February 2015

INSTITUTIONAL REPORT

APPENDICES

For the Visiting Accreditation Team of the
Western Association of Schools and Colleges
VI. APPENDICES

Compliance Audit Checklist ........................................................................................................... 5

Appendices to Line of Inquiry A

2. Noel Levitz Strategic Enrollment/Financial Aid Plan ................................................................. 85
3. Pier 2 Facilities Plan .................................................................................................................... 131
4. 800 Chestnut Street Facilities Plan .......................................................................................... 161
5. Capital Campaign Tactical Plan ............................................................................................... 183
6. Capital Project Forecasted Cash Flows ...................................................................................... 195
7. Technology Plan ....................................................................................................................... 197
8. Exhibitions and Public Programs Plan Executive Summary .................................................... 219
10. Capital Projects Committee Structure/Scope of Work ............................................................. 265
11. Capital Projects Reports to Board ............................................................................................ 273

Appendices to Line of Inquiry B

12. Faculty Senate By-laws ............................................................................................................. 321
13. Faculty Senate Agendas and Meeting Minutes ......................................................................... 327
14. Administration Response to Faculty Senate Evaluation .......................................................... 375
15. Department Chair Review and Reappointment ........................................................................ 379
16. Academic Council and Department Chairs Agendas and Meeting Minutes ........................ 381
17. Academic Affairs Committee of the Board Agendas ............................................................... 429
18. 2014 Curriculum Retreat Agenda ............................................................................................ 431
19. Board and Committees List ..................................................................................................... 433
20. Finance Committee Minutes .................................................................................................... 437
21. Executive Committee Minutes ................................................................................................ 509
22. Board of Trustees Meeting Minutes ....................................................................................... 601

Appendices to Line of Inquiry C

23. Program Assessment Committee Minutes .............................................................................. 659
24. Audit of Program Review Recommendations and Subsequent Improvements ..................... 668
25. 2011 AICAD Conference Presentation of Program-Level Assessment ...................................... 671
26. 100-level Waiver Rubric .......................................................................................................... 700
27. Previous MA Review Rubric .................................................................................................... 703
28. Revised MA Review Rubric ...................................................................................................... 705
29. Examples of BFA Learning Outcomes Use in Senior Review Seminar Assessment .................. 709
30. Senior Review Seminar Capstone Assignment Samples .......................................................... 717
Compliance Audit Checklist for Reaffirmation for Accreditation
(For Pilot 2 Institutions)

Name of Institution: San Francisco Art Institute

Review Date: April 2015

Instructions to institution:

Please provide a link to each document designation below, or note where hard copies are filed. Be sure that the reviewer will be able to see where this document is published or located. If the listed document is not available but a comparable document is available, please reference that document. Information or policies published in the institution's Catalog can be referenced as such and not repeated. If a requested document or policy is not applicable to the institution, please mark NA.

The Commission expects institutions to complete the compliance audit once. In subsequent reaffirmation reviews, the institution will update only those documents that have been revised.

Instructions to team:

Please attach this form to the team report. Missing documents should be noted in the recommendations section of the team report as appropriate.

<table>
<thead>
<tr>
<th>CFR</th>
<th>Documents Required</th>
<th>Link to Website or Document Portfolio</th>
<th>WASC Check</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.1</td>
<td>Mission Statement</td>
<td>Mission Statement</td>
<td></td>
</tr>
<tr>
<td>1.2</td>
<td>Public posting of student achievement (retention/graduation, student learning) if not in Catalog</td>
<td>Student Outcomes</td>
<td></td>
</tr>
<tr>
<td>1.3</td>
<td>Organization chart</td>
<td>Human Resources; SFAI Intranet</td>
<td></td>
</tr>
<tr>
<td>1.4</td>
<td>Academic freedom policy</td>
<td>Student Handbook, p.27</td>
<td></td>
</tr>
<tr>
<td>1.5</td>
<td>Diversity statements and procedures; also for accommodations of disabilities</td>
<td>Diversity Statement; Accessibility Services</td>
<td></td>
</tr>
<tr>
<td>1.6</td>
<td>Documents setting forth the authority of a controlling or sponsoring entity that is affiliated with the accredited institution, if any</td>
<td>WASC Statement of Accreditation Status; NASAD Listing; AICAD Listing</td>
<td></td>
</tr>
<tr>
<td>1.7.a</td>
<td>Catalog (online, hard copy) with complete program descriptions, graduation requirements, grading policies</td>
<td>Course Schedules; Degree Programs; Student Handbook, p.10</td>
<td></td>
</tr>
<tr>
<td>1.7.b</td>
<td>Student complaint and grievance policies</td>
<td>Student Handbook, p.21</td>
<td></td>
</tr>
<tr>
<td>1.7.c</td>
<td>Grade appeals policies</td>
<td>Student Handbook, p.11</td>
<td></td>
</tr>
<tr>
<td>1.7.d</td>
<td>Faculty complaint and grievance policies</td>
<td>Employee Handbook (Human Resources Office, SFAI Intranet); Faculty Handbook (Academic Affairs)</td>
<td></td>
</tr>
<tr>
<td>Section</td>
<td>Description</td>
<td>Source</td>
<td></td>
</tr>
<tr>
<td>---------</td>
<td>-------------</td>
<td>--------</td>
<td></td>
</tr>
<tr>
<td>1.7.e</td>
<td>Staff complaint and grievance policies</td>
<td>Employee Handbook (Human Resources Office, SFAI Intranet)</td>
<td></td>
</tr>
<tr>
<td>1.7.f</td>
<td>Employee handbook or equivalent</td>
<td>Employee Handbook (Human Resources Office, SFAI Intranet)</td>
<td></td>
</tr>
<tr>
<td>1.7.g</td>
<td>Redacted examples of student transcripts with key that explains credit hours, grades, degree levels, and related interpretive information</td>
<td>Registrar's Office</td>
<td></td>
</tr>
<tr>
<td>1.7.h</td>
<td>Policies for changing grades</td>
<td>Student Handbook, p.11</td>
<td></td>
</tr>
<tr>
<td>1.7.i</td>
<td>Tuition and fee schedule</td>
<td>Student Accounts, see Tuition and Fees</td>
<td></td>
</tr>
<tr>
<td>1.7.j</td>
<td>Tuition refund policy</td>
<td>Student Accounts, see Refunds</td>
<td></td>
</tr>
<tr>
<td>1.7.k</td>
<td>Policy on credit hour/award of credit; processes for review of assignment of credit; examples of reviews of syllabi to ensure equivalency among kinds of courses</td>
<td>Student Handbook, p.8</td>
<td></td>
</tr>
<tr>
<td>1.7.l</td>
<td>Policies on human subjects in research, if applicable</td>
<td>NA</td>
<td></td>
</tr>
<tr>
<td>1.8</td>
<td>Independent annual audit of finances</td>
<td>Controller's Office</td>
<td></td>
</tr>
<tr>
<td>2.1</td>
<td>List of degree programs, showing curriculum and units for each</td>
<td>Degree Programs</td>
<td></td>
</tr>
<tr>
<td>2.2</td>
<td>For associate and bachelor's degrees: general education requirements</td>
<td>Undergraduate Core Curriculum</td>
<td></td>
</tr>
<tr>
<td>2.6</td>
<td>Placement data, if available</td>
<td>NA</td>
<td></td>
</tr>
<tr>
<td>2.7</td>
<td>Program review process and schedule</td>
<td>See Appendix 14 of 2013 WASC Institutional Report</td>
<td></td>
</tr>
<tr>
<td>2.8</td>
<td>Programs re faculty scholarship and creative activity</td>
<td>SFAI Agreement for FUSAI, 2012-2017, p.18</td>
<td></td>
</tr>
<tr>
<td>2.10</td>
<td>Policy on student evaluation of faculty</td>
<td>Faculty Handbook (Academic Affairs)</td>
<td></td>
</tr>
<tr>
<td>2.12</td>
<td>Academic calendar</td>
<td>Academic Calendar</td>
<td></td>
</tr>
<tr>
<td>2.13</td>
<td>Examples of recruitment and advertising material</td>
<td>Marketing / Admissions Office</td>
<td></td>
</tr>
<tr>
<td>2.14</td>
<td>Policy on transfer of credit</td>
<td>Student Handbook, p.8; Freshman/Transfer Requirements</td>
<td></td>
</tr>
<tr>
<td>3.1</td>
<td>Staff development policies</td>
<td>Human Resources Office</td>
<td></td>
</tr>
<tr>
<td>3.2</td>
<td>List of faculty with classifications, e.g., core, full-time, part-time, adjunct, tenure track, by program as relevant</td>
<td>Faculty Directory; Academic Affairs Office</td>
<td></td>
</tr>
<tr>
<td>3.3.a</td>
<td>Faculty evaluation policy and procedures</td>
<td>SFAI Agreement for FUSAI, 2012-2017, p.15</td>
<td></td>
</tr>
<tr>
<td>Section</td>
<td>Description</td>
<td>Source</td>
<td></td>
</tr>
<tr>
<td>---------</td>
<td>-------------</td>
<td>--------</td>
<td></td>
</tr>
<tr>
<td>3.3.b</td>
<td>Faculty handbook or equivalent</td>
<td>Faculty Handbook (Academic Affairs)</td>
<td></td>
</tr>
<tr>
<td>3.4</td>
<td>Faculty development policies</td>
<td>SFAI Agreement for FUSAI, 2012-2017</td>
<td></td>
</tr>
<tr>
<td>3.4.a</td>
<td>Faculty orientation policies and procedures</td>
<td>Faculty Orientation Packet (Academic Affairs)</td>
<td></td>
</tr>
<tr>
<td>3.4.b</td>
<td>Policies on rights and responsibilities of non-full-time faculty</td>
<td>Faculty Handbook (Academic Affairs); Employee Handbook (Human Resources Office, SFAI Intranet)</td>
<td></td>
</tr>
<tr>
<td>3.5.a</td>
<td>Most recent financial aid audits</td>
<td>CFO and Controller's Office</td>
<td></td>
</tr>
<tr>
<td>3.5.b</td>
<td>Last federal composite score, if applicable</td>
<td>Federal Student Aid Composite Scores; CFO and Controller's Office</td>
<td></td>
</tr>
<tr>
<td>3.5.c</td>
<td>Last report of two- and three-year cohort default rates</td>
<td>CFO and Controller's Office</td>
<td></td>
</tr>
<tr>
<td>3.9.a</td>
<td>List of governing board members with CVs</td>
<td>President's Office</td>
<td></td>
</tr>
<tr>
<td>3.9.b</td>
<td>List of governing board committees with members</td>
<td>President's Office</td>
<td></td>
</tr>
<tr>
<td>3.9.c</td>
<td>Minutes of board meetings for last two years (where located; not the actual minutes)</td>
<td>President's Office</td>
<td></td>
</tr>
<tr>
<td>3.9.d</td>
<td>Governing board bylaws and operations manual</td>
<td>President's Office</td>
<td></td>
</tr>
<tr>
<td>3.10.a</td>
<td>CEO biographical information</td>
<td>Administration, see President; Human Resources Office</td>
<td></td>
</tr>
<tr>
<td>3.10.b</td>
<td>Policy and procedure for the evaluation of president/CEO</td>
<td>Board Chairman</td>
<td></td>
</tr>
<tr>
<td>3.11.a</td>
<td>Faculty governing body charges, bylaws and authority, if applicable</td>
<td>Faculty Senate President</td>
<td></td>
</tr>
<tr>
<td>3.11.b</td>
<td>Faculty governance organization chart, if applicable</td>
<td>NA</td>
<td></td>
</tr>
<tr>
<td>4.1</td>
<td>Strategic plan and related documents</td>
<td>See Appendix 1 in 2013 WASC Institutional Report</td>
<td></td>
</tr>
<tr>
<td>4.2</td>
<td>Description of planning process including plan for monitoring of implementation</td>
<td>See Appendix 1 in 2013 WASC Institutional Report</td>
<td></td>
</tr>
<tr>
<td>4.4</td>
<td>New program approval process</td>
<td>NA</td>
<td></td>
</tr>
<tr>
<td>4.5</td>
<td>Description of institutional research function and staffing</td>
<td>Human Resources Office</td>
<td></td>
</tr>
<tr>
<td>4.8</td>
<td>List of major industry or other advisory committees</td>
<td>NA</td>
<td></td>
</tr>
</tbody>
</table>
Team Comments:
## Accuracy and Availability of Records: Team Only

<table>
<thead>
<tr>
<th>Statement</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Policies and procedures for students, faculty and staff are stated consistently in all media</td>
<td></td>
</tr>
<tr>
<td>Policies, procedures, and information are readily available to relevant constituents</td>
<td></td>
</tr>
<tr>
<td>Records are accurate and up to date</td>
<td></td>
</tr>
</tbody>
</table>

Team Comments:
APPENDICES TO LINE OF INQUIRY A
### CONTENTS:

**INTRODUCTION**  
**MESSAGE FROM THE PRESIDENT**  
**EXECUTIVE SUMMARY**  
**A LIVING LEGACY**  
**ORGANIZATIONAL CONTEXT**  
**ENVIRONMENTAL FACTORS**  
**STRATEGIC PRIORITIES**

1. **RE-ASSERT SFAI’S IDENTITY, MISSION, AND VALUES**  
2. **STUDENT LIFE: STRENGTHEN THE COMPLETE CYCLE**  
   A Strategic Enrollment Management Plan  
   Student Success  
   Alumni Engagement: Life-Long Relationships

3. **ADVANCE ACADEMIC AMBITIONS**  
   Investing in Faculty  
   More Effective Administration  
   Assessment and Planning

4. **BUILD COMMUNITY ENGAGEMENT**

5. **INCREASE ORGANIZATIONAL CAPACITY**  
   Facilities  
   Technology  
   Financial Growth

**FINANCIAL PROJECTIONS**

**APPENDICES**
INTRODUCTION

The San Francisco Art Institute engaged in a strategic planning process from July 2012 through March 2013—the first such process the Institute has undertaken in a decade. The result of this planning is the articulation of a set of institutional priorities for a five-year period, Fiscal Years 2014–2018, as well as their financial implications.

These priorities were developed through an extensive cycle of discussions among stakeholders. The ideas were developed in meetings with a Faculty Strategic Planning Committee, selected by Department Chairs; the Executive Committee of the Board, in consultation with the full Board of Trustees; and the President’s Cabinet, the members of which conducted discussions with staff within their areas of responsibility. A Strategic Planning Steering Group oversaw the process. A larger Strategic Planning Committee, comprising the above committees and including representation from students, participated in a series of three meetings at which the plan was discussed at its various stages. The membership of all these committees can be found at Appendix 1.

The planning process was supported by Anne Shulock, Communications Specialist at SFAI, who was responsible for drafting the plan, and Adrian Ellis of AEA Consulting, who provided advice and facilitation.

A Dynamic Document

This Strategic Plan aims to provide guidance to the Administration, faculty, staff, and Board of Trustees over a five-year period. Within this document are detailed initiatives, action items, timelines, and metrics against which progress will be measured. Nevertheless, changes to the institution and its operating environment will necessitate regular and thoughtful revisiting of this document, so that the plan enters the ongoing practices of the organization and continues to be a vital and useful map.

To consciously revisit the plan and report out on progress, SFAI will take the following actions:

- Each department will develop annual operational goals guided by the plan, and assess progress toward these goals each year.
- The Faculty Senate will discuss the plan bi-annually.
- The Executive Committee of the Board will review progress against the plan bi-annually and report out to the Board.
- An assessment of progress and challenges, as determined by the above actions, will be included in SFAI’s Annual Report each year.

Accreditation

SFAI, a nonprofit institution, is accredited by the Accrediting Commission for Senior Colleges and Universities of the Western Association of Schools and Colleges (WASC) and by the National Association of Schools of Art and Design (NASAD). SFAI is also a member of the Association of Independent Colleges of Art and Design (AICAD).
MESSAGE FROM THE PRESIDENT

On behalf of the Trustees, Faculty, Staff, and Students of the San Francisco Art Institute, I am pleased to present here the Institute’s Situational Analysis and Strategic Plan for Fiscal Years 2014-2018.

Much more than a checklist of goals and deadlines, this document also concisely outlines the primary challenges and opportunities presented to the Institute today. In a diverse and complex organization that values alternative views and voices, it could not possibly represent unanimous opinion. But it is the outcome of many hours of meetings with representatives of all stakeholders, and is a carefully considered response to the many issues raised. I thank the direct participants in the process, whose names are listed in Appendix 1, as well as all the members of the Institute community who contributed data and ideas, and read and responded to drafts of the plan along the way.

Through this Plan, the San Francisco Art Institute is poised to make the most significant advances it has made in some fifty years, strengthening human and facilities resources in the service of artists and art. It is a huge task, but one we can fulfill by working together and with the aid of SFAI’s many friends. I look forward to the challenge.

Charles Desmarais
President
EXECUTIVE SUMMARY

This Strategic Plan establishes the San Francisco Art Institute’s vision for the next five years, and presents a blueprint for continued success as a global leader in fine arts education and cultural engagement.

SFAI approaches this new era as a historically significant and audaciously forward-looking institution. Groundbreaking, provocative, and vital since 1871, SFAI has earned its reputation for profoundly shaping art, culture, and society over generations. With this plan, the Institute proudly reaffirms its core identity, mission, and values, while establishing strategic priorities that will serve to strengthen its leadership position in the training of artists and service to the community, well into the 21st century.

The planning process engaged stakeholders across the SFAI community—staff, faculty, students, and members of the Board—and is grounded in a solid understanding of the environment in which SFAI operates, including the challenges and opportunities posed by the changing economy, demographics, and national conversations about the role and value of higher education. SFAI maintains the conviction that higher education in the visual and liberal arts prepares people to thrive in a complex world that increasingly demands creative and critical thinking—and that SFAI is uniquely qualified to provide this service.

The plan articulates specific priorities and goals for the institution, along with metrics for assessment and measurement of success. The initiatives challenge SFAI to increase its visibility and impact; promote student success; refine its renowned fine arts programs; reconnect with its community of alumni, supporters, and art enthusiasts; address major facilities projects; and strengthen its finances. The plan also establishes the powerful mandate to build connections within SFAI, and between the institution and the broader world, that will strengthen the pursuit of collective goals and position SFAI for a sustainable future.

SFAI embarks on this Strategic Plan in a renewed state of stability. Under the leadership of President Charles Desmarais—who assumed the role in August 2011 following tenures as Deputy Director for Art at the Brooklyn Museum and Director of the Contemporary Arts Center in Cincinnati—and with a dedicated faculty, staff, and Board, the Institute has the opportunity to move the needle from stable to thriving.

The following strategic priorities will advance SFAI’s operations during Fiscal Years 2014–2018:

1. RE-ASSERT SFAI’S IDENTITY, MISSION, AND VALUES

   • Embrace and articulate effectively the distinctive identity of SFAI and its commitment to fine arts education and cultural practice, advancing the Institute’s reputation and influence regionally, nationally, and internationally
2. STUDENT LIFE: STRENGTHEN THE COMPLETE CYCLE

- Strategically increase enrollment while ensuring necessary facilities and services to support the student experience and learning outcomes
- Foster a diverse, student-centered campus culture that facilitates student success, increases engagement with the community and art world, and contributes to increased retention
- Increase the connection between SFAI and alumni by enhancing opportunities that inspire alumni and current students to maintain life-long relationships with the Institute

3. ADVANCE ACADEMIC AMBITIONS

- Build an engaged faculty that is committed to artistic excellence, exceptional teaching, and shared leadership, and diverse in perspectives and methodological approaches
- Establish a streamlined academic administration that is productive, responsive, integrated, and best serves the needs of the academic programs and the broader institution
- Use ongoing assessment and planning to maintain high academic standards, achieve cost-effective use of resources, and optimize academic offerings

4. BUILD COMMUNITY ENGAGEMENT

- Strengthen SFAI’s community ties and centrality/influence in the Bay Area arts landscape by re-establishing and growing public programs, with a renewed focus on audience and engagement

5. INCREASE ORGANIZATIONAL CAPACITY

- Position SFAI to serve the needs of the community and its artists through a long-range facilities plan that increases capacity (both financial and physical) and improves the educational and social experience for all constituents
- Increase operational capacity, efficiency, and functionality of SFAI’s technological infrastructure, improving data management and delivery of services
- Strengthen financial resources to support all areas of institutional operations and lay the foundation for long-term stability, with a particular emphasis on diversifying income sources

These priorities will guide SFAI over the next five years in a holistic, integrated approach to excellence. The successful implementation of the plan will reinterpret SFAI’s distinct culture and long-held values in a contemporary context. It will enable SFAI’s students, faculty, alumni, staff, and Board to achieve at their full potential as artists, scholars, and creative leaders. Above all, it will build on a remarkable living legacy, positioning the Institute to thrive as a vanguard arts institution for many decades to come.
**A LIVING LEGACY**

Founded in 1871 by artists, scholars, and community leaders who possessed a cultural vision for the West, the San Francisco Art Institute has produced generations of creative leaders who have profoundly shaped the cultural life of the Bay Area, United States, and world.

One of the country’s oldest and most prestigious schools of higher education in contemporary fine art, SFAI is a small institution with global impact. Artists at SFAI have spearheaded the most important art movements of the last century, including fine art photography, the Beat movement, Abstract Expressionism, Bay Area Figuration, Funk art, avant-garde film, Conceptualism, and video and performance art, and continue to investigate and further define contemporary art and the role of artists in today’s global society.


Along with its role as an institution of higher education, SFAI has a proud legacy of public programs and community outreach. Through much of its history, California and the American West were underserved by museums and commercial galleries. The Institute, therefore, played a pivotal role in supporting artists financially, through teaching appointments and by providing studio space, equipment, and supplies; curatorially, through robust exhibitions and public programs; and intellectually, through training and mentorship. The Institute and its faculty played key roles in the historic development of the Palace of Fine Arts, the California Palace of the Legion of Honor (Fine Arts Museums of San Francisco), the San Francisco Museum of Modern Art, and other major arts institutions. The Institute also supported (and continues to support) the general public through several public galleries; lectures and symposia; collaborations with institutions ranging from traditional universities to alternative galleries to the Exploratorium and regional art museums; adult continuing education courses and workshops; and outreach programs in underserved communities.

Since 1926, SFAI’s main campus has been located at 800 Chestnut Street in Russian Hill, in a building designed by Bakewell & Brown that incorporates elements of both Italian and Spanish colonial styles. It features a 1931 fresco painted by Diego Rivera, and murals throughout the building by other prominent artists of the period. In 1965, SFAI selected architect Paffard Keatinge-Clay to design a striking Corbusian concrete addition, which added the Emanuel Walter and Atholl McBean Galleries, a café, and a lecture hall with a rooftop amphitheater. Since 2002, SFAI has run a Graduate Center at 2565 Third Street, in an industrial building in the Dogpatch neighborhood of San Francisco.
SFAI is governed by a 20-member Board of Trustees. There are approximately 20 full-time faculty, 120 part-time Visiting Faculty, and 75 staff, all under the direction of President Charles Desmarais. There are 670 matriculating students (approximately one-third graduate students and two-thirds undergraduates), courses for pre-college students and young artists, including classes in low-income neighborhoods, and continuing education courses for adults. With a commitment to public engagement with art and artists, SFAI annually offers some 40 lectures and 50 exhibitions, free and open to the public, with annual attendance estimated at 30,000.

**Previous names:**
1871: San Francisco Art Association
1873: California School of Design
1893: Mark Hopkins Institute of Art
1907: San Francisco Institute of Art
1916: California School of Fine Arts
1961: San Francisco Art Institute
ORGANIZATIONAL CONTEXT

Over the last two and a half years, SFAI has emerged from an extended period of turbulence, significant leadership changes, and major financial challenges. A sharp decline in enrollment in the late 2000s, deferred maintenance issues on the historic 800 Chestnut Street campus, and the wider economic crisis of 2008 resulted in reduced revenue, a tightening credit situation, a drop in value of the institution’s endowment, and rising costs. As crisis-management measures, the institution initiated temporary salary reductions and furloughs, and reduced the workforce by 10% in 2009. These steps contributed directly and critically to the short-term financial sustainability of the institution, but resulted in organizational stress and questions with respect to the longer-term business model.

During the leadership of Interim President Roy Eisenhardt from July 2010 to July 2011, and since the appointment of President Charles Desmarais, who assumed the position in August 2011, SFAI has focused on stabilization and re-building, and has given serious, ongoing attention to the areas of increased enrollment and retention; financial management and sustainability; and institutional leadership and planning.

Recent successes include:

- A 19% increase in retention of first-time freshmen in 2012 over 2011, and a 22% overall increase in enrollment in the last two years, bringing the student body to a headcount of 670 in Fall 2012 (the largest it has been in a decade)
- Acknowledgment from the U.S. Department of Education that SFAI is financially stable
- A positive October 2011 site visit from a WASC accreditation team. In a letter to summarize the team’s conclusions, the WASC President noted that the team “found an institution in rapid forward motion, marked by a new sense of optimism… SFAI is to be commended for the tenacity and hard work that allowed it to face and overcome many challenges.”
- A salary increase of 3% for regular, full-time staff, effective January 1, 2012
- A re-instatement of matching contributions for 403B retirement investments, effective January 1, 2012
- The addition of seven new Trustees since September 2011
- The introduction of annual community-building events, including the first Alumni Celebration on campus in more than 25 years and a Winter Art Festival, which welcomed hundreds of people to campus in Fall 2012

With SFAI at a pivotal transitional moment, this Strategic Plan is a bold step in the continued forward progress of the institution.

The charts on the following page present an overview of SFAI’s recent trends in Enrollment and Operating Surplus.
FTE
2003—2012

OPERATING SURPLUS
2003—2012

Includes $23.5 million from transfer of 800 Chestnut property by UC Regents to Trustees of SFAI and $9.5 million capitalization of works of art.
ENVIRONMENTAL FACTORS

SFAI’s work over the next five years takes place in the context of broader society and culture, and must anticipate, consider, and respond to environmental factors:

The Cost and Value of Higher Education

In today’s economic environment, the cost of higher education is an inescapable consideration. As summarized in the 2010 paper *College Costs*, by Bill Barrett, former Executive Director of the Association of Independent Colleges of Art and Design (AICAD), the key college trends in recent years are:

- Average college costs have risen faster than the CPI for many decades
- Average college costs have risen faster than median family income for three decades
- Federal grant aid has not kept pace with rising college costs
- Average family unmet need is therefore higher than ever before
- Students and parents are borrowing more and more to pay for college
- College students are increasingly concerned with cost and may not attend their first choice if they perceive it is too expensive
- The pool of high school graduates will decline 10% in the coming decade
- AICAD tuition discount rates (institutional aid rates) have risen slightly in recent years, but are still far below those of private liberal arts colleges
- AICAD colleges have been losing market share to public colleges and universities
- AICAD colleges have a higher net cost than the average U.S. private college

At SFAI, tuition for 2012–2013 is $35,748 for undergraduates and $38,184 for graduates, with an average institutional aid rate of over 28%. The full estimated cost of attendance for one year (which includes tuition, fees, books/supplies, housing, meals, and personal expenses) is $56,380 for undergraduates and $58,816 for graduates. Controlling tuition costs and being able to offer institutional aid for talented students without financial means will allow SFAI to recruit and retain the best students; support a more diverse student body; and keep high quality arts education accessible. (For a comparison of the tuition and institutional aid rates of AICAD schools, see Appendix 2.)

It is also important that SFAI consider the broader economic and policy changes that affect students’ and parents’ ability to pay for college. For example, the federal government eliminated Subsidized Stafford Student Loans for graduate students (meaning that graduate students will accrue interest on loans while in school) and set a new limit of six full years of Pell Grant eligibility during a student’s lifetime (both effective July 2012). In addition, schools that participate in the Federal Student Direct Loan program must maintain a three-year Cohort Default Rate of less than 30%. (SFAI’s three-year default rate is 8.3%) Therefore, the financial challenge of enrollment and retention is not only about enrolling students, but enrolling students who will be able to pay their tuition throughout their time at SFAI, and pay off their loans following graduation.
Rising college costs have also generated discussion about the value of higher education, with Fine Art or Studio Art listed as among the “worst,” “least practical,” or “least valuable” college majors (usually based on unemployment rates and earning potential) published by high-profile media outlets including Forbes and Time.

Again from Bill Barrett’s College Costs paper:

“Parents and policy makers are demanding quantitative proof that the results of college are worth the expense. This in turn generates increased focus on jobs and careers…Many observers believe that colleges, private ones in particular, must articulate much more clearly not just their true net cost, but also the ‘value proposition’ of attending their institutions. This will not be an easy task. Many of the ‘payoffs’ from investing in college are very long-term and—especially in the arts—not easily measured. The lack of a simple outcomes measure is likely to frustrate parents and policy makers as cost pressures increase.”

Recognizing and addressing this challenge, SFAI is committed to being a leader in demonstrating the value of a visual arts/liberal arts education. The institution strongly believes that the skills that an arts education fosters—among them, creative and critical thinking, problem solving, visual and verbal communication, and collaboration—create opportunities both within the arts and in a variety of fields, and position students to become engaged citizens in a global community and economy.

The results of the Strategic National Arts Alumni Project (SNAAP), an initiative of the Indiana University Center for Postsecondary Research in cooperation with the Vanderbilt University Center for Art, Enterprise, and Public Policy, support this conviction. Their December 2012 Special Report, Painting with Broader Strokes: Reassessing the Value of an Arts Degree, based on the results of the 2010 SNAAP survey, reveals that “most arts graduates are deeply engaged in creative pursuits and are largely satisfied with the training that helped prepare them for this work.”

In addition, the SNAPP 2012 Annual Report, A Diverse Palette: What Arts Graduates Say About their Education and Careers, which draws on a 2011 survey of more than 36,000 arts alumni from 66 institutions in the United States and Canada (including SFAI), reveals the following findings:

- Nearly nine out of 10 employed arts graduates responding to the survey are satisfied with the job they spend the majority of their work time in. Of those employed alumni, 82% are satisfied with their ability to be creative in their current work, whether working in the arts or in other fields.
- Only 4% of SNAAP respondents report being unemployed and looking for work—less than half the national rate of 8.9% (Bureau of Labor Statistics, 2011).
- 84% of employed alumni agree that their current primary job reflects their personalities, interests and values, whether their work is in the arts or other fields.
- 74% of those who intended to be artists reported that they have worked as professional artists at some point in their careers.
Changing Demographics

The Western Interstate Commission for Higher Education (WICHE) has been producing high school graduate forecasts for over 30 years, for use by policymakers, enrollment managers, college counselors, schools and school districts, and researchers. In early 2013, WICHE released the latest projections in the 8th edition of *Knocking at the College Door*. (Detailed projections by region and racial/ethnic group are available at [www.wiche.edu/knocking](http://www.wiche.edu/knocking).) The key takeaways from the projections are:

1. The era of annually increasing numbers of students graduating from high school (a trend from about 1990 through 2011) is ending.
2. Graduating classes are rapidly becoming more diverse, with 45% of the nation’s public high school graduates projected to be non-White by 2019-20, compared to 38% in the class of 2009. (California in particular will be affected by an increase in new graduates of Hispanic decent.)

