Gordon College, under the auspices of the Institute for Public History, is pleased to answer RFP #J-30 for the long term lease of the Old Town Hall.

The Gordon College Institute for Public History is a new program created in 2007 by uniting and expanding the offerings of two longstanding entities--*History Alive!* (the branch of Gordon's theatre department which produces *Cry Innocent*) and the museum studies curriculum of our history department.

Through Gordon's Global Education Office, 14-18 scholars will be drawn each year from our nationwide coalition of colleges and universities. By residing, studying and working in Salem, they will engage the riches of the city's history and help the public do the same. The Institute will expand the interactive plays *History Alive!* already presents into a 24-week season / 24-credit curriculum focused on generating new offerings for the public. Special lectures, workshops, and curatorial and museum administration internships add to the offerings.

In addition to responding to this RFP Gordon College's Institute is responding to RFP #J-33 to program, maintain and improve Pioneer Village. We intend to create a link between the two sites, maximizing the strengths of each and using each to provide what the other is unable to because of its physical limitations.

Under the Institute's plan both Pioneer Village and The Old Town Hall are independently programmable in the event that we are unsuccessful in being awarded both RFPs. In such an event we would use our entire site improvement budget for one site. However, connecting the Village to our highly visible and long-running programs downtown and linking the Old Town Hall programming to the full-immersion environment of Pioneer Village will bolster each destination and resultantly the improvements that can be made to both sites in the future. Further, a connection through shuttles and thematic programming will benefit other businesses and artists working downtown.

We, at the Gordon College Institute for Public History, are excited to participate in the continued regeneration of Salem through heritage tourism. We welcome your feedback and look forward to meeting with you.

Dr. Cliff Hersey, dean of Global Education

Kristina Wacome Stevick, Artistic Director, *History Alive!*

K. David Goss, Director of Museum Studies, Gordon College

Qualifications and Experience

Project Team

Dr. Cliff Hersey directs Gordon College's Global Education Office, which oversees the Institute for Public History. The G.E.O. manages six Gordon programs around the globe as well as international seminars, exchange programs and May term classes in the region. Approximately 275 Gordon students participate in a program overseen by the G.E.O. every year.

Kristina Wacome Stevick, holds a masters degree in theatre education (Emerson College). She teaches classes in Gordon's theatre and museum studies programs. Ms. Wacome Stevick has cast and consulted for several television programs on Salem's history including the Travel Channel, Discovery Channel, and History Channel. She has worked for History Alive since 1995, holding such positions as Company Director and Director of Education before becoming Artistic Director in 2005. In 1998, she founded Paper Tiger Productions and with her company has written, directed, designed, and produced over twenty-five original shows for the area's elementary schools. In 2005, she spearheaded the bringing of the tall ship Kalmar Nyckel to Salem to commemorate the arrival of the Massachusetts charter in 1630.

David Goss has over twenty-five years of professional experience in museum administration, including roles as Director of Bicentennial Programs, Salem Maritime NHS, U.S. National Park Service; Director of Education, Peabody-Essex Museum; Museum Director, House of the Seven Gables Historic Site; and Executive Director, Beverly Historical Society and Museum. He has done graduate work in museums and public history at Tufts and Boston Universities, and is the author of several articles and books, including The Salem Witch Trials (Greenwood Press, 2007). In addition, with Peter LaChapelle, Goss founded the Pioneer Village Management Association that fully restored Pioneer Village in the 1980s and 1990s, receiving the prestigious Phoenix Award.

Jean Sbarra Jones is a professor of painting at New England School of Art & Design, Art Institute of Boston, Massachusetts College of Art and Gordon College. She holds MFA from Boston University. In addition to teaching, she supervises student internships. Ms. Jones has exhibited widely throughout the country. Her studio gallery "Visions and Revisions" is scheduled to open this summer at 10 Derby Square, Salem.

Programming Experience

Through History Alive!'s production of *Cry Innocent*: *the People Versus Bridget Bishop,* Gordon College has been contributing to the cultural life of the Old Town Hall for sixteen years. About 340,000 people have seen *Cry Innocent* since it was first created. It is the longest continuously-running show north of Boston. In 1999 we staged an original history mystery about maritime Salem at the Old Town Hall. We configured the staging to accommodate *Cry Innocent* in one direction and *Goodnight Captain White!* in the other. Our most recent show, *Spiritways: A Night in Besieged Salem Village* tied the building and Derby Square to Pioneer Village through the use of a themed trolley shuttle. In addition to those crafted for the Old Town Hall, we've created original historical scenarios for the Salem Maritime Festival, The Hawthorne Hotel, The Rebecca Nurse Homestead, the Salem YMCA, The Bowditch Institute, and multiple other shows for Pioneer Village. We have recently been asked to write the stories for the Witch House's Eerie Events this coming October.

Further, the class work of the Institute is designed to provide the community with several new, original shows each year--all based on Salem's history.

Financial Ability

Since 1992, History Alive has been self-sustaining without financial sponsorship from the college. The new configuration as an Institute adds income from student tuition to History Alive's income from ticket sales. This addition will enable us to dramatically expand our offerings to the community.

In 2003, History Alive was able to put aside some money into a capital fund. This money can only be used to make improvements to a building which we either purchase or for which we secure a long term lease. Under the conditions offered in RFP-J-30, we would be able to use that money to improve the Own Hall were we to be granted a long term tenancy.

Management Ability

Through Gordon we have access to an infrastructure which employs physical plant staff, event planners, gallery managers, public relations professionals, designers, financial officers, lawyers, etc.

Having members who have programmed the Old Town Hall since 1992, our project team is familiar with its needs and quirks.

Marketing Ability

Our project team includes people who have marketed arts and museum events for decades (David Goss and Kristina Stevick). Further, Gordon has a full staff of public relations and marketing staff including three regular publications. Gordon regularly runs radio ads for special programs. History Alive is a member of Stagesource (which promotes arts events), the North of Boston Visitor's Convention Bureau, The Salem Chamber of Commerce and Destination Salem, all of which actively promote our programs. History Alive has an extensive mailing list of hundreds of tour companies and schools which are repeat customers to our programs. New this year is the ability to sell tickets online, on a site which gives pictures and detailed information on our performance venues. In addition to what we do ourselves, we are increasingly benefiting from the notice we are getting nationally. The October 12, 2007 New York Times article by Fred A. Bernstein described *Cry Innocent* as "educational and beautifully written". We will also be recommended in the 2008 Fodor's guide to Salem.

