibition sponsors and partners to further increase social media exposure. Information about events will also be posted on widely-used local and regional event calendars.

Paid advertising is dependent on fundraising and will include regional media such as the *Boston Globe*, radio (WBUR and WGBH), and social media campaigns on Facebook and Instagram. We will launch an extensive digital search marketing campaign via our Google Ads grant for non-profits. The Museum will also engage and attract visitors through co-promotions with the Concord Visitors Center, local important attractions such as the Colonial Inn, and the Greater Boston Convention & Visitors Bureau, the Merrimack Valley Convention & Visitors Bureau, and Visit New England. The Massachusetts Office of Travel & Tourism, Massachusetts Cultural Council, and Mass Humanities are strong partners with the Museum and we will work closely with them to promote exhibition and related programming. We are also launching a strong initiative to connect with regional tour operators in order to schedule group tours in 2025 and 2026.

Press kits for each exhibition will be distributed to national, regional and local media, and there will be press events and Members and VIP opening receptions for each exhibition. We expect that the exhibitions will be covered extensively by the press both in the Boston area and nationally, given the widespread attention the 250th anniversary is expected to receive. The Museum has a strong record for attracting attention from national media such as the Associated Press, New York Times, Boston Globe, Boston Magazine, WGBH, Comcast Newsmakers, NPR, USA Today, and numerous others. Lastly, the Museum is a core member of Concord’s 250th Anniversary Executive Committee and several subcommittees and will be a key location for 250th anniversary events and activities, bringing in a significant number of visitors to the exhibitions.

Evaluation of the Project’s Impact

As part of the Concord Museum’s strategic planning process, we have started to explore ways of using evaluation to help inform our future choices for visitors and exhibitions. Currently we are focused on determining how our new permanent galleries are serving visitors and how the

information we gather can inform changes to the galleries, gallery learning opportunities, as well as future special exhibitions. We have been in discussion with Courtney Cole, an independent evaluation consultant who formerly led visitor evaluation at the Museum of Fine Art, Boston. She is advising on visitor exit surveys and will help us develop a plan for using gallery staff and museum educators to encourage visitors to answer surveys. This project is part of a broader ongoing initiative at the Museum to expand visitor evaluation by collecting additional data through email and in-gallery surveys.

These comprehensive assessment initiatives focused on the permanent galleries will provide a strong foundation for evaluation related to “Whose Revolution.” First, they will provide us with a solid understanding of how our permanent galleries, including related exhibitions such as “April 19, 1775,” currently inform the public. We will use these assessments to understand more clearly what kinds of background knowledge visitors bring to their experience at the Museum, areas where we might present information more clearly, and areas of interactive learning and engagement that have been particularly successful for students, teachers, and the general public. By beginning with our permanent galleries, we also will generate a clearer understanding of how temporary and special exhibitions can complement the stories we tell throughout the Museum.

These initiatives will also provide a set of tools and approaches that we can adapt in order to evaluate the multi-part “Whose Revolution” special exhibitions. Throughout the three linked exhibitions during 2025 and 2026, we will perform additional evaluation in order to see how later phases of the “Whose Revolution” initiative can continue to build on previous ones. We will use these assessment strategies to make any necessary changes to later exhibitions in order to ensure that our learning objectives and the goals of visitors are being met. Particularly as we anticipate a broader general audience and increased visitor attendance at the Museum surrounding the 250th anniversary, we look forward to evaluating how these special exhibitions will inform broader understandings of the American Revolution and its legacy.

Organizational Profile

“The Concord Museum educates visitors of all ages about the history of Concord and its continuing influence on American political, literary, and cultural life. The Museum’s nationally significant collection serves as a catalyst for changing exhibitions, extended classroom learning, dynamic programs, and publications relevant to an ever-changing world. Founded in 1886, the Museum is a center of cultural enjoyment for the region and a gateway to the town of Concord for visitors from around the world.”

The above Mission Statement was formulated and approved by the Museum’s 22-member Board of Governors on April 5, 2006 as reflected in the minutes of that meeting. The Museum’s exhibitions, programs, and outreach are directed at educating students and the general public not only about Concord’s history but about our nation’s founding ideals and the ongoing quest to achieve them.

The Concord Museum is a privately-owned and operated museum, overseen by the Board of Governors with additional financial and community support from the larger Board of Trustees. The Museum’s operations are led by the Edward W. Kane Executive Director, Lisa Krassner, who manages a full-time staff of fifteen and a part-time staff of 35 employees. The Museum’s annual operating budget is \$2.2 million.

Over the past two years, the Museum provided hands-on, interactive educational programs to around 10,000 students annually from schools in surrounding cities, towns, and states, including 3400 from underserved communities of Lowell, Lawrence, and Everett. The Museum also welcomed approximately 22,000 visitors each year to its galleries. In addition, the Museum hosts a robust set of hands-on-history programs on weekends and holidays for families and a diverse series of forums, featuring nationally known scholars and authors. In the past year alone, the Museum has hosted 9,570 public program participants both in-person and virtually.

At the heart of the Concord Museum is its remarkable collection of objects and documents, including approximately 45,000 objects spanning the Indigenous history in the region (beginning around 12,000 years ago) through Concord's significant role in the American Revolution and 19th century literary history. Major collections include archaeological artifacts, furniture, ceramics, silver and pewter, household goods, photographs, documents, prints, paintings, and historic clothing. The collection was begun in the 1850s by Concord resident Cummings Davis, who acquired objects from his friends and neighbors to capture town history. In 1886, the Concord Antiquarian Society was incorporated to provide continuing support for the collection. In 1930, the Museum constructed a new building and moved from a local historic house to its present location. In the 1970s, the Antiquarian Society hired its first professional director and began its first school programs. A professional curator position was begun in 1984, and in 2003 the Museum took the important step of establishing the full-time staff position of Registrar & Collections Manager. The first addition to the building was opened in 1991 and in 2018 the Museum unveiled a new educational center containing classrooms and an innovative History Learning Center. In September 2021 the Museum completed re-installation of all sixteen newly renovated permanent galleries.

Throughout the Museum's history, the emphasis on object-based learning has been paramount, based on our commitment to teaching people of all ages about the history of our nation and the important contributions of the remarkable individuals who have made Concord their home.

Project Team

Reed Gochberg, Associate Curator and Manager of Exhibitions, will serve as the director of the project. She joined the Concord Museum in May 2022 after spending five years teaching at Harvard University as Assistant Director of Studies and a Lecturer on History and Literature. Her research has focused on early and nineteenth-century American culture, material culture, history of science and technology, and museum studies, and she is the author of *Useful Objects: Museums, Science, and Literature in Nineteenth-Century America* (Oxford University Press, 2021), as well as numerous peer-reviewed and award-winning publications. She holds an AB from Harvard University and a PhD from Boston University. At the Concord Museum, she oversees the development, design, and installation of temporary exhibitions, as well as updates to the permanent galleries.

Lisa Krassner is the Edward W. Kane Executive Director of the Concord Museum. She joined the Museum in September 2022, bringing over 20 years of museum leadership experience. Krassner most recently served as the Chief of Visitor Services, Security, and Floor Operations for the American Museum of Natural History (AMNH) in New York City, one of the largest, and highest attended, natural history museums in the world. Prior to joining AMNH, Krassner was the Chief of Member and Visitor Services at The Metropolitan Museum of Art (The Met) where she directed

service excellence for more than seven million visitors annually and grew the membership base to be the largest art museum membership program in the world. Krassner was also the Senior Director of the Visitor Experience at the Museum of Fine Arts (MFA), Boston from 1999-2012 where she led the Visitor Services, Security, and Membership teams and grew audience engagement strategies to bolster the MFA's mission.

David Wood, Curator, has served at the Museum since 1985 and provides deep knowledge of the collection, Concord history, and interpretive methods. He has extensive experience with large grant projects, including three from the IMLS and two from the NEH. He has overseen the development of 40 temporary exhibitions as well as the Museum's previous NEH-funded permanent exhibition, *Why Concord?* He is the author of numerous scholarly articles and publications, including the award-winning *An Observant Eye: The Thoreau Collection at the Concord Museum*, and he is currently working on a catalogue focused on the Museum's April 19, 1775 exhibition.

Susan Foster Jones, Director of Education, holds a BA in art history from Mount Holyoke College and an MA in Education from Harvard University. Her career began at the Massachusetts State Archives and Commonwealth Museum creating programs and curricula for K-12 audiences focused on interpreting primary source documents from the Archives' collection. While at the Harvard Graduate School of Education, she focused on the role that museums can play in the development of visual literacy and critical thinking in visitors. These approaches encourage active visitor engagement, support language development in multi-lingual learners, build critical thinking skills, and allow visitors of all backgrounds to make personal connections. She has been at the Concord Museum since 2009 overseeing the development and growth of School Programs, teacher professional development, and visitor learning.

Jessica Desany, the Collections Manager and Registrar, has worked on care of the collections at the Concord Museum since 2019. She earned her bachelor's degree in Anthropology and Art History from the University of Vermont and a master's degree in Historical Archaeology from the College of William and Mary. She has spent her career working in museums, including fifteen years at the Peabody Museum of Archaeology and Anthropology at Harvard University. At the Concord Museum, she has overseen the care and movement of objects during a major building and gallery renovation project and subsequent conservation and reinstallation of objects into the Museum's permanent galleries. She is part of a team that creates and installs two temporary exhibitions a year at the Concord Museum, overseeing object installation and mountmaking for each exhibit, as well as managing object conservation and photography as needed.

Bob Ripley, the Director of Finance and Operations, will serve as the grant administrator. He oversees the budget, financial matters, and building operations at the Concord Museum, and he has a long history of working with non-profits, including the Falmouth Public Library and the Massachusetts Historical Society.

Humanities Scholars and Consultants

The Concord Museum has identified a group of humanities scholars who will advise on research, content development, and interpretation:

Dr. Zara Anishanslin is Associate Professor of History and Art History and the Director of the American Civilization Program at the University of Delaware. Her research focuses on eighteenth-century material culture, gender, and empire. She is the author of *Portrait of a Woman in Silk: Hidden Histories of the British Atlantic World* (Yale University Press, 2016), and she is currently working on her forthcoming book, *London Patriots: Transatlantic Politics, Material Culture, and the American Revolution*. Her expertise on women's history, the American Revolution, and transatlantic material culture will be invaluable to our development of key themes of "Whose Revolution."

Dr. Robert A. Gross is the James L. and Shirley A. Draper Professor of Early American History, Emeritus at the University of Connecticut. An expert on Concord history, he is author of *The Minutemen and Their World* (1976), winner of the Bancroft Prize in American History, as well as the award-winning *The Transcendentalists and Their World* (2020). He has previously advised the Concord Museum on numerous projects, including the reinstallation of the permanent galleries, and he serves as a Trustee of the Museum. He will continue to provide advice on numerous individuals and families whose stories will be featured in "Whose Revolution," and he has generously offered to share related materials from his prior research.

Dr. Michael Hattem is the Associate Director of the Yale-New Haven Teachers Institute, and he is a historian of early America, with a particular focus on the memory of the American Revolution in American culture. He holds a PhD from Yale University and previously taught as a Visiting Assistant Professor at Knox College, where his courses focused on race, gender, and the American Revolution. He is the author of *Past and Prologue: Politics and Memory in the American Revolution* (Yale University Press, 2020) and the forthcoming book, *The Memory of '76: The Revolution in American History* (Yale University Press, 2024). His expertise on the American Revolution in memory and popular culture will be especially essential to our development of these core themes in "Whose Revolution."

Dr. Jean O'Brien is Professor of History at the University of Minnesota, where her research and teaching focus on Native American and Indigenous Studies, public history, and issues of memory and commemoration. Her books include *Firsting and Lasting: Writing Indians Out of Existence in New England* (University of Minnesota, 2010), *Monumental Mobility: The Memory Work of Massasoit* (with Lisa Blee) (University of North Carolina Press, 2019), as well as numerous peer-reviewed and award-winning publications. Her expertise on Native American and Indigenous history in New England, particularly questions of erasure and memory, will inform our development of "Whose Revolution" and our partnerships with other Native artists and advisers.

Kyera Singleton is the Executive Director of the Royall House and Slave Quarters in Medford, MA, where she oversees ongoing initiatives to tell more complete histories of slavery in New England. Singleton is a PhD candidate in American Studies at the University of Michigan and an affiliate of Harvard University's Warren Center. She has served as the executive director of the Royall House and Slave Quarters since 2019, playing a leading role in the public history and museum field in the New England region on conversations surrounding inclusive and anti-racist histories. Her expertise will inform our discussions about interpreting the experiences of enslaved people in Concord during the American Revolution.

In addition to the scholars listed above, we are also in the process of assembling a Native Advisory Panel who will provide additional guidance on interpreting Native American and Indigenous history in New England during the American Revolution. Following guidance from Rae Gould (Nipmuc) at

Brown University and Christine DeLucia at Williams College, we have begun outreach to local tribal communities, including the Nipmuc and Stockbridge-Munsee communities, in order to identify consultants and contemporary arts practitioners who will advise on how best to interpret and present Native history within the special exhibitions. Building on our past successful collaborations with Native consultants during the renovation of the Museum's permanent galleries and recent teacher workshops led by Linda Coombs (Aquinnah Wampanoag) and held at the Museum, we recognize the immense importance of developing these partnerships and working closely with Native tribal leadership to develop plans for knowledge sharing. Although we do not yet have formal commitments at this stage in our planning process, our conversations are ongoing and we anticipate having them by the beginning of the grant award phase in September 2023.