Regarding the second issue, the report continues:

“We need to address the fact that systems, policies, and practices designed for an earlier, more racially/ethnically homogeneous era will not suffice. … Therefore, policymakers and practitioners may need to examine issues of affordability, recruitment, curriculum design and delivery, alignment across educational sectors, effective student support services, and accountability.”

Location

San Francisco is a world-class city, with hundreds of cultural organizations, a dynamic culture of innovation and activism, spectacular natural settings, a diverse population, and geographic ties to the rising regions of Asia and Latin America (both areas that offer opportunities for recruiting international students). In addition, SFAI’s specific location in Russian Hill—with stunning views of the San Francisco Bay, historic architecture, and a Diego Rivera mural—is appealing to students and visitors. Inspiring to and impacted in turn by SFAI’s artists and scholars, this intimate big city provides many attractions, advantages, and opportunities that enrich social and educational experiences.

The downside to this desirable location, however, is the high cost of living, especially for housing. Rents in San Francisco have risen dramatically over the last two years, driven partly by another technology boom; according to a 2012 report by the National Low Income Housing Coalition, San Francisco is the most expensive place in the country to rent an apartment. It is possible that San Francisco will become a less appealing place for young creative people—especially those from low-income backgrounds—as well as top-tier faculty and staff, if housing and studio space becomes unaffordable.

SFAI currently runs two Residence Halls that serve approximately 140 students, and provides individual studio space to graduate students at the Graduate Center; further plans are discussed in the Facilities section on page 43.
Competition from For-Profit Art Schools

San Francisco is home to two large for-profit art schools: the Academy of Art University (whose enrollment has risen dramatically over the last decade, from about 6,800 students in 2003 to more than 18,200 in 2011, and which has 42 properties throughout the city) and the Art Institute of California–San Francisco (the local branch of the national chain of Art Institutes, which is owned by parent company Education Management Corporation, the nation's second-largest for-profit college corporation—which in turn is partially owned by Goldman Sachs). There is frequent confusion between SFAI and these other schools; in addition, their marketing and advertising capabilities dwarf SFAI’s resources.

The Academy of Art University, especially, has faced significant bad press in recent months, including the loss of Cal Grant funds due to high loan default rates; a suit by four former recruiters for AAU accusing the school of using illegal recruitment tactics and thereby defrauding the government out of millions of dollars in financial aid; and citations from the city of San Francisco that AAU failed to address warnings that it was violating land-use laws.

This negative attention means that SFAI must be even more vigilant and proactive in differentiating itself from these for-profit institutions, and leverage the market opportunity created by growing national concerns about for-profit education.
STRATEGIC PRIORITIES

SFAI has many enviable and attractive assets: an illustrious and influential history; dedicated and talented faculty, students, and staff; a beautiful environment in a desirable city; and a hard-to-put-a-finger-on but very real sense of “belovedness” to its community. There are also significant challenges ahead as the Institute continues to rebuild following a difficult decade.

The following strategic priorities are both affirmative and aspirational. At the heart of these goals lies an investment in the core value and spirit of SFAI as a place for artists—and those who love art—to experiment, innovate, and engage with people and ideas. At the same time, the initiatives position SFAI to increase its visibility and impact; promote student success; reconnect with its community of alumni, supporters, and art enthusiasts; address major facilities projects; and strengthen its finances. Above all, the plan speaks to an expanded commitment to the artists of the future who place their trust in SFAI.

This plan also establishes the powerful mandate—and the blueprint—to build connections within SFAI, and between the institution and the broader world, that will strengthen the pursuit of collective goals. The following priorities cut across many areas of the institution, and their achievement will require an integrated and coordinated approach. Only with a deep understanding of the ways each facet affects and reinforces the whole will SFAI align its many individual strengths and move forward toward a sustainable and vital future.

STRATEGIC PRIORITY 1: RE-ASSERT SFAI’S IDENTITY, MISSION, AND VALUES

Objective: Embrace and articulate effectively the distinctive identity of SFAI and its commitment to fine arts education and cultural practice, advancing the Institute’s reputation and influence regionally, nationally, and internationally

As part of the Strategic Planning process, SFAI worked to refine and articulate the authentic core of the institution: its identity, mission, and values. This new thinking lays the foundation for other strategic priorities set forth in this plan, and will inform a rebranding process, discussed below.

Moving forward, SFAI’s identity and communication strategy should further its mission, manage its reputation, enhance internal communications, enable strategic partnerships, promote public programs and outreach, support admissions in the recruitment of potential students, support student affairs in the retention of current students, support development in the cultivation of funding partners, advance student and faculty work, present a unified image to the public, engender community goodwill, and build upon relationships with constituencies.
Foundational Work

Identity and Culture

In the first meeting of the Strategic Planning Committee, each attendee was given post-it notes and asked to write down three words to describe SFAI. Among the many responses, a strong pattern and consensus emerged. Nearly half of the people wrote the word “experimental.” A large number of contributions spoke to the spirited qualities of the institution and its people—words and phrases such as artistic anarchy, authentic, avant-garde, bold, challenging societal norms, controversial, daring, hell-bent, independent, nonconformist, provocative, quirky, risk-taking, rogue, scrappy, and vanguard.

Related to this character is the focus and approach of the academic programs. A key differentiator between SFAI and competitors such as California College of the Arts and the Rhode Island School of Design is that SFAI is a strictly fine art school, and does not offer programs in applied, commercial fields such as graphic design, architecture, and fashion. In addition, in contrast to the for-profit, trade-school model of local competitors such as the Academy of Art University and Art Institute of California, SFAI values an artist’s mind—courting danger and nurturing each mind in a way that encourages the development of not only technical skills, but new ideas and a critical, conceptual approach.

This is to say: As a magnet and incubator for adventurous, socially and critically engaged artists and scholars, SFAI has a wonderfully unique identity and culture—but has not had the centralized marketing efforts or resources necessary to develop a cohesive, distinctive brand and promote it through compelling language, images, and outreach.

Mission Statement

The mission statement was revised to provide a compelling rationale for why educating artists and promoting art/lives in the arts serves society, and to reflect the institution’s dual service to students and the community. This will pave the way for renewed emphasis on SFAI’s role as an essential hub and resource for arts communities; a place of learning, artistic development, and knowledge production that benefits members of the public along with degree-seeking students.

The mission statement, as adopted by the Board of Trustees on March 28, 2013, is as follows:

The San Francisco Art Institute is dedicated to the intrinsic value of art and its vital role in shaping and enriching society and the individual. As a diverse community of working artists and scholars, the Institute provides its students with a rigorous education in the fine arts and preparation for a life in the arts through an immersive studio environment, an integrated liberal arts curriculum, and critical engagement with the world.
Core Values

SFAI has a distinctive ethos, encapsulated in the following propositions:

- **Artists and scholars make essential contributions to society by producing challenging art, innovative ideas, and social change.** By mentoring artists of the future and serving as a convening place for arts communities, SFAI aspires to play a central, engaged role in a cultural and civic ecosystem comprising many individuals, organizations, and institutions.

- **SFAI is historically significant and audaciously forward-looking.** SFAI honors its remarkable, vanguard history by building a living legacy, contributing to the progressive ethos of the San Francisco Bay Area, and fostering experimentation, independence of mind and spirit, and creative risk-taking.

- **Form, content, and context are inextricably linked.** SFAI’s curriculum is designed to build connections, acknowledging correlations between studio and academic work and the permeable boundaries between disciplines. In both making and understanding art, SFAI artists draw on individual interests and experiences while placing their work within cultural, historical, geographic, political, and critical dialogues.

- **SFAI is a rigorous, respectful, and challenging artistic and intellectual community enriched by diversity and inclusion.** Close relationships among students and a low ratio of students to faculty, ensuring individual attention, are essential and generative. One’s experience within this community can and should be transformative and life-changing.

Initiatives:

1. **Undertake an identity development and rebranding campaign that reflects SFAI’s mission, culture, and values**

   **Time Frame for Completion:** RFP by August 2013; roll out new branding October 2014 (coinciding with a Capital Campaign)

Identities encompass elements including perception and reputation; the quality, look, and feel of materials; the experience of physical and digital environments; the tone and voice of communications, and more.

SFAI will engage in a formal rebranding campaign following the Strategic Plan. The new identity will be developed in partnership with an agency and with the assistance of an Identity Steering Committee comprising internal stakeholders and experts, with the goal of better understanding how SFAI wants to be identified and developing the language and look to best convey that message. The inclusive, open process will include qualitative and quantitative studies of the various SFAI constituents (current students, alumni, faculty, staff, Board, donors, public programs attendees, etc). The process will also address the experience and culture at SFAI, so that the identity guides and becomes incorporated into daily practices and behaviors.
The result will be a comprehensive identity system, encompassing the following deliverables:

- Trademark/Logo – a wordmark, symbol, or both to be consistently used across all on- and offline marketing materials
- Style guide – to ensure a cohesive use of messaging and storytelling from all people who work with the visual identity and create materials/content
- Materials including stationery, collateral and signage templates, favicon/social media avatar, and ephemera

An additional outcome of the identity development will be the *SFAI Manifesto*—a public declaration that energetically and authentically proclaims SFAI’s intent, culture, and purpose. The manifesto will also be inclusive of the shift in importance of SFAI’s reimagined public programs efforts and reinforce SFAI’s value. This manifesto will be a cornerstone of the rebranding and communications plan.

In the interim period of Fiscal Year (FY) 2014, marketing will reinforce the positive aspects of what students, colleagues, faculty, and donors have experienced SFAI to be. Additionally, resources will be devoted to introducing/reintroducing SFAI’s reputation and work to a broader community, particularly showcasing SFAI’s long-held values.

2. **Develop a communications and identity campaign encompassing website and social media, public relations, and traditional direct mail and advertisements**

Marketing higher education entails leveraging the unique quality of SFAI’s academic offerings (degree program and faculty), as well as communicating the distinguishing characteristics, values, and benefits of the institution and its programs to students, prospective students, parents, donors, alumni, community leaders, and colleagues in a distinctive and compelling way. Components of the campaign include:

**Community Manager Initiative**

*Time Frame for Completion:* Launch by December 2013

In response to the impact of social media and technology—which has provided individuals with the power of true international influence—SFAI should empower the broader community to become authentic SFAI advocates and ambassadors. This engagement strategy has strong potential for areas including Alumni Relations, Student Affairs, Admissions, and Public Programs. Beyond SFAI’s current Facebook and Twitter profiles, in FY 2014 SFAI will establish a presence on social platforms such as Pinterest (with faculty, student, alumni, and guest curators), Instagram, YouTube, Vimeo, Google+, and SlideShare (portfolios), and develop a podcast program to support public programs. Additionally, the marketing team will work to develop the institution’s brand advocates—current students and alumni who could regionally represent SFAI.

The Community Manager Initiative will require buy-in and consequently strong and collaborative marketing and public relations leadership. The marketing team will work across the
institution to equip, train, and monitor the social media activity of Community Managers from each relevant department, fostering the understanding that social media is not just about broadcasting news, but also about listening and developing a conversation.

**Website**

*Time Frame for Completion:* Implement bridge strategy for FY 2014 and 2015

At the American Marketing Association 2012 Symposium for the Marketing of Higher Education, Michael Mascott, Head of Industry-Education for Google, shared that 97% of all students researching and applying to undergraduate and graduate programs do so online and that 76% do so exclusively. Mascott’s primary advice is for educational organizations to continue to invest in their own websites.

SFAI recently invested significant resources to redesign its website, launching the new site in August 2011. Though this was a considerable improvement over the previous site, many additional features are required. Due to limited resources and lack of institutional capacity for a complete redesign, the Marketing Department will build a bridge strategy for the next two years. (The new staff position of a full-time website and social media manager, to be hired in Spring 2013, is a crucial part of the focus on digital properties.)

**Deliverables:**

1. Newly designed homepage (with spaces for advertising of events, admissions, and fundraising initiatives)
2. New, customer-oriented navigation system
3. Five page templates with multimedia capabilities
4. Top-level restructure of academic programs content
5. New templates with smartphone compatibility
6. Added search engine key wording for better search results
7. Newly created content, developed to meet the way people search and with the goal of meeting the relevant needs of academic and public audiences
8. Simplified overall content through elimination of irrelevant content and pages
9. New CRM software to enhance e-communications and audience/student engagement and development
10. Customization of registration pages, event pages, fundraising pages, and social APIs to enable similar capabilities with CRM Software integration
11. Addition of curated and auto-generating content (e.g., current "in the news" page, social plug-ins that stream content from active profiles, self-service events calendar for alumni, blog)

**Visibility**

*Time Frame for Completion:* Ongoing work, 2013–2018

Keeping SFAI’s identity and accomplishments in the public eye will help to build reputation and recognition. Facets of visibility efforts include:
Media Relations – SFAI has enormous opportunities with the press and social influencers. Media relations efforts will focus on relationship building, with the primary goals of:

- Reintroducing SFAI (the school, mission, history, alumni success stories, faculty profiles, and current objectives) to media and influencers
- Building credible awareness across all audiences (includes prospective students/students, parents, educators, corporate sponsors, other institutions/partners, general public) for SFAI's broader public mission and the value its programs offer
- Capitalizing on faculty hires, and more strongly promoting the current faculty’s reputation and bodies of work

Media Sponsors – Beginning in FY 2014, SFAI will develop annual media partnerships that stretch SFAI’s marketing dollars and allow for more creative pitches and potential media coverage.

Thought-Leadership – Engaging in strategic advocacy, public policy, and conversations in the media will allow SFAI to convey its role as a vanguard institution in the cultural/educational landscape. Strategies include:

- Actively pursuing opportunities that position SFAI’s leaders as experts in their fields
- Seeking out media opportunities to discuss the value of a fine arts degree, the value of a higher education, and the difference between diploma mills and a nonprofit, accredited institution
- Continuing to partner with AICAD to increase its collective profile

Traditional Direct Mail and Advertisements

SFAI will develop compelling print materials, publications, and advertisements to reach suspects and prospects, supported by strategic list purchases and measurement of ROI. In the area of Public Programs, SFAI will expand its use of the shared Bay Area mailing list resource TRG Arts, an initiative of the Wallace Foundation.

Measures of Success in Re-Asserting Mission, Identity, Values:

Enhanced efforts in marketing, communications, and outreach are essential for the institution as a whole to thrive. Thus, success in this area involves meeting the specific goals for enrollment, retention, public programs, alumni engagement, and fundraising that are enumerated in later sections of this plan. Overall, the Marketing Department is committed to working in partnership with all areas of the institution to expand SFAI’s audiences, demonstrate SFAI’s value, strengthen existing relationships, and develop new relationships with prospective students, donors, and participants.

The focus on online strategies will be measurable through an increase in engaged fans and followers on existing social media profiles (Facebook and Twitter) and the successful launch of new digital platforms such as Pintrest, Instagram, Youtube, Vimeo, Google+, and podcasts.
SFAI is committed to staying current with changes and advances in digital and social media and taking advantage of the opportunities that these platforms—and SFAI’s location near Silicon Valley—provide for outreach and engagement.

**Website Goals**

Currently, www.sfai.edu receives approximately 230,000 visitors per year. The goals is to increase the number of visitors to 253,000 in FY 2014 (10% growth) and 290,950 in FY 2015 (15% growth) through new content, better navigation, better SEO, etc.

**Social Media Goals** (to be revisited annually as the landscape of social media shifts)

**Facebook**

- Increase community members by 30% per year:
  - 7,250 in FY 2013
  - 9,000 in FY 2014
  - 11,700 in FY 2015
- Increase meaningful engagement metrics ("talking about this" and "total reach") by 20% annually

**Twitter**

- Increase number of followers from 2,000 in FY 2013 to 2,400 in FY 2014 (20% growth) and 3,200 in FY 2015 (33% growth)
- Retweets/mentions/use of hashtags/direct messages are important measures for engagement. Currently SFAI is seeing 20-25 instances of per month. Fiscal goal: 35-40 instances per month
STRATEGIC PRIORITY 2: 
STUDENT LIFE: STRENGTHEN THE COMPLETE CYCLE

There is a growing emphasis in higher education institutions today on managing the complete student lifecycle—from prospective student, through enrollment and graduation, and beyond into alumni status. In order to recruit strong students, promote student success, and foster life-long engagement, SFAI must build an integrated, cross-departmental framework that supports relationships among academics, student life, and administrative services.

A STRATEGIC ENROLLMENT MANAGEMENT PLAN

Objective: Strategically increase enrollment while ensuring necessary facilities and services to support the student experience and learning outcomes

Though SFAI has multiple audiences and stakeholders, students form the core of the institution socially, academically, creatively—and financially, as SFAI is a tuition-dependent institution, with 98% of the operating budget coming from student payments. Though developing contributed and earned income (discussed further in the Financial Growth section) is a key priority, strong enrollment will continue to be the main pillar of financial stability.

SFAI has set goals for moderate but significant enrollment growth over the next five years, primarily at the undergraduate level, to reach a headcount of 778 students (732 full-time equivalent [FTE]) by Fall 2018. Enrollment goals by year and program are summarized on page 25, with detailed figures at Appendix 3.

To build on recent positive enrollment trends and reach these goals, SFAI will develop a comprehensive Strategic Enrollment Management Plan that comprises an institutional capacity analysis, a recruitment/marketing strategy, and a retention plan. Each component will include an analysis of need, situational analysis, recommendations, and resource analysis.

Initiatives

1. Undertake a holistic institutional capacity analysis to guide and support planned enrollment growth

Time Frame for Completion: July 2013

Elements of the analysis include:

- Housing Capacity – Plans to accommodate undergraduate growth, and to extend the Residential Life program to serve undergraduate transfers, post-baccalaureate students, and graduate students
- Physical Capacity – Facilities demands for program growth (e.g., Photography/Painting), and ways that the new facility and renovations of existing facilities can support growth
- Program Capacity – Based on historic numbers and projections from Fall 2008-Fall 2018 by program, market demand, competition, and online programs
2. Develop and implement a recruitment/marketing strategy to increase applications and support enrollment goals

*Time Frame for Completion:* Plan by July 2013; implementation ongoing 2013-2018

Recent recruitment efforts have been successful in pulling SFAI up from a precipitous drop in enrollment. Enrollment has increased 22% in the last two years, and the student body (at a headcount of 670 in Fall 2012) is the largest it has been in a decade. However, in order to increase inquiries/applications and meet the five-year enrollment goals (an additional challenge with a shrinking pool of applicants), SFAI must tap into new markets and develop marketing, communication, and outreach strategies to reach strong prospects who may otherwise not have considered SFAI. This will require building strategic partnerships, growing advertising efforts, and increasing the visibility of SFAI’s faculty, alumni, and current students.

A comprehensive recruitment strategy is therefore inextricably linked to a marketing strategy. Not only is there a central marketing component to outreach/recruitment—emails, direct mail pieces, advertising, presentations, publications, etc.—but the message of these efforts must communicate SFAI’s spirit, values, programs, experience, and distinguishing characteristics in a way that attracts people who are the right fit for this unique institution and will thrive here. Thus, this recruitment/marketing strategy will be closely aligned with the identity/rebranding process discussed in Strategic Priority #1.

A Recruitment Committee, made up of staff leaders from Admissions and Marketing, began bi-weekly meetings in February 2013. This committee has already performed a SWOT analysis and outlined elements of a recruitment/marketing strategy that will inform a complete plan by July 2013. Key actions include:

**Short-Term (FY 2014)**
- Widen the funnel of prospective students through strategic list purchases (such as PSAT), increased advertising, and cultivation of faculty/alumni for outreach efforts.
- Improve digital communications through website enhancements and a refined e-communications strategy using Exact Target.
- Leverage visibility of upcoming events such as the MFA Exhibition and high-profile appointments.
- Improve Financial Aid outbound communications.
- Gather data by surveying specialized populations (students who declined admissions offer, Low-Residency MFA students, etc).

**Mid-Term (FY 2015 and 2016)**
- Revamp admissions events to increase RSVPs and show rate.
- Gather and analyze data through the Recruiter CRM system and student focus groups.
- Continue to grow the transfer population by partnering with California Community Colleges to establish 2+2 Partnerships (students attend a community college for two years and complete their degree at SFAI) and articulation agreements (which indicate courses at a community college that meet SFAI’s degree requirements).
• Increase/diversify international students by focusing on established markets such as China and new markets, especially Mexico.
• Improve digital engagement through experiential elements: video testimonials, podcasts of lectures, online Q&A sessions, and a mobile application (see page 41, Community Engagement, for app details).

Long-Term (FY 2017 and 2018)
• Complete website renovation
• Expand 2+2 Partnerships

3. Develop and implement a retention plan to improve retention and graduation rates

Time Frame for Completion: Plan by September 2013; implementation ongoing 2013-2018

Central to achieving the total enrollment goals is a substantial increase in retention. In Fall 2009, SFAI hit a low in its retention rate: only 46% of students who were freshmen in 2008 returned for the following year. (This situation was negatively affected by the broader economic crisis, which impacted SFAI with faculty and staff reductions and made it difficult for some students and families to continue paying tuition.)

Over the last several years, there has been a comprehensive approach to integrating and improving student-centered services across the institution, with two new Residence Halls introduced in 2010; a “Café Cash” debit card system for students to purchase meals on campus in the SFAI Café, established in 2007; an onsite Counseling Center and Academic Support Center; a Summer Stitch and Orientation program facilitating the transition of new students into the SFAI community; a re-imagined First Year Program to create a cohesive first-year experience for freshmen; mandatory advising for first-year freshmen; and early registration events held on campus and in the Residence Halls. Results have included a 10 percentage point (or 19%) increase in retention of first-time freshmen in 2012 over 2011, for a retention rate of 63%. SFAI has now set the goal of a 76% retention rate for first-year freshmen by 2018, a figure that is aligned with rates at peer institutions.

Though first-time freshmen are a vulnerable population, and first-year retention is a valuable metric (that also contributes to US News and World Report rankings), SFAI must address multiple cohorts, including transfer students and graduate students. Additionally, SFAI must look beyond first-year retention to persistence through the degree and graduation.

SFAI has established a standing Retention Steering Committee to develop a comprehensive retention plan—to be completed by September 2013—that positions SFAI to better serve students and increase persistence across the institution. (Initial analysis and recommendations from the Committee are below.) Steps of the retention plan are:

1. Develop a comprehensive survey and data collection plan, standardizing survey initiatives so that they may be used in subsequent years and data tracked accordingly.
2. Analyze exit interview data as well as disaggregated data on students who persist and students who leave, identifying students and groups at-risk for non-persistence.
3. Assess effectiveness and adequacy of support services, including academic support, counseling services, and disability services.
4. Recommend further actions and activities to promote student success and persistence.
5. Develop support and intervention mechanisms for at-risk students and populations.
6. Train faculty and staff on retention initiatives, creating buy-in and asking for their help in specific sectors of the plan.
7. Assess support and intervention efforts through annually reviewed disaggregated data; adjust strategies and approaches in line with that assessment.

Initial Retention Committee Analysis

Profile of students who persist:

- Academically/artistically challenged and engaged (including engaging quickly with studio practice)
- Part of the community; involved in co-curricular activities
- Proactive; seek out opportunities, particularly with faculty
- Envision graduation and view it as a realistic goal
- A solid financial plan for the duration of the degree
- Internalized the value of their education and experiences at SFAI
- Positive living environment (either off campus or in the Residence Halls)
- Family support

Initial Recommended Action Items:

- Increase family involvement through parent programming, such as a personal letter from the Dean, a parent newsletter each semester, and a parent weekend.
- Increase faculty involvement through events including field trips to faculty studios, student lunches with a faculty member, and faculty dinners at the Residence Halls.
- Build student engagement early, through a Summer Early Start (Bridge) program for first-time freshmen and remedial students, revised Summer Stitch communications, and outreach from campus organizations to the first-year course Contemporary Practice.
- Develop the Residence Hall program to include upper-class and graduate students.
- Improve the tutoring model and develop a peer mentoring program.
- Provide space for the contract-required two hours per week (one hour each on two different days) of faculty office hours.
- Improve information and transactional services for students—no more “getting the run around.”
Measures of Success in the Strategic Enrollment Management Plan:

New Student Enrollment Goals (Headcount / FTE)

<table>
<thead>
<tr>
<th></th>
<th>Fall 2012</th>
<th>2013</th>
<th>2014</th>
<th>2015</th>
<th>2016</th>
<th>2017</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Undergrad</td>
<td>180 / 174.25</td>
<td>170 / 165</td>
<td>185 / 179</td>
<td>190 / 184</td>
<td>190 / 184</td>
<td>190 / 184</td>
<td>190 / 184</td>
</tr>
<tr>
<td>Graduate</td>
<td>71 / 71.25</td>
<td>100 / 99</td>
<td>100 / 99</td>
<td>100 / 99</td>
<td>105 / 104</td>
<td>105 / 104</td>
<td>105 / 104</td>
</tr>
<tr>
<td>PB</td>
<td>14 / 13.25</td>
<td>20 / 20</td>
<td>20 / 20</td>
<td>20 / 20</td>
<td>20 / 20</td>
<td>20 / 20</td>
<td>20 / 20</td>
</tr>
<tr>
<td>Nondegree</td>
<td>10 / 8.25</td>
<td>10 / 6</td>
<td>10 / 6</td>
<td>10 / 6</td>
<td>10 / 6</td>
<td>10 / 6</td>
<td>10 / 6</td>
</tr>
<tr>
<td><strong>Total:</strong></td>
<td>275 / 267</td>
<td>300 / 290</td>
<td>315 / 304</td>
<td>320 / 309</td>
<td>325 / 314</td>
<td>325 / 314</td>
<td>325 / 314</td>
</tr>
</tbody>
</table>

Total Enrollment Goals

<table>
<thead>
<tr>
<th></th>
<th>Fall 2012</th>
<th>2013</th>
<th>2014</th>
<th>2015</th>
<th>2016</th>
<th>2017</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Undergrad</td>
<td>442 / 429.5</td>
<td>444 / 431</td>
<td>463 / 448</td>
<td>482 / 467</td>
<td>495 / 479</td>
<td>503 / 487</td>
<td>509 / 493</td>
</tr>
<tr>
<td>Grad</td>
<td>204 / 179.33</td>
<td>200 / 181</td>
<td>230 / 205</td>
<td>229 / 204</td>
<td>233 / 209</td>
<td>236 / 211</td>
<td>239 / 213</td>
</tr>
<tr>
<td>PB</td>
<td>14 / 13.25</td>
<td>20 / 20</td>
<td>20 / 20</td>
<td>20 / 20</td>
<td>20 / 20</td>
<td>20 / 20</td>
<td>20 / 20</td>
</tr>
<tr>
<td>Nondegree</td>
<td>10 / 8.25</td>
<td>10 / 6</td>
<td>10 / 6</td>
<td>10 / 6</td>
<td>10 / 6</td>
<td>10 / 6</td>
<td>10 / 6</td>
</tr>
<tr>
<td><strong>Total:</strong></td>
<td>670 / 630</td>
<td>675 / 638</td>
<td>723 / 679</td>
<td>741 / 697</td>
<td>758 / 714</td>
<td>769 / 724</td>
<td>778 / 732</td>
</tr>
</tbody>
</table>

Retention and Graduation Rate Goals

(Numbers in bold are actuals. Numbers in italics are projections. FTFF = first-time, full-time freshmen)

<table>
<thead>
<tr>
<th>FTFF Cohort</th>
<th>Retention Rate</th>
<th>6-year Grad Rate</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fall 2003</td>
<td>94%</td>
<td>53%</td>
</tr>
<tr>
<td>Fall 2004</td>
<td>69%</td>
<td>54%</td>
</tr>
<tr>
<td>Fall 2005</td>
<td>73%</td>
<td>45%</td>
</tr>
<tr>
<td>Fall 2006</td>
<td>69%</td>
<td>30%</td>
</tr>
<tr>
<td>Fall 2007</td>
<td>59%</td>
<td>28%</td>
</tr>
<tr>
<td>Fall 2008</td>
<td>46%</td>
<td>25%</td>
</tr>
<tr>
<td>Fall 2009</td>
<td>64%</td>
<td>40%</td>
</tr>
<tr>
<td>Fall 2010</td>
<td>53%</td>
<td>30%</td>
</tr>
<tr>
<td>Fall 2011</td>
<td>63%</td>
<td>50%</td>
</tr>
<tr>
<td>Fall 2012</td>
<td>66%</td>
<td>50%</td>
</tr>
<tr>
<td>Fall 2013</td>
<td>68%</td>
<td>51%</td>
</tr>
<tr>
<td>Fall 2014</td>
<td>70%</td>
<td>52%</td>
</tr>
<tr>
<td>Fall 2015</td>
<td>72%</td>
<td>52%</td>
</tr>
<tr>
<td>Fall 2016</td>
<td>74%</td>
<td>54%</td>
</tr>
<tr>
<td>Fall 2017</td>
<td>76%</td>
<td>55%</td>
</tr>
</tbody>
</table>
STUDENT SUCCESS

Objective: Foster a diverse, student-centered campus culture that facilitates student success, increases engagement with the community and art world, and contributes to increased retention.

A driving effort across the institution is fostering student success. To increase understanding and coordination around this collective goal, Academic Affairs and Student Affairs have collaborated to develop the following definition of “student success”:

A student is successful at SFAI when s/he develops intellectual/academic/artistic competence; establishes and fosters interpersonal skills, including self-awareness and insight; develops civic responsibility and engages with the SFAI and global community; and persists through to graduation.

The success or failure of SFAI’s students is interdependent and interrelated with the competencies and skills taught and learned in every studio, classroom, office, residence hall, field trip, or club meeting. SFAI’s efforts around student success are therefore necessarily—essentially—cross-departmental, and must be pursued in an integrated manner that recognizes the challenges, opportunities, and effects of each facet of the student experience.

