Maryland Historical Society  
Civil Rights Exhibition

Request: $50,000.00  
Total Match: $50,000.00

PROJECT TITLE: Civil Rights Exhibition

PROJECT SUMMARY:

The Maryland Historical Society (MdHS) seeks support for the design and fabrication of its major FY21 exhibition focused on African American Civil Rights. The following collections and smaller initiatives that MdHS has presented since 2013 will culminate in this exhibit to tell the larger story about the African American Civil Rights Movement that extends from the Reconstruction Era to the present day:

(i) MdHS stewards 6,000 photographs by Paul Henderson, a prominent Afro-American Newspaper photographer. Henderson documented many integral Civil Rights moments from the 1940s to 60s that captured important events, groups, and people, such as the protest at segregated Ford's Theatre in Baltimore, NAACP membership campaign meetings at Sharp Street Church, the Baltimore Elite Giants Negro League baseball team, Morgan State College, Dr. Lillie May Carroll Jackson (head of the NAACP, 1935-1970) and family, Thurgood Marshall with Dr. Carl Murphy (editor-publisher of the Afro-American newspaper), Henderson's photography equipment, and ephemera from his manuscript collection.

(ii) Preserve the Baltimore Uprising 2015 Archive Project (PBU) is a digital repository that preserves digital media, including photographs, videos, oral histories, and city documents, created by participants and witnesses to the protests and unrest that followed the death of Freddie Gray on April 19, 2015. MdHS produced a free online resource presenting this media and ensuring that the historical record includes diverse perspectives from people whose lives have been directly impacted by these complex events. PBU currently stewards 55 distinct collections of photographs and oral histories inclusive of 9,656 media files, which include city official email correspondence from the Uprising that was secured through a Baltimore Sun Public Information Act request.

(iii) Various additional documents and objects will be displayed, including agreements describing neighborhood segregation restrictions; government articles defining school segregation; and memorabilia from the African American Newspaper offices.

PROJECT DESCRIPTION:

Project Description

Maryland Historical Society seeks support to design a new Civil Rights exhibition (CRE) (Name TBD) that explores African-American civil rights through displaying objects and ephemera from the museum's collection, photography by Paul Henderson, a prominent photographer for The Afro Newspaper, as well as digital media from the Baltimore Uprising in 2015. Since 2013, MdHS has organized smaller exhibits featuring Paul Henderson’s works and media from Baltimore Uprising. Premiering in February 2021, this...
culminating exhibition will demonstrate the history of civil rights in Maryland from the Reconstruction Era to the present.

How will completing the project accomplish the goals and objectives your organization?

The new Civil Rights exhibit (CRE) supports a wide variety of goals outlined in MdHS’s recently completed strategic plan. Goal 1 of MdHS’s 2016-2021 Strategic Plan is to “MAKE MDHS MORE RELEVANT TO ALL MARYLANDERS.” In fulfillment of this goal broadly, MdHS is making intentional steps to engage a broader demographic in all programming and to further enhance diversity at all levels of the organization. Through its inclusion of African-American history and an interpretive framework that invites visitors to explore their own relationship to race, CRE fulfills a key objective within this goal to “engage greater diversity: ethnic, geographic, economic, cultural, and age... Analyze and identify current audiences and identify those least served.” Another objective addressed within this goal is to “present more recent history and other topics relevant to larger and more diverse audiences.”

The exhibit will help to develop MdHS’s onsite and remote educational offerings, which is another goal in our strategic plan. A large number of the MdHS audience are K-12 children who visit the museum on field trips, and the exhibit will be a key learning experience for youths at the museum in 2021. Our current, limited-in-scope Henderson Photography exhibition is among the most popular request for K-12 field-trips and we anticipate this enhanced version to grow that interest even more boosting on-site field-trip attendance.

How will completing this project accomplish the goals and objectives of your heritage area?

MdHS is located at the intersection of the Mount Vernon Cultural District and the Bromo Tower Arts & Entertainment District where there is a high density of peer institutions advancing the arts and cultural heritage tourism. The MdHS campus is located in several targeted heritage investment and protection zones including the Mount Vernon National Historic Landmark District and the Market Center Historic District. MdHS’s museum and library are an integral part of the heritage tourism economy in this part of the BNHA.

Heritage tourism value extends to other parts of BNHA through assistance to peer institutions. Research at the MdHS library informs myriad local articles, media spots, and exhibitions. Loans and reproductions from the MdHS collection have played integral parts in exhibitions at Fort McHenry, the Jewish Museum of Maryland, and others. CRE has the potential to further this work on both fronts—enhancing MdHS visitation while providing a new resource for institutional peers.
MdHS is identified as a key heritage attraction in section 2.5.2 of BNHA’s CMP. In its comprehensive look at the history of Civil Rights from the Revolutionary Era to the present, CRE integrates all four CMP interpretive themes: “Upholding Independence,” “Seeking Prosperity,” “Shaping a Monumental a City,” and “Gaining Independence for All.” CRE will use the history of Civil Rights in Maryland to interpret its development nationally, fulfilling the CMP objective to “promote teaching American history using Baltimore’s cultural heritage resources for residents and visitors of all ages” (5.6.2, Objective 1.4).

DELIVERABLES:

What will be the results of this project? What tangible and intangible deliverables do you anticipate?

Tangible deliverables resulting from these grant funds include all the customized, physical components going into a 2,800 square foot gallery space. Components include wall graphics, custom display cases, false walls, and platforms.

Paired with robust marketing efforts, including the launch of a new organizational website in late 2020, we expect CRE to increase the diversity of museum visitors. We anticipate that the exhibit will draw a significant number of African-American visitors from Maryland and beyond. While we do not currently track visitation data related to audience race or ethnicity, we will begin tracking this information through optional surveys presented at the exhibit.

Intangible results include educating the public with the following visitor takeaways: (i) The Civil Rights movement did not only exist in the 1950s and 60s but is a connected story from the Civil War to today; (ii) Maryland has a rich civil rights history; and (iii) Civil Rights protests still happen today due to continued racial injustices in our country.

How will ongoing maintenance costs be paid for in future years (if applicable)?

The exhibition will be on display for the foreseeable future at MdHS given its anticipated popularity with the public and for K-12 educational programs. During this time, MdHS facilities and museum staff will maintain the cleanliness and integrity of the display through regular cleaning. These activities will be supported by the MdHS general operating budget.
BUDGET:

**Amount requested: $50,000.00**

Other State Funds: $0.00

Cash Match: $50,000.00

In-Kind Match: $0.00

Other Project Costs: $232,900.00

Total Match: $50,000.00

Total Project Cost: $100,000.00

Budget Details:

List the source(s) of all non-state matching funds you are including in your proposed project costs. Please indicate if the funds and support are in-hand, committed, or not yet available.

MdHS has yet to secure additional external funding for CRE. While we are prepared to cover matching costs and other costs with internal reserves, including a new restricted fund for exhibition development, we will be aggressively fundraising for CRE over the coming months from individual and institutional sources of support. Replicating the successful "adopt-a-mannequin" initiative which raised $85,000 for our most recent "Spectrum of Fashion Exhibition." "Adopt-a-Story" will call on 3,000+ MdHS members to make manageable, $500-$1,000 contributions to the exhibition by sponsoring an individual oral history or newsspiece that will be featured in CRE. This initiative will be led by a newly hired Director of Individual Giving--a new position at MdHS expanding the capacity of our Advancement Office. We are also pursuing corporate sponsorships from T. Rowe Price, Wells Fargo, and other groups who have supported the Society's Civil Rights education work in the past.

Describe any state funds that are already committed for this project.

N/A

Provide a brief explanation of each line item in your budget.

The line items below are numbered based on their order in the budget detail:

**DESIGN:**

2. The Contractual Exhibition Designer will oversee exhibition implementation as described elsewhere and in the attached contract ($50,000 total// $30,000 MHAA Funds).
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3. The Contractual Graphics Designer will develop custom graphics for the exhibit as described elsewhere and in the attached contract ($20,000 total // inclusive of $20,000 MHAA Funds).

CONTENT DEVELOPMENT

5. Graphic Design: travel to other exhibits, reaching out to potential advisors, etc. ($2,000// other costs)

6. Advisory Committee Hospitality (Food & Beverage + Meeting Materials at 4-5 on-site and off-site convenings of the CRE Advisory Panel ($5,000//other costs)

FABRICATION:

8. Graphics Fabrication & Installation: Complex, vinyl wall treatments that communicate exhibition materials and interpretation. This estimate is based off past work on the Spectrum of Fashion exhibition and others. ($50,000 // match)

9. Interactive Fabrication: custom made, hands-on activities in CRE ($5,000//other costs)

Construction:

11. Exhibition Fabrication & Painting: building of false walls, custom railings, painting of entire exhibition space etc. ($100,000//other costs)

12. Framing: Framing of paintings and other two dimensional materials ($2,000// other costs)

13: Casework: Creation and Installation of custom cases for three dimensional materials ($5,000// other costs)

14. Art Handling:One week of professional, insured art handling services during heavy install period ($5,000 // other costs)

STAFF TIME (all "other costs"):

16. VP of Collections: Primary oversight of exhibition development and installation

17. Exhibition Manager: Oversight of exhibition design and construction

18. Curatorial Assistant: Aides VP of Collections and Advisory Panel in Curating Exhibition Content

19. Museum Learning Manager: In-staff content expert for exhibition, works with Curatorial Assistant in developing exhibition interpretation.

