



# Herreshoff Marine Museum Museum Master Plan

Developed by  
**museumINSIGHTS**  
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# Introduction and Overview

## About this Report

In late 2023, the Herreshoff Marine Museum retained Museum Insights, a consulting firm specializing in museum master planning, to prepare a master plan for the museum.

The resulting Museum Master Plan summarizes Museum Insights' findings and recommendations for the museum's future. The recommendations build on a robust discovery process and extensive consultation with museum staff. Included in this report is an analysis of the museum's opportunities, challenges, resources and constituents; analysis of the museum's constituents; an Activity and Experience Plan; Facility Recommendations and Preliminary Space Plans; and a Preliminary Project Budget. Together, these items form a foundation that will guide the museum as it undertakes a capital campaign and makes campus improvements. The report concludes with a recommendation for phasing campus improvements and other building projects.

## Our Museum Planning Process

In developing a master plan, we ask and answer six main questions:

### 1. What are the museum's **mission** and **vision**?

- Collect? Preserve?
- Exhibit? Educate?
- Inspire? Provoke?

### 2. What are the museum's **resources, constraints, challenges, and opportunities**?

- Collections? Exhibits? Staff? Board? Site and building?
- Endowment? Membership? Community support?
- Government funding?

### 3. Who are the museum's most important **constituents**?

- Tourists? Local residents? Families? Seniors? Children?
- Collectors? Scholars?

### 4. What kinds of **activities** and **experiences** will best meet the constituents' needs?

- Collections? Long-term Exhibits? Temporary Exhibits?
- Classes? Lectures? Demonstrations? Hands-on programs? Publications? Online activities?

### 5. What kinds of **facilities** are needed to support the museum's activity and experience needs?

- How much space is needed? What kind of building would be best?
- Is the existing site adequate? If not, should the museum be re-located?

### 6. How does the **money** work?

- Where does operating revenue come from? How many staff are needed? What are the operating expenses?
- What are the estimated capital costs for the recommended changes?
- Where will that funding come from? Is the project feasible given current circumstances?

# Starting Points

## A Brief History of HMCo.

John Brown Herreshoff and Nathanael Greene Herreshoff founded the Herreshoff Manufacturing Company (HMCo.) in 1878. For decades, HMCo. produced exceptional boats and yachts across a variety of types and classes and is perhaps best known for producing six America's Cup defenders.

While the company is well known for its innovative yachts, its impact is much wider. The Herreshoff team developed and introduced important improvements to steam engines, designed torpedo boats, and designed and built any number of smaller boats that were as popular and successful as the America's Cup defenders. Whether 12-1/2 feet or 200, boats built by Herreshoff reflect the highest level of design, craftsmanship, and innovation.

The Herreshoff Manufacturing Company was fully vertically integrated, meaning that every part used on every boat was manufactured onsite. Their campus occupied both sides of Burnside Street in Bristol, Rhode Island, leading down to the waterfront where the company assembled



vessels up to 200 feet, tested new designs, and launched their finished products.

The family sold the company in 1924, and manufacturing continued until the mid-1940s when the company was liquidated due to a decrease in sales.

## Museum Development

Sidney DeWolf Herreshoff, Rebecca Chase Herreshoff, and Halsey Chase Herreshoff founded the Herreshoff Marine Museum (HMM) in 1971. Their purpose was to showcase the Herreshoff Manufacturing Company's exemplary commitment to marine innovation under the direction of John Brown Herreshoff and Nathanael Greene Herreshoff.

While the museum recently celebrated its 50th birthday, its modern incarnation began in the early 2000s. The museum faced many challenges in these years, and by 2010, the museum was \$200,000 in debt with no clear path towards repayment. Utilities threatened to cut service to the museum. Faced with existential circumstances, the board moved aggressively to right the ship through loans, donations from the museum's supporters, and the development of other revenue streams, including waterfront and building rentals and the sailing school. Over the last fifteen years, the museum has made a remarkable turnaround. The first annual appeal in 2010 netted \$5,000. The 2024 annual appeal netted \$313,000.

The turnaround has been guided not only by sound financial management by President and Executive Director Bill Lynn and his team, but also by a general professionalization of the museum management and administration. Museum and board leadership have worked to continue developing new revenue sources along with greater philanthropic support. Notable accomplishments

## Starting Points (continued)

include completing a facilities capital needs assessment and securing over \$400,000 in Save America's Treasures grant funds to address the over \$2 million estimated five year capital needs. The board has continued to professionalize by establishing a board book and developing a strategic plan.

Significant improvements have also been made to collection management and exhibitions. The curatorial policies have been revised, or, in some cases, developed for the first time, to meet the museum's needs and match best practices. Notable efforts include:

- Reestablishing the Collections Committee and updating accession, deaccession, and damage policies. (2017)
- Reestablishing the Boat Preservation Committee and developing new protocols for maintaining boats. (2017)
- Revising the museum's Collection Policy (2019)
- Successfully applying for small grants to support collections care and digitization, museum planning, exhibit planning, and collections assessment (2016-present).
- Making changes to object and archival storage to better meet collection needs.
- Transitioning to a new collection database, Mimsy.
- Completing a CAP assessment and a disaster plan, milestones on the path to museum accreditation.

The museum has a plan for refreshing its exhibits as well as developing new exhibits that highlight items previously in storage. A flurry of activity between 2016 and 2024 resulted in the refresh or development of five exhibit



areas. In addition, the museum has lent collections to support exhibits at Mystic Seaport, MIT Museum, New Bedford Whaling Museum, the Audrain Auto Museum, the Yachting Heritage Center, and The Sailing Museum and National Sailing Hall of Fame, all of which underscore the value of the museum's collections, as seen by the public and other museum experts. This activity has been supported in part by financial donations restricted to exhibits and the addition of a full-time curator.

### The Museum Today

Today, the museum owns many of the surviving workshop buildings, a Herreshoff family home, and a significant waterfront on Narragansett Bay. Currently, the museum's activities are largely centered in the museum building (One Burnside), a repurposed modern manufacturing building, and on the waterfront, which

## Starting Points (continued)

hosts the sailing school, special event rentals, and other activities that welcome the public to the waterfront.

Some spaces are used as active workshop space for the museum's education programs. Other parts of these buildings are leased as office space or apartments. Some of the offices are leased to Blue Tech companies who are exploring technology and the ocean. The museum strives to maintain the historic manufacturing buildings on campus, and is addressing deferred maintenance.

In the fifty years since its founding, the museum has grown from a family enterprise to a successful independent non-profit. The mission has also expanded to include inspiring the next generation of sailors, to providing hands-on training for the future boat builders and marine industry workers, and to offering affordable space to BlueTech start ups.

At the same time, the museum finds itself at a crossroads. All of its buildings need additional investment to address deferred maintenance or to improve their usability for the museum's workshop, waterfront, rental events, and other programs. Likewise, the museum's collections are in need of better storage, additional interpretation, and expanded exhibition space.

The museum recognizes that more can be done in all of these areas and that the progress to date is deeply encouraging. The museum's board and leadership see this museum master plan as a roadmap that the museum can use to chart future directions and prioritize potential opportunities in the years ahead.



# Resources, Constraints, Challenges, and Opportunities

We begin our evaluation of a museum's potential with an examination of its resources, constraints, challenges, and opportunities. This analysis provides a high level overview of the possibilities and difficulties that the museum faces at this stage of its development.

## Resources

A museum's resources are the things that the organization has that will help it move forward. These include:

- A truly extraordinary collection of vessels and artifacts.
- A fabulous deep-water waterfront location on the shore of Narragansett Bay, one of America's best sailing areas.
- A committed and experienced staff that works well together.
- Board members and other supporters with broad maritime experience and the ability to support the museum.
- Thoughtful and pragmatic leadership for the museum and the board.
- A close alliance with the America's Cup Properties, Inc. (ACPI) and with America's Cup Hall of Fame inductees.
- Strong connections to the New York Yacht Club, its members, and its historic collections.
- Longstanding partnerships with other important Herreshoff collections including MIT, Mystic Seaport Museum, and Claas van der Linde's Catalog Raisonné.
- A campus full of buildings that can readily be adapted to museum use for exhibits, collections, programs, and other allied uses as appropriate.

## Constraints

The museum's constraints are things that are unlikely to change without significant effort. These include:

- Restrictions placed on major collections displayed within the museum.
- Potential restrictions on building because the museum is located in a local historic district.



## Challenges

The museum's challenges are things that are difficult for the organization, but can be changed. These include:

- The site and the museum buildings do little to help people understand that they are welcome to stop for a visit.
- The buildings on the campus are a significant resource and are in generally good exterior condition, but need significant work (primarily HVAC, ADA access, and other code concerns) before they can be fully turned to any purpose.
- The museum has limited endowment, especially as compared to other collecting museums.

# Resources, Constraints, Challenges, and Opportunities (Continued)

- Resources are spread thin across multiple programs, making it difficult to maximize return on individual programs.
- Exhibit space is constrained by the existing conditions of One Burnside and other buildings.
- Collection and archival storage areas need upgrading.
- The waterfront needs significant investment in order to realize its full potential.
- Parking is limited and can be confusing.
- Staff is already at capacity.
- The Herreshoff Homestead needs significant restoration work and has few obvious potential uses for the museum.

## Opportunities

The museum's opportunities are areas where the organization can effectively expand its programming to fulfill its goals in new or different ways. These include:

- Telling the compelling human story of the remarkable growth and development of HMCo. under the guidance of N.G. and J.B. Herreshoff.
- Significantly expanded waterfront programming.
- Enhanced facilities for event rentals and campus events.
- Engaging the public, especially the Bristol community, with the waterfront and Narragansett Bay.
- Continued development of hands-on skills programming for students and adults.



# Understanding the Museum's Constituents

**While master planning is about collections, exhibits, programs, and architecture, the master planning process begins with people.**

As business guru Peter Drucker notes “Organizations thrive when they meet the needs of their customers.” For a museum, the challenge is understanding who the customers are. The easy answer is that the museum serves “everyone.” However, different individuals come with different backgrounds and will bring very different interests, needs, motivations, and desires to their engagement with the museum.

## Who are They?

In our work, we have found that museum constituents can generally be divided into three broad groups, what we call Destination, Community, and Curatorial.

### Destination Constituents

A museum's destination constituents are looking for a unique and engaging experience. They typically come to visit a museum on an irregular basis, often only once. They usually come in small groups that include family members and, frequently, visiting friends and relatives. They are likely to pay admission and may enjoy an unusual gift shop.

### Community Constituents

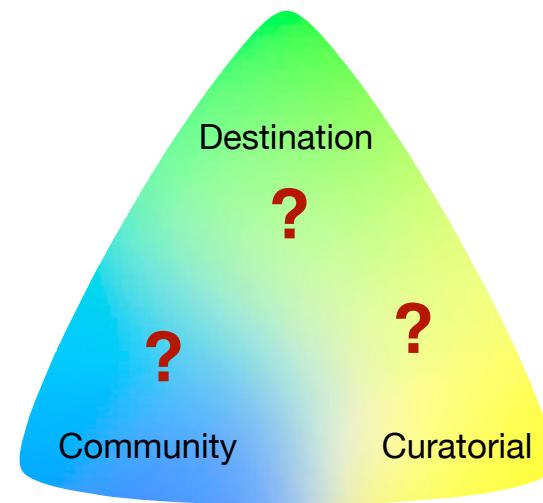
A museum's community constituents include people who have the potential for an ongoing relationship with the museum through a wide variety of activities including membership, programs, event participation, online activities, and/or educational programs. Community constituents are most likely to become members and may be donors to an annual fund or capital campaign.

### Curatorial Constituents

A museum's curatorial constituents are typically most interested in the preservation and growth of a museum's collections. Curatorial constituents can be a museum's most passionate advocates and most significant donors.

### Finding the Right Balance

Of course, many museums serve all of these constituent groups, but with varying degrees of emphasis. Understanding a museum's constituents gives us a foundation on which to outline the kinds of activities and experiences that will serve each group. In turn, understanding activities and experiences will help us to understand the operational and facility needs of each particular museum.



# The Herreshoff Marine Museum's Constituents

Identifying the Herreshoff Marine Museum's primary constituent groups is the essential first step in understanding and articulating HMM's program, operational, and facility needs.

While the museum welcomes destination visitors, HMM is primarily focused on serving Community and Curatorial constituents, as outlined below.

## Community Constituents

The Herreshoff Marine Museum's community constituents have a continuing relationship with the museum, engaging in a wide variety of activities and experiences including programs, events, outdoor, cultural, and online activities. Community constituents are the most likely group to become members, especially when programming meets their interests and needs. At HMM, there are three major groups of community constituents:

- **Affinity Community:** NGH and HMCo. enthusiasts, including classic boat owners and aficionados.
- **Affinity Community:** The America's Cup Hall of Fame inductees, teammates, and America's Cup enthusiasts.
- **Regional Community:** The Bristol regional community, local sailors and boaters, workshop program participants, tenants (especially Blue Tech), and rental events attendees.

## Destination Constituents

The museum's destination constituents include cruise ship passengers and regional visitors. Some sailors and boaters, visiting boats and yachts, and visitors to the area may also visit the museum.

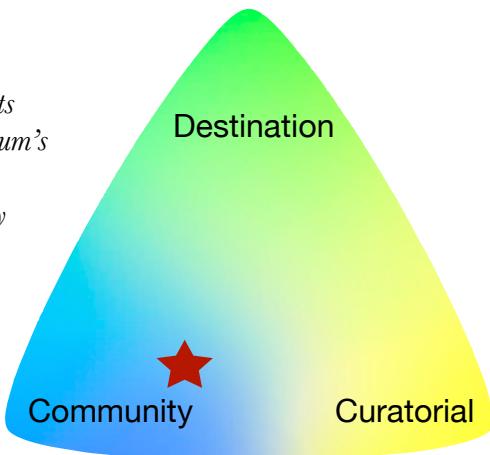
## Curatorial Constituents

At the museum, curatorial constituents include boat designers, builders, and restorers, Herreshoff and yachting aficionados, and scholars and researchers.

## Other Stakeholders

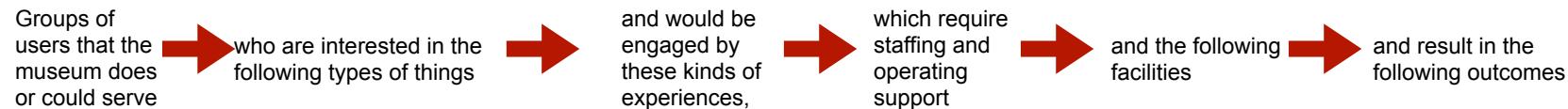
In addition to its core constituents, the Herreshoff Marine Museum routinely works with many other stakeholders including America's Cup Properties and the Sailing Museum. While these are not part of the museum's core constituents, agreements with them extend the museum's reach.

