

Salem's Old Town Hall Crossing: Concept and Plan

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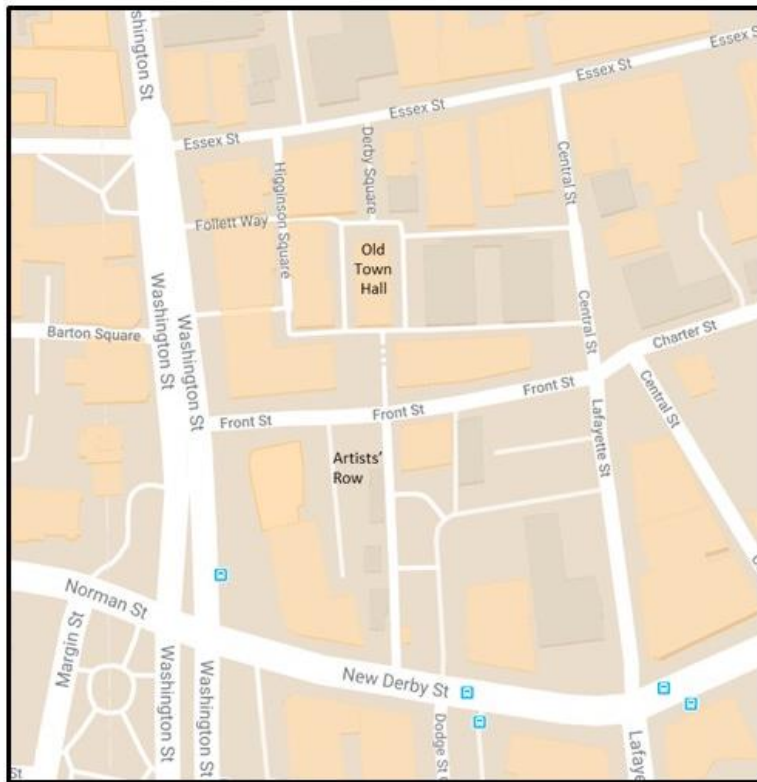
Prepared by Janet Bailey and Anita Lauricella

Salem's Old Town Hall Crossing: Concept and Plan

Over the past few months, we have examined potential uses for the Old Town Hall, Derby Square, and Artists' Row complex. In addition to Jenna Ide, Director of Capital Projects & Municipal Operations and Julie Barry, Senior Planner—Arts & Culture from the City of Salem, we interviewed a range of individuals who also have an interest in the area, including representatives of arts organizations such as History Alive and the Salem Museum, local organizations such as the Historical Commission and Main Streets, and individual artists. (A complete list of individuals interviewed is contained in Attachment 1 to this report.) We evaluated the feasibility and desirability of several different options for the space. This report outlines our conclusions and recommendations.

It is essential to recognize that Salem's Old Town Hall, Derby Square, and Artists' Row are valued parts of the civic fabric of Salem. People throughout the community feel a proprietary interest in the area, seeing it as something that belongs uniquely to Salem, part of both its history and its present-day community.

We also found that there is no single place in Salem that tells the complete story of Salem — its maritime history, Colonial background, literary traditions, and present-day position. Different institutions tell different parts of the story, but no one place pulls it all together.



We recommend that Salem knit this entire area together into a vibrant civic space under a single concept, which we are tentatively calling “Salem’s Old Town Hall Crossing,” and branding it as a place for people — especially locals, but visitors as well — to come to learn, be entertained, shop, eat, and generally build community. The City should build on the public’s interest and sense of ownership to identify a brand for the area from Essex Street to New Derby, and Front Street, from Washington-Central/Lafayette Street.

A more detailed map is included in Attachment 2 to this document.