Overview of the Project

Our plan for programming the building

As previously stated, we plan to program 24 weeks from June through November (the tourist season) with several cultural events regularly open to the public and with Institute classes, both day and night.

In the winters, we will hold children's classes, community workshops, staged readings, one new play a year, and special events such as art exhibits, art auctions and dress balls.

In the spring, we will offer a new Hawthorne-themed nighttime tour (which will run into the summer) and we will expand our season of *Cry Innocent* to cover more regular shows in March, April and May, both daytime and evening.

We plan a new Museum of Salem for the ground floor of the Old Town Hall. The museum will have regular hours throughout the year, with expanded hours during the tourist season. It will also be open whenever there are special events outside of it's normal operating schedule.

Perhaps this is a good place to mention that we would like to continue sharing the use of the hall with the other groups currently on the schedule, so long as we are able to have one of our staff in the building during their events in order to protect our investment in the museum and the increased properties being kept on site. We also agree to make the space available to the City for municipal functions, and to actively promote the space to new clients. We see our role, though the use of a year round caretaker, to schedule the events, collect the fees and delegate the funds to annual maintenance projects. It should be clarified that we would expect each group to do its own set up and strike, though we would strike our own properties to make a blank slate.

As mentioned elsewhere, the museum will have reconfigurable exhibit space that can be easily removed in the event that a city or other function would like to utilize the ground floor.

Organizational Structure of the Team

Dr. Hersey directs the Global Education Office which has administrative control over the Gordon College Institute for Public History. Dr. Hersey will have budgetary oversight of improvements to the Old Town Hall and sales in the museum. Dr. Hersey reports to the Provost of the College, **Mark Sargent**. Fiscal decisions are also monitored by Senior Vice President for Finance and Administration, **Jim MacDonald**.

Kristina Wacome Stevick, the Artistic Director of History Alive, supervises the production staff and is the liaison for faculty who will be the most frequent users of the Old Town Hall. Ms. Stevick, in collaboration with the art faculty at Gordon College, will also be responsible for the contracting of visual artists for events in the hall. She will direct the development of the museum and supervise the year-round Caretaker. Ms. Stevick reports to Dr. Hersey.

David Goss is the Director of Museum Studies and Scholar-in-Residence with the Institute for Public History. David will supervise interns who are placed with the Institute to do research and curatorial work, which may include work with the museum. Professor Goss will review the historical content for the museum. Professor Goss reports to Dr. Hersey

Jean Sbarra Jones is a professor of painting at New England School of Art & Design, Art Institute of Boston, Massachusetts College of Art and Gordon College. In addition to teaching, she supervises student internships. Making use of her student and faculty connections at the various institutions, she will spearhead the visual arts programming at the Old Town Hall. Ms. Jones will collaborate with Ms. Stevick and Mr. Goss and will report to Dr. Hersey.

There are no legal or administrative matters which could relate to the conduct of business or the Institutes compliance with governmental requirements.

Building Alterations

We are not proposing to do any major renovations at this time. We understand that the historic fabric of the building being what it is, we must create all that we do to be non-permanent and protective of the building. We know how to do theatre in an architecturally sensitive and portable manner. For example, In 1999, when we ran our show *Goodnight, Captain White!* in the evenings and *Cry Innocent* in the daytimes, we were able to construct a compete set without impacting the surface or structure of the building in any way. The daytime audience faced one direction for one show and the evening audience faced another.

We are dedicating $25,000 to pay for the following improvements. With the exception of the smoke detectors and fire extinguishers, the cost estimates are taken from Cliff Ageloff's "Building Condition Assessment for the Old Town Hall", dated May 9th, 2007 and from Structures North's "Structural Assessment for the Old Town Hall" dated May 9th, 2007.

Specific Window Repairs $2,500 per window X 4 windows	$10,000
Reattach detached railing	$1,500
Asbestos Abatement	$13,000
Smoke detectors and fire extinguishers	$500
	total: $25,000

Fulfillment of Reuse Goals and Criteria

Our Target Market is tourists and school groups as well as local people interested in participating in the arts either as students, buyers or practitioners.

Drawing residents and tourists to a "vibrant" downtown Salem

Our new museum aims to interpret how Salem has represented her identity and her history to the world from Naumkeag to today. For selected examples, it will illustrate such themes as plantation advertisements of the 17th century, Salem-in-literature (Nathaniel Hawthorne's Young Goodman Brown and Grandfather's Chair), and the historical pageants of the early 20th century. It will include children's exhibits and an interactive display area. The museum will be made up of removable and portable displays, which will allow for other events to happen on the ground floor when necessary. Several of the themes that can be connected to other destinations in Salem will promote the visitation of those sites, so long as the destinations are city-owned or otherwise managed by non-profits. For example, the early settlement section would say "to discover more about early settlement, visit Salem 1630: Pioneer Village" and give details of how to get there. (We hope to continue to charter a shuttle-something we began offering last October.) The themes would be further emphasized through the sale of reasonably priced gift and concession items.

In addition to theatre events classes and a museum, we are collaborating with other faculty at Gordon to plan dance, literary and visual arts events to happen throughout the year. These would all be open to the public.

"Drawing pedestrians through the building"

The Museum of Salem through it's programmatic connection with other sites would guide visitors through the building and out to the surrounding areas, whether this be toward Pioneer Village, The Witch House, the Common, the Chestnut Street Neighborhood, or down to the Wharf. Our programmatic connection with a shuttle to Pioneer Village will help activate the Derby Square area as people gather to take the trolley on the Front Street side. To outfit the museum with some of its displays, we intend to hold a juried contest for artists. The selected artists will be able to place promotional materials near their displays. It would be to the advantage of those artists to also choose Artists Row as a place to sell their work.