*This diagram illustrates the Herreshoff Marine Museum's constituent focus. The star represents the "center of gravity" of the museum's programming with an emphasis on several different types of community constituents and a strong curatorial focus with less emphasis on destination constituents.*



# Constituent Logic Model

The Herreshoff Marine Museum Constituent Logic Model is based on our research and discussions with the planning team and museum staff. It outlines the museum's priority constituents and provides the foundation for the activity and experience plan and the facility planning to follow.



Constituents	Interests, Needs, Motivations, and Desires	Activities and Programs	Operational and Staffing Needs	Facility Needs	Outcomes
<b>Regional Community: Bristol Region (Newport, Portsmouth, and Southeastern New England)</b>					
Local Sailors, Boaters, and Sailing School Participants	<ul style="list-style-type: none"> <li>Access to the waterfront</li> <li>Learn to sail or improve boat handling skills</li> <li>Connect with other local sailors and boaters</li> <li>Community-oriented non-competitive sailing</li> </ul>	<ul style="list-style-type: none"> <li>Sailing school</li> <li>Boat rentals and charters</li> <li>Moorings</li> <li>Sailing and maritime-focused public programs</li> <li>A place to socialize with other sailors</li> </ul>	<ul style="list-style-type: none"> <li>Waterfront manager</li> <li>Instructors</li> <li>Dock attendants</li> <li>Public program coordinator</li> <li>Cafe staff</li> </ul>	<ul style="list-style-type: none"> <li>Developed waterfront</li> <li>Mooring and dock space</li> <li>Program space</li> <li>Cafe/Tavern</li> <li>Ample parking</li> <li>Marked crosswalk/pedestrian flashers</li> </ul>	<ul style="list-style-type: none"> <li>Admission, program, and store revenue</li> <li>Membership</li> <li>HMCo. boats active</li> <li>Future sailors: kids and adults on the water</li> </ul>
Workshop Program Participants	<ul style="list-style-type: none"> <li>Learn new skills</li> <li>Meet like minded people</li> <li>Prepare for future career opportunities</li> </ul>	<ul style="list-style-type: none"> <li>Workshop skills training</li> <li>Credit recovery programs</li> <li>Craft classes</li> </ul>	<ul style="list-style-type: none"> <li>On-site and online</li> <li>Transportation to &amp; from schools</li> <li>Outreach/marketing</li> </ul>	<ul style="list-style-type: none"> <li>Safe workshop spaces</li> <li>Storage for participant belongings</li> <li>Parking</li> </ul>	<ul style="list-style-type: none"> <li>Grants to support program expenses</li> <li>Connecting new people to HMCo.'s story</li> </ul>
Rental Event Participants	<ul style="list-style-type: none"> <li>Uniquely beautiful venue</li> <li>Convenient access and parking</li> </ul>	<ul style="list-style-type: none"> <li>Weddings</li> <li>Corporate gatherings</li> <li>Other large group meetings and events</li> </ul>	<ul style="list-style-type: none"> <li>Event coordinator</li> <li>Facilities and grounds staff</li> </ul>	<ul style="list-style-type: none"> <li>High quality, accessible restrooms</li> <li>Facilities for caterers</li> <li>Parking and crosswalk</li> </ul>	<ul style="list-style-type: none"> <li>Event fees</li> <li>Engagement with those who might not otherwise visit the museum</li> </ul>
Blue Tech Innovators	<ul style="list-style-type: none"> <li>Multipurpose space for workshops and offices</li> <li>Access to the waterfront</li> <li>Inexpensive/subsidized</li> <li>Near related businesses</li> </ul>	<ul style="list-style-type: none"> <li>Flexible spaces that meet widely varied needs</li> </ul>	<ul style="list-style-type: none"> <li>Facility maintenance</li> <li>Tenant and lease management</li> </ul>	<ul style="list-style-type: none"> <li>Flexible spaces</li> <li>Gathering space</li> <li>Independent access 24/7</li> <li>Loading dock/freight elevator</li> </ul>	<ul style="list-style-type: none"> <li>Potential connections with other tenants</li> <li>Rental income</li> <li>Well maintained buildings</li> </ul>

## Affinity Community: NGH and HMCo. Enthusiasts

Herreshoff and other Classic Boat Owners & Enthusiasts	<ul style="list-style-type: none"> <li>A source of inspiration</li> <li>Access to authentic artifacts, spaces, and experiences</li> <li>Connect informally with other enthusiasts, owners, and experts</li> </ul>	<ul style="list-style-type: none"> <li>Hall of Boats</li> <li>Temporary exhibits</li> <li>Self-guided exploration of interpreted campus</li> <li>Behind the scenes tours</li> <li>Workshops, programs, and activities</li> </ul>	<ul style="list-style-type: none"> <li>Public program staff</li> <li>Staff for workshop and hands-on programs</li> <li>Grounds staff</li> <li>Collection curator</li> <li>Exhibit curator</li> </ul>	<ul style="list-style-type: none"> <li>Welcoming and accessible orientation area and collection focused exhibition space</li> <li>Active workshops</li> <li>Museum shop</li> <li>Informal gathering space</li> </ul>	<ul style="list-style-type: none"> <li>Deeper engagement with NGH, JBH, and HMCo. history</li> <li>Membership and other annual support</li> <li>Admissions, store, and event revenue</li> </ul>
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# Constituent Logic Model (continued)

Constituents	Interests, Needs, Motivations, and Desires	Activities and Programs	Operational and Staffing Needs	Facility Needs	Outcomes
<b>Affinity Community: America's Cup</b>					
<b>America's Cup Hall of Fame Inductees' and Teammates</b>	<ul style="list-style-type: none"> <li>A place to celebrate accomplishments and recognize inductee's achievements</li> </ul>	<ul style="list-style-type: none"> <li>Exhibits with updates each race year</li> <li>Induction events</li> <li>Inductee hosted private events</li> </ul>	<ul style="list-style-type: none"> <li>Outreach by dedicated membership and/or development staff</li> <li>Event organization</li> <li>Partnership with ACPI</li> </ul>	<ul style="list-style-type: none"> <li>Cocktail hardened exhibit/gathering space for AC-related events and activities</li> <li>Waterfront amenities</li> </ul>	<ul style="list-style-type: none"> <li>Recognition of inductees' accomplishments</li> <li>Membership and annual fund support</li> <li>Event revenue</li> </ul>
<b>America's Cup Enthusiasts</b>	<ul style="list-style-type: none"> <li>Keep, celebrate, and share AC history and heritage</li> <li>Meet other Cup community members</li> </ul>	<ul style="list-style-type: none"> <li>AC history exhibits and race simulator updated each race year</li> </ul>	<ul style="list-style-type: none"> <li>Partnership with ACPI</li> <li>Exhibit maintenance and updates</li> <li>Exhibit and event staff</li> </ul>	<ul style="list-style-type: none"> <li>Dedicated Hall of Fame event space</li> <li>Comfortable places for meeting and socializing</li> <li>Waterfront amenities</li> </ul>	<ul style="list-style-type: none"> <li>Richer understanding of HMCo.'s role in AC history</li> <li>Event revenue</li> <li>Donations</li> </ul>
<b>Destination: Visitors to the Herreshoff Museum</b>					
<ul style="list-style-type: none"> <li>- Bus and Cruise Ship Tour Groups</li> <li>- Visiting Friends and Relatives</li> <li>- Sailors &amp; Boaters</li> </ul>	<ul style="list-style-type: none"> <li>Cultural enrichment</li> <li>A unique, memorable experience that is accessible, easy to visit, and good value</li> <li>Gift shop</li> </ul>	<ul style="list-style-type: none"> <li>Orientation film</li> <li>Introductory exhibit</li> <li>Hall of Boats</li> <li>Guided and self-guided interpretive tours</li> </ul>	<ul style="list-style-type: none"> <li>Visitor services staff</li> <li>Group visit coordinator</li> <li>Exhibit and grounds maintenance staff</li> </ul>	<ul style="list-style-type: none"> <li>Designated drop-off points and dockage</li> <li>Welcoming and accessible orientation area</li> <li>Unique museum shop</li> </ul>	<ul style="list-style-type: none"> <li>Understanding of HMCo.'s unique history</li> <li>Dockage, admissions, and store revenue</li> </ul>
<b>Curatorial: Scholars, Restorers, and Collectors</b>					
<b>Designers, Builders, and Restorers</b>	<ul style="list-style-type: none"> <li>Access to authoritative HMM sources</li> <li>Connect with owners, designers, builders, and restorers</li> <li>Attend or lead workshops</li> </ul>	<ul style="list-style-type: none"> <li>Research at the museum</li> <li>Workshops or symposiums</li> </ul>	<ul style="list-style-type: none"> <li>Curatorial and collections staff</li> <li>Program and workshop coordinator</li> </ul>	<ul style="list-style-type: none"> <li>Comfortable space for research</li> <li>Workshop space</li> <li>Dedicated area for working with collections</li> </ul>	<ul style="list-style-type: none"> <li>Engagement with an important constituency</li> <li>Potential pipeline to major donors and influencers</li> </ul>
<b>Scholars &amp; Researchers</b>	<ul style="list-style-type: none"> <li>New insights/inspiration</li> <li>Access to material culture and archival materials</li> </ul>	<ul style="list-style-type: none"> <li>Research at the museum</li> <li>Access to curatorial expertise</li> <li>Workshops &amp; symposiums</li> </ul>	<ul style="list-style-type: none"> <li>Curator</li> <li>Collections staff</li> <li>Research coordinator</li> </ul>	<ul style="list-style-type: none"> <li>Secure and accessible collection storage areas</li> <li>Dedicated research areas</li> </ul>	<ul style="list-style-type: none"> <li>Continued recognition of the museum as a center for understanding American maritime history</li> </ul>
<b>Other Stakeholders</b>					
<ul style="list-style-type: none"> <li>America's Cup Properties, Inc.</li> <li>The Sailing Museum</li> </ul>	<ul style="list-style-type: none"> <li>Promote the America's Cup, the sport of sailing, and RI's role in the history of yachting</li> </ul>	<ul style="list-style-type: none"> <li>Long-term loan of collection items for exhibit</li> </ul>	<ul style="list-style-type: none"> <li>Curator and exhibit development team</li> <li>Exhibit and facilities maintenance</li> </ul>	<ul style="list-style-type: none"> <li>Dedicated AC Hall of Fame</li> <li>Orientation area</li> </ul>	<ul style="list-style-type: none"> <li>Happy stakeholders</li> <li>Possibilities for future favors or collaboration</li> </ul>

# Activities and Experiences Overview

This overview outlines the activities and experiences that address the interests, needs, motivations, and desires of the museum's primary constituent groups, as outlined above. These activities and experiences are organized roughly from most public engagement to least public engagement.

We develop the museum's activities and experiences in detail in order to understand the staffing and operational needs and costs and the facilities needed to make these kinds of activities possible. Note that the activity and experience examples provided here are not meant to be specific recommendations, but rather are designed as general outlines to inform our understanding of each program area's operational and space needs.

1. The **Visitor Reception** experience welcomes visitors to the museum, provides orientation to the campus, and offers an initial point of entry to the Herreshoff story for all visitors.
2. The museum's **Long-Term Exhibits and Hall of Boats** engage visitors in the Herreshoff story through carefully crafted exhibits and a variety of hands-on activities.
3. **Temporary Exhibits** showcase objects in HMM's collection that are not usually on display, bring together items from other museums that help the museum to tell unique parts of the HMCo. story, and tell other stories of historic and contemporary maritime innovation.
4. **Waterfront and Rental Activities** provide waterfront access and recreation opportunities including the sailing school and seasonal moorings. The waterfront also welcomes visiting boats and serves as a beautiful spot to hold private events.

5. The museum's **Public Programs** bring together regional community members and the worldwide Herreshoff community to discover stories not present in the exhibits and to connect with others who share their interests.
6. **Special Events** draw people to the museum for unique activities, experiences, and celebrations. These provide additional engagement with the museum and additional revenue that supports key museum programs.
7. **Workshop Programs** engage members of the regional community, including students, with skilled craftspeople through a wide variety of age-appropriate hands-on workshops and workforce development programs. Certain activities may be observed by the general public.
8. **Collection Storage and Curation** provides high quality, secure storage for the museum's collections and makes these special objects available to researchers and the public seeking to learn from them. Improvements in this area directly support engagement with the regional community through both public program and workshop programs.
9. **The America's Cup Hall of Fame** recognizes and celebrates America's Cup crew members, designers, builders, syndicate leaders, supporters, chroniclers, and other individuals who have had an outstanding impact on the America's Cup.

For a detailed version of the museum's activities and experiences see the detailed version of this plan in Appendix C, beginning on page 44.