The goals of Salem’s Old Town Hall Crossing programming and activation are to:

- Create a lively civic, cultural, commercial, and historical destination for Salem residents and visitors.
- Encourage active, daily use of OTH, Derby Square, and Artists’ Row with a mix of curated programming, artists in residence, and community rentals.
- Employ joint marketing and programming to connect the retail activities of Artists’ Row with the retail shops of Front Street and the pop-up farmer’s market and art shows.
- Connect these spaces with a recognizable visual identity and physical improvements.
- Enhance or create gateways to draw pedestrian traffic to the area.

This area would be marketed as a hip destination, off the beaten path, where people can find the real Salem, past and present. In addition to OTH, Derby Square, and Artists’ Row, we think that the small, attractive retail businesses along Front Street could be folded into the plan and made part of the corridor as well. Although tourists would undoubtedly be part of the audience for whatever goes on in the space, the area must be of interest to residents.

Some of the specific actions we recommend are contained in the following sections, followed by a discussion of the financial and budgetary implications of the plan.

- Programming Old Town Hall.
- Improving Artists’ Row.
- Branding and activating the area.
- Investing in facility improvements, operations, and infrastructure.

Programming Old Town Hall

At present, the second-floor gathering space is occupied for about half the year by History Alive’s production of “Cry Innocent,” aimed mainly at tourists. The remainder of the year has been devoted to some rentals for weddings and other functions and occasional community events. We recommend that the City seek to have the space active year-round, with different uses depending on the time of year.

- “Cry Innocent” would still be held during the June–October period, when the primary audience would be tourists.
- Programming during the non-tourist months would be designed to appeal more to residents. This programming could include other theatrical offerings, but might also include small concerts, holiday programming, literary events, talks and panel discussions on current events, civic meetings, children’s programming, and more.
- The months of May and June could be left mostly open to accommodate rentals for weddings, gala events, graduation parties, community celebrations, and other activities that

would raise funds to support operations. (“Cry Innocent” would need to be flexible during June to accommodate rentals.) Events would be marketed as “special” place for Salem residents to celebrate their personal and civic milestone events.

We think the first floor should continue to be focused on Salem, but with a livelier and more up-to-date mix of permanent and rotating exhibitions looking at both historical and present-day Salem. Ideally there would be a mix of static and digital exhibits, plus innovations like geo-coded walking tours and immersive augmented and virtual reality content that seamlessly integrate with the on-site visitor’s journey and enable people to take a trip through time and history.

We anticipate that the City will engage partners to handle curating and programming these spaces, rather than having City staffers do this work. History Alive has proven to be a capable partner for many years, and they could be approached to take on the programming of the second floor for the November–April period every year when “Cry Innocent” is not running. The first floor had been occupied in the past by the Salem Museum, but they have now left. Several entities in the City would have the ability to curate the space; the Salem Historical Commission is one good possibility.

Improving Artists’ Row

The City has already made plans to rotate the occupants of the Artists’ Row studios from time to time, which should help encourage repeat visitors from the local area. We also think it would be helpful to make more spaces available, by dividing at least one and possibly two of the buildings into shared spaces.

One of the issues with the artists in Artists’ Row is the tension between art-making (the artist doing his or her work) and quality retailing. As one interviewee noted, “shopkeeping is a different job from art-making.” Good retailing requires inventory, strong visual merchandising, and immediate focus on the customer. The City should work with the Artists’ Row artists to link them up with technical support on these aspects of the transition from “a tent at a crafts market to a brick and mortar store.”

We recommend that you explicitly approach the small retail establishments along Front Street and invite them to participate in joint programming and marketing strategies. This would help expand the audience for Artists’ Row and make the entire area a retail destination — one that focuses on local artists and small businesses, rather than on goods that the buyer could find in any mall, or online.

We further recommend that significant steps be taken to clean up the area around the buildings and make them more inviting. You are already planning an interesting re-paving of the space between the buildings. You might also consider repurposing the small wagons, which are currently underutilized, to carry signage at the entrances to the corridor. The area around Artists’ Row also needs to be cleaned regularly, niches between buildings filled, and eyesores like the Lobster Shanty’s trash hidden.