"Maintain[ing] the public benefit of affordable access"

Admission to the museum will be free of charge. This will also help the museum reach the goal of drawing people through the building. Our shows will continue to be low cost and/or free. (See "benefits and impacts" for more information)

Contributing to the economic development of downtown Salem

Our shows usually have an outdoor component, which we refer to as "street work". Street work is when actors in costumed character populate the Essex Street pedestrian mall and create an outdoor scene that functions as a teaser for the show inside the Old Town Hall. These scenes help orient the visitor to their role in our audience-interactive performances and help set the scene. As a fortunate by-product of having our actors in costume on the street, they often function as walking information kiosks about the city--answering questions, giving directions and posing for pictures. Our training program orients them to Salem history, geography and market life so they can optimally assist visitors. They memorize street names, landmarks as well as business hours, locations and services. Our actors aren't allowed to speak negatively of any business in Salem, but are encouraged to direct tourists toward destinations based on the tourists stated preferences.

Keeping Old Town Hall "open and active"

See "Our Plan For the Building"

Maintaining the "historic integrity of the buildings interior and exterior"

Nothing we plan to do will make any permanent impact on the building. All sets and museum displays will be reconfigurable and easily removable. Set and museum builds will be directed by Gordon's technical director, Dawn Jenks Sarrouf, who has been designing and supervising builds since 1998.

All window work (see "Management, Maintenance and Restoration") will be done in compliance with the Secretary of Interior Standards for Rehabilitation (of particular relevance is 36 CFR Part 67, item 6) and in compliance with the Massachusetts Historical Commission. The window work we propose qualifies as "minor" according to the MHC, and thus does not require MHC review. We will contract the work with a window glazer specializing in historic preservation.

Generating "funding opportunities to meet the buildings capital needs"

We are currently not in a position to quickly endow money for all the building's repairs and improvements while still being available to hold frequent and affordable public events. However, Gordon College has a successful development staff, which can be employed to pursue donations for projects the college deems worthy. The new Institute for Public History is currently, in small part, endowed by some private funds. If the development staff observes that the young institute is making good use of the donations and is a good fit for the City of Salem, they will pursue more private funding. They will also dedicate their efforts to grant writing for our program. Our requesting of only five years, rather than ten, and our rather conservative investment in the upgrading of the building is to prove the fit of the Gordon College Institute for Public History with the City of Salem. Once confident of the good fit, the development staff can approach funding sources with substantiating evidence.

Management, Maintenance and Restoration

The Gordon College Institute for Public History plans to staff the Old Town Hall with a year-round care taker. This person would clean the space, supply the building with provisions (light bulbs, bathroom tissue, cleaning materials, etc.) schedule other parties who want to use the building, collect and process the rental fees (which will go toward building maintenance and improvements) and keep an eye on the property. Having a year-round care taker present (and occupying the office that faces Essex Street) will deter vandalism, enable a quick response if damage is done to the building and will also help promote the building to visitors who may want to consider it for events. This position will be funded under the "Administrator Compensation" portion of our budget below.

When History Alive performs its shows, it is part of the actors daily responsibilities to clean the space. This is done under the supervision of a stage manager and will assist with the extra cleaning burden the tourist season would put on the care-taker.

A year-round care taker can facilitate maintenance by notifying the city of problems and being available to grant access to maintenance contractors. A year-round care taker would also have the most realistic understanding of the buildings most pressing needs and could advise the project team how best to delegate the funds generated by the rental of the space to other groups.

We are open to a variety of ways of reporting progress to the city. We'd be happy to meet with designated officials and show progress as well as submit receipts and invoices as documentation of our spending and receipts. One possible scenario might be a biannual meeting at which substantiating paperwork is presented. Because The Institute is a 501(c) 3, we need to "zero out" at the end of the fiscal year. Accordingly, we'd recommend at least one meeting a year if the City would like input into how the receipts from renters is to be spent on the building. Otherwise, we would be happy to invest the rental fees in the cosmetic restorations which may attract more renters such as painting and floor sanding.

Benefits and Impacts

We've planned the asbestos abatement to happen in January so that Derby Square will be less trafficked. We've planned the window repair to begin in May so that if a window needs to be missing for a period of time it is less likely to negatively impact the temperature inside the building. The smoke detectors and fire extinguishers should go in as soon as possible. We've timed the opening of the new museum to happen when the Destination Salem guides typically go out and when the tourism traffic begins.

One benefit that is probably unique to our proposal is that we are also answering RFP J-33 to maintain and program for Pioneer Village. We believe the link created between the two sites will maximize the strengths of each and use each to provide what the other is unable to because of its physical limitations. While the remote location of Pioneer Village adds significantly to its beauty, it's distance from the downtown keeps it out of the tourist awareness, and is a deterrent to those who do know about it but are unwilling to get back in their car and find a new destination. We plan to build on our positive working relationships with City View Trolley and with the two pedicab companies to make Pioneer Village a frequented destination with a guaranteed mode of transportation, The downstairs exhibits at the Old Town Hall will provide a historical context and a combination ticket will increase the likelihood of attendance. Conversely, the full-immersion experience which is only possible at Pioneer Village will provide a satisfying field site for those who learn about the 17th century through our programming and want to take the next step in simulating time travel.

As previously mentioned, the exhibit's highlighting of the other venues will likely increase attendance at those destinations as well.

Our shows are low cost or in some cases free to the public. *Cry Innocent* is, and always has been, free to Salem residents and business owners. When we opened our free production of *The Scarlet Letter* at Pioneer Village in 2001, we had over 300 visitors in a single performance. When we brought the tall ship The Kalmar Nyckel from Delaware to Derby Wharf in 2005, we contracted with the ship to give free tours for a full day before the theatrical event we wrote to go onboard the ship. In 2007, we kicked off our new show, *Folkways: A Day in the Life of the Early Colonist* at Pioneer Village, by giving free tickets to the first 50 attendants. Our most recent show, *Spiritways: A Night in Besieged Salem Village* generated over $4,000 for our combination ticket partner City View Trolley.