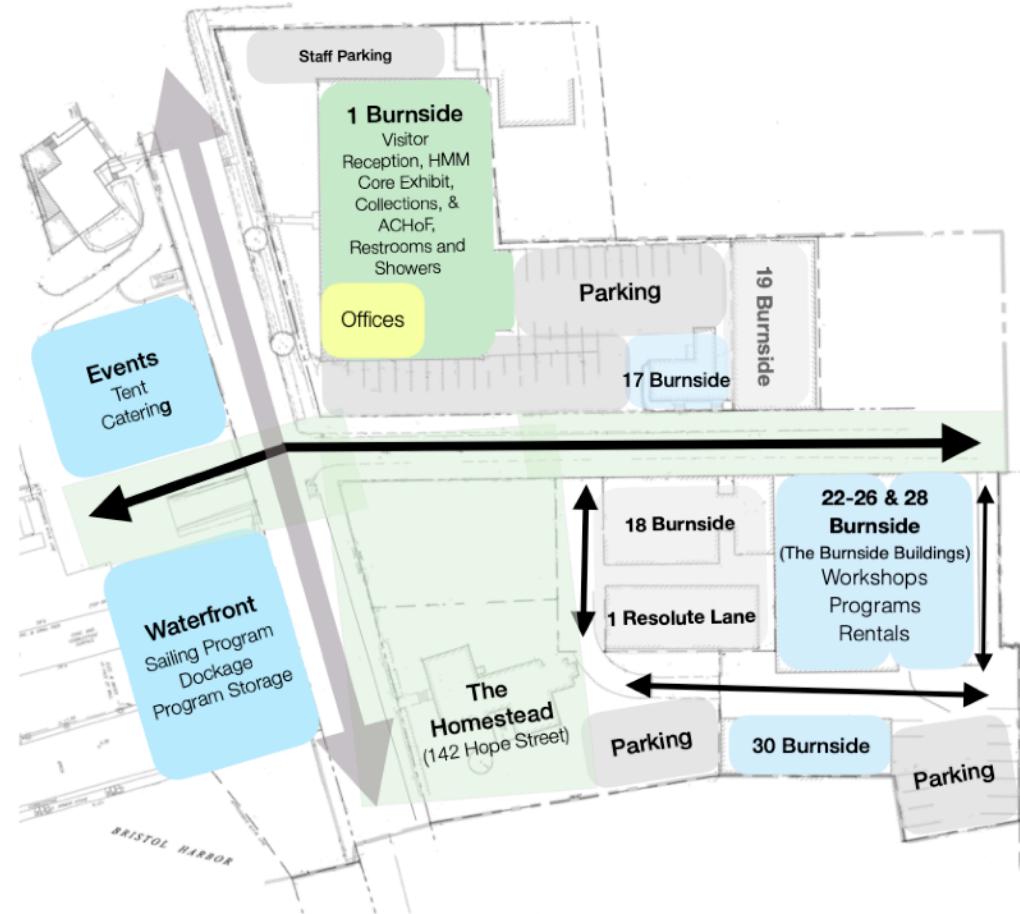
# Existing Facility Overview

The museum owns many of the remaining buildings on the former Herreshoff Manufacturing Company campus, totaling approximately 65,000 square feet of usable space. Much of it is in need of updating or renovation. The following is a list of buildings owned by the museum and their current uses:

- One Burnside, the primary museum building, built as a boatbuilding shop long after the Herreshoff era.
- The Waterfront, an active working facility with dockage, moorings, a fleet of boats used for classes, and an active tented event space available for rentals.
- 22-26 Burnside, former HMCo. workshop spaces, are used for museum programs, workshops of various kinds, and as rental space.
- 28 Burnside, also former HMCo. workshop space, is in use as workshop space for boats and the museum's facilities.
- 30 Burnside, a three story building used for storage and as rental space.
- 17 Burnside, a former residence now used for storage, meetings, wedding support, and a rental apartment.
- 142 Hope Street, a former Herreshoff residence known as the Homestead, which is in poor condition and is not in active use.

Additional, privately owned buildings on the campus include:

- 19 Burnside, the former Sail Loft
- 18 Burnside and 1 Resolute Lane, two story buildings that are former workshop spaces.



**For purposes of this plan, Museum Insights is focusing on the buildings currently owned by HMM that could be readily renovated to better meet current and future museum needs.** Using conversations with staff and the campus planning team and the recommendations included in the Activities and Experiences plan, Museum Insights developed the following preliminary recommendations for the museum's facilities.

# Summary of Facility Recommendations

The following outline provides an overview of Museum Insights' recommendations for the use of the museum's facilities. Detailed recommendations are provided on the following pages in order of priority, along with preliminary organizational diagrams for One Burnside and 22-26 Burnside. Preliminary space programs for these areas are included at the end of this section.

## **1. The Site and Grounds - Setting the Scene**

Develop a campus-wide landscape plan coupled with a signage plan that provides a cohesive graphic language for the many different kinds of activities that take place at the museum and across the street at the waterfront.

## **2. The Waterfront - An Invitation**

Upgrade the waterfront to include more dockage, permanent, universally accessible restrooms and showers, and additional storage for events, the sailing school, and other waterfront equipment.

## **3. 22-26 Burnside - Flexible Program Space**

Renovate 22-26 Burnside to provide new entry and public spaces, improve and expand workshop space, add additional gallery space, and provide infrastructure to make better use of Gallery 26. A new viewing area will allow visitors to observe work in the 28 Burnside workshop.

## **4. One Burnside - Transformation**

Work within the existing building footprint to reimagine the visitor experience. Changes include creating a new atrium-like space and developing new exhibits.

## **5. 17 and 19 Burnside - Offices and Collections**

Acquire 19 Burnside to provide needed office space and collection storage space. Retain 17 Burnside.

## **6. 30 Burnside - Home to Blue Tech**

Center Blue Tech activities on campus by making 30 Burnside the Blue Tech Hub.

## **7. 28 Burnside - Flexible Workshops**

Retain use as workshop space, and consider modifications to accommodate Blue Tech companies interested in testing their products in the Bay.

## **8. The Herreshoff Homestead**

Retain the property for future uses, including parking. Consider a variety of options for the Herreshoff Homestead which requires significant investment before it could be useable.

## **9. 18 Burnside and 1 Resolute Lane**

Following the possible sale of 18 Burnside and 1 Resolute Lane, develop a working relationship with the new owner.

## **10. Offsite Storage - A Likely Necessity**

With a collection of very large artifacts, the museum is likely to need additional offsite storage as it grows.



# Reimagining the Museum's Site and Buildings

The recommended space uses outlined on the following pages represent one concept for the future development of the museum's campus. This approach assumes the adaptive reuse of the existing buildings, rather than demolition and new construction. Adaptive reuse preserves one of the museum's most significant and evocative assets—its historic campus and workshops—and avoids the significant disruption to museum operations that new construction would require. A phased approach will also allow the museum to implement portions of the plan as fundraising permits.

## 1. The Site and Grounds - Setting the Scene

One of the museum's most significant challenges is that the campus and its buildings do not reflect the image of a museum that welcomes the public.

To someone passing by on Hope Street, the industrial buildings and the large sheds, with boats seemingly awaiting their turn in the workshop, give the appearance of a working boatyard. For visitors, the industrial facade of One Burnside, inconsistent walkways, unclear/outdated signage, and commercial looking entry do not signal "welcome."

Any discussion of updating the museum's buildings should begin with a campus-wide landscape plan coupled with a signage plan that provides a cohesive graphic language underpinning for the many different kinds of activities that take place on the grounds of the museum.

This landscape plan should tie the waterfront area firmly to the rest of the campus with use of a consistent design language including construction materials and wayfinding signage. At the same time, the landscape and design plan must honor the historic buildings that provided workspace for the company's experimentation, invention, and construction.



# Reimagining the Museum's Site and Buildings

Site considerations include:

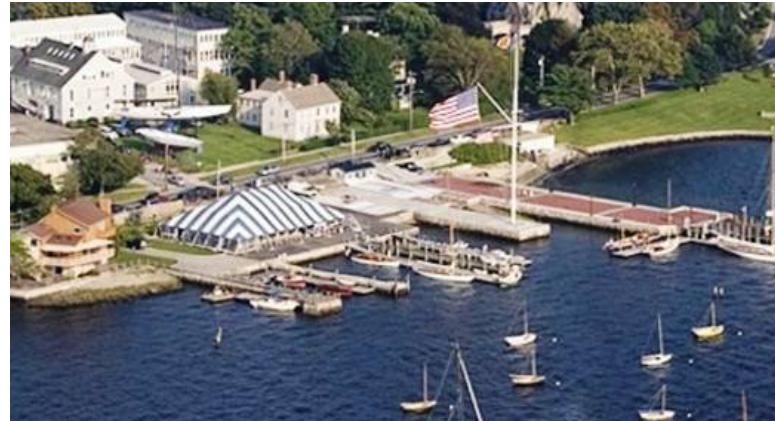
- Access for vehicles of all sizes, including trailers big enough to move large boats.
- Adequate, accessible, and secure parking for staff, visitors, and tenants.
- Pedestrian circulation and visitor orientation including a clear connection across Hope Street to the waterfront that is safe and inviting for visitors of all abilities.
- Clear delineation between areas where visitors are welcome and areas that need to remain private and/or secure.

In addition, as the museum's programs and visitor experiences continue to expand, parking will likely become more of a problem. Currently, commercial rental clients' need for parking on weekdays balances the museum's needs for parking on weekends and in the evenings for program event participants.

Balancing open space with parking areas will enhance the overall look and feel of the campus and can help visitors orient themselves as they navigate the site. A carefully considered parking plan should be a key part of the museum's overall landscape plan.

## **2. The Waterfront - An Invitation**

The Waterfront is the museum's most direct connection to area residents, primarily serving Regional Community Constituents, including Bristol Area Residents, Local Sailors and Boaters, Sailing School Participants, and Event Rental Participants.



Planning for additional development of the waterfront to better serve these constituents is already underway. Possible improvements include:

- Expanded and improved space for dockage.
- Plans for universally accessible, permanent restrooms with showers for event participants and visiting yachts.
- Expanded waterfront-related storage.
- Additional dedicated space for the Sailing School program, including storage.
- Standardizing the design language of the waterfront so that the event area and other activity areas seem fully integrated with the museum campus across Hope Street.

The result of this work will be a more inviting and a more functional space for the wide variety of public experiences that can take place on the waterfront. In addition, more and better dockage for visiting yachts and enhanced event space can generate significant earned revenue.

# Reimagining the Museum's Site and Buildings (continued)



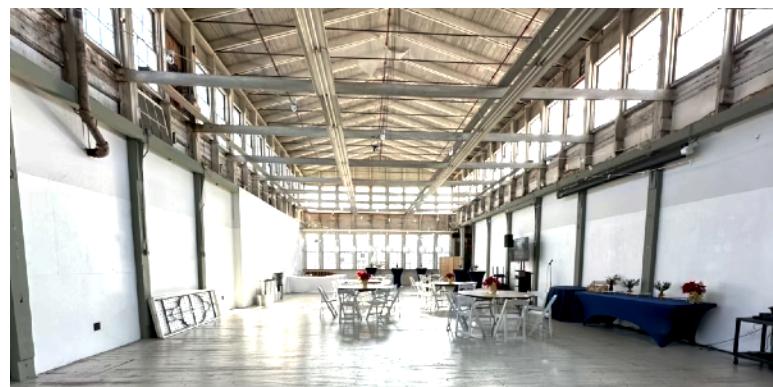
## 3. 22-26 Burnside - Flexible Program Space

With recent substantial renovations to 22-26 Burnside, including a new roof and new windows atop a sound building envelope, the Burnside buildings can provide space for a wide variety of visitor focused programs and exhibits. By converting the existing loading dock at the front of the building to a welcoming entrance and adding elevator access to the second floor, the building could become a key part of the campus experience.

This preliminary concept plan calls for restoring the original, more open configuration of the first floor. This space would then contain a mixture of workshop and exhibit activities.

The following ideas are a starting place for more detailed design conversations:

- Redesign the area on the first level with three primary zones: exhibit area, boatbuilding workshops, and boat storage.
- Add viewing windows to the workshop area so visitors can see ongoing boat building, boat maintenance, and restoration work. This workshop would continue to serve workforce development programs, boat building programs, and craft classes.
- Formalize the area where the 12-1/2's are maintained on the east side of the building, which could also be used for open storage of smaller vessels.
- Make the maintenance area viewable to the public with appropriate safety barriers.
- The remaining floor area could be used for a wide variety of exhibits and programs including the process of boatbuilding or reproductions of objects from the collection that visitors could handle.



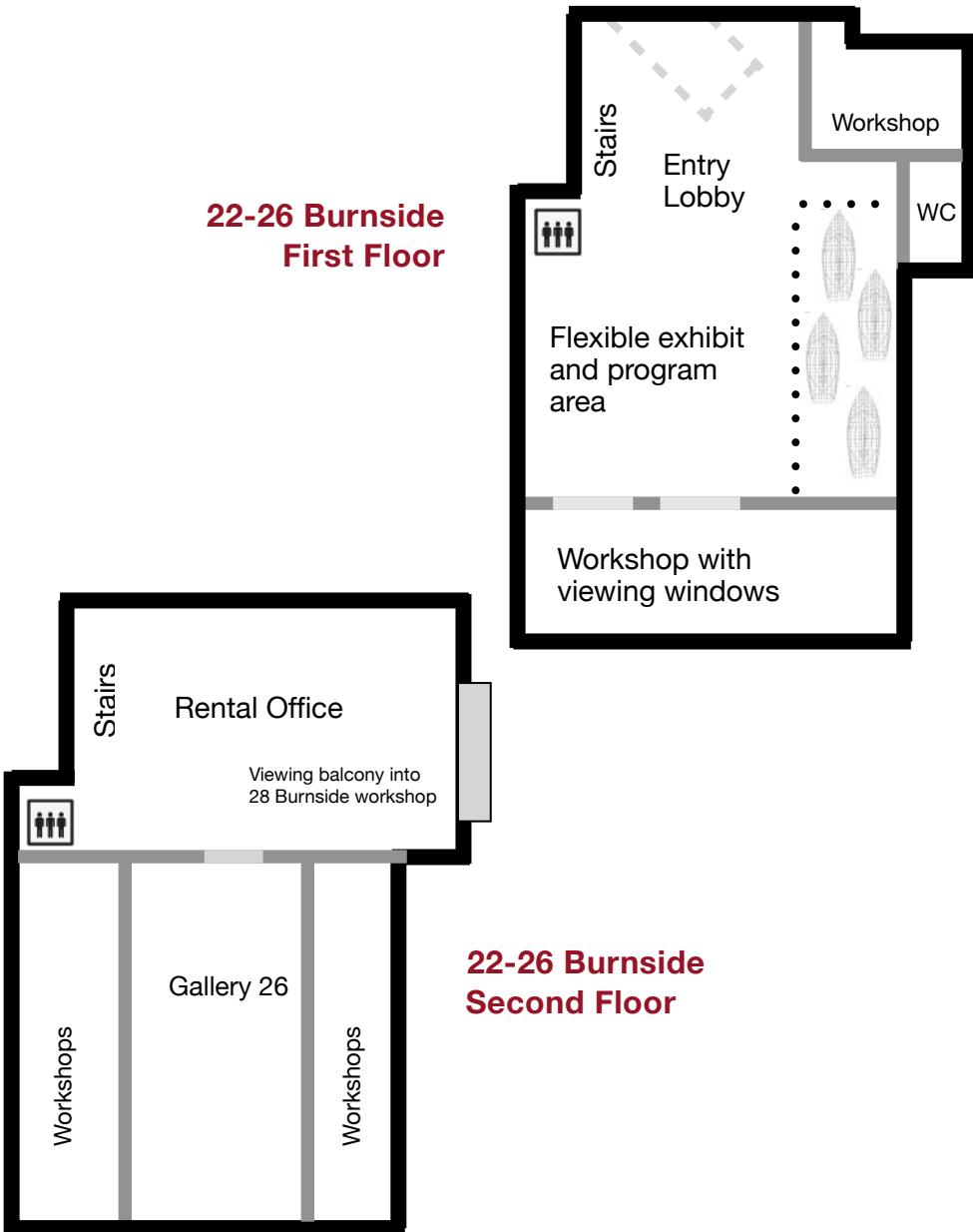
# Reimagining the Museum's Site and Buildings (continued)

In the short to mid-term, portions of the area on the second level will continue to be rented to tenants. The second level also features Gallery 26, which serves as museum gallery for reproduction materials including photographs and for use as an event space. The gallery will also provide access to an observation space to view workshops in Building 28 (see below). Ideally, these spaces would be upgraded with full HVAC, restrooms, and a full service elevator.

