Strategic Vision
2020 – 2022

Prepared by
Allison Weiss, Executive Director
SANDY SPRING MUSEUM supports community-driven cultural arts and educational programs. We gather community to build a sense of place and belonging.

We have 3 STRATEGIC GOALS

Bring the Museum Campus to Life

Optimize Mission-Driven Facility Use

Sustain & Increase Strategic Relationships

When we achieve our goals, we become

THE COMMUNITY GATHERING PLACE

How do we Measure Success?

3R Resources Relevance Relationships

HIGH

Maintaining the Collection
Strawberry Festival
Teen Coffee House
Facility Rentals

LOW

Self-Determination
Innovation
Collaboration

Inclusion
Community
Stewardship

These VALUES Support Our Work.

2020-2022 Operational Priorities

Collections Accessibility
Grounds Enhancement
Increased Human Resources
Sustainable Finances
## TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Board of Directors &amp; Staff</td>
<td>4</td>
</tr>
<tr>
<td>Mission &amp; Vision</td>
<td>7</td>
</tr>
<tr>
<td>Introduction</td>
<td>9</td>
</tr>
<tr>
<td>Purpose</td>
<td>9</td>
</tr>
<tr>
<td>Challenges</td>
<td>10</td>
</tr>
<tr>
<td>The Path Forward: Community-Generated Content</td>
<td>11</td>
</tr>
<tr>
<td>Equity &amp; Inclusion</td>
<td>12</td>
</tr>
<tr>
<td>Evaluation: The 3 R’s</td>
<td>13</td>
</tr>
<tr>
<td>Goals</td>
<td>15</td>
</tr>
<tr>
<td>Bring the Museum Campus to Life</td>
<td>16</td>
</tr>
<tr>
<td>Sustain &amp; Increase Strategic Partnerships</td>
<td>17</td>
</tr>
<tr>
<td>Partnership Examples</td>
<td>19</td>
</tr>
<tr>
<td>Folklife</td>
<td>20</td>
</tr>
<tr>
<td>Optimize Mission-Driven Facility Use</td>
<td>21</td>
</tr>
<tr>
<td>Operational Strategies</td>
<td>23</td>
</tr>
<tr>
<td>Finances</td>
<td>24</td>
</tr>
<tr>
<td>Grounds</td>
<td>25</td>
</tr>
<tr>
<td>Collections</td>
<td>26</td>
</tr>
<tr>
<td>Human Resources</td>
<td>27</td>
</tr>
</tbody>
</table>
BOARD OF DIRECTORS
2018-2019

David Hickson, President
Ralph Portee, Vice President
Dave Havrilla, Treasurer
Laurel Chiat, Secretary
John Austin
Amy Cohen
Robert Crim
Susan Ellis
Bruce Evans
Roy Glixon
Andrea Guy McFarland
Mimi Hassanein
Kerri Huso
Angie MacAlpine
Andrea Mohr
Jeff Ross
Donna Sampson Rawlings
Mehmet Saracoglu
Jerry Therrien
Hemant Virkar
Naomi Yadin-Mendick
Jenny Zucker

Emeritus Board Members

Brooke Farquhar
Doug Farquhar

TOP: Museum patron pursuing local history. Photo credit: Larry Marc Levine
BOTTOM: Mia and Bridget Ware. Photo credit: Larry Marc Levine
STRATEGIC PLANNING COMMITTEE
MEMBERS:

Kristi Andrews
Eve Crompton
Peter Crompton
David Hickson
Kerri Huso
Edgardo Roman
Helene Rosenheim
Hemant Virkar
Allison Weiss
Naomi Yadin-Mendick (chair)

STAFF

Allison Weiss, Executive Director
Phillip Downie, Director Special Events & Facility Rentals
Lauren Peirce, Director of Marketing
Diane Bush, Director of Operations
Melanie Pinkert, Folklife Specialist
Adali Espana, Program & Events Coordinator
Lydia Fraser, Archives Digitization Project Manager
Derek Jackson, Archives Assistant
Sara Caporaletti, Archives Assistant
Brenda Montague, Museum Facilitator
Ben Patton, Museum Facilitator
Jasmina Swinford, Museum Facilitator
Uwana Ibanga, Museum Facilitator
Tom O’Brien, Maintenance Coordinator

Special Thanks

Eleni Stamoulis for design and layout of the 2019 Strategic Vision
A. Claire Vision Photography for use of her photos
Amy Buck, Digital Infuzion, Inc., for the infographic
MISSION
Sandy Spring Museum supports community-driven cultural arts and educational programs. We gather community to build a sense of place and belonging. Adopted by Board of Trustees, May 2018.