20. Director of Education: Develops tour experiences for CRE

Maryland Historical Society - Civil Rights Exhibition - Page 5
21. Miscellaneous Staff Time: All secondary support of CRE including grants management, marketing, housekeeping, fundraising, etc.
URGENCY:

Is this project urgent?

Yes. MdHS has been working toward this major exhibit since 2013, when we began presenting “pop up” exhibits of the Henderson photo collection at HBCUs around Maryland. (See attached article about the recent exhibit at Bowie State University and https://hendersonphotos.wordpress.com/. ) MdHS also launched the Preserve the Baltimore Uprising Project via a website (https://baltimoreuprising2015.org/) in 2016. The pop up exhibits around the state and the related online repositories serve as a teaser for this larger, culminating exhibition that will premiere next year. We anticipate strong attendance due to the interest in the pop ups and related work presented from 2013 to 2020.

CRE also comes at a critical time in a current evolution underway at MdHS. On June 17th, 2020, MdHS will be rebranded as "the Maryland Center for History & Culture" in an effort to broaden popular appeal and communicate a more inclusive organization. Visitors will expect new experiences with this change and it is critical that equally inclusive new exhibitions and programming further the new brand. CRE will be installed in the most prominent MdHS gallery where Spectrum of Fashion currently resides. This exhibition must be de-installed by October 2020 for conservation concerns and with CRE there will be a noticeable blank space in this high profile section of the museum. Furthermore, intensive capital projects will be taking place in other sections of the campus barring entry to typically public sections of the museum. CRE will truly be a critical and timely attraction in the midst of all this change.

IMPACT:

Describe how this project will address one or more of the Maryland Heritage Area's Program's three areas of focus.

The new Civil Rights exhibition (CRE) supports all three areas of focus.

The new exhibit develops heritage tourism product by presenting a new cultural experience to engage communities, both local residents and out-of-state visitors. Collaborating with an advisory panel of individuals from various universities and the Maryland State Archives, this project builds partnerships by jointly presenting the heritage tourism product, that is, the civil rights exhibition and related outreach and programming.

Finally, the exhibition is a prime example of a project that sustains our regional identity through sharing the story of African American and white race relations throughout Maryland history. By presenting
artifacts and photography that tell the political and personal struggle of the African American community in Maryland, the exhibit incites understanding and connection to place. The project “sustain[s], respect[s] and celebrate[s]” the history of the African American community in Maryland, and all of the initiatives that culminate in this exhibit will be relevant to current and future generations, including (1) pop up exhibits of the Henderson collection at Towson University, Morgan State University, Baltimore City Hall, Bowie State University, and University of Maryland Eastern Shore; (2) the online database of media that documents the Baltimore Uprising in 2015; and (3) MdHS’s West Baltimore Education Fellowship that recruits a recent or current graduate with a strong interest in history to promote social justice and civic engagement in the local community while also conducting research to inform exhibits that tell the stories of West Baltimore residents.

Does your project support or highlight the diverse history and cultural traditions of Maryland? If so, please provide details.

Yes, the CRE supports and highlights the diverse history of our state by bringing to light the African-American struggle for civil rights from the Civil War until today. A major goal of the exhibit is to better represent the African American story within the MdHS collections and increase the diversity of the MdHS audience by bringing greater numbers of African American individuals to experience the exhibit.

Rather than provide a chronological look at the Civil Rights Movement, MdHS will design and organize the exhibit with a narrative that shows the contrast of coverage between African American media outlets and mainstream, white media outlets, like the Baltimore Sun. For example, several years of protests at Morgan State University to desegregate the Northwood Theater received almost daily coverage by the Afro American but was rarely covered by the Baltimore Sun until desegregation succeeded in 1963. This guiding interpretive thread leads all the way up to contemporary coverage of the Baltimore Uprising in April 2015 and contrasts national media coverage with first-hand social media accounts and photography of peaceful protests.

The exhibit exposes previously unseen archives that convey this untold narrative to express the African American experience in Maryland and beyond. CRE offers a public-focused approach for audiences to engage in direct conversation with civil rights in Maryland from the past to the present.

**TIMELINE:**

<table>
<thead>
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<th>Start Date:  7/9/2020</th>
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</thead>
<tbody>
<tr>
<td>End Date:  7/9/2022</td>
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</tbody>
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Key Steps and Timeline

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3/10/2020
March 2020

Confirm advisory panel (completed)

April 2020

- Complete draft object list and vignette interpretive framework, provide advisory panel for review
- Launch of “Adopt-a-Story” fundraising initiative in conjunction with 5th anniversary of Baltimore Uprising
- Begin exhibition design

May 2020

- Confirm object list

July 2020 (Grant funded activities begin)

- Finalize exhibition script in collaboration with advisory panel
- Complete draft exhibition schematics and design

August 2020

- Finalize exhibition construction documents

September 2020

- Finalize exhibition graphics

October 2020 – December 2020

- De-install existing exhibition in the Main Gallery
- Construct/fabricate civil rights exhibition
- Begin installing installation lighting

January 2021
Maryland Historical Society
Civil Rights Exhibition

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- Complete lighting installation
- Apply exhibition graphics and install exhibition objects

February 2021
- Exhibition debuts and remains on display as a semi-permanent exhibition for the foreseeable future.

ACCESS & OUTREACH:

Describe the benefit of the completed project to the general public.

The general public will benefit from CRE in the following ways:

(i) The exhibition will dispel the myth that the Civil Rights Movement only existed in the 1950s and 1960s and in the South. The exhibit will highlight the Civil Rights Movement in Maryland and demonstrates that the civil rights struggle for African Americans started during the Civil War and how it continues today.

(ii) The project will convey the importance of our local civil rights movement history and demonstrate how the media has portrayed this struggle. We have examined how photography has documented Civil Rights in Maryland through many smaller exhibits in our museum and through pop up exhibits since 2013, and these smaller projects will culminate in this larger exhibition to tell our audience the larger story of the Civil Rights struggle in our state.

(iii) CRE will help audiences engage with the African American story within the Maryland Historical Society’s collections, which provide a framework for the movement within the larger context of our state’s history.

(iv) Finally, the project provides MdHS’s education and outreach teams with the opportunity to support and further develop our “Civil Rights in Maryland” onsite and digital education programming, which will benefit audiences of ages for generations to come.

What provisions exist or will be made for physical or programmatic access by individuals with disabilities?
The Maryland Historical Society (MdHS) strives to be an ADA accessible campus. The 2003 wing of our campus where the exhibit will be installed is completely ADA with accessible elevators and restrooms. Our Visitor Services staff is trained to make every possible provision for those with differing abilities.

How will you ensure that the general public will learn about your property or project?

MdHS is in discussions with T Rowe Price and the Pennsylvania Avenue Arts District to install large photo banners featuring Paul Henderson’s photographs along the Pennsylvania Avenue corridor. This highly visible street installation project will draw attention to the exhibit and engage a target demographic of this project, that is, the local African American community.

Furthermore, CRE will debut during MdHS’s inaugural year with a new brand identity and website. MdHS is investing significant funding and staff time towards marketing and PR in conjunction with this launch that will raise visibility of all MdHS efforts, including CRE. With a new site launch, MdHS programming will appear higher and more frequently in search engine results.

What is your organization’s annual operating budget?
$3.2M

How many staff members and volunteers does your organization have?
37

Does your organization have board and staff members from diverse backgrounds? If not, have you taken steps to increase your organization’s diversity over time?

The first goal in our strategic plan is to “make MdHS relevant to all Marylanders” and this goal’s first objective is to “engage greater diversity: ethnic, geographic, economic, cultural, and age beginning with diverse representation on the board of trustees.” Our President & CEO Mark B. Letzer—a native of Panama who moved to Maryland in 1989—brings his own multi-cultural experiences and we have made recent, intentional appointments to the board that include Asian-American and African-American representation, but like many cultural institutions we still have significant work to do with a 29-member Board of Trustees that is 90% Caucasian and primarily based in Central Maryland. In fulfillment of our strategic plan over the coming years we hope to show demonstrable progress.
What is the annual visitation at your site?

Approximately 100,000 visitors, scholars, students, and teachers engage with an MdHS on-site exhibition or program or through myriad outreach activities on an annual basis.

What hours per day, days per week, and months per year will the project / property be open to the public?

The Maryland Historical Society is open to the general public throughout the year on Wednesdays through Saturdays from 10:00AM to 5:00PM and Sundays from 12:00PM to 5:00PM.