We know that the arts stimulate the economy. According to a speech given by Representative John Keenan, at a reception for the Salem Theatre Company, May 12, 2005, The Arts Action Research Group (an arts consulting and action research organization) has calculated that "for every dollar that is spent on a theater ticket, four dollars are spent on other non-theater items by that same consumer within a half-mile of the theater." If that's so, History Alive is currently

bringing about $600,000 a year into the businesses surrounding Derby Square through *Cry Innocent* alone.

Our addition of visual arts programming will help draw other kinds of consumers to Salem. Over the past couple of years, Salem has seen an increase in the activity of visual artists. Through our (removable) mural contest, art auctions and installations in the museum, we will be creating opportunities for the increasing number of visual artists seeking to be more active in Salem.

Through our theatrical adaptations we strive to create pieces that present history in an exciting way without telling people what to think. Teachers (knowing that this approach stimulates critical thinking skills) love our shows. Well over half of our audience is school groups from out of town. When groups come from a farther distance, they spend more money in town. Further, involving kids in the arts and introducing them to Salem makes lifelong patrons and advertises the city to future home buyers and future field trip organizers.

Our acting opportunities are available to members of the community at large, not just students at Gordon College. In the past five years, we've had students from Salem State, Emerson, Northeastern, and Regis Colleges as well as younger students who attend Salem, Gloucester, Marblehead, Peabody, Newbury and Hamilton public schools. Our post-graduate professional actors are Salem, Rockport, Beverly and Gloucester residents. Some even commute as far as Boston, Lexington, Belmont and Braintree.

Our program will have other benefits such as student internships at Salem museums and historic sites, as well as lecture series which will be of interest to the public at large. For example, The Institute for Public History kicked off it's lecture series with a presentation by Eric Ewers, the editor on the most recent Ken Burns film "The War". This played to a full house of 200.

Lastly, over the past decade, History Alive! has been contacted with increasing frequency to assist with television programs about history. Our most recent project, "We Shall Remain" was taped at the nineteenth century Sturbridge Village. We feel that, with a regular presence at the hall (and consequently an increase in 19th-century themed programming), we could promote the Old Town Hall, and Salem in general, to be a venue for similar 19th century projects for television and film, just as we've been doing with 17th century themed projects over the past ten years.

Amazing!
By A Yahoo! Contributer, 08/28/07
OVERALL ★★★★★
This was my favorite part of my visit to Salem. The actors were phenomenal- A "Must See" on trip to Salem! Great for audiences of all ages!

Was this review helpful? Yes - No (Report Problem)
2 of 2 Yahoo! Users found this review helpful

Don't miss it!
By A Yahoo! Contributer, 08/21/07
OVERALL ★★★★★
ATMOSPHERE
VALUE
Great play - talented and charming actors authentically recreate the life and times and "trials" of the Witchcraft phenomenon in Salem in 1692. Historically accurate with lots of "today" humor and entertainment value. The actors take on multiple roles and there is fun audience participation for those who choose to play along.

Was this review helpful? Yes - No (Report Problem)
2 of 2 Yahoo! Users found this review helpful

Best in Salem
By A Yahoo! Contributer, 08/14/06
OVERALL ★★★★★
ATMOSPHERE
VALUE
Cry Innocent is the highlight of our Salem visit! Every year it gets better! What integrity; what history! And what a presentation! This year's show was the most informative yet! I had to stand in line to compliment the actors on their presentation and performance...but it was worth the wait. How talented these college-age adults were! I ...

Was this review helpful? Yes - No (Report Problem)
2 of 2 Yahoo! Users found this review helpful

SHOW FULL REVIEW

Going there this year.
By A Yahoo! Contributer, 08/20/07
OVERALL ★★★★★
ATMOSPHERE
VALUE
My mother & I are about to go to Salem, MA for the Halloween season. The Number one ing on our list is the play 'Cry Innocent'.
e been doing research and so far this sounds like the best attraction to go to. It gives youa real in depth perseption of what was going through the Puritan's minds in 1692. It's also fun to have a hands-on part in the play. Can't wait to go!

Was this review helpful? Yes - No (Report Problem)
1 of 1 Yahoo! Users found this review helpful

THE thing to see in Salem!
By A Yahoo! Contributer, 08/03/05
OVERALL ★★★★★
ATMOSPHERE
VALUE
Cry Innocent really is one of the few things in Salem that is both hugely entertaining, informative, and worth every moment of the reenactment of Bridget Bishop's Witchcraft Trial - It was an invigorating experience being able to serve on the jury and decide for myself if I thought she is a witch or no. Definitely worth every penny (suprisingly cheap too!)

Was this review helpful? Yes - No (Report Problem)
2 of 4 Yahoo! Users found this review helpful

Best thing in Salem!!
By A Yahoo! Contributer, 08/10/07
OVERALL ★★★★★
ATMOSPHERE
VALUE
This attraction is an awesome experience for all ages! You come in maybe knowing something about the Salem Witchcraft trials from your middle school text books but you come away feeling like you were a part of the trials of 1692. It was an unforgettable experience!!

Was this review helpful? Yes - No (Report Problem)

Saw It Twice!
By A Yahoo! Contributer, 11/03/06
OVERALL ★★★★★
ATMOSPHERE
VALUE
I went to Salem for Halloween, and "Cry Innocent" was, by far, my favorite activity. So interesting. So well done. Such fine acting. HIGHLY recommended to all visitors to Salem who enjoy history and a top-notch reenactment.

as this review helpful? Yes - No (Report Problem)

Conceptual Floor Plans

The floor plan of the Old Town Hall will not change, though each show will have it's own configuration of seats. As previously mentioned, the museum exhibits will be removable and reconfigurable.

Implementation Plan and Project Timetable

Our schedule for the building restoration which we are proposing is as follows:

June 2008	smoke detectors and fire extinguishers
December 2008	reattach detached railing
January 2009	asbestos abatement
beginning May 2009	individual window repair
April 2010	new museum opens

Financial Proposal / Proposed Lease Structure

The first $25,000 of the funds we commit to the improvement of the physical structure is in reserve in a capital fund. According to the rules of the college, we can only use this money for physical improvements of a permanent nature to a building in which we will have long term tenancy (not for rent, for example.) The additional $50,000 will come from tuition charged to students who will participate in the Institute's 24 week curriculum for credit. $12,500 of that $50,000 will pay for the museum exhibits (including stipends for visual artists). The remaining $37,500 will fund additional off-season programming for the duration of the lease.