VISION
SSM empowers individuals as participants in content creation, program design and exploration of culture and arts. By connecting people across differences, we build bridges that cross racial, age, economic and cultural boundaries, serving as a gathering place for the entire community.

VALUES
- **Community builders:** We strive to enrich the quality of life in the community.
- **Inclusion:** Community means everyone.
- **Collaboration:** We are our best when we work together for mutual benefit.
- **Self-determination:** We do not speak on behalf of other people or groups.
- **Stewardship:** We are careful and responsible managers of the museum’s financial and physical assets, including its historic collection.
- **Innovation:** We are willing to take risks in order to test new ideas.

WHY DO WE EXIST?
We are a gathering place.

We strive to be the community gathering place in order to improve the quality of life in the Sandy Spring neighborhood. The Museum creates a sense of place and provides public space for people to create, engage and participate in many different meaningful social and cultural activities.

THINK OUTSIDE THE MUSEUM
The Museum will play an active role in building community through the services it provides but also by championing quality of life improvements in the community.

- Support the implementation of ideas in the Sandy Spring Rural Village Plan, 2015, that are aligned with the Museum’s mission.
- Participate in community-wide activities like Olney Days, National Night Out, and others.
- Participate in civic associations and county planning meetings to ensure representation of the Museum’s interests.
- Endorse mission-related off-site events, like folklife festivals throughout the county.
Resident Artist in her studio. Photo Credit: Larry Marc Levine
INTRODUCTION

During the last seven years, Sandy Spring Museum has undergone a transformation, evolving from a traditional history museum to a dynamic, participatory cultural arts community center. This evolution occurred in response to the changing demographics of the community, changing audience expectations, and the need to appeal to an audience beyond those served by the traditional history museum model.

The Museum is one of the community cornerstones and contributes to the unique character of the neighborhood. Through events like the Strawberry Festival and the Museum’s reputation for openness and actively trying to serve community needs, the Museum has a strong foundation of goodwill among its long-standing supporters and those who are new to the area.

PURPOSE

The purpose of the 2020-2022 Strategic Vision is to

- Articulate a shared vision for the future of the Museum
- Prioritize goals and outline strategies
- Highlight areas of opportunity

Through this plan, we seek to address the following questions:

- How do we expand upon our efforts to build community through participatory experiences in the cultural arts?
- How do we expand community participation?
- How do we ensure long-term financial sustainability, given that in order to increase services, we must increase staff, which increases expenses, which requires increased revenue? What is the optimum size budget we are working towards?
CHALLENGES

The community museum of 2020 is a different entity than the community museum of 1980, the year Sandy Spring Museum began. Some museums of similar origins have closed, merged, or have remained or reverted to all volunteer operations with low-expectations of meeting professional standards. Government funding for nonprofits continually shrinks while the pool of organizations seeking funding from all sources continually grows.

- We need to respond to the “culture of participation.” Conditioned by social media and the advent of “user-generated content,” people look to create their own content and provide instant feedback and critiques of experiences.
  - We can harness the concept of user-generated content by
    - Providing opportunities for people to create content in a museum setting (“community-generated content”)
    - Turning visitors and others into advocates for SSM.

The role played by Sandy Spring Museum has changed over time, as have the public expectations of museums. In addition to serving as repositories that hold collections in the public trust, museums….

- offer entertaining and educational programs that include food, drinks, opportunities for socializing, and hands-on experiences;
- are open when people have time off from work and visits can be spontaneous and unscheduled;
- are affordable and accessible to everyone, regardless of income;
- are “third places,” places other than home (first place) and work (second place): places where people socialize and participate as part of a community;
- fulfill a mission while simultaneously focus on the bottom-line;
- care for a historic collection in perpetuity and make it accessible to the public.