Initiatives:

1. Offer programming, services, and resources that enhance academic performance, create additional learning environments, and foster a sense of belonging and inclusion in the campus community.


It has been demonstrated that students who feel a sense of engagement with their campus community tend to perform better academically and have a higher chance of persisting. Because of its small size, SFAI has an exceptional opportunity to provide students with a supportive and personal experience—one in which they know faculty by name, are easily able to access administrators, and have a wide range of support resources available. The institution will capitalize on this opportunity through the following actions:

- Develop a comprehensive programming model to ensure well-rounded activities, events, and initiatives that will positively shape the student experience; increase connection among students; and support the growth and health of the whole student (not strictly the intellectual or artistic student).
- Using standards from the Council for the Advancement of Standards in Higher Education (CAS), evaluate and assess each Student Affairs functional area to ensure that each functional area is implementing best practices for student success and identify areas for further development. Develop a plan in each area for better utilizing resources, focusing on raising the quality of service to students based on the findings of the CAS assessments.
• Use data to identify student populations that are marginalized or underserved and develop strategies to better support and serve those populations.
• Develop co-curricular learning outcomes that encompass the skills that the institute teaches students in preparation for engagement in their community and their work.

Another key factor in building a community in which all students feel included is diversity. As explained in the SFAI Diversity Statement, ratified by the Board of Trustees in October 2012:

“By ‘diversity,’ we mean that our community prospectively embraces differences in gender expression and identity, age, culture, ethnicity, race, sexual orientation, physical ability, learning style, religion, occupation, nationality, immigration status, socio-economic status, and the many forms of composite subjectivity and life experience that span these differences. Promoting such a broadly inclusive understanding of diversity requires ongoing education and effort, to ensure support, understanding, and awareness from all community members.”
(The complete statement is at Appendix 4.)

SFAI is committed to reflecting and serving a diverse community, focusing on the importance of diversity in higher education as preparation for life in a global society. This includes:

• Establishing the $250,000 Diversity Scholarship fund. The Diversity Scholarship ($10,000 per academic year), to be launched in April 2013, will be awarded to African American and Latino students who are the first in their families to attend college. Students who are selected and accept this award are considered Diversity Scholars, and are encouraged to participate in campus life in ways that continue to nurture and maintain the vibrancy of diversity within the SFAI community.
• Sensitivity training for all staff and faculty (on the model of the 2012 Gender Diversity workshop).
• Hiring diverse faculty while growing tenured faculty over the next five years, and continuing to build a diverse staff.

To assess the benefits of programs, services, and resources and measure student satisfaction, SFAI will implement quantitative and qualitative analyses by July 2014, including:

• An annual survey of first-year students
• An annual survey of students six months after graduation
• Focus groups for undergraduate and graduate students to gauge student satisfaction and gather feedback
• Participation in a Student Satisfaction Inventory to gather data and benchmark indicators of student engagement
2. **Provide curricular and co-curricular experiences that prepare students for opportunities in the larger art world**

_Time Frame for Completion:_ Undergraduate initiatives Academic Year 2013-2014; ongoing work 2013–2018

An SFAI education produces critical thinkers and creative problem solvers with high visual intelligence who can thrive in a variety of fields, and who have the tenacity and drive to tackle the challenges of work in the 21st century (which is increasingly contract-based, non-linear, and demanding of entrepreneurial behavior). SFAI must connect students to this value and their own professional potential, early in their SFAI careers.

Historically, SFAI has been proudly and even defiantly experimental, non-commercial, and ideas/concept-based vs. skill-based/vocational. These qualities remain distinguishing characteristics amid art schools that increasingly offer applied programs such as architecture, graphic design, fashion design, and ever more finely tailored subprograms (comics, game design, etc.). In fact, SFAI’s emphases are highly attractive qualities for student-artists who wish to focus on a rigorous, conceptual practice. However, given that many students graduate with thousands of dollars in loans, and that the current political/economic environment emphasizes “gainful employment” as a primary metric of success, it is essential to promote the value of an arts education and the opportunities it creates. (The Strategic National Arts Alumni Project (SNAAP), whose findings were summarized on page 11, offers a picture of the high level of satisfaction among arts graduates working both within the arts and in other fields.)

SFAI is committed to providing students with the tools, training, and opportunities to engage with audiences and the marketplace, develop skills in professional practices, foster entrepreneurial behavior, and begin building a network and career—in a manner that is true to the institution’s values and positions students to fulfill their individual professional goals and desires.

**Curricular:**

**Undergraduate**

- Implement the Senior Review capstone project, which assesses student work and progress against shared learning outcomes for the BFA degree, including appropriate support from the Career Development and Professional Practices Center.
- Introduce the Spring Show as a 0-credit-bearing requirement for the BFA degree to ensure exhibition experience for graduating students.

**Graduate**

- Increase the number of paid TAships (teaching) and GAships (non-teaching; can include research, grading, tutoring), largely by expanding the assignment of TAs to teach Adult Continuing Education (ACE) courses, so that by 2018 all graduate students who want one,
and who fulfill academic and training expectations, can be provided the opportunity. (Guaranteed TAships will also be a powerful recruiting tool.)

- Formalize the link between the graduate teaching practicum (GR-588 Teaching Practicum: Transmitting Art Practices) and ACE, creating hands-on teaching opportunities and supporting students with appropriate training/mentoring.
- Create a stronger tie between the Walter and McBean Galleries and the MA programs for valuable training opportunities.
- Continue to develop professional practices initiatives such as No Reservations and the course Art Worlds: History, Theory, and Practice (funded by the Tremaine Foundation), as well as further sources of funding for professional practices.

**Co-Curricular:**

- Expand the services and resources of the Career Development and Professional Practices Center, focusing on preparation in line with the College Art Association’s Professional Practices for Artists.
- Develop stronger, more formalized relationships with partner institutions for internship/volunteer/residency/grant/work opportunities.
- Expand upon events including the annual MFA Exhibition, BFA Exhibition, Open Studios, and Winter Art Festival to create and support opportunities for student-artists to engage audience, learn about the marketplace, build their career prior to graduation, and work within the community.

**3. Provide students with superior service, including seamless access to information and support, through the effective integration of technology and personalized attention**

_Time Frame for Completion:_ Ongoing work, 2013–2018

Students at SFAI carry out many transactional activities, from registering for courses to paying bills to making appointments for a tutoring or counseling session. Developing clear and professional pathways of communication among students, faculty, staff—in-person and digital—is essential both for conveying important information to students, and for monitoring and managing students’ experience, challenges, questions, and progress.

A broader discussion of SFAI’s technology challenges and needs appears in the Technology section on 43. In the meantime, SFAI must use technology in a smart way while maintaining the personal, individual touch that is important to the SFAI experience, and possible in a school of this size, through the following actions:

- Stage an open meeting with students to gather feedback on current student-facing technologies and communication practices.
- Develop clear systems and practices for internal communications such as all-student emails.
- Clarify functions of and access to student-facing technologies (Moodle, SFAI email, WebAdvisor, Lynda).
- Implement training for all staff who have transactional interactions with students.
• Continue to implement workshops/training for faculty and staff regarding channels of response (such as the 2012 workshop Working With Emotionally Distressed Students).
• Implement a town hall meeting with students and the administration each semester.
• Create a “311” information number for all questions.

Measures of Success in Student Success:

• Increase in retention and graduation rates (see page 25 for goals)
• Increase in student engagement based on results from Student Satisfaction Inventory as well as SFAI-developed annual survey of students six months post-graduation
• Ensured student access to needed support services, including Academic Support Services, Career and Professional Practices Center, Counseling Services, and Disability Services
• Increase in paid TAships and GAships from 85 per year to 120 per year by Fall 2018

ALUMNI ENGAGEMENT: LIFE-LONG RELATIONSHIPS

Objective: Increase the connection between SFAI and alumni by enhancing opportunities that inspire alumni and current students to maintain life-long relationships with the Institute.

Alumni are underserved stakeholders at SFAI, as well as an underutilized resource. Historically, alumni outreach at SFAI has been limited and inconsistent. Challenges in staffing and record-keeping have contributed to a weakened or fractured line of communication, and a lack of engagement with some of the alumni population. (SFAI currently has records for 5,657 alumni, of which 3,581 are in the database with valid contact information.)

Additionally, SFAI alumni count among the most influential artists of each generation, yet the institution has been largely unable to leverage these successes for ongoing relationships and broad visibility that promote the value of an SFAI education.

In Spring 2012, SFAI created three additional alumni events that were attended by 550 alumni. In Fall 2012, SFAI held the first alumni reunion on the Chestnut Street campus in more than 25 years, with several hundred alumni, representing six decades, attending. SFAI will now build on that momentum.

Initiatives:

1. Launch an Alumni Association that will play an active social, professional, and financial role in supporting alumni and the Institute

   Time Frame for Completion: Launch Association in July 2013; ongoing activities 2013–2018

SFAI has begun the process of establishing an Alumni Association—to be governed by alumni and supported by staff and faculty—by convening the Alumni Association Task Force, made up of alumni from a variety of decades, disciplines, and economic backgrounds. This Task Force will spearhead the launch of the Association, whose primary objectives will be to:
• Build and sustain continuing, enriching relationships among alumni and between alumni and the Institute, through gatherings such as Alumni Weekend and regional events
• Serve as ambassadors for the Alumni Association and the Institute to strengthen relationships with the external art community, corporate community, and SFAI alumni community
• Support SFAI, both financially and socially as a network to build visibility and aid in recruitment as appropriate
• Seek and implement ways to help alumni to continue their intellectual and professional growth, whether as artists/scholars or in other fields
• Facilitate opportunities for current students to learn from or work with successful alumni
• Support SFAI’s ongoing electronic communications to reach alumni, such as social media channels, e-newsletter, and website

2. Develop purpose-driven and targeted alumni programs to engage alumni as volunteers, advocates, and donors

*Time Frame for Completion:* ongoing work 2013-2018

The Alumni Relations Office develops and coordinates programs for SFAI alumni through communications, events, workshops, lectures, and career services. Alumni engagement strategies will focus on gathering data, better understanding the needs and behavior of the alumni community, and producing content and programming that encourages ongoing connections and ultimately increases alumni giving.

Action items include:

• Improve soliciting/tracking/recording/promoting of alumni information and accomplishments.
• Involve alumni as active participants and contributors to media properties (newsletter, blogs, videos, an alumni directory, an online alumni community, etc) to enhance outreach and visibility.
• Develop a better understanding of alumni giving through stories on the website and e-newsletter about why people donate.
• Cultivate alumni for participation in admissions/recruiting outreach.
• Raise awareness among students of a reciprocal relationship between SFAI and alumni by establishing traditions of Alumni Association-hosted annual gatherings for students; engaging students in advancement efforts with thank-a-thons, letter-writing, and the making of unique premiums for donors; and facilitating the giving of a class gift from each graduating class.
Measures of Success in Alumni Engagement:

At its core, a robust alumni relations program will increase participation with the institution and develop a pool of committed donors and volunteers who will support SFAI’s ability to achieve its mission.

<table>
<thead>
<tr>
<th></th>
<th>FY 2012 (actuals)</th>
<th>FY 2013</th>
<th>FY 2014</th>
<th>FY 2015</th>
<th>FY 2016</th>
<th>FY 2017</th>
<th>FY 2018</th>
</tr>
</thead>
<tbody>
<tr>
<td># of alumni records (valid)</td>
<td>2,856</td>
<td>3,581</td>
<td>3,750</td>
<td>4,000</td>
<td>4,200</td>
<td>4,600</td>
<td>5,060</td>
</tr>
<tr>
<td># of alumni donors</td>
<td>57</td>
<td>60</td>
<td>70</td>
<td>82</td>
<td>90</td>
<td>108</td>
<td>124</td>
</tr>
<tr>
<td>Total giving*</td>
<td>$29,219</td>
<td>$30,000</td>
<td>$40,000</td>
<td>$45,000</td>
<td>$52,000</td>
<td>$60,000</td>
<td>$70,000</td>
</tr>
<tr>
<td># of members in Association</td>
<td>NA</td>
<td>8</td>
<td>15</td>
<td>20</td>
<td>25</td>
<td>25</td>
<td>25</td>
</tr>
<tr>
<td># of alumni volunteers</td>
<td>NA</td>
<td>30</td>
<td>40</td>
<td>50</td>
<td>75</td>
<td>100</td>
<td>150</td>
</tr>
<tr>
<td># of alumni at events</td>
<td>355</td>
<td>800</td>
<td>940</td>
<td>1030</td>
<td>1130</td>
<td>1245</td>
<td>1370</td>
</tr>
</tbody>
</table>

*These giving projections are included in Annual Appeal projections on page 53.
STRATEGIC PRIORITY 3:
ADVANCE ACADEMIC AMBITIONS

SFAI seeks to uphold rigor and excellence in its arts education for undergraduate and graduate students, valuing an interdisciplinary approach, the mentor/apprentice relationship between faculty and students, and an emphasis not on commercial, technique-based skills, but on critical and creative thinking and strong ideas. Now, the Institute must refine and develop SFAI’s academic programs, their faculty, and their administration to deliver on the promise of fostering individual artistic/scholarly development and educating creative leaders.

Though the curriculum will continue to be the purview of the Faculty and Academic Affairs—led by a new Vice President and Dean of Academic Affairs, who will assume the position on July 1, 2013—numerous administrative changes must be made to allow the institution to move forward.

INVESTING IN FACULTY

Objective: Build an engaged faculty that is committed to artistic excellence, exceptional teaching, and shared leadership, and diverse in perspectives and methodological approaches

SFAI’s faculty members are central to students’ experience at SFAI, playing varied and integral roles—teacher, mentor, curator, colleague, collaborator—in their artistic, personal, and professional development. The close working relationship between faculty and students is central to the school’s educational approach, and one of SFAI’s primary value propositions. In addition, many students—especially at the graduate level—choose a school based on the faculty with whom they will work, so the accomplishments and visibility of faculty members are key to recruitment efforts. SFAI must strategically build its faculty in order to remain competitive.

Initiatives:

1. Add at least 10 full-time, tenured/tenure-track members to the faculty by 2018

Time Frame for Completion: Two searches per FY, 2013–2018

At SFAI, five years ago there were 39 full-time faculty members reported to U.S. Department of Education’s Integrated Postsecondary Education Data System (IPEDS); today there are 21. SFAI last hired three tenure-track faculty via national search in 2006; one has since left the institution, and there has been additional faculty attrition through retirements and resignations.

SFAI is committed to hiring at least 10 tenure-track faculty members over the next five years, at an average rate of two positions per academic year. This process has already begun with recent searches for a Chair of the Film Department and an Assistant Professor in History and Theory of Contemporary Art, who will begin in Fall 2013. Other areas that have been suggested as lacking adequate faculty members, and/or offer the best opportunities for enhancing the Institute’s offerings, are Sculpture (kinetics and ceramics), New Genres (sound/movement), Liberal Arts, Art and Science, First Year Program, and the Graduate Program.
Tenure-track faculty are expected to be engaged in the contemporary art world through their practice, and must have a proven record of excelling as instructors. A terminal degree in the field or commensurate experience is expected of all tenure-track candidates. Tenure-track and tenured faculty help to advance each discipline, and the institution in general, by continued practice in their field, increasing visibility for recruitment, supporting retention through their ongoing commitment to the college, and developing continuity and institutional memory in all Institute operations.

These hires are a tremendous opportunity to shape the programs and faculty that will lead art education at SFAI for the coming decades, and to contribute stimulating new voices to the Bay Area’s cultural mix. To take full advantage, SFAI will do the following:

- Develop competitive and attractive compensation, benefits, professional development, and retirement plans.
- Stage a national search for each position through cross-departmental search committees (that may also include non-SFAI experts from the field) to find faculty who excel in both teaching and their own active practice, and are engaged in the contemporary art world.
- Implement a new hiring process (with cooperation between Faculty Senate and the Administration) that incorporates participation by faculty but recognizes management’s ultimate responsibility to strategically build a world-class team.
- Clearly articulate to new and current faculty expectations as to their role as ambassadors of the school, and their responsibility for outreach and visibility.

2. Develop a plan for the responsible and sustainable treatment of current and future visiting faculty that will reduce over-reliance on visitors

Time Frame for Completion: Academic Years 2013–2015

Aside from the tenured/tenure-track faculty members, SFAI’s faculty is built out with approximately 120 part-time visitors. Some teach only for a semester; others have been “visitors” for more than a decade.

This large body of visiting faculty—approximately 86% of the total faculty—makes SFAI far more dependent upon visitors than is prudent or healthy for the long term, and creates numerous challenges. The need to identify, hire, and train new teachers each semester is very demanding on Department Chairs and Academic Affairs, and necessitates course schedule planning by semester. The large number of visiting faculty in comparison to tenured/tenure-track faculty also puts a greater burden on these so-called visitors to provide continuity for majors, classes, and students. Reducing the reliance on visiting faculty will enable more effective academic planning and administration overall.

Besides the challenges for the institution, this system has set up a cruel dynamic for the visiting faculty, who have become de facto second-class citizens, lacking the stability and respect that a more clearly defined system would provide.

To address this situation, SFAI will develop the following tiered structure:
Assistant Professor, Associate Professor, Full Professor

These tenured/tenure-track, full-time faculty are the core of the academic program. In addition to teaching duties, they are expected to participate in leadership roles, curricular development, student advising, and work across departmental and interdisciplinary programs. By the end of the five-year plan, full-time faculty will comprise 44% of faculty FTE.

Lecturer

Lecturers are longer-term faculty members with renewable contracts of 2–4 years, with no limit on the total length of service. Lectureship positions will be limited to 10% of faculty FTE by the end of the five-year plan. The criteria and process for appointment to Lecturer positions (many to be filled, initially, from the ranks of current visiting faculty), as well as for evaluating and renewing Lecturer contracts, will be finalized by June 2014.

Visiting Faculty

Visiting Faculty will be defined as short-term faculty members selected to extend and enrich the core academic program with new ideas. They will be given semester-long, renewable contracts, restricted to four consecutive semesters.

Measures of Success in Investing in Faculty:

- Beginning in Academic Year 2013-2014, identify new visiting faculty whose expertise, practice, and scholarship augment curricular offerings and degree programs
- Beginning in Academic Year 2014-2015, identify and hire Lecturers, enabling Academic Affairs to more effectively plan course offerings in advance, and in an integrated manner
- Increase percentage of tenured/tenure-track faculty against overall faculty FTE from 31% in 2012 to 44% in 2018
- Increase percentage of credit units taught by tenured/tenure-track faculty from 30% in 2012 to 38% by 2018

MORE EFFECTIVE ADMINISTRATION

Objective: Establish an academic administration that is productive, responsive, integrated, and best serves the needs of the academic programs and the broader institution

Since 2006, SFAI has been divided into two schools: The School of Studio Practice (which contains Design and Technology, Film, New Genres, Painting, Photography, Printmaking, and Sculpture) and the School of Interdisciplinary Studies (Exhibition and Museum Studies, History and Theory of Contemporary Art, Urban Studies, and the Liberal Arts courses). Through Liberal Arts, Art History, and Critical Studies requirements as well as electives, every student takes courses across both Schools. Within the Schools, each of the 10 majors is its own department with a Department Chair.
Additional, inactive academic structures—vestiges of the previous administration’s initiatives—are four Centers for Interdisciplinary Study: Art and Science; Media Culture; Public Practices; and Word, Text, and Image. These Centers are aligned under the School of Interdisciplinary Studies, and framed not as departments, but as teaching and research centers that support all degree programs at SFAI.

These academic divisions are administered by a structure that is not conducive to effective and efficient decision-making and planning, and does not make the best use of SFAI’s accomplished faculty. Currently, 17 faculty members hold administrative positions, and the equivalent of more than six full-time, tenured faculty members devote their time to administrative duties rather than teaching or research. SFAI must streamline and rationalize this structure in order to make the institution more nimble and productive, and enable more effective long-term academic planning.

Following upon a newly negotiated collective bargaining agreement with the Faculty Union, the Administration has appointed a Transition Committee comprising four faculty leaders, the President, and the Dean. This committee will develop recommendations, processes, implementation plans, and assessment protocols for the following initiatives.

**Initiatives:**

1. **Simplify the structure of academic programs to reinforce SFAI’s collective goals**

   *Time Frame for Completion:* Transition plan by April 15, 2013; implement for Academic Year 2013-2014

   - Eliminate the organizational distinction between the School of Studio Practice and School of Interdisciplinary Studies. SFAI is one school.
   - Re-structure academic offerings into a limited number of Departments/Divisions.
   - Wind down the Centers for Interdisciplinary Study as separate entities, while maintaining a commitment to interdisciplinary practices through the new academic structure.

2. **Reform administrative structures to increase efficiency and effectiveness of decision-making processes**

   *Time Frame for Completion:* Transition plan by April 15, 2013; implement for Academic Year 2013-2014

   - Develop an administrative structure that clarifies administrative/academic roles and responsibilities, reducing the over-reliance on administrative appointments for faculty; fosters productive decision-making; and assures representation of faculty ideas to the Administration.
Measures of Success in More Effective Administration:

- Reduce costs associated with faculty administrative appointments by ½ (approximately $250,000) by 2014-2015 and invest in long-term faculty hires, both tenure-track and Lecturer positions
- From 2014-2018, incrementally increase and sustain undergraduate retention rates (goals on page 25) through introduction of faculty major advisors
- Beginning in 2014-15, plan course schedules on an annual, as opposed to a semester-by-semester basis, and in 2015-2016, introduce a multi-year course catalogue

ASSESSMENT AND PLANNING

Objective: Use ongoing assessment and planning to maintain high academic standards, achieve cost-effective use of resources, and optimize academic offerings

Over the last six academic years, SFAI has developed an integrated Program Assessment plan that includes five-year Departmental Program Reviews and the development of institutional and degree program learning outcomes. Through the standing Assessment Committee, comprising faculty members and academic leadership, rubrics for measuring student success and educational effectiveness have been developed and embedded into appropriate capstone courses and reviews. The use of such rubrics allows SFAI to use quantifiable evidence in academic decision-making and curricular revision, in order to deliver on its educational goals and measure the success of its programs. SFAI will continue to use these assessment best practices to refine and advance its academic programs.

Initiatives:

1. Continue to evaluate current degree programs for how they support the mission of the school and serve students, and make evidence-based changes

Time Frame for Completion: Core Competencies during Academic Year 2013–2014; NASAD approvals during Academic Year 2013–2014; cycle of Program Reviews completed Academic Year 2017–2018

- Develop Core Competencies for the MA and MFA degrees.
- Receive Final Listing from NASAD for the BA and MA programs.
- With approval from NASAD, recast the MFA, Low-Residency MFA, and Post-Baccalaureate programs as Studio Art with Optional Emphasis (as opposed to major-specific degrees), implementing for Academic Year 2014-2015.
- Undertake and complete the second five-year cycle of Departmental Program Reviews (first cycle completed in 2013), which address issues of curriculum, pedagogy, and student satisfaction.
- Analyze the programs and courses that are under-enrolled to make smart educational and financial decisions about academic offerings.
2. Consider potential new programs to increase enrollment, reduce costs, and enhance the scope of SFAI’s offerings

*Time Frame for Completion:* Identify potential programs by Academic Year 2014-2015; implement for Academic Year 2015-2016

- Develop strategy for online courses (well-suited for programs such as the Low-Residency MFA and lecture-based courses), drawing on current best practice among AICAD schools.
- Identify and cultivate appropriate strategic partnerships with existing dance, sound, liberal arts, language, museum studies, and international programs or institutions to help SFAI efficiently offer richer, more diverse academic programs.
- For new degree programs, consider fit with and support of the mission, values, and identity of SFAI, as well as the market of potential students.

*Measures of Success in Assessment and Planning:*

- Annual budget planning is directly linked to program assessment, including capital improvements, technological needs, and equipment acquisitions
- Curricular changes emerge from ongoing assessment initiatives, and rationale for such changes are evidence-based
STRATEGIC PRIORITY 4: BUILD COMMUNITY ENGAGEMENT

Objective: Strengthen SFAI’s community ties and centrality/influence in the Bay Area arts landscape by re-establishing and growing public programs, with a renewed focus on audience and engagement

SFAI has a history of service to both enrolled students as a leader in higher education, and to society as a “patron” of the arts and convening place for arts communities. A key priority of SFAI over the next five years is to re-claim and reinforce this dual mission.

The vision is of SFAI not only as a school for a relatively small number of enrolled students, but as the “Institute” of its name: an active cultural center that welcomes a large and widely dispersed public seeking to engage, at various individual levels, with art and artists; a thought-leader that propagates and promotes art, ideas, and scholarship; a civic partner to advance the role of the arts in the Bay Area. SFAI must make a particular effort to connect with the local/regional community, which in recent years was neglected in favor of global conversations. (The closure of SFMOMA’s building from June 2013–early 2016 for an expansion, and the museum’s plan to present off-site exhibitions and programs, also makes this an interesting and opportune time for SFAI to assert its role in the regional cultural landscape.)

Efforts to revitalize public engagement and expand SFAI’s influence must be coupled with strong marketing and outreach efforts, as described in Strategic Priority #1. Additionally, the message of this outreach must focus on presenting the arts not simply as entertainment or a “nicety,” but as a public good that benefits communities and cities—thus establishing SFAI’s value for the wider Bay Area. (This new focus on community engagement also has powerful implications for charitable giving, discussed further in Financial Growth.)

SFAI is currently staging a search for the new position of Vice President for Exhibitions and Public Programs, to be hired in mid-2013. The person who is appointed will play the leading role in envisioning, positioning, and developing programs for this new era.

Initiatives:

1. Re-conceive public programs as compelling and innovative ways for SFAI to connect with students, faculty, art-world audiences, and the general public

*Time Frame for Completion:* Plan from VP for re-envisioned programs by December 2013; ongoing work 2013-2018

Currently, SFAI’s public programming fits into a relatively narrow definition: exhibitions, lectures, film screenings, etc. But at an institution that prides itself on experimentation and innovation, public programs could offer much more to audiences. (And, since public programs are not part of SFAI’s accredited curriculum, there is the exciting freedom to try new things.) One idea, especially with the opportunities afforded by a new facility (discussed on page 43), is to promote SFAI as a “museum of making” that, architecturally and programmatically, provides unique behind-the-scenes access and insights into the creative process.
Public programs also provide valuable opportunities to develop partnerships with local/regional, national, and international organizations and institutions that will enhance the quality of programming, broaden outreach, and weave connections to other communities and audiences. In 2012, SFAI formalized its affiliation with the nonprofit organization PhotoAlliance; additional partnerships and affiliations will be explored.

Though these programs are for the public, they also of course are key to the social and educational experience of enrolled students. Thus, Academic Programs and Public Programs must not run on parallel tracks, but instead have many points of connection and interface. A plan for public programs will include examples of how faculty, students, and staff will be engaged in the programs.

2. Clarify the functions, missions, and audiences of SFAI’s existing galleries and programs to create an indispensable cultural and academic resource

*Time Frame for Completion:* Ongoing work, 2013–2018

SFAI is home to several galleries that put on consistently accomplished shows, but there is a tremendous opportunity to establish SFAI’s exhibition program as equal to that of any gallery or institution in San Francisco. To develop an exciting, multifaceted exhibition program, SFAI has established the following guidelines:

- The Walter and McBean Galleries will continue to support the campus and Bay Area community by presenting artists and works of art to which the community would otherwise not be exposed.
- The Diego Rivera Gallery will continue as an important point of contact between the SFAI community and the general public through exhibitions of not only student work (as is currently the case), but also the work of alumni and faculty, and exhibitions that explicate the Institute’s history and role in society (providing opportunities for students/faculty to research SFAI’s history). Student exhibitions should consider audience and be executed with professional practices/standards.

With regards to other areas of SFAI’s public programs, the institution will:

- Pursue opportunities for more highly visible gallery space and spaces for performances and events—either at the planned new facility or a separate location—that will allow the public to experience the work of SFAI’s artists and give students valuable experience in the professional presentation of their work.
- Continue to offer a robust visiting artist program that is enlightening and entertaining for the public, and expands upon visitors’ valuable interactions with the enrolled student body (including offering the lecture recordings as free podcasts).
- Organize themed symposia, institutes, and seminars that expand SFAI’s reach to professional/scholarly audiences and position it as a center for intellectual conversations and thought-leadership (including partnerships with organizations such as the Long Now Foundation, consulates, Bay Area residency programs, and others as appropriate).
• Through City Studio, continue to offer free, high-quality arts education to underserved youth in the Bay Area and provide practicum/teaching opportunities for SFAI students and alumni.
• Promote the Winter Art Festival, BFA Exhibition, and MFA Exhibition as large (and growing) annual events that are key to the strategy of connecting SFAI to the community through public programs.

3. **Educate and engage the public through an enhanced visitor experience and opportunities to explore SFAI’s history and present**

*Time Frame for Completion: Ongoing work, 2013–2018*

Currently, more than 40,000 annual visitors come to SFAI’s Chestnut Street campus: tourists, 16 million of whom visit San Francisco each year, and find the Institute in every significant tourist guidebook; current and prospective students and their families; local arts patrons visiting a gallery exhibition or public lecture; school groups; renters of SFAI’s spaces; and local residents using SFAI as a viewing vantage point for fireworks displays, Blue Angels performances, and other major city-wide events.

For the most part, these visitors are left to their own devices to explore the campus—a huge missed opportunity for SFAI to share its history, mission, and activities; be generally hospitable; and forge lasting connections (generating repeat visits or new students and donors).

To better welcome and capture this audience, SFAI will take the following actions:

• Develop materials and practices that offer an orientation to SFAI: materials for the Administration Office and Diego Rivera Gallery; an updated automated phone system to increase callers’ ability to obtain their desired information and/or speak with a receptionist; student guides or greeters in the Diego Rivera Gallery.
• Actively solicit contact information through mailing list sign-ups.
• Enhance the Visitor Reception area (currently the front Administration Office) with a store at which visitors can purchase SFAI merchandise and souvenirs of their visit.
• Keep the Café open late enough to serve food/drinks before lectures and programs.