Initially, the third floor will retain its use as secondary museum storage. Long-term, and with the addition of full elevator access to the third floor, this space could become additional curatorial workspace, provide staging for Gallery 26, and, with HVAC upgrades, continue to serve as additional collections storage area.

Concept level architectural plans that detail the scope of the projects and preliminary cost estimates should be developed for:

- Redesigning the loading dock to an entrance.
- Elevator access to at least the second floor, if not the second and third floors.
- An HVAC system that can heat and cool the major public spaces in the buildings, especially Gallery 26, in order to make the spaces more suitable for year-round programming.
- Accessible restrooms adjacent to Gallery 26.
- A plan for changing space allocation on the first floor to better accommodate workshop and exhibit needs.
- A new loading dock at the rear of building to allow for boat ingress and egress.



Preliminary organizational diagrams

# Reimagining the Museum's Site and Buildings (continued)

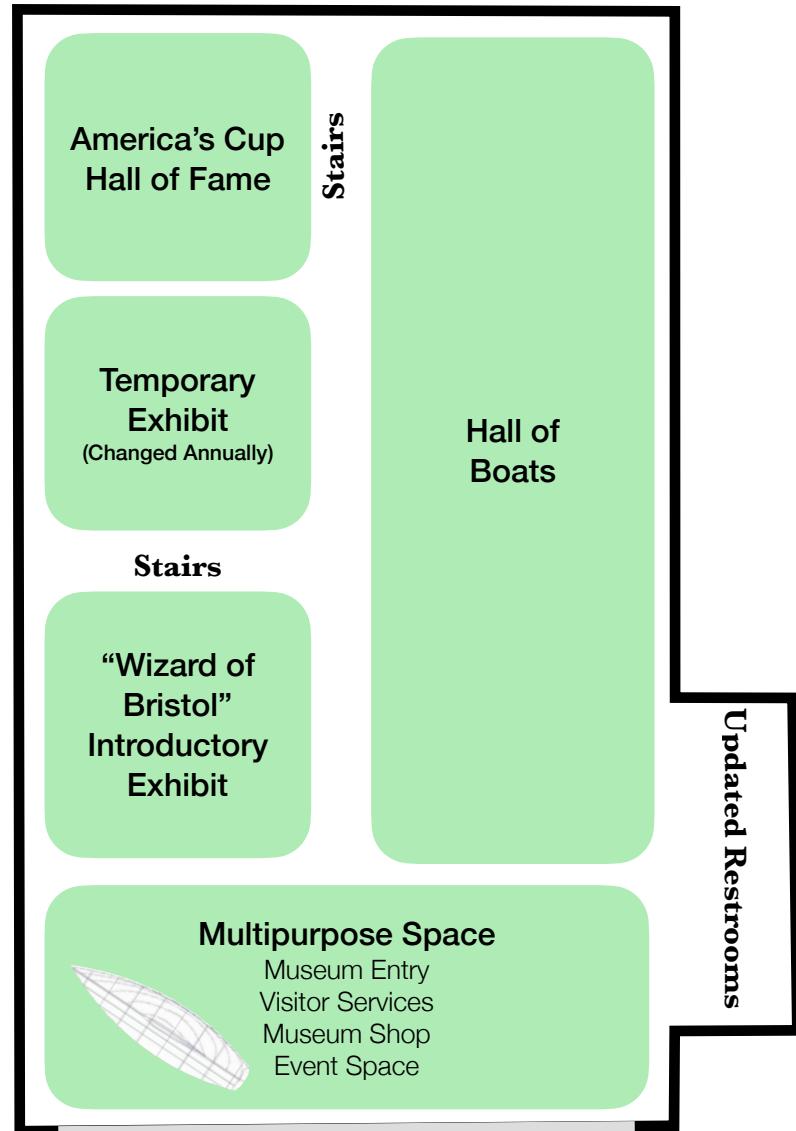


## 4. One Burnside - Transformation

Renovating and reorganizing the spaces in One Burnside will improve its function as a museum and as an event space. The changes proposed here would work within the building's existing footprint. An addition could be considered. Even if an addition is added, the proposed changes will require moving some boats currently on display to offsite storage. This long-term cost should be considered when planning changes and updates.



### Lower Level of One Burnside



New facade with fully glazed, inviting entry

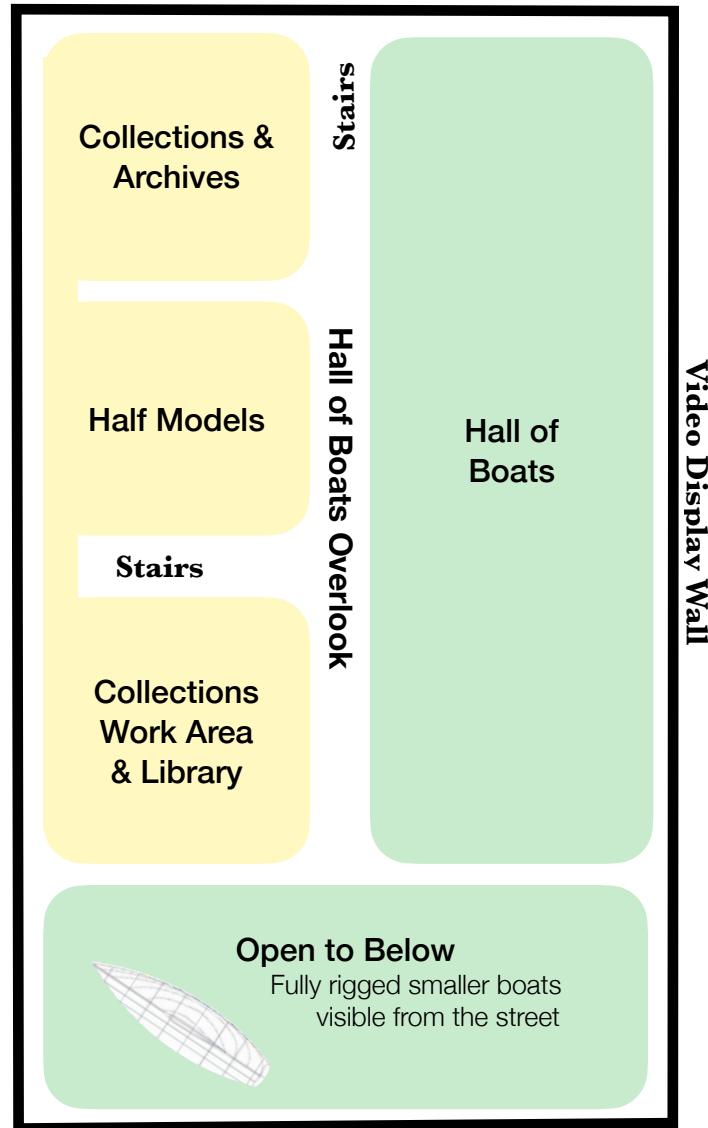
*Preliminary organizational diagram*

# Reimagining the Museum's Site and Buildings (continued)

Proposed changes to One Burnside include:

- Create an inspiring atrium-like entry space by cutting back a portion of the mezzanine. This space will welcome visitors, host the museum store, and serve as an event space, typically in conjunction with the Hall of Boats. This entry area can also highlight beautifully restored, fully rigged, small craft from the collection. This space will also save staff time and museum resources, as boats will no longer have to be moved out of the Hall of Boats to accommodate events.
- Include space for a staging area for events and storage for event furniture adjacent to the event space. Visitor services and museum shop fixtures should be designed to be portable to make way for events.
- Create a new exhibit sequence on the main level that provides an overview of NGH and HMCo. Couple this exhibit with an environmentally stable temporary exhibit space and a separate America's Cup Hall of Fame gallery.
- Create a secure collections zone on the second level that provides work areas and storage for the museum's most important artifacts and archives.
- Provide a balcony overlooking the Hall of Boats and the potential for programable large screen video displays.
- Provide appropriate elevator access to the second level for both collections and visitors.
- When planning for restrooms in One Burnside, consider the services needed to best support museum visitors and other event and program participants.

## Upper Level of One Burnside



Preliminary organizational diagram

# Reimagining the Museum's Site and Buildings (continued)

- Add additional HVAC equipment so that the entry space and west half of building (exhibit and collections areas) are appropriately conditioned. For the time being, the Hall of Boats will remain unconditioned.
- Modify ingress and egress for the Hall of Boats so that all watercraft enter and exit through the rear bay. The redesigned front of the building will not allow for moving boats in or out.

Activities and experiences in One Burnside will include:

## **The “Wizard of Bristol” Introductory Exhibit**

Visitors will begin with the new “Wizard of Bristol” exhibit, which immerses them in an overview of HMCo. and the Herreshoff family. It may also include a short (ten minute) introductory film that highlights the grace of Herreshoff yachts, the beauty of Herreshoff engineering, and the workaday world of designing and building yachts, torpedo boats, and multiple America’s Cup winners.

## **Temporary Exhibit Gallery**

The museum’s primary temporary exhibit gallery will host annual exhibits drawn from the museum’s collections



that are designed to appeal to both Herreshoff cognoscenti and ordinary visitors. A primary goal of the Temporary Exhibit Gallery will be to give visitors a sense of the breadth and depth of the museum’s collections and the stories they help to tell. In addition, an annual exhibit schedule will inspire repeat visitation, membership, and donations.

## **The America’s Cup Hall of Fame**

The America’s Cup Hall of Fame exhibit concludes the lower-level experience. This exhibit will feature interactive exhibits designed to bring the unique excitement of sailboat racing to life. Long-term, the America’s Cup exhibit may be relocated to another building to free up space for more Herreshoff-focused exhibits on the lower level or as an extension of the Hall of Boats.



## **The Hall of Boats**

Visitors can view the vessels on display from the main floor and from the second level balcony. A large-screen, high definition video on the east wall will show 3D recreations of the boats on display under sail. Boats in the Hall of Boats will have individual display panels with in-depth, interactive, information about the design and history of each of the vessels on display. Ideally, the boats on display and the associated media would change annually to encourage repeat visitation. As the footprint of the Hall of Boats decreases in this concept, the

# Reimagining the Museum's Site and Buildings (continued)

museum will need to plan for additional offsite storage for some of the boats currently on display.

## Collections and Archives

In order to make way for the renovations required for the new entry area, the museum's offices will be relocated elsewhere on campus (location TBD). With that move, the entire second level will be refocused for curatorial use.

The space will be divided into three areas: Collection and archive storage, half model display, and a collections work area. A back hall, not accessible to visitors, connects these spaces and provides secure circulation for collection items. Other changes including an elevator, with temporary storage nearby for incoming collections.

As part of this work, the halon fire suppression system should be replaced with an up to date clean agent system or, as is typical in most museums, a standard wet pipe sprinkler system.



## 5. 17 and 19 Burnside - Offices & Collections

17 and 19 Burnside are connected, but 19 Burnside is privately owned while the museum owns 17 Burnside. If possible, the museum should acquire 19 Burnside. As the former sail loft, 19 Burnside is a key part of the museum campus, both as an historic part of the company and as a way to provide needed office space on the upper level and as collection storage space on the lower level.

Continued use of 17 Burnside as support space for the sailing program is likely its best use in the short term.

If 19 Burnside is not available, the museum will need office space to replace office area lost in the One Burnside renovation, most likely in one of the other buildings owned by the museum on Burnside Street.

# Reimagining the Museum's Site and Buildings (continued)



## 6. 30 Burnside - Home to Blue Tech

30 Burnside is an ideal location to center and grow Blue Tech enterprises, like current tenant Jaia Robotics which develops underwater drones (see photos on these pages), on the museum campus while continuing its current primary use as rental space. Creating gathering spaces that encourage interaction between Blue Tech tenants will add significant value for tenants. Access to nearby workshop spaces may also be attractive to Blue Tech tenants. While the Blue Tech enterprises come onboard, 30 Burnside is expected to continue as commercial rental space and as storage for the museum. Long-term, 30 Burnside might become the Herreshoff Blue Tech hub with satellite spaces in 28 Burnside and an airbridge connecting to workshops in 22-26 Burnside.

## 7. 28 Burnside - Flexible Workshop

28 Burnside will retain its use as workshop space. A new second level balcony, accessible via 22-26 Burnside, will allow visitors to look down into the workshop to watch ongoing work and learn what a working boat shop looks like, smells like, and sounds like. Additional modifications to the workshop area may be made to more clearly delineate the facilities maintenance workshop from the boat workshop. Another possibility is to modify the back half of the building to accommodate Blue Tech companies seeking to test their work in the bay, but have primary headquarters elsewhere. Currently, the loft space at the front of the building is used for collection storage. Long-term, this could become open storage and a research space for boat builders, allowing visitors and boat builders alike greater access to the museum's collections.



# Reimagining the Museum's Site and Buildings (continued)

## 8. The Herreshoff Homestead - Opportunity

The Herreshoff Homestead has little present value for the museum. Long neglected, it is in need of comprehensive repair and restoration to be useful, even as storage. The house did not play any significant role in the development and success of HMCo.

If restored, the house will have little value for the museum. The land that it occupies is perhaps more valuable to the museum than the house itself. While it is tempting to simply sell the property and use the proceeds to facilitate other restoration work on the campus, the property itself will likely be of long-term value to the museum, if initially only for parking.

The museum could explore the possibility of finding a donor to fund the restoration of the house for use as a cafe or restaurant (operated by others) or perhaps as a support space for the waterfront programs, while also exploring the ramifications of demolishing the house and using the land for parking, outdoor exhibits, or other needs.



## 9. 18 Burnside and 1 Resolute Lane

18 Burnside and 1 Resolute Lane are former HMCo. workshop buildings currently owned by Halsey Herreshoff and located near the center of the museum property. As former HMCo. workshop spaces, the buildings are an integral part of the history of the campus. Their current status is uncertain with a possible sale pending.

Ideally, if the buildings remain available, the museum would acquire them and use them as rental spaces until the best museum use can be determined. One alternative is to use one of the buildings as a space for the America's Cup Hall of Fame exhibits and related events. Or, perhaps the space could become a Young Mariner's Discovery Center, as was proposed in an earlier planning effort.



## 10. Offsite Storage - A Likely Necessity

With a growing collection of very large objects, the museum is likely to need additional offsite storage. This storage space must meet curatorial requirements for the objects stored there and is ideally located near the museum. This offsite space may be rented or owned.