What amenities are or will be available to the public at the property?

Visitors to the MdHS campus benefit from free parking, a staffed information desk, restrooms, water fountains, internet access, and security. Special guided tours are offered throughout the year and there will be a tour series developed especially for the CRE.

PROJECT MANAGEMENT:

Describe your organization's administrative and financial experience and ability to manage the property and to manage a grant of this type.

Maryland Historical Society (MdHS) has extensive experience managing grants both through federal agencies like the National Endowment for the Humanities and state agencies like the Maryland Heritage Area Authority and the Maryland State Arts Council. Grants Manager David Belew will be the primary contact and organizer for management of this grant. In addition to six years of experience at MdHS, Belew gained experience managing grants from a variety of state and federal funding agencies during a two year tenure at the National Aquarium. Successfully managed grants include awards from the Chesapeake Bay Trust, the EPA, IMLS, and NOAA.

Identify any key individuals within the applicant organization who will be involved in the implementation of this project, in addition to the primary contact identified on the "Applicant" tab.
Allison Tolman, Vice President of Collections, is the project lead with chief supervision of CRE. Tolman has successfully managed exhibition design and development for many premiere MdHS exhibitions, most recently the Spectrum of Fashion exhibition after the departure of the initial curator. Tolman will be supported by the larger Museum Department inclusive of an Exhibition Manager and Curatorial Assistant.

David Armenti, Director of Education, will help serve as an internal content expert for the exhibition liaisoning with the advisory panel and developing narrative content for the exhibition.

Armenti will be supported by Museum Learning Manager Alexander Lothstein who will help ensure that the final exhibition is conducive to K-12 learning experiences as well as that of general audiences.

Resumes for Tolman, Armenti, and Lothstein have been included as key personnel.

Identify any key individuals outside of the applicant organization who were consulted in the development of this grant application or who will be involved in this project (i.e. contractors, consultants or partners).

MdHS cannot rely solely on internal expertise to curate the exhibition and acknowledges that more racially and ideologically voices beyond the institution are needed to create an authentic exhibition that resonates with visitors. To this end, MdHS has assembled an advisory panel to decide and confirm the final objects, media and art that will be presented in the exhibition and the advise regarding overall narrative. The panel includes the following confirmed individuals and we are continuing to solicit other academic and community leaders:

- John Clark Mayden, Photographer and former Attorney, Baltimore City Solicitor’s Office
- Dr. Aminta Breaux, President, Bowie State University
- Linda Day Clark, Photographer and Professor, Coppin State University
- Senator Mary Washington, District 43
- Dr. David Taft Terry, Associate Professor of History, Morgan State University
- Chris Haley, Director of the Study of the Legacy of Slavery in Maryland, Maryland State Archives
- Maya Davis, Senior Research Archivist of the Study of the Legacy of Slavery in Maryland, Maryland State Archives
In addition to the advisory panel, MdHS will retain the services of exhibition designer Charles Mack who has a long history of successfully completing MdHS exhibitions—including those funded by MHAA. Another longtime MdHS contractor Sally Comport will produce exhibition graphics. These formal contractors’ resumes have been uploaded.
PROPERTY INFORMATION (Capital Grants Only):

Property Name: Where will this project take place?

It will take place at the Maryland Historical Society located at 201 W. Monument Street Baltimore, MD 21201.

Property Owner:

Relationship to Applicant:

Property Significance:

Does MHT hold an easement on this property? No
### Project Budget

**Maryland Historical Society: Civil Rights Exhibition (CRE)**

<table>
<thead>
<tr>
<th>Line Item No.</th>
<th>Work Item (Description)</th>
<th>Grant Funds</th>
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<th>In-Kind Match</th>
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- The maximum grant award is $100,000 for capital projects and management grants, and $50,000 for non-capital grants. The minimum amount is $5,000.
- See Grant Guidelines for complete information about eligible costs and matching funds.
- All grant funds AND match funds must be spent on the scope of work you have defined in this budget.
- Applicant match (cash and in-kind), may come from non-state sources such as corporate, institutional, and individual donations or pledges to provide direct funding for the proposed project or to provide in-kind services.
- **Please note that other state funds, including state employee time, cannot be used as match for this grant.**
- Funds already spent toward the project prior to a grant award cannot count as match, and cannot be paid from grant funds.
- Grant funds must be matched, dollar for dollar. A minimum of 75% of the required match must be cash match. No more than 25% of the required match can be in-kind match. **In no case should a match in excess of a dollar-for-dollar match be proposed.** For example, if the “project” you have defined will cost $250,000, you may request $100,000 in grant funds, commit a $100,000 total match, and include $50,000 as “other project costs”.
- On the next tab is a sample for guidance in completing your budget. Your budget must be specific to your project. Do not simply duplicate the line items in the sample for your budget.
About Paul Henderson


PAUL HENDERSON WITH CAMERA ON LEDGE OF CITY HALL. MDHS, HEN.07.07-022.
Paul Samuel Henderson was born on October 10, 1899 in Springfield, Tennessee and was the youngest of four children born to Ike A. and Annie L. Henderson. At age 18 he registered for the World War I draft on September 12, 1918 while working as a bricklayer for a steel company in Gary, Indiana. In 1920 his profession changed to driver for a laundry in Gary. At some point during his residence in Gary, he attended the School for Professional Photography. After leaving Indiana, Henderson worked for a newspaper in Roanoke, Virginia.

Henderson moved to Baltimore in 1929 and became what the Afro-American newspaper called their first photographer. In 1930, he married schoolteacher and “prominent society girl” Elizabeth Johnson. Mrs. Henderson was a graduate of Douglass High School and Coppin Normal School for Teachers (now Coppin State University) in Baltimore whose career flourished in the Baltimore City Public School system. In addition to his job at the Baltimore Afro-American, Henderson was a freelance photographer and landlord.

Henderson had become well-known for taking pictures of large groups and distant objects atop a ladder he carried and was also photographed with his camera on a ledge of City Hall in Baltimore. His photography earned him several awards, including recognition in 1944 by the Afro-American as its best photographer. Henderson was also an active member of his community. He was a vestryman at St. James Church, charter member of the Druid Hill Avenue Neighborhood Club, assistant treasurer of a local Frontiers International club, member of the National Association for the Advancement of Colored People (NAACP), and supported the Salvation Army.

Henderson was present during some of the more difficult times in American history. Baltimore’s community of civil rights advocates and activists made themselves known during the 1930s. In 1935, Dr. Lillie May Carroll Jackson was appointed president of the Baltimore Branch NAACP and helped launch Baltimore into the Civil Rights movement alongside such allies as Thurgood Marshall, NAACP lawyer turned first African American Supreme Court justice; Governor McKeldin; Clarence M. Mitchell, Jr., Afro-American reported turned NAACP lobbyist in Washington, D.C.; and Dr. Carl Murphy, editor of the Afro-American newspaper. Paul Henderson was not only there to capture these key people at critical moments, he was also present during civil rights efforts such as the seven year protest of Ford’s Theatre on West Fayette Street in Baltimore which began in 1946. For seven years the NAACP and supporters protested the Jim Crow admission policy at the theatre, which brought famous activists to Baltimore, such as Paul Robeson and Bayard Rustin.
Henderson was also present during the protest against segregated education and teacher training programs at Douglass High School on Baker Street in Baltimore, in July 1948. He took several shots of Verda Freeman Welcome in 1950, before she became the first black woman elected to the Maryland House of Delegates in 1959 and before becoming the first black female senator in the United States when she was elected in 1962. Morgan State College (now University) is a major part of the Henderson Collection. The historically black university has a long history in the city of Baltimore. Henderson photographed sports teams, graduations, students in classrooms, and more on campus. These exhibited photographs and much more tell the story of a major part of Maryland history.

In 1966 Henderson became so gravely ill that on January 22, the Baltimore Afro-American printed a premature obituary for him. However, in the same issue, the newspaper asks readers for prayers for Henderson who had been in Hopkins Hospital for the past week. In April 1966, the newspaper’s Bettye M. Moss updates readers in her column about Henderson’s condition, stating that he is able to be “up and about” at the Bolton Hill Nursing Home at Lafayette Avenue and John Street in Baltimore. By June the Afro-American reports that Henderson is back at home at 1925 Druid Hill Avenue in Baltimore. In these reports, we learn that Henderson retired from the Afro-American in 1946 but certainly kept shooting until about 1965, when the Henderson Collection at MdHS seems to stop.

Henderson died on Tuesday, May 24, 1988 at Union Memorial Hospital after a reported battle with a long term illness. Services were held at St. James Episcopal Church at Lafayette and Arlington avenues. He had outlived his wife Elizabeth, who passed away in 1982. His obituary stated that he was survived by his brother, Willard Henderson, who lived in Tampa, Florida.

References:

Registration State: Indiana; Registration Couty: Lake; Roll: 1503889; Draft Board: 2.


Do you know what’s pictured in these Civil Rights-era photos to be displayed at Bowie State?