Other major consultants will include our partners in conservation, design, evaluation, and media. We plan to work with **Deirdre Winsor** (of Winsor Conservation) on conservation of the Spitalfields silk dress; we have previously worked with her on other major textile conservation projects at the Museum and an upcoming special exhibition on needlework. **Helen Riegle** (principal, HER Design) will design all text panels and object labels within the galleries. The Concord Museum has previously worked with her on special exhibitions, and she brings a wealth of experience from her work at other organizations such as the New Bedford Whaling Museum and Historic New England. **RLMG (Richard Lewis Media Group)** will design a media installation that will be on view throughout all three exhibitions, featuring images and video footage. The Concord Museum worked extensively with RLMG on the renovation of the permanent galleries, including several permanent media features in our April 19, 1775 and Henry David Thoreau galleries, as well as media installations for recent special exhibitions. Additionally, we have approached **Proun Design** about designing silhouettes of Francis Benson and Brister Freeman; they have previously worked on similar projects at Monticello, James Madison's Montpelier, and the White House History Association, and we have had preliminary conversations about possibilities for interpretation and design within "Whose Revolution." We have begun conversations about visitor evaluation and assessment with **Courtney Cole**, an independent consultant who formerly worked at the Museum of Fine Arts, Boston, who will develop broader assessment strategies at the Concord Museum in the upcoming months. Finally, as a secondary format for the exhibitions, we plan to design and develop a digital exhibition with accompanying educational resources; the web designer for this project will be selected following ongoing conversations about an overall redesign of the Museum's website, prior to the beginning of the grant award phase in September 2023.

Concord Museum Work Plan: "Whose Revolution" (NEH Exhibitions Planning Grant, September 2023-August 2024)			
Date	Task	Objectives and Outcomes	Responsibility
Fall 2023	Exhibition Research/Development	Background historical research; identify major exhibition objects	Project Director; Curator
September 2023	Visitor Evaluation	Assessment of permanent galleries and existing exhibitions to inform objectives and approaches of special exhibitions	Project Director; Director of Education; Evaluation Consultant
October 2023	Meeting with Humanities Scholars	Feedback on major questions, stories, and themes.	Project Director; Curator; Director of Education; Humanities Scholars
October 2023	Meeting with Native Advisory Panel	Preliminary conversation about proposed stories, ideas for potential interpretation and knowledge sharing.	Project Director; Curator; Director of Education; Native Advisory Panel
November 2023	Object Conservation	Begin conservation process of exhibition objects	Project Director; Collections Manager
November 2023	Meetings with Private Collectors and Loan Institutions	Identify loan objects of interest	Project Director; Curator
November 2023	Meeting with Proun Design	Preliminary design plan for silhouettes, including interpretation goals and key themes	Project Director; Contractor
November 2023	Meeting with RLMG	Preliminary conversation about key themes, images/film, and goals for media installation	Project Director; Contractor
Spring 2024	Exhibition Research/Development	Continuing to identify major exhibition objects and develop key themes for interpretation	Project Director; Curator; Director of Education
January 2024	Meeting with Humanities Scholars	Feedback and discussion of key objects and interpretation.	Project Director; Curator; Director of Education; Humanities Scholars
January 2024	Meeting with Native Advisory Panel	Further discussion about possible objects and appropriate commissioned works	Project Director; Curator; Director of Education; Native Advisory Panel
January 2024	Loan Agreements	Agreements with private collectors and other institutions for loan exhibition objects	Project Director; Curator; Collections Manager
February 2024	Meeting with Proun Design	Follow-up discussion and review of design plan	Project Director; Contractor
February 2024	Meeting with RLMG	Follow-up discussion about media installation and draft review	Project Director; Contractor
February 2024	Meeting with Helen Riegle, HER Design	Preliminary conversation about gallery text panel design	Project Director; Contractor
February 2024	Object Conservation	Identify further conservation needs and priorities	Collections Manager
May 2024	Meeting with Humanities Scholars	Feedback and discussion of central objects and interpretation.	Project Director; Curator; Director of Education; Humanities Scholars
Summer 2024	Exhibition Research/Development	Begin drafting exhibition text and designing close-looking activities and interactive text panels	Project Director; Curator; Director of Education
June 2024	Meeting with Native Advisory Panel	Conversations about gallery interpretation, layout, and design to incorporate Native perspectives	Project Director; Curator; Director of Education; Native Advisory Panel
June 2024	Meeting with Proun Design	Review of final design	Project Director; Contractor
June 2024	Meeting with RLMG	Review of final design	Project Director; Contractor
June 2024	Digital Companion Exhibition	Identify key vignettes to include in digital exhibition; preliminary discussion of related educational resources	Project Director; Museum Director; Head of Education; Contractor
July 2024	Text Panels/Labels	Complete exhibition text, including close-looking activities and interactive components	Project Director; Curator
August 2024	Text Panel Design	Text panels and object labels sent to designer	Project Director; Contractor
August 2024	Digital Companion Exhibition	Key elements of digital exhibition and educational resources shared with designer	Project Director; Director of Education; Contractor

“Whose Revolution”

Concord Museum NEH Exhibitions Planning Grant Application
Project Team, Humanities Scholars, and Consultants

Project Team

Dr. Reed Gochberg, Associate Curator and Manager of Exhibitions, Concord Museum (Project Director)

Lisa Krassner, Edward W. Kane Executive Director, Concord Museum

David Wood, Curator, Concord Museum

Jessica Desany Ganong, Collections Manager and Registrar, Concord Museum

Susan Foster Jones, Director of Education, Concord Museum

Humanities Scholars

Dr. Zara Anishanslin, Associate Professor of History and Art History and Director of the American Civilization Program, University of Delaware

Dr. Robert A. Gross, James L. and Shirley A. Draper Professor of Early American History, Emeritus, University of Connecticut

Dr. Michael Hattem, Associate Director of the Yale-New Haven Teachers Institute

Dr. Jean O'Brien, Professor of History at the University of Minnesota

Kyera Singleton, Executive Director of the Royall House and Slave Quarters, Medford, MA

Consultants

Deirdre Winsor, Winsor Conservation

Proun Design, LLC

RLMG (Richard Lewis Media Group)

Courtney Cole, Independent Consultant for Evaluation and Visitor Assessment

REED GOCHBERG

Associate Curator and Manager of Exhibitions | Concord Museum
53 Cambridge Turnpike | Concord, MA 01742
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EMPLOYMENT

Associate Curator and Manager of Exhibitions, Concord Museum (2022-present)
Lecturer, Museum Studies Program, Harvard Extension School (2020-present)
Assistant Director of Studies, History and Literature, Harvard University (2019-2022)
Lecturer on History and Literature, Harvard University (2017-2022)
Postdoctoral Fellow, Center for Humanistic Inquiry, Amherst College (2016-2017)

EDUCATION

PhD in English, Boston University (2016)
MA in English, Boston University (2011)
AB in English, Harvard University, *cum laude* with High Honors in English (2009)

RESEARCH AREAS

American material and visual culture, museum studies, early and nineteenth-century culture, history of collecting, American intellectual and cultural history, history of science and technology

EXHIBITIONS AND CURATORIAL PROJECTS

Co-Curator, “Interwoven: Schoolgirl Samplers from the Concord Museum,” Concord Museum (Fall 2023)
Co-Curator, “A Perpetual Invitation: 150 Years of Art at the Concord Free Public Library,” Concord Museum (in collaboration with Concord Free Public Library) (Spring 2023)
Guest Curator, “Women of the Museum, 1860-1920: Behind the Scenes at the Museum of Comparative Zoology,” Harvard Museums of Science and Culture (Spring 2021)
Guest Curator, “Fossil Histories: Behind the Scenes in Harvard’s Paleontology Collections,” Ernst Mayr Library and Harvard Museum of Natural History (Spring/Summer 2019)

PUBLICATIONS

Book:

Useful Objects: Museums, Science, and Literature in Nineteenth-Century America (Oxford University Press, 2021). Reviewed in *Archives of Natural History*, *CHOICE*, *Information and Culture*, *New England Quarterly*.

Peer-Reviewed Articles and Essays:

“The Useful Arts of Patent Models,” *Modelwork: The Material Culture of Making and Knowing*, ed. Martin Brückner, Sandy Isenstadt, and Sarah Wasserman. University of Minnesota, 2021.

“Circulating Objects: Crèvecoeur’s ‘Curious Book’ and the American Philosophical Society Cabinet,”
Early American Literature 54.2 (2019): 445-476. [Winner of the 2019 Richard Beale Davis
Prize for best essay published in *Early American Literature*]

“Novel Inventions: Emerson, Whitman, and the Patent Office Gallery.” *J19: The Journal of
Nineteenth-Century Americanists* 5.1 (2017): 107-128.

Public and Online Writing:

“In 19th Century New England, This Amateur Geologist Created Her Own Cabinet of Curiosities,”
Smithsonian Magazine online (November 19, 2021). Online.

“Vita: Elizabeth Bangs Bryant: Brief Life of an Underappreciated Arachnologist, 1875-1953,”
Harvard Magazine (March/April 2021). Print and online.

SELECTED GRANTS, AWARDS, AND FELLOWSHIPS

Baird Society Resident Scholar, Smithsonian Libraries (2018)

Short-Term Fellowship, Winterthur Museum (2018)

Exploratory Research Grant, Hagley Museum and Library (2017)

W. M. Keck Foundation Fellowship, Huntington Library (2016)

Isaac Comly Martindale Fund Fellowship, American Philosophical Society (2016)

Barbara L. Packer Fellowship, American Antiquarian Society (2016)

SELECTED TEACHING EXPERIENCE

History and Literature, Harvard University:

Museums in America (Fall 2020; Spring 2018)

Science, Exploration, and Empire in Nineteenth-Century America (Fall 2018)

Culture and Power in the United States (Spring 2022)

Object Histories: Material Culture of the Early Atlantic World (Spring 2020; Spring 2019)

Museum Studies Program, Harvard Extension School:

Museums and Material Culture (Fall 2020; Fall 2021; Fall 2022)

Introduction to Graduate Research in Museum Studies (Spring 2022)

Capstone Reader, Graduate Research Projects in Museum Studies (Spring 2022)

RECENT TALKS AND PRESENTATIONS

Book Talks for *Useful Objects*: American Philosophical Society (April 20, 2022); American Antiquarian
Society (February 24, 2022); National Museum of American History Colloquium,
Smithsonian Institution (January 18, 2022); Massachusetts Historical Society (January 12,
2022); Harvard Museums of Science and Culture (November 17, 2021)

Public History Workshop, Society of Historians of the Early American Republic (July 13, 2021)

“Imagined Museums.” Symposium on “Teaching American Studies in a Time of Crisis,” Northeast
American Studies Association, Virtual Conference (November 2020)

“‘To Form a Museum’: Defining Useful Knowledge in Early American Collections.” Rotunda
Planetarium Symposium, University of Virginia (November 2019)

LISA KRASSNER

(b) (6)

Results-driven and goal-oriented museum executive with a track record of achievements in earned income, audience development, operational planning, and change management. Recognized for ability to drive institutional initiatives with a commitment to innovation and collaboration. Dedicated leader and coach who inspires teamwork and grows the skills of a diverse population of employees.

PROFESSIONAL EXPERIENCE

Concord Museum
Edward W. Kane Executive Director

Concord, MA
9/22 – Present

Provides strategic leadership and management for the Museum and is charged with achieving the mission and goals of the institution in a manner that is fiscally sound, responsive to effective nonprofit management, and reflects best practices for museum operations.

American Museum of Natural History
Chief of Visitor Services, Security, and Floor Operations

New York, NY
6/19 – 8/22

Lead strategic and operational oversight for public-facing activities. Oversee a team of 400 union and non-union staff and 1,000 volunteers dedicated to serving 5M visitors annually.

Key Achievements:

- Oversee earned income of \$55M annually, 27% of the organization's operating budget, and an operating expense budget of \$25M
- Manage institution-wide COVID-19 health and safety requirements and protocols for visitors, including a NYC vaccination site in the Hall of Ocean Life that served nearly 100,000 New Yorkers
- Developed and implemented a new pricing model for admissions that has significantly grown revenue from domestic and international tourists while preserving pay-as-you-wish admission for NY, NJ, and CT residents
- Ensure best-in-class safety and security measures for the staff, visitors, and collections as it relates to access control procedures, emergency response planning, asset protection, and fire safety
- Restructured and integrated departments within the division to optimize the visitor experience and more effectively leverage resources
- Lead operational planning for the opening of the new Gilder Center for Science, Education, and Innovation

The Metropolitan Museum of Art
Chief Member and Visitor Services Officer
Chief Membership Officer

New York, NY
6/16 - 7/18
8/12 - 5/16

Directed service excellence to over 7.3M visitors annually by leading a team of 200 staff and 425 volunteers at The Met's three locations: The Met Fifth Avenue, The Met Breuer, and The Met Cloisters.

Key Achievements:

- Raised revenue in excess of \$80M annually at The Met, 25% of the operating budget, while overseeing an expense budget of \$15M
- Generated an incremental \$6M in operating revenue by implementing a new admissions policy that retained pay-as-you-wish access for New Yorkers while introducing a three-day pass for tourists
- Grew the Met's membership base to over 150,000, the largest art museum membership program in the world, through sophisticated digital marketing and programmatic engagement strategies
- Launched a new Membership program that achieved YOY revenue growth of 6% and a 15% rise in member visitation; revitalized and streamlined the offering from 12 to seven categories and enhanced benefits for the Met's loyal members
- Drove institutional CRM efforts and ensured business intelligence was driving revenue generation
- Conducted two departmental mergers/reorganizations and managed major technology upgrades such as a Tessitura conversion and digital ticketing

Museum of Fine Arts, Boston

Boston, MA

Senior Director, Visitor Experience

12/11 - 8/12

Director of Member and Visitor Services

1/04 - 11/11

Director of Membership

8/00 - 12/03

Senior Membership Officer

8/99 - 7/00

Planned and executed long-range service delivery to 1.2 million visitors annually, including membership sales and service; admissions and ticketing; protective services and security technology; group sales; accessibility programs; audio guides; auditoria house management; and the information centers.