# Space Program: 22-26 and 28 Burnside

The Space Program for 22-26 and 28 Burnside is an initial estimate of the allocation of space in the existing building. The allocation of spaces is based on the Facility Requirements included in the Activity and Experience Plan.

The area on the third level is currently used for collection storage and as a home for the museum's growing "Boat Parts Library"

**Note:** All areas are approximate. The areas outlined here will need to be adjusted for actual available areas within the existing building envelope taking into account areas for circulation, HVAC mechanical systems, and other building infrastructure.

Estimated Overall Available Space	First Level	Second Level	Third Level	Total Area
22-26 & 28 Burnside Estimated Total Area	11,500	7,500	2,200	21,200
<b>1. Visitor Reception Areas (26 Burnside)</b>	<b>1,200</b>	---	---	<b>1,200</b>
1.1 Lobby & Reception Area	400	---	---	400
1.2 Guest Restrooms	400	---	---	400
1.3 Locker Area for Workshop Participants	400	---	---	400
<b>2. Exhibition Areas (22 and 26 Burnside)</b>	<b>2,000</b>	<b>2,400</b>	---	<b>4,400</b>
2.1 Boat Exhibit	1,000	---	---	1,000
2.2 Gallery 26	---	2,250	---	2,250
2.3 Building 28 Workshop Overlook	---	150	---	150
2.4 Dirty Exhibit Prep Workshop	400	---	---	400
2.5 Clean Exhibit Prep Workshop	400	---	---	400
2.6 Frame, Casework, and Supply Storage	200	---	---	200
<b>3. Collections Areas (Third Level, 26 Burnside)</b>	---	---	<b>1,900</b>	<b>1,900</b>
3.1 Collection Storage: Objects	---	---	1,200	1,200
3.2 Curatorial Work Areas	---	---	500	500
3.3 Receiving Area and Temporary Storage	---	---	200	200
<b>4. Workshop Areas</b>	<b>7,000</b>	---	---	<b>7,000</b>
4.1 12-1/2 Boat Maintenance Area	1,400	---	---	1,400
4.2 Boat Shop	1,500	---	---	1,500
4.3 Tool and Equipment Storage	100	---	---	100
4.4 28 Burnside Workshop	4,000	---	---	4,000
<b>5. Rental Areas</b>	---	<b>3,600</b>	---	<b>3,600</b>
5.1 Office Area 1 (26 Burnside)	---	1,400	---	1,400
5.2 Office Area 2 (22 Burnside)	---	2,200	---	2,200
<b>6. Facilities and Maintenance</b>	<b>500</b>	<b>250</b>	---	<b>750</b>
6.1 Loading Dock and Receiving Area (at rear)	100	---	---	100
6.2 General Site, Building, and Custodial Storage	400	---	---	400
6.3 Event Table and Chair Storage	---	250	---	250
<b>Total Estimated Net Usable Areas</b>	<b>10,700</b>	<b>6,250</b>	<b>1,900</b>	<b>18,850</b>

# Space Program: One Burnside

As with 22-26 Burnside, the Space Program for One Burnside is an initial estimate of the allocation of space in the existing building. It is based on the Facility Requirements included in the Activity and Experience Plan.

Note: All areas are approximate. The areas outlined here will need to be adjusted for actual available areas within the existing building envelope taking into account areas for circulation, HVAC mechanical systems, and other building infrastructure.

		First Level	Second Level	Total Net SF
<b>Total Usable Area</b>	<b>15,400</b>	<b>6,200</b>	<b>21,600</b>	
Entry & Visitor Services (20% of Main Level)	3,080	---	3,080	
Hall of Boats (40% of Main Level)	6,160	---	6,160	
First Level Exhibits (40% of Main Level)	6,160	---	6,160	
Second Level Collections (40% of Main Level)	---	6,200	6,200	
<b>1. Visitor Service Areas (Atrium)</b>	<b>2,400</b>	<b>---</b>	<b>2,400</b>	
1.1 Lobby & Reception Area	750	---	750	
1.2 Information and Ticketing (mobile fixtures)	200	---	200	
1.3 Museum Store (mobile fixtures)	500	---	500	
1.4 Visitor Services, Museum Store, and Cafe Work Area	150	---	150	
1.5 Visitor Services, Museum Store, and Cafe Storage	100	---	100	
1.6 Wheelchairs, Strollers, and Lost and Found Storage	100	---	100	
1.7 Public Restrooms	500	---	500	
1.8 Coat Check/Locker Area	100	---	100	
<b>2. Exhibition Areas</b>	<b>5,150</b>	<b>---</b>	<b>5,150</b>	
2.1 "Wizard of Bristol" Exhibit and Orientation Film	2,000	---	2,000	
2.2 Temporary Exhibit Gallery	1,200	---	1,200	
2.3 America's Cup Hall of Fame	1,800	---	1,800	
2.4 Temporary Storage Near Loading Dock	150	---	150	
2.5 Dirty & Clean Exhibit Workshops & Related Storage in 22-26 Burnside	---	---	---	
<b>3. Collections Areas</b>	<b>4,900</b>	<b>4,900</b>		
3.1 Collection Storage: Objects	---	1,200	1,200	
3.2 Collection Storage: Library & Archives	---	500	500	
3.3 Half Model Workshop Exhibit	---	1,000	1,000	
3.4 Hall of Boats Overlook Balcony (cantilevered?)	---	600	600	
3.5 Collections Research Area	---	400	400	
3.6 Library & Archives Reading Room	---	200	200	
3.7 Curator's Office	---	200	200	
3.8 Workstations for Registrar, Librarian & Archivist	---	300	300	
3.9 Registration and Cataloging Work Area	---	500	500	
<b>4. Hall of Boats</b>	<b>6,500</b>	<b>---</b>	<b>6,500</b>	
4.1 Exhibit Area	6,000	---	6,000	
4.2 Events Storage	400	---	400	
4.3 Multimedia Control Room	100	---	100	
<b>5. Facilities and Maintenance</b>	<b>250</b>	<b>---</b>	<b>250</b>	
5.1 Loading Dock and Receiving Area	150	---	150	
5.2 General Site, Building, and Custodial Storage	100	---	100	
<b>Total Estimated Net Usable Areas</b>	<b>14,300</b>	<b>4,900</b>	<b>19,200</b>	

# Preliminary Project Budget

This Preliminary Project Budget is a rough-order-of-magnitude (ROM) projection of preliminary estimates of the cost of updating and optimizing the museum's campus, waterfront, and buildings.

## Notes

- All sizes are approximate and will need to be verified in the design process.
- Per square foot cost estimates are based on Museum Insights' experience with similar projects in New England. Actual costs will depend on the scope, quality, and complexity of the work and on local costs and conditions.
- The costs outlined here are not based on a specific design for the buildings, exhibits, or landscape. They represent preliminary rough order-of-magnitude estimated costs for high quality building renovation, landscape reconstruction, and museum exhibit development in Bristol, Rhode Island.
- In addition to the capital costs outlined here, the museum would benefit from an endowment fundraising goal of \$5,000,000 which would generate approximately \$200,000/year in operating funds.
- Actual costs may vary substantially from these initial estimates.

1. Landscape Master Plan and Initial Updates <i>Develop overall site plan with parking, walkways, plantings, and street lights, including utilities, crosswalk, model boat sailing pond, and the waterfront.</i>	\$4,000,000
2. Waterfront Upgrades <i>Restrooms and event storage, dockage and wave mitigation, raised event deck with parking below, and landscape implementation.</i>	5,000,000
3. 22-26 Burnside General Renovations <i>15,000 SF @ 400/SF includes ADA upgrades (stairs and elevators), building code upgrades, and year-round insulation and HVAC in public areas.</i>	6,000,000
4. One Burnside General Renovations <i>19,000 SF @ \$600/SF includes atrium glazing, insulation, mechanical systems, HVAC and rough finish for the entire building</i>	11,400,000
<b>Subtotal Core Construction</b>	<b>\$26,400,000</b>
5. Construction Expenses <i>Estimated as @ 30% of construction costs. Includes project management, architectural and engineering fees of approximately 12%, testing during construction, special consultants for security systems and environmental controls, signage, AV equipment, reimbursable expenses, furnishings, fixtures, and equipment.</i>	7,920,000
6. Purchase 19 Burnside for Offices and Collection Storage <i>Approximately 9,000 SF. Assessed at \$645,000. Sold for \$700,000 in 2008. Includes 150,000 to renovate for museum use.</i>	1,500,000
7. Visitor Service, Exhibit, & Collection Areas <i>A. Collection areas fit out. Includes museum HVAC, replacement of gas fire suppression system, and archive and artifact storage equipment and fixtures. 4,900 SF @ \$400/SF</i>	1,960,000
<i>B. Long-term exhibit area including Wizard of Bristol exhibit, AC Hall of Fame exhibit, and fit out of temporary exhibit area. 5,150 SF @ \$600/SF</i>	3,090,000
<i>C. Visitor Service Area fit-out includes museum-quality finishes, glazing, and reception and sales equipment. 2,400 SF @ \$400/SF</i>	960,000
<i>D. Renovations to 30 Burnside to create BlueTech Center. 8,400 SF @ \$100/SF</i>	840,000
<i>E. Giant screen video projection for One Burnside Boat Hall.</i>	500,000
<b>Subtotal</b>	<b>\$43,170,000</b>
8. Project Contingency @ Approximately 15%.	6,475,500
<b>Total ROM Project Cost in 2025 Dollars</b>	<b>\$49,645,500</b>

# Operational Observations

At right is a current breakdown of the Herreshoff Marine Museum's operational expenses based on the museum's 2023 financials.

- The changes proposed in the facility recommendations will not substantially alter the museum's operations. Therefore, they will have little impact on the operational budget (with the exception, perhaps, of HVAC costs).
- If the first floor of 22-26 Burnside is developed as temporary exhibit space, it may be appropriate to station a docent or greeter in the building when it is open to the public.
- As the museum grows programming across the site, additional staff will become necessary to support additional programs.

## Other Observations:

- More than 50% of the museum's revenue comes from donations, sponsorships, memberships and other "soft" sources. This is typical of a community focused museum. Revenue is increasing in this area with the annual appeal increasing from \$250,000 in 2023 to \$313,000 in 2024.
- Museums typically have personnel expenses of 50% to 60% of operating costs. At 40%, HMM is substantially below museum averages. This is especially challenging in a museum with so many different activities, resulting in overworked staff needing to wear multiple hats.
- Notably missing is any significant spending on the museum's curatorial work.
- In an ideal world, the museum would have an endowment capable of supporting the curatorial and related exhibit work at approximately 10% of the operating budget.

Income	% of total
Membership Dues	\$92,866 5%
Contributions, Gala, Sponsorships, etc.	959,797 48%
Program Events (Regatta, Lectures, HoF)	88,419 4%
Admissions (4,218 visitors in 2022)	46,842 2%
Sailing School & Other Educational Programs	250,092 13%
Waterfront Programs	181,961 9%
Store Sales and Shipping	71,619 4%
Campus and Venue Rentals	151,641 8%
Investment Income	137,918 7%
<b>Net Income</b>	<b>1,981,155</b>

Expenses	
Salaries and Benefits	781,026 40%
Management, Legal, Acct., Investment Mgmt	74,828 4%
Advertising and Promotion	13,200 1%
Office Expenses and IT	146,234 7%
Occupancy Costs	137,394 7%
Travel and Meetings	13,536 1%
Mortgage, Depreciation, Insurance	330,896 17%
Exhibit Expenses	49,319 3%
Event Expenses	190,500 10%
Education Expenses	24,692 1%
Miscellaneous	189,502 10%
<b>Total Expenses</b>	<b>1,951,127</b>

# Next Steps

The transformation of the museum's site and buildings is a significant challenge, made somewhat easier because it can be phased multiple ways. Our recommendation is to phase the work as outlined here, as funding is available:

## In 2025

1. Seek funding to develop a Landscape Master Plan and for a Fundraising Feasibility Assessment.
2. Complete permitting process for the **Waterfront Dock Expansion** with updated dockage and yachting facilities.
3. Continue to explore options for 142 Hope Street

## In 2026

4. Develop a **Landscape Master Plan** that integrates the waterfront with the museum's Burnside Street buildings and includes parking, pedestrian circulation, buried utilities, and a model boat sailing pond.
5. Commission a **Fundraising Feasibility Assessment** and provide fundraising training for senior staff and board leadership.
6. Initiate the quiet phase of a **Capital Campaign** with an overall goal of \$50M.
7. Begin to implement the **Landscape Master Plan**.
8. Develop **Design for 22-26 & 28 Burnside** with a focus on programs, exhibits, and workshops.

## In 2027

9. Add **Development Support Staff** to prepare for and support the public phase of the Capital Campaign.

10. Rebrand **30 Burnside** as the N.G.Herreshoff BlueTech Innovation Center and fund capital improvements.

11. Complete design for the **Waterfront Facilities** at the waterfront including restrooms with showers and laundry, storage, and covered classroom space. Upgrade event facilities including tents, catering support, and permanent, accessible restrooms.

12. Complete renovation work for **22-26 & 28 Burnside**.

13. Construct enhanced **Waterfront Facilities**.

## In 2028

14. Hire a **Museum Architect and Exhibit Design Firm** to develop conceptual building and exhibit plans for One Burnside.
15. With 50% of funding and conceptual plans for One Burnside in hand, announce public phase of the **Capital Campaign**.

## In 2029

16. Work with an interpretive planner to develop an **Interpretive and Exhibit Master Plan** for One Burnside. Assess available space for relocated offices.
17. Continued **fundraising** to meet Capital Campaign goals.

## In 2030

18. Contract for **Renovations to One Burnside** including exhibit design and fabrication.

## In 2031

19. Complete One Burnside construction.
20. **Celebrate!**

# Appendix A: Summary of the Interviews

The following overview is a high level summary of interviews conducted by Museum Insights between December 2023 and February 2024. We spoke with over 40 individuals including active supporters, board members, volunteers, staff, and others. Summary notes are on the following pages. A full list of interviewees follows the summary.

## Mission

- Some interviewees felt that the museum should primarily be for people who know and love boats and their design and construction.
- Others thought the museum should help the general public to develop an appreciation for wooden boats and Herreshoff designs.
- Many value the museum's role in youth workforce development and in exposing kids to workshop environments and hands-on problem solving

## Branding

- Interviewees agree that the museum has to be more than just a shrine to the Herreshoff family and the boats that they constructed.
- “Innovation” was a key word for many interviewees.
- HMCo. brought together beauty and simplicity into superb functionality.