Additionally, Sandy Spring Museum faces other challenges:

- We must maintain a unique identity by providing high-quality experiences and services that cannot be obtained elsewhere;
- We maintain 7+ acres of land and 13,000+ square feet of interior space in four independent structures.
- Three acres of the Museum’s grounds are under a highly restrictive conservation easement, precluding most uses.
- We compete for attention in a region that offers many activities.
- Attendance often exceeds parking capacity.
THE PATH FORWARD: COMMUNITY-GENERATED CONTENT

Since 2013, SSM has partnered with individuals and organizations who create programs, events, exhibits, and activities at the Museum. Today a majority of activities held at the Museum are community-generated.

Our aim is to be the gathering place for the community. Sandy Spring Museum contributes to a sense of place. We believe “gathering” builds community, which improves quality of life. Today’s ideal community museum fosters a social atmosphere that is similar to a farmers market or a favorite coffee shop. They bring people together who might otherwise not meet. Creating opportunities for spontaneous encounters and community-generated activities result in unexpected things happening at the Museum. These activities take on a life of their own. They are community-directed, not staff-directed.

When individuals create their own programming, they own the experience. They play an active role in ensuring a successful outcome. They bring an audience that is unique to them and often new to the Museum. People who attend community-created programs are typically friends and supporters, not strangers, further contributing to the sense of community that we are trying to foster.

How do we get from here to there?

“The museum has been a tremendous help in bringing people of different backgrounds and beliefs together. Events such as the Soul to Soul have had a much greater attendance from different faith and political backgrounds than we could have ever imagined.”

Atiyah Malik, Outreach Secretary, Women’s Association, Silver Spring Chapter of the Ahmadiyya Muslim Community

What is Community-Generated Content?

Community-generated content relies on the full participation of partners.

A community-generated activity is initiated by an individual, group or organization. It is open to the public. Community-generated activities can have broad appeal or appeal to a niche audience.

For example “Soul to Soul” is a quarterly interfaith, intergenerational gathering that shares perspectives across religions. The gatherings usually take place at a mosque, temple or church but since 2015, Soul to Soul meets at least once a year at the Museum. The program leaders see the Museum as a secular meeting place that may be less intimidating than a house of worship.
EQUITY AND INCLUSIVITY

The Museum can serve as a model of equity and inclusivity through our focus on partners and community-generated programming. To paraphrase W.E.B. DuBois, cultural equity is about us, by us, for us, and near us. Through community-generated programming, Sandy Spring Museum provides a forum for communities to present to an audience of their choosing. Community partners share authority with SSM in determining programming. Partners are often representatives of underserved communities and attract an audience of underserved constituents.

We support the Montgomery County Council’s commitment to advancing equity. We view diversity as a valuable community asset. By embracing diversity, we can help build a stronger organization by:

- building a board that is representatives of the demographic diversity of the area;
- seeking partnerships with individuals and groups that meet the needs of historically underserved community members.

We can further equity in our community by

- providing opportunities for people to genuinely connect, learn together, and develop relationships
- creating an ad-hoc board committee to design methodology that can be used to measure and demonstrate that museum programming serves equity and inclusion principles.
EVALUATION: THE THREE R’S

We evaluate our work based on the Three R’s. Ideally programs will score high on all Three R’s. We will not take on new programs or keep existing programs unless they rank high on at least two of these criteria.

- **Resources:** Will this effort increase our resources? Do we have sufficient resources (such as staff or monetary resources) to undertake this effort?
- **Relevance:** Does this effort make us more relevant to the community? Does it deepen the participants’ affiliation with the Museum?
- **Relationships:** Does this effort enhance relationships with existing partners? Will it create new relationships?

**EVALUATION: THE THREE R’S**

- **Resources:** Will this effort increase our resources? Do we have sufficient resources (such as staff or monetary resources) to undertake this effort?
- **Relevance:** Does this effort make us more relevant to the community? Does it deepen the participants’ affiliation with the Museum?
- **Relationships:** Does this effort enhance relationships with existing partners? Will it create new relationships?