Branding and Activating the Area

We envision the entire area from Essex to New Derby Street and Front Street from Washington to Lafayette as a vibrant and cohesive space, a destination for both residents and tourists, lively and welcoming during all — or at least most — of the year.

Salem should develop a brand and marketing strategy that builds on the key strengths of the area. The strengths are:

- During our interviews, a strong passion and sense of ownership was expressed. Interviewees repeatedly commented on the importance of OTH and Derby Square to the City of Salem and the broader community. The area should be explicitly identified as belonging to Salem, part of its history and part of its current civic life.
- The beauty and integrity of Old Town Hall serve as an authentic representation of historical Salem. The fact that OTH has been featured in recent movies helps to give it some current cachet as well.
- The physical attributes and intimate scale give the area a picturesque charm, illustrated by the unique storefronts and facades on Front Street, the adjacent historical buildings on the corridor from Essex Street to Derby Square, and the character of Artists' Row.
- The Essex Street pedestrian area, Washington Street, and the abundant and proximate parking provide access to support first-floor commercial uses and Artists' Row artisans.

Derby Square would be a site for special events and daily programming during the warm months. The weekly farmer's markets and the annual art fair are excellent opportunities to activate the space, and additional festivals and markets, possibly involving some of Salem's immigrant communities, should be sought. You might also encourage more informal entertainment on the square, such as small concerts, activities for children, or curated street performers.

The City should also consider developing a scheduled, predictable entertainment program for Derby Square, such as a lunchtime or evening music or performance series. There might be partnership opportunities with local music schools or the performing arts program at Salem State. A series could also be a good starting point to cultivate sponsors from among local companies.

To give the site visual cohesiveness, we suggest developing a strong visual identity and logo for the area, with a consistent signature color scheme used throughout. Planters with flowers that match the overall color scheme, placed throughout the site, will further pull the site together visually. Some tables and chairs and consistent lighting will make the area welcoming, and the restaurants and cafes along Front Street could be encouraged to spill out onto the sidewalks as well.

The area has four natural gateways: Essex Street, Washington Street at Front Street, Artists' Row at New Derby Street, and Front Street at Central Street/Lafayette Street. The site requires much more prominent signage at all of these locations. Most critical is the Essex Street approach, where better wayfinding signage, landscaping and improvements to the façade of OTH are needed to make this a dramatic gateway to the site. The City should also consider programming this area with street musicians or other performers to draw the attention of pedestrians on Essex Street.

We also recommend that the market carts be repurposed, painted in lively colors, and used as information kiosks at Essex Street, along Front Street at the Washington Street intersection and at the intersection with Central Street, and at the entrance to Artists' Row on New Derby Street. The kiosks would contain promotional information about the merchants and artists, a calendar of activities, a map, and other useful information. These would be augmented by additional wayfinding signage throughout the site, especially at the Essex Street side of OTH to point pedestrians down to Artists' Row.

Investing in Infrastructure and Operations

We see the need for a significant investment in the infrastructure to support this concept for the area, including both capital improvements to the facilities and improved operational capacity. Attachment 2 includes a plan for the area with suggested wayfinding, landscaping, and street furniture.

Facility Improvements. Old Town Hall needs significant upgrades to make it usable for the kinds of programming we envision, and to make the space comfortable and usable for modern audiences. These improvements are also critical to improve the building's competitive position in the rental market. The spaces need to be located efficiently and designed to facilitate multiple users and smooth the turnover of the spaces. Specific requirements include:

- Install air conditioning throughout the building. The building must be able to accommodate changing weather patterns and increasingly unpredictable weather. It must be comfortable during the spring, summer, and fall when the event and visitor interest is at its peak.
- Renovate bathrooms on both the basement and second-floor levels. Bathrooms need to be attractive, energy efficient, handicap accessible, and easily maintained.
- Create clean and well-organized storage areas in the basement. Storage should ideally be able to accommodate furniture and equipment to support the building as both a performance and event space. The storage space should be able to store tables, chairs, a temporary riser, and limited theater props.
- Incorporate a small prep kitchen to be used by caterers when functions take place in the space. The ease of using the prep kitchen will be necessary to the event spaces' marketability. It should be adjacent to or as close as possible to the door where food will load in, and to the elevator where it will go up to the first or second floor. At a minimum, it needs a refrigerator, a two-bay sink, and adequate workspace for limited food prep and plating.
- Acquire a portable exhibition system to make the first-floor serve as a flexible exhibition space without further damaging the walls or floor. The system should be designed for hanging art, be easy to assemble and store, and incorporate built-in lighting. Electrical power should be brought up from the basement and distributed throughout the first floor.
- Ensure that there is sufficient power in the building to handle the needs of air conditioning, the kitchen, and equipment needed for performances and exhibitions.
- Provide fast, reliable Internet access throughout the entire site.

We believe that performances that take place on the second floor of OTH do not require a significant investment in technical theatrical equipment. History Alive’s current programming does not, and we do not believe that the community needs a technically sophisticated facility.

Artists’ Row and Derby Square also require investment and on-going management, specifically:

- Renovate the bathrooms, which currently are entirely unsatisfactory.
- Re-pave the walkway between the buildings.
- Add plantings or furniture in the spaces between the buildings, which are currently unattractive and messy.
- Possibly do some construction within buildings to allow the spaces to be shared.

Landscaping will be a vital component of the success of “Salem’s Old Town Hall Crossing.” Well designed and maintained planters signal to visitors that an area is welcoming and cared for, in addition to adding visual interest and supporting the area’s brand. Ground planters can mark “gateways” to the area and identify that the area is special. The program can start simply with ground planters and seasonal plantings. If funding permits, the landscaping program should be expanded to include holiday decorations and plantings. Front Street merchants should be encouraged to assist with plantings on Front Street.

The site is primarily geared for pedestrians, but we think it will be important to ensure that elderly patrons and people with with limited mobility have easy access to the site as well. There are several ways to address this. First, you could consider establishing one or two drop-off locations — perhaps one at New Derby Street and one along Front Street. The City could set aside more handicap-accessible spaces in the parking lot alongside Artists’ Row. You could work with the trolley services to make the site a regular stop on their routes. Finally, at times when major festivals are taking place, you could consider engaging golf carts with drivers to traverse the site and transport weary visitors.

Operational Capacity. Dedicated Staffing will be essential to take care of both overall planning and daily operations. The City’s current Arts and Culture Planner would be the key person to do the long-range planning for the space, curate the kinds of activities that take place throughout the area, develop and nurture partnerships with outside entities, connect with other City departments, and ensure financial stability.

Supporting the work of the Arts and Culture Planner, there will need to be a person on-site who is responsible for the smooth day-to-day operation of the facility. This position — which does not currently exist — would ensure that the facilities are cleaned and in good order, water and clean the planters, make minor repairs, handle emergencies, coordinate with the various tenants and partners who are using the space, and provide security. This person would be the public face of the area, acting as an ambassador and a resource for visitors. We recommend that this position be full-time as the site is being upgraded and new activities put in place; over time, once things are up and running, it might be possible to have a portion of this person’s time be devoted to other activities in the City.

To support the City's efforts, we recommend involving the community in two ways. First, we suggest that, once you have firmed up your plans, you convene a meeting with leaders of the local historical, cultural, and preservation communities to let them in on your plans and obtain their input and support. The group could include key programming partners, like the Main Streets or Destination Salem, complemented by representatives of the retail merchants along Front Street and members of the local historical and cultural community. We don't believe that anything in this plan will be controversial, so we don't envision the need to involve the general public in a major way. However, keeping these leaders apprised of your efforts will be a good exercise in community-building.

Second, we recommend that you create a "Friends of Salem's Old Town Hall Crossing" group of volunteers and other supporters. The Friends would support the efforts of the center's management, help coordinate volunteer activities (landscaping and event support) and serve as ambassadors to the community. This group could also be asked to do some fundraising, through general appeals or special fundraising events.