## The Herreshoff Manufacturing Company

- HMCo. always pushed the boundaries of what was possible, from small components to big technologies, and that's why it matters.
- HMCo.'s vertical integration feels novel today.
- Many Herreshoff boats are still sailing around the world.
- Together, Captain Nat and J.B. were remarkably effective.

## Buildings

- There is strong agreement that the whole campus—and its intact nature—is a major asset that has as much value as the collections.
- Interviewees described One Burnside as “dark, industrial and oppressive,” and as “a fortress that opposes the bay.”
- All agreed that the buildings have enormous potential, which is largely unrealized.

## Visitor Experience

- Sailing may be the most relatable entry point for visitors.
- The current visitor experience is not welcoming to everyone; it feels like a museum for people who are already “in the know” about Herreshoff boats or HMCo.
- Likewise, most interviewees agree that the exterior of the main building and the parking setup are uninviting or confusing. “People look at the outside and don't come in.”

## Exhibits

There is strong agreement that the museum's exhibit areas have significant potential for future growth. With such a rich history, there are perhaps too many stories to tell. Interviewees registered a variety of perspectives and offered dozens of ideas.

- A key part of the Herreshoff designs is their elegance and simplicity. Simplify and declutter the exhibit space to let these qualities shine.
- The current exhibit setup is not kid friendly. It could be improved by changing how some of the boats are

# Notes from the Interviews (continued)

exhibited, adding hands-on activities, and some interpretation designed for younger audiences .

- The people who did the things—built the boats, sailed them, financed them, etc. are absent from exhibits.
- The museum feels like, “once you've seen it, you've seen it.” More temporary exhibits would give people a reason to return.
- The model room needs to be physically accessible. People want to see the real thing and to handle reproductions and models.

## Collections and Archives

- Interviewees agree that the museum is “Mecca” for anyone who loves wooden boats. To see the real thing is an unparalleled experience.
- The collection is a tremendous resource for any boatbuilder and an important research destination.
- There is a real need for more collection and archival storage with item-appropriate climate control and storage furniture.

## Education

- HMM's education program's emphasis on Science, Technology, Engineering, the Arts, and Math (STEAM) is filling a need for this type of programming.
- The museum should become a staple on the Rhode Island history field trip circuit.
- HMM is well-regarded in the workforce development world, but needs funding to expand these programs.

## Museum Programming

- Nearly everyone mentioned the lecture series as an exemplary program.
- “People love watching other people work.”
- Adult workshops sell out. There is clearly more demand than the museum can currently meet.

## Sailing Program

- The sailing program is critical to developing the next generation of people who love being on the water and to show RI kids, regardless of current or future socioeconomic status, that they deserve access to the water.
- Some interviewees wondered if the waterfront could be opened up to the community even more with activities like rowing or windsurfing.

## Money

- The potential donor base is large and the museum is learning how to access it.
- Several interviewees feel more could be done to generate event rental revenue.

## BlueTech

- Fostering BlueTech startups is a natural link, but supporting BlueTech requires a broader base of support than the museum alone can provide.

## Waterfront Programming

- Interviewees agree that the waterfront is an exceptional resource for both revenue and education, and that it has more potential that could be developed.
- More needs to be done to clearly connect the waterfront with the museum. People don't know that the public is welcome.

# Notes from the Interviews (continued)

- On the water programming is essential. Boats on display aren't enough to inspire love, interest, and long-term support.

## People

- The museum needs more people to do the necessary work.
- Interviewees agree that President and Executive Director Bill Lynn has put together a strong team that uniformly gets high marks as they professionalize the museum.
- The board is engaged and has a good mix of creative thinkers and deep pockets.

## The America's Cup Hall of Fame

- Hosting the America's Cup Hall of Fame at the museum is a good fit, but its current iteration is awkward.
- Finding a way to make the Hall one component of a multi-experience campus may be a successful approach.

## Other Ideas

- Make HMM a destination for corporate retreats and leadership trainings.
- Do cruises between Newport and Bristol, connecting the sailing museums in both places.
- Build on the relationship with the New York Yacht Club.
- Continue to build the partnership with the International Yacht Restoration School (IYRS).

## Interview List

In preparing this report, the Museum Insights team interviewed over 40 individuals including active supporters, board members, volunteers, staff, and others. The following is the list of formal interviews.

### Stakeholders

Walter Ansel  
Warren Barker  
Maynard Bray  
Dana Coste  
Tom Culora  
Alice Dickinson  
David DeMuzio  
Mary and Richard Feeny  
Dave Ford  
Peter Gerard  
Robert Girrier  
Val Giannini  
Jen Huber  
Mike Hudner  
Gary Jobson  
Dyer Jones  
Peter McClellan  
Paul O'Pecko  
Tim Palmer  
John Palmieri  
Jay Picotte  
Alison Ponder  
Heather Ruhsam  
Steve Tsuchiya

Dave Snediker  
Meghan Stasz  
Kurt Voss  
Bob Yaro

### Staff

Evelyn Ansel  
Linda Baker  
Bill Beardsley  
John Cobb  
Kirk Cusic  
Svetlana Cutler  
Tori Drew  
Lee Hayes  
Kate Larkin  
Bill Lynn  
Lucy Renauld  
Norene Rickson  
Julia Turgeon  
Marian Wenge  
Alyssa Wood

## Appendix B: Benchmarking

Benchmarking helps the planning team to understand the range of possibilities open to the museum. Here, we look at a broad range of organizations that represent different possible facets of a future Herreshoff Marine Museum (HMM). While no one of these benchmarks serves as a direct model for the museum to emulate, their diversity gives a clear sense of the wide range of possibilities available to the museum.

The organizations studied include museums of science and industry, maritime museums, hands-on museums and workforce training, and halls of fame. Some of them are like the HMM. Others demonstrate how a museum can pivot to better serve their most important constituencies. Still others give a sense of what it takes to be a successful destination museum.

While many of these museums are somewhat bigger than the HMM, they represent what the museum could become and should be planning for.

The information here comes from organization websites, annual reports, Federal 990 nonprofit reporting forms, magazine and newspaper articles, as well as contact with museum staff members. Note that information taken from 990 forms often categorizes capital campaign contributions as donated income for that fiscal year. It is best to look at the overall expense figure to get a sense of the museum's actual annual operating budget.

### Herreshoff Marine Museum

Bristol, Rhode Island

**Number of staff:** 13

**Revenue:** \$1,623,876 (2022)

**Expenses:** \$1,565,625 (2022)

**Salary Expense:** \$745,468 (2022)

**Annual Visitation:** ~ 6,000 (2023)

**Admission:** Adults: \$18, Seniors/Military: \$15, Students (11 or older) or Teachers: \$15, Children 10 and under: Free.

**Buildings:** 7; totaling over 56,000 square feet



# Benchmarking (Continued)

## Museums of Industry and Innovation

### The Henry Ford



**Mission:** The Henry Ford provides unique educational experiences based on authentic objects, stories, and lives from America's traditions of ingenuity, resourcefulness, and innovation. Our purpose is to inspire people to learn from these traditions to help shape a better future.

**What They Do:** The Henry Ford bills itself as a destination—something you've got to see. It presents Henry Ford's collection of the things, activities, and innovations that he believed defined America. Spread over 250 acres, the museum is divided into four experience areas:

- The Henry Ford Museum of Innovation, which features exhibits on flight, engineering, design, and more;
- Greenfield Village, which showcases Ford's collection of buildings, trains, and farming equipment in action on a working farm, a working steam train and roundhouse, and historic buildings animated by costumed interpreters;

- Ford Rouge Factory tour, which tells the Ford manufacturing story and shows visitors what it looks like today;
- Giant Screen experience, an immersive, giant screen theatre akin to IMAX.

Notably, the focus goes well beyond Ford's own innovations; Ford specialized in collecting at a large scale, moving Edison's laboratory and countless other buildings to Michigan as well as collecting large-scale artifacts related to flight, architecture, and design. The museum capitalizes on Ford's effort to collect the real thing in full size to engage and awe visitors: sit on the Rosa Parks bus or imagine that huge propeller turning! Together, these depict American's ingenuity as pushing the nation and the world forward.

While Henry Ford's name is on the museum, it's not really about him—it's about the story of America as he imagined it. Current leadership believes those stories can still inspire visitors to invent, create, and make their communities a better place. By focusing on American triumphs, the museum presents a largely uncritical vision of the American past and of a future. It's important to remember that Ford was an innovator—and also racist and antisemitic and saw this collection as preserving his vision of American values.

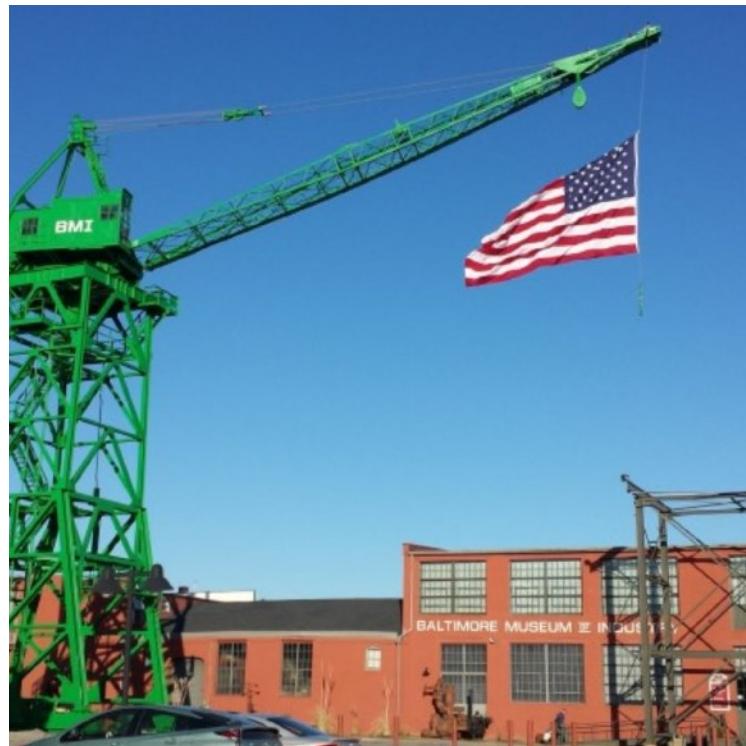
**Why They Matter:** The Henry Ford is a good example of a destination museum that uses a large campus made up of historic buildings and objects to tell the story of American success through innovation. Certain aspects of

## Benchmarking (Continued)

way-finding across the campus, establishing amenities like food service, and ways of engaging the public with big objects may be useful to the Herreshoff Museum. Likewise, the Henry Ford shows the kind of marketing, combined with good name recognition, that is required to make an out-of-the way place a destination.

**Financials:** See Table 1. Note that The Henry Ford's legal name is The Edison Institute Inc.

### Baltimore Museum of Industry



**Mission:** The Baltimore Museum of Industry celebrates Maryland's industrial legacy and shows how innovation fuels ongoing progress. Our exhibitions, educational programs, and collections engage visitors in the stories of

the people who built Baltimore and those who shape the region's future.

**What They Do:** Located in a former oyster canning plant on the harbor in south Baltimore, the Museum of Industry celebrates Baltimore's industrial past and highlights how Baltimore's current residents work, live, and support one another. The museum's long-term exhibits focus on Baltimore's industry and innovation, especially in printing, canning, and the Bethlehem Steel plant, which played a critical role in World War II ship building. The museum uses its waterfront as a popular location for events and weddings.

**Why They Matter:** The museum has made good use of an iconic macro object, the 104-foot tall Whirly crane, so called for its ability to spin 360 degrees, as a landmark for the museum and neighborhood. The crane was in use at the Bethlehem Steel shipyards until 1982 when it was relocated to the museum.

The restoration campaign, which began in 2016 successfully restored the 1942 crane and also created new supporters for the museum within Baltimore and its own neighborhood. At the same time, the museum has pursued local partnerships and made the most of their waterfront to generate revenue for the museum using it for events ranging from community markets to weddings.

**Financials:** See Table 1

# Benchmarking (Continued)

## MIT Museum



**Mission:** Making research and innovation accessible to all. To engage the wider community with MIT's science, technology and other areas of scholarship in ways that will best serve the nation and the world in the 21st century.

**What They Do:** The MIT museum recently reopened after several years of closure in a new, more central location on MIT's campus. While the exhibits have changed, the museum's mission of sharing the stories behind scientific and technological breakthroughs and MIT's outsized role in many of them is the same.

In addition to a wide range of permanent exhibits documenting science and discoveries, the museum also places a strong emphasis on the intersections of art, culture, science and technology. Many of the permanent exhibitions are art based.

The museum emphasizes the importance of hands-on exploration through a Maker Hub and Learning Labs which allow visitor directed exploration and making. The museum also has two satellite galleries, the Hart Nautical Collection, the MIT Museum Studio, and Compton Gallery. The museum's annual Cambridge Science Festival, a community wide celebration of science through demonstrations, workshops, tours, debate and talks is designed to engage a wide range of residents in science and to show how exciting, complex, and challenging scientific inquiry can be. Now in its 17th year, the festival attracts over 100,000 attendees annually.

### Why They Matter:

The museum is home to MIT's extensive historical collections including the Hart Nautical Collection which showcases MIT's long commitment to innovation in shipbuilding and ocean engineering. The gallery's small size belies the depth of the MIT collection, which is a primary research collection for boat builders, engineers, and others doing design work at sea.

MIT's primary galleries seek to show visitors the stories behind innovations and spark their own curiosity in discovery through hands-on activities. The Museum is a good example of how blending aspects of science centers, children's museums, and history museums can be effective. Likewise, the museum does a tremendous job of community outreach and is working to develop the next generation of scientists and innovators.

# Benchmarking (Continued)

## Hands-on Learning

### The Eli Whitney Museum and Workshop



#### **Mission:**

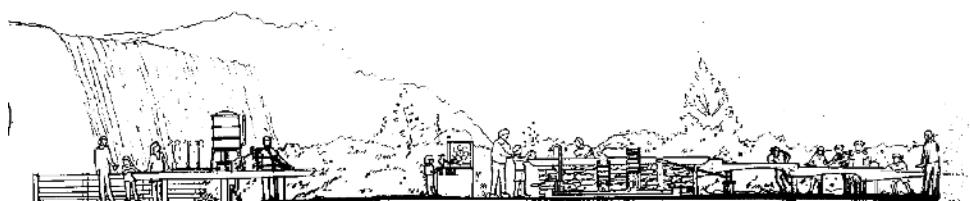
The Eli Whitney Museum and Workshop is an experimental learning workshop for students, teachers, and families. We collect, interpret, and teach experiments that are the roots of design and invention.