Capital Gazette | Jan 30, 2020 | 5:00 AM

Three women and one man read comic books and magazines at Maryland State Teachers College at Bowie (Bowie State University) in 1953, according to a caption for the photo. The photo is one of hundreds in the Paul Henderson collection managed by the Maryland Historical Society. (Paul Henderson/MHS / Capital Gazette)

1 / 8

In the black and white photo, 14 people stand shoulder to shoulder. The year is 1950.

The image, captured by Paul Henderson, a photojournalist with The Baltimore Afro-America, was captioned “breaking down the door,” according to Joe Tropea, the Maryland Historical Society’s curator of films and photographs.

ADVERTISING

Tropea said the image of the gathering was also at one point erroneously labelled “school faculty” by archivists. But when the society made a positive image from the film negative, one man was
immediately recognizable: Thurgood Marshall, then a lawyer with the NAACP, who would go on to became a Supreme Court justice.

While initially labelled as a faculty photo, this image portrays former Supreme Court Justice Thurgood Marshall, fifth from left, and other legal counsel, along with the students he represented while desegregating the University of Maryland, including nursing student Esther McCready, third from left, and sociology graduate student and future Congressman Parren Mitchell, far right. Image by former Baltimore Afro-American photojournalist Paul Henderson. (Paul Henderson/MHS / HANDOUT)

“Turns out, those students are the students who desegregated the University of Maryland,” Tropea said.

Esther McCready, third from the left, desegregated the nursing school. Parren Mitchell, farthest to the right, desegregated the sociology program and later was elected to the U.S. House of Representatives, Tropea said. Several people in the photo still haven’t been identified.

That photo was one mystery, but there are hundreds more. The historical society keeps a collection of 7,000 photos and negatives from Henderson’s career, most taken between 1929 and 1966, according to Tropea. Tropea said he has been working on the collection of photographs for a decade, and still learns new details.

ADVERTISING

“He was a consummate photojournalist. He was always on the scene,” Tropea said. "Like most photographers and photojournalists,
he didn’t always get to label his work. By and large, he left us with a lot of mysteries."

To help solve some of those mysteries, and to share the important history portrayed in the collection, the historical society will display select images from the collection at Bowie State University’s student center from Feb. 4 to May 22.

The school’s library also will house 23 binders filled with copies of every image in the collection. Each image has an identification number, and the society has a form online where people can enter their contact information, photo number and a description of what is seen, filling in the blanks for historians. At the exhibit, images will also have QR codes visitors can use to submit information.

“I think the job of institutions like my own is to not just preserve, but to try to do what we can to understand it better and to get people to know that it exists there,” Tropea said.

There are a handful of photos in the collection that Tropea said may have been taken at Bowie State, then the Maryland Teachers College at Bowie. Some are simply labeled “Bowie?”

The images show living quarters, a meal, a meeting and four young people laid back reading comic books.

Bowie State spokeswoman Cassandra Robinson said the school has been in talks with the historical society about the school’s history. Learning about the Henderson collection, they wondered if some of the images might be relevant to the school’s past. The exhibit is being held at the student center so the community has easy access to view the photos.

Robinson said professors at Bowie State are looking at ways to include the Henderson collection in their curriculum this semester while the exhibit is on campus.

“I think it is always important for our history to be known and well-documented for generations to come,” Robinson said.

An online blog includes some of the photographs from the massive collection: www.hendersonphotos.wordpress.com. There will be binders with copies of the collection available to view at the Bowie State library later in February, and Tropea said there are also copies
Do you know what’s pictured in these Civil Rights-era photos to be displayed at Bowie State?

at the Maryland Historical Society in Baltimore, which will waive its entrance fee for people there to see the Henderson collection.

Rachael Pacella

Contact
Rachael is the Bowie and environment reporter for the Capital Gazette in Annapolis. She grew up next to the beach but doesn't know how to sail.
MdHS Civil Rights Exhibition

Working Object List

Library Collection:

- MS 2721 Box 6 – Hochschild Kohn Tea Room Integration letters
- PAM 5647 – “Deed and agreement between the Roland Park Company and Edward H. Bouton containing restrictions, conditions, charges, etc. relating to Guilford.”
- H85 - The Result of the 15th Amendment and the rise and progress of the African race in America and its final accomplishment, and celebration on May 19th A.D. 1870
- PAM 3979 -“House of reformation and instruction for colored children: incorporated by the general assembly of Maryland at the January session, 1870”
- PAM 4068 - St. Frances' Academy for Colored Girls, “Catalogue of pupils of St. Frances' Academy for Colored Girls ... for the academic year 1871-72”
- PAM 1497 - “Special report of the Executive Committee of the Baltimore Reform League on the Poe amendment: presented at the annual meeting, April 19th, 1905”
- BCLM Hen – Paul Henderson Photograph Collection
- McKeldin-Jackson Project 1976.

Museum Collection

- BCL 570 [1] - Afro American wooden coatrack, wooden painted light blue
- BCL 524 - "African American Newspaper" books from office.
- BCL 578 - "African American Newspaper" box
- BCL 579-581 - Set of 3 file drawers from African American Newspaper
- BCL 589 - leather office chair from African American Newspaper
- BCL 590 - "African American Newspaper" shelves from office bookcase.
- NN. 569 - Wooden office chair from African American Newspaper
- NN.570 - large, flat, wooden case tagged "African American Newspaper"
- 2015.7.2a - Brick
- 2015.7.3 – Metal Fragment
- 2015.7.4 – Plate, License
- 2015.7.5 – Ornament, Hood
Paul Henderson

Exhibit at Baltimore City Hall

The first pop up exhibit featuring Paul Henderson's work was on display in the spring of 2013 at Baltimore City Hall. This Henderson exhibit consisted of 46 photographs. The City Hall exhibit was curated by Joe Tropea and Jennifer A. Ferretti.

The following photographs depict installation views from the Baltimore City Hall pop exhibit.
MORGAN STATE COLLEGE
(NOW UNIVERSITY)

In 1867, the Methodist Episcopal Church opened the Centenary Biblical Institute to train young men in ministry. In 1890, after broadening its mission to educate black men and women as teachers, the school was renamed Morgan College after the first chairman of its Board of Trustees, Reverend Lyttleton Morgan.  

After a few decades, President John Oakley Spencer realized the college was outgrowing its space at Fulton and Edmondson Avenues and initiated plans to move and expand. After learning of Andrew Carnegie’s speech in support of black education, the college contacted the philanthropist for financial assistance.

Carnegie agreed to provide $50,000 to the college for a new site only if the board met certain terms, including raising matching funds. The board pledged $25,000 and the public contributed the difference, with much-needed plans for assistance from the Afro-American newspaper for this “praiseworthy object.”

After being prohibited from relocating to Mount Washington, a white Baltimore suburb, a parcel of land in northeast Baltimore became the best option. Fifty community members filed lawsuits against the move, including poet Edgar Allan Poe's grandnephew and namesake. All attempts failed and Harry D. Wison, Baltimore’s leading black banker, purchased the land for the college that became known as Wilson Park.

The college met all of Carnegie's conditions and in 1917 moved to its present location. In 1919, the state of Maryland purchased the school after a study determined that Maryland needed to provide more opportunities for its black residents.
QR codes and paper surveys were used for crowdsourcing identification information.
The History

Freddie Gray, a 25-year-old man from Baltimore, was arrested by Baltimore police on April 12, 2015. He had run after seeing the uniformed officers. Officers chased and apprehended him. Video shows Gray being dragged to a police vehicle. By all accounts, he was agitated during transport to a city jail. Officers used leg restraints to subdue him. While in custody, Gray displayed signs of serious injury, and he became unconscious. Police called for emergency medical assistance. Freddie Gray was transported to a hospital where he died on April 19, 2015, from a spinal injury.

Protests began outside the Western District police station on April 18 and continued after Gray’s death and funeral. Local and Federal authorities opened a series of formal investigations. Six Baltimore City police officers were charged with murder and other crimes.

In the meantime, protests continued. Police dressed in riot gear were joined by members of the National Guard. Some property was damaged or destroyed. Many organizations cancelled events. Businesses closed. The mayor enforced a curfew. Over one hundred citizens were arrested, held, and released without charges.

The response in Baltimore to the death of Freddie Gray is complex. On the one hand, it is part of a national trend. Across the country, frustration about police brutality toward African Americans has been growing. At the same time, the events in Baltimore are local and specific, shaped by a particular history of social and political life in our city.
It is crucial to gather and preserve as many perspectives and experiences of protest and unrest as possible. Too often, history is shaped by official accounts. When the history of the Baltimore Uprising of 2015 is written, we want to make sure it can include voices from the streets as well as voices from the halls of government.

Share your stories. Upload photographs. Show us what you've seen. Show us the sign you carried. Tell us what you witnessed. When were you there? Where did you stand?

Together, we will tell a more complete story.