SFAI will also pursue several larger efforts to engage and educate the public through sharing SFAI’s history:

• Complete the Mobile Application for which SFAI has applied for an NEA grant, which will allow visitors to tour the campus with an interactive guide; explore works of art on campus; learn stories and myths from 140+ years of SFAI history; peruse multi-media content that traces spaces throughout history; and share their own photographs and content.
• Undertake a comprehensive institutional history project, led by the library and select faculty members.
• Work with other institutions to present exhibitions based on important artists or movements associated with SFAI.
4. Expand SFAI’s existing Continuing Education programs as an opportunity for community engagement and earned income from public programs

_Time Frame for Completion:_ Plan for programs by December 2013; implement FY 2015

SFAI currently offers a variety of educational programs to non-degree students: Adult Continuing Education (ACE) courses, the PreCollege Program for artists ages 16-18, the Young Artist Program (YAP) for artists ages 13-15, and the outreach program City Studio. These programs make contemporary art accessible to a wider range and larger number of individuals, and also expand the community’s affinity for the institution by involving more people directly in the creative atmosphere and unique educational environment at SFAI.

However, these programs have struggled to find their place within SFAI, and there has been limited support for and emphasis on continuing education among institutional priorities. In an organizational re-structuring in 2012, the Office of Continuing Education was re-situated within the Public Programs department instead of Academic Affairs. This move indicates a re-definition of the term “public program” beyond simply an exhibition or artist lecture, and toward broader and more innovative ways that SFAI can connect with audiences. It is now necessary to foster a campus-wide understanding of the number and diverse range of students and participants served through these community education programs, and their benefits for both participants and the institution, in order to improve availability of campus resources for these audiences.

SFAI seeks to further establish its continuing education programs as enticing, accessible ways for the public to participate in a celebrated legacy of fine arts education. Action items include:

- Explore the programs’ unique appeal, positioning, and relationship to SFAI’s brand.
- Bring course offerings into closer alignment with the degree programs, to reinforce SFAI’s identity and value.
- Grow the PreCollege program to serve as a stronger feeder into the degree programs.
- Consider new programs and courses:
  - Collaborative programs between Continuing Education and Development—“elite” workshops/weekends/field trips/unique experiences that leverage SFAI’s prestige—to build donor engagement and support
  - Professional development opportunities for teachers and artists
  - Adult education for corporate settings, focusing on transferrable skills of creativity, critical thinking, and problem solving
  - Short on-campus workshops for international exchange groups based on the YAP and PreCollege model

_Measures of Success in Community Engagement:_

- Increasing annual attendance and participation at public programs (currently approximately 30,000) is a key goal; specifics will be developed as part of the plan from the incoming VP for Exhibitions and Public Programs, by December 2013
- Revenue and enrollment goals for Continuing Education programs are currently set annually; a five-year plan will be in place by December 2013
STRATEGIC PRIORITY 5:
INCREASE ORGANIZATIONAL CAPACITY

Sufficient organizational capacity is essential to accomplishing the goals of the institution. The following initiatives within the areas of Facilities, Technology, and Financial Growth indicate SFAI’s commitment to developing the infrastructure, resources, and positive working environment that will enable students, faculty, staff, and the Board to achieve at their full potential.

FACILITIES

Objective: Position SFAI to serve the needs of the community and its artists through a long-range facilities plan that increases capacity (both financial and physical) and improves the educational and social experience for all constituents.

As the strategic goals and initiatives above outline, SFAI is poised to enter a new era of excellence in training the artists of the future and service to the Bay Area. As San Francisco continues its rise to international leadership in multiple spheres, it will inevitably rely upon artists to play an active role in describing and defining the city and society. These new artists will need new tools to reach their potential.

Though SFAI is lucky to inhabit a distinctive, historic building in a beautiful location, the institution struggles with deferred maintenance on the existing 800 Chestnut Street campus, capacity and access issues, inefficient use of existing spaces, and a fractured presence in buildings across the city. (For an analysis of current space uses and needs, see Appendix 5.) Over the next five years, SFAI will undertake an ambitious but necessary facilities plan that will greatly enhance the creative work of the SFAI community and the institution’s integration into the cultural landscape of the Bay Area.

The strategy for an upcoming Capital Campaign to finance these major facilities projects is discussed in the Financial Growth section on page 52.

A combined timeline for capital initiatives and expenditures over the next five years can be found at Appendix 6.

Initiatives:

1. Establish a second campus closer to the main campus at 800 Chestnut Street (replacing rented studios in the Dogpatch)

   Time Frame for Completion: Memorandum of Understanding with Fort Mason Center by April 2013; signed lease agreement and architectural program by September 2013; renovation in FY 2014 and 2015; open new facility in Summer 2015

Currently, SFAI occupies two locations, with students divided by program: undergraduate students exclusively work at the Chestnut Street campus, and graduate students are based with
studios at the Graduate Center in the Dogpatch, which has been in operation since 2002. Not only is this inconvenient for graduate students and faculty who must travel a great distance between sites, but there is broad consensus that the division of the graduate and undergraduate programs into distinct and distant locales is detrimental to student life, the educational experience, and the institution’s community spirit.

SFAI is currently in negotiations to move its second location to Pier II at Fort Mason Center—located just over a mile from the Chestnut Street campus, and easily accessed by public transportation. A final decision must be approved by the full Board of Trustees.

The Fort Mason Center is a 501(c)(3) not-for-profit organization that has a long-term lease with the National Park Service to operate the site, and is currently home to more than 20 resident nonprofit organizations and host to hundreds of events each year. Attendance at Fort Mason was estimated at 1,750,000 in 2010. As the Fort Mason website describes:

“In this complex of renovated military buildings, at the hub of the first urban National Park, visitors can discover all the vitality and diversity that make San Francisco one of the most exciting cities in the world. The concept that inspired creation of the Golden Gate National Recreation Area was to bring the park to the people. It is the bustling activity at Fort Mason Center that brings people to the park. Fort Mason Center combines, as perhaps no other place in the country, a magnificent setting in the heart of a great city with cultural activity for people of diverse interests and backgrounds.”

The Fort Mason Center is eager to have SFAI as an anchor tenant to help drive its mission: to “engage and connect people with arts and culture” and to “inspire and foster creativity by providing a vibrant gathering place and a home for thought-provoking programs, events, and organizations” that support and reflect the evolving cultural fabric of the Bay Area. The integration of SFAI’s activities into this community will provide valuable experience and training to students in exhibiting, teaching, and public service. Overall, SFAI’s and Fort Mason’s symbiotic partnership for excellence, with updated facilities in an inspirational environment, will position SFAI as a major, accessible venue for public programs; provide numerous benefits for SFAI’s enrolled students; and be a powerful attraction for prospective students.

Once the decision to move to a new site has been approved by the Board, a detailed architectural program will be developed, led by a Building Committee of the Board and incorporating student, faculty, and staff input. Considerations include:

- The optimum use of both campuses (re-thinking the division of students, disciplines, and spaces between two sites)
- Desired features of the new facility, such as spaces for studios, galleries, the presentation of performance and installation art, and community education
- The relocation of certain facilities, including the photography darkrooms and printmaking studios, to provide excellent accessibility to these facilities (which are not currently accessible on the Chestnut Street campus to people with physical challenges)
• The timing of renovations relative to Capital Campaign activities and the academic calendar
• Financing options

Finally, and very importantly, there are strong economic benefits to this move. Though negotiations continue, it is estimated that after the initial investment for tenant improvements at Fort Mason, annual lease costs will be reduced by $400,000 compared to the current arrangement at the Graduate Center. Thus, the investment at Fort Mason pays off twice, by providing greatly improved facilities for art-making, teaching, and public programs and releasing money to fund scholarships and allow SFAI to recruit top faculty from around the world.

2. Undertake the conservation of SFAI’s historic 800 Chestnut Street buildings

_Time Frame for Completion:_ Final analysis of/plan for required upgrades by January 2015; construction during FY 2017 and 2018

SFAI’s central facility at Chestnut Street consists of the original building completed in 1927 by James Bakewell and Arthur Brown, Jr. and the addition completed in 1969 by Paffard Keatinge-Clay. The buildings were registered as a San Francisco landmark in 1976, and a nomination as a National Historic Landmark, a designation conferred by the National Park Service, is in progress.

Roger Montgomery, former Dean of the College of Environmental Design at UC Berkeley, assessed the impact of SFAI’s buildings in the January-February 1970 edition of _Architectural Forum_:

“Twice in as many generations the San Francisco Art Institute has built a new building and in doing so sponsored important architecture. Architect Paffard Keatinge Clay’s new building opened this fall and about doubled the space available to the Institute in its 1927 electric masterwork by Architects Bakewell and Brown. And it more than doubled the architectural adventure available to the art students, their faculty and the community surrounding it on the lower slopes of Russian Hill. … The building section Clay invented responds directly to the site to produce a sequence of architectural experiences unmatched elsewhere in this city of stunning sites and spaces.”

The importance of these buildings is not only architectural, but also emotional. The vanguard history of SFAI and the creative energy of the artists who have come before imbue the work of students and faculty today. Much of this history and energy is embodied in the specific building on Chestnut Street. Here is where Diego Rivera spent a month on a scaffold painting a mural; where Mark Rothko and Clay Spohn organized a “costume affair” called The Unknown; where nascent Punk bands played early shows. And now it’s where students stay up all night in the studios, install exhibitions, play music, stage performances, attend film screenings and artist lectures, and otherwise intertwine their artistic and social lives.

In short, the Chestnut campus is an inspiring environment, an architectural icon, a central feature in the identity/brand of SFAI, and essential to maintaining the Institute’s sense of a living legacy.
It also, unfortunately, has many spatial and functional limitations, as well as maintenance needs and necessary upgrades for safety and accessibility. Numerous capital improvements have been made over the last year, but this piecemeal approach to upgrades is simply trying to outrun inevitable future problems. Addressing deferred maintenance and making much-needed building improvements in a comprehensive way—and in tandem with plans for a new administrative center, discussed in Initiative 5—will save effort and dollars in the long run, and will reduce the budget drain of emergency repairs and improvements by an estimated $300,000 annually.

Based on an analysis of the facilities, it is estimated that the building will require at least $4 million in upgrades and improvements. Further details about an upcoming Capital Campaign are discussed on page 52.

3. Improve accessibility and sustainability (both financial and environmental)

*Time Frame for Completion:* Ongoing work 2013-2018

A priority for SFAI is to increase accessibility for talented and motivated artists regardless of physical, financial, or social challenges. The facilities plan described above addresses the challenges of the current facility, and will allow SFAI to achieve ADA compliance and be accessible to anyone—young artist, professor, or member of the general public—with physical challenges, whether long-term or temporary. The plan also contributes to SFAI’s efforts to keep the Institute financially accessible by creating annual savings of $400,000, which can be redirected to fund scholarships.

In addition, SFAI is committed to fiscally and environmentally sustainable business practices. Regarding environmental sustainability, investing in sustainable materials, fixtures, and building technologies will lead to a more efficient and economical operation. For example, updates to the 85-year-old power and HVAC systems at the Chestnut Street campus will result in systems that are kinder to the environment and save on energy costs. Overall, at Chestnut Street and in the plans for a new second facility, SFAI will place renewed emphasis on such “green” initiatives as reducing waste, recycling, reducing energy use, and encouraging best environmental practices among artists and in Institute operations.

4. Enhance staff, faculty, and student life with a new administrative center on the 800 Chestnut Street campus

*Time Frame for Completion:* Architectural program by January 2014; Construction during FY 2017; open for Fall 2017

SFAI’s staff currently works in offices spread throughout the Chestnut Street campus, in many spaces that have been converted to workspaces, are cramped, and lack appropriate amenities. Thus, another key component of the facilities plan is the construction of an administrative center—to be built on the Chestnut Street campus in the location of the former New Genres building, which was decommissioned in 2011. A greatly enhanced working environment that makes employees feel valued and promotes teamwork, communication, and integration within and across departments will help attract and retain top talent.
In addition, an accessible, more efficient staff and faculty administrative office—compliant with ADA requirements—will have a direct, positive effect on students and others served by the staff and administration. For the first time, SFAI will be able to provide sufficient office space for the faculty leadership. A centralized building will also provide a more welcoming environment for prospective students and parents, a gathering place for alumni and donors, and a meeting place for the Board of Trustees and committees. There is also the potential to use this new building for other valuable shared spaces, such as a student lounge.

Lastly, moving the administrative offices to a new building will allow SFAI to re-invest in the historic, inspirational spaces of Chestnut Street as a key site for creative work, upgrading and converting freed-up space to uses that enhance academic and public programs goals.

To advance this effort, SFAI will undertake an architectural programming and space planning exercise, overseen by the Facilities Committee.

5. Investigate Residence Hall options for after leases end on current buildings

_Time Frame for Completion:_ Plan beginning FY 2016; implement for 2018

SFAI has two current Residence Halls, Sutter Hall and Abby Hall, located in Lower Nob Hill at 717 Sutter Street and 630 Geary Street, respectively. The buildings serve 130 to 140 students during the academic year, with a current population of 75 first-time freshman, 35 transfer students in their first year at SFAI, 25 continuing students in their sophomore–senior years, and 5 graduate students.

The lease on these buildings ends in June 2018. During the five-year plan, SFAI will investigate further options for providing students with an affordable and convenient housing option in an increasingly difficult San Francisco housing market. Considerations include:

- Securing a location closer to the Chestnut Street campus
- The potential to purchase or construct a new Residence Hall—an opportunity to reduce long-term lease costs by hundreds of thousands of dollars annually
- Developing the necessary housing capacity to accommodate projected growth in the undergraduate program
- The potential of a Residential Life program to better serve undergraduate transfer, post-baccalaureate, and graduate students in addition to first-time freshmen

_Measures of Success in Facilities:_

- Restoration of the Chestnut Street buildings and grounds while also upgrading and building infrastructure to meet the needs of current and future SFAI programming
- The completion of a new second location and a new administration building
- Investment in sustainable materials, fixtures, and building technologies
- Achievement of ADA compliance at the Chestnut Street campus
- Improvements in the experience of facilities as measured in the Student Satisfaction Inventory
TECHNOLOGY

Objective: Increase operational capacity, efficiency, and functionality of SFAI’s technological infrastructure, improving data management and delivery of services

SFAI has the following technology needs:

1. Communication (voice and data) network
2. Desktops – installation and support
3. Administrative systems such as the Student Information System (Datatel), WebAdvisor, and MS Office
4. Educational systems such as a Course Management System (Moodle)
5. Marketing systems such as the SFAI website, email systems, social media, etc
6. Interface between distinct software/databases used by various departments

These needs are not being satisfied in a consistent or efficient manner. Some items, including management of the student data system, have been outsourced, as internal resources at SFAI devoted to technology are very limited. (When SFAI had staff reductions in 2006 and in 2007, the positions of Assistant Vice President of Technology and Director of Instructional Resources and Media Services were eliminated.) In addition to the execution of baseline functions, SFAI will eventually hit a point where further and necessary efforts including marketing/communications, fundraising, and potential new programs are crippled by lack of technological and administrative capacity.

SFAI has a tremendous opportunity to initiate a new era of technological planning and innovation, building greater strategic capacity that will allow SFAI to capitalize on new ways in which technology can effectively support institutional goals.

Initiatives:

1. Hire an Assistant Vice President of Technology to provide vision, leadership, and management in all aspects of information technology for the campus community

Time Frame for Completion: Position filled by July 1, 2013

SFAI has committed to hiring a new senior technology officer, the Assistant Vice President of Technology, to provide strategic direction and leadership to the Technology Services department. This person should possess a clear vision of the role of information technology in highly creative environments, particularly in how to support art-making in its numerous forms. The overarching challenge for the new AVP of Technology will be to lead SFAI through a shift in culture, expectations, and opportunity as it relates to more fully integrating technology into the fabric of the academic experience. More specifically, the AVP of Technology will be tasked with:

- Crafting a vision and technology strategy that is aligned with SFAI’s academic mission
- Unifying the Technology Services department and its resources
• Integrating technology services across the institution (Finance, Admissions, Student Affairs, Marketing, and Development)
• Serving as a technology ambassador and advocate for the institution

The complete job description is at Appendix 7.

2. Establish a structure of committees to help envision the future of SFAI’s administrative, instructional, communicative, and artistic uses of new technologies

*Time Frame for Completion:* Faculty Senate Committee by September 2013; Steering Committee by September 2013; Technology Advisory Committee by October 2013

• Create a standing Technology Committee in the Faculty Senate to discuss how technology fits into the educational and instructional experience.
• Establish an internal Technology Steering Committee headed by the AVP of Technology.
• Establish a Technology Advisory Committee consisting of Board members as well as non-SFAI industry experts to guide and inspire the Steering Committee.

3. Develop and implement a forward-thinking vision and technology strategy that is aligned with SFAI’s academic mission

*Time Frame for Completion:* Plan by June 2014; implementation ongoing 2014-2018

To meet its changing needs, SFAI will need to take a fresh look at technology and how services are utilized and delivered. The new AVP of Technology will be responsible for not only managing the current IT operation, but also envisioning the technology needs of the future. Working with the Technology Steering Committee and the Technology Advisory Committee, the AVP of Technology will develop a technology plan for all of SFAI’s facilities that supports and enhances administration, instruction, student experience, communications, and engagement. This should be a multi-year plan that builds on itself, is forward thinking and student-centric, and has an integrated set of priorities. As SFAI offers many integrated programs across the institution, the AVP of Technology will also help to think through shared technology needs and efficiencies, as well as where to invest future resources.

**Measurements of Success in Technology:**

The present metrics for success are meeting the stated deadlines. The plan that is developed under the new AVP of Technology will include specific assessment mechanisms.
FINANCIAL GROWTH

Objective: Strengthen financial resources to support all areas of institutional operations and lay the foundation for long-term stability, with a particular emphasis on diversifying income sources

SFAI has an operating budget of just over $20 million, and has experienced growth in income from tuition fees over the past three to four years. However, it is highly reliant on tuition income, with tuition comprising some 98% of total income and contributed income comprising some 2%. This reliance on growing annual tuition and fee income indicates a very real vulnerability in the business model, and puts the burden of financial support on the Institute’s key constituency, its students. (See Financial Projections for the projected increases in tuition over the next five years, corresponding increases to the average institutional aid rate, and resulting revenue/expenses.)

The efforts described throughout this plan—particularly facilities initiatives—can only be realized if SFAI develops the necessary working capital and reserves through increased contributed income, as well as earned income through sources in addition to tuition.

This will require that fundraising become better understood and valued as a priority—and a shared responsibility—across the institution. The 2013 report UnderDeveloped: A National Study of Challenges Facing Nonprofit Fundraising, released by CompassPoint Nonprofit Services and the Evelyn and Walter Haas, Jr. Fund, explains the importance of developing a “culture of philanthropy,” and uses the following definition of that phrase:

“Most people in the organization (across positions) act as ambassadors and engage in relationship building. Everyone promotes philanthropy and can articulate a case for giving. Fund development is viewed and valued as a mission-aligned program of the organization. Organizational systems are established to support donors. The executive director is committed and personally involved in fundraising.”

The following initiatives will help build these organizational practices and strengthen fundraising efforts.

Initiatives:

1. Enhance the size and composition of the Board of Trustees

Time Frame for Completion: Add new and replace outgoing Board members annually to accomplish the goal of 25 members as set forth in the By-Laws

SFAI has made good progress on Board development in the last year, adding seven new Trustees since September 2011. To ensure that SFAI has dynamic and effective volunteer leadership, and the philanthropic culture necessary to accomplish the strategic priorities, over the next five years SFAI will:
• Recruit additional members to the Committee on Trustees who can regularly meet and strategically and systematically identify, cultivate, interview, and recommend trustee candidates.
• Seek candidates who meet specific criteria needed to round out the current composition of the Board, specifically: influence in the corporate sector; savvy in the high tech sector; expertise with planned gift instruments; greater age, ethnic, and racial diversity; leadership experience in capital campaign fundraising; and the ability to meet Board expectations of an unrestricted annual gift of at least $10,000, participation at fundraising events, and willingness to attract the support of other community members.
• Increase the Board’s leadership and fundraising confidence and capacity through education and training.

2. Establish a mature total development program to increase contributed income by at least 7%, 9%, 11%, 13%, and 15% respectively in each of the next five years

_Time Frame for Completion:_ Ongoing work 2013-2018

Increasing community engagement with donors who provide contributed income is essential for many reasons: a committed audience for SFAI artists; the ability to offset SFAI’s dependence on tuition; underwriting for free public programs; and enhanced support for scholarships and other activities.

To identify, cultivate, and attract new donors, SFAI will:

• Continue to implement a donor stewardship program to retain and upgrade existing donors
• Provide volunteer solicitor trainings and conduct personal solicitations for major gifts
• Launch and grow corporate membership and sponsorship programs
• Foster visibility and stewardship of endowed funds
• Continue to hold at least one annual fundraising event and realize ever-higher net profits
• Implement annual fundraising by alumni and by students, in concert with the new Alumni Association
• Improve the efficacy of the Annual Appeal through the acquisition of additional prospect lists, testing of appeal packages, analysis of results, and refined strategies
• Conduct donor research
• Partner with Academic Affairs and Public Programs to identify new foundation and government prospects
• Establish a planned gift committee, launch “The 1871 Society” and solicit planned gifts to attract permanently restricted gifts that will eventually build the endowment

These strategies for annual fundraising will be developed in coordination with the anticipated Capital Campaign.
3. **Formulate and implement a strategy to fund Capital improvements at SFAI’s facilities:**

- reinvestment at 800 Chestnut Street,
- construction of an administration building at 800 Chestnut Street,
- and renovation of a new second campus

*Time Frame for Completion:* Feasibility Study by September 2013; Capital Campaign kick-off 2014; five-year pledge period

As discussed in the Facilities section above, SFAI has the opportunity to enter a new era of excellence in training the artists of the future and service to the Bay Area through facilities upgrades and new projects. A Capital Campaign is key to raising the funds that will support these efforts. (In fact, gifts to the Capital Campaign will have double impact: First, in helping achieve greatly improved facilities for art-making, teaching, and public programs; and second, in releasing approximately $700,000 annually from the operating budget that can be re-directed to fund scholarships and recruit top faculty.)

SFAI is writing a Case for Support that outlines the strategic vision, itemized campaign goals, and a scale of gifts necessary to reach the goal. SFAI will also retain an independent, professional fundraising consultancy to conduct a Feasibility Study. This study will measure the primary factors in fundraising success: awareness of the organization; recognition that its services are meeting a genuine need in society; an understanding of how monies raised will be used; respect for the organization’s leadership; a sense of urgency that the monies are needed now; individual constituents willing to take a leadership role as fundraising volunteers; and constituents willing to make leadership, example-setting gifts.

The Pre-Campaign Planning, Development, and Executive Committees of the Board will receive a report in September 2013 from the retained fundraising consultant concerning the findings of the Feasibility Study. If the recommendation is to proceed, SFAI will implement the necessary structures and process to run the campaign:

- Recruit influential, experienced leaders to a Campaign Cabinet
- Establish a campaign budget (currently estimated at $140,000 per year)
- Confirm campaign staffing and consulting complement
- Determine optimum strategy for concurrent capital and annual fundraising
- Develop campaign materials
- Establish the pledge period and acceptable gifts

The Capital Campaign will begin with a “Quiet Phase” to raise pledges that reach 40–50% of the hoped-for goal and help set a pattern of success. Then, SFAI will stage a campaign kick-off with a public announcement of the goal.

4. **Develop additional non-degree programs to increase earned income**

*Time Frame for Completion:* Plan by June 2014; introduce new programs for FY 2016

In recent years, SFAI has developed programs such as the Undergraduate Summer Residency and summer dorm rentals to increase cash flow and use of facilities during the low-activity summer months.
Potential programs within the realm of Continuing Education/Public Programs were discussed on page 42. Potential programs to supplement the degree programs include:

- Summer ESL courses for international students who would otherwise be denied entry to SFAI’s degree programs for lack of language proficiency
- Summer Early Start (Bridge) program for first-time freshmen and remedial students
- Joint summer programs with institutions outside California
- Partnerships with corporations for projects/engagement that intersect with the academic programs, such as the Sustainable Sculpture Studio course and exhibition, funded in 2010 by Levi’s
- Studio rentals

5. Decrease debt and increase savings through smart financial actions

*Time Frame for Completion:* Ongoing work, 2013–2018

- Refinance the $7.25 million bond in April 2013 at annual savings of $325,625 in the first year, $5.1 million over the life of the current bonds
- Save $400,000 annually from operating budget through reduced lease payments at Fort Mason, with tenant improvement funded by Capital Campaign
- Save $300,000 annually from operating budget by addressing deferred maintenance comprehensively, funded by Capital Campaign
- Analyze potential savings from closing the building for 5 to 8 hours nightly (or nightly during the summer)

**Measures of Success in Financial Growth:**

- Maintain Board size of 25 members as set forth in the By-Laws
- Increase contributed income through the Annual Appeal to the following amounts:

<table>
<thead>
<tr>
<th>Fiscal Year</th>
<th>Contributed Dollars*</th>
<th>Number of Donors*</th>
</tr>
</thead>
<tbody>
<tr>
<td>FY 13</td>
<td>$996,135</td>
<td>275</td>
</tr>
<tr>
<td>FY 14</td>
<td>$1,065,864 (7% increase)</td>
<td>295</td>
</tr>
<tr>
<td>FY 15</td>
<td>$1,161,792 (9%)</td>
<td>322</td>
</tr>
<tr>
<td>FY 16</td>
<td>$1,289,589 (11%)</td>
<td>357</td>
</tr>
<tr>
<td>FY 17</td>
<td>$1,457,235 (13%)</td>
<td>403</td>
</tr>
<tr>
<td>FY 18</td>
<td>$1,675,820 (15%)</td>
<td>463</td>
</tr>
</tbody>
</table>

- Inclusive of Alumni Goals

- Capital Campaign results
- Strength of annual fund after campaign
- Number of realized bequests and confirmed bequest intentions
- Demonstrated annual savings
FINANCIAL PROJECTIONS
## Strategic Plan
### Revision 2-21-13

### Assumptions

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuition rate increase percent</td>
<td>4.5%</td>
<td>4.0%</td>
<td>4.0%</td>
<td>4.0%</td>
<td>4.0%</td>
<td>4.0%</td>
</tr>
<tr>
<td>Enrollment Increase percent - from next tab</td>
<td>1.3%</td>
<td>6.4%</td>
<td>2.7%</td>
<td>2.4%</td>
<td>1.4%</td>
<td></td>
</tr>
<tr>
<td>Inst. Financial Aid Rate</td>
<td>28.5%</td>
<td>30.0%</td>
<td>30.0%</td>
<td>30.0%</td>
<td>30.0%</td>
<td></td>
</tr>
<tr>
<td>Fees - App, Material &amp; Tech per year</td>
<td>$800</td>
<td>$800</td>
<td>$840</td>
<td>$840</td>
<td>$880</td>
<td></td>
</tr>
<tr>
<td>Cost Increase percent</td>
<td>3.0%</td>
<td>3.0%</td>
<td>3.0%</td>
<td>3.0%</td>
<td>3.0%</td>
<td></td>
</tr>
</tbody>
</table>

### Revenues

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Tuition</td>
<td>$23,865</td>
<td>$24,480</td>
<td>$26,781</td>
<td>$28,541</td>
<td>$30,243</td>
<td>$31,879</td>
</tr>
<tr>
<td>Community Programs</td>
<td>$360</td>
<td>$365</td>
<td>$370</td>
<td>$380</td>
<td>$390</td>
<td>$400</td>
</tr>
<tr>
<td>Fees</td>
<td>$577</td>
<td>$468</td>
<td>$499</td>
<td>$539</td>
<td>$551</td>
<td>$560</td>
</tr>
<tr>
<td>Total Tuition and Fees</td>
<td>$24,802</td>
<td>$25,313</td>
<td>$27,650</td>
<td>$29,460</td>
<td>$31,184</td>
<td>$32,839</td>
</tr>
<tr>
<td>Institutional Aid</td>
<td>(6,293)</td>
<td>(6,972)</td>
<td>(8,034)</td>
<td>(8,562)</td>
<td>(9,073)</td>
<td>(9,564)</td>
</tr>
<tr>
<td>Net Tuition and Fees</td>
<td>$18,509</td>
<td>$18,341</td>
<td>$19,616</td>
<td>$20,898</td>
<td>$22,111</td>
<td>$23,275</td>
</tr>
<tr>
<td>Total Contributions</td>
<td>$964</td>
<td>$1,066</td>
<td>$1,162</td>
<td>$1,290</td>
<td>$1,457</td>
<td>$1,676</td>
</tr>
<tr>
<td>Housing</td>
<td>$1,371</td>
<td>$1,412</td>
<td>$1,454</td>
<td>$1,498</td>
<td>$1,543</td>
<td>$1,589</td>
</tr>
<tr>
<td>Other</td>
<td>$206</td>
<td>$212</td>
<td>$219</td>
<td>$225</td>
<td>$232</td>
<td>$239</td>
</tr>
<tr>
<td>Total Other Revenues</td>
<td>$2,541</td>
<td>$2,690</td>
<td>$2,835</td>
<td>$3,013</td>
<td>$3,232</td>
<td>$3,504</td>
</tr>
<tr>
<td>Total Revenues</td>
<td>$21,050</td>
<td>$21,031</td>
<td>$22,451</td>
<td>$23,911</td>
<td>$25,343</td>
<td>$26,779</td>
</tr>
<tr>
<td>Change from Prior Year</td>
<td>-0.1%</td>
<td>6.8%</td>
<td>6.5%</td>
<td>6.0%</td>
<td>5.7%</td>
<td></td>
</tr>
</tbody>
</table>