Financial and Budgetary Implications

A well marketed and coordinated program of civic and private uses at Salem's Old Town Hall Crossing has the potential for a diverse and sustainable revenue stream. Projected market rate rents from events and the Lobster Shanty can help support subsidized rental rates for residency programs, cultural and civic uses, and Artists' Row. The three-year operating trends show increasing annual operating surpluses, excluding staffing expense and declining operating deficits when staffing expense is included. A draft operating budget and notes are included in Attachment 3 to this document.

Total rent for Year One is forecast at \$102,312, of which 54% comes from market-rate rent from event rental and Lobster Shanty. Subsidized rent for community events and festivals, Artists' Row studios, and two artist residency programs is the bulk of the remaining income. A fundraising program or membership program contributes \$10,000/year. A conservative increase in revenue in Years Two and Three is projected based on the number of events increasing from seventeen in Year One to nineteen in Years Two and Three. No change in the subsidized rental rates is forecast and utilization increases are minor.

To generate and maintain this diverse revenue stream will require significant investment in operations and facilities. Facility related expenses (janitorial services and utilities), based on actuals, are the most significant expenses (approximately 24% of total recurring expenses). Year One Operating Expenses include set-up or one-time investments in landscaping and furnishings totaling \$15,410. Years Two and Three reflect more typical expense levels with 4% escalation from year to year.

For all three years, the Three-Year Operating Budget shows net positive income when City staff are not included. Since staffing and investment are two critical components to achieving a sustainable operating model for Salem's Old Town Hall Crossing, we show the impact of adding staffing expenses. The Three-Year Operating Budget includes the addition of a new, dedicated Property/ Facility Manager position. It also includes an allocation of time for the Arts and Culture Planner.

With staff expenses included, the net position is negative but improving over the three years. A plan to add two additional artists to Artists' Row(+ \$2,175/yr), increasing fundraising (+\$5,000), Lobster Shanty rent escalation, and increasing the number of events by increasing the available time during the high season(two events+ \$7,000) could reduce the deficit in the third year by \$13,427. Managing expenses could also help to reduce the deficit, particularly if a qualified Property/Facility manager can be hired for less than the \$74,400 budgeted.

Attachment 1

Individuals Interviewed

John Andrews, Member of the Public Art Commission and Founder of Creative Collective

Carly Dwyer, Member of the Public Art Commission and Theater Producer

Kate Fox, Executive Director, Destination Salem

Lillian Hsu, Salem Resident

Pattie Kelleher, Salem Historical Commission

Linda Mullen, Artists' Row Tenant

Mary Ellen Smiley, Curator, and Dave Goss, Director, Salem Museum

Kristina Wacome Stevick, Artistic Director, History Alive

Kylie Sullivan, Main Streets Director

Salem's Old Town Hall Crossing



Wayfinding/Signage

mark four gateways
four Re-purposed market carts



Seasonal landscaping

distinguish OTH/Artists' Row
fourteen self-watering ground planters
EarthPlanter
(<https://earthplanter.com/>)



Street furniture



four high top tables
four 36" café tables
twelve stackable chairs
four umbrellas
four branded trash cans
USA Outdoor Furniture
(<https://www.usaoutdoorfurniture.com/>)