**Resources Expended**
- Maintaining the Collection
- Strawberry Festival
- Teen Coffeehouse
- Facility Rentals

**Resources Gained**
- Relationship
- Relevance
GOALS

The 2020–2022 recommendations are organized by three strategic goals:

- Bring the Museum campus to life
- Sustain and increase strategic relationships/partnerships
- Optimize mission-driven facility usage

When the Museum is operating at its highest capacity, we are implementing all three strategic goals simultaneously. In other words, the Museum comes to life and has the most potential for financial sustainability when the facility is being utilized to the greatest extent by community partners.
BRING THE MUSEUM CAMPUS TO LIFE

Bringing the Museum campus to life means that instead of visitors encountering a quiet exhibit hall, they meet artists at work; they participate in interactive exhibits; they have a picnic on the grounds; they participate in any number of community-generated activities that occur here on a regular basis.

Bringing the Museum to life means bringing people together to make new friends and have unexpected encounters. It means celebrating a life event here and having a positive association with the Museum. In a world dominated by technology and virtual communities, we facilitate person-to-person connections.

Strategies:

• Provide space for activities that fulfill our mission but do not require Museum resources other than space, like the No Excuse Moms exercise hour.
• Rapidly prototype ideas (like a pop-up operation) in order to identify long-term projects to invest in.
• Conduct audience surveys to get feedback on how people enjoy the activities and ask what else they want to see happening at the Museum.
• Improve the appearance and amenities of grounds (including parking lot) and exterior of the building.
• Enhance the resident artist program by clarifying the relationship and expectations between artists and the Museum.

Strategies in Action

1. We create participatory experiences for visitors, even with exhibits. Color Your Community, spring 2019, invited visitors to color three large murals of familiar places in Sandy Spring like the Meeting House, the Museum and Woodlawn Manor. Photo credit: A. Weiss

2. Popups can include movie nights, stargazing, food trucks, summer picnics and more. Photo credit: Ted Eytan from Flikr licensed by CC BY-SA 2.0

3. No Excuse Moms meet at the Museum on Friday mornings to exercise while their children play on the museum grounds. If it’s raining, the moms exercise indoors. Photo credit: No Excuse Moms
SUSTAIN & INCREASE STRATEGIC RELATIONSHIPS/PARTNERSHIPS

We envision a future where the majority of activities are coordinated with community partners. The benefits of partnering are shared resources (e.g. human, financial, expertise), audience building, increased sense of ownership by more people, and expanded opportunities for visitors. By working with partners, we increase the number and variety of onsite activities open to the community. Relationships are mutually beneficial.

<table>
<thead>
<tr>
<th>What the Museum Offers to Partners</th>
<th>What Partners Bring to the Museum</th>
</tr>
</thead>
<tbody>
<tr>
<td>A staffed, accessible space in which to host an event, activity, etc.</td>
<td>Programs</td>
</tr>
<tr>
<td>Youth leadership opportunities</td>
<td>Financial resources (revenue sharing)</td>
</tr>
<tr>
<td>Marketing</td>
<td>New audience</td>
</tr>
<tr>
<td>Registration</td>
<td>Mission fulfillment</td>
</tr>
<tr>
<td>Audience development</td>
<td>Marketing</td>
</tr>
<tr>
<td>Funding (where applicable)</td>
<td></td>
</tr>
<tr>
<td>Expertise (program development, exhibit installation)</td>
<td></td>
</tr>
</tbody>
</table>

What makes a good relationship/partnership?

- Mutually beneficial
- Addresses historical inequities
- Can be managed successfully with existing staff
In addition to many individuals, here are some of our recent organizational partners:

@ClaireVision
American Muslim Institution
Barnesville School
Christopher’s Hardware
Cultura Plenera
DanceInTime
DC Beauty of Beijing Opera
Digital Maryland
Gypsy Jazz DC Area Meetup
Kalanidhi Dance
Lucky Clovers 4–H Club
Many Origins, One Home (Blake High School)
Maryland Traditions
Montgomery County Middle Eastern American Advisory Committee
Mycology Association of Washington
Peace Mission Korean Dance Group
Project Change
Round Oak Missionary Baptist Church
Rumi Forum
Soul to Soul
St. John’s Episcopal School
Small Things Matter
Studio of Ballet Arts
The Journey School
The Sikh Coalition
Washington Sculptors Group
Women’s Association, Silver Spring Chapter of the Ahmadiyya Muslim Community

Photo credit: Larry Marc Levine
PARTNERSHIP EXAMPLES

Instead of hiring performing artists, we partner with performers. We offer use of the facility and assistance in marketing, and split the income from concerts. This way the Museum does not assume financial risk and both parties have an incentive to build attendance.