### Expenses

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Instructional</td>
<td>$5,911</td>
<td>$5,971</td>
<td>$6,408</td>
<td>$6,747</td>
<td>$7,095</td>
<td>$7,419</td>
</tr>
<tr>
<td>Community Programs</td>
<td>$416</td>
<td>$428</td>
<td>$441</td>
<td>$455</td>
<td>$468</td>
<td>$482</td>
</tr>
<tr>
<td>Public Programs</td>
<td>$394</td>
<td>$406</td>
<td>$418</td>
<td>$431</td>
<td>$443</td>
<td>$457</td>
</tr>
<tr>
<td>Academic Support</td>
<td>$1,513</td>
<td>$1,558</td>
<td>$1,605</td>
<td>$1,653</td>
<td>$1,703</td>
<td>$1,754</td>
</tr>
<tr>
<td>Enrollment Services</td>
<td>$2,318</td>
<td>$2,488</td>
<td>$2,562</td>
<td>$2,639</td>
<td>$2,718</td>
<td>$2,800</td>
</tr>
<tr>
<td>Institutional Support</td>
<td>$3,890</td>
<td>$4,007</td>
<td>$4,127</td>
<td>$4,251</td>
<td>$4,378</td>
<td>$4,510</td>
</tr>
<tr>
<td>Bond Interest expense</td>
<td>$549</td>
<td>$244</td>
<td>$224</td>
<td>$219</td>
<td>$197</td>
<td>$174</td>
</tr>
<tr>
<td>Facilities</td>
<td>$2,332</td>
<td>$2,402</td>
<td>$2,474</td>
<td>$2,354</td>
<td>$2,036</td>
<td>$1,511</td>
</tr>
<tr>
<td>Development and Marketing</td>
<td>$1,393</td>
<td>$1,535</td>
<td>$1,478</td>
<td>$1,522</td>
<td>$1,568</td>
<td>$1,615</td>
</tr>
<tr>
<td>Housing</td>
<td>$1,368</td>
<td>$1,409</td>
<td>$1,451</td>
<td>$1,495</td>
<td>$1,540</td>
<td>$1,586</td>
</tr>
<tr>
<td>Total Expense</td>
<td>$20,084</td>
<td>$20,448</td>
<td>$21,188</td>
<td>$21,766</td>
<td>$22,146</td>
<td>$22,307</td>
</tr>
<tr>
<td>Change from Prior Year</td>
<td>1.8%</td>
<td>3.6%</td>
<td>2.7%</td>
<td>1.7%</td>
<td>0.7%</td>
<td></td>
</tr>
<tr>
<td>Net Change</td>
<td>$966</td>
<td>$583</td>
<td>$1,262</td>
<td>$2,145</td>
<td>$3,197</td>
<td>$4,473</td>
</tr>
</tbody>
</table>
## Strategic Plan
### Revision 2-21-13

### Assumptions

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuition rate - Undergrad</td>
<td>$17,874</td>
<td>$18,768</td>
<td>$19,518</td>
<td>$20,299</td>
<td>$21,111</td>
<td>$21,956</td>
</tr>
<tr>
<td>Tuition rate - Grad</td>
<td>$19,092</td>
<td>$19,760</td>
<td>$20,551</td>
<td>$21,373</td>
<td>$22,228</td>
<td>$23,117</td>
</tr>
<tr>
<td>Tuition rate Increase percent</td>
<td>4.5%</td>
<td>4.0%</td>
<td>4.0%</td>
<td>4.0%</td>
<td>4.0%</td>
<td>4.0%</td>
</tr>
<tr>
<td>Inst. Financial Aid Rate</td>
<td>28.5%</td>
<td>30.0%</td>
<td>30.0%</td>
<td>30.0%</td>
<td>30.0%</td>
<td>30.0%</td>
</tr>
<tr>
<td>Fees - App, Material &amp; Tech per semester</td>
<td>$400</td>
<td>$400</td>
<td>$420</td>
<td>$420</td>
<td>$420</td>
<td>$420</td>
</tr>
<tr>
<td>Cost Increase percent</td>
<td>3.0%</td>
<td>3.0%</td>
<td>3.0%</td>
<td>3.0%</td>
<td>3.0%</td>
<td>3.0%</td>
</tr>
</tbody>
</table>

### Student Headcount - FTEs

<table>
<thead>
<tr>
<th></th>
<th>Fall</th>
<th>Actuals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Undergrad</td>
<td>433</td>
<td>437</td>
</tr>
<tr>
<td>Grad</td>
<td>192</td>
<td>201</td>
</tr>
<tr>
<td>Total</td>
<td>630</td>
<td>638</td>
</tr>
<tr>
<td>Percent increase from prior year</td>
<td>1.3%</td>
<td>6.4%</td>
</tr>
</tbody>
</table>

### Spring

<table>
<thead>
<tr>
<th></th>
<th>Undergrad</th>
<th>381</th>
<th>397</th>
<th>412</th>
<th>431</th>
<th>438</th>
<th>447</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grad</td>
<td>190</td>
<td>185</td>
<td>207</td>
<td>206</td>
<td>210</td>
<td>212</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>571</td>
<td>582</td>
<td>619</td>
<td>637</td>
<td>648</td>
<td>659</td>
<td></td>
</tr>
<tr>
<td>Percent increase from prior year</td>
<td>1.9%</td>
<td>6.4%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Tuition $000

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Undergrad</td>
<td></td>
<td>$12,173</td>
<td>$13,485</td>
<td>$14,389</td>
<td>$15,329</td>
<td>$16,164</td>
<td></td>
</tr>
<tr>
<td>Grad</td>
<td></td>
<td>$11,106</td>
<td>$12,296</td>
<td>$13,152</td>
<td>$13,914</td>
<td>$14,715</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>$23,279</td>
<td>$25,781</td>
<td>$27,541</td>
<td>$29,243</td>
<td>$31,879</td>
<td></td>
</tr>
<tr>
<td>Institutional aid Percent</td>
<td></td>
<td>28.5%</td>
<td>30.0%</td>
<td>30.0%</td>
<td>30.0%</td>
<td>30.0%</td>
<td></td>
</tr>
</tbody>
</table>

### Net Tuition

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Undergrad</td>
<td></td>
<td>$17,503</td>
<td>$18,747</td>
<td>$19,978</td>
<td>$21,170</td>
<td>$22,315</td>
<td></td>
</tr>
<tr>
<td>Grad</td>
<td></td>
<td>$16,060</td>
<td>$17,000</td>
<td>$18,042</td>
<td>$19,144</td>
<td>$20,384</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>$33,563</td>
<td>$35,747</td>
<td>$38,020</td>
<td>$39,314</td>
<td>$42,699</td>
<td></td>
</tr>
</tbody>
</table>

### Fees

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>App, Material &amp; Tech per semester</td>
<td>$468</td>
<td>$499</td>
<td>$539</td>
<td>$551</td>
<td>$560</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### 3rd street rent reductions (not in base model)

<p>| | | | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>CU</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tenured Faculty</td>
<td>62</td>
<td>68</td>
<td>74</td>
<td>80</td>
<td>86</td>
<td>92</td>
</tr>
<tr>
<td>Visiting Faculty</td>
<td>148</td>
<td>145</td>
<td>152</td>
<td>152</td>
<td>152</td>
<td>149</td>
</tr>
<tr>
<td>Total</td>
<td>210</td>
<td>213</td>
<td>226</td>
<td>232</td>
<td>238</td>
<td>241</td>
</tr>
<tr>
<td>Percent of Courses taught by Tenured Faculty</td>
<td>30%</td>
<td>32%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Copy of P L updated 2-113(2).xlsx
Strategic Plan
Revision 12.4.12

Add two tenured professors per year at net cost of $30K each, $60,000 total per year

Rebranding costs of $100,000 in 2013-2014 in Marketing.

Retention $100K per year beginning 2013-2014 in Enrollment services
APPENDICES
APPENDIX 1: STRATEGIC PLANNING STEERING GROUP AND COMMITTEE

Strategic Planning Steering Group
Charles Desmarais, President
Diane Frankel, Chair, Board of Trustees
Frances McCormack, Chair of Painting Department
Espi Sanjana, Chief Operating Officer
Carolyn Martin, Dual Degree MA/MFA student

Strategic Planning Committee

SFAI Board of Trustees, Executive Committee
Diane Frankel, Chair
Cynthia Plevin, Vice Chair
Penelope Finnie, Secretary
Chris Tellis, Treasurer
Stanley Saitowitz, Chair of Academic Affairs committee
Lee Gregory, Chair of Development committee
Bry Sarté, Chair of Facilities committee
Bonnie Levinson, Chair of Public Programs committee

Faculty Planning Committee + Chair of Faculty Senate
Claire Daigle, Director of MA Programs
Allan deSouza, Chair of New Genres Department
Frances McCormack, Chair of Painting Department
Robin Balliger, Chair of Urban Studies Department and Liberal Arts
Ian McDonald, Interim Chair of Sculpture/Ceramics Department
Brett Reichman, Chair of Faculty Senate

President’s Cabinet
Charles Desmarais, President
Elizabeth O’Brien, VP of Enrollment
Cynthia Colebrook, VP of Institutional Advancement
Espi Sanjana, Chief Operating Officer
Jennifer Rissler, Acting VP and Dean of Academic Affairs
Janette Andrawes, Director of Marketing

Student Representatives
Carolyn Martin, Dual Degree MA/MFA student
Benjamin Ashlock, BA student
Lindsay Stripling, BFA student
### Tuition for Undergraduate Students at AICAD Peers

<table>
<thead>
<tr>
<th>INSTITUTION</th>
<th>AY 2011-2012</th>
<th>AY 2010-2011</th>
<th>AY 2009-2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art Academy of Cincinnati</td>
<td>$23,150</td>
<td>$23,360</td>
<td>$21,500</td>
</tr>
<tr>
<td>Art Center College of Design</td>
<td>$33,544</td>
<td>$31,668</td>
<td>$31,076</td>
</tr>
<tr>
<td>California College of the Arts</td>
<td>$36,960</td>
<td>$34,872</td>
<td>$32,904</td>
</tr>
<tr>
<td>California Institute of the Arts</td>
<td>$37,684</td>
<td>$36,166</td>
<td>$34,830</td>
</tr>
<tr>
<td>Cleveland Institute of Art</td>
<td>$31,760</td>
<td>$30,840</td>
<td>$29,870</td>
</tr>
<tr>
<td>College for Creative Studies</td>
<td>$31,440</td>
<td>$29,940</td>
<td>$28,650</td>
</tr>
<tr>
<td>Columbus College of Art and Design</td>
<td>$26,112</td>
<td>$24,864</td>
<td>$23,688</td>
</tr>
<tr>
<td>Corcoran College of Art and Design</td>
<td>$29,940</td>
<td>$28,980</td>
<td>$27,960</td>
</tr>
<tr>
<td>Cornish College of the Arts</td>
<td>$30,480</td>
<td>$28,750</td>
<td>$27,000</td>
</tr>
<tr>
<td>Kansas City Art Institute</td>
<td>$30,762</td>
<td>$29,866</td>
<td>$28,580</td>
</tr>
<tr>
<td>Laguna College of Art and Design</td>
<td>$23,730</td>
<td>$22,600</td>
<td>$21,600</td>
</tr>
<tr>
<td>Lyme Academy College of Fine Arts</td>
<td>$25,248</td>
<td>$23,850</td>
<td>$23,140</td>
</tr>
<tr>
<td>Maine College of Art</td>
<td>$28,665</td>
<td>$27,965</td>
<td>$27,550</td>
</tr>
<tr>
<td>Maryland Institute College of Art</td>
<td>$36,170</td>
<td>$34,550</td>
<td>$33,000</td>
</tr>
<tr>
<td>Massachusetts College of Art and Design</td>
<td>$26,400</td>
<td>$25,400</td>
<td>$24,400</td>
</tr>
<tr>
<td>Memphs College of Art</td>
<td>$24,400</td>
<td>$23,300</td>
<td>$22,000</td>
</tr>
<tr>
<td>Milwaukee Institute of Art &amp; Design</td>
<td>$26,990</td>
<td>$25,900</td>
<td>$24,950</td>
</tr>
<tr>
<td>Minneapolis College of Art and Design</td>
<td>$30,386</td>
<td>$29,500</td>
<td>$29,000</td>
</tr>
<tr>
<td>Moore College of Art and Design</td>
<td>$30,436</td>
<td>$29,266</td>
<td>$28,140</td>
</tr>
<tr>
<td>Oregon College of Art and Craft</td>
<td>$22,614</td>
<td>$20,938</td>
<td>$19,940</td>
</tr>
<tr>
<td>Otis College of Art and Design</td>
<td>$34,454</td>
<td>$32,200</td>
<td>$30,660</td>
</tr>
<tr>
<td>Pacific Northwest College of Art</td>
<td>$28,440</td>
<td>$25,890</td>
<td>$22,320</td>
</tr>
<tr>
<td>Pennsylvania Academy of the Fine Arts</td>
<td>$30,480</td>
<td>$28,750</td>
<td>$27,000</td>
</tr>
<tr>
<td>Richmond College of the Arts</td>
<td>$30,762</td>
<td>$29,866</td>
<td>$28,580</td>
</tr>
<tr>
<td>San Francisco Art Institute</td>
<td>$34,454</td>
<td>$32,200</td>
<td>$30,660</td>
</tr>
<tr>
<td>School of the Art Institute</td>
<td>$36,390</td>
<td>$34,550</td>
<td>$33,000</td>
</tr>
<tr>
<td>School of the Museum of Fine Arts-Boston</td>
<td>$31,996</td>
<td>$30,345</td>
<td>$29,540</td>
</tr>
<tr>
<td>School of Visual Arts</td>
<td>$29,550</td>
<td>$28,140</td>
<td>$26,800</td>
</tr>
<tr>
<td>The University of the Arts</td>
<td>$33,500</td>
<td>$31,900</td>
<td>$30,700</td>
</tr>
<tr>
<td>Watkins College of Art and Design &amp; Film</td>
<td>$17,010</td>
<td>$14,352</td>
<td>$14,263</td>
</tr>
</tbody>
</table>

* tuition varies for in-district/in-state/out-of-state

### Average Institutional Aid Rate for First-Time Full-Time Freshmen

<table>
<thead>
<tr>
<th>INSTITUTION</th>
<th>FY 2011</th>
<th>FY 2010</th>
<th>FY 2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art Academy of Cincinnati</td>
<td>$9,764</td>
<td>$10,480</td>
<td>$8,050</td>
</tr>
<tr>
<td>Art Center College of Design</td>
<td>$13,970</td>
<td>$11,686</td>
<td>$13,906</td>
</tr>
<tr>
<td>California College of the Arts</td>
<td>$13,900</td>
<td>$13,840</td>
<td>$12,687</td>
</tr>
<tr>
<td>California Institute of the Arts</td>
<td>$11,135</td>
<td>$11,572</td>
<td>$11,126</td>
</tr>
<tr>
<td>Cleveland Institute of Art</td>
<td>$14,654</td>
<td>$14,914</td>
<td>$19,705</td>
</tr>
<tr>
<td>College for Creative Studies</td>
<td>$10,213</td>
<td>$9,954</td>
<td>$7,791</td>
</tr>
<tr>
<td>Columbus College of Art and Design</td>
<td>$12,791</td>
<td>$10,095</td>
<td>$9,792</td>
</tr>
<tr>
<td>Corcoran College of Art and Design</td>
<td>$15,239</td>
<td>$14,879</td>
<td>$13,603</td>
</tr>
<tr>
<td>Comish College of the Arts</td>
<td>$6,023</td>
<td>$5,781</td>
<td>$5,781</td>
</tr>
<tr>
<td>Kansas City Art Institute</td>
<td>$14,773</td>
<td>$14,599</td>
<td>$11,767</td>
</tr>
<tr>
<td>Laguna College of Art and Design</td>
<td>$4,742</td>
<td>$4,422</td>
<td>$4,089</td>
</tr>
<tr>
<td>Lyme Academy College of Fine Arts</td>
<td>$9,676</td>
<td>$7,250</td>
<td>$3,778</td>
</tr>
<tr>
<td>Maine College of Art</td>
<td>$11,584</td>
<td>$10,899</td>
<td>$9,945</td>
</tr>
<tr>
<td>Maryland Institute College of Art</td>
<td>$12,386</td>
<td>$12,377</td>
<td>$10,526</td>
</tr>
<tr>
<td>Massachusetts College of Art and Design</td>
<td>$4,279</td>
<td>$4,697</td>
<td>$4,232</td>
</tr>
<tr>
<td>Memphs College of Art</td>
<td>$10,611</td>
<td>$10,649</td>
<td>$9,481</td>
</tr>
<tr>
<td>Milwaukee Institute of Art &amp; Design</td>
<td>$11,095</td>
<td>$10,923</td>
<td>$8,559</td>
</tr>
<tr>
<td>Minneapolis College of Art and Design</td>
<td>$10,591</td>
<td>$10,034</td>
<td>$7,267</td>
</tr>
<tr>
<td>Montserrat College of Art and Design</td>
<td>$9,452</td>
<td>$8,534</td>
<td>$6,236</td>
</tr>
<tr>
<td>Moore College of Art and Design</td>
<td>$11,162</td>
<td>$10,729</td>
<td>$9,481</td>
</tr>
<tr>
<td>Oregon College of Art and Craft</td>
<td>$9,473</td>
<td>$4,043</td>
<td>$1,320</td>
</tr>
<tr>
<td>Otis College of Art and Design</td>
<td>$8,381</td>
<td>$8,652</td>
<td>$8,019</td>
</tr>
<tr>
<td>Pacific Northwest College of Art</td>
<td>$10,897</td>
<td>$9,794</td>
<td>$9,148</td>
</tr>
<tr>
<td>Pennsylvania Academy of the Fine Arts</td>
<td>$11,356</td>
<td>$9,028</td>
<td>$7,556</td>
</tr>
<tr>
<td>Pennsylvania College of Art and Design</td>
<td>$3,333</td>
<td>$2,600</td>
<td>$1,462</td>
</tr>
<tr>
<td>Rhode Island School of Design</td>
<td>$19,258</td>
<td>$14,042</td>
<td>$16,268</td>
</tr>
<tr>
<td>Ringling College of Art and Design</td>
<td>$6,047</td>
<td>$5,279</td>
<td>$4,592</td>
</tr>
<tr>
<td>San Francisco Art Institute</td>
<td>$10,736</td>
<td>$12,349</td>
<td>$10,779</td>
</tr>
<tr>
<td>School of the Art Institute of Chicago</td>
<td>$3,333</td>
<td>$2,600</td>
<td>$1,462</td>
</tr>
<tr>
<td>School of the Museum of Fine Arts-Boston</td>
<td>$11,314</td>
<td>$14,462</td>
<td>$14,141</td>
</tr>
<tr>
<td>School of Visual Arts</td>
<td>$7,248</td>
<td>$5,170</td>
<td>$5,812</td>
</tr>
<tr>
<td>The University of the Arts</td>
<td>$15,343</td>
<td>$13,659</td>
<td>$13,032</td>
</tr>
<tr>
<td>Watkins College of Art and Design &amp; Film</td>
<td>$4,665</td>
<td>$3,388</td>
<td>$3,692</td>
</tr>
<tr>
<td>Term</td>
<td>Undergraduates</td>
<td>Graduate</td>
<td>Post-Bac</td>
</tr>
<tr>
<td>-------</td>
<td>----------------</td>
<td>----------</td>
<td>----------</td>
</tr>
<tr>
<td></td>
<td>New</td>
<td>Cont</td>
<td>Total</td>
</tr>
<tr>
<td>FA12</td>
<td>HC</td>
<td>180</td>
<td>262</td>
</tr>
<tr>
<td></td>
<td>FTEs</td>
<td>174.25</td>
<td>255.25</td>
</tr>
<tr>
<td></td>
<td>Graduating</td>
<td>31</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Attrition - #</td>
<td>53</td>
<td>16</td>
</tr>
<tr>
<td></td>
<td>%</td>
<td>13%</td>
<td>8%</td>
</tr>
<tr>
<td></td>
<td>Continuing</td>
<td>358</td>
<td>185</td>
</tr>
<tr>
<td>SP13</td>
<td>HC</td>
<td>36</td>
<td>358</td>
</tr>
<tr>
<td></td>
<td>FTEs</td>
<td>34</td>
<td>347</td>
</tr>
<tr>
<td></td>
<td>Graduating</td>
<td>51</td>
<td>103</td>
</tr>
<tr>
<td></td>
<td>Attrition - #</td>
<td>69</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>%</td>
<td>20%</td>
<td>7%</td>
</tr>
<tr>
<td></td>
<td>Continuing</td>
<td>274</td>
<td>85</td>
</tr>
<tr>
<td>SU13</td>
<td></td>
<td>15</td>
<td>17</td>
</tr>
<tr>
<td>FA13</td>
<td>HC</td>
<td>170</td>
<td>274</td>
</tr>
<tr>
<td></td>
<td>FTEs</td>
<td>165</td>
<td>266</td>
</tr>
<tr>
<td></td>
<td>Graduating</td>
<td>35</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>Attrition - #</td>
<td>45</td>
<td>16</td>
</tr>
<tr>
<td></td>
<td>%</td>
<td>11%</td>
<td>8%</td>
</tr>
<tr>
<td></td>
<td>Continuing</td>
<td>364</td>
<td>179</td>
</tr>
<tr>
<td>SP 14</td>
<td>Headcount</td>
<td>40</td>
<td>364</td>
</tr>
<tr>
<td></td>
<td>FTEs</td>
<td>38</td>
<td>353</td>
</tr>
<tr>
<td></td>
<td>Graduating</td>
<td>57</td>
<td>65</td>
</tr>
<tr>
<td></td>
<td>Attrition - #</td>
<td>69</td>
<td>9</td>
</tr>
<tr>
<td></td>
<td>%</td>
<td>20%</td>
<td>7%</td>
</tr>
<tr>
<td></td>
<td>Continuing</td>
<td>278</td>
<td>115</td>
</tr>
<tr>
<td>SU 14</td>
<td></td>
<td>15</td>
<td></td>
</tr>
<tr>
<td>FA 14</td>
<td>Headcount</td>
<td>185</td>
<td>278</td>
</tr>
<tr>
<td></td>
<td>FTEs</td>
<td>179</td>
<td>269</td>
</tr>
<tr>
<td></td>
<td>Graduating</td>
<td>45</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td>Attrition - #</td>
<td>38</td>
<td>18</td>
</tr>
<tr>
<td></td>
<td>%</td>
<td>9%</td>
<td>8%</td>
</tr>
<tr>
<td></td>
<td>Continuing</td>
<td>380</td>
<td>204</td>
</tr>
<tr>
<td>SP 15</td>
<td>Headcount</td>
<td>40</td>
<td>380</td>
</tr>
<tr>
<td></td>
<td>FTEs</td>
<td>38</td>
<td>368</td>
</tr>
<tr>
<td></td>
<td>Graduating</td>
<td>Attrition - #</td>
<td>Continuing</td>
</tr>
<tr>
<td>----------------</td>
<td>------------</td>
<td>---------------</td>
<td>------------</td>
</tr>
<tr>
<td></td>
<td></td>
<td>%</td>
<td></td>
</tr>
<tr>
<td></td>
<td>60</td>
<td>68</td>
<td>292</td>
</tr>
<tr>
<td>%</td>
<td>18%</td>
<td>19%</td>
<td>15%</td>
</tr>
<tr>
<td></td>
<td>92</td>
<td>9</td>
<td>114</td>
</tr>
<tr>
<td>%</td>
<td>18%</td>
<td>7%</td>
<td></td>
</tr>
<tr>
<td></td>
<td>18</td>
<td>0</td>
<td>406</td>
</tr>
<tr>
<td></td>
<td>0</td>
<td>77</td>
<td></td>
</tr>
</tbody>
</table>

| SU 15          |            |               |            |
| FA 15          | Headcount  | FTEs          |            |
|                | 190        | 184           |            |
|                | 292        | 283           |            |
|                | 482        | 467           |            |
|                | 100        | 99            |            |
|                | 129        | 105           |            |
|                | 229        | 204           |            |
|                | 20         | 20            |            |
|                | 10         | 6             |            |
|                | 741        | 697           |            |

|                | Graduating | Attrition - # | Continuing |
|                |            | %             |            |
|                | 45         | 39            | 397        |
| %              | 9%         | 9%            |            |
|                | 8          | 18            | 2          |
| %              | 8%         | 8%            | 11%        |
|                |            | 59            | 601        |

| SP 16          | Headcount  | FTEs          |            |
|                | 42         | 40            |            |
|                | 397        | 385           |            |
|                | 439        | 425           |            |
|                | 10         | 10            |            |
|                | 203        | 178           |            |
|                | 213        | 188           |            |
|                | 18         | 18            |            |
|                | 6          | 6             |            |
|                | 681        | 637           |            |

|                | Graduating | Attrition - # | Continuing |
|                |            | %             |            |
|                | 63         | 72            | 305        |
| %              | 19%        | 8%            |            |
|                | 92         | 8             | 113        |
| %              | 8%         | 7%            |            |
|                |            | 80            | 418        |

| SU16           |            |               |            |
| FA16           | HC         | FTEs          |            |
|                | 190        | 184           |            |
|                | 305        | 295           |            |
|                | 495        | 479           |            |
|                | 105        | 104           |            |
|                | 128        | 105           |            |
|                | 233        | 209           |            |
|                | 20         | 20            |            |
|                | 10         | 6             |            |
|                | 758        | 714           |            |

|                | Graduating | Attrition - # | Continuing |
|                |            | %             |            |
|                | 50         | 40            | 405        |
| %              | 9%         | 9%            |            |
|                | 8          | 18            | 2          |
| %              | 8%         | 11%           |            |
|                |            | 60            | 429        |

| SP 17          | Headcount  | FTEs          |            |
|                | 42         | 40            |            |
|                | 405        | 392           |            |
|                | 447        | 432           |            |
|                | 10         | 10            |            |
|                | 207        | 182           |            |
|                | 217        | 192           |            |
|                | 18         | 18            |            |
|                | 6          | 6             |            |
|                | 692        | 648           |            |

|                | Graduating | Attrition - # | Continuing |
|                |            | %             |            |
|                | 65         | 69            | 313        |
| %              | 18%        | 18%           |            |
|                | 92         | 9             | 116        |
| %              | 8%         | 7%            |            |
|                |            | 77            | 429        |

| SU 17          |            |               |            |
| FA 17          | Headcount  | FTEs          |            |
|                | 190        | 184           |            |
|                | 313        | 303           |            |
|                | 503        | 487           |            |
|                | 105        | 104           |            |
|                | 131        | 107           |            |
|                | 236        | 211           |            |
|                | 20         | 20            |            |
|                | 10         | 6             |            |
|                | 769        | 724           |            |

<p>|                | Graduating | Attrition - # | Continuing |
|                |            | %             |            |
|                | 53         | 36            |            |
| %              | 8%         | 8%            |            |
|                | 8          | 18            | 2          |
| %              | 8%         | 11%           |            |
|                |            | 56            |            |</p>
<table>
<thead>
<tr>
<th></th>
<th>Continuing</th>
<th>Headcount</th>
<th>FTEs</th>
<th>Graduating</th>
<th>Attrition - #</th>
<th>Attrition - %</th>
<th>Continuing</th>
</tr>
</thead>
<tbody>
<tr>
<td>SP 18</td>
<td></td>
<td>414</td>
<td>210</td>
<td></td>
<td>624</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SU 18</td>
<td></td>
<td>15</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FA 18</td>
<td></td>
<td>190</td>
<td>319</td>
<td></td>
<td>778</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>184</td>
<td>309</td>
<td></td>
<td>732</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SP 19</td>
<td></td>
<td>42</td>
<td>423</td>
<td></td>
<td>716</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>40</td>
<td>410</td>
<td></td>
<td>670</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

- **SP 18:**
  - Headcount: 414, 210, 624
  - FTEs: 40, 401, 441, 10, 184, 194, 18, 6
  - Graduating: 67, 92, 18, 0
  - Attrition - #: 70, 9
  - Attrition - %: 18%, 7%
  - Continuing: 319, 119

- **SU 18:**
  - Headcount: 190, 319
  - FTEs: 184, 309, 493, 104, 109, 213, 20, 6
  - Graduating: 54, 8
  - Attrition - #: 32, 18, 2
  - Attrition - %: 7%, 8%, 10%
  - Continuing: 423

- **FA 18:**
  - Headcount: 190, 319, 509, 105, 134, 239, 20, 10
  - FTEs: 184, 309, 493, 104, 109, 213, 20, 6
  - Graduating: 54, 8
  - Attrition - #: 32, 18, 2
  - Attrition - %: 7%, 8%, 10%
  - Continuing: 423

- **SP 19:**
  - Headcount: 42, 423, 465, 10, 212, 222, 18, 10
  - FTEs: 40, 410, 450, 10, 186, 196, 18, 6
  - Graduating: 69, 92, 18, 0
  - Attrition - #: 67, 9
  - Attrition - %: 17%, 7%
  - Continuing: 329
APPENDIX 4: DIVERSITY STATEMENT

Ratified by the Board of Trustees on October 6, 2012

The San Francisco Art Institute strongly believes that a rigorous artistic and intellectual community is enriched by diversity and inclusion. SFAI promotes artistic and intellectual freedom by fostering environments that value our diverse students, faculty, and staff and provide all community members with a respectful and challenging space in which to address divergent opinions and ideas.

By "diversity", we mean that our community prospectively embraces differences in gender expression and identity, age, culture, ethnicity, race, sexual orientation, physical ability, learning style, religion, occupation, nationality, immigration status, socio-economic status, and the many forms of composite subjectivity and life experience that span these differences. Promoting such a broadly inclusive understanding of diversity requires ongoing education and effort, to ensure support, understanding, and awareness from all community members. In this, SFAI strives to move beyond the reactive methodologies of affirmative action, even as we proactively practice equal opportunity in hiring and admissions.

SFAI seeks to be a vanguard institution with regard to how we address and integrate notions of diversity. The Institute continues to develop connections and mutually beneficial relationships between the school’s immediate community and local and global publics in the belief that a multiplicity of voices has helped to make SFAI the influential and inspiring institution that it is today.
I. Campus Buildings  
   a. Main Campus, 800 Chestnut Street  
      i. Two buildings, approximately 91,000 gross square feet. Zoning is RH3, maximum height 40 feet.  
      ii. Building 1 - 1926, 43,000 gsf, Arthur Brown, architect; SF List of Designated Landmarks, Landmark No. 85.  
      iii. Building 2 – 1968, 48,000 gsf, Paffard Keatinge-Clay, architect  
   b. Graduate Studios, 2565 Third Street  
      i. Built in 1955, upgrade in 1990’s; SFAI leases 1 floor, approximately 61,500 square feet. Zoning district: PDR-1-G  

II. Housing (143 combined bed capacity)  
   a. Residence Hall, 717 Sutter Street  
      i. Built in 1915, leased facility, approximately 19,600 square feet. Zoning district: C-3-G  
   b. Residence Hall, 630 Geary Street  
      i. Built in 1913, leased facility, approximately 15,925 square feet. Zoning district: RC-4  

III. Emerging Challenges and Urgent Needs  
   a. Main Campus  
      i. New Genres Building—Approximately 1500 square feet consisting of Studios 9 (production studio) & 10 (performance/installation space), a staff office and several A/V suites. This building, originally a carpentry studio, was added to the Brown building in the early 1930’s. It is a wood frame stucco building that originally had a clay tile roof. The tiles were removed in the late 1990’s for fill in on the main building. Since the tiles were removed, at least two cap sheet “tarps” have been installed to halt active water intrusion. No major rehabilitation of the spaces has occurred. As of November 2011, all activity was relocated from the NG area due to ongoing water intrusion and mold. Building needs either a thorough rehabilitation or rebuild. Existing HVAC, Electrical and IT systems are incompatible with current and future studio needs.  