About This Project

Preserve the Baltimore Uprising is a digital repository that seeks to preserve and make accessible original content that was captured and created by individual community members, grassroots organizations, and witnesses to the protests that followed the death of Freddie Gray on April 19, 2015. Gray died from injuries sustained while in police custody in Baltimore, Maryland. A freely available resource for students, scholars, teachers, and the greater community, Preserve the Baltimore Uprising seeks to ensure that the historical record of these events will include diverse perspectives from people whose lives have been directly impacted by the complex events surrounding the conflicts in Baltimore.

People are invited to contribute original digital content, including photographs, video, audio, and stories related to memorials, community meetings, rallies, and protests occurring in Baltimore and the surrounding Baltimore County and City neighborhoods. Contributed content is publicly available and is subject to an evaluation process. Materials containing unrelated or offensive content will not be accepted. Some materials that are relevant to the collection may be marked as private and made available only to
researchers, including materials containing content that could be incriminating.

Preserve the Baltimore Uprising is a collaborative project of the Maryland Historical Society, Baltimore-area university faculty members, museums, and community organizations. If you are interested in joining our efforts to Preserve the Baltimore Uprising, please contact Joe Tropea at the Maryland Historical Society or Denise Meringolo at UMBC.
Maryland Historical Society
Design Contract

THIS Contract is made as of the 2nd day of March, 2020, by and between the Maryland Historical Society, 201 W. Monument Street, Baltimore, Maryland (“MdHS”) and Charles Mack Design, 101 West Chesapeake Avenue #27826, Towson, MD 21285 (“Designer”).

RECITALS

WHEREAS, the parties each desire to enter into a working relationship for the purpose of providing exhibit design services to support the activities and needs of MdHS.

WHEREAS, the MdHS and DESIGNER have discussed the parameters and goals of the project;

NOW THEREFORE, in consideration of the mutual promises and covenants of the parties, the parties enter into this agreement with the understanding that the Designer will work under the direction and coordination with the President of MdHS, or his designee, to accomplish the following and in accordance with the terms set forth below:

I. SCOPE OF WORK:
   A. The project shall include design and coordination services for exhibition casework and graphics to be installed in the Maryland Historical Society for the Civil Rights Exhibition. The project shall consist of the following phases:
      1. Pre-design / Exhibition Planning
      2. Concept Design
      3. Design Development Documents
      4. Contract Documents
      5. Fabrication and Installation Supervision

II. PRE-DESIGN / EXHIBITION PLANNING
   A. Designer shall meet with MdHS to accomplish the following:
      1. Define exhibit goals and themes.
      2. Receive from MdHS, exhibition notebook containing preliminary object list with images and dimensions.
      3. Develop preliminary project schedule.

III. CONCEPT DESIGN
    A. Designer shall meet with MdHS to establish the following:
       1. Locate thematic sections within the gallery and develop preliminary object groupings.
       2. Develop Exhibition Concept Plan showing location of casework and visitor circulation path.
    B. Designer shall produce Exhibition Concept Plan for review and comment by
MdHS.
1. Designer shall produce one revision of Exhibition Concept Plan incorporating MdHS’s comments and re-submit for final approval.

IV. DESIGN DEVELOPMENT DRAWINGS
A. Based on the approved concept design, the Designer shall produce the following deliverables:
1. Gallery plans and elevations showing walls, casework and graphic panels.
2. Schematic section drawings of exhibit casework showing dimensions, materials and proposed finishes.
B. Meetings and site visits.
   1. Designer shall attend one, on-site meeting to present Design Development drawings and proposed interior finishes for MdHS’s review and comment.
C. Designer shall produce one revision of Design Development Drawings incorporating MdHS’s comments and re-submit for final approval.

V. CONTRACT DOCUMENTS
A. Based on the approved Design Development drawings, the Designer shall produce the following drawings for bid purposes:
   1. Detailed plans and elevations showing dimensions, materials and finishes
   2. Section drawings showing internal construction of casework.
   3. Finish schedules indicating paint colors, wood or metal finishes.
B. Meetings and site visits.
   1. Designer shall attend one, on-site meeting to present Contract documents for MdHS’s review and comment.
   2. Designer shall attend one, on-site meeting to present Contract Documents to potential bidders.
C. Shop Drawings.
   1. Designer’s drawings are for design intent only. Fabricator will produce shop drawings as required to fabricate exhibit elements based on details contained in Designer’s Construction Documents. Designer’s drawings may be used as a base for fabricator’s shop drawings.
   2. Designer shall review Fabricator’s Shop Drawings prior to construction of exhibit elements.

VI. FABRICATION AND INSTALLATION SUPERVISION AND LIGHTING
A. Designer shall coordinate with Fabricator on all issues relating to exhibit casework and graphics.
   1. Designer shall make periodic visits to Fabricator’s facilities to review casework construction and ensure adherence to project schedule.
B. Designer shall be on-site with Fabricator to coordinate installation of the exhibit casework and graphics.
C. Designer shall be on-site to oversee final placement of objects into casework.
   Installation and handling of all objects shall be the responsibility of the MdHS.
D. Designer shall be on-site to direct lighting of the exhibition. Installation of lighting fixtures shall be the responsibility of the MdHS.
VII. SERVICES NOT INCLUDED IN THIS PROPOSAL
   A. Designer shall not be responsible for any engineering or architectural services required for fabricating or installing the exhibit casework and graphics within the Museum.
   B. Designer shall not be responsible for fabricating or supplying any labor to fabricate or install exhibition components, object mounts, construction materials or furnishings.
   C. Designer shall not be responsible for moving, handling or installing any objects or artwork.
   D. Designer shall not be responsible for design or production of exhibition graphics or production of original artwork for use in graphics.

VIII. LIABILITY AND INSURANCE
   A. MdHS acknowledges Designer is not a registered architect or engineer and does not carry Architect’s professional liability insurance. Designer shall not be responsible for any engineering or architectural services required for designing, fabricating or installing the exhibit casework within the Museum.
   B. MdHS acknowledges that the Designer shall carry only normal business liability insurance and workmen’s compensation insurance. Designer shall not be responsible for any damage to any property or persons resulting from the fabrication or installation of the exhibit casework or graphics, except to the extent such damage results from the work performed by Designer pursuant to this contract.

IX. FEES, EXPENSES AND SCHEDULE
   A. Designer fees shall be a fixed fee of $60,000.00 and paid according to the following schedule:
      1. Twelve equal payments of $5,000.00. First payment due on March 15, 2020 with subsequent payments due on the 15th of each following month.
   B. In addition to the fees listed above, the following reimbursable expenses shall be billed to MdHS at cost:
      1. Drawing reproductions.
      2. Deliveries requested by MdHS.
      3. Automobile travel outside Baltimore metropolitan area @ $.58 per mile or the current rate.

X. TERMINATION OF CONTRACT
   A. This Contract may be terminated by either party upon seven days written notice should either party fail substantially to perform in accordance with the terms of this agreement.
   B. In the event of termination not the fault of the Designer, Designer shall be compensated for hours worked to the time of termination plus any unpaid reimbursable expenses incurred up to that time.

XI. INTELLECTUAL PROPERTY and CONFIDENTIAL INFORMATION
   Designer and the Maryland Historical Society (MdHS) agree that the work has been
specifically ordered or commissioned by MdHS. The parties agree that MdHS owns all the rights, title, and interest in perpetuity as its author including but not limited to the copyright and rights to adapt or otherwise change, publish, or use the work and any part thereof in any form or format.

If for any reason MdHS is deemed not to be the author of the work as a work made for hire, then this agreement shall be considered an assignment from the Designer to the MdHS of all rights, including copyright, in the work. The MdHS may register the trademark, trade name or copyright of the work in its own name and adapt or otherwise change, publish, and use the work and any part thereof in any form or format.

The Designer represents and warrants to the MdHS that he or she is and will be the sole creator of the work, that the work will not infringe upon any copyright or violate any law or rights of others, and that the Designer has full rights to enter into this agreement. Designer will indemnify and hold the MdHS harmless from any breach of the foregoing.

Designer recognizes and acknowledges that he may have access to certain confidential information of MdHS and that such information constitutes valuable, special and unique property of MdHS. Designer will not during or after the term of this Agreement disclose any such confidential information to any person, firm or corporation, and Designer agrees to return to MdHS any and all copies of such information and materials.

XII. ASSIGNMENT
This Agreement is personal between the MdHS and Designer and neither MdHS nor Designer may sell, assign, transfer or hypothecate any rights or interests created under this Agreement or delegate any of their duties without the prior written consent of the other, provided however that MdHS may assign this Agreement to an affiliated organization. Any such assignment or delegation by either party hereto without such consent shall be void.