Cultura Plenera promotes dance and music traditions of Puerto Rico. They do not have a facility and so they host many programs at the Museum, including moonshine workshops, Afro-Puerto Rican dance classes, and their large annual festival Bomba y Plena en el Museo (formerly known as Bomba y Plena en el Parque).

A local family was hosting an open mic night in their house that became so popular, they could not handle the attendance. They asked if they could host a quarterly open mic at the Museum. Family members line up the performers, run the sound, and serve as the MC.

Strategies:

• Actively market the partnership opportunities at the Museum to attract new partners.
• Conduct an annual survey of partners to evaluate partnership benefits.
• Encourage cross-cultural partnerships. Offer a financial incentive for people of different cultures to work together on a project.
• Create youth leadership opportunities for scouts, 4-H members, and so on.
• Identify partners to run STEAM programs in the WondeRoom.

“We only recently started collaborating with Sandy Spring Museum but it has been truly wonderful. Our mission is community building through Puerto Rican cultural expressions and Sandy Spring is also very focused on building community through the arts. It was a match made in heaven.”
— Angel Rivera, Founder, Cultura Plenera
FOLKLIFE

In 2013, the Museum became a partner of Maryland Traditions, the State’s folklife program. What began with a field study of folklife in the immediate area grew into a major part of the Museum’s programming and services with a regional focus.

The Maryland Traditions partnership evolved into the designation of Sandy Spring Museum as the **folklife hub of Montgomery County** in 2019. The Museum has tasked itself with identifying and documenting folk traditions in the county and offering services to support the folk artists and/or communities. Examples of support services we provide or would like to provide in the future include workshop, performance, meeting, studio, and office space, marketing and registration for programs, technical assistance and so on. Support services also include the assistance of Museum staff who help with all aspects of folklife programming. We can also help identify and edit grants for individual artists and groups, edit award nominations, and write letters of support.

In turn folk artists offer programs that they want to offer, that the Museum otherwise does not have the expertise to offer. Folklife programs reach audiences that the Museum is often otherwise not reaching.

Examples of folklife partnerships include a month-long Korean cultural arts celebration hosted with the Peace Mission Korean Dance Group, on-going programming with Cultura Plenera, and a monthly bluegrass “Museum jam” that has become a community staple. Folklife also includes celebrating long-standing community traditions like the Women’s Board Hospital Picnic and Bazaar, which celebrates its 99th anniversary in 2019.
OPTIMIZE MISSION-DRIVEN FACILITY USE

The Museum facility, including indoor space and the expansive campus, is one of our greatest assets. When we open the Museum for use by partners, more people come through the doors, connections are made, and new opportunities arise. Actively marketing the facility as a rental venue will increase its usage; actively marketing the opportunity to partner with the Museum will expand mission-driven usage.

Strategies:

• Increase mission-driven facility rentals.
• Bring retail or other family activities to the grounds (in collaboration with a partner)
• Be the coveted place to host small meetings (book clubs, writing clubs, etc)
• Convert Snowden House from a residence to mission-driven usage.

TOP RIGHT: An Arabic-language summer camp was offered for the first time in 2019.
RIGHT: Quaker-style wedding contracts/certificates can be purchased by wedding parties. The original is given to the couple and a copy is preserved in the Museum’s archives.
BELOW: Reception for The Sikh Project, February 2018. Photo credit: The Sikh Coalition
OPERATIONAL STRATEGIES

Although the museum is a nonprofit, it operates under the same principles as any business. We need a long-term strategy for financial sustainability, maintenance of the physical property, and sufficient staffing to fulfill our mission. Unique to the Museum is our need to maintain the collection and make it accessible to the public.
FINANCE

Since 2014, the Museum has operated in the black for four of the last five years, after eight consecutive years of operating in the red. Instead of relying on a line of credit, as was the case for many years, we cover expenses through mixed sources of income: grants (@25%), earned income (@25%) and donations (@50%), in addition to covering capital expenses primarily through grants.

Since 2013, the budget has increased by 197%. Our goal is not to double the size of the budget again but rather to work towards a $1 million budget, which will cover adequate staffing.