While we hope to ease the burden the City may feel regarding the Old Town Hall, we cannot take on maintenance or restoration needs other than what we've specified in the proposal or other than that which rental to other groups can fund. We've budgeted on the high side for the promised improvements. If the projects come in for less money, we will gladly consider funding another project.

While we do anticipate revenue from the other groups using the space, we have not formally included it in our budget since we are not privileged to know how much the various groups pay in rent.

We request a waiver from paying rent in exchange for the funds and services above promised. Again, we are requesting a lease for five years, with the option to renew if funding for additional restoration projects can successfully be procured. We request that the City continue to do routine maintenance on the fixtures (plumbing, heating, etc) and continue to pay the utilities as part of their bulk purchases.

Institute for Public History Operating Budget

Income:	*#*	*per student amt.*	*total dollars*
Tuition: Gordon Students	14	$8,919.00	$124,866.00
Tuition: Non-Gordon Students	4	$13,726.00	$54,904.00
Room, Board, comp fee	18	$6,000.00	$108,000.00
Tech Fee	18	$548.00	$9,864.00
Anticipated revenue from productions			$105,000.00
Summer internship supervision - museum studies	4	$1,400.00	$5,600.00
Grants Total			$50,000.00
TOTAL INCOME			**$458,234.00**

Expenses:	*#*	*amount*	*total dollars*
Director salary			$45,000.00
Benefits (28%)			$12,600.00
Full-Time salaries TOTAL			**$57,600.00**
Scholar-in-Residence (contribution toward FT salary)			$15,000.00
Adjunct Faculty			$30,000.00
Professional Actor Stipends			$24,000.00
Administrator Compensation (directors, coordinators, managers)			$25,000.00
Special Lecturers			$3,000.00
Part-Time Salaries TOTAL			**$97,000.00**
Student Actors			$36,000.00
Fellowship grants	4	$1,500.00	$6,000.00
Scholarship Total			**$42,000.00**
Production Costs for Shows			**$80,000.00**
General Office and Supplies			$1,000.00
Computer Supplies/Paper			$100.00
Entertainment/Hospitality/Lectures			$500.00
Housing for students includes utilities	18	$4,000.00	$72,000.00
Board	18	$2,000.00	$36,000.00
Internet and telephone			$2,000.00
Postage			$250.00
Photocopying			$750.00
Instructional Supplies			$100.00
Subscriptions			$400.00
Outside Contracts			$500.00
Memberships			$100.00
Loring (Civil War Research)			$5,000.00
Program Costs TOTAL			**$118,700.00**
Improvement of Site Facilities			**$25,000.00**
Administrative fee (8% of gross)			**$36,658.72**
TOTAL Expense			**$456,958.72**
Income minus expenses			**$1,275.28**

Institute for Public History Capital Budget, 2008-2013

Income:	
Savings in History Alive! Capital Fund	$25,000.00
Expenses:	
Specific Window Repairs $2,500 per window X 4 windows	$6,000.00 - $10,000.00
Reattach detached railing	$1,000.00 - $1,500.00
Asbestos Abatement	$13,000.00
Smoke detectors and fire extinguishers	$500.00
TOTAL Expense	**$20,500.00 - $25,000.00**
Income minus expenses	**$0 - $4,500.00**

Museum of Salem Annual Budget (Operating Income and Expense Pro forma)

Admission to the museum will be free. A donation box will be highly visible. The posted recommended donation will be $3.00.

Income:	
donations	$3,300.00
concessions	$4,000.00
allocation of "Improvement to Site" from Operating Budget	$7,800.00
TOTAL INCOME	**$15,100.00**
Expenses:	
cost of items to sell	$2,500.00
staffing	$12,096.00
TOTAL EXPENSES	**$14,596.00**
Income minus expenses	**$ 504.00**

Financial Qualifications and References

Gordon College (founded in 1889) has long demonstrated financial stability and has a promising future. The John Templeton Foundation identifies Gordon's President R. Judson Carlberg as one of 50 presidents recognized for exemplary leadership abilities. Gordon is one of 20 institutions with honors for both the school and its president. Barron named Gordon College a "Best Buy" in its ninth edition of *Best Buys in College Education.* One of only six schools selected in Massachusetts, Gordon was selected for its quality academic programs, successful graduate rate, facilities, competitive tuition and overall student satisfaction. Gordon has annual audits performed by Grant Thornton, and is in compliance on all the standards required of institutions of higher education.

Gordon College is a 501(c) 3, and no member of our proposing team is personally at a financial risk. Therefore our proposal will not include personal financial information.

Conclusion

The Gordon College Institute for Public History endeavors to be the entity that Salem looks to when it wants quality theatrical events and innovative museum programming created to teach its rich history. We appreciate your consideration of our proposal and look forward to discussing it further with you.

Clifford B. Hersey

Education 1997 - Doctor of Education - Boston University School of Education; Administration, Training and Policy Studies Department; emphasis in higher education. Studied under Dr. Charles Glenn. Dissertation: *Professed Out Loud and Honestly: The Challenge of Religious Post-Secondary Education in the United States*

1985-8 - Advanced Graduate Studies in Educational Facilities Design – BU School of Education

1983 - Master of Education - Educational Media and Tech.; BU School of Education

1979 - Master of Divinity - Nazarene Theological Seminary, Kansas City, MO.

1976 - Bachelor of Arts - Speech and Literature - Eastern Nazarene College, Quincy, MA

Current: (Since July 1, 2004) **- Dean of Global Education –** In this position I coordinate all of the efforts of the college in off-campus programs. Gordon runs four of its own sites, in Aix-en-Provence (France), Boston, Orvieto (Italy) and Oxford (England). In addition we have coordinated the study experiences of students in over 80 other global programs. I also continue with several responsibilities from my previous position (below), most notably, the management of all formal ten-year departmental evaluations.