**What They Do:** The museum primarily serves as a workshop where Connecticut students, teachers, youth groups, and others make things with their hands using real tools. The museum is notable for its apprenticeship program, which trains older students (apprentices) to prepare the materials that visiting students will use to make birdhouses, figures, castles, boats, and more. Apprentices

are paid a stipend and typically work at the museum from late middle school through high school during the academic year and through the summer. They support the drop-in program where young people make a simple project and also the more structured summer programs.

**Why They Matter:** The goal of the museum and workshop is to get young people to work with their hands in ways that feel real and authentic—that is, they work with real tools and create things that really work. This is designed to echo Eli Whitney's style of hands-on learning that led to him to a distinguished career as an innovator, manufacturer, and businessman, and to inspire those traits in the next generation. The museum's active workshops and apprenticeship program may offer lessons for HMM.

**Financials:** See Table 2, Hands-on Learning



**Table 1: Museums of Industry and Innovation Finances (2022)**

	The Henry Ford	Baltimore Museum of Industry	MIT Museum and Hart Nautical Collection
Revenue			
Contributions and Grants	8,944,128	1,724,438	Unavailable. Part of MIT's budget.
Program Service Revenue	28,229,237	191,808	
Investment Income	1,973,583	51,937	
Other	17,807,576	838,698	
<b>Total</b>	<b>56,954,524</b>	<b>\$2,806,881</b>	
Expenses			
Salaries, other compensation, employee benefits	36,634,455	1,069,932	
Professional Fundraising Fees	152,562	0	
Other Expenses	37,061,855	1,024,553	
<b>Total</b>	<b>\$73,848,872</b>	<b>\$2,094,485</b>	
<b>Revenue minus expenses</b>	<b>-\$16,894,348</b>	<b>\$712,396</b>	
Notes	The Henry Ford has ended in the red seven times in between 2012 and 2022, with deficits ranging from \$2-17M.	These numbers represent slow but consistent growth.	

# Benchmarking (Continued)

## Lowell's Boat Shop

**Mission:** To preserve and perpetuate the art and craft of wooden boat building and promote the history of Lowell's Boat Shop and its environs.

**What They Do:** Established in 1793, Lowell's Boat Shop is the oldest continuously operating boat shop in the United States. The shop specializes in dories, and the Lowell family made modifications to the design that made these boats the workhorse of the Gloucester, MA fishing industry and later very popular as recreational boats. Today, the shop is owned by the Lowell's Maritime Foundation which strives to keep the shop in operation and train the next generation of boat builders. Lowell's Boat Shop is not a museum; it is a working boat building shop, with programming that is primarily apprenticeships and education programs for youth, and woodworking classes for adults.

**Why They Matter:** Lowell's Boat Shop primary mission is preservation, and they accomplish it with a sharp focus on building boats and teaching future boat builders. They do not offer programs not related to this mission. Their successful apprenticeship program and partnership with Amesbury High School may be worth additional consideration.

**Financials:** See Table 2, Hands-on learning



# Benchmarking (Continued)

## Rocking the Boat



**Mission:** Rocking the Boat participants develop pride, purpose, and possibility by learning the unique and lifelong skills behind building and rowing wooden boats, sailing, and restoring the Bronx River. We create community, teach through transformative experiences, and make nature available to everyone, inspiring young people to determine their own future against a backdrop of systemic inequity.

**What They Do:** Rocking the Boat serves youth in the south Bronx, one of New York City's poorest neighborhoods. The program takes students from their freshman year of high school through college and uses sailing, boat building, and environmental monitoring as ways to engage students and prepare them with skills ranging from problem solving to safely using tools that will help them graduate from high school and become successful adults.

Participants begin as students, progress to being paid apprentices, and after graduation, become eligible to work part-time in the program. Students are supported by social

workers and others who can help them manage current challenges and plan for the future.

In addition to youth development work, Rocking the Boat offers programs to elementary through high school students through its On-Water Classroom and provides community rowing and sailing as well as birding opportunities to the wider community.

**Why They Matter:** Rocking the Boat shows how providing supports plus the opportunity to learn skills helps students become more confident, academically successful, and more likely to pursue higher education or additional training that can lead to well-paying jobs. The model of moving students through levels of training that culminate in the possibility of part-time employment after graduation that can help support them as they attend college or other job training may be useful.

**Bonus:** This promotional video is a good overview. Linked below or on the web at: <http://vimeo.com/217327286>



**Financials:** See Table 2, Hands-on Learning

# Benchmarking (Continued)

## Sail Newport



**Mission:** Sail Newport's purpose is to promote and operate affordable public sailing instruction, rental programs and to create opportunities to attract new sailors to the sport.

**What They Do:** Sail Newport positions itself as the premiere destination for public sailing in Rhode Island and is the largest public sailing center in New England. The center provides sail training for adults and youth with cruising and competitive programs for both age groups.

Sail Newport has targeted, award-winning, outreach programs to Newport Public Schools, including Pell School Sailing and a Middle School Marine Exploration program that connects STEM learning with sailing skills. In addition, the center hosts several regattas each year, and offers dockage, boat hoists, and other amenities for sailors.

**Why They Matter:** Sail Newport is an excellent example of a public sailing program that offers opportunities for sailors from beginners to advanced with

aspirations ranging from enjoying the water to competitive racing. Their targeted educational outreach to two specific schools within Newport may represent an effective model for this type of partnership.

Financials: See Table 2, Hands-on Learning

## Maritime Museums

Maritime museums generally tell the story of a region through industry, shipping, and work on the water. While each may vary based on its location and local particularities, they generally seek to explain our relationship to bodies of water and how these bodies of water have shaped a given region. Some are very focused on boats, while others place equal emphasis on art, history, and culture.

A short list of excellent maritime museums includes:

- Columbia River Maritime Museum (Astoria, OR). Located in a working town that includes fishing, canneries, and shipbuilding that may be transitioning to a tourist town, the museum tells the story of the Columbia River and the role of the US Coast Guard in maintaining the area where river meets sea.
- Maine Maritime Museum (Bath, ME). Located on the Kennebec River, the museum celebrates Maine's shipbuilding past through its shipyard and its present on the water through cruises in historic vessels. The 20 acre campus includes many exhibits, a playground, and "more for everyone to explore."

# Benchmarking (Continued)



- The New Zealand Maritime Museum (Auckland, NZ) celebrates experiences on the ocean ranging from art, exploration, and daily life. A highlight is a special exhibit “Blue Water Black Magic” which highlights New Zealand’s ascendancy on the world yachting stage and their recent domination of the America’s Cup.
- Chesapeake Bay Maritime Museum (St. Michael’s, MD), explores the stories, environment, and culture of the Chesapeake Bay region through exhibits, a working shipyard, floating historic vessels, and a working marina.
- Mariner’s Museum (Newport News, VA) focuses on how water connects us all. Significant exhibits include the USS Monitor Center, International Small Craft Center, and America’s Cup Exhibit, which includes the 72’ catamaran sailed to victory by Oracle Team USA in 2013. The museum is located in the 550-acre Mariner’s Park, which is a popular running and recreation destination. Unlike most of the other maritime museum, the Mariner’s Museum has a significant endowment and does not depend on earned revenue for its programming and maintenance.

- The Sailing Museum (Newport, RI) is an immersive museum that tells the story of modern sailing and seeks to engage new people in the sport. The majority of the museum exhibits are interactive activities focused on contemporary sailing. HMM has a small America’s Cup exhibit on loan to the museum.
- USS Constitution Museum interprets the ship in its name and, among many other activities, hosts the USS Constitution Model Shipwright Guild, the largest model ship association on the East Coast. The association meets monthly and provides a source of support, ideas, and problem solving for model makers. The guild enjoys a strong relationship with the museum. The model workshop is located in the museum, and volunteers demonstrate ship modeling to visitors.

## Halls of Fame

Halls of Fame are everywhere! Sports, music, art, and even hobbies have their own Halls of Fame celebrating individuals or teams who have had a lasting impact. While their topics and presentations might be worlds apart (from the local athletic boosters with an annual barbecue to Major League Baseball and the Hollywood Walk of Fame), fully established Halls of Fame function very much like destination museums and follow a relatively consistent playbook. Established Halls of Fame:

- Are iconic, bucket list destination that any fan wants to visit at least once.
- Use technology, architecture, and other details to provide an awe-inspiring experience.
- Allow fans to connect with their favorite stars through important objects, costumes, and other ephemera; Mickey Mantle’s bat, Taylor Swift’s guitar, Marilyn Monroe’s dress, and so on.

## Benchmarking (Continued)

**Table 2: Hands-on Learning Financials**

		Eli Whitney Museum	Lowell's Boat Shop	Rocking the Boat	Sail Newport
<b>Revenue</b>					
Contributions and Grants		\$375,805	\$216,931	\$3,011,591	\$1,081,297
Program Service Revenue		828,428	116,665	76,487	1,011,337
Investment Income		0	4,691	43,721	159,624
Other		104,614	64,837	16,038	761,927
<b>Total</b>		<b>\$1,308,847</b>	<b>\$403,104</b>	<b>\$3,147,837</b>	<b>\$3,014,185</b>
<b>Expenses</b>					
Salaries, other compensation, employee benefits		\$649,796	\$269,124	\$2,074,058	\$1,443,137
Professional Fundraising Fees		0	0	0	0
Other Expenses		637,475	116,957	1,038,283	1,152,837
<b>Total</b>		<b>\$1,287,271</b>	<b>\$386,081</b>	<b>\$3,121,341</b>	<b>\$2,595,974</b>
<b>Revenue less expenses</b>		<b>\$21,576</b>	<b>\$17,023</b>	<b>\$24,496</b>	<b>\$418,211</b>
Notes	Organization trends more red than black in the last 10 years.				

# Benchmarking (Continued)

- Help fans feel part of the larger story of the sport, art, or hobby and provide special insight into that world.
- Include one-of-a-kind experiences like holding a real Oscar award, attending performances by current stars, or playing the sport in real time or virtual reality, and more.
- Host and promote annual induction events that show that the heroes or celebrities support the Hall of Fame.

For every high profile Hall of Fame, there are dozens of lower profile or local halls of fame that don't have the support or widespread media exposure, but are still valuable to their communities. For many hall of famers, the award is given at a banquet and simply entered in the organization's archives. The banquet is a chance to bring the community together and the award is an excuse for the banquet to take place. Being known as a "member of the hall of fame" is sufficient recognition.

## Collecting/Curatorial Museums

Some museums seek to simply engage specifically with collections, their curation, and research. For these museums, interpretation and explanation is left to the researchers using the collection. They bring their own knowledge of the artifacts to the collection and use that knowledge to direct their research. At the HMM, these are the visitors who pay their admission and head straight for the boat hall. This has been an effective model for HMM, but limits the impact the museum has in the broader world. Three good examples are:

- The Audrain Automobile Museum in Newport

- The American Clock and Watch Museum in Bristol, Connecticut.
- The Haffenreffer Museum of Anthropology in Bristol and Providence, RI

## Preservation/Adaptive Reuse

### **Historic Boston, Inc.**

**Who they are:** Historic Boston, Inc., purchases at-risk historic properties and helps develops them to meet current demonstrated community needs i.e., adaptive reuse.

**What they do:** Throughout the City of Boston there are a wide rage of buildings that are historically significant, or are otherwise character defining, but are out of use because they no longer meet current community needs. In a city where real estate is scarce, Historic Boston helps make these old buildings work for their communities while still preserving their historic character.

**Why they matter:** Preserving a historic building does not mean it must become a museum. Instead, preservation can mean preserving the building's character-defining features and the sense of place it gives a neighborhood while also allowing it to evolve to meet community needs.

# Appendix C Activity and Experience Plan

## 1. Visitor Reception and Orientation

Visitor Reception and Orientation marks the beginning of a visit to the museum by welcoming visitors, meeting basic needs like restrooms, and helping them understand what they can see and do at the museum. Careful planning and design in this area sets up visitors for an enjoyable experience. Ideally, visitor reception groups all of the visitor reception activities described in this section into one easily managed and maintained facility. However, on an open campus like the HMM's, some of these activities could take place in other buildings, which may require additional staffing for security and visitor engagement.

### Welcome Desk

The Welcome Desk is the center of activity in the Visitor Reception area. It should be set back from the entrance giving visitors a chance to explore orientation exhibits and activities that give a clear sense of what to expect in the museum. Access to exhibit areas should be directly adjacent to the desk.

### Orientation Film

A visit to the museum should begin with a short (8 to 10 minute) orientation film that introduces HMCo., the Herreshoff family, and provides important context for the museum. The video should establish an interpretive framework with points of engagement for both Herreshoff fans and those unfamiliar with the family and the company.

### Campus Orientation

Visitor reception extends to the entrance areas of all of the museum's buildings. Orientation tactics include small exhibits in building lobbies, outdoor signage, sidewalk insets, and other interpretive interventions that encourage visitors to explore the campus and the waterfront. Ideally, campus upgrades would include a signaled crosswalk to connect visitors to the waterfront.

### Introduction to the America's Cup Hall of Fame

The main visitor reception area also includes a brief introduction to the America's Cup Hall of Fame. See Section 10 for details on the Hall of Fame.

### Museum Store

Visitors will delight in the museum store, which brings together a unique collection of merchandise featuring Herreshoff designs, regional makers, and nautical themed items. The store may also sell items catering to sailing school attendees or other program participants.

### Museum Cafe and Future Restaurant & Bar

Initially, the museum will develop a simple cafe as part of the museum shop where visitors, program participants, and visiting boaters may pick up non-alcoholic beverages, pre-made sandwiches, salads, pastries, and grab-and-go snacks to enjoy on the museum's waterfront. Long-term, the museum may establish a partnership with a qualified restauranteur, seek a special permit from the Town of Bristol, and operate a bar and restaurant with water views.

# Activities and Experiences (continued)

## Groups Served

The museum's visitor reception areas will serve all individuals and groups coming to the museum. Destination constituents will benefit most; however, Community and Curatorial constituents will also take advantage of some of these amenities. Primary groups include:

- Visitors
- Herreshoff Community members
- Regional Community members

## Operating Considerations

- Regular Hours
- Visitor Services Staff
- Volunteers to support visitor welcoming
- Museum Store and Cafe staff

## Facility Requirements

- Easily identifiable main entrance
- Lobby: 1,000 SF
- Admission desk, and Museum Store: 500 SF
- Orientation film area with bench seats for 20: 300 SF
- Cafe seating area: 250 SF.
- Visitor Reception materials and Museum Shop inventory storage area: 200 SF
- Herreshoff quality contemporary finishes
- Full ADA accessibility

## 2. Long Term Exhibits

The museum's long term exhibits, including the Hall of Boats, engage visitors in the Herreshoff story and maritime and industrial history through static and interactive exhibits and hands-on activities.