Key Achievements:

- Raised annual earned income of \$15 million; 21 percent of the organization's operating budget
- Implemented multi-channel marketing strategies to promote the brand to current, lapsed, and prospective members; kept the membership base of 80,000 loyal and engaged in the Museum's mission
- Contributed to the public opening plans for the MFA's American Wing of 53 galleries and construction of a state-of-the-art Information Center and two renovated entrances
- Initiated the Fine Art of Service program, a museum-wide customer service training initiative that improved customer satisfaction across KPIs
- Launched the MFA's innovative Ambassador program, a college work study program that created a career pipeline for a diverse population of students

EDUCATION

Simmons College Graduate School of Management, Boston, MA

Master of Business Administration with Honors; *Dean's Merit Scholar*

Tufts University, Medford, MA

Graduate Certificate in Museum Studies

Bryn Mawr College, Bryn Mawr, PA

Bachelor of Arts in Gender and Cultural Studies, *cum laude*

United World College of the American West, Montezuma, NM

International Baccalaureate Diploma

David F. Wood
Curator

Education:

B.A., Fine Arts, University of Colorado, Boulder, Colorado. 1976

M.F.A., Printmaking, University of Iowa, Iowa City, Iowa. 1981

M.A., Art History, Boston University, Boston, Massachusetts. 1983

Employment:

Curator, Concord Museum, 1985 to present.

National Museum Act Intern, Boston University Intern, Department Assistant, Department of American Decorative Arts and Sculpture, Museum of Fine Arts, Boston, 1982-1985.

Publications:

“Military Engraved Powder Horns in the Concord Museum Collection,” *Catalog of Antiques and Fine Art*, Fall 2021

“Variations on a Theme; The Diamond-head Timepiece,” [forthcoming in *Festschrift Jonathan Fairbanks*]

“Getting a Living,” *N.C. Wyeth’s Men of Concord* (Concord Museum, 2016) 17-21

“The Best Workman in the Shop: Cabinetmaker William Munroe of Concord,” (Boston Furniture, 1700-1900; Boston: Colonial Society of Massachusetts, 2016), 208-224

“William Munroe’s ‘Baby Sideboard Model,’” *The Catalog of Antiques & Fine Art*, vol. XIII, issue 3 (Autumn 2014), 154-157

“Far from equilibrium: Clocks and Clock Shops,” in Frank Hohmann, Timeless: Masterpiece American Brass Dial Clocks (New York: Hohmann Holdings, Ltd.: 2009), 52-64

An Observant Eye: The Thoreau Collection at the Concord Museum (Concord, Massachusetts: The Concord Museum, 2006) [*An Observant Eye* won the American Association of State and Local History Leadership in History Award; Second place in the New England Museum Association Publications Design Awards Program; Honorable Mention in the American Association of Museums nation Museums Publications Design Competition; and the Historic New England Honor Book award for 2007]

“Is it Seymour?,” *The Catalog of Antiques & Fine Art*, vol. V issue 3 (Summer 2004) 160-3
With Robert F. Trent: “The Earliest American Easy Chairs,” *The Catalog of Antiques & Fine Arts*, vol. IV, issue 4 (Autumn 2003), 161-165.

“An influential and useful man’: Samuel Bartlett of Concord” in Colonial Silver and Silversmithing in New England 1620-1815 (Boston: Colonial Society of Massachusetts, 2001).

“Concord, Massachusetts, Clockmakers, 1811-1831,” *Antiques*, vol. CLVIII, no. 5 (May, 2001), 762-769.

“Cabinetmaking Practices in Revolutionary Concord: New Evidence,” Proceedings of the Dublin Seminar for New England Folklife, (Boston: Boston University Press, 2000)

“Concord, Massachusetts, Clockmakers, 1789-1817,” Antiques, vol. CLVII, no.5 (May, 2000), 760-769.

"A group of Concord, Massachusetts, furniture," Antiques May, 1997.

The Concord Museum; Decorative Arts from a New England Collection (Concord, Massachusetts: The Concord Museum, 1996).

Book reviews:

“Donald L. Fennimore. Metalwork in Early America: Copper and Its Alloys from the Winterthur Collection,” Luke Beckerdite, ed., American Furniture 1997 (Milwaukee, Wisc., The Chipstone Foundation, 1997), 372-6.

With Robert C. Cheney, “Paul Foley, Willard’s Patent Time Piece,” Luke Beckerdite, ed., American Furniture 2002, (Milwaukee, Wisc., The Chipstone Foundation, 2002), 215-217.

“Philip D. Zimmerman. Delaware Clocks,” Luke Beckerdite, ed., American Furniture 2007, (Milwaukee, Wisc., The Chipstone Foundation, 2007), 265-269

“George Kubler, The Shape of Time,” Luke Beckerdite, ed., American Furniture 2009, (Milwaukee, Wisc., The Chipstone Foundation, 2010)

Presentations:

"From Our Antiquarian Standpoint: The 1907 Reinstallation of the Concord Museum Collection;" Collectors and Collecting, the 1994 Winterthur Conference

"Samuel Bartlett of Concord," Colonial Silver and Silversmithing (symposium), Museum of Fine Arts, Boston, April 1996.

"Cabinetmaking Practices in Revolutionary Concord: New Evidence," The Dublin Seminar for New England Folklife, 1998.

“The Best Workman in the Shop: Cabinetmaker William Munroe of Concord,” Winterthur Furniture Forum, April 2013

“The Material of Sleep,” Museum of Fine Arts, Houston, March 2015

“Far From Equilibrium: The Structural and Historical Clock Shop,” Redwood Library, June 2015

“The Sacred Collection: Relics of the Revolution at the Concord Museum.” Museum of the American Revolution, Collecting the American Revolution Conference, April 2022

J E S S I C A R . D E S A N Y
53 Cambridge Turnpike, Concord, Massachusetts 01742
jdesany@concordmuseum.org

EDUCATION

M.A. 2006 The College of William and Mary, Williamsburg, Virginia

Thesis: "Enshrining the Past : Archaeology, History, and Memory at Fort St. Anne, Isle La Motte, Vermont"

B.A 1997 University of Vermont, Burlington, Vermont

Majors: Anthropology and Art History

EXPERIENCE

Concord Museum

Concord, Massachusetts

February 2019-Present

Collection Manager/Registrar

- Manage and provide collection care and preservation to approximately 46,000 objects and works on paper.
- Update and maintain collections object database through data entry, cataloguing, physical inventory.
- Perform all registration duties, including loan agreements, shipping, insurance and new acquisitions.
- Manage digitization and reproductive services and documenting image rights.
- Work with Curator and Exhibitions Manager on exhibit installation.
- Collaborate with Education and Public Programs to provide object-based learning initiatives.
- Implement and manage Museum's Native American Graves Protection and Repatriation Act (NAGPRA) program.
- Update and maintain active Integrated Pest Management program for all collection areas.

Peabody Museum of Archaeology and Ethnology at Harvard University

Cambridge, Massachusetts

June 2008 – January 2017

Associate Registrar for Rights and Reproductions

- Created, updated and implemented policies relating to intellectual property rights related to digital images.
- Responsible for coordination of digitization and reproductive services.
- Digitized photographic and archival materials and arranged professional photo shoots.
- Trained Museum staff on Image Rights policies, image scanning procedures and managed student work-study and volunteers.

July 1999 - July 2000, February 2002 – July 2005

Curatorial Assistant I, II, and III

- Assisted Senior Collections Manager with all collections management related tasks.
- Assisted in the development, implementation, policy creation, and maintenance of the Museum's Integrated Pest Management Program (IPM) from February 2003 – January 2017.
- Assisted Registration Department with processing newly accessioned objects and performed part-time object courier duties.
- Part of a team responsible for re-housing and performing collections care for 1.2 million objects.
- Processed objects into Museum database to meet compliance with The Native American Graves Protection and Repatriation Act (NAGPRA)

Saint Anne's Shrine

Isle La Motte, Vermont

Spring 2008

Historic Artifact Consultant

- Catalogued and researched archaeological artifacts in the Saint Anne Shrine collections.
- Coordinated and prepared collection to be moved to the Special Archives.

The University of Vermont Consulting Archaeology Program

Burlington, Vermont

December 2005 - June 2008

Administrative Assistant

- Edited and processed archaeological site reports, catalogued artifacts.
- Created small exhibits on local archaeological finds.
- Performed financial administrative duties using PeopleSoft program and managed payroll department.

The American Indian Resource Center at the College of William and Mary

Williamsburg, Virginia

September 2000 - May 2001

Archival Assistant

- Performed registration duties for incoming collections and physical inventory of existing collections.
- Assisted with grant proposal.
- Assisted Resource Center in collaborative oral history project with Virginia Indian Tribal Chiefs and Native communities, transcribed videos, and performed clerical duties.

James River Institute for Archaeology

Williamsburg, Virginia

September 2000 - February 2002

Field and Laboratory Crew

- Field Survey through Phase III excavations at sites throughout Eastern Virginia.
- Cleaned and processed artifacts related to excavations.

Strawbery Banke Museum

Portsmouth, New Hampshire

September 1997 - July 1999

Assistant Archaeologist

- Maintained and processed archaeological collections.
- Trained and supervised field crew, interns, students, and volunteers in field and laboratory methods.

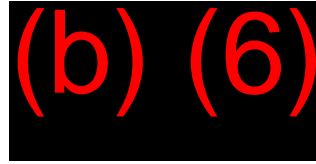
PUBLICATIONS

Desany, Jessica, "Collections: Integrated Pest Management," *Symbols* (Spring 2010), Peabody Museum, Harvard University Magazine, pp. 14-15.

Desany, Jessica, "The Enshrining of Fort Ste. Anne: Forgotten Memories and Selective Reconstructions of Vermont's Earliest European Occupation Site," *The SAA Archaeological Record* 8, 1 (2008): pp. 29-32.

SUSAN FOSTER JONES

Director of Education, Concord Museum
53 Cambridge Turnpike
Concord, MA 01742
978-369-9763
sfoster@concordmuseum.org



EDUCATION:

- Ed.M., Arts in Education, Harvard University Graduate School of Education
- B.A., Art History, Minor in Education, Magna Cum Laude, Mount Holyoke College

PROFESSIONAL EXPERIENCE:

Director of Education, Concord Museum, Concord, MA (September 2021 – present)

Interim Director of Education, Concord Museum, Concord, MA (November 2019 – July 2021)

- Set strategic goals for the education department including for school programs, partnerships, teacher education, gallery learning, and staff training.
- Member of the Education and Public Programs Committee working with members of the Board and Trustees to set the vision for the goals of the department;
- Member of the Senior Management Team;
- Oversee the creation of the education department’s budget including revenue goals in school programs and group tours;
- Supervise the School Programs department including managing the Assistant Director of Education and the School Programs Coordinator and help to manage a team of 14 part-time educators;
- Manage gallery learning team to implement hands-on gallery learning elements, gallery guides, and visitor evaluation;
- Develop and deliver teacher professional development opportunities to support teachers, create new social studies curricula, and be a leader in teacher education in the history field;
- Lead DEI initiatives for the department to ensure up-to-date teaching and best practices in social studies and museum education;

Manager of School Partnerships, Concord Museum, Concord, MA (October 2014 – November 2019)

- Manage the Concord Museum’s school partnerships including:
 - The Museum’s largest partnership with the Lowell and Lawrence Public Schools sponsored by the Concord Museum’s Paul Revere’s Ride Fund serving over 3,000 students annually.
 - The Concord Public Schools (CPS) partnership that began over forty years ago that now serves 1,500 students annually in the second, third, and eighth grades.
 - Independent school partnerships that require customized programs for small groups both on and offsite. Partnerships include Concord Academy and The Nashoba Brooks School.
- Develop curricula and training materials associated with partnerships programs;
- Work closely Concord teachers and administrators on special curriculum projects such as a town-wide effort to incorporate African American history into the K-12 curriculum;
- Develop and manage the Traveling Trunk program for elementary, middle, and high school classrooms;
- Oversee the development of curricula for students in the History Learning Center, which focuses on object-based learning through close-looking activities with artifacts from the Museum’s collection;

Director of Education, Concord Museum, Concord, MA (September 2009 – September 2014)

- Responsible for developing, implementing and managing all educational programming for the Museum including school programs, public programs, family programs;
- Member of the Exhibition Planning Committee helping to plan exhibitions in temporary and permanent exhibit spaces and overseeing interpretation for all visitors;
- Manage Visitor Services and Museum Interpretive staff including guided tours, front desk services and overall museum experience;
- Oversee Museum Educators related to school programs as well as their professional development and training;
- Supervise the Manager of Student, Group, and Family Learning who schedules all school programs and groups tours, customizes tours and school trips, and assists with all public programs;
- Supervise the Public Programs Coordinator who assists in the development and implementation of the museum's active public program offerings;

Lead Educator, Commonwealth Museum and Massachusetts Archives, Boston, MA (2008 – 2009)

Education Coordinator, Commonwealth Museum and Massachusetts Archives, Boston, MA (2002 – 2008)

- Instruct daily museum field trip tours for large school groups;
- Lead adult, college student, and senior citizen tours through current exhibitions;
- Develop strong relationships with teachers and principals as part of organizing and scheduling in-school and on-site programs;
- Arrange use of traveling exhibits to local cultural centers, libraries, and town halls;
- Write, edit, and distribute museum publications and marketing materials to teachers;
- Developing and overseeing the creation of all programs for the new exhibition including in-museum educational kits, dynamic classroom programs, as well as guided tours.