Strategies

• Initiate a capital renewal budget
• Establish, document, and follow an annual budget cycle that includes long-term planning
• Establish a pattern of paying down principal on loan
• Develop a 5-year financial model
• Implement development plan (outlined in a separate document)

The Museum’s budget has grown an average of 12% each year since 2013. If we anticipate a 12% increase from 2019 to 2020 and a more modest 7.5% increase from 2020 to 2021, we will achieve a $1 million budget to cover the projected staff needs outlined under Human Resources.

Museum Budget

*2016 income was higher than other years due to a project-specific grant.
GROUNDS

In spite of the growth in attendance and facility rentals, the renovation of the two barns, and the explosion of programs, the Museum’s grounds continue to be underutilized. An ad hoc Grounds Committee has been tasked with identifying the reasons why the grounds are underutilized and creating a plan for increasing usage.

Ideas to pursue include

- Identify community needs that can be met with use of the Museum grounds.
- **Look for a social entrepreneur.** Make people more aware that the grounds can be used for activities that benefit the community, e.g. a mid-week farmers market.
- Increase visibility from the street (with landscaping, signage, etc).
- Improve amenities like lighting, landscaping, and parking.

The Committee is creating a master plan for the grounds. The Committee will consider possibilities such as purchasing an adjacent property in the event of a future need, or advocating that the county acquire adjacent property and convert it into something that is compatible with the Museum’s mission, like a public park.

There are many ways in which the Snowden House (located on the Museum property) can increase the Museum’s interior footprint and provide additional income opportunities.

- Artist live/work space
- Move the Museum’s administrative offices here and convert the offices in the Museum building into more studios
- Convert the house into a cultural arts organization incubator
- Rent the building to an organization whose mission is in alignment with the Museum’s
COLLECTIONS

Between 2018-19, the Museum inventoried its archives to create searchable and consistent data across the entire two-dimensional collection. In doing so, each item’s relationship to the community’s story and its place in a broader collection was established and thus the value of the entire collection greatly enhanced.

Concurrently an anonymous donor gifted the Museum $196,205 for digitizing the archives. By December 2020, the entire archives will be searchable through Digital Maryland, a collaborative, statewide digitization program whose purpose is to provide free online access to materials relating to Maryland’s history and culture.

While beyond the scope of this three-year strategic plan, future goals for the collection should include inventorying the three-dimensional artifacts and creating searchable and consistent data across the two and three-dimensional collection.

With completed inventories of the archives and artifact collection, the Museum will be positioned to play an active leadership role in preserving the community’s history and heritage, including the stories of those who moved here more recently.
HUMAN RESOURCES

Even though staff has more than doubled in size since 2012, current staffing levels are not sufficient to keep up with workload. In order to meet the growing demand for programs and services, we will need additional personnel. This will increase expenses, the majority of which will need to be covered through fundraising. Because the Board believes that we must continue to grow in order to fulfill our mission, we will begin working towards increasing staff with the following positions:

<table>
<thead>
<tr>
<th>Existing Staff</th>
<th>Additional Necessary Staff</th>
<th>Budget Impact</th>
</tr>
</thead>
<tbody>
<tr>
<td>Executive Director (FT)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Development Director (FT)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Operations Director (.8)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Special Events &amp; Facility Rentals Director (FT)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Marketing Director (FT)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Folklife Specialist (.5)</td>
<td>Community Outreach and Program Coordinator (FT—this would absorb the folklife specialist position) (.5 increase)</td>
<td>$30,000</td>
</tr>
<tr>
<td>Events &amp; Administrative Assistant (.5)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Maintenance Coordinator (.2)</td>
<td>Increase maintenance coordinator hours (.3 increase)</td>
<td>$13,728</td>
</tr>
<tr>
<td>Museum Facilitators (all PT, hours vary)</td>
<td>Additional hours for Museum Facilitators by 10%</td>
<td>$1869</td>
</tr>
<tr>
<td>Archivist (PT for a two-year project)</td>
<td>Collections Manager (FT—1.0 increase)</td>
<td>$60,500</td>
</tr>
<tr>
<td>Archives Assistants (as needed, for two-year project)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Exhibits Manager (PT—.5 increase)</td>
<td>$27,500</td>
</tr>
<tr>
<td></td>
<td><strong>TOTAL</strong></td>
<td><strong>$131,728</strong></td>
</tr>
</tbody>
</table>