### Long Term Exhibits

The museum's long-term exhibits will immerse visitors in the many facets of the Herreshoff story. Key components include the family story, highlighting specific technical and design innovations, military innovation, and yachting triumphs, while also placing the museum's stories of design and innovation, and the people who created them, within the larger context of industrial and maritime history.

#### Hall of Boats

The Hall of Boats will allow visitors the opportunity to view the HMCo. collection from above, below, and alongside; select vessels may also be boarded. Exploring the collection from different vantage points will offer different insights into design, construction, and engineering as perfected by HMCo. Vessels on view in the Hall of Boats will rotate every few years depending on new acquisitions, storage space, and interpretive goals.

#### Gallery Activities

Staff and volunteers will lead activities in the galleries which enhance visitors' experience and their understanding. Possible activities include handling boat parts, games, design challenges, and other activities related to either the long-term exhibit or the Hall of Boats.

# Activities and Experiences (continued)

## Groups Served

The museum's Long-Term Exhibit and Hall of Boats will primarily serve the museum's Destination and Community constituents, including:

- Visitors
- Herreshoff Community
- Regional Community
- Scholars, Restorers, and Collectors

## Operating Considerations

- Regular hours with seasonal adjustments
- Visitor Services staff
- Gallery staff/volunteers for activities
- Curatorial oversight

## Facility Requirements

- 4,000 to 6,000 square feet of secure conditioned space for the long-term exhibition
- 5,000 SF for the Boat Hall
- Ability to easily move boats in and out of the Boat Hall
- Appropriate environmental controls and security for items displayed

## 3. Temporary Exhibits

Temporary exhibits will showcase objects in HMM's collection not usually on display or bring together items from other museums that tell the HMCo. story in new ways. Temporary exhibits will change annually, timed to coincide with the busier summer season.

## Groups Served

- Herreshoff Community
- Regional Community

## Operating Considerations

- Curator of Exhibitions
- Exhibit staff to monitor and interpret gallery
- Changeover protocols
- Safe storage and preparation areas for objects on loan

## Facility Requirements

- 1,000 to 3,000 SF for temporary exhibits
- 600 SF of workshop space for temporary exhibit prep
- 400 SF for uncrating/loan storage/crate storage
- Appropriate environmental controls and security for items displayed

# Activities and Experiences (continued)

## 4. Waterfront and Rental Activities

The Waterfront is an important hub for activities during the summer season at the museum. It serves as the launch point for the sailing school, a port for visiting boats, and a beautiful spot to hold private events.

### Sailing School

The Sailing School provides children and adults the chance to learn how to sail in a non-competitive environment focused on seamanship. A hallmark of the school is that all students learn on wooden Herreshoff 12.5s, connecting all students to the beauty and utility of Herreshoff designs.

### Dockage and Moorings

The museum rents both short-term and long-term dockage to support both visiting boats and area residents wishing to keep a boat at the museum. Dockage includes water, electric, and wifi. The museum will provide accessible restrooms and showers on the waterfront for both dockage and mooring customers.

### Boat Rentals/Charters

The museum offers rentals of certain boats when they are not in use for the sailing school or other programs. Renters must demonstrate satisfactory seamanship skills and certification, either through the Sailing School or a test sail.

The museum also offers select vessels as charters for day sails and as part of weddings or other special events.

### Rental Events

The museum rents a variety of spaces for weddings, corporate events, and private gatherings. These spaces include:

- The waterfront and associated outdoor areas
- The second floor of the Burnside building
- The Hall of Boats
- The Aria Gallery
- The Conference Room

These events are an important revenue source. As the museum develops its campus, more or improved rental spaces may be added to this list.

### Groups Served

Waterfront and Rental Activities will primarily serve Community groups including:

- Regional Community
- Herreshoff Community

### Operating Considerations

- Waterfront staff including Dockmaster, sailing and maritime skills instructors, launch operators and dock staff, and charter captains
- Events Director and staff

### Facility Requirements

- 5,000 SF waterfront tent (seasonal)
- Universal access to all rental spaces
- Accessible, permanent restrooms on the waterfront and in event rental areas.

# Activities and Experiences (continued)

- Appropriate technology in rental spaces (projection, sound, mics, etc)
- 150 SF Dockmaster's office/work area
- 200 SF Life jacket and other small craft equipment storage
- 600 SF classroom for Sailing School activities
- Maintenance area for on-water program boats
- Off-season storage for on-water program boats
- 200 SF table and chair storage
- Ample parking
- Easy wayfinding

## 5. Public Programs

The museum's Public Programs will bring a wide range of visitors to discover new stories and perspectives on boats, the sea, and HMCo.

### Lecture Series

The wildly popular Lecture Series will continue to draw a wide range of speakers and attendees. Topics will continue to focus on HMCo., wooden boats, restoration, and sailing adventures. The series will continue to be presented in a hybrid format.

### Evening Experiences for Visiting Boats

During the high season, the museum will offer evening activities geared towards visiting boats, modeled on the popular ranger-led campfire talks in National Parks. The program will last about an hour, provide learning about some facet of the museum, and include a drink and/or dessert. It will be an add-on purchasable at time of dockage purchase and may be restricted to certain days/times and/or subject to sufficient registrations and staff availability.

### Gallery Talks

On a routine basis, staff or volunteers will offer guided experiences in the Hall of Boats, long-term exhibit, and temporary exhibits. These focused programs will offer a deeper dive into one aspect of the exhibit or a specific boat.

# Activities and Experiences (continued)

## Campus Tours

The museum will develop both self-guided and docent guided tours of the Herreshoff Manufacturing campus, which may expand to include significant related sights in Bristol. Guided walks will be offered daily during the high season.

## Collections Tours

From time-to-time, the museum will offer behind the scenes tours of its collections and collection storage areas to small groups of museum visitors or members.

## Sea Stories

They say a fairy tale begins “Once upon a time” and a sea story begins “This is no sh\*t!” The museum will embrace the tradition of maritime storytelling at sea by hosting the “Sea Stories” series. The series will take place on the beach around a fire during the summer and features a mixture of professional story tellers and locals. Potential variations include a special night for sailing school participants, a earlier evening event for children with a professional story teller, and a night dedicated to the America’s Cup. The event should include a cash bar and food trucks.

## Member Experiences

The public programs director and membership director will work together to develop 4-8 events per year for members only. Examples of events might include:

- Tours of visiting yachts
- Behind the scenes tours
- Research how-tos

- Skill or craft classes
- Exhibit previews

## Groups Served

Public Programs will primarily serve Regional and Herreshoff Community groups, though they may also be of interest to Curatorial groups. Developing volunteers is a goal of these programs.

## Operating Considerations

- Public Programs director
- Membership director
- Curator (collections tour)
- Staff and volunteers to present programs and tours

## Facility Requirements

- 1,000 to 3,000 SF shared for lectures and other programs
- 200 SF Gathering space for gallery talks and campus tours
- 5,000 SF Waterfront tent and beach areas

# Activities and Experiences (continued)

## 6. Museum Hosted Special Events

Special events draw people to the museum for unique activities or experiences that provide important revenue supports for other key programs.

### **Frostbite Bash**

Earning a reputation as one of the best parties of winter, the Frostbite Bash brings together many of the vendors that support summer events for a night of live music, local food, and dancing in the Hall of Boats.

### **Herreshoff Classic Yacht Regatta**

The Herreshoff Classic Yacht Regatta, recognized as part of the CYOA Classic Yacht Challenge Series, brings together many Herreshoff designed boats and other classic yachts to Bristol with a wide range of categories as well as a cruise event.

### **Summer Sunset Music Series**

Taking place throughout the summer under the waterfront tent, the series features a variety of musical acts and food trucks. The series has been effective at drawing more area residents and making them aware that the Herreshoff waterfront is open to the public. Going forward, considering ways to bring content from the museum to the event may help strengthen the connection. Pop up exhibits? Docked boats available for tours?

### **Fourth of July**

Bristol hosts the Nation's longest running Fourth of July Parade, and the Herreshoff museum has a prime location halfway along the parade route. The museum is working

to leverage its location, parking, and tent/catering contacts to make it the prime parade viewing location.

### **Groups Served**

Museum hosted Special Events will primarily serve Community groups, although with wider marketing they may also be of interest to Destination groups.

### **Operating Considerations**

- Public Programs director
- Event manager and staff
- Staff to keep museum building open during events

### **Facility Requirements**

- 5,000 SF Waterfront tent
- 1,000 SF to 3,000 SF shared indoor event space
- Accessible restrooms in event space and at the waterfront
- Ample parking

# Activities and Experiences (continued)

## 7. Workshop Programs

Workshop programs provide visitors and craftspeople alike a chance to see people practice their craft and to try it themselves. Potential programming opportunities include:

### Informal Observation

Certain workshop areas will be set up so that visitors may unobtrusively observe skilled craftspeople working. These observation times will show visitors that these crafts are alive and still serving important purposes. Watching people work may fill visitors with curiosity or kindle the desire to work with their own hands.

### Craft Classes

Building upon the success of woodworking and bronze casting classes, the museum will expand the variety and number of classes offered for adults and teens. Classes will allow for skill progression and focus on giving students practical skills that are transferable to other projects. Craft classes require advance registration and have fees to cover instructors and materials.

### Workforce Development

The museum will continue its successful relationship with RIMTA to hold workforce development programs related to fiberglass, composites, and workshop skills for high school students.

### Informal Making Activities

On a regular basis, the museum will offer informal making activities in workshop space. These activities are designed for drop-in participation and can be completed

in an hour or less. Usually, these are designed for kids between 6 and 12 years of age, although visitors of any age may participate. The museum may assess a materials fee as appropriate to the activity.

### Model Boat Studio

The model boat studio is a half day experience for groups or the general public by advance reservation. Based on HMC's tradition of modeling, participants will learn about the basics of sail powered design and use tools to craft a model, design sails, and test the speed of their creation in a test tank.

### Sailing Pond

Visitors of all ages can drop in at the outdoor sailing pond (in season) and make a paper boat to sail and race against other boats.

### Groups Served

Workshop programs will primarily serve the museum's Destination and Community constituents.

### Operating Considerations

- Regular Hours
- Craftspeople for demonstrations
- Craft instructors
- Workforce Development director and support staff
- Gallery staff/volunteers for activities
- Appropriate, safe areas for observation
- Safety gear and skills testing requirements for tool use

# Activities and Experiences (continued)

## Facility Requirements

- 800 SF to 2,000 SF of workshop space for craftspeople and associated back-of-house areas.
- 400 SF Dedicated workshop for workforce development
- 400 SF Dedicated workshop for craft classes
- 400 SF for Model Boat Studio
- Sailing Pond (outdoors)
- Appropriate safety equipment and ventilation for workshop activities.

## 8. Collections Storage and Curation

Collections Storage and Curation will take place on-site in museum quality storage supported by appropriate and functional curatorial workspaces for collection storage, processing, care, and research.

### Collections

The Herreshoff Marine Museum collection contains a wide range of material documenting the Herreshoff Manufacturing Company and the Herreshoff family. Holdings include business records, photographs, half-hull models, art depicting Herreshoff designs, boat parts, and complete boats.

The diversity of the collection requires significant specialized storage space with appropriate storage furniture and climate control. Currently, items not on display are stored both on- and off-site. Storing the majority of collections on-site is a priority for the museum, with the exception of some boats, which may require off-site storage due to their size.

### Curation

In addition to expanding storage with appropriate climate controls and storage furniture, the museum needs to develop areas suitable for managing collections. These areas include a dedicated artifact processing space with a photography set up, space for uncrating loans and new acquisitions, and space for routine collection care and housekeeping.

# Activities and Experiences (continued)

## Research

The museum's collection is already in demand by both scholars and researchers as well as restorers and boat builders. However, the museum is not always equipped to handle these requests because there is no designated research space. New space with tables and display racks appropriate to the items under study is needed so that more individuals can make use of the museum's nationally significant collections.

## Access and Digitization

Improved collection care and curation will lead to improved access through both digitization and the ability to more easily utilize objects as part of in-person programming. This essential curatorial work will create a clear bridge between collections care and public programs that will enhance programs and inspire continued collection stewardship.

## Groups Served

Collections Storage and Curation will primarily serve Curatorial groups:

- Scholars, Restorers, and Collectors
- Regional Community
- Herreshoff Community

## Operating Considerations

- Research coordinator
- Curator
- Collection Manager

## Facility Requirements

- 5,000 SF of secure and appropriately conditioned storage space
- 1,000 SF registration and curator work space
- Several 150 SF curatorial offices
- 10 x 16 Freight elevator with loading dock access
- 200 SF dedicated visiting research room with comfortable seating, appropriate tables, plentiful outlets, and appropriate security for objects being studied

## 9. The America's Cup Hall of Fame

Located in a dedicated building on the museum campus, the America's Cup Hall of Fame recognizes crew members, designers, builders, syndicate leaders, supporters, chroniclers, and other individuals of merit who have had an outstanding impact on the America's Cup.

### Introductory Exhibit

The Hall of Fame's introductory exhibit will include a brief introduction to the past and present of the America's Cup and display artifacts and ephemera related to the past and current Cup races.

### Hall of Fame

As new inductees are added to the Hall of Fame, the Hall of Fame will feature recent inductees and past members on searchable digital displays. Each Hall of Fame touchscreen will allow users to search for inductees using a number of criteria, including name, nationality, role, years active, number of Cups they participated in, and other categories to be determined. Each member's entry will include a brief biography and photographs if available. The entry may also contain still images or video of their participation in the America's Cup, excerpts of interviews, and photos of important objects or archival items related to inductee.

### Spotlight on Recent Inductees

A small section of the gallery will be dedicated to showcasing the most recent class of inductees, including one or two objects selected by each inductee and on temporary loan for exhibit.

### Race Simulator

When available, visitors can try their hand at America's Cup racing with a simulator that uses the same vessels and courses as the latest America's Cup races.

### Event Space

The Hall of Fame space will be designed so that it is attractive to inductees, yacht clubs, and sailing groups to use for private events. Exhibits will be "cocktail hardened" so that the space can be used without putting artifacts at risk.

### Groups Served

The America's Cup Hall of Fame will serve the America's Cup affinity community groups and may also be of interest to other HMM constituents.

### Operating Considerations

- Rental event coordinator and event attendant/staff
- Staff to manage simulator

### Facility Requirements

- 1,500 SF of event space (standing reception for 100 people.)
- 200 SF for AC race simulator
- 100 SF for Spotlight exhibit area
- 100 SF for Introductory/Overview Exhibit
- Appropriate temperature controls and security for items displayed