Assistant Museum Director, Commonwealth Museum, Boston, MA (2008 – 2009) (additional position)

- Supervise museum staff members on projects and duties in the education department, special events, and the gift shop;
- Hire and supervise 6-month co-op interns from Northeastern University;
- Manage relationships with teachers and schools as well as coordinate all field trip groups and tours;
- Manage the budget for the new exhibition project including processing all invoices and assisting in the creation of contracts;
- Assist with applying for grants, presenting to funders, and creating fundraising materials.

PRESENTATIONS:

- “School Partnerships in Museums” guest lecture, Tufts University Museum Education Program, 2019, 2020, and 2021
- “Who cares about global warming...?”, New England Museum Association, Fall 2013;
- “An Observant Eye; Thoreau through his Artifacts.” Northeast Regional Conference on *Social Studies*, April 2013;
- “Citizen Curation: Crowdsourcing, Community, and Content,” New England Museum Association Annual Meeting, Fall 2012;
- “Encouraging Reflective Teaching Practice,” New England Museum Association, Fall 2011

PROFESSIONAL ASSOCIATIONS:

- Steering Committee, Greater Boston Museum Educators' Roundtable (2005 – 2015)
- Co-Chair, Concord Historical Collaborative (2010 – 2014)



January 9, 2023

Dear Dr. Gochberg,

This letter is to confirm that I am honored to participate in advisory work over the course of 2023-24 to help research and develop three exciting, upcoming exhibitions at the Concord Museum in Massachusetts. These exhibitions, while each accessible as stand-alone experience for visitors, will also form a series that commemorates the upcoming 250th anniversary of the start of the American Revolution in 2025-26. I am excited that the Museum plans to mount three artifact-rich exhibitions that focus on how individuals, families, and communities in the region—especially enslaved and Indigenous people and women—experienced the beginning of the American Revolution. Even amidst the bounty of offerings being planned for our upcoming national anniversaries, the exhibitions planned by the Concord Museum promise to stand out. In part, this is because of where the museum is located, at the center of the geography that saw the beginning of armed conflict for that war. But the exhibitions also offer a chance for the large portions of the public who will be drawn to this place in 2025-26 to see a fantastic collection of artifacts related to that history.

I will join the advisory team to add my expertise in the eighteenth-century history of women and in material culture studies, subjects explored in my 2016 publication *Portrait of a Woman in Silk: Hidden Histories of the British Atlantic World* (Yale University Press). I also will speak to the histories of enslaved people and their revolutionary experience in Massachusetts, histories that are explored in my current work, *Under the King's Nose: Ex-Pat Patriots during the American Revolution* (Belknap Press of Harvard University Press, forthcoming). I am excited at the myriad interpretive possibilities the objects and artifacts at the Museum offer to think of expansive ways to tell all these histories for a broad popular audience. I am delighted at the chance to participate in what is sure to be a groundbreaking and memorable series of commemorative exhibitions, and thank you for the invitation.

With best regards,

Zara Anishanslin
Mellon/ACLS Scholars & Society Fellow, 2021-23
Associate Professor of History and Art History
zma@udel.edu

ZARA ANISHANSLIN

Academic Appointments

Associate Professor of History and Art History, University of Delaware, as of September 2018
Assistant Professor of History and Art History, University of Delaware, July 2016 to September 2018
Assistant Professor of History, College of Staten Island, City University of New York, 2010-16
Adjunct Assistant Professor, Department of History, Columbia University, Spring 2014, Spring 2013
Patrick Henry Postdoctoral Fellow, Department of History, Johns Hopkins University, 2009-10

Education

Ph.D., History of American Civilization, University of Delaware, 2009

Books

Under the King's Nose: Ex-pat Patriots during the American Revolution (The Belknap Press of Harvard University Press, under contract)
Portrait of a Woman in Silk: Hidden Histories of the British Atlantic World (Yale University Press, 2016)
Inaugural Winner, The Library Company Biennial Best Book Prize, 2018
Finalist, Best First Book Prize Berkshire Conference of Women Historians, 2016

Selected Fellowships and Awards

Mellon/ACLS Scholars & Society Fellow, with the Museum of the American Revolution, 2021-23
Fellow, Shelby Cullom Davis Center, Department of History, Princeton University, Spring 2021
Barra Sabbatical Postdoctoral Fellow, The McNeil Center for Early American Studies at the University of Pennsylvania, 2019-20 (in residence Fall 2019)
Mount Vernon Georgian Papers Programme Fellow, the Royal Archives at Windsor Castle, and King's College London, 2018-19
Scholars' Workshop, Omohundro Institute of Early American History and Culture, 2015
Caillouette Fellowship, The Huntington Library, California, 2015-16
Mellon Postdoctoral Fellow, New-York Historical Society, 2014-15
Mellon Fellow, Center for the Humanities, The Graduate Center, CUNY, 2013-14
Center for Historic American Visual Culture Fellowship, American Antiquarian Society, 2013-14
Society of the Cincinnati Fellowship, Massachusetts Historical Society, 2013-14
Zuckerman National Prize, Best Dissertation in American Studies, University of Pennsylvania, 2011
International Seminar on the History of the Atlantic World, Harvard University Grant, 2010 to 2011
Wilbur Owen Sypherd Prize, Best Dissertation in the Humanities, The University of Delaware, 2009
Barra Fellowship in Material Culture, McNeil Center for Early American Studies, The University of Pennsylvania, 2007 to 2008

Selected Leadership and Service Work

Advisory Council, Omohundro Institute for Early American History and Culture, 2022-25
Advisory Council, McNeil Center for Early American Studies, appointed 2018
Nominating Committee, SHEAR, elected 2018; co-chair 2020-2021
Director, History of American Civilization Program, University of Delaware, January 2018 to present
Executive Committee, Winterthur Program in American Material Culture, 2016-19
Co-Chair, Columbia Seminar in Early American History and Culture, Columbia University, 2011-16

Selected Public History/Media Work

Historical Materials Creative Consultant, Lin-Manuel



University of Connecticut
Department of History

The Draper Chair of Early
American History

Robert A Gross
Professor

December 29, 2022

Reed Gochberg
Associate Curator / Manager of Exhibitions
Concord Museum
53 Cambridge Turnpike
Concord, MA 01742

Dear Reed,

Thanks so much for inviting me to participate as a consultant for the exhibits the Concord Museum is planning to mark the 250th anniversary of the American Revolution in the town and state. I'm delighted to accept and look forward to working with you and the project team to present the break with Britain and the struggle for independence in all their complexity and diversity.

The trio of exhibits you have in mind rests on a sophisticated scheme that is well-informed by recent scholarship. "Whose Revolution" rightly recognizes that various parties contended with one another and the Crown in the run-up to Revolution and pursued a range of objectives reflecting differing ideas and interests. As historians have learned over recent decades, even groups supposedly outside the realm of politics, such as enslaved Blacks, could, in fact, affect the timing and direction of events. The subsequent exhibits in the Museum's plan follow up on this theme neatly by exploring the variegated "Experience of Revolution" and then the "Memories" of that fight.

This conceptualization, to be sure, corresponds well to the framework of *The Minutemen and Their World*, just published in a revised and expanded edition, so it is hardly surprising that I approve. But beyond stressing familiar themes, you have also identified key individuals, such as John Cuming and his Loyalist sisters, for whom compelling artifacts survive in the Museum's collection to personalize the drama of the age. To this effort I will be glad to contribute not only my ideas and expertise but also the archive of sources about Concord I have compiled over the years.

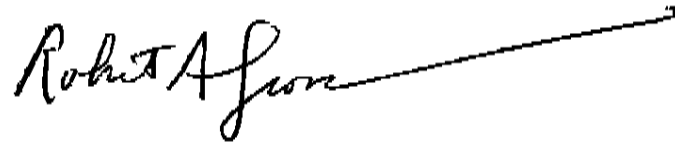
An Equal Opportunity Employer

Wood Hall
241 Glenbrook Road Unit 2103
Storrs, Connecticut 06269-2103

Telephone: (860) 486-6088
Facsimile: (860) 486-0641
e-mail: robert.gross@uconn.edu

I am thus delighted to lend my support to this proposal and to serve as a consultant to the project, should the Museum receive its planning grant. Enclosed is a copy of my c.v.

Sincerely,

A handwritten signature in black ink that reads "Robert A. Gross". The signature is written in a cursive style and is followed by a long, thin horizontal line that extends to the right.

Robert A. Gross
Draper Professor Emeritus

ROBERT A. GROSS

(b) (6)

e-mail address: robert.gross@uconn.edu

EDUCATION:

Columbia University, Graduate Faculties

Ph.D., American history, October 1976; M.A., American history, June 1968

University of Pennsylvania, B.A., American civilization, May 1966

SELECTED ACADEMIC AWARDS AND HONORS:

Peter J. Gomes Memorial Book Prize for 2022, awarded by Massachusetts Historical Society for best nonfiction book about Massachusetts history published in 2021

2022 Sharon Harris Book Award, University of Connecticut Humanities Institute, for *The Transcendentalists and Their World*

University of Connecticut Alumni Association 2012 Award for Excellence in Teaching (Undergraduate Level)

Charles H. Watts II Memorial Visiting Professorship in Historical Bibliography and the History of the Book, Brown University, spring term 2007

Mellon Distinguished Scholar in Residence, American Antiquarian Society, 2002-2003

Fellowship for University Teachers, National Endowment for the Humanities, 1994

George A. and Eliza Gardner Howard Foundation Fellowship, 1988-89

John Simon Guggenheim Memorial Foundation Fellowship, 1979-80

Bancroft Prize in American History, 1977

ACADEMIC EXPERIENCE:

James L. and Shirley A. Draper Professor of Early American History, The University of Connecticut, Storrs, Ct., 2003 - 2015; Emeritus, 2015 - .

Forrest D. Murden, Jr. Professor of History and American Studies, The College of William and Mary, 1992-2003; Professor of American Studies and History, and Director of American Studies, The College of William and Mary, Williamsburg, Va., 1988-98.

Professor of History and American Studies, Amherst College, Amherst, Mass., July, 1986-June, 1988; Associate Professor, July, 1980-June, 1986; Assistant Professor, July, 1976-June, 1980.

SELECTED LIST OF PUBLICATIONS:

The Minutemen and Their World. New York: Picador, 2022. Revised and expanded edition to commemorate the 250th anniversary of the American Revolution. Previously re-issued in 25th

anniversary edition, New York: Hill & Wang, 2001. Originally published, New York: Hill and Wang, 1976. Translated into Japanese and published in Sapporo by Hokkaido University Press, 1980.

The Transcendentalists and Their World. New York: Farrar, Straus & Giroux, 2021. Paperback edition, Picador, 2022. Designated by *Wall Street Journal* one of the ten best books in 2021.

Co-editor with Mary Kelley, *An Extensive Republic: Print, Culture, and Society in the New Nation, 1790-1840*, volume 2 of *A History of the Book in America*. Chapel Hill: University of North Carolina Press and the American Antiquarian Society, 2010. Paperback edition, 2014.

Editor, *In Debt to Shays: The Bicentennial of an Agrarian Rebellion*. Charlottesville: University Press of Virginia, 1993

Books and Libraries in Thoreau's Concord: Two Essays. Worcester, Mass.: American Antiquarian Society, 1988.

Recent Articles and Chapters in Books:

“Mad Dogs and Transcendentalists,” *The American Scholar*, online edition, posted Nov. 20, 2021 at <https://theamericanscholar.org/mad-dogs-and-transcendentalists/>

“The Nick of Time’: Coming of Age in Thoreau's Concord,” in ed. Kevin Van Anglen and Kristen Case, eds., *Thoreau at 200: Essays and Reassessments* (New York: Cambridge University Press, 2017)

“Talk of the Town” [on Emerson and the Concord Lyceum], *American Scholar*, 84, issue 3 (Summer 2015), 31-43

“Thoreau and the Laborers of Concord,” *Raritan* 33, no. 1 (Summer 2013): 50-66

“Helen Thoreau’s Antislavery Scrapbook,” *Yale Review* 100, no. 1 (January 2012): 103-120

“Quiet War with the State: Henry David Thoreau and Civil Disobedience,” *Yale Review* 91 (October 2005): 1-17.

Select Public and Professional Service:

Member, Board of Directors, Thoreau Society of America, 2018 – present

Member, Board of Trustees, Concord Museum, Concord, Mass., 2014 – present



YALE NATIONAL INITIATIVE

to strengthen teaching in public schools

Dr. Reed Gochberg
Associate Curator and Manager of Exhibitions
Concord Museum
53 Cambridge Turnpike
Concord, MA 01742

December 22, 2022

Dear Dr. Gochberg,

I am writing to confirm my commitment to serving as a consultant and adviser on the Concord Museum's series of special exhibitions, "Whose Revolution," being proposed for 2025-2026 for a National Endowment of the Humanities Public Humanities Exhibition Planning grant. I am delighted to support this project and am committed to joining the Concord Museum's team of advisers in a series of planning meetings during the 2023-2024 academic year.