IV. Space Needs & Facilities Needs—Now and Moving Forward  
   a. School of Studio Practice  
      i. Painting and Drawing  
         1. HVAC, Plumbing, Lighting and Electrical Upgrades.  
         2. Replace windows with operable storefronts.  
         3. Replace glass partitions with tempered glass.  
         4. Install sediment traps on studio sinks
ii. Printmaking
   1. Difficult to move heavy equipment in and out of the building for repair and replacement.
   2. HVAC upgrade needed.
   3. Spaces are not accessible to mobility challenged students.

iii. Sculpture
   1. HVAC and electrical upgrade needed.

iv. Film
   1. Studio 26 and 30 need improving. Changes made to X and 25 need additional evaluation.

v. New Genres
   1. See urgent need.
   2. Small installation rooms (that are not also classrooms) to accommodate student installation/performance/media work for extended periods (24 hours).
   3. Spaces are not accessible to mobility challenged students

vi. Photography
   1. Footprint reduced, evaluation needed over Fall 2012 to determine additional needs. HVAC system in Group Lab and Mezzanine Darkrooms needs redesign.
   2. Labs, 16A, 16C, 20A, and PSR are not accessible to mobility challenged students

vii. Design and Technology
   1. Lab 25 completed for Fall 2011. Noise issues related to new boiler cause some disruption to classes.
   2. Need “Dirty Workspace”
   3. 25 is not accessible to mobility challenged students

b. School of Interdisciplinary Practice
   i. Exhibition and Museum Studies
   ii. History and Theory of Contemporary Art
   iii. Urban Studies
   iv. Studio 15, 20B and 18 are not accessible to mobility challenged students

c. Enrollment (Admissions, Financial Aid, Registration and Student Affairs)
   i. Student Service and Counseling Spaces—Locate these services in accessible spaces;
   ii. Student Lounge—Space is requested every year by student union.
   iii. Housing

d. Administration

e. Advancement

f. Marketing

g. Library
   i. Circulation Desk Improvement
   ii. Reading room needs restoration, walls, floors, furniture, lighting
   iii. Windows need replacement
   iv. Plaster & drywall work
h. Academic Affairs
i. Operations
   i. Parking improvements, additional spaces
   ii. Consolidate Facilities, IT and General Services in one area
   iii. Move tutoring and counseling out of the basement
j. IT
k. Graduate Program
   i. Find long term space close to main campus

V. Deferred Maintenance and Major Projects Summary, Main Campus
i. Roofing (Addressing in Phases)
   1. Eastern portion of Brown Building
   2. Walter and McBean Galleries
ii. Concrete Repair (Addressing in Phases)
   1. Structural Patches
   2. Spalling
   3. Cleaning and Sealing
iii. Window Repair & Replacements
   1. Wooden windows
   2. Steel framed
   3. Quad Skylights
iv. HVAC
   1. Sculpture, Photo, Printmaking, Painting Studios and Offices
      Campus Wide.
v. Plumbing
   1. Cast iron drain lines are severely deteriorated in Brown building.
      Main drain line may need replacement.
vi. Painting & Plaster
   1. Brown Building (Printmaking Studios, 16A, Hallways)
   2. Repair delaminated plaster in Brown Building
vii. Electrical Upgrades
   1. Panel upgrades needed campus wide.
viii. Access Control and Surveillance Upgrades
   1. Keyless entry system
   2. IP HD Cameras in High Traffic & Sensitive Areas
ix. IT Infrastructure
   1. Phone System
   2. Cabling Network
b. Life Safety Needs
   i. Expansion of Fire Safety Equipment Installations (Sprinklers, Pulls,
      Smoke Detectors)
   ii. Replacement of House/Emergency Phones
   iii. Replacement of stair railings at main campus.
   iv. Evaluation and Possible Expansion of Fire Detection System
c. On the Horizon
   i. Institutional Master Plan 10 year filing due in 2014
APPENDIX 6: CAPITAL INITIATIVES AND EXPENDITURES

Capital Campaign Goals

_Tentative and Subject to Results of Feasibility Study_

- Anchor Presence at Fort Mason: $13,000,000
- Preservation and Conservation (800 Chestnut St.): $4,000,000
- Administrative Building: $3,000,000
- Project Planning/Campaign Expenses: $700,000

Capital Total: $20,700,000

Annual Fund over 5 Years: $6,700,000

Comprehensive Campaign Total: $27,400,000

Capital Expenditures: Strategic Five-Year Plan

<table>
<thead>
<tr>
<th>FY13</th>
<th>FY14</th>
<th>FY15</th>
<th>FY16</th>
<th>FY17</th>
<th>FY18</th>
</tr>
</thead>
<tbody>
<tr>
<td>Year 0</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
</tbody>
</table>

Ft. Mason: $6.5 million, $6.5 million

Administrative Bldg: $3 million

800 Chestnut Preservation: $2 million, $2 million

Campaign Costs: $140K, $140K, $140K, $140K, $140K
APPENDIX 7: ASSISTANT VICE PRESIDENT OF TECHNOLOGY JOB DESCRIPTION

TITLE: Assistant Vice President of Technology

REPORTS TO: Chief Financial Officer

SUPERVISES: Director of IT, Institutional Resources and Media Services (IRMS) Staff

STATUS: Full-time, Exempt

POSITION SUMMARY:
The Assistant Vice President of Technology (AVP OF TECHNOLOGY) is the senior technology officer of the college and will be expected to provide strategic direction and leadership to the Technology Services department (TS). The AVP OF TECHNOLOGY serves on the management team and will contribute to long range strategic planning for the college. S/he will provide vision, leadership, and management in all aspects of information technology for the entire campus community and will manage department operating and capital budgets. The AVP OF TECHNOLOGY is responsible for the support of faculty, students, and staff in their use of technology; the acquisition and support of academic and administrative applications; and the design, installation and maintenance of SFAI’s networking, telecommunications and web infrastructure. The AVP OF TECHNOLOGY will assemble and leverage off a Technology Advisory Committee consisting of board members and industry experts. In addition, s/he will oversee vendor management/purchasing and work with the Office of Advancement in identifying and securing possible forms of external funding for technology initiatives in the future.

Key Opportunities and Challenges for the Assistant Vice President of Technology
The new AVP OF TECHNOLOGY will have a tremendous opportunity to lead and support a new era of technological planning and innovation at SFAI. Operationally, the information technology division is functioning well, and this individual will have a chance to build greater strategic capacity allowing SFAI to capitalize on new ways in which technology can more effectively support institutional goals. Investments in existing infrastructure and new services are already underway as SFAI prepares for continued growth in the future. The overarching challenge for the new AVP OF TECHNOLOGY will be to lead the college through this shift in culture, expectations, and opportunity as it relates to more fully integrating technology into the fabric of the academic experience. More specifically, the AVP OF TECHNOLOGY will be tasked with:

Crafting a vision and technology strategy which is in alignment with SFAI’s academic mission
To meet its changing needs, the college will need to take a fresh look at technology and how services are utilized and delivered. The new AVP of Technology will be responsible for not only managing the current IT operation, but also envisioning the technology needs of the future. This should be a multi-year plan that builds on itself, is forward thinking and student-centric, and has an integrated set of priorities. As SFAI offers many integrated programs across the college, the AVP OF TECHNOLOGY will also help to think through shared technology needs and efficiencies, as well as where to invest future resources.

In addition, the AVP OF TECHNOLOGY will craft a plan expanding systems, technical tools, and improved functionality to enhance academic and non-academic activity. This may address the needs for greater systems integration efforts, new systems for enhanced data analysis and assessment, and the introduction of new high end technologies such as streaming video, flat
screen technology for art work displays, and various visualization and applications. The technology plan will also need to take into account the need for greater standardization, but also provide some flexibility.

Similarly, the AVP OF TECHNOLOGY will be expected to develop a plan that will address software and vendor management concerns. At this time, many students have laptops and this number will only increase. As such, the technology plan should take into account best practices for future support and maintenance of underlying hardware devices and software.

**Unifying the TS department and its resources**

The new AVP OF TECHNOLOGY will inherit a very capable and operationally strong unit. Moving forward, s/he will help to blend and unify the departments, as it is currently composed of independent units. The AVP OF TECHNOLOGY will help to form a greater sense of shared purpose and also bring greater communication and decision making to the division. S/he will help to strategically prioritize initiatives, clarify Technology policies and practices, and facilitate cross collaboration where appropriate. The AVP OF TECHNOLOGY will also ensure that the department is optimally structured and staffed, ensuring Technology staff meets the expanding needs of SFAI and its students through ongoing professional development, training, and mentoring opportunities.

**Integrating TS services across the college (Finance, Admissions, Marketing and Development)**

The AVP OF TECHNOLOGY will be expected to create more strategic collaboration between TS and academic affairs and other offices on campus. This will require a AVP OF TECHNOLOGY who can listen to needs, assess technical solutions and who can communicate the advantages and limits of technology and associated costs to various constituents, including students, faculty, staff, and administrators. Furthermore, the AVP OF TECHNOLOGY should be prepared to engage with faculty to support innovative pedagogy and engage with students in the application of new learning technologies. Ultimately, the AVP OF TECHNOLOGY will help create more integrated service and adoption of new technologies in a prioritized and pragmatic fashion and be passionate about improving the academic experience where possible.

**Serving as a technology ambassador and advocate for the college**

The AVP OF TECHNOLOGY will help to build a greater sense of community by using technology as a bridge to link individuals across SFAI’s growing campuses and outside collaborators. This may include growing video conference capacity, expanding online and distance education tools, the creation of an institutional intranet, and in general, developing an infrastructure that is more accessible and malleable for students. In addition, the AVP OF TECHNOLOGY will be expected to bring a creative aesthetic to the work and be excited by designing solutions with a graphic and visual sensibility. In sum, s/he will be expected to bring creative thinking to how to more effectively capture and share information and how to harness technology for the benefit of the college. Finally, the AVP OF TECHNOLOGY will be expected to explore new partnerships and collaborations with outside entities that may lead to new technical innovations, particularly with companies in the Silicon Valley and surrounding Bay Area.
MINIMUM QUALIFICATIONS:
The ideal candidate will have a proven record of progressive responsibility in the information technology field coupled with extensive senior-level management experience. This person should possess a clear vision of the role of information technology in highly creative environments, particularly in how to support art making in its numerous forms. In addition s/he will have many, if not all of the following qualifications and characteristics:

- Confidence and comfort within academia and/or a comparable artistic and intellectual environment; a strong appreciation for the academic mission and culture of SFAI;
- Thorough knowledge of and experience with all aspects of TS management and development, including trends, applications, and currently available technology. A strong understanding of new and developing technologies in higher education preferred;
- Superb collaboration and team building experience; exceptional project and personnel management skills and communication skills;
- A track record in strategic planning and implementation;
- Successful budgeting and financial management experience;
- Significant experience in information technology, including network and systems operations, hardware and software selection, applications and website development, enterprise databases, communications systems, budgeting, and contract negotiation. A high level of experience working with external IT partners, including vendors, required;
- A strong commitment to and demonstrated experience in providing high quality, client-oriented service;
- Familiarity with and ability to apply technological innovations to business office operations with strong computer skills in MS Word and Excel. Experience using and supporting Datatel Colleague or similar ERP software preferred, expertise with Mac and Windows required;
- Familiarity with advanced art software in the areas of design, video, and other creative software;
- An advanced degree (strongly preferred);
- The ability to work successfully in a complex and fluid environment demanding self-reliance combined with team spirit, outstanding judgment and people skills, and a sense of humor.
Strategic Use of Financial Aid: Enrollment & Revenue Management System™ (ERMS)

Presented by Galen L Graber
Associate Vice President
October 30, 2014
Crystal

Ian
19
Crystal
First-Year Students
Both elements must be present for a student to enroll.

Financial aid strategy must consist of two criteria:

- Students’ ability to pay
- Students’ willingness to pay
What is the concept behind the Enrollment & Revenue Management System?

**Before**
- Over-Awarded Student
- Non-Enrolled Student
- Ideal Award
  - Price Sensitivity
  - Aid Package

**After**
- Ideal Awards
  - Both students receive ideal awards
- Price Sensitivity
- Aid Package
Need is outpacing EFC

- Average Need
- Average EFC

<table>
<thead>
<tr>
<th>Year</th>
<th>Average Need</th>
<th>Average EFC</th>
</tr>
</thead>
<tbody>
<tr>
<td>2006-07</td>
<td>$19,201</td>
<td>$17,658</td>
</tr>
<tr>
<td>2007-08</td>
<td>$20,551</td>
<td>$17,573</td>
</tr>
<tr>
<td>2008-09</td>
<td>$21,783</td>
<td>$18,526</td>
</tr>
<tr>
<td>2009-10</td>
<td>$23,559</td>
<td>$15,200</td>
</tr>
<tr>
<td>2010-11</td>
<td>$25,518</td>
<td>$14,582</td>
</tr>
<tr>
<td>2011-12</td>
<td>$26,212</td>
<td>$14,794</td>
</tr>
<tr>
<td>2012-13</td>
<td>$27,290</td>
<td>$15,898</td>
</tr>
<tr>
<td>2013-14</td>
<td>$27,973</td>
<td>$16,490</td>
</tr>
</tbody>
</table>
Ability to pay indicators

<table>
<thead>
<tr>
<th>Year</th>
<th>Need</th>
<th>EFC</th>
</tr>
</thead>
<tbody>
<tr>
<td>2011</td>
<td>$39,488</td>
<td>$13,642</td>
</tr>
<tr>
<td>2012</td>
<td>$44,545</td>
<td>$11,282</td>
</tr>
<tr>
<td>2013</td>
<td>$45,837</td>
<td>$12,223</td>
</tr>
<tr>
<td>2014</td>
<td>$52,018</td>
<td>$9,971</td>
</tr>
</tbody>
</table>
Assessing the ability to pay
Income distribution of SFAI families 2013 to 2014

Source: Noel-Levitz ERMS Data (not including international students)
Projected number of high school graduates: California 2013-20

<table>
<thead>
<tr>
<th></th>
<th>CA</th>
<th>White</th>
<th>Black</th>
<th>Hispanic</th>
<th>Other</th>
</tr>
</thead>
<tbody>
<tr>
<td>2014-15</td>
<td>114,439</td>
<td>22,273</td>
<td>168,376</td>
<td>94,999</td>
<td></td>
</tr>
<tr>
<td>2020-21</td>
<td>103,395</td>
<td>18,136</td>
<td>180,322</td>
<td>87,135</td>
<td></td>
</tr>
<tr>
<td>Change</td>
<td>-10%</td>
<td>-19%</td>
<td>7%</td>
<td>-8%</td>
<td></td>
</tr>
</tbody>
</table>

-3% Decline
# SFAI value positioning

**(AICAD schools)**

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Art Institute of CA</td>
<td>1130</td>
<td>79</td>
<td>$39,020</td>
<td>$37,560</td>
<td>$44,838</td>
</tr>
<tr>
<td>Art Institute of the Art</td>
<td>89</td>
<td>$39,014</td>
<td>$38,260</td>
<td>$42,616</td>
<td></td>
</tr>
<tr>
<td>Art Center College</td>
<td>82</td>
<td>$35,552</td>
<td>$34,044</td>
<td>$40,698</td>
<td></td>
</tr>
<tr>
<td>SFAI School of Visual Art</td>
<td>1015</td>
<td>63</td>
<td>$36,618</td>
<td>$34,916</td>
<td>$39,986</td>
</tr>
<tr>
<td>School of Visual Museum of</td>
<td>1038</td>
<td>80</td>
<td>$31,030</td>
<td>$29,500</td>
<td>$39,656</td>
</tr>
<tr>
<td>Fine Art Center</td>
<td>71</td>
<td>$35,378</td>
<td>$33,166</td>
<td>$38,555</td>
<td></td>
</tr>
<tr>
<td>MD Institute</td>
<td>1170</td>
<td>85</td>
<td>$39,340</td>
<td>$37,470</td>
<td>$36,977</td>
</tr>
<tr>
<td>Pratt Institute-Main</td>
<td>1130</td>
<td>82</td>
<td>$41,092</td>
<td>$38,980</td>
<td>$35,861</td>
</tr>
<tr>
<td>Cornish College</td>
<td>66</td>
<td>$32,380</td>
<td>$30,880</td>
<td>$34,017</td>
<td></td>
</tr>
<tr>
<td>RI School of Design</td>
<td>1240</td>
<td>95</td>
<td>$41,332</td>
<td>$39,777</td>
<td>$33,845</td>
</tr>
<tr>
<td>Otis College of A&amp;D</td>
<td>1025</td>
<td>77</td>
<td>$38,300</td>
<td>$35,404</td>
<td>$32,762</td>
</tr>
<tr>
<td>CCA</td>
<td>1060</td>
<td>76</td>
<td>$38,798</td>
<td>$37,040</td>
<td>$31,984</td>
</tr>
<tr>
<td>PNCA</td>
<td>56</td>
<td>$32,064</td>
<td>$30,730</td>
<td>$28,557</td>
<td></td>
</tr>
<tr>
<td>Kansas City Art</td>
<td>70</td>
<td>$31,992</td>
<td>$30,762</td>
<td>$24,690</td>
<td></td>
</tr>
<tr>
<td>MA College of A&amp;D</td>
<td>1095</td>
<td>88</td>
<td>$10,400</td>
<td>$9,700</td>
<td>$18,400</td>
</tr>
<tr>
<td>Cooper Union</td>
<td>1380</td>
<td>90</td>
<td>$40,250</td>
<td>$39,150</td>
<td>$15,374</td>
</tr>
<tr>
<td>Institution</td>
<td>Count</td>
<td>% of Total</td>
<td>Rank</td>
<td>FAFSA Rank</td>
<td>FAFSA Adm</td>
</tr>
<tr>
<td>--------------------------------------------------</td>
<td>-------</td>
<td>------------</td>
<td>------</td>
<td>------------</td>
<td>-----------</td>
</tr>
<tr>
<td>No Match/Non-Enrolled</td>
<td>155</td>
<td>46%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>School of Art Institute of Chicago (IL)</td>
<td>22</td>
<td>6%</td>
<td>1</td>
<td>2</td>
<td>67</td>
</tr>
<tr>
<td>California College of the Arts (CA)</td>
<td>19</td>
<td>6%</td>
<td>2</td>
<td>1</td>
<td>72</td>
</tr>
<tr>
<td>Rhode Island School of Design (RI)</td>
<td>15</td>
<td>4%</td>
<td>3</td>
<td>12</td>
<td>20</td>
</tr>
<tr>
<td>School of Visual Arts (NY)</td>
<td>10</td>
<td>3%</td>
<td>4</td>
<td>4</td>
<td>41</td>
</tr>
<tr>
<td>Art Center College of Design (CA)</td>
<td>8</td>
<td>2%</td>
<td>5</td>
<td>9</td>
<td>25</td>
</tr>
<tr>
<td>Pratt Institute (NY)</td>
<td>8</td>
<td>2%</td>
<td>6</td>
<td>3</td>
<td>46</td>
</tr>
<tr>
<td>Maryland Inst College of Art (MD)</td>
<td>8</td>
<td>2%</td>
<td>7</td>
<td>5</td>
<td>36</td>
</tr>
<tr>
<td>Otis College of Art and Design (CA)</td>
<td>7</td>
<td>2%</td>
<td>8</td>
<td>6</td>
<td>35</td>
</tr>
<tr>
<td>California Institute of the Arts (CA)</td>
<td>7</td>
<td>2%</td>
<td>9</td>
<td>8</td>
<td>31</td>
</tr>
<tr>
<td>Kansas City Art Institute (MO)</td>
<td>6</td>
<td>2%</td>
<td>10</td>
<td>21</td>
<td>12</td>
</tr>
<tr>
<td>Cooper Union (NY)</td>
<td>5</td>
<td>1%</td>
<td>11</td>
<td>18</td>
<td>13</td>
</tr>
<tr>
<td>University of California (ucla) (CA)</td>
<td>5</td>
<td>1%</td>
<td>12</td>
<td>16</td>
<td>14</td>
</tr>
<tr>
<td>Ringling School of Art and Design (FL)</td>
<td>4</td>
<td>1%</td>
<td>13</td>
<td>37</td>
<td>6</td>
</tr>
<tr>
<td>Virginia Commonwealth University (VA)</td>
<td>3</td>
<td>1%</td>
<td>14</td>
<td>17</td>
<td>14</td>
</tr>
<tr>
<td>Cornish College of the Arts (WA)</td>
<td>2</td>
<td>1%</td>
<td>15</td>
<td>11</td>
<td>20</td>
</tr>
<tr>
<td>Academy of Art University (CA)</td>
<td>2</td>
<td>1%</td>
<td>16</td>
<td>15</td>
<td>14</td>
</tr>
</tbody>
</table>
SFAI

**AICAD First-Year Metrics**
(is SFAI “normal”?)

When ranking the 6 AICAD schools who contracted with Noel-Levitz by various metrics, SFAI appears more often in the lower half than the upper half.

<table>
<thead>
<tr>
<th>Rank</th>
<th>Admit %Goal</th>
<th>Enrolled %Goal</th>
<th>Yield</th>
<th>Disc Rate</th>
<th>EFC</th>
<th>NTR</th>
<th>HS GPA</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>High 113%</td>
<td>112%</td>
<td>46%</td>
<td>48%</td>
<td>$15,300</td>
<td>$30,000</td>
<td>3.63</td>
</tr>
<tr>
<td>2</td>
<td>103%</td>
<td>104%</td>
<td>38%</td>
<td>47%</td>
<td>$13,900</td>
<td>$27,600</td>
<td>3.27</td>
</tr>
<tr>
<td>3</td>
<td>103%</td>
<td>97%</td>
<td>36%</td>
<td>35%</td>
<td>$10,800</td>
<td>$26,977</td>
<td>3.19</td>
</tr>
<tr>
<td>4</td>
<td>91%</td>
<td>92%</td>
<td>22%</td>
<td>35%</td>
<td>$10,700</td>
<td>$23,400</td>
<td>3.08</td>
</tr>
<tr>
<td>5</td>
<td>90%</td>
<td>85%</td>
<td>20%</td>
<td>33%</td>
<td>$9,971</td>
<td>$20,300</td>
<td>3.03</td>
</tr>
<tr>
<td>6 Low</td>
<td>82%</td>
<td>83%</td>
<td>18.7%</td>
<td>32.7%</td>
<td>$8,600</td>
<td>$16,600</td>
<td>2.94</td>
</tr>
</tbody>
</table>

Note that some schools set aggressive admit and enrolled goals. Others set conservative “budget minimum” goals.
Enrollment metrics

*All Except Post-Bacc. Students
Achievement of goals by Population

- First-Year Transfers: 2013 Actual - 72, 2014 Goals - 85, 2014 Actual - 88
## International Student Enrollment

<table>
<thead>
<tr>
<th></th>
<th>2011</th>
<th>2012</th>
<th>2013</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>First-Year</td>
<td>4</td>
<td>12</td>
<td>10</td>
<td>23</td>
</tr>
<tr>
<td>Transfer</td>
<td>11</td>
<td>20</td>
<td>15</td>
<td>9</td>
</tr>
<tr>
<td>Grad-MA</td>
<td>4</td>
<td>5</td>
<td>0</td>
<td>3</td>
</tr>
<tr>
<td>Grad-MFA</td>
<td>29</td>
<td>15</td>
<td>30</td>
<td>36</td>
</tr>
<tr>
<td>Post-Bacc</td>
<td>5</td>
<td>4</td>
<td>1</td>
<td>7</td>
</tr>
<tr>
<td>All Grad</td>
<td>38</td>
<td>24</td>
<td>24</td>
<td>46</td>
</tr>
<tr>
<td>Grand Total</td>
<td>57</td>
<td>59</td>
<td>63</td>
<td>78</td>
</tr>
</tbody>
</table>
Net revenue in thousands

<table>
<thead>
<tr>
<th>Year</th>
<th>Tuition</th>
<th>Room &amp; Board</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>2011</td>
<td>$10,033</td>
<td></td>
<td>$1,795</td>
</tr>
<tr>
<td>2012</td>
<td>$8,141</td>
<td></td>
<td>$1,576</td>
</tr>
<tr>
<td>2013</td>
<td>$8,824</td>
<td></td>
<td>$1,603</td>
</tr>
<tr>
<td>2014</td>
<td>$8,875</td>
<td></td>
<td>$1,795</td>
</tr>
</tbody>
</table>


All New:
- Tuition: $51K increase
- Room & Board: $140K decrease
- Total: $192K increase
Enrollment metrics

<table>
<thead>
<tr>
<th>Year</th>
<th>FY Enrolled</th>
<th>Disc Rate</th>
<th>Retention Rate</th>
</tr>
</thead>
<tbody>
<tr>
<td>2011</td>
<td>64</td>
<td>28.0%</td>
<td>61.8%</td>
</tr>
<tr>
<td>2012</td>
<td>82</td>
<td>33.8%</td>
<td>62.2%</td>
</tr>
<tr>
<td>2013</td>
<td>72</td>
<td>36.4%</td>
<td>69.4%</td>
</tr>
<tr>
<td>2004</td>
<td>78</td>
<td>32.7%</td>
<td></td>
</tr>
</tbody>
</table>
Net revenue in thousands

FY Tuition  FY Room & Board  Total
2011  $2,283  $1,700  $3,983
2012  $2,622  $1,916  $4,538
2013  $2,459  $1,759  $4,218
2014  $2,104  $827  $2,931

Change:
+$473K  +$345K  +$128K
Enrollment metrics

- TR/RA Enrolled
- Disc Rate
- Retention Rate

2011: TR/RA Enrolled = 114, Disc Rate = 30.6%, Retention Rate = 75.4%
2012: TR/RA Enrolled = 97, Disc Rate = 34.9%, Retention Rate = 63.9%
2013: TR/RA Enrolled = 88, Disc Rate = 35.1%, Retention Rate = 75.0%
2014: TR/RA Enrolled = 54, Disc Rate = 40.0%
Admitted, enrolled and yield

<table>
<thead>
<tr>
<th>Year</th>
<th>TR/RA Admitted</th>
<th>TR/RA Enrolled</th>
<th>Yield</th>
</tr>
</thead>
<tbody>
<tr>
<td>2011</td>
<td>220</td>
<td>114</td>
<td>51.8%</td>
</tr>
<tr>
<td>2012</td>
<td>239</td>
<td>97</td>
<td>40.6%</td>
</tr>
<tr>
<td>2013</td>
<td>210</td>
<td>88</td>
<td>41.9%</td>
</tr>
<tr>
<td>2014</td>
<td>130</td>
<td>54</td>
<td>41.5%</td>
</tr>
</tbody>
</table>
Net revenue in thousands

<table>
<thead>
<tr>
<th>Year</th>
<th>TR/RA Tuition</th>
<th>TR/RA Room &amp; Board</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>2014</td>
<td>$1,299</td>
<td>$313</td>
<td>-$186K</td>
</tr>
<tr>
<td>2013</td>
<td>$2,194</td>
<td>$500</td>
<td>-$186K</td>
</tr>
<tr>
<td>2012</td>
<td>$2,312</td>
<td>$535</td>
<td>-$186K</td>
</tr>
<tr>
<td>2011</td>
<td>$2,719</td>
<td>$669</td>
<td>-$186K</td>
</tr>
<tr>
<td></td>
<td>$3,388</td>
<td></td>
<td>-$1.08M</td>
</tr>
</tbody>
</table>

Net revenue data for years 2011 to 2014.
Enrollment metrics

*Does not include post-bacc. students
Net revenue in thousands

Grad Tuition  Grad Room & Board  Total

2011: $544, $659K
2012: $334, $409K
2013: $405, $250K
2014: $655

Graduate programs

![Bar chart showing trends in MA, MFA, and Post-Bacc programs for 2012, 2013, and 2014.](image-url)
AICAD Retention Avg. = 78.1%

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>RI School of Design</td>
<td>1240</td>
<td>95</td>
<td>86</td>
<td>$41,332</td>
<td>$39,777</td>
<td>$33,845</td>
</tr>
<tr>
<td>Cooper Union</td>
<td>1380</td>
<td>90</td>
<td>81</td>
<td>$40,250</td>
<td>$39,150</td>
<td>$15,374</td>
</tr>
<tr>
<td>CA Institute of the</td>
<td>1095</td>
<td>88</td>
<td>65</td>
<td>$10,400</td>
<td>$9,700</td>
<td>$18,400</td>
</tr>
<tr>
<td>MA College of A&amp;D</td>
<td>1170</td>
<td>85</td>
<td>71</td>
<td>$10,400</td>
<td>$9,700</td>
<td>$18,400</td>
</tr>
<tr>
<td>MD Institute</td>
<td>1170</td>
<td>85</td>
<td>71</td>
<td>$10,400</td>
<td>$9,700</td>
<td>$18,400</td>
</tr>
<tr>
<td>Art Center College</td>
<td>1130</td>
<td>82</td>
<td>70</td>
<td>$35,552</td>
<td>$34,044</td>
<td>$40,698</td>
</tr>
<tr>
<td>Pratt Institute</td>
<td>1038</td>
<td>80</td>
<td>68</td>
<td>$31,030</td>
<td>$29,500</td>
<td>$39,656</td>
</tr>
<tr>
<td>School of Visual</td>
<td>1130</td>
<td>79</td>
<td>54</td>
<td>$39,020</td>
<td>$37,560</td>
<td>$44,838</td>
</tr>
<tr>
<td>Art Institute of</td>
<td>1025</td>
<td>77</td>
<td>53</td>
<td>$38,300</td>
<td>$35,404</td>
<td>$32,762</td>
</tr>
<tr>
<td>Otis College of A&amp;D</td>
<td>1060</td>
<td>76</td>
<td>45</td>
<td>$38,798</td>
<td>$37,040</td>
<td>$31,984</td>
</tr>
<tr>
<td>CCA</td>
<td>1015</td>
<td>63</td>
<td>30</td>
<td>$36,618</td>
<td>$34,916</td>
<td>$39,986</td>
</tr>
<tr>
<td>Museum of Fine</td>
<td>66</td>
<td>22</td>
<td></td>
<td>$32,064</td>
<td>$30,730</td>
<td>$28,557</td>
</tr>
<tr>
<td>Kansas City Art</td>
<td>71</td>
<td>50</td>
<td></td>
<td>$35,378</td>
<td>$33,166</td>
<td>$38,555</td>
</tr>
<tr>
<td>Cornish College</td>
<td>70</td>
<td>59</td>
<td></td>
<td>$31,992</td>
<td>$30,762</td>
<td>$24,690</td>
</tr>
<tr>
<td>SFAI</td>
<td>1015</td>
<td>63</td>
<td>30</td>
<td>$36,618</td>
<td>$34,916</td>
<td>$39,986</td>
</tr>
<tr>
<td>PNCA</td>
<td>56</td>
<td>22</td>
<td></td>
<td>$32,064</td>
<td>$30,730</td>
<td>$28,557</td>
</tr>
</tbody>
</table>
Retained and not retained
2013 FY Cohort returning to Fall 2014
By Portfolio Score