Front Street Merchants

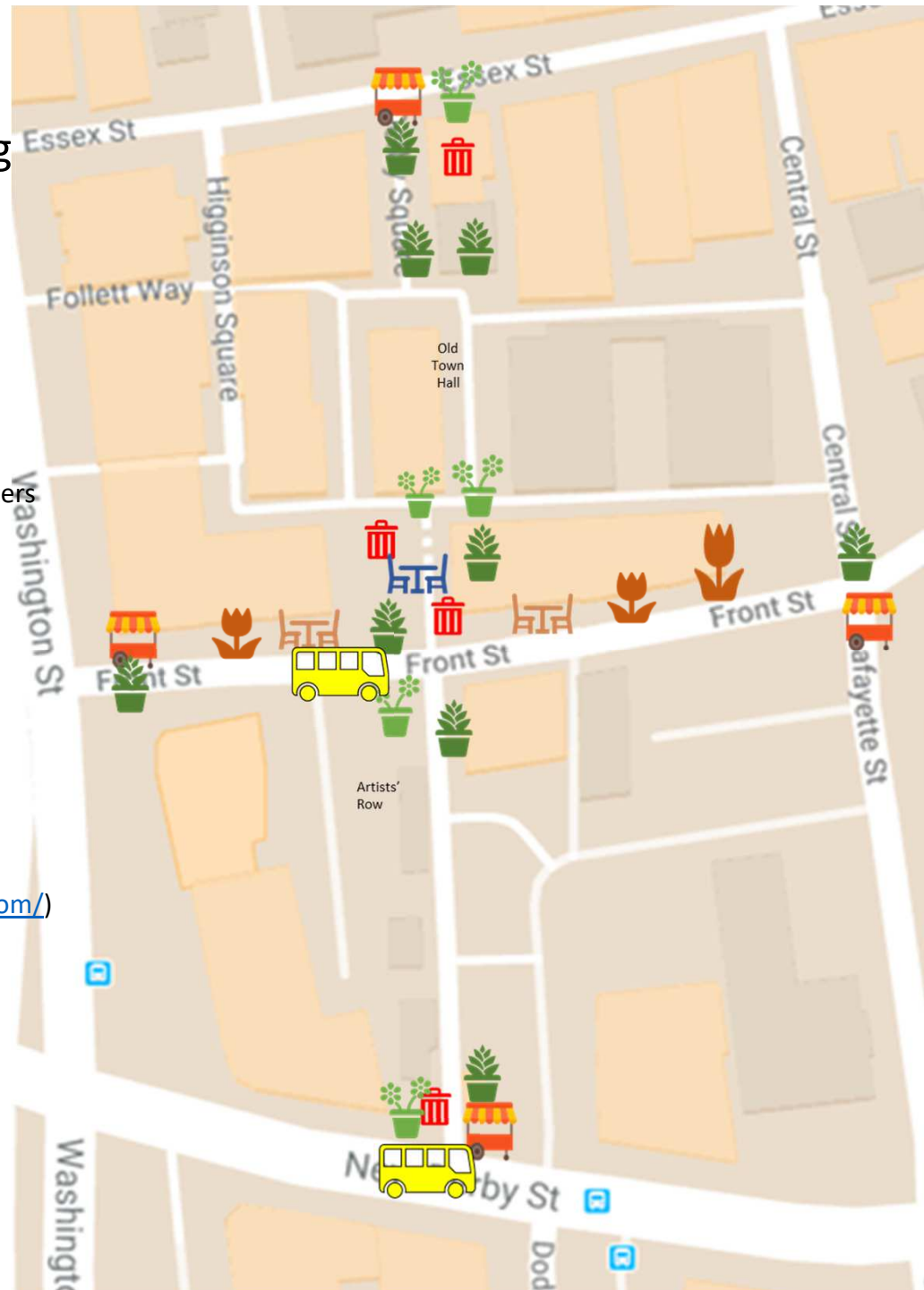


Outdoor seating and plants



Pedestrian drop-off

* suppliers suggested for illustration purposes



THREE-YEAR OPERATING BUDGET

	Year One	Year Two	Year Three
Revenue			
OTH: 1st Floor			
residency-TBD	8,400	8,400	8,400
event rental	1,600	2,000	2,400
OTH: 2nd Floor			
residency- History Alive	7,425	7,425	7,425
event rentals	37,250	44,700	52,150
event -community	2,400	3,000	3,600
Festivals/Art show	3,100	3,100	3,100
Derby Square Events	TBD	TBD	TBD
Lobster Shanty	18,637	18,637	18,637
Artists Row	13,500	13,500	13,500
Fundraising, Memberships	10,000	10,000	10,000
Total Revenue	\$ 102,312	\$ 110,762	\$ 119,212
Expenses			
Operating Expenses			
Janitorial Services	6,240	6,490	6,749
Utilities (elec, gas, oil, water)	17,680	18,387	19,123
Office Services (Phone, Internet)	1,248	1,298	1,350
Marketing	10,000	10,400	10,816
Maintenance	1,500	1,560	1,622
Landscaping: Planters and set-up *	10,150	-	-
Landscaping: Ongoing maintenance	3,500	3,605	3,713
Furnishings*	5,260	750	750
Public Restrooms	1,100	1,144	1,190
OTH event staffing	4,650	5,610	6,570
Public Art Residency	16,000	16,000	16,000
Subtotal: Operating Expenses	\$ 77,328	\$ 65,244	\$ 67,883
Net Before Staffing Expense	24,984	45,518	51,329
Staffing Expense			
Property/Facility Manager(100%)	74,400	76,632	78,931
Planner-Arts & Culture(15%)	TBD	TBD	TBD
Total Expense, with staffing	\$ 151,728	\$ 141,876	\$ 146,814
Net, w staffing expense	\$ (49,416)	\$ (31,114)	\$ (27,602)

*One time set-up:

Landscape-planters	\$ 7,350
Landscape-installation	\$ 2,800
Streetscape-furnishing	\$ 5,260
	<hr/>
	\$ 15,410

NOTES

EXPENSE DETAIL

background-2019 exp ledger

staffing 4572.29