I received my PhD in History from Yale University and have taught at Knox College, The New School in New York City, and Eastern Washington University. Currently, I am serving as Associate Director of the Yale-New Haven Teachers Institute. As a scholar, I specialize in both the Revolution and the history of how the Revolution has been remembered throughout American history. My first book, *Past and Prologue: Politics and Memory in the American Revolution* explored the role of changing historical memories in the Revolution itself, while my forthcoming book, *The Memory of '76*, is a history of how Americans have fought over the meaning of the Revolution from 1800 to 2001.

The Concord Museum's three-part exhibition series for the 250th anniversary of independence takes special advantage of the historical prominence of its location by combining local and national history in interesting ways. It uses the broader lens of the Revolution to tell the story of a community, while also using the lens of the community to tell the story of the Revolution. The series also draws deeply on insights from the last two decades of scholarship on the Revolution, which have explored the multiplicity of revolutionary experiences by ordinary people and its varying outcomes for marginalized groups. Its unusually rich material collections also contribute to the Museum's unique and engaging approach to both the series and the anniversary. The third exhibition, "Remembering the Revolution," will provide an opportunity for visitors to understand and reflect on the fact that the ideas and meanings attributed to the Revolution have always changed over time. Given the direct relevance of my own work to the Concord Museum's exhibition series, I look forward to contributing to broader conversations about how to interpret themes of history, memory, and the American Revolution.

Sincerely,

Michael D. Hattem

Michael D. Hattem
michael.hattem@yale.edu
<http://www.mdhattem.com>

EDUCATION

- 2017 Ph.D., History, Yale University.
- 2014 M.Phil., History, Yale University.
- 2013 M.A., History, Yale University.
- 2011 B.A., History, The City College of New York.
- 2007–9 Borough of Manhattan Community College.

EMPLOYMENT

- 2020– Associate Director, Yale-New Haven Teachers Institute and Yale National Initiative to strengthen teaching in public schools®, New Haven, CT.
- 2018–20 Visiting Assistant Professor of History, Knox College.
- 2017–18 Visiting Faculty, Department of History, Lang College of Liberal Arts at The New School.

PUBLICATIONS

Books

- 2020 *Past and Prologue: Politics and Memory in the American Revolution* (New Haven: Yale University Press).

Articles

- 2021 “Revolution Lost? Vast Early America, National History, and the American Revolution,” *The William and Mary Quarterly, Third Series* 78, no. 2 (April 2021): 269–74.
- 2020 “Citizenship and the Memory of the American Revolution in Nineteenth-Century Political Culture,” *New York History* 101, no. 1 (Summer 2020): 30–53.
- 2017 “‘As Serves our Interest best’: Political Economy and the Logic of Popular Resistance in New York City, 1765–1775,” *New York History* 98, no. 1 (Winter 2017): 40–70.

Book Chapters

- 2019 “The American Revolution,” in *American Yawp: A Massively Collaborative Open U.S. History Textbook, Vol. 1: To 1877* (Palo Alto: Stanford University Press, 2019).

FELLOWSHIPS AND AWARDS (selected)

- 2017–18 Bernard and Irene Schwartz Postdoctoral Fellowship, New-York Historical Society and the Eugene Lang College of Liberal Arts at The New School.
- 2017 M. Elaine Rand Fellowship, Fred W. Smith National Library at Mount Vernon.
- 2017 George Washington Egleston Prize in American History, GSAS, Yale University.
- 2016 W. B. H. Dowse Fellowship, Massachusetts Historical Society.
- 2016 Andrew W. Mellon Foundation Fellowship, The Library Company of Philadelphia.

- 2016 McNeil Fellow in Early American History, Historical Society of Pennsylvania.
- 2015 Nancy Halverson Schless Fellowship, American Philosophical Society.
- 2015 Short-Term Fellowship, Fred W. Smith National Library at Mount Vernon.
- 2014 Klingenstein Fellowship, New-York Historical Society.
- 2014 Lapidus-OIEAHC Early American and Transatlantic Print Culture Fellow, Omohundro Institute for Early American History and Culture.
- 2014 Coffelt Fellowship, Colonial Williamsburg Foundation. (declined)

PUBLIC HISTORY, DIGITAL HISTORY, AND MEDIA (selected)

- 2021 Co-creator and Producer, *History Talks* (YouTube channel).
- 2013–2021 Co-founder, Producer, and Contributor, *The JuntoCast: A Podcast on Early American History*.
- 2021 Quoted from interview, “Birth Pangs: One Nation, Many Truths,” *The New York Times*, July 3. (online title: “The Battle for 1776”)
- 2021 Quoted from interview, “The Politics of Teaching America’s Past,” *TIME*, July 5-12.
- 2021 Interview, “10 Questions with Michael D. Hattem,” *From the Desk*.
- 2021 Interview, “Michael Hattem on the Long Tradition of Fashioning an American Past,” *Podopticon* (podcast)
- 2020–21 Co-Curator, “Close Encounters in the Colonies: Treasures from the David M. Rubenstein Americana Collection,” New-York Historical Society.
- 2020 Grant Panel Reviewer, National Endowment for the Humanities.
- 2020 Quoted from interview, “Did America Have a ‘Good Relationship’ with Hitler? What Joe Biden Got Right and Wrong About That History During the Debate,” *TIME Magazine*, October.
- 2020 Quoted from interview, “Long before the controversy over Columbus Day, Noah Webster’s book taught children about the explorer who was the ‘discoverer of America’,” *Hartford Courant*, October 12.
- 2012–19 Managing Editor and Co-founder, *The Junto: A Group Blog on Early American History*.
- 2018–19 Historical Consultant, *Hamilton: The Exhibit*, Chicago, IL.
- 2018 Writer/Producer, “The Prison Ship Martyrs’ Monument,” (for Open House New York’s *Sights and Sounds* podcast), The Gotham Center for New York City History.
- 2017 Creator, “The Historiography of the American Revolution: A Timeline” (digital history project).
- 2014 On-Air Historical Consultant, *The American Revolution*, three-part documentary miniseries, Discovery Networks, first broadcast on December 15-16.
- 2014 Interview, “Letter Tied to Fight for Independence is Found in Museum’s Attic,” *The New York Times*, January 2.
- 2013 Interview, “Historians Seek a Delay in Posting Dissertations,” *The New York Times*, July 29.

27 December 2022


Dr. Reed Gochberg
Associate Curator and Manager of Exhibitions
Concord Museum
53 Cambridge Turnpike
Concord, MA 01742

Dear Dr. Gochberg,

Thank you for the invitation to serve as a consultant adviser for the Concord Museum's upcoming special exhibitions, "Whose Revolution," which have been proposed for an NEH Public Humanities Exhibition planning grant. I am happy to support this project and can confirm my commitment to serving as a consultant adviser if the project is funded by the NEH. I would look forward to joining a series of planning meetings at the Concord Museum beginning in fall 2023.

I hope that my scholarship on New England Indigenous history and memory and public history will help support your work, as well as my broader expertise in Native American and Indigenous Studies. I have published three monographs in this area and several edited volumes that might be of use in developing your exhibitions. I have been teaching undergraduate and graduate students in these areas at the University of Minnesota for over thirty years. I am especially looking forward to broader discussions about history, memory, and monuments, as well as to larger conversations about incorporating Native perspectives and working with contemporary artists and communities to foreground their stories and experiences.

Sincerely,

A handwritten signature in blue ink, appearing to read "Jean M. O'Brien". The signature is stylized with a large initial "J" and a long horizontal stroke extending to the right.

Jean M. O'Brien
Distinguished McKnight University Professor and Northrop Professor

CURRICULUM VITAE

Jean M. O'Brien
Distinguished McKnight University Professor and Northrop Professor
University of Minnesota
obrie002@umn.edu
Citizen: White Earth Ojibwe Nation

EDUCATION

- University of Chicago, M.A., 1982; Ph.D., 1990
- Bemidji State University, B.A., 1980

POSITIONS

- Northrop Professor, 2019-
- Distinguished McKnight University Professor, 2015-
- Professor, Department of History, University of Minnesota, 2010-
- Associate Professor, Department of History, University of Minnesota, 1997-2010
- Assistant Professor, Department of History, University of Minnesota, 1990-1997

AREAS OF CONCENTRATION

- Native American and Indigenous Studies
- Settler Colonialism
- State and Federal Recognition
- U.S. Colonial History

FELLOWSHIPS, AWARDS, HONORS (SELECTED)

- Member, American Academy of Arts and Sciences, 2022
- Elected Member, Colonial Society of Massachusetts, 2021
- Winthrop Prize for the Outstanding Book on Seventeenth-Century New England for 2019-2020, Colonial Society of Massachusetts for *Monumental Mobility: The Memory Work of Massasoit* (with Lisa Blee) (University of North Carolina Press, 2019)
- Honorable Mention, NCPH Book Award, National Council on Public History, 2020 for *Monumental Mobility*
- Finalist, Best Subsequent Book from the Native American and Indigenous Studies, 2020, Native American and Indigenous Studies Association, *Monumental Mobility*
- Board of Trustees, Newberry Library, 2018
- Elected member, Society of American Historians, 2016
- American Indian History Lifetime Achievement Award for 2014, Western History Association
- Best Subsequent Book in Native American and Indigenous Studies, Native American and Indigenous Studies Association for *Firsting and Lasting: Writing Indians Out of Existence in New England* (Minneapolis: University of Minnesota Press, 2010). Awarded June 2012.
- Member, American Antiquarian Society, 2000

PUBLICATIONS

Books:

- *Monumental Mobility: The Memory Work of Massasoit*, with Lisa M. Blee (Chapel Hill: University of North Carolina Press, 2019).
- *Firsting and Lasting: Writing Indians Out of Existence in New England* (Minneapolis: University of Minnesota Press, 2010).
- *Dispossession by Degrees: Indian Land and Identity in Natick, Massachusetts, 1650-1790* (New York: Cambridge University Press, 1997).
Reissued in paperback, University of Nebraska Press, 2003.

Edited Volumes:

- *Allotment Stories: Narrating Indigenous Land Relations under Settler Siege*, eds. Daniel Heath Justice (University of Minnesota Press, 2022).
 - “Introduction: What’s Done to the People Is Done to the Land” (with Daniel Heath Justice), xi-xxix.
 - “Making Mahnomen Home: The Dawes Act and Ojibwe Mobility in Grandma’s Stories,” 35-46.
- *Sources and Methods in Indigenous Studies*, eds. Chris Andersen and Jean M. O’Brien, (New York: Routledge, 2017).
 - “Introduction” (with Chris Andersen)
 - “Historical Sources and Methods and Indigenous Studies: Touching on the Past, Looking to the Future”
- *Why you can’t Teach United States History without American Indians*, eds. Susan Sleeper-Smith, Juliana Barr, Jean M. O’Brien, Nancy Shoemaker, and Scott Manning Stevens (Chapel Hill: University of North Carolina Press, 2015).
 - “Indians and the California Gold Rush,” 101-117.
- *Recognition, Sovereignty Struggles and Indigenous Rights in the United States: A Sourcebook*, eds. Amy E. Den Ouden and Jean M. O’Brien (Chapel Hill: University of North Carolina Press, 2013).
 - “Introduction,” co-authored with Den Ouden, 1-34.
 - “State Recognition and ‘Termination’ in Nineteenth-Century New England,” 149-167.

PUBLIC HISTORY EXHIBITS

- *Climates of Inequality: Stories of Environmental Justice*, Humanities Action Lab [mentor (with Kevin P. Murphy) for Minnesota participants who co-created digital project along with students from more than twenty other institutions (opened 31 October 2019, Newark, NJ)].
- *States of Incarceration: A National Dialogue of Local Histories*, Humanities Action Lab [mentor (with Kevin P. Murphy) for Minnesota participants who co-created digital projects along with students from twenty other institutions (opened at the Aronson Gallery, Seila Johnson Design Center, New York, April 2016; Minnesota History Center November 2018/February 2019)].
- *Guantánamo Public Memory Project Traveling Exhibit and National Dialogue* [mentor (with Kevin P. Murphy) for Minnesota participants who co-created the exhibit and digital projects along with students from eleven other institutions (opened at NYU December 2012; Minnesota History Center February/March 2014)].



ROYALL HOUSE &
SLAVE QUARTERS

15 George Street, Medford, Massachusetts 02155

RoyallHouse.org Info@RoyallHouse.org 781-396-9032

Dr. Reed Gochberg
Associate Curator / Manager of Exhibitions
Concord Museum
53 Cambridge Turnpike
Concord, MA 01742

Dear Dr. Gochberg,

It is with great honor that I submit a letter of commitment to confirm my participation as a consultant for the Concord Museum for their three part exhibition series entitled “Whose Revolution.” If the Concord Museum is awarded a NEH Public Humanities Exhibitions Planning Grant, I will not only attend advisory panel meetings, but also, I will assist in the development of how the space is interpreted to reflect the realities of Black and Indigenous participation in the meaning and counter meanings of revolution in a northern context for both a general audience and school age children.

As historic sites, we have an obligation to those whom we memorialize, and to the trust our audience has placed in us, to expand these stories whenever possible. In the last two decades, there has been significant new scholarship on northern slavery, as well as enhanced access to archival resources. By asking new questions about the American Revolution, Concord will have a chance to bring into focus new stories and voices that are often relegated to the sideline. More importantly, the museum will have a chance to really interrogate how the very notion of freedom is a contested terrain between white colonists and enslaved and free Black people at the time. I am confident that the Concord Museum will do an exceptional job to tell a more complex and fuller story about the American Revolution and how it intersects with the history of slavery, and Black and Indigenous freedom movements simultaneously.