Overall 69.2%
Retained and not retained
2013 Cohort who returned Fall 2014

- Retained
- Not Retained
- Rate

<table>
<thead>
<tr>
<th>Category</th>
<th>Retained</th>
<th>Not Retained</th>
<th>Rate</th>
</tr>
</thead>
<tbody>
<tr>
<td>First-Year</td>
<td>50</td>
<td>22</td>
<td>69.4%</td>
</tr>
<tr>
<td>Transfers</td>
<td>66</td>
<td>22</td>
<td>75.0%</td>
</tr>
<tr>
<td>Grad-MA</td>
<td>6</td>
<td>6</td>
<td>85.7%</td>
</tr>
<tr>
<td>Grad-MFA</td>
<td>84</td>
<td>7</td>
<td>92.3%</td>
</tr>
<tr>
<td>Grad-PB</td>
<td>5</td>
<td>3</td>
<td>37.5%</td>
</tr>
</tbody>
</table>
The Plan

1. Enroll 80 FY, 80 Transfers
   10 MA, 90 MFA & 15 Post-Bac

2. 34\% First-Year disc rate, 30\% Overall

3. Added new approach to Cal Grant
## Costs assumptions

### Costs

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Amount</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Tuition</strong></td>
<td>$40,400</td>
<td>3.0%</td>
<td>$39,226</td>
<td>4.5%</td>
<td>$37,536</td>
<td>5.0%</td>
</tr>
<tr>
<td><strong>Required fees</strong></td>
<td>$890</td>
<td>2.3%</td>
<td>$870</td>
<td>0.0%</td>
<td>$870</td>
<td>-7.4%</td>
</tr>
<tr>
<td><strong>Room</strong></td>
<td>$11,850</td>
<td>3.0%</td>
<td>$11,500</td>
<td>13.9%</td>
<td>$10,100</td>
<td>18.1%</td>
</tr>
<tr>
<td><strong>Board</strong></td>
<td>$1,060</td>
<td>2.9%</td>
<td>$1,030</td>
<td>3.0%</td>
<td>$1,000</td>
<td>0.0%</td>
</tr>
<tr>
<td><strong>Other charges</strong></td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total Direct Costs</strong></td>
<td>$54,200</td>
<td>3.0%</td>
<td>$52,626</td>
<td>6.3%</td>
<td>$49,506</td>
<td>7.1%</td>
</tr>
</tbody>
</table>

### Graduate

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Amount</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Tuition</strong></td>
<td>$42,330</td>
<td>3.0%</td>
<td>$41,100</td>
<td>4.1%</td>
<td>$39,464</td>
<td></td>
</tr>
<tr>
<td><strong>Required fees</strong></td>
<td>$890</td>
<td>2.3%</td>
<td>$870</td>
<td>0.0%</td>
<td>$870</td>
<td></td>
</tr>
<tr>
<td><strong>Room</strong></td>
<td>$14,270</td>
<td>3.0%</td>
<td>$13,850</td>
<td>31.2%</td>
<td>$10,560</td>
<td></td>
</tr>
<tr>
<td><strong>Board</strong></td>
<td>$1,060</td>
<td>2.9%</td>
<td>$1,030</td>
<td>3.0%</td>
<td>$1,000</td>
<td></td>
</tr>
<tr>
<td><strong>Other charges</strong></td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total Direct Costs</strong></td>
<td>$58,550</td>
<td>3.0%</td>
<td>$56,850</td>
<td>9.6%</td>
<td>$51,894</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2015-16</td>
<td></td>
<td></td>
<td>2014-13</td>
<td></td>
<td></td>
</tr>
<tr>
<td>-----------------------</td>
<td>---------</td>
<td>----------</td>
<td>----------</td>
<td>---------</td>
<td>----------</td>
<td>----------</td>
</tr>
<tr>
<td></td>
<td>Admit</td>
<td>Enroll</td>
<td>Yield</td>
<td>Admit</td>
<td>Enroll</td>
<td>Yield</td>
</tr>
<tr>
<td>First-Year Non-Intl</td>
<td>274</td>
<td>56</td>
<td>20.4%</td>
<td>417</td>
<td>78</td>
<td>18.7%</td>
</tr>
<tr>
<td>First-Year International</td>
<td>126</td>
<td>24</td>
<td>19.0%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total First-Year</td>
<td>400</td>
<td>80</td>
<td>20.0%</td>
<td>417</td>
<td>78</td>
<td>18.7%</td>
</tr>
<tr>
<td>Transfers</td>
<td>200</td>
<td>80</td>
<td>40.0%</td>
<td>130</td>
<td>54</td>
<td>41.5%</td>
</tr>
<tr>
<td>Total Undergrad</td>
<td>600</td>
<td>160</td>
<td>26.7%</td>
<td>547</td>
<td>132</td>
<td>24.1%</td>
</tr>
<tr>
<td>Graduate MA</td>
<td>40</td>
<td>10</td>
<td>25.0%</td>
<td>25</td>
<td>6</td>
<td>24.0%</td>
</tr>
<tr>
<td>Graduate MFA</td>
<td>230</td>
<td>90</td>
<td>39.1%</td>
<td>229</td>
<td>93</td>
<td>40.6%</td>
</tr>
<tr>
<td>Graduate Post-Bacc</td>
<td>78</td>
<td>15</td>
<td>19.2%</td>
<td>68</td>
<td>14</td>
<td>20.6%</td>
</tr>
<tr>
<td>Total Graduate</td>
<td>348</td>
<td>115</td>
<td>33.0%</td>
<td>322</td>
<td>113</td>
<td>35.1%</td>
</tr>
<tr>
<td>SFAI Total</td>
<td>948</td>
<td>275</td>
<td>29.0%</td>
<td>869</td>
<td>245</td>
<td>28.2%</td>
</tr>
</tbody>
</table>
# First-Year Scholarship Recommendations

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>AR 1</td>
<td>$12,000</td>
<td>$12,000</td>
<td>$12,000</td>
<td>$14,000</td>
</tr>
<tr>
<td>AR 2</td>
<td>$10,000</td>
<td>$10,000</td>
<td>$11,000</td>
<td>$13,000</td>
</tr>
<tr>
<td>AR 3</td>
<td>$9,500</td>
<td>$8,000</td>
<td>$8,000</td>
<td>$10,000</td>
</tr>
<tr>
<td>AR 4</td>
<td>$8,000</td>
<td>$5,000</td>
<td>$6,000</td>
<td>$6,000</td>
</tr>
<tr>
<td>AR 5</td>
<td>$5,000</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
</tr>
<tr>
<td>AR 6</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
</tr>
</tbody>
</table>

*Ranges for each AR are different for 2012-13*
## Transfer Scholarship Recommendations

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>AR 1</td>
<td>$10,000</td>
<td>$8,500</td>
<td>$6,000</td>
<td>$4,000</td>
</tr>
<tr>
<td>AR 2</td>
<td>$10,000</td>
<td>$8,000</td>
<td>$6,000</td>
<td>$4,000</td>
</tr>
<tr>
<td>AR 3</td>
<td>$10,000</td>
<td>$9,000</td>
<td>$7,000</td>
<td>$5,000</td>
</tr>
<tr>
<td>AR 4</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
</tr>
</tbody>
</table>

*Ranges for each AR are different for 2012-13*
Recommendations

1. Approve merit scholarships ASAP so that internal communications can be made.

2. Package $3,000 “SFAI Cal-Grant A Supplement” add-on to maximize enrollment of Cal Grant recipients. Cost: $9,000 FY, $15,000 TR.

3. Plan assumes Fellowships:
   - 2 MA @ $30K
   - 9 MFA @ $35K
   - Fulbright Match @ 50% Tuition

   Total cost: $9,000 FY, $15,000 TR.
Recommendations, cont.

4. Continue to work at making negotiated money as effective as possible.

5. Continue focus on Phi-Theta-Kappa Honor Society for transfer market.

6. Continue to work at improving data quality. Progress made, but still a bit of work to do.
Recommendations, cont.

Get clearing house data on non-enrolled students.

Also get clearing house data on previous school of enrollment of transfer students.

Great job with retention this year, need to continue to dedicate time and resources to ultimately improve to 76%.
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of students admitted</td>
<td>417</td>
<td>400</td>
<td>-17</td>
</tr>
<tr>
<td>Number of students enrolled</td>
<td>78</td>
<td>80</td>
<td>2</td>
</tr>
<tr>
<td>Yield</td>
<td>18.7%</td>
<td>20.0%</td>
<td>1.3%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Institutional Aid by Type</th>
<th>2014-15 Actual</th>
<th>2015-16 Estimated</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Need-based gift</td>
<td>$195,370</td>
<td>$161,124</td>
<td>-$34,246</td>
</tr>
<tr>
<td>Merit-based gift</td>
<td>$699,000</td>
<td>$824,500</td>
<td>$125,500</td>
</tr>
<tr>
<td>Premier Academic</td>
<td>$50,000</td>
<td>$51,496</td>
<td>$1,496</td>
</tr>
<tr>
<td>Special Talent/other talent gift</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
</tr>
<tr>
<td>Other institutional gift aid</td>
<td>$78,600</td>
<td>$87,599</td>
<td>$8,999</td>
</tr>
<tr>
<td>Tuition exchange waivers</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
</tr>
<tr>
<td><strong>Total institutional gift aid</strong></td>
<td>$1,022,970</td>
<td>$1,124,719</td>
<td>$101,749</td>
</tr>
<tr>
<td>Average institutional gift/student</td>
<td>$13,115</td>
<td>$14,059</td>
<td>$944</td>
</tr>
<tr>
<td>Work-study</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
</tr>
<tr>
<td>Loan</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
</tr>
<tr>
<td><strong>Total institutional aid</strong></td>
<td>$1,022,970</td>
<td>$1,124,719</td>
<td>$101,749</td>
</tr>
<tr>
<td>Net Tuition/Fee Revenue</td>
<td>$2,104,218</td>
<td>$2,178,181</td>
<td>$73,963</td>
</tr>
<tr>
<td>From change in enrollment</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>From per-student net revenue change</td>
<td></td>
<td></td>
<td>$53,954</td>
</tr>
<tr>
<td><strong>Average Net Tuition/Fee Revenue</strong></td>
<td>$26,977</td>
<td>$27,227</td>
<td>$250</td>
</tr>
<tr>
<td>Tuition &amp; fee discount rate</td>
<td>32.7%</td>
<td>34.1%</td>
<td>1.3%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Revenue Minus Unfunded Gift Aid</th>
<th>2014-15 Actual</th>
<th>2015-16 Estimated</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuition</td>
<td>$2,065,658</td>
<td>$2,136,281</td>
<td>$70,623</td>
</tr>
<tr>
<td>Room/board</td>
<td>$826,980</td>
<td>$893,206</td>
<td>$66,226</td>
</tr>
<tr>
<td>Overall (incl. fees)</td>
<td>$2,960,198</td>
<td>$3,100,387</td>
<td>$140,189</td>
</tr>
<tr>
<td>Unfunded institutional gift aid</td>
<td>$993,970</td>
<td>$1,095,719</td>
<td>$101,749</td>
</tr>
<tr>
<td>Funded institutional gift aid</td>
<td>$29,000</td>
<td>$29,000</td>
<td>$0</td>
</tr>
<tr>
<td>Unfunded tuition discount</td>
<td>32.5%</td>
<td>33.9%</td>
<td>1.4%</td>
</tr>
<tr>
<td>Overall unfunded discount</td>
<td>25.1%</td>
<td>26.1%</td>
<td>1.0%</td>
</tr>
</tbody>
</table>
## Enrollment & Financial Impact of Changes

<table>
<thead>
<tr>
<th></th>
<th>2014-15 Actual</th>
<th>2015-16 Estimated</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Number of students admitted</strong></td>
<td>130</td>
<td>200</td>
<td>70</td>
</tr>
<tr>
<td><strong>Number of students enrolled</strong></td>
<td>54</td>
<td>80</td>
<td>26</td>
</tr>
<tr>
<td><strong>Yield</strong></td>
<td>41.5%</td>
<td>40.0%</td>
<td>-1.5%</td>
</tr>
</tbody>
</table>

### Institutional Aid by Type

<table>
<thead>
<tr>
<th>Type</th>
<th>2014-15 Actual</th>
<th>2015-16 Estimated</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Need-based gift</td>
<td>$203,849</td>
<td>$293,383</td>
<td>$89,534</td>
</tr>
<tr>
<td>Merit-based gift</td>
<td>$418,000</td>
<td>$607,000</td>
<td>$189,000</td>
</tr>
<tr>
<td>Academic Merit</td>
<td>$125,000</td>
<td>$128,741</td>
<td>$3,741</td>
</tr>
<tr>
<td>Talent/other talent gift</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
</tr>
<tr>
<td>Other institutional gift aid</td>
<td>$118,000</td>
<td>$124,000</td>
<td>$6,000</td>
</tr>
<tr>
<td>Tuition exchange waivers</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
</tr>
<tr>
<td>Total institutional gift aid</td>
<td>$864,849</td>
<td>$1,153,124</td>
<td>$288,275</td>
</tr>
<tr>
<td>Average institutional gift/student</td>
<td>$16,016</td>
<td>$14,414</td>
<td>-$1,602</td>
</tr>
<tr>
<td>Work-study</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
</tr>
<tr>
<td>Loan</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
</tr>
<tr>
<td>Total institutional aid</td>
<td>$864,849</td>
<td>$1,153,124</td>
<td>$288,275</td>
</tr>
</tbody>
</table>

### Net Tuition/Fee Revenue

<table>
<thead>
<tr>
<th></th>
<th>2014-15 Actual</th>
<th>2015-16 Estimated</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total tuition &amp; fee</td>
<td>$1,299,435</td>
<td>$2,148,593</td>
<td>$849,158</td>
</tr>
<tr>
<td>From change in enrollment</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>From per-student net revenue change</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Average Net Tuition &amp; fee Revenue</td>
<td>$24,064</td>
<td>$26,857</td>
<td>$2,794</td>
</tr>
<tr>
<td>Tuition &amp; fee discount rate</td>
<td>40.0%</td>
<td>34.9%</td>
<td>-5.0%</td>
</tr>
</tbody>
</table>

### Revenue Minus Unfunded Gift Aid

<table>
<thead>
<tr>
<th></th>
<th>2014-15 Actual</th>
<th>2015-16 Estimated</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuition</td>
<td>$1,253,355</td>
<td>$2,078,876</td>
<td>$825,521</td>
</tr>
<tr>
<td>Room/board</td>
<td>$313,250</td>
<td>$478,387</td>
<td>$165,137</td>
</tr>
<tr>
<td>Overall (incl. fees)</td>
<td>$1,612,685</td>
<td>$2,626,980</td>
<td>$1,014,295</td>
</tr>
<tr>
<td>Unfunded institutional gift aid</td>
<td>$864,849</td>
<td>$1,153,124</td>
<td>$288,275</td>
</tr>
<tr>
<td>Funded institutional gift aid</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
</tr>
<tr>
<td>Unfunded tuition discount</td>
<td>40.8%</td>
<td>35.7%</td>
<td>-5.2%</td>
</tr>
<tr>
<td>Overall unfunded discount</td>
<td>34.9%</td>
<td>30.5%</td>
<td>-4.4%</td>
</tr>
</tbody>
</table>
### Enrollment & Financial Impact of Changes

<table>
<thead>
<tr>
<th></th>
<th>2014-15 Actual</th>
<th>2015-16 Estimated</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of students admitted</td>
<td>322</td>
<td>348</td>
<td>26</td>
</tr>
<tr>
<td>Number of students enrolled</td>
<td>113</td>
<td>115</td>
<td>2</td>
</tr>
<tr>
<td>Yield</td>
<td>35.1%</td>
<td>33.0%</td>
<td>-2.0%</td>
</tr>
</tbody>
</table>

#### Institutional Aid by Type

<table>
<thead>
<tr>
<th>Type</th>
<th>2014-15 Actual</th>
<th>2015-16 Estimated</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Need-based gift</td>
<td>$677,675</td>
<td>$718,578</td>
<td>$40,903</td>
</tr>
<tr>
<td>Merit-based gift</td>
<td>$6,000</td>
<td>$3,600</td>
<td>-$2,400</td>
</tr>
<tr>
<td>Fellowship</td>
<td>$295,000</td>
<td>$375,000</td>
<td>$80,000</td>
</tr>
<tr>
<td>Fulbright Match/other talent gift</td>
<td>$20,500</td>
<td>$42,330</td>
<td>$21,830</td>
</tr>
<tr>
<td>Other institutional gift aid</td>
<td>$67,125</td>
<td>$54,632</td>
<td>-$12,493</td>
</tr>
<tr>
<td>Tuition exchange waivers</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
</tr>
<tr>
<td>Total institutional gift aid</td>
<td>$1,066,300</td>
<td>$1,194,140</td>
<td>$127,840</td>
</tr>
<tr>
<td>Average institutional gift/student</td>
<td>$9,436</td>
<td>$10,384</td>
<td>$948</td>
</tr>
<tr>
<td>Work-study</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
</tr>
<tr>
<td>Loan</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
</tr>
<tr>
<td>Total institutional aid</td>
<td>$1,066,300</td>
<td>$1,194,140</td>
<td>$127,840</td>
</tr>
<tr>
<td>Net Tuition/Fee Revenue</td>
<td>$3,676,310</td>
<td>$3,776,160</td>
<td>$99,850</td>
</tr>
<tr>
<td>From change in enrollment</td>
<td></td>
<td></td>
<td>$65,067</td>
</tr>
<tr>
<td>From per-student net revenue change</td>
<td></td>
<td></td>
<td>$34,783</td>
</tr>
<tr>
<td>Average Net Tuition/Fee Revenue</td>
<td>$32,534</td>
<td>$32,836</td>
<td>$302</td>
</tr>
<tr>
<td>Tuition &amp; fee discount rate</td>
<td>22.5%</td>
<td>24.0%</td>
<td>1.5%</td>
</tr>
</tbody>
</table>

### Revenue Minus Unfunded Gift Aid

<table>
<thead>
<tr>
<th>Category</th>
<th>2014-15 Actual</th>
<th>2015-16 Estimated</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuition</td>
<td>$3,578,000</td>
<td>$3,673,810</td>
<td>$95,810</td>
</tr>
<tr>
<td>Room/board</td>
<td>$654,720</td>
<td>$709,724</td>
<td>$55,004</td>
</tr>
<tr>
<td>Overall (incl. fees)</td>
<td>$4,331,030</td>
<td>$4,485,884</td>
<td>$154,854</td>
</tr>
<tr>
<td>Unfunded institutional gift aid</td>
<td>$1,066,300</td>
<td>$1,194,140</td>
<td>$127,840</td>
</tr>
<tr>
<td>Funded institutional gift aid</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
</tr>
<tr>
<td>Unfunded tuition discount</td>
<td>23.0%</td>
<td>24.5%</td>
<td>1.6%</td>
</tr>
<tr>
<td>Overall unfunded discount</td>
<td>19.8%</td>
<td>21.0%</td>
<td>1.3%</td>
</tr>
<tr>
<td>------------------------------------------</td>
<td>----------------</td>
<td>------------------</td>
<td>-------</td>
</tr>
<tr>
<td>Number of students admitted</td>
<td>869</td>
<td>948</td>
<td>79</td>
</tr>
<tr>
<td>Number of students enrolled</td>
<td>245</td>
<td>275</td>
<td>30</td>
</tr>
<tr>
<td>Yield</td>
<td>28.2%</td>
<td>29.0%</td>
<td>0.8%</td>
</tr>
</tbody>
</table>

### Institutional Aid by Type

<table>
<thead>
<tr>
<th>Type</th>
<th>2014-15 Actual</th>
<th>2015-16 Estimated</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Need-based gift</td>
<td>$1,076,894</td>
<td>$1,173,085</td>
<td>$96,191</td>
</tr>
<tr>
<td>Merit-based gift</td>
<td>$1,123,000</td>
<td>$1,435,100</td>
<td>$312,100</td>
</tr>
<tr>
<td>Premier Academic</td>
<td>$470,000</td>
<td>$555,238</td>
<td>$85,238</td>
</tr>
<tr>
<td>Special Talent/other talent gift</td>
<td>$20,500</td>
<td>$42,330</td>
<td>$21,830</td>
</tr>
<tr>
<td>Other institutional gift aid</td>
<td>$263,725</td>
<td>$266,231</td>
<td>$2,506</td>
</tr>
<tr>
<td>Tuition exchange waivers</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
</tr>
<tr>
<td>Total institutional gift aid</td>
<td>$2,954,119</td>
<td>$3,471,983</td>
<td>$517,864</td>
</tr>
<tr>
<td>Average institutional gift/student</td>
<td>$12,058</td>
<td>$12,625</td>
<td>$568</td>
</tr>
<tr>
<td>Work-study</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
</tr>
<tr>
<td>Loan</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
</tr>
<tr>
<td>Total institutional aid</td>
<td>$2,954,119</td>
<td>$3,471,983</td>
<td>$517,864</td>
</tr>
</tbody>
</table>

### Net Tuition/Fee Revenue

<table>
<thead>
<tr>
<th>Type</th>
<th>2014-15 Actual</th>
<th>2015-16 Estimated</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuition</td>
<td>$6,897,013</td>
<td>$7,888,967</td>
<td>$991,954</td>
</tr>
<tr>
<td>Room/board</td>
<td>$1,794,950</td>
<td>$2,081,318</td>
<td>$286,368</td>
</tr>
<tr>
<td>Overall (incl. fees)</td>
<td>$8,903,963</td>
<td>$10,121,605</td>
<td>$1,309,338</td>
</tr>
<tr>
<td>Unfunded institutional gift aid</td>
<td>$2,925,119</td>
<td>$3,442,983</td>
<td>$517,864</td>
</tr>
<tr>
<td>Funded institutional gift aid</td>
<td>$29,000</td>
<td>$29,000</td>
<td>$0</td>
</tr>
<tr>
<td>Unfunded tuition discount</td>
<td>29.8%</td>
<td>30.4%</td>
<td>0.6%</td>
</tr>
<tr>
<td>Overall unfunded discount</td>
<td>24.7%</td>
<td>25.2%</td>
<td>0.5%</td>
</tr>
</tbody>
</table>
Questions
PIER 2 FACILITIES PLAN
February 2, 2015

SFAI plans to transform historic Pier 2 at Fort Mason into a new Graduate Center with artist studios and spaces for public engagement in the creative process. This 69,400-square-foot facility, located one mile from the 800 Chestnut Street campus, will replace the existing rented studios on Third Street in the Dogpatch neighborhood.

The Pier 2 planning process has proceeded through the following phases:
- Concept Design/Program Verification: completed August 2013
- Schematic Design: completed June 2014
- Design Development: completed December 2014

Anticipated next steps:
- Developing Guaranteed Maximum Price with General Contractor: March 2015
- Completion of Construction Documents: June 2015
- Begin construction: December 2015
- Open facility: January 2017

Because of the increased proximity of the Pier 2 building to the Chestnut Street campus as compared to the current facility, SFAI anticipates greater integration between sites. The Pier 2 plan therefore does not duplicate resources found on the Chestnut Street campus such as darkrooms, printmaking facilities, and library facilities. (The Chestnut Street campus plan includes an expansion of the darkrooms to accommodate increased usage by graduate students.) In addition, SFAI plans to schedule some graduate classes at Chestnut Street.

The enclosed documents provide details about the architectural program, schedule, cost, and financing. Additional institutional research will be available in the Team Room for the on-site visit.

Note: The cost estimate provided is from the Schematic Design phase. An updated estimate based on Design Development drawings is in-progress. The target hard-cost construction budget is $11.5 million.
CONTENTS

I. Project Team 3
II. Scope of Work 4
III. Architectural Program 5
IV. Drawings 6
    Floor plan
    Sections
    Renderings
    Materials selections
V. Schedule 18
VI. Cost Estimate 19
VII. Financing Plan 28
<table>
<thead>
<tr>
<th>Role</th>
<th>Company</th>
<th>Address</th>
<th>Contact Person</th>
</tr>
</thead>
<tbody>
<tr>
<td>Client</td>
<td>San Francisco Art Institute</td>
<td>800 Chestnut Street</td>
<td>Charles Desmarais, President</td>
</tr>
<tr>
<td></td>
<td></td>
<td>San Francisco, CA 94133</td>
<td><a href="mailto:cdesmarais@sfai.edu">cdesmarais@sfai.edu</a></td>
</tr>
<tr>
<td></td>
<td></td>
<td>T: 415.749.4549</td>
<td></td>
</tr>
<tr>
<td>Client Project Manager</td>
<td>mack5</td>
<td>1900 Powell Street, Suite 470</td>
<td>Mark Kelley</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Emeryville, CA 94608</td>
<td><a href="mailto:Markelley@mack5.com">Markelley@mack5.com</a></td>
</tr>
<tr>
<td></td>
<td></td>
<td>T: (510) 595-3020 Office</td>
<td></td>
</tr>
<tr>
<td>Architect</td>
<td>Leddy Maytum Stacy Architects</td>
<td>677 Harrison Street</td>
<td>Marsha Maytum, Principal</td>
</tr>
<tr>
<td></td>
<td></td>
<td>San Francisco, CA 94107</td>
<td>x302 <a href="mailto:mmaytum@lmsarch.com">mmaytum@lmsarch.com</a></td>
</tr>
<tr>
<td></td>
<td></td>
<td>T: 415.495.1700</td>
<td>Adam Franch, x319 <a href="mailto:afranch@lmsarch.com">afranch@lmsarch.com</a></td>
</tr>
<tr>
<td>Structural Engineer</td>
<td>Rutherford + Chekene Engineers</td>
<td>55 Second Street, Suite 600</td>
<td>Jamie Curry, Associate Principal</td>
</tr>
<tr>
<td></td>
<td></td>
<td>San Francisco, CA 94105</td>
<td>415.568.4419 <a href="mailto:jcurry@ruthchek.com">jcurry@ruthchek.com</a></td>
</tr>
<tr>
<td></td>
<td></td>
<td>T: 415.568.4400</td>
<td>Tim Lucido, SE 415.568.4458 <a href="mailto:tlucido@ruthchek.com">tlucido@ruthchek.com</a></td>
</tr>
<tr>
<td>MEP/FP</td>
<td>Integral Group Engineers</td>
<td>427 13th Street</td>
<td>Tyler Bradshaw, x232 <a href="mailto:tbradshaw@integralgroup.com">tbradshaw@integralgroup.com</a></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Oakland, CA 94612</td>
<td>Chris Light, x242 <a href="mailto:clight@integralgroup.com">clight@integralgroup.com</a></td>
</tr>
<tr>
<td></td>
<td></td>
<td>T: 510.663.2070</td>
<td>Dave Maino, x108 <a href="mailto:dmaino@integralgroup.com">dmaino@integralgroup.com</a></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Jun Padilla, x251 <a href="mailto:jpadilla@integralgroup.com">jpadilla@integralgroup.com</a></td>
</tr>
<tr>
<td>Lighting Design</td>
<td>Architectural Lighting Design</td>
<td>300 Brannan Street #405</td>
<td>David Malman</td>
</tr>
<tr>
<td></td>
<td></td>
<td>San Francisco, CA 94107</td>
<td><a href="mailto:dmalman@aldsf.com">dmalman@aldsf.com</a></td>
</tr>
<tr>
<td></td>
<td></td>
<td>T: 415.495.4085</td>
<td></td>
</tr>
<tr>
<td>Theater Design</td>
<td>Auerbach Pollock Friedlander</td>
<td>225 Green St.,</td>
<td>Emily Brainerd</td>
</tr>
<tr>
<td></td>
<td></td>
<td>San Francisco, CA 94111</td>
<td><a href="mailto:ebrainerd@auerbachconsultants.com">ebrainerd@auerbachconsultants.com</a></td>
</tr>
<tr>
<td></td>
<td></td>
<td>T: (415) 392-7528</td>
<td></td>
</tr>
<tr>
<td>Acoustic Design</td>
<td>Charles Salter Associates, Inc.</td>
<td>130 Sutter Street, Suite 500</td>
<td>Eric Yee</td>
</tr>
<tr>
<td></td>
<td></td>
<td>San Francisco, CA 94104</td>
<td>eric.yee@cm salter.com</td>
</tr>
<tr>
<td></td>
<td></td>
<td>T: 415.397.0442</td>
<td></td>
</tr>
<tr>
<td>Civil Engineer</td>
<td>Moffatt &amp; Nichol</td>
<td>2001 North Main Street Suite 360</td>
<td>Brad Porter</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Walnut Creek, CA 94596</td>
<td>BP <a href="mailto:orter@moffatnichol.com">orter@moffatnichol.com</a></td>
</tr>
<tr>
<td></td>
<td></td>
<td>T: 925.944.5411</td>
<td></td>
</tr>
</tbody>
</table>
II. SCOPE OF WORK

Excerpted from LMS Architects Design Development project manual dated Nov. 21, 2014

A. Abbreviated Summary:
1. The Project is located in the National Historic District in the Golden Gate National Parks (GGNP) San Francisco, CA, as shown on the Drawings.
2. The Project consists of interior improvements to the south side of the existing building occupying Pier 2 at Fort Mason for the San Francisco Art Institute.
3. Demolition, restoration, and replacement of existing features are required, as is new construction.
4. Cowell Theater, located at the north end of the pier is not a part of this project. The revision of the Cowell Lobby is included in the project.
5. The pier sub-structure is not being seismically upgraded as a part of the Work; however, some work is required below the pier deck.

B. Historic Significance: Pier 2 is a National Historic Landmark structure. Extreme caution shall be observed to prevent damage or impairment to any part of the building or pier. Any materials of historic significance shall be considered as property of the National Park Service; review extent with the National Park Service Representative prior to start of work, and throughout entire construction and rehabilitation process.