XIII. INDEPENDENT CONTRACTOR STATUS
It is expressly agreed and understood that Designer is acting as an independent contractor in performing all services agreed herein. Designer or its employees are not entitled to any fringe benefits that MdHS provides to its employees. MdHS shall carry no worker's compensation insurance or accidental insurance to cover Designer or its employees. Nothing in this agreement shall be construed to constitute a partnership, joint venture or other business association between the parties, and nothing done or said by MdHS, Designer or any other person shall be construed to create a relationship of employer-employee or principal-agent between MdHS and Designer. Except as permitted by Article IX above, MdHS shall not be obligated to pay Designer for his supplies or any other expenses incurred by Designer in performing his services. Designer is not required to work exclusively for MdHS and is free to continue to work for others when not performing its agreed upon services.
Designer shall be responsible for payment of all taxes related to payments received from MdHS for the performance of services hereunder, and MdHS shall issue to Designer an IRS Form 1099 relative to such payments. Designer shall provide its Federal Tax Identification or Social Security number to MdHS. MdHS will not withhold any taxes from Designer’s compensation and Designer shall be responsible for payment of his own federal and state income taxes and self-employment taxes. In the event that the Internal Revenue Service (“IRS”) should determine that the Designer is, according to IRS guidelines, an employee subject to withholding and social security contributions, the Designer shall acknowledge, as the Designer acknowledges herein, that all payments to the Designer are gross payments, and the Designer is responsible for all income taxes and social security payments thereon.

If it shall be determined that the relationship between MdHS and Designer is that of employer/employee, then Designer shall indemnify and hold harmless MdHS from and against any and all expenses, costs, payments, taxes, penalties, and interest that MdHS is determined to owe to any federal, state, provincial, or local taxing authority as a result of that determination.

XIV. OTHER AGREEMENTS
Designer represents to MdHS that the provisions of this Agreement, and his entering into this Agreement, do not conflict with or violate any term, condition or provision of any agreement to which Designer is a party.

Mark Letzer, President
Maryland Historical Society.

Charles E. Mack, President
Charles Mack Design, Inc.
ATTACHMENT “A” PROJECT SCHEDULE

(This schedule establishes dates for overall planning purposes. The final exhibition schedule will be determined in the Pre-Design Phase of this contract.)

Pre-Design / Exhibition Planning
March 15, 2020- April 17, 2015

Concept Design
April 20, 2020-May 15, 2020

Design Development Drawings
May 18, 2020- June 30, 2020

Contract Documents
July 13, 2020-August 31, 2020

Drawings out to bid
September 1, 2020

Award Fabrication Contract
September 14, 2020

Fabrication
October 1, 2020-December 13, 2020

Exhibit Installation and Lighting
December 18, 2020-January 22, 2021

Exhibition Opening
February 1, 2021
Art at Large Inc. proposes to provide the following scope of work to Maryland Historical Society (client) for their Civil Right in Maryland 2021 exhibit:

**ART/DESIGN** • Design exhibit concept and brand; design development of graphics approach; consultation of paint specifications; consultation of relevant interior finishes;

**ART PRODUCTION** • design/produce exhibit drawings and schedules for client and fabricator/installer reference including footprint, elevation views, and paint plan; stylize and edit photographs/images for reproduction; produce and deliver print-ready graphic art files;

**MANAGEMENT** • management of print, fabrication, and installation vendors, electronically and on-site, in coordination with client.

Scope of work includes presentation and proofing prints for approach/es for design development with one draft of revised design and two sets of proofing files w/proofing prints. Work does not include fabrication of panels, hardware, installation contracting fees or fees for subcontractors under MHS separate contract agreements.

Commencement of work will begin upon execution of this signed agreement. Art at Large is not responsible for delays of work as a result of delays from MHS employees or facilities or its contractors. Art at Large Inc. is not responsible for fees for errors in display after MHS proofing procedure has occurred. Art at Large Inc is not responsible for errors or delays by MHS’s subcontractors for fabrication or installation due to no fault of delays by Art at Large Inc.

**Contract Total** (not to exceed) $20,000.00

Respectfully submitted by:
Sally Wern Comport,
Principal, Art at Large Inc.
410.349.8669
443.223.5088

Signed, Allison Tolman, Vice President of Collections

Sally Wern Comport, Principal, Art at Large Inc.
# CIVIL RIGHTS IN MARYLAND | MARYLAND HISTORICAL SOCIETY SCOPE OF WORK

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Allison Tolman
Vice President of Collections
Maryland Historical Society
201 W. Monument St
Baltimore, MD 21201
(410) 685-3750 x342
ATolman@mdhs.org

Summary

Vice President of Collections, managing museum and library staff, care and exhibition of museum and archival objects, with a background in art conservation. Over seven years of exhibition, collection management and registration experience and four years of professional art conservation in both the private and museum fields. Experience with textile and painting conservation, exhibition development, costume mounting, preventive conservation, creation of storage and display mounts, acquisitions, loans, deaccessioning, policing-writing, risk management, and research. Leader of an ongoing summer internship program for pre-program conservation and fashion history students.

Professional and Technical Skills

- **Vice President of Collections**: Managing Museum, Library, and Imaging Services staff, collections, and exhibitions. Guiding museum and library to reach strategic initiatives, maintain high standards for collection care and management, and provide access to public. Determine and enforce budgets, lead exhibition teams, guide overarching institutional goals, and work with the Board of Trustees to enhance the institution.
- **Registration**: Writing collection policy, accessioning and deaccessioning, execution of loan contracts, database management, exhibition installation and de-installation, preventive conservation, archival housing, applied conservation, condition reporting, research, technical writing.
- **Associate Curator of Fashion Archives**: Creation of a new costume storage room including hanging and flat storage, creation of custom archival housing for clothing and accessories, form-carving and adaptation, costume mounting and installation, mending, washing, and backing repairs with conservation-grade materials, fashion historical research and blogging, leader of internship program in the Fashion Archives, identification, cataloging, and dating items in the collection.
- **Technical Skills**: Fully proficient in all of the following: Past Perfect (PP), The Museum System (TMS), Microsoft Word, Excel, PowerPoint, Adobe Photoshop, Adobe Lightroom, Gantt software, Wordpress, Tumblr, and various social media platforms.

Professional Experience

**Vice President of Collections**
Maryland Historical Society
2019-Present

As Vice President of Collections, I manage the Museum, Library, and Imaging Services departments. I work with each department to establish priorities, set goals, and implement plans of actions to reach goals that look toward our larger institutional initiatives. I help shape the vision of the institution looking forward and developing overarching goals. I manage exhibition teams, develop exhibition topics, assist in fundraising, direct deaccessioning, accessioning, and collection management goals for the museum and library. I help develop and manage departmental budgets. I serve as a guide and advocate for staff with the President and Board of Trustees.

**Director of Collection**
Maryland Historical Society
2019-2019

Served as Director of Collections for 7 months before promotion to Vice President of Collections. As Director of Collections, I oversaw the museum department, including the Exhibition and Collection Manager, Associate Registrar, Research Assistant, and all volunteers and interns. I managed day-to-day operations in the department as well as creating the department schedule, setting goals and deadlines, and enforcing timelines to reach overarching institutional goals set by the President and Board of Trustees. I oversaw deaccessioning initiatives, developed collection management plans, and helped curate the leading exhibition.

**Chief Registrar and Associate Curator of the Fashion Archives**
Maryland Historical Society
2014-2018

Served as the Registrar for two and half years before promotion to the Chief Registrar and Associate Curator of the Fashion Archives. As Registrar, I am responsible for the physical well-being and protection of the collection as well as all documentation. Duties include drafting contracts, policies, and procedures, object handling, packing and shipping, insurance, condition notations and other documentation for all objects passing into and out of the MdHS complex as well as cataloging and inventories of the permanent collections. The Registrar determines, monitors, and enforces all security, environmental controls, storage and handling requirements, and other collection issues. All object documentation including the donor files, receipts, and catalog cards, etc. as well as the collection management software, Past Perfect (PP) are maintained and administered by the Registrar’s office. The Registrar manages all public and scholarly research inquiries, object loan requests from other institutions, and monitors research related visits in order to share objects and information with the greater community. The Registrar assigns accession numbers for all museum objects and keeps a ledger of all accessioned objects.

As Associate Curator of the Fashion Archives, I help to bolster the collection through exhibition, outreach, and social media. Duties include creation of a climate-controlled storage facility with hanging and flat storage, providing access to the collection, conducting behind-the-scenes tours, exhibition and rotation of costume objects, and running the annual summer internship program to rehouse, catalog, preserve, exhibit, and research the Fashion Archives. Manage outreach through Fashion Archives blog, Facebook, and Instagram posts, as well as annual internship public presentation...
and participation in Costume Society of America events. I assisted in the creation and implementation of the Adopt-A-Box program to allow patrons to contribute small amounts to preserve objects in the collection, receiving in return pictures and information about their adopted objects.

**Collection Care and Processing Contractor**

Anacostia Community Museum, Smithsonian Institution

2011-2014

Bolstered accountability and cataloging standards by writing new collection policies and protocol in regards to deaccessioning, accessioning, data capture and cataloging collections. Created standard level cataloging procedures to utilize features and employ authorities and global thesauri to improve data management and work toward linked open data.