Coordinator of Academic Programs at Gordon College
(August 2001 – June 2004)
In this position I reported directly to the Provost and handled the coordination of all faculty searches and work with department chairpersons on program refinement and evaluation and with the Provost on new program development. I have also served as department chair for the Communication and Theatre Arts department.

Previous Experience: *(all positions at Eastern Nazarene College, Quincy, MA)*

Assistant to the President for Communication and Public Relations
(May 1998 – August 2000)
Responsible for all official internal and external communication for the college, including press spokesmanship, publications, marketing, alumni affairs, special events and electronic communication. I was responsible for a staff of six,

reported directly to the president (Dr. Kent Hill), and served on the Administrative Advisory Group (Cabinet).

Director of Academic Services

(August 1996 – May 1998)

As the officer responsible for the Academic Services Center I cared for the programming of all academic support services. These services included the college's Honors Program, off-campus programs, a support services center, developmental coursework, supplemental instruction, tutoring services, freshmen orientation courses and freshman advising programs. In this position I coordinated the administrative management of the Center and all of its programs and employees, and reported to the Academic Dean.

Executive Director for Communications and Development

(May 1989 – August 1994)

Under the auspices of the Vice President for Institutional Advancement, I was responsible for the oversight of all official publications of the college (350 per year), external relations and spokesmanship, special events programming, the alumni/ae association events, and the college's annual fund efforts. In addition, I served as editor of the college's Alumni/Development magazine and served as project coordinator for two building projects. During this time I also held the position of Executive Director of the ENC Alumni/ae Association.

Instructor, Assistant Professor, Associate Professor in Communication Arts

Associate: August 1994 – August 1996

Assistant: August 1983 – August 1990 (1989-90 split with ED position above)

Instructor: August 1979 – August 1983

My 12 years of responsibilities in the Communication Arts Department included teaching Video Production and Radio Production, Speech, Mass Communication, Photography, Theories of Communication and Advertising. In addition I served several years as a class advisor, and one year as interim department chair.

Additional Experience

* Ordained elder in the Church of the Nazarene, served as the Senior Pastor of the North Street Community Chapel: A Church of the Nazarene, Hingham, MA (volunteer, bi-vocationally) from July 1, 2003 – June 30, 2005. Former Associate Pastor at the Wollaston Church of the Nazarene (ENC campus church) under Rev. Dr. Russell Metcalfe. ('79-'82)
* Consultant to the Boston Educational Collaborative, a Pew-funded, urban educational venture coordinated by the Emmanuel Gospel Center
* Consultant to Nellie-Mae sponsored initiative for bringing college advising resources to urban young people at church-based locations.
* Doctoral scholar with the Crossroads organization, 1996-8.

KRISTINA WACOME STEVICK

CURRICULUM VITAE

EDUCATION

2005 M.A. Theatre Education, Emerson College
1997 B.A. Social Work, Gordon College
1993 Undergraduate classes in Drawing and Design, Savannah College of Art and Design

WORK EXPERIENCE

Current: Gordon College, Wenham, MA
Artistic Director of History Alive!, a branch of the Gordon College Department of Theatre
-Oversee a budget of $150,000.00
-Hire actors, directors, designers and production staff
-Select the season of programming
-Coordinate tenancy of City-owned properties
-Direct shows
-Oversee public relations and marketing
-Supervise student interns

2004-2005 Gordon College, Wenham, MA
Associate Director of Education for History Alive!
-Developed curriculum for the casts of all shows
-Taught classes in Historical Interpretation
-Taught independent studies
-Trained cast in marketing techniques
-Wrote, directed and produced a new show, *Arbella 375th: City on a Hill* onboard the tall ship Kalmar Nyckel
-Wrote and directed street theatre
-Cast, costumed, consulted and acted in *Exorcism* (The History Channel)
-Costumed "Gluttonous Goody Goforth" (Team Bait and Tackle)

2000-2003 Gordon College, Wenham, MA
Company Director for History Alive!
-Hired, trained and supervised production staff and actors
-Directed productions of *Cry Innocent: the People Versus Bridget Bishop* and *The Scarlet Letter*
-Supervised the use of a grant from The Essex National Heritage Commission
-Developed curriculum for actors
-Commissioned and co-designed the complete re-build of costumes
-Cast, costumed and consulted on *Mystery Hunters* (Discovery Channel) and *Witch Hunt* (The History Channel)
-Cast and costumed *Secrets: Curses of New England* (The Travel Channel)
-Supervised marketing

1999 Freelance Set and Interior Decorator

Goodnight, Captain White! (Directed by John Rahal Sarrouf at Giordano's Dinner Theatre)
-Researched, designed, built and decorated set for a murder mystery set in 1830

Unlaunched Voices (Directed by Micheal Keamey at Emerson Brimmer Street Theatre)
-Researched, designed and decorated set for a piece about Walt Whitman

Private Home, Manchester N.H.
-Selected paint colors, cabinets, countertop, carpeting and tile and "soft furnishings"
-Worked within budget set by client

1998-2004 Paper Tiger Productions

Founding Director
-Marketed and booked performances in elementary schools
-Hired, trained and directed cast in creating original material for twenty-five shows
-Designed and created masks, costumes and set pieces

1998-2000 Hebron Homes, Hebron, NH

Interior Decorator
-Chose flooring, paint colors, countertops, fixtures, lighting, roofing for three private homes
-Chose "soft furnishings" accessories and artwork for Model Home
-Represented the company design services at open houses.