As the Executive Director of the Royall House and Slave Quarters, I am uniquely qualified to assist in this project. My museum has worked diligently over the last 15 years to conduct new research on the people, who were once enslaved on our historic site and to reinterpret the Slave

Quarters on our site through archaeological evidence and archival research. The museum's interpretation remains largely based on an archaeological dig conducted twenty years ago, and on the 2007 book *Slavery in the Age of Reason: Archaeology on a New England Farm* written by the lead archaeologist, Dr. Alexandra Chan. The research and the book were ground-breaking at the time and made our museum one of very few New England museums addressing this region's history of slavery.

In addition to my role as the Executive Director of the museum, I am a scholar of slavery. I am a PhD Candidate at the University of Michigan-Ann Arbor in the Department of American Culture. My dissertation focuses on Black women and slavery in both Baltimore and Boston in the 18th and 19th century. I am also an American Democracy Fellow in the Warren Center of American History at Harvard University. As a public history scholar, I have served as an advisor on the Boston Art Commission's Recontextualization Subcommittee for the Bronze Emancipation Group Statue. I am also a member of the Board of Public Humanities Fellows at Brown University, which brings together a collection of museum leaders from Rhode Island, Massachusetts, and Connecticut. Thus, I am well positioned to work on this project.

The work that comes out of this planning grant will serve as a gateway for future museums to challenge the way their institutions tell the story of the Revolution by asking new questions and centering the voices of women and people of color. I am very excited to join in the Concord Museum's quest to do this work.

Sincerely,

Kyera Singleton
Executive Director, Royall House and Slave Quarters

KYERA SINGLETON
Executive Director | Royall House and Slave Quarters
15 George Street |
Medford, MA 02155
(b) (6) | director@royallhouse.org

EDUCATION

American Democracy Fellow, Charles Warren Center, Harvard University **July 2021-July 2022**

Ph.D. Candidate

American Culture, University of Michigan

2011-Present

Dissertation: “Containing Black Women: Gendered Geographies of Imprisonment in the American South, 1840-1900.”

Committee Members: Drs. Tiya Miles, Martha Jones (Co-chairs & Advisors), Stephen Berry, and Sherie Randolph

Macalester College

B.A. in American Studies and Women’s Gender and Sexuality Studies

2011

Latin Honors: **Cum Laude**

TEACHING AND RESEARCH INTERESTS

African American History Emphasis on 19th Century; Gender History Emphasis on 19th and 20th Century; Critical Theories of Race, Gender, and Sexuality; Public History; American Studies

FELLOWSHIPS AND AWARDS

Dissertation Fellowship, Harvard University

Sep. 2019-present

Policy Fellowship, ACLU of Georgia, Humanity in Action

Aug. 2018-July 2019

American Association of University Women Dissertation Fellowship

Sep. 2017-May 2018

James Weldon Johnson Predoctoral Fellowship, Emory University

Sep.2017-Aug. 2018

Rackham Predoctoral Fellowship, University of Michigan

Sep. 2016-Aug. 2017

Community of Scholars Fellow, Institute for the Research of Women and Gender

May 2016- Aug. 2016

Beinecke Graduate Fellowship, The Sperry Fund

Sep. 2011 - 2016

Rackham Merit Fellowship, University of Michigan

Sep. 2011-2016

SSRC Pre-Doctoral Research Grant, Andrew W. Mellon Foundation

Dec. 2012 - Dec. 2013

Diversity in Graduate Education Research Grant, University of Michigan

May 2012 – Aug. 2012

Arts of Citizenship Fellowship, University of Michigan

May 2012 - Sept. 2012

EMPLOYMENT

Executive Director, Royall House and Slave Quarters, March 2020-Present

Manage the museum’s operating budget and supervise a small staff that includes collection fellows, tour guides, and an education coordinator.

Work with the Board of Directors to develop a strategic plan, fundraising goals, community partnerships and programming output including both educational and public programming.

SELECTED INTERVIEW AND PRESS

Brown, Nell Porter. “Royall House and Slave Quarters: Preserving History as an Act of Liberation” *Harvard Magazine*, 14 Aug. 2020, <https://harvardmagazine.com/2020/09/h2-royall-house>

“Emory College of Arts and Sciences: The James Weldon Johnson Institute for the Study of Race and

Difference.” *Kyera Singleton: Archival 'Play' Yields Dissertation Topic*, jamesweldonjohnson.emory.edu/home/news/newsletter/singleton.html.

Kaufman, Hayley. “60 Enslaved People Once Toiled for a Rich Landowner in Medford. Kyera Singleton Wants You to Know Who They Were - The Boston Globe.” *BostonGlobe.com*, The Boston Globe, 8 Aug. 2020, www.bostonglobe.com/2020/08/08/metro/60-enslaved-people-once-toiled-rich-landowner-medford-kyera-singleton-wants-you-know-who-they-were

SELECTED PUBLIC HISTORY ACTIVITIES

Board of Public Humanities, **Fellow**, Brown University, November 2020-Present

Emancipation Re-Contextualization Committee, **Advisor**, Boston Arts Commission, September 2020-Present

Education and Awareness Committee for the Anti-Slavery Collection, Boston Public Library, **Advisor**, February 2021-Present

2022 Slavery and Emancipation Exhibit at Faneuil Hall, City of Boston, **Consultant for Community Engagement**

INVITED GUEST LECTURES AND PANELS (Public History)

“Telling Uncomfortable Histories Through Reimagining Sites of Enslavement,” Brandeis University, November 2020

“Artifacts of Slavery,” Presentation for Museums and Material Culture, Harvard University, November 2020

“In Residence: A Conversation with Kyera Singleton, Mass Humanities, October 2020

“The Enduring Legacy of Slavery and Racism in the North,” panelist, Radcliffe Institute-Harvard University, October 2020

“Reckoning with Sites of Slavery,” John Nicholas Brown Center for Public Humanities, Brown University, October 2020

“Reflecting on Sugar and Northern Slavery,” Presentation for Sugar and Nation in the Hispanic Caribbean, Tufts University, September 2020

“Reflecting on Museums, Slavery, and Public Memory,” Presentation for Introduction to Public History, UMass-Amherst, September 2020

“What is the Role of Social Justice in Historic House Museums,” Winterthur Program, University of Delaware, August 2020

“Re-Interpreting, Re-Imagining, and Confronting Hard Histories in Museum Spaces,” Black Heritage Trail New Hampshire, April 2020

Deirdre Windsor, Professional Associate AIC, AAR '01

(b) (6)

Professional Experience

Jan. 2002-present **Windsor Conservation**
Dover, Massachusetts

Principal, Independent textile conservation practice providing comprehensive textile and costume conservation services including treatment analysis, stabilization, cleaning, conservation mounting of textiles and custom fabrication of forms for costume, fashion, accessories and three-dimensional textiles. Services include offering an on-site installation team for specialized mounting and dressing, consultation on conservation treatment approach and display practices, storage and handling methods within a museum context, collection surveys and educational outreach to museums, historical institutions, libraries, private and corporate collectors.

1995-Jan 2002 **Textile Conservation Center, American Textile History Museum**
Lowell, Massachusetts

Director/Chief Conservator, promoted from Associate Conservator

1989-1994 **Textile Conservation Center, Museum of American Textile History**
North Andover, Massachusetts

Associate Conservator, promoted from Assistant Conservator

1984-1987 **J. B. Speed Art Museum, Curatorial Department**
Louisville, Kentucky

Conservator of Textiles and Assistant Registrar

Education

Bachelor of Fine Arts, **Rhode Island School of Design**, Providence, Rhode Island, 1983

Elective courses in Liberal Arts and Sciences, **Brown University**, Providence, Rhode Island, 1982-1983

Internships and Work Studies:

Victoria and Albert Museum, Textile Conservation Department, London, England, 1987-1988

Bayerisches National Museum, Textile Conservation Department, Munich, West Germany, 1988

Textile Conservation Studio, London, England, 1988

Rhode Island School of Design Museum, Textile and Costume Department, Providence, Rhode Island, 1980-1983

Select Additional Conservation Education Courses

Teaching Skills for Conservators

(West Dean College, Chichester, United Kingdom, 1999)

Preventative Conservation

(University of London, Institute of Archaeology Summer School, London, England, 1996)

Workshop on the Use of Adhesives in Textile Conservation

(Campbell Center for Historic Preservation Studies, Mount Carroll, Illinois, 1995)

Exhibition Materials

(Conservation Analytical Lab, Museum Support Center, Smithsonian Institution, Washington, DC, 1994)

Independent Research Project: Synthetic polymers used in textile conservation

(Textile Conservation Department, Victoria and Albert Museum, London, England, 1993)

Stain Removal: Theory and Practice

(Conservation Analytical Lab, Museum Support Center, Smithsonian Institution, Washington, DC, 1993)

Textile Conservation Science

(University of London, Institute of Archaeology Summer School, Budapest, Hungary, 1991)

Conservation of Skin and Leather

(University of London, Institute of Archaeology Summer School, London, England, 1988)

Textile Conservation

(University of London, Institute of Archaeology Summer School, London, England, 1987)

Select Publications and Presentations

"From the Top Down: Dressing the Historic Bed – Development of Mounting Systems from a 21st Century Conservation Perspective"
American Institute of Conservation conference, Chicago, Illinois 2017
Pending Publication in AIC Textile Specialty Group Postprints, 2017

Presentation lecture on the conservation treatment and installation of the Black House 1827 Best Bed, "Celebrating an American Treasure: Woodlawn's 1827 Best Bed, Context and Conservation Symposium"
Woodlawn Museum, Ellsworth, Maine, September 2014; Bought in Boston, Lives in Maine: John Black's Best Bed and its Extraordinary History, Concord Museum, Concord, Massachusetts, February 2015

"18th century Connecticut Needlework: Exploring the Impact of Past Intervention and Present Conservation Treatment" Presentation at Connecticut Historical Society Symposium, Connecticut Needlework: Women, Art and Family, Hartford, Connecticut, October 2010

Hands-on workshop on handling and archival storage of textile collections
Peabody Essex Museum, Salem, Massachusetts, 2009
Canton Antiquarian Society, Canton, Massachusetts, 2008

Disaster Prevention and Preparedness lecture and consultation to develop a disaster plan for museum staff and volunteers, New England Quilt Museum, Lowell, Massachusetts, 2009

"Tapestries on Long-Term View: A Synthesis of Treatment Options" Author in joint chapter with Kathy Francis, Tess Fredette, and Bonnie Halverson in Tapestry Conservation: Principles and Practice
Book published in Butterworth Heinemann Series in Conservation and Museology, 2005

"Garden Rains and Stains: Upholstery Conservation in Context" Joint author with Hetty Startup, Zimmerman House Administrator, Currier Museum of Art
Published in the American Academy of Rome, Society of Fellows newsletter, Spring 2005 issue

"Catch the Wave: A Flexible New Option for Quilt Display"
American Institute of Conservation conference, Portland, Oregon 2004
Pending Publication in AIC Textile Specialty Group Postprints, Vol. XIII, 2004

"The Role of Pressure Mounting in Textile Conservation: Some US Techniques" Primary author in joint paper with Lynda Hillyer, Victoria and Albert Museum and Dinah Eastop, Textile Conservation Centre
ICOM-CC, paper presented in Rio de Janeiro 2002, Published in ICOM-CC Preprints Volume II, 2002

"Pressure Mount Systems: Current Methods and Materials in Review for Constructing a Safe Archival Mount" Workshop leader and tutor, United Kingdom Institute of Conservation Textile Group, hosted by the British Museum Organic Artefacts Studio, London, England, 2002

"Preserving the Historic Document: Minimal conservation intervention for 18th- and 19th-century needlework and pictorial embroidery"
ICOM-CC, paper presented in Lyons, France, 1999; AIC conference, Philadelphia, Pennsylvania, 2000
Published in ICOM-CC Preprints Volume II, 1999; AIC Textile Specialty Group Postprints, Vol. IX, 2000

Professional Awards

Rome Prize Fellow, National Endowment for the Arts Fellowship in Historic Preservation and Conservation, American Academy in Rome, Italy 2001

Massachusetts Cultural Council Professional Development Grant recipient to attend course at West Dean College, United Kingdom, 1999

Massachusetts Cultural Council Professional Development Grant recipient to attend ICOM-CC in Edinburgh, Scotland, 1996

Samuel H. Kress Foundation Advanced Training in Art Conservation Fellowship to attend Textile Conservation Science course in the National Centre of Museums, Budapest, Hungary, 1991

Samuel H. Kress Foundation Advanced Training in Art Conservation Fellowship for one-year internship at the Victoria and Albert Museum, London, United Kingdom, 1987

Professional Associations

American Institute of Conservation

GSA Design Excellence Program Member of the National Register of Peer Professionals

New England Conservation Association



Condition Assessment and Conservation Treatment Proposal

January 8, 2022

Concord Museum
53 Cambridge Turnpike
Concord, MA 01742
Contact: Jessica Desany, Registrar
jdesanyganong@concordmuseum.org
978-369-9763 x 231

Object: 18th-century figured silk gown with stomacher and matching petticoat.
Acc. #: COS40.16

Description: A sack-style gown, matching petticoat and stomacher of aquamarine figured silk patterned with a floral and foliate motif in shades of pink, purple and teal. The curatorial object file identifies the fabric as Spitalfields silk from England. The open robe gown features polychrome fly-fringe trim at the sleeves, cuff flounces, front robings and skirt opening. Ivory silk organza cuff ruffles trimmed with a wide flounces of Bruges bobbin lace are stitched into the sleeves. A narrow ruffle of white silk organza is stitched into the bodice along the front opening and neckline. (Both these elements appear to be later additions to the gown, as described in greater detail below.) The sack back features two wide box pleats emanating from the neckline and extending the full length of the gown. The silk fabric is artfully pieced at the top of these back pleats, which may be original construction. The gown bodice and sleeves are lined with plain-weave white linen. A pair of synthetic yellow ribbons are stitched into the interior of the bodice, located underneath the lining and just above the waistline. The gown's skirt is faced with five different materials at the hemline: two different woven tapes (possibly cotton or cotton blend) in shades of green, both of which are joined down their centers with stitching to create a wider facing; a light green variegated plain-weave silk fabric; a light green silk taffeta fabric; a dark green silk taffeta fabric. The gown is entirely hand-stitched.