Authored, coordinated and managed the deaccession and disposal of over a thousand objects for the museum, most of which had little or no documentation with the object and required extensive curatorial research. The process involved creating new policy, tracking digitally tracking movement of objects, condition assessment and documentation, presentation to the collection committee, and creation of archival housing or shipping containers.

Completed condition assessment, documentation, binder analysis, and minor conservation treatment of a collection of 400 paintings and painted objects for the museum. The inventory included documentation of condition and an in-depth study of artist materials, using the information to optimize collection care and create appropriate collection storage.
Personal Contact Information:  Professional Contact Information:  
5708 Greenspring Avenue  201 W. Monument Street  
Baltimore, MD 21209  Baltimore, MD 21201  
240-462-0183  410-685-3750, ext. 324  
darmenti@yahoo.com  darmenti@mdhs.org

Work Experience

Maryland Historical Society, Baltimore, MD  February 2013 – Present  
Director of Education

- Establish institutional partnerships with area independent schools, universities, and K-12 public schools through the initiation of unique, project based learning opportunities.
- Support grant application research and writing and maintain relevant budget accounts, while managing documentation and data related to departmental grants.
- Develop original lesson plans aligned with the Maryland State Curriculum, as well as national Common Core standards for Social Studies.
- Communicate and coordinate with school system administration and educators to share MdHS educational resources and programs; Conduct professional development workshops for teachers throughout the state.
- Develop and lead standardized research programs and tours, which introduce classes to primary source material.
- Write essays highlighting research opportunities through the MdHS Library blog The Underbelly and the MdHS News publication.
- Represent the Society at professional conferences, as well as through media outlets such as WYPR, WEAA, and WJZ.

Maryland State Archives, Annapolis, MD  March 2011 – February 2013  
Research Archivist/Educational Outreach Coordinator

- Within the Legacy of Slavery Project, researched using primary source collections to investigate the impact of slavery on the experience of 19th century Marylanders.
- Presented resources and research strategy workshops for K-12 teachers and students, genealogists, museum professionals, and other educators.
- Utilized primary government records and secondary accounts to write scholarly case studies of individuals related to Underground Railroad activism (including fugitives, accomplices, and slaveholders).
- Developed document packets, multimedia presentations, and lesson plan seeds appropriate for K-12 educators, which addressed state history including, but not limited to, the African-American experience.
- Managed data collections including census records, newspaper advertisements, and government records using Adobe programs and proprietary database system.

Education

Loyola College, Baltimore, MD  December 2010  
Master of Arts in Teaching, Secondary Social Studies  GPA: 3.93

University of Maryland, College Park, MD  May 2007  
Bachelor of Arts in American History and American Studies, Concentrations in Philosophy and United States History  GPA: 3.63

Activities and Honors

- Recipient of the Maryland Distinguished Scholar Award
- University of Maryland, Dean's List, Fall 2003 – Spring 2007
- University Honors Program, Phi Beta Kappa
Conference and Workshop Presentations

- Progressive Education Summit, Baltimore, MD, January 2013 “Using Primary Sources and Digital Media to Teach African American History”
- Enoch Pratt Free Library: Media Specialist Conference, October 2016.
- Maryland Historical Society, Summer Teacher Institutes (Served as Project Director, Research and Content Advisor, Presenter)
  o Civil Rights Movement in Maryland, June 24-28, 2013
  o Maryland in the War of 1812, July 7-11, 2014
  o Slavery, Freedom and Memory in Maryland, June 24-28, 2019
- Maryland Public School System and Independent Schools, Social Studies Pedagogy and Use of Primary Source Collections for Instruction: Over 300 Presentations from 2013 to 2020.

Publications and Media Appearances

- Maryland State Archives: Legacy of Slavery in Maryland Website, http://slavery.msa.maryland.gov/ o Over 100 biographical case studies written about fugitive slaves, free African Americans, slaveholders, accomplices to flight, and United States Colored Troops from Maryland.
  o “Is He White or Colored?: Chinese in Baltimore City Public Schools” August 15, 2013
  o “A Thorny Path: School Desegregation in Baltimore” May 15, 2014
  o “Are We Satisfied?: The Baltimore Plan for School Desegregation” September 25, 2014
  o “History Engaging Youth: Studying Civil Rights History in Maryland” June 2, 2016
  o “Taking a Stand in History! National History Day Research at MdHS” March 16, 2017
- WYPR, “Morning Morning with Sheilah Kast”. Guest Speaker
 http://programs.wypr.org/podcast/slave-one-day-soldier-next-amazing-journey-marylands-african-american-civil-war-veterans-0
  o “Facing the Great War: Baltimore Students Explore Fort McHenry’s World War I Legacy”, March 18, 2015
- WEAA, First Edition with Sean Yoes, Guest Speaker
  o Emancipation of Slaves in Maryland, November 6, 2014

Special Skills and Credentials

- Maryland State Certified Social Studies Teacher, Grades 7-12
- Passed Praxis II, Social Studies: Content Knowledge, January 2009
- Passed Praxis II, Social Studies Pedagogy, August 2010
- Passed Praxis I, April 2008
- Computer literate in Microsoft Word, Excel, PowerPoint, Adobe Pro/Photoshop and Google Drive Suite
Experience:

**Museum Learning Manager**  
*Maryland Historical Society | Baltimore, MD | March 2020 – Present*  
- Develop new exhibition interpretation, content, and interactives, working collaboratively within inter-departmental exhibition teams.  
  - Content specialist for upcoming Civil Rights exhibition (slated opening February 2021)  
- Manage program development and implementation, including the creation of new tours and programs.  
- Oversee operations conducted by the Education Programs and Docent Coordinator.  
- Oversee education internship and volunteer programs.  
- Develop teacher professional development programs, including content and skill-based workshops and Summer teacher Institutes  
- Manage Student Research Center for History program.  
- Peer review for the Maryland Historical Society’s journal Maryland Historical Magazine.  
- Develop pop-up exhibitions relating to institutional programming.  
- Oversee Booker T. Washington Middle School Oral History Project.  
- Compile monthly reports on program spending, income, and participation.

**School Programs Manager**  
*Maryland Historical Society | Baltimore, MD | June 2018 – February 2020*  
- Oversee education internship and volunteer programs.  
- Manage and improve inquiry and interactive based onsite educational programming.  
- Developed primary source and collections-based programming for onsite audiences.  
- Write and edit content for museum education and marketing newsletter  
- Compiled monthly reports on program spending, income, and participation.  
- Peer-reviewed for the Maryland Historical Society’s journal *Maryland Historical Magazine*.  
- Integrated archives and collections material into programming.  
- Collaborate and spearhead partnerships with school districts, higher education, state organizations, and other nonprofits and for-profit community organizations.  
- Planned and helped run a Summer Teacher Institute entitled “Slavery, Freedom, and Memory in Maryland”.  
- Boosted onsite educational program attendance by 64% since 2017  
- Overhauled pre-and post-visit curriculum units for use by elementary and secondary school teachers connecting the museum’s collections to the school curriculum.

**School Programs Coordinator**  
*Maryland Historical Society | Baltimore, MD | August 2017 – June 2018*  
- Managed school and homeschool educational programming.  
- Developed and led original, interactive programs for students grades K-12.  
- Modernized the museum’s scheduling system.  
- Oversaw the museum’s National History Day programs and presence.  
- Integrated archives and collections material into programming.  
- Supervised a team of volunteer docents.  
- Implemented improved docent training system.  
- Led virtual field trips and outreach initiatives using digital systems.

**Program Facilitator**
Museum of the American Revolution | Philadelphia, PA | April 2017 – August 2017
- Facilitated interactive, inquiry-based small-group gallery programs about the American Revolution for students in grades 4-12.
- Helped students develop historical thinking skills through guided viewing and group discussion of original artifacts and documents, role playing activities in immersive environments, use of multimedia experiences, and participating in hands-on activities.
- Led on-site, hands-on classes and workshops for student and adult tour groups.
- Assisted with teacher training programs and educator events.
- Aided with evaluation of programs, including data collection.

Summer Historical Intern
Arch Street Meeting House and Burial Ground | Philadelphia, PA | June 2016 – August 2016
- Supported the development and implementation of new interpretive and educational programs.
- Helped plan content for an exhibit on Quaker businesses in Pennsylvania.
- Researched and developed outlines for historical programs related to Quaker industries and businesses.
- Developed and expanded upon the Quaker Burial Records database.
- Gathered and interpreted visitor feedback related to tours.
- Assisted in managing historical and non-historical programs and events.

Living History Intern
Harpers Ferry National Historic Park | Harpers Ferry, WV | May 2014 – August 2014
- Studied primary and secondary sources to present exhibits, tours, and interpretive programs.
- Researched and developed methods for programs to educate visitors on the history and importance of the park.
- Prepared exhibits on the Civil War and industry at Harpers Ferry.