1997-1998 The John Bertram House, Salem, MA

Interim Activities Coordinator
-Developed new holiday programming for residents of an assisted living facility.
-Ran established programs
-Designed monthly calendar
-Supervised middle school aged volunteers

1997-present Freelance Actor and Voice Talent (Arts Resume available upon request)
-Voiced hundreds of radio commercials, instructional videos and industrial voice mail systems.
-Acted regionally and internationally

REFERENCES

Jeff Miller, Chair, Gordon College Department of Theatre, Wenham, MA 01984
(978) 867-4279

Norman Jones, Professor of Theatre, Gordon College Department of Theatre, Wenham, MA 01984
(978) 867-4274

Dr. Robert Colby, Graduate Program Director, Theatre Education, Emerson College, Boston, MA 02116. (617) 824-8983

Paula Lancisi, Executive Director, The John Bertram House, Salem, MA 01970
(978) 744-1002 x 225

AWARDS

2006 Best Costumes, 48-Hour Film Project, Boston
2001 Essex National Heritage Commission Partnership Grant
1992 Rhode Island School of Design Book Award
1991 Boston Globe Scholastic (Art)

K. David Goss

Curriculum Vitae

Education:

B.A., history, Gordon College, Wenham, MA – 1974

M.A., history, Tufts University, Medford, MA – 1977

Ph.D. (A.B.D.), American & New England Studies Studies, Boston University/ Boston, MA – currently enrolled in Ph.D. program

Work Experience:

U.S. National Park Service, Salem Maritime National Historic Site, Salem, MA – 1976
Director of Bicentennial Programs
- Developed and supervised museum education programs involving recent on-site archeological activities.
- Provided interpretive tours and programs to the general public.
- Assisted with general visitor services.

Essex Institute (Peabody-Essex Museum of Salem), Salem, MA, 1977 – 1987
Director of Education
- Responsible for the creation and development of a museum education department.
- Responsible for all levels of educational programming and special events.
- Planned and coordinated schedules of museum interpreters and volunteer guides.
- Responsible for providing all interpretive staff training, budget planning and payroll.
- Responsible for grant-writing and fund-raising to support educational department.

House of the Seven Gables, Salem, MA, 1987 -1997
Director of Historic Site
- Responsible for all museum site interpretive, curatorial, visitor services and maintenance staff (60 seasonal/ 15 year-round) and their activities.
- Responsible for museum and archives collections and care of three 17th century and one 18th century historic houses.
- Responsible for all museum site budget planning and expenditures.
- Responsible to serve as liaison of historic site to Executive Director and Board of Trustees.
- Responsible for all historic site-related grant-writing and fund-raising
- Acquired, developed, financed and restored a living history site: "Pioneer Village"
- Helped to coordinate an archeological survey of the historic site.

Beverly Historical Society and Museum, Beverly, MA – 1997- 2000
Executive Director

- Responsible for the operation of three historic sites – including the John Balch House (1636); The Rev. John Hale House (1695) and the John Cabot House (1782).
- Responsible for the operations of the Galloupe Research Library.
- Responsible for supervising all professional museum staff, seasonal guides and volunteer staff.
- Responsible for working directly with the Board of Directors in planning and implementing the policies of the organization.
- Responsible for all budget development and management of expenditures
- Responsible for all organizational activities: fund-raising, programming, publications, historic preservation, exhibitions, community relations, marketing and institutional development.

Gordon College, Wenham, MA – 2000 – 2004
Director of Fine Arts

- Responsible for the development of college's annual fine arts program schedule and calendar of events.
- Responsible as liaison between the fine arts departments (music, visual arts and theater) and the Gordon College administration.
- Responsible for arranging visiting art exhibitions in conjunction with the Gallery director.
- Responsible for overseeing the management of exhibition budgets and the publication of exhibition catalogs.
- Responsible for the coordination and implementation of all arts-related tours—both foreign and domestic.
- Responsible for the coordination of all details pertaining to on-campus concerts including ticket sales, publicity, volunteer recruitment and training.

Gordon College, Wenham, MA – 1999 – present
Assistant Professor of History

- Responsible for teaching two specialized courses: HI-115 American History Survey: an American history course for education majors; and HI-390 Public History and Museum Studies: a basic introduction to the museum field. Also several special topic courses at the HI – 371 level: "Puritans and the New England Experience"; "Pathway to Revolution" and "The American Civil War"
- Responsible for the administration of the Loring Project including the supervision of Gordon's Caleb Loring Fellowship and the research and implementation of the Loring Project historical research.
- Responsible for the administration of the John Kimball Foundation Grant and the development of a related museum exhibition by museum studies students.
- Responsible for the administration of the Gen. George S. Patton Papers Project.
- I teach a wide variety of history courses as needed by the history department.

Publications:

Officers and Soldiers of the French and Indian War, Society of Colonial Wars and The New England Historic and Genealogical Society, Boston, MA 1985

Salem and the Age of Sail, U.S. National Park Service, Harper's Ferry, W. VA, 1987.

Treasures of a Seaport Town, (with Ronald Tagney, Ph.D), Beverly Historical Society and Beverly National Bank, Beverly, MA 1998.

Cornerstones of Salem, (with James McAllister, Bryant F. Tolles, Richard Trask and Joseph Flibbert, Ph.D.), Commonwealth Editions, Beverly, MA 2000.

The Salem Witch Trials: A Reference Guide, Greenwood Press, Westport, CT and London 2008

References:

Dr. Bryant F. Tolles, Director, Museum Studies Program, University of Delaware, Newark, DE 302-831-1251 (former Executive Director, Essex Institute)

Dr. Thomas A. Askew, Director, East-West Institute, Gordon College, Wenham, MA 978- 927-2300 (W) or 978-468-4888 (H) (former member, Board of Trustees, Essex Institute and Beverly Historical Society)

Dr. Emerson W. Baker, Chair, Department of History, Salem State College, Salem, MA 978-542-6000

Awards:

AAM (American Association of Museums), **AAM Book Award** for *Maritime Salem: Salem in the Age of Sail* (1987)

Society of American Travel Writers, **The Phoenix Award,** for the historic preservation of *Pioneer Village: Salem, 1630* (1995)

Hawthorne Hotel, **The Hawthorne Historic Preservation Award**, for the historic preservation Of Pioneer Village: Salem, 1630 (1992)

AAM (American Association of Museums), **Silver Museum Muse Award** (Second Place) for *A Moment in Time* an interactive educational film. (1997)

NEMA (New England Museum Association) **Publication Design Award** (Third Place) for *Treasures of a Seaport Town* (1999)

The National Civil War Roundtable, **The Stephen C. Foster Arts and Culture Award** (2004) for the preservation and dissemination of 19th Century art and music.