The stomacher appears to be of modern construction. It contains a deep vertical pleat running along its center front and two side darts emanating from the waistline. Three sets of white ribbon (likely synthetic) are stitched onto the sides. The silk fabric is likely original to the ensemble although it is unclear from which component it was sourced. The stomacher is lined with a modern (later 20th-century) horsehair-type interfacing fabric. It is both hand- and machine-stitched.

The petticoat is constructed of the same figured silk fabric with a top portion of a tan plain-weave cellulosic fabric. It features a pleated waistline treatment with a single opening. Each pleat is stitched into place with a row of running stitches extending three inches below the waistband along its exterior folded edge. The pleats are joined to a modern waistband consisting of tan cotton fabric cut on the bias. A white cotton wick string is threaded to this waistband as a drawstring. The silk portion of the petticoat features piecing at the upper back. A long pocket slit is

present in the proper right side seam. The petticoat is irregularly hemmed with a single fold stitched with white herringbone stitches.

All three components appear to have undergone significant alterations, which will be discussed more specifically in the following sections.

Dimensions:

Gown – 57 inch overall length; 27 inch bust circumference; 22 inch waist circumference

Petticoat – 43 inch overall length; 30 ¼ inch waist circumference

Stomacher – 12 inch length; 10 inch width

Materials and structure (identified by visual examination): figured silk brocade; plain weave cotton, linen and silk lining/supplementary fabrics (gown and petticoat); plain-weave silk facing fabrics (gown); plain weave cotton/synthetic stomacher lining; plain-weave cotton/cotton blend and synthetic tapes and ribbons (gown and stomacher); silk fly-fringe trim (gown); cotton and/or linen Bruges bobbin lace (gown); cotton string (petticoat); hand and machine stitching

Condition

GOWN

Very good overall condition with evidence of significant alterations. The fabric, while faded, appears supple and of relatively good strength. Losses, stains and soiling are minimal.

Losses

- A 1-inch horizontal split located in the proper right bodice robing.
- A few scattered small pin holes in the silk – no significant losses are apparent. One vertical band of wear consisting of numerous small holes and thin spots is present at the center-back skirt and is presumably from a previous fold line.
- Most seams appear intact with the exception of some internal tacking stitches at the waistline and areas of loose/missing stitching in the hemline facing materials.
- The sheer silk fabric lining the front of the bodice is in fragile condition and exhibits numerous small splits.

Stains and Soiling

- The silk fabric is faded throughout from prolonged exposure to light.
- Light brown tidelines caused by perspiration are present in the silk at the underarms and back bodice.
- Scattered small-to-medium light brown stains are present throughout the skirt, concentrated along the hemline.
- Small-to-medium areas of mottled light brown foxing stains caused by microbial activity in a humid environment are visible throughout the skirt.
- The white fabrics (neckline and cuff flounces, linen fabrics) exhibit overall yellowing and discoloration from photochemical degradation. The bodice and sleeve linings display brown stains and tidelines from perspiration and contact with body oils. Overall mottled light brown foxing stains are visible throughout the bodice lining.

Structural and Inherent Issues

- Gown appears structurally intact.
- Some bodice lining seams are open/unraveling.
- Detached edges of bodice lining are creased, misshapen and fraying.
- Some soft creasing throughout from previous alterations and storage.
- Trim is frayed, creased and disorganized throughout the gown.

Alterations and Previous Repairs

- The neckline ruffle and cuff flounces are of a later date. The fabrics and construction of both elements are not typical of the 18th century and may date as late as the later 20th century, possibly to the 1975 restoration noted in the curatorial object file. The lace appears to be handmade and is possibly antique, it is not stylistically compatible with 18th-century laces that are featured on extant cuff ruffles.
- If the early 18th-century provenance of the gown is accurate, it was likely remade at least once in the 18th century by subsequent owners. This is very typical of 18th-century silk gowns that were passed down through the family. The silk fabric was quite valuable and could easily be altered to keep up with the nuanced changes in women's fashion seen in the second and third quarters of the century.
- The gown also appears to have undergone alterations during the late 19th and/or 20th centuries. The exact nature of these alterations is unclear; the bodice appears to have been enlarged as indicated by the current state of the lining. The lining appears to have been mostly and or completely detached from the bodice to allow for this reworking, as it is no longer attached to the gown along much of its perimeter, as would have been the case in its original construction. The linings of sack gowns typically featured a center back lacing element to allow for adjusting the tension behind the pleats. This may have been removed from the lining during alterations. Furthermore, two additional fabrics, a sheer white silk and a lightweight white cotton were added to the front of the bodice on both sides of the front opening to accommodate this added girth. As previously mentioned, a 1975 restoration campaign was undertaken to return the gown "to what was considered to be a gown in 1770-75." It is difficult to discern which alterations date from this campaign and those dating to earlier periods.
- The yellow ribbons attached to the internal waistline are synthetic, which indicates that they are a later 20th-century addition.
- The gown's skirt was likely partially/fully re-pleated (possibly more than once) to accommodate bodice alterations.
- The current hemline facings are also likely the result of alteration or previous repair. It is possible that the variegated light green silk visible on the back portion of the skirt is part of the original facing fabric; the tapes and other fabrics appear to be later additions. (NOTE: a small stitch repair is present in the center-back facing fabric.)
- Thread pickings, previous fold lines and stitch holes throughout the gown also provide evidence of numerous alteration campaigns.

STOMACHER

Very good overall condition with evidence of modern construction.

Losses

-None evident.

Stains and Soiling

- Minimal scattered brown staining.
- Silk exhibits fading from photochemical degradation.

Structural and Inherent Issues

- Ribbons are creased and fraying.
- Fraying along cut edges of the silk fabric.

Alterations and Previous Repairs

-Stomacher appears to be of modern construction given the horsehair lining fabric, machine stitching and synthetic ribbon ties. 18th-century stomachers were typically narrower in cut, did not feature pleats or darts and would be lined in linen. This was likely made during the 1975 restoration. The source of the fabric is unknown. Further analysis would reveal if the fabric dates from the 18th century or is a reproduction.

PETTICOAT

Good overall condition with evidence of alterations and select areas of damage from use and wear.

Losses

- Hemline exhibits significant splits and associated fraying along one portion of the folded edge.
- Short sections of open seams along hemline.

Stains and Soiling

- Silk exhibits fading.
- Several medium-to-large dark brown stains are present along the hemline.
- Scattered small-to large light brown stains scattered throughout the silk.

Structural and Inherent Issues

- Appears structurally intact apart from short sections of open seams previously noted.
- Creased and wrinkled from previous use and storage.

Alterations and Previous Repairs

- Modern (later 20th-century) waistband treatment.
- Fabric extension and vertical stitching appears to be an alteration that pre-dates the waistband. A horizontal fold line with stitch holes visible on the back portion of the skirt, just below the tan

fabric, suggests an earlier waistline. The petticoat was likely re-pleated with alterations.

-Hemline alteration is likely as indicated by irregular length of the fabric and modern herringbone stitches.

-White tapes stitched into waistband appear to be a modern museum hanging storage feature.

Conservation Treatment Steps:

1. Photograph all three components to document pre-treatment condition.
2. Surface clean all three components with low-suction vacuuming and micro attachments.
3. Test reduction of darker stains on gown and petticoat using aqueous cleaning solutions. If tests are positive, conduct localized cleaning on the largest/darkest stains.
4. Custom dye support fabrics for stabilization as needed.
5. Stabilize fragile areas of bodice lining with fine stitching and support fabrics as needed to protect lining during dressing and mannequin display.
6. Restitch open seams/tacking stitches throughout gown as needed.
7. Stabilize splits and associated fraying throughout petticoat fabric with fine stitching and support fabrics as needed.
8. Relax creasing and reshape dimensional elements throughout all three components as needed with humidification using a combination of ultrasonic and cold-contact humidification.
9. Create a custom mannequin of carved Ethafoam, polyester batting, stockinette and knit show fabric with an accompanying custom-made primed steel stand. Create reproduction undergarments as needed to achieve the proper historical silhouette for display.
10. Post-treatment photography and documentation
11. Pack for transit/storage in archival boxes (2) with acid-free tissue padding.

Treatment Objectives

The ensemble will benefit from treatment to improve its appearance for exhibition display and ensure its long-term preservation. Localized cleaning may reduce staining and slow degradation of the fibers in these areas. Stabilization of the fabrics and structure with support fabrics and fine stitching will protect compromised areas and allow for safe handling during dressing. Humidification treatments will improve appearance and relax sharp creasing that can eventually lead to fiber breakage. Per curatorial directive, all alterations will be left intact as part of the garment's historical record. A custom Ethfoam mannequin and reproduction undergarments will feature the ensemble's historical silhouette by balancing surviving aspects

of its 18th-century construction with its subsequent history in an aesthetically cohesive presentation. The mount will also provide critical mechanical support with sensitivity to the conservation treatment performed to the ensemble during prolonged upright display.

Estimate of Conservation Treatment:

Condition Assessment and Treatment Proposal	Paid in advance
Conservation Labor	\$10,800.00
Conservation and Underdressing Materials	\$350.00
Packing Materials (1 additional box, acid-free tissue)	\$200.00
Custom Mannequin Design and Fabrication, Undergarments Labor	\$3,500.00
Ethafoam Mount Materials and Custom Stand	<u>\$750.00</u>
TOTAL PROJECT COST	\$15,600.00

January 6, 2023

Ms. Reed Gochberg
Associate Curator / Manager of Exhibitions
Concord Museum
53 Cambridge Turnpike
Concord, MA 01742


RE: Exhibition Workplan and Preliminary Budgeting Materials
250th Anniversary exhibit

Dear Reed,

It was a pleasure to speak with you earlier this week and to hear about your exhibit and the desire to tell the stories of Black, Women and Indigenous peoples as part of your upcoming exhibit on 250th anniversary. I hope the attached workplan and budgeting materials will be helpful for your grant submittal. This information is general and most relevant during the early stages of a project.

Proun Design, LLC is a multi-disciplinary exhibit design firm specializing in environments devoted to learning and exploration. We strive to create exhibits that attract, engage, and educate. We pride ourselves in designing exhibits that communicate the institutional goals, messages, and intellectual content of the subject to our targeted audiences. To that end, our projects blend 3D exhibits, objects, graphics, and media within the given space to create an integrated interpretive experience. We utilize the power of the object, the power of the image, the power of the voice, the power of place, and the power of the unexpected to draw visitors with varied interest levels into the story; to pique their curiosity; challenge their preconceived ideas; and provoke thought.

We have extensive experience working on projects with a focus on African-American history, culture, and heritage, including the award winning exhibit *The Mere Distinction of Colour* at the James Madison's Montpelier, the Historic Mitchelville Freedom Park on Hilton Head Island, SC, and the Dubois Center for Freedom and Democracy in Great Barrington, MA among others.



Sincerely,
Chris Danemayer
Principal, Proun Design, LLC

Workplan

Proun Design's approach is to listen, research and understand, brainstorm, advise, and then design collaboratively. As part of this process, we commit to an ongoing collaboration and plan to draw on multiple perspectives to inform our work, including the museum staff, the museum content development team, and any museum advisors.

The design process is an iterative one and questioning plays an integral role, for example: What myths and misconceptions might visitors be arriving with? What are the resilience and humanity counterpoints? What messages do we want visitors to take away with them? During the initial phase of design we would engage with the museum's content development team to construct and clarify primary messages, identify opportunities and constraints, and consider visitors needs and interests. Our designs grow from the exhibit's content, the museum's goals and the expectations for the visitors' experience.

Our work process allows for ongoing input throughout the development and design process with formal client review and sign-off at the end of each phase. At the project outset we prepare a detailed schedule with set meetings and deliverable dates. Exhibit cost estimates are developed at the end of each phase based on the current phase's design. Regular meetings throughout the process allow for close communication and a collaborative development process. Specifically, each phase of work will include an interim and final deliverable submittal, each with a review meeting. Additionally, each phase will include working development sessions.

Below we have noted the key project phases, deliverables, and schedule for an initial planning project. Each phase's duration is inclusive of client and advisor review time.

Concept Design Phase: 3 months

The project will begin with an initiation meeting. The goals of this meeting are to review the work done to date by the client, gain an understanding of the exhibit topics, tour the site/space, identify audience and project partners, and to discuss with the museum content development team the exhibit themes, educational and visitor experiential goals, and anticipated programming requirements. Prior to the meeting, the design team will develop a detailed agenda in collaboration with the client. Following the initiation meeting the design team will develop meeting summary report documenting the key discussion items (assumes input for museum content development team).