Education:
Temple University, Philadelphia, PA  
Master of Arts, 2015-2017  
American History  
Ohio Wesleyan University, Delaware, OH  
Bachelor of Arts, 2011-2015  
Major: History  
Minor: Politics and Government

Membership Organizations:
- National Council on Public History
- Phi Alpha Theta- National History Honor Society
- Phi Gamma Delta Fraternity
CHARLES MACK DESIGN, INC.

Specializing in all aspects of museum exhibition design, Charles Mack Design, Inc. (CMD) provides services that include:

- Master planning
- Exhibition design
- Detailed fabrication drawings
- Presentation drawings
- Installation supervision

Charles Mack Design
Charles Mack, owner and principal designer of Charles Mack Design, Inc. has been involved in the field of architectural and exhibition design for over thirty years. Major projects include work for the Smithsonian Institution, The Walters Art Museum, The Henry Francis du Pont Winterthur Museum, The Old State House in Boston, and The Cleveland Museum of Art. In addition he has been involved in the design and installation of several international traveling exhibitions from The State Russian Museum, The State Bureau of Cultural Relics of the People’s Republic of China, Musee National des Chateaux de Versailles, The Museo del Prado and the Patrimonio Nacional and The State Art Collections Dresden.

CMD works closely with our clients from initial planning and concept design through installation and lighting to create exciting and unique design solutions for the museum environment. We maintain professional relationships with graphic designers, exhibit fabricators, mount makers, lighting designers and conservators to ensure our projects incorporate the most recent technologies and best museum practices. This collaborative approach allows us to assemble a project team best suited to address the specific goals and demands of any exhibition program.
Current Work Experience

CHARLES MACK DESIGN, INC.
Principal, Exhibition Designer, 1994–Present
Planning and design of temporary and permanent museum exhibitions;
Production of construction documents and presentation drawings;
Project coordination, construction management and installation supervision.

Previous Affiliations

QUENROE ASSOCIATES
Principal, Exhibition Designer, 1986–1993
Planning and design of temporary and permanent museum exhibitions;
Production of construction documents and presentation drawings;
Project coordination, construction management and installation supervision.

HAMBRECH-TERRELL INTERNATIONAL, INC.
Architectural Designer, 1985–1986
Planning and design of shopping center and retail projects;
Production of design development and presentation drawings.

MARKET CENTER DEVELOPMENT CORPORATION
Planning, design and implementation of property rehabilitation and
facade improvement program for 225-acre downtown urban renewal area;
Production of design development and presentation drawings.

OKLAHOMA STATE PARKS DIVISION OF PLANNING AND DEVELOPMENT
Planning and design of park facilities;
Site surveys and inspections;
Interim manager of Design Department

Education

TOWSON STATE UNIVERSITY, Fine Arts Program, 1984–1985
UNIVERSITY OF OKLAHOMA, Bachelor of Architecture Program, 1978–1980
Art at Large, Description of Qualifications

Website: http://sallycomport.com/

Company:

Art at Large, Inc. is a full service art consulting and production company specializing in custom large-scale creative solutions for interior and exterior spaces.

From research, design, and fabrication, to the final nuts and bolts of installation, Art at Large is constantly expanding its capabilities with ever-evolving print technologies, imaging software, media materials and substrates.

We work closely with each client to understand their mission and needs, and provide a custom solution suitable for their environment. Our areas of expertise include dimensional exhibition, visual experience design, public art, illustration, and graphic design for print and web use.

Art at Large, Inc. is an MBE/DBE Certified and 8(m) Woman-Owned Small Business.

Principal:

SALLY WERN COMPORT began her career as an artist at age 15, drawing furniture newspaper ads for her dad’s [much more innocent] Mad-Men-era advertising agency. Since then, her prolific catalog of creative works span decades, applying visual problem solving to editorial concepts, corporate collateral, children’s publications, commercial branding design, and large-scale art.

Comport is a Summa Cum Laude graduate of the Columbus College of Art and Design and earned her graduate degree from Syracuse University and continues to guest lecture and teach at Maryland Institute College of Art. She co-founded W/C Studio Inc., a commercial art studio in 1986 with clients as wide ranging as American Express Bank, Microsoft, UPS, and Simon Schuster Publishing. Her work is included in the permanent collection of the Museum of American Illustration in New York.

Comport established her design studio Art at Large, Inc. in 2003, which specializes in large-scale artistic solutions for interior and exterior spaces. Clients include George Washington’s Mount Vernon, University of Maryland Rehabilitation & Orthopedic Institute, the Harriet Tubman Visitors Center, Anne Arundel Medical Center, and the Maryland Historical Society. She serves as a designer/consultant to several non-profit Boards, including Providence Center, Visit Annapolis, and the public art initiative she co-founded in 2004 known as ArtWalk.
P&M Exhibits, Description of Qualifications

Website:  [https://pmexhibitsllc.com/](https://pmexhibitsllc.com/)

Company:

We are a full service installation company, with combined experience of more than 50 years. We specialize in museum quality fabrication and installation. We provide service for businesses, institutions, and trade shows.

**List of clients include:**
- The Smithsonian Institution
- The American Visionary Art Museum
- The Jewish Museum of Maryland
- Johns Hopkins Hospital
- The University of Maryland
- Hillwood Museum
- The Maryland Historical Society
- The Folger Shakespeare Library
- The Walters Art Museum
- The Phillips Collection
- The Baltimore Museum of Industry

Principal: Mark H. Ward
Education

Johns Hopkins University, Baltimore, MD
Advanced Academic Programs
MA Candidate in Cultural Heritage Management
Expected Graduation 2021

New College of Florida, Sarasota, FL
State Honors College
BA in Literature

• Senior Humanities Representative to Council of Academic Affairs
• Emphasis in Latin and Modernist Poetry

Experience

Director of Grants & Government Affairs, Maryland Historical Society, Baltimore, Maryland
April 2019 – Present
• Oversees fundraising strategies for all MdHS institutional giving inclusive of government, foundation, and corporate supporters;
• Builds relationships with government officials and represents MdHS at state government functions;
• Directs the MdHS Pathways Grant Program—a competitive regranting of state funds to other history organizations;

Grants & Community Partnerships Manager, Maryland Historical Society, Baltimore, Maryland
February 2018 – April 2019
• Develops and facilitates positive and effective relationships with government, corporate, philanthropic, nonprofit, and community-based partners to advance institutional goals and build a platform for increased financial support.
• Monitors legislation and policy activities, updates and advises institutional leadership and staff about relevant policy proposals and actions, and their potential impacts on MdHS.
• Targets and cultivates new mission-aligned audiences and programmatic partnerships by representing MdHS at peer institution coalitions and community-based events
• Manages $1M+ portfolio of public and private grant proposals

Grants Manager, National Aquarium, Baltimore, Maryland
July 2016 – January 2018
• Management and development of successful awards contributing to an annual federal grants portfolio surpassing one million dollars from agencies like the Institute of Museum and Library Services, the National Oceanic and Atmospheric Administration, and the Environmental Protection Agency
• Management of 100+ portfolio of private family and corporate foundations
• Assistance in development of case materials for a $45 million capital campaign covering a complex range of National Aquarium assets
• Advancement of said capital campaign supporting acquisition of key private gifts in addition to public funding and tax credits
• Supported development of key institutional documents including an economic impact study and quarterly communications for corporations and foundations
• Facilitation of departmental migration to new donor database and accounting procedures that optimized projections of monthly cash flow

Grants Manager, Maryland Historical Society (MdHS), Baltimore, Maryland
July 2013 - June 2016
• Drafted all proposals to corporate, foundation, and government funders representing approx. $400,000+ in awarded funds annually and a 20% funding increase in private foundations gifts
  • Worked collaboratively and successfully with all departments (library, museum, education, and facilities) to identify key needs and target potential funders

3/10/2020
Experience (continued)

Development Coordinator/Visitor Services Associate, Maryland Historical Society (MdHS), Baltimore, Maryland
July 2012 - July 2013
• Quickly promoted to Development Coordinator after six months as Visitor Services Associate.
• Launched a social media initiative that doubled content subscribers

Marketing Intern, Station North Arts & Entertainment Inc., Baltimore, Maryland
September 2011 - September 2012
• Helped administer RFP and committee review for the "Think Big" grant program
• Composed and distributed weekly newsletter
• Promoted Station North events through social media
• Supervised information desk at Station North events

Skills

• Microsoft Office Suites
• Database Management (Raiser's Edge & Salesforce)
• Project and Moves Management Facilitation

Activities & Interests

• Grant panel reviewer for the New Jersey State Historical Commission (2016, 2017, 2018)
• Board of Trustees member of the Greater Remington Improvement Association (GRIA)
• Worker at Crocker Farm, a tri-annual auction for antique American stoneware pottery (2012 - Present)
• Bicycle Camping Trips (Great Allegheny Passage, C&O Canal Trail, Civil War Century)
• Local Biking Infrastructure and Complete Streets Advocacy (Bikemore & Rails to Trails Volunteer)
• International Backpacking (India & Nepal 2011, Croatia 2014, Iceland & Scotland 2017)