JEAN SBARRA JONES

Education

Boston University - **MFA**, 1993
Major: Painting, studied with John Moore, Graham Nickson, and John Walker
Art Institute of Boston - Diploma, 1985
Major: Painting
University of Massachusetts, Amherst - **BFA**, 1981
Major: Painting

Solo Exhibitions

2005 **Aberjona River Gallery, Winchester, MA**
2003 **C. W. White Gallery**, Portland, ME
1998 **dress**, Kougeas Gallery, Boston, MA
1997 **Women in Focus**, Kougeas Gallery, Boston, MA

Group Exhibitions

2007 **Salem Open Studios**, Salem, MA
Jamaica Plain Open Studios, Jamaica Plain, MA
Van Ward Gallery, Ogunquit, ME

2006 **Chameleon Arts Salon,** Ipswich, MA

2005 **Van Ward Gallery**, Ogunquit, ME

2004 **Aura,** Mark Gallery, Cambridge, MA
Stitches, New England School of Art and Design
Co-curated by Charles Giuliano and Arthur Birkland
Small Works, ADM Gallery, Philadelphia, PA

2003 **Francis N. Roddy Competition,** Concord Art Association, Concord, MA
Juror: John Moore: Artist
Warm, ADM Gallery, Philadelphia, PA
Faculty Exhibition, The Art Institute of Boston, Boston, MA
Landscape, ADM Gallery, Philadelphia, PA

2002 **Home for the Holidays,** C.W. White Gallery, Portland, ME
Milton Invitational, Gallery AA/B, Art Advisory/Boston, Milton, MA
ARTcetera Auction, Boston Center for the Arts, AIDS Action Committee, Boston, MA

2001 **Life's Fabric,** Gallery AA/B, Art Advisory/Boston, Milton, MA
The National Prize Show, Cambridge Art Association, Cambridge, MA
Juror: Maxwell L. Anderson, Director of the Whitney Museum of American Art, New York, NY
Texas National 2001, SFA Gallery, Stephen F. Austin University, Nacogdoches, TX
Juror: Donald Sultan, Artist
Realism 2001, Parkersburg Art Center, Parkersburg, West Virginia
Faculty Exhibition, The Art Institute of Boston, Boston, MA

2000 **ARTcetera Auction**, Boston Center for the Arts, AIDS Action Committee, Boston, MA
The Meaning in Landscape, Frances N. Roddy Memorial Competition, Concord Art Association, Concord, MA
Juror: Nick Capasso, Curator DeCordova Museum, Lincoln, MA
Group Show, Rice/Polak Gallery, Provincetown, MA

1999 **National Small Works**, Schoharie Arts Council, Cobleskill, NY
Juror: Frances Barth, Artist, Senior Critic of Painting, Yale University
National Small Works,Gallery on the Green, Canton, CT.
Juror: Scott Prior: Artist

1998 **ARTcetera Auction**, Boston Center for the Arts,, AIDS Action Committee, Boston, MA
Generous Artists Invitational, Kougeas Gallery, Boston, MA
Nudes and Lovers, Kougeas Gallery, Boston, MA

1997 **Juried Show**, Bowery Gallery, New York, NY
Juror: William Bailey, Artist

1996 **Winter Invitational**, Kougeas Gallery, Boston, MA
Human: Figure and Portrait, Part One, Kougeas Gallery, Boston, MA
Juried Show, Bowery Gallery, New York, NY
Juror: Gabriel Laderman, Artist
Texas National 96, SFA Gallery, Stephen F. Austin University, Nacogdoches, TX
Juror: Faith Ringgold, Artist
Realism 96, Parkersburg Art Center, Parkersburg, West Virginia

1995 **Painting Today,** Erector Square Gallery, New Haven, CT
Juror: William Bailey, Artist
Boston University Visual Arts Alumni Drawing Exhibition,
Boston University Gallery, Boston, MA
Juror: Clifford Ackley, Curator of Drawings, Prints, and Photographs,
Museum of Fine Arts, Boston, MA

1994 **Cheekwood National**, Cheekwood Museum of Art, Nashville, TN
Jurors: Kenneth Noland, Artist, and Jennifer Wells, Curator of the Paine Webber Collection
Hoyt National, Hoyt Institute of Fine Arts, New Castle, PA
Juror: Judy Chicago, Artist
Point of View - a Woman's World, Women's Caucus for Art
(PA/NJ/DE), Owen Patrick Gallery, Philadelphia, PA
Juror: Dr. Ofelia Garcia, President of Rosemont College, PA
Sixth Annual National Art Competition, Northeast Missouri State University
Juror: Susan Krane, Curator of 20th Century Art, High Museum of Art, Atlanta, GA

1993 **New Directions '93, National Juried Exhibition**, Barrett House, Poughkeepsie, NY
Juror: Alan Weinberg, Curator, Whitney Museum of American Art, NYC
New Art '93, National Juried Exhibition, Kingston Gallery, Boston, MA
Juror: Tom Grabosky, Curator, Howard Yezerski Gallery, Boston, MA
MFA Thesis Exhibition, Boston University Gallery, Boston, MA

Bibliography

McQuaid, Cate. "Fall exhibits offer a feast ...," The Boston Globe [Sept. 3, 1998, p. E5] with image of painting.
Bitetti, Kathleen. "Destination: East Boston," artsMEDIA [July-Aug. 1998, p. 21] image only.
Manderson, Lynn. Article on Sbarra "Winthrop artist featured at Kougeas," East Boston Sun Transcript, Revere, MA [September 10, 1997, page 2] one image.
"Green Light," The Boston Sunday Globe [Sept. 7, 1997 City section] image only.

Awards

1999	National Small Works Merit Award
1997	Kougeas Gallery Juror's Exhibition Award
1995	Painting Today Merit Award
1994	Cheekwood National Merit Award – 2nd Prize Painting
1993	Nan Award, Travel Grant awarded by Boston University
1992	Liquitex Excellence in Art Cash Grant

Art Teaching Experience

2004 - present	Gordon College, Wenham, MA
2003	Boston College, Boston, MA
2002 – present	New England School of Art & Design, Boston, MA
1998 – present	Art Institute of Boston, Boston, MA
2002- present	Visiting artist, Massachusetts College of Art
1991-1993	Teaching Assistant, Boston University, Boston, MA