artist residency \$ 16,000
8 mth
\$ 2,000

staffing \$ 4,650 \$ 5,610 \$ 6,570

hourly \$ 25.00

of events 31 37 44

est hours/event 6 6 6

dedicated staff

yearly \$ 62,000

benefits 25%

\$ 74,400

set-up budget unit price

seasonal rotation \$ 3,500 \$ 250

planters \$ 7,350 \$ 525

set-up/install \$ 2,800 \$ 200

Total Landscaping \$ 10,150

qty

tables \$ 1,000 250 14

stackable chairs \$ 1,860 155 14

hightops \$ 1,200 300 14

umbrellas \$ 1,200 300

branded trash cans \$ -

Total Furnishings \$ 5,260 4

12

4% expense escalation 4

4

INCOME DETAIL

art residency

History Alive 5-5 month \$7,425

\$1,350

1st floor-tbd 2nd floorPremium \$ 1,050 \$ 8,400

8 mth

Artist Row 9 month Increase from splitting the space

#1 500 \$ 4,725 1200

#2 475 \$ 4,500 975

#4 350 \$ 3,375

#5 375 PAIR

winter 225 4 900

\$ 13,500

Lobster Shanty \$ 18,637

may-oct, 2020

2nd floorEvent Rental Year one Year two Year three High season

Occupancy 50% 60% 70% may 5

weeks available 4 4 4 4

jan 4 4 4 4

feb 4 4 4 4

mar-early 2 4 4 4

april 4 4 4 4

may 5 4 4 4

jun-jul-aug 0 4 4 4

sept 0 4 4 4

oct 0 4 4 4

nov-end 1 4 4 4

dec 4 4 4 4

24 12 14 17

weddings \$ 3,000 Nov-April \$ 57,000 \$ 57,000 \$ 57,000

\$ 3,500 May* \$ 17,500 \$ 17,500 \$ 17,500

\$ 37,250 \$ 44,700 \$ 52,150

*shared w History Alive

community

#of events 8 10 12

Pricing \$300 \$ 2,400 \$ 3,000 \$ 3,600

1st floorEvent rental

community

#of events 8 10 12

Pricing \$ 200 \$ 1,600 \$ 2,000 \$ 2,400

festivals/markets \$ 2,500 2

art show \$ 600 1

Janet M. Bailey

Janet M. Bailey has an extensive career spanning both strategic consulting and direct line management in both the nonprofit and corporate sectors.