Key phase deliverables and tasks:

- Review all project materials prepared to date
- Attend and run project initiation meeting
- Meeting summary report documenting key project goals
- Concept plan showing desired adjacencies
- Identify possible media treatments
- Research graphic references for exhibit aesthetics and prepare graphic look and feel

- Participate in collaborative development sessions and review meetings with museum content development team and advisors
- Initiate architectural / exhibit coordination (as needed)
- Develop preliminary budget estimating and schedule update

Key items to be provided by the museum content development team:

- Coordinate with exhibit design team
- Initiate content research process and share with exhibit designer
- Write-up describing exhibits, goals, themes, audience, project partners, and visitor experience

Schematic Design Phase: 4 months

In this phase, the exhibit design will be described in more detail, and the design team, in collaboration with the museum content development team, will begin to formulate what specific components will look like and how they will fit into the space. We also will begin to determine which exhibit techniques are best to transform the story into exhibition form.

The museum content development team will continue exhibit research and prepare an exhibit content outline. They will also draft the exhibit narrative, exhibit element list and goals. As appropriate, a preliminary list of elements to prototype is defined. An exhibit budget is prepared based on the final schematic designs.

Key phase deliverables and tasks:

- Attend and run a schematic design phase meeting
- Exhibit graphic typicals (initial graphic design treatment)
- Preliminary copy guidelines and image specifications
- Schematic design drawings of the exhibit areas and components (plans, elevations, sketches)
- Preliminary identification of media treatment, interactives, objects
- Preliminary AV hardware specifications and requirements
- Participate in collaborative development sessions and review meetings with museum content development team
- On-going coordination of architectural/exhibit integration (as needed)
- Updated project budget, workplan and schedule

Key items to be provided by the museum content development team:

- Coordinate with exhibit design team
- Exhibit content outline
- Description of creative approach and primary content for media elements.
- Sample text

BUDGT PLANNING

When developing a preliminary budget for an exhibition in advance of the final design, a common technique is to assign a cost-per-square-foot based on the proposed level of complexity. The table below details the range of average cost-per-square-foot budgets for fabrication, based on the exhibit treatment complexity. These cost-per-square-foot figures are averages based on typical past projects.

Description of Treatments	Cost per Sq. Ft.
Moderate level of effort for design, mix of simple graphic treatments and some dimensional artifacts, simple structure.	\$150 - \$200 / sf
Moderate level of effort for design, layered graphics, some artifacts/props, moderately complex structure.	\$200 - \$300 / sf
Significant design effort, moderately complex structure, some interactive elements, moderate conservation requirements for artifacts, simple audiovisual treatments.	\$300- \$400 / sf
Significant design effort, complex structures, highly interactive, extensive conservation requirements, extensive audiovisual and multi-media components.	\$400 - \$700+ / sf

Subject: Estimate for 250th anniversary media

Date: Tuesday, December 20, 2022 at 4:53:29 PM Eastern Standard Time

From: Sara Smith

To: Reed Gochberg

Hi Reed,

We're excited that we might be able to continue working with you all!

For the proposed 3-5 minute piece for the 250th anniversary shows, using mostly archival material and your 55" screen, with minimal sound (mostly sound effects), the cost would be \$30,000 for the production of the media piece, and \$3000 to design it. So the total is \$33,000 (but only the \$3000 applies to a planning phase). This would not include the AV installation nor the equipment.

Happy to answer any questions. We are here through Thursday then the office is closed until Jan 3rd, but I am happy to answer any quick questions during the break if you need help.

Thank you for thinking of us

Sara

Sara W. Smith (she/her/hers)
Head of Partnerships
t 617 926 8300 x202 m 617 230-3783
[RLMG](#)

Estimate from Courtney Cole
Visitor Assessment and Evaluation
Preliminary Estimate for NEH Whose Revolution Grant Application

From: Courtney Cole (b) (6)
Sent: Friday, January 6, 2023 2:28 PM
To: Susan Foster <sfoster@concordmuseum.org>
Subject: Re: Federal Grant

Susan,

As you say, I think we still have a lot to discuss that will affect the scope and scale of a project, so I don't want to scare you off with an absolute number. However, to give you a sense, my survey work typically ranges from \$10,000 to \$15,000 per project (and can sometimes go as high as \$20,000). It all depends on the scope of the research, as well as how much Concord Museum staff can assist in the process (e.g., surveying, data entry, etc.). We will have a lot to discuss and work through next week, but hopefully this helps!

Have a good weekend,
Courtney

“Whose Revolution”

Concord Museum NEH Exhibitions Planning Grant Application

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RESEARCH & RELATED BUDGET - Budget Period 1

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

UEI:

Enter name of Organization:

Budget Type: Project Subaward/Consortium

Budget Period: 1 Start Date: End Date:

A. Senior/Key Person

Prefix	First	Middle	Last	Suffix	Base Salary (\$)	Months			Requested Salary (\$)	Fringe Benefits (\$)	Funds Requested (\$)
						Cal.	Acad.	Sum.			
Dr.	Reed		Gochberg		(b) (6)	12.00			0.00	0.00	0.00

Project Role:

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

B. Other Personnel

Number of Personnel	Project Role	Months			Requested Salary (\$)	Fringe Benefits (\$)	Funds Requested (\$)	
		Cal.	Acad.	Sum.				
<input type="text"/>	Post Doctoral Associates	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	
<input type="text"/>	Graduate Students	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	
<input type="text"/>	Undergraduate Students	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	
<input type="text"/>	Secretarial/Clerical	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	
<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	
<input type="text"/>	Total Number Other Personnel						Total Other Personnel	<input type="text"/>
							Total Salary, Wages and Fringe Benefits (A+B)	<input type="text" value="0.00"/>

C. Equipment Description

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

Equipment item	Funds Requested (\$)
<input type="text"/>	<input type="text"/>

Additional Equipment:

Total funds requested for all equipment listed in the attached file
Total Equipment

D. Travel**Funds Requested (\$)**

1. Domestic Travel Costs (Incl. Canada, Mexico and U.S. Possessions)	
2. Foreign Travel Costs	
Total Travel Cost	

E. Participant/Trainee Support Costs**Funds Requested (\$)**

1. Tuition/Fees/Health Insurance	
2. Stipends	
3. Travel	
4. Subsistence	
5. Other <input type="text"/>	
<input type="text"/> Number of Participants/Trainees	Total Participant/Trainee Support Costs

F. Other Direct Costs

Funds Requested (\$)

1. Materials and Supplies	
2. Publication Costs	
3. Consultant Services	75,000.00
4. ADP/Computer Services	
5. Subawards/Consortium/Contractual Costs	
6. Equipment or Facility Rental/User Fees	
7. Alterations and Renovations	
8. <input type="text"/>	
9. <input type="text"/>	
10. <input type="text"/>	
11. <input type="text"/>	
12. <input type="text"/>	
13. <input type="text"/>	
14. <input type="text"/>	
15. <input type="text"/>	
16. <input type="text"/>	
17. <input type="text"/>	
Total Other Direct Costs	75,000.00

G. Direct Costs

Funds Requested (\$)

Total Direct Costs (A thru F) 75,000.00

H. Indirect Costs

Indirect Cost Type	Indirect Cost Rate (%)	Indirect Cost Base (\$)	Funds Requested (\$)
<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
Total Indirect Costs			<input type="text"/>

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

I. Total Direct and Indirect Costs

Funds Requested (\$)

Total Direct and Indirect Institutional Costs (G + H) 75,000.00

J. Fee

Funds Requested (\$)

K. Total Costs and Fee

Funds Requested (\$)

Total Costs and Fee (I + J) 75,000.00

L. Budget Justification

(Only attach one file.)

Add Attachment

Delete Attachment

View Attachment

RESEARCH & RELATED BUDGET - Cumulative Budget

		Totals (\$)
Section A, Senior/Key Person		0.00
Section B, Other Personnel		
Total Number Other Personnel		
Total Salary, Wages and Fringe Benefits (A+B)		0.00
Section C, Equipment		
Section D, Travel		
1. Domestic		
2. Foreign		
Section E, Participant/Trainee Support Costs		
1. Tuition/Fees/Health Insurance		
2. Stipends		
3. Travel		
4. Subsistence		
5. Other		
6. Number of Participants/Trainees		
Section F, Other Direct Costs		75,000.00
1. Materials and Supplies		
2. Publication Costs		
3. Consultant Services	75,000.00	
4. ADP/Computer Services		
5. Subawards/Consortium/Contractual Costs		
6. Equipment or Facility Rental/User Fees		
7. Alterations and Renovations		
8. Other 1		
9. Other 2		
10. Other 3		
11. Other 4		
12. Other 5		
13. Other 6		
14. Other 7		
15. Other 8		
16. Other 9		
17. Other 10		

Section G, Direct Costs (A thru F)

75,000.00

Section H, Indirect Costs

--

Section I, Total Direct and Indirect Costs (G + H)

75,000.00

Section J, Fee

--

Section K, Total Costs and Fee (I + J)

75,000.00

“Whose Revolution”
Concord Museum NEH Exhibitions Planning Grant Application

Proposed Budget

Consultant Services

Honorarium Costs for Humanities Scholars and Native Advisory Panel	\$8,000
<ul style="list-style-type: none">- Humanities scholars include Jean O’Brien (University of Minnesota), Robert Gross (University of Connecticut, emeritus), Kyera Singleton (Royall House and Slave Quarters), Zara Anishanslin (University of Delaware), and Michael Hattem (Yale University-New Haven Teachers Institute)- Native Advisory Panel of 3 consultants TBD- Each consultant awarded \$1000 honorarium	
Object Conservation, Deirdre Winsor (Winsor Conservation)	\$10,000
<ul style="list-style-type: none">- Conservation of Spitalfields silk dress and creation of special fitted form for display towards full estimated cost of \$15,600	
Text Panel Design (Helen Riegle, HER Design)	\$12,000
<ul style="list-style-type: none">- \$4,000/exhibition towards design costs for object labels, text panels, and other elements- Estimate based on previous work on special exhibitions and prior estimates for projects of similar scope; contract not yet awarded	
Art Design (Proun Design)	\$10,000
<ul style="list-style-type: none">- Design costs for silhouettes of Francis Benson and Brister Freeman- Estimate based on budget guidelines shared by Proun Design that would approximate \$9,000-\$12,000 for the proposed work; contract not yet awarded	
Media Installation Design (RLMG)	\$25,000
<ul style="list-style-type: none">- Design and production of multimedia video installation by RLMG (Richard Lewis Media Group)- Funds toward total estimate from RLMG of \$33,000; contract not yet awarded	
Project Evaluation (Courtney Cole)	\$2,500
<ul style="list-style-type: none">- Assessment of visitor experience in permanent galleries and special exhibitions- Funds toward total evaluation costs and preliminary phases of visitor assessment related to exhibition planning, estimated at \$10,000-20,000; contract not yet awarded	
Digital Exhibition and Curriculum Development	\$7,500
<ul style="list-style-type: none">- Design for digital exhibition and related resources	

Total Budget: \$75,000

Budget Justification

Our proposed budget for “Whose Revolution” includes funds towards costs that will be incurred during the planning process for these three linked exhibitions.

The Museum has committed to assembling a group of **humanities scholars and consultants**, who will convene three times throughout the grant award period in order to advise on major themes, selected objects, and interpretive strategies. We also are in the process of assembling a Native Advisory Panel of consultants from local tribal communities, who will consult specifically on interpretation relating to Native American and Indigenous history. We do not yet have formal commitments from members of the Native Advisory Panel, as those conversations are still underway, but we anticipate having them by the beginning of the grant award period in 2023. For their time and service, we plan to pay each of these consultants a \$1000 honorarium.

Other key components of our budget include funds towards object conservation, text panel design, art design, and media installations. The Concord Museum has worked with **Deirdre Winsor** of Winsor Conservation on previous projects and special exhibitions, and our budget includes \$10,000 towards the full conservation costs of a Spitalfields silk dress that will be a cornerstone object in one of the three “Whose Revolution” exhibitions. The full conservation costs will be \$15,600, and the Museum has committed to supporting the remaining amount. We also plan to work with **Helen Riegle of HER Design** on text panel design. This estimate is based on our previous work with her on special exhibitions, taking into account her typical design fees for work of a similar scale and scope within the same gallery space. We have also begun conversations with **Proun Design** about creating silhouettes representing enslaved people in Concord during the American Revolution, and they have submitted general budget guidelines. Our estimate is based on the square footage and scope of the project based on their guidelines. Should this grant be awarded, we would work with them on a final estimate prior to the beginning of the grant period. Finally, we plan to work with **RLMG (Richard Lewis Media Group)** on a media installation of video footage that will be displayed on a high-resolution screen within the galleries. The Concord Museum has previously worked with RLMG on numerous projects, including media installations in permanent galleries and special exhibitions. We have budgeted \$25,000 towards their total estimate of \$33,000; the Museum has committed to supporting the remaining costs.

Additional significant elements of our budget include funds towards evaluation and visitor assessment and the creation of a companion digital exhibition and set of educational resources. These are part of broader ongoing initiatives at the Museum to complete visitor evaluation related to the permanent galleries and to do a broader redesign of the Museum’s website, and other funds towards these projects will be supported by the Museum. The web designer has not yet been identified, but we anticipate awarding a contract by the beginning of the grant award period in September 2023.

This budget is based on preliminary estimates and past work with consultants, and we have not yet contracted with these design firms, as we will require grant-funded support in order to incur these major costs. However, should this grant be awarded, we will work with consultants to provide a formal estimate and letter of commitment by the beginning of the award period.