She is currently President of her own consulting practice, Janet Bailey Associates, which provides marketing, strategic, development, organizational, and communications consulting services to arts and cultural organizations and other nonprofits. Recent and current clients include organizations of all sizes that are engaged in theater, classical music, opera, dance, and visual arts, along with several educational institutions, collaborative arts consortiums, funding organizations, performing arts facilities, arts service institutions, and other nonprofit organizations.

A partial list of recent clients includes ArtsBoston, the Boston Conservatory, Boston Lyric Opera, Celebrity Series of Boston, Commonwealth Shakespeare Company, Company One, Fruitlands Museum, Handel and Haydn Society, Indian Hill Music, the Massachusetts Cultural Council, New Repertory Theatre, the Sorenson Center for the Arts at Babson College, SpeakEasy Stage Company, Stoneham Theatre, Washington National Opera, and Wheelock Family Theatre.

Prior to starting her own practice in 1997, Janet served for five years as General Manager and Director of Marketing for the Handel & Haydn Society. Earlier in her career she spent five years as a consultant with McKinsey & Company in their New York office and in several locations in Latin America, advising major corporations in a variety of industries on matters of organization and strategy. She subsequently served in several line-management positions with the Times Mirror Corporation, working as Operations Director and General Manager in two of Times Mirror's cable-television subsidiaries.

Janet has been deeply involved in the leadership of professional associations and volunteer activities throughout her career, and has served in the past as President of the Boston Arts Marketing Alliance, the Boston Ballet Volunteer Association, and the Boston chapter of Women in Cable. She currently serves on the Board of Directors of StageSource, the alliance of New England theater professionals, and on the Board of Directors of the Community Music Center of Boston.

She holds B.A. and M.B.A. degrees from Boston University. She is currently on the faculty of BU's graduate program in Arts Administration and is the 2007 recipient of the Deveau Faculty Award for Excellence in Teaching.

Anita M. Lauricella

Anita M. Lauricella has been committed throughout her professional career to applying strategic thinking, financial education and operational analysis to serve the needs of community nonprofit organizations. Since 2001 she has worked as an independent consultant, providing financial management, program development, coalition-building and strategic networking consulting to organizations involved in the arts, community service, and education. She also serves on the staff of the Downtown Crossing Business Improvement District in Boston.

As president of the Fort Point Cultural Coalition from 2002-2010, Anita built a reputation for effectively bringing together disparate constituencies — artists, arts organizations, real estate interests, funders, and public sector officials — in an effort to preserve this vital arts community in Boston. She has been instrumental in the development of a one quarter million square foot mixed-use space in the Fort Point neighborhood, and in the establishment of a cultural community development corporation for the ongoing advancement of an arts district and the preservation of the artists' neighborhood. Additionally, she has consulted to commercial developers and government entities on cultural planning and community partnerships.

Previously Anita served as the director of business development and planning for the New England Foundation for the Arts. She also has extensive policy experience in the public sector, including managing the Administration and Finance Transition Team for Mayor Thomas M. Menino and spearheading a citywide team that planned and implemented the budget and financing strategy for an inpatient facility at the BU Medical Center.

She has served on the Boards of Friends of Fort Point Channel, the Arts & Business Council of Greater Boston and Volunteer Lawyers for the Arts, and as Chair of the Board of Women Express/Teen Voices. She has most recently served as a panelist for the Massachusetts Cultural Council Cultural Facilities Fund and the John and Abigail Adams Fund, and for the City of Boston's Local Cultural Council. She is a site advisor to the MCC's Cultural District Program and ArtistLink. Anita has taught Financial Management for Performing Arts Organizations at Emerson College, been a guest lecturer at Simmons College and developed financial literacy training for boards, senior staff and grant review panels.

Anita holds a Bachelor's degree in economics from Clark University and an M.B.A. from the University of Massachusetts, Amherst. Recently Anita completed a course in Innovative Strategies for Accessing Capital at MIT Center for Real Estate.