C. Master Leasor: Fort Mason Center (FMC). Fort Mason Center is the master lease holder of Pier 2 with responsibilities in operating, maintaining and managing the various buildings, piers and parking lot at the site. Construction activities shall accommodate the Fort Mason Center’s operating venues at the Site. Property is owned and under direct jurisdiction of the National Park Service.

D. Owner: San Francisco Art Institute (SFAI) is the sub tenant to Fort Mason Center.

E. Work Hours: Contractor’s work hours are 7am to 5pm, M–F; however, no work that generates noise, dust, vibration or disruptions to utilities may be performed after 3:30pm.

F. The Contractor shall prepare an existing plan for review and approval by the Presidio Fire Department. During the specific periods that the building exterior is being repaired at the apron around the building, existing procedures shall be as agreed to with the Presidio Fire Department.

G. Items noted "NIC" (Not in Contract) will be furnished and installed by others under separate contract.

H. Owner reserves right to remove and retain possession of existing items prior to start of Contract.

I. Sustainable Building Goals: The Project is designed to meet LEED rating system for New Construction sponsored by the US Green Building Council. The Project goal is a level Silver Rating. Refer to specific specification sections for detailed requirements and reference standards. LEED certification is not anticipated but the project must comply with the GGNRA sustainability requirements.
III. ARCHITECTURAL PROGRAM

The program area for the SFAI Graduate Center is approximately 69,400 square feet to be located on two levels within the historic pier shed and includes the following:

- Individual graduate studio spaces (172 spaces with alternate layouts for 188 and 198 studios)
- 2 Seminar Rooms/Multi-function Spaces
- 4 Installation Rooms
- Assembly Area/Woodshop/Spray Booth
- Media Suite
- Instructional Support Area
- Gallery
- Media Gallery/Performance Space
- Student Lounge (kitchenette/vending machines)
- Catering Kitchen
- Faculty, Administrative, and Operations Offices
- Maintenance/Storage/Janitorial
SECOND FLOOR PLAN

FIRST FLOOR PLAN

SFAI - FORT MASON PIER 2
SAN FRANCISCO, CALIFORNIA

172 STUDIO PODS
11 SINKS (16 STUDENTS PER SINK)

LEDY MAYTUM STACY ARCHITECTS
417 MARIPOSA STREET
SAN FRANCISCO CA 94107
T 415 499 7360
F 415 499 1797

9 DECEMBER 2014
<table>
<thead>
<tr>
<th>ID</th>
<th>Task Name</th>
<th>Duration</th>
<th>Start</th>
<th>Finish</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Design Development</td>
<td>30 days</td>
<td>Mon 10/13/14</td>
<td>Fri 11/21/14</td>
</tr>
<tr>
<td>2</td>
<td>General Contractor Selection</td>
<td>44 days</td>
<td>Fri 11/12/14</td>
<td>Wed 12/11/15</td>
</tr>
<tr>
<td>3</td>
<td>GMP Phase</td>
<td>57 days</td>
<td>Mon 1/12/15</td>
<td>Tue 3/31/15</td>
</tr>
<tr>
<td>4</td>
<td>Kick off meeting with LMS, MS and Contractor to review DD Set</td>
<td>1 day</td>
<td>Thu 1/22/15</td>
<td>Thu 1/22/15</td>
</tr>
<tr>
<td>5</td>
<td>Review by Design Team and Contractor for Scope Accuracy and Constructability</td>
<td>5 days</td>
<td>Thu 1/29/15</td>
<td>Wed 2/4/15</td>
</tr>
<tr>
<td>6</td>
<td>Develop and Prioritize Alternate List to get to $11.3M</td>
<td>10 days</td>
<td>Tue 2/17/15</td>
<td>Mon 3/3/15</td>
</tr>
<tr>
<td>7</td>
<td>Meeting with Design Team, SFAI, MS and contractor to prioritize scope items to get to $11.3M</td>
<td>1 day</td>
<td>Mon 2/23/15</td>
<td>Mon 2/23/15</td>
</tr>
<tr>
<td>8</td>
<td>Develop Alternates and Complete GMP Bid Package</td>
<td>15 days</td>
<td>Tue 3/3/15</td>
<td>Tue 3/3/15</td>
</tr>
<tr>
<td>9</td>
<td>Confirm GMP</td>
<td>6 days</td>
<td>Tue 3/10/15</td>
<td>Tue 3/10/15</td>
</tr>
<tr>
<td>10</td>
<td>Construction Documents</td>
<td>60 days</td>
<td>Wed 4/1/15</td>
<td>Tue 6/23/15</td>
</tr>
<tr>
<td>11</td>
<td>MS Estimate of Probable Cost</td>
<td>15 days</td>
<td>Wed 6/3/15</td>
<td>Tue 7/14/15</td>
</tr>
<tr>
<td>12</td>
<td>Confirm GMP based on CIS</td>
<td>20 days</td>
<td>Wed 7/15/15</td>
<td>Wed 8/15/15</td>
</tr>
<tr>
<td>13</td>
<td>Tax Credit Amendment</td>
<td>3 months</td>
<td>Wed 6/3/15</td>
<td>Tue 9/5/15</td>
</tr>
<tr>
<td>14</td>
<td>Permitting</td>
<td>3 months</td>
<td>Wed 6/13/15</td>
<td>Tue 9/15/15</td>
</tr>
<tr>
<td>15</td>
<td>Pre-Construction Structural Steel Fabrication</td>
<td>3 months</td>
<td>Wed 9/9/15</td>
<td>Tue 12/8/15</td>
</tr>
<tr>
<td>16</td>
<td>Construction</td>
<td>11 months</td>
<td>Wed 12/9/15</td>
<td>Tue 10/11/16</td>
</tr>
<tr>
<td>17</td>
<td>Commissioning</td>
<td>2 months</td>
<td>Wed 10/22/15</td>
<td>Tue 12/6/15</td>
</tr>
<tr>
<td>18</td>
<td>FF&amp;E Installation</td>
<td>2 months</td>
<td>Wed 10/22/15</td>
<td>Tue 12/6/15</td>
</tr>
<tr>
<td>19</td>
<td>Grand Opening</td>
<td>1 day</td>
<td>Mon 1/2/15</td>
<td>Mon 1/2/17</td>
</tr>
<tr>
<td>20</td>
<td>Project Team Meetings</td>
<td>31 days</td>
<td>Tue 1/20/15</td>
<td>Tue 3/17/15</td>
</tr>
</tbody>
</table>

The project timeline is depicted in the diagram, with bars representing different tasks and their durations. The timeline extends from October 13, 2014, to December 17, 2016.
Cost Model Manager - Project Cost Report

<table>
<thead>
<tr>
<th>SUMMARY</th>
<th>Anticipated Cost (AC) 22-Jul-14</th>
<th>% of Anticipated Cost</th>
<th>Anticipated Cost (AC) $ / GSF</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lease Negotiations</td>
<td>20,000</td>
<td>0%</td>
<td>0.31</td>
<td>Allowance for lease</td>
</tr>
<tr>
<td>Design, Planning and Management</td>
<td>1,358,651</td>
<td>8%</td>
<td>21.04</td>
<td>Architect, engineers, sub-consultants, reimbursable expense</td>
</tr>
<tr>
<td>Construction and Related Costs</td>
<td>12,833,501</td>
<td>80%</td>
<td>198.78</td>
<td>Interior Fit Out 64,560 SF facility, plus change orders, permits and fees, etc.</td>
</tr>
<tr>
<td>Telephone and Data Systems</td>
<td>181,479</td>
<td>1%</td>
<td>2.81</td>
<td>Allow for new phone system; new computers, server, cabling</td>
</tr>
<tr>
<td>Furnishings, Fixtures and Equipment</td>
<td>927,178</td>
<td>6%</td>
<td>14.36</td>
<td>Furnishings for offices, public spaces</td>
</tr>
<tr>
<td>Audio Visual and Security</td>
<td>106,766</td>
<td>1%</td>
<td>1.65</td>
<td>Includes paging, CCTV, card key system, projection system, and monitors</td>
</tr>
<tr>
<td>Owner Costs</td>
<td>285,432</td>
<td>2%</td>
<td>4.42</td>
<td>Staffing allocations, financing and other miscellaneous costs</td>
</tr>
</tbody>
</table>

**Project Contingency**

| Project Contingency | 419,620 | 3% | 6.50 |

| TOTAL PROJECT BUDGET | 16,132,627 | 100% | 249.89 |

*% of Anticipated Cost is based on Total Project Budget*

Based on 64,560 Gross Square Feet

---

Tax Credits Expense

| Tax Credits Expense | 654,400 | 4% | 10.14 |

Subtotal with Tax Credits Expense | 16,787,027 |

Tax Credits

| Tax Credits | (2,896,079) | -18% | (44.86) |

**TOTAL PROJECT BUDGET**

| 13,890,947 | 215.16 |

Based on 64,560 Gross Square Feet
<table>
<thead>
<tr>
<th>TAX CREDITS</th>
<th>Anticipated Cost (AC) 22-Jul-14</th>
<th>Anticipated Cost (AC) $ / GSF</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tax Credits</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Federal Historic Preservation Tax Credits</td>
<td>(2,896,079)</td>
<td>(44.86)</td>
<td>20% of soft and hard costs (Excludes Owner Costs, Lease Negotiations, FF&amp;E and Project contingency). Base for calculation = 14,480,396</td>
</tr>
<tr>
<td>Professional Fees</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Page &amp; Turnbull</td>
<td>Part 1</td>
<td>-</td>
<td>Deleted per J. Clawson CashFlow 7/11/14</td>
</tr>
<tr>
<td>Part 2</td>
<td>-</td>
<td>Deleted per J. Clawson CashFlow 7/11/14</td>
<td></td>
</tr>
<tr>
<td>Part 3</td>
<td>-</td>
<td>Deleted per J. Clawson CashFlow 7/11/14</td>
<td></td>
</tr>
<tr>
<td>Other professional fees, charges</td>
<td>654,400</td>
<td></td>
<td>Per J. Clawson CashFlow 7/11/14:</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>2% of Gross Tax Credit ($3,080,000) as Annual Payments (5 years starting 2016)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>8% of Tax Credit Buyout ($3,080,000) as Annual Payments (5 years starting 2016)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>$100,000 Transaction Costs</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>$15 million * 20% + $80k Addl Tax Credit Equity = $3,080,000</td>
</tr>
<tr>
<td>Total - Tax Credits</td>
<td>(2,241,679)</td>
<td>(34.72)</td>
<td></td>
</tr>
</tbody>
</table>
## LEASE NEGOTIATIONS

<table>
<thead>
<tr>
<th></th>
<th>Anticipated Cost (AC)</th>
<th>Anticipated Cost (AC) $ / GSF</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Legal</td>
<td>15,000</td>
<td>0.23</td>
<td>Allowance</td>
</tr>
<tr>
<td>Real Estate Commissions, Fees</td>
<td>0</td>
<td>-</td>
<td>None allowed for</td>
</tr>
<tr>
<td>Allow for Additional Scope</td>
<td>5,000</td>
<td>0.08</td>
<td></td>
</tr>
<tr>
<td><strong>Total - Land Acquisition</strong></td>
<td><strong>20,000</strong></td>
<td><strong>0.31</strong></td>
<td></td>
</tr>
</tbody>
</table>
# Cost Model Manager - Project Cost Report

**San Francisco Art Institute**  
**Fort Mason**  
**July 22, 2014**

<table>
<thead>
<tr>
<th>DESIGN, PLANNING &amp; MANAGEMENT</th>
<th>Anticipated Cost (AC) 22-Jul-14</th>
<th>% of Anticipated Cost</th>
<th>Anticipated Cost (AC) $ / GSF</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Design Fees</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Leddy Maytum Stacy Architects</td>
<td>468,000</td>
<td>4.0%</td>
<td>7.25</td>
<td></td>
</tr>
<tr>
<td>Consulting fees paid to date</td>
<td>65,000</td>
<td>0.6%</td>
<td>1.01</td>
<td></td>
</tr>
<tr>
<td>Structural engineering</td>
<td>75,000</td>
<td>0.6%</td>
<td>1.16</td>
<td></td>
</tr>
<tr>
<td>Mechanical engineering</td>
<td>40,000</td>
<td>0.3%</td>
<td>0.62</td>
<td>HVAC, Plumbing and Fire Protection</td>
</tr>
<tr>
<td>Electrical engineering</td>
<td>35,000</td>
<td>0.3%</td>
<td>0.54</td>
<td>Line voltage and low voltage systems</td>
</tr>
<tr>
<td>Theater consultant</td>
<td>30,000</td>
<td>0.3%</td>
<td>0.46</td>
<td>Black box theater</td>
</tr>
<tr>
<td>Lighting Consultant</td>
<td>10,000</td>
<td>0.1%</td>
<td>0.15</td>
<td>Lighting and lighting controls</td>
</tr>
<tr>
<td>Audio Visual Engineering</td>
<td>15,000</td>
<td>0.1%</td>
<td>0.23</td>
<td>Allowance for AV aspects of the project</td>
</tr>
<tr>
<td>Acoustic Engineering</td>
<td>20,000</td>
<td>0.2%</td>
<td>0.31</td>
<td>For general areas plus theater, gallery</td>
</tr>
<tr>
<td>Specifications Writer</td>
<td>7,500</td>
<td>0.1%</td>
<td>0.12</td>
<td></td>
</tr>
<tr>
<td>Civil Engineer</td>
<td>5,000</td>
<td>0.0%</td>
<td>0.08</td>
<td>Under wharf plumbing and possible tie in to storm water</td>
</tr>
<tr>
<td>Landscape Architect</td>
<td>0</td>
<td>0.0%</td>
<td>-</td>
<td>None required</td>
</tr>
<tr>
<td>Concession consultant</td>
<td>0</td>
<td>0.0%</td>
<td>-</td>
<td>Vending machine provider to supply</td>
</tr>
<tr>
<td>Telecommunication/Data Consultant</td>
<td>15,000</td>
<td>0.1%</td>
<td>0.23</td>
<td>Phone and computer systems</td>
</tr>
<tr>
<td>Security Consultant</td>
<td>10,000</td>
<td>0.1%</td>
<td>0.15</td>
<td>Design for card key systems, camera placement and monitoring</td>
</tr>
<tr>
<td>Waterproofing Consultant</td>
<td>10,000</td>
<td>0.1%</td>
<td>0.15</td>
<td>May be required for possible roof penetrations, and under wharf work</td>
</tr>
<tr>
<td>Renderings and Models</td>
<td>7,500</td>
<td>0.1%</td>
<td>0.12</td>
<td>Allow for fund raising model/renderings</td>
</tr>
<tr>
<td>Fixtures, Furnishings and Equipment</td>
<td>25,000</td>
<td>0.2%</td>
<td>0.39</td>
<td>Scope definition, product selection, coordination with LMSA</td>
</tr>
<tr>
<td>FF&amp;E Coordination</td>
<td>25,000</td>
<td>0.2%</td>
<td>0.39</td>
<td>Facilitate delivery, installation, making operational</td>
</tr>
<tr>
<td>Graphics designer</td>
<td>10,000</td>
<td>0.1%</td>
<td>0.15</td>
<td>Assumes that branding effort is complete, and fee is for site specific signage and wayfinding</td>
</tr>
<tr>
<td>Project/Construction Management</td>
<td>364,208</td>
<td>3.1%</td>
<td>5.64</td>
<td>Allow for appx 3% of construction</td>
</tr>
<tr>
<td>Reimbursable Expense</td>
<td>56,745</td>
<td>0.5%</td>
<td>0.88</td>
<td>Based on 7.5% of above costs including design professionals and contractor</td>
</tr>
<tr>
<td>Allow for Additional Services</td>
<td>64,698</td>
<td>0.6%</td>
<td>1.00</td>
<td>Allow for 5% of above costs</td>
</tr>
</tbody>
</table>

| Total - Design, Planning & Management | 1,358,651 | 12% | 21.04 |

*% of Anticipated Cost is based on $11.5M cost of construction*
## Anticipated Costs

- **Tenant improvements**: 11,598,983 (100% of $11.6M cost of construction)  
  - No site development (exterior entry ways, landscaping, etc.) included.
- **Core Shell work**: 0%  
  - Hazardous materials are assumed to be either not present or remediated during the Core Shell work.
- **Contractor Labor & Performance Bond**: 81,193 (1%)  
  - No fees required per M Maytum, 8/1813
- **Spray booth special inspections**: 1,500 (0%)  
  - Assumes no fees required
- **New meter and service fees**: 50,000 (0%)  
  - Based on historic reference, approximate 0.25% of construction, with EQ rider
- **Third party inspections of work**: 28,997 (0%)  
  - Third party inspections of work
- **New service for SFAI is required**: 5,000 (0%)  
  - Assumes new service for SFAI is required
- **Change Orders for historic renovation**: 791,051 (7%)  
  - Allow for 6.8% Change Orders for historic renovation - assumes Core Shell will find most potential areas of change

### Total - Construction Costs

<table>
<thead>
<tr>
<th>CONSTRUCTION COSTS</th>
<th>Anticipated Cost (AC) 22-Jul-14</th>
<th>% of Anticipated Cost</th>
<th>Anticipated Cost (AC) $ / GSF</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tenant improvements</td>
<td>11,598,983</td>
<td>100%</td>
<td>179.66</td>
<td></td>
</tr>
<tr>
<td>Site Development</td>
<td>0</td>
<td>0%</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>Allowance for Hazardous Material Remediation</td>
<td>0</td>
<td>0%</td>
<td>-</td>
<td>Hazardous materials are assumed to be either not present or remediated during the Core Shell work.</td>
</tr>
<tr>
<td>Contractor Labor &amp; Performance Bond</td>
<td>81,193</td>
<td>1%</td>
<td>1.26</td>
<td></td>
</tr>
<tr>
<td>GGNRA Plan Check</td>
<td>231,980</td>
<td>2%</td>
<td>3.59</td>
<td>Allow for 2% Includes SWPPP fees</td>
</tr>
<tr>
<td>SF Bay Conservation and Development Commission</td>
<td>0</td>
<td>0%</td>
<td>-</td>
<td>No fees required per M Maytum, 8/1813</td>
</tr>
<tr>
<td>Bay Area Air Quality</td>
<td>10,000</td>
<td>0%</td>
<td>0.15</td>
<td>Allowance</td>
</tr>
<tr>
<td>Env. Health Plan Review / Approval</td>
<td>1,500</td>
<td>0%</td>
<td>0.02</td>
<td>Spray booth special inspections</td>
</tr>
<tr>
<td>Fire Department Connection</td>
<td>0</td>
<td>0%</td>
<td>-</td>
<td>Assumes no fees required</td>
</tr>
<tr>
<td>SF MUD water and sewer</td>
<td>0</td>
<td>0%</td>
<td>-</td>
<td>Assumes water/sewer fees are part of Core Shell and no further fees are required</td>
</tr>
<tr>
<td>PG&amp;E</td>
<td>50,000</td>
<td>0%</td>
<td>0.77</td>
<td>Allow for new meter and service fees</td>
</tr>
<tr>
<td>Cable/Telecommunications</td>
<td>5,000</td>
<td>0%</td>
<td>0.08</td>
<td>Assume new service for SFAI is required</td>
</tr>
<tr>
<td>Insurance - Builder's Risk</td>
<td>34,797</td>
<td>0%</td>
<td>0.54</td>
<td>Based on historic reference, approximate 0.25% of construction, with EQ rider</td>
</tr>
<tr>
<td>Testing &amp; Inspections</td>
<td>28,997</td>
<td>0%</td>
<td>0.45</td>
<td>Third party inspections of work</td>
</tr>
<tr>
<td>Labor Compliance Program</td>
<td>0</td>
<td>0%</td>
<td>-</td>
<td>Assume none is required, however GGRNA may require</td>
</tr>
<tr>
<td>Change Order Contingency</td>
<td>791,051</td>
<td>7%</td>
<td>12.25</td>
<td>Allow for 6.8% Change Orders for historic renovation - assumes Core Shell will find most potential areas of change</td>
</tr>
</tbody>
</table>

| Total - Construction Costs | 12,833,501 | 111% | 198.78 |
## Cost Model Manager - Project Cost Report

<table>
<thead>
<tr>
<th>TELEPHONE and DATA SYSTEMS</th>
<th>Anticipated Cost (AC) 22-Jul-14</th>
<th>% of Anticipated Cost</th>
<th>Anticipated Cost (AC) $ / GSF</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cabling</td>
<td>32,481</td>
<td>17.9%</td>
<td>0.50</td>
<td>Assumes CAT 6 cabling, fiber optic backbone</td>
</tr>
<tr>
<td>Networks</td>
<td>35,000</td>
<td>19.3%</td>
<td>0.54</td>
<td>Networks including routers, switches, waps &amp; patch panels</td>
</tr>
<tr>
<td>Desktop/laptop computers</td>
<td>52,500</td>
<td>28.9%</td>
<td>0.81</td>
<td>Allow for 15 computers and monitor stations, with software, installed</td>
</tr>
<tr>
<td>Server</td>
<td>10,000</td>
<td>5.5%</td>
<td>0.15</td>
<td>Allow for central server and set up</td>
</tr>
<tr>
<td>Telecom, primary &amp; ancillary systems</td>
<td>25,000</td>
<td>13.8%</td>
<td>0.39</td>
<td>Allow for new phone system with voicemail; 20 handsets</td>
</tr>
<tr>
<td>Wireless network</td>
<td>10,000</td>
<td>5.5%</td>
<td>0.15</td>
<td>Allow for wireless system for studios</td>
</tr>
<tr>
<td>Allow for Additional Scope</td>
<td>16,498</td>
<td>9.1%</td>
<td>0.26</td>
<td>Based on 10%</td>
</tr>
<tr>
<td><strong>Total - Telephone and Data Systems</strong></td>
<td><strong>181,479</strong></td>
<td><strong>100%</strong></td>
<td><strong>2.81</strong></td>
<td></td>
</tr>
</tbody>
</table>

*% of Anticipated Cost is based on the Telephone and Data Total*
## FURNISHINGS, FIXTURES & EQUIPMENT

<table>
<thead>
<tr>
<th>Item</th>
<th>Anticipated Cost (AC)</th>
<th>% of Anticipated Cost</th>
<th>Anticipated Cost (AC) $ / GSF</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Systems furnishings, tables, chairs, base furnishings, etc.</td>
<td>64,560</td>
<td>7%</td>
<td>1.00</td>
<td>General items allowance</td>
</tr>
<tr>
<td><strong>Black Box Theater</strong></td>
<td>150,000</td>
<td>16%</td>
<td>2.32</td>
<td>AFP July 2014 Budget is $285,000. The CMM does not reflect this budget, rather retains the $150,000 which means SFAI will need to prioritize what it includes in the project.</td>
</tr>
<tr>
<td>Office furnishings</td>
<td>140,000</td>
<td>15%</td>
<td>2.17</td>
<td>Assume 4,000 SF of office furnishings: desk, chairs, credenzas, etc.</td>
</tr>
<tr>
<td>Seminar rooms</td>
<td>68,250</td>
<td>4%</td>
<td>0.52</td>
<td>Allow for tables, stacking seating, white boards</td>
</tr>
<tr>
<td>Media room</td>
<td>50,000</td>
<td>5%</td>
<td>0.77</td>
<td>Allowance - scope is unknown; spray booth ($10,000)</td>
</tr>
<tr>
<td>Lounge Area</td>
<td>25,000</td>
<td>3%</td>
<td>0.39</td>
<td>Assume seating, side tables, lighting</td>
</tr>
<tr>
<td>Media Suite</td>
<td>20,000</td>
<td>3%</td>
<td>0.48</td>
<td>Allowance - scope is unknown</td>
</tr>
<tr>
<td><strong>Studios</strong></td>
<td>180,500</td>
<td>19%</td>
<td>2.80</td>
<td>Chair/stools ($300/EA), working surface ($500/EA), plus $150 for ‘other’, for 190 studios</td>
</tr>
<tr>
<td>Kitchen equipment</td>
<td>15,000</td>
<td>2%</td>
<td>0.23</td>
<td>Refrigerators, microwaves, coffee urns, dishwashers</td>
</tr>
<tr>
<td>Vending machine equipment</td>
<td>0</td>
<td>0%</td>
<td>-</td>
<td>Assume these are vendor provided, or leased and part of operating costs</td>
</tr>
<tr>
<td>Signage, Interior and Exterior</td>
<td>75,000</td>
<td>8%</td>
<td>1.16</td>
<td>Allowance for interior and exterior signage, event signage, etc. Code required signage included in construction</td>
</tr>
<tr>
<td>Donor board</td>
<td>50,000</td>
<td>5%</td>
<td>0.77</td>
<td>Allow for donor board / feature</td>
</tr>
<tr>
<td>Interior Artwork</td>
<td>0</td>
<td>0%</td>
<td>-</td>
<td>By SFAI</td>
</tr>
<tr>
<td>Allow for Additional Scope</td>
<td>44,151</td>
<td>5%</td>
<td>0.68</td>
<td>5% of above costs</td>
</tr>
<tr>
<td><strong>Total - Furnishings, Fixtures and Equipment</strong></td>
<td><strong>927,178</strong></td>
<td><strong>100%</strong></td>
<td><strong>14.36</strong></td>
<td></td>
</tr>
</tbody>
</table>
## AUDIO VISUAL and SECURITY

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount 22-Jul-14</th>
<th>% of Anticipated Cost</th>
<th>Anticipated Cost $/SF</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paging System</td>
<td>7,500</td>
<td>0.12</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Audio Visual Systems</td>
<td>25,000</td>
<td>0.39</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Security System - CCTV, Card Keys etc.</td>
<td>64,560</td>
<td>1.00</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Allow for Limited card key access points, CCTV's and monitors</td>
<td>9,706</td>
<td>0.15</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Total - Audio Visual and Security**: 106,766

**% of Anticipated Cost**: 1.65
### Cost Model Manager - Project Cost Report

<table>
<thead>
<tr>
<th>Owner Costs</th>
<th>Anticipated Cost (AC) 22-Jul-14</th>
<th>% of Anticipated Cost</th>
<th>Anticipated Cost (AC) $ / GSF</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Staffing allocations</td>
<td>100,000</td>
<td>1.55</td>
<td></td>
<td>Allowance for staff time devoted to the project</td>
</tr>
<tr>
<td>Public Art</td>
<td>0</td>
<td>-</td>
<td></td>
<td>Assume no requirement or SFAI provided at no cost</td>
</tr>
<tr>
<td>Events (ground breaking, opening ceremony, promotions, etc.)</td>
<td>50,000</td>
<td>0.77</td>
<td></td>
<td>Allowance</td>
</tr>
<tr>
<td>Relocation Costs, Move Coordinator, Movers</td>
<td>96,840</td>
<td>1.50</td>
<td></td>
<td>Allow for several move packages</td>
</tr>
<tr>
<td>Legal (Project-related)</td>
<td>25,000</td>
<td>0.39</td>
<td></td>
<td>Allow for contract reviews, negotiations, etc.</td>
</tr>
<tr>
<td>Bond / Financing Fees</td>
<td>0</td>
<td>-</td>
<td></td>
<td>None anticipated</td>
</tr>
<tr>
<td>Labor Relations Monitoring</td>
<td>0</td>
<td>-</td>
<td></td>
<td>Assumes no Labor Compliance Program is required</td>
</tr>
<tr>
<td>Miscellaneous (Project-related)</td>
<td>0</td>
<td>-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Allow for Additional Scope and Services</td>
<td>13,592</td>
<td>0.21</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total - Owner Costs</strong></td>
<td><strong>285,432</strong></td>
<td><strong>4.42</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Period</td>
<td>Project Expenses - Graduate Center relocation</td>
<td>Cumulative Project Expenses</td>
<td>Cumulative Surplus/(Deficit)</td>
<td>Cumulative Surplus/(Deficit) &amp; Borrowing Requirement % of Capacity</td>
</tr>
<tr>
<td>-----------------------</td>
<td>-----------------------------------------------</td>
<td>-----------------------------</td>
<td>-----------------------------</td>
<td>-------------------------------------------------------------------</td>
</tr>
<tr>
<td>Q1-2014</td>
<td>$5,658</td>
<td>$1,399</td>
<td>$340</td>
<td>0%</td>
</tr>
<tr>
<td>Q1-2015</td>
<td>$1,399</td>
<td>$1,522</td>
<td>$0</td>
<td>0%</td>
</tr>
<tr>
<td>Q2-2015</td>
<td>$1,522</td>
<td>$1,805</td>
<td>$123</td>
<td>7%</td>
</tr>
<tr>
<td>Q3-2015</td>
<td>$1,805</td>
<td>$2,809</td>
<td>$293</td>
<td>0%</td>
</tr>
<tr>
<td>Q4-2015</td>
<td>$2,809</td>
<td>$9,630</td>
<td>$10</td>
<td>0%</td>
</tr>
<tr>
<td>Q1-2016</td>
<td>$9,630</td>
<td>$13,848</td>
<td>$10</td>
<td>0%</td>
</tr>
<tr>
<td>Q2-2016</td>
<td>$13,848</td>
<td>$19,403</td>
<td>$19,403</td>
<td>0%</td>
</tr>
<tr>
<td>Q3-2016</td>
<td>$19,403</td>
<td>$19,403</td>
<td>$19,403</td>
<td>0%</td>
</tr>
<tr>
<td>Q4-2016</td>
<td>$19,403</td>
<td>$19,403</td>
<td>$19,403</td>
<td>0%</td>
</tr>
<tr>
<td>Q1-2017</td>
<td>$19,403</td>
<td>$19,403</td>
<td>$19,403</td>
<td>0%</td>
</tr>
<tr>
<td>Q2-2017</td>
<td>$19,403</td>
<td>$19,403</td>
<td>$19,403</td>
<td>0%</td>
</tr>
<tr>
<td>Q3-2017</td>
<td>$19,403</td>
<td>$19,403</td>
<td>$19,403</td>
<td>0%</td>
</tr>
<tr>
<td>Q4-2017</td>
<td>$19,403</td>
<td>$19,403</td>
<td>$19,403</td>
<td>0%</td>
</tr>
<tr>
<td>Q1-2018</td>
<td>$19,403</td>
<td>$19,403</td>
<td>$19,403</td>
<td>0%</td>
</tr>
<tr>
<td>Q2-2018</td>
<td>$19,403</td>
<td>$19,403</td>
<td>$19,403</td>
<td>0%</td>
</tr>
<tr>
<td>Q3-2018</td>
<td>$19,403</td>
<td>$19,403</td>
<td>$19,403</td>
<td>0%</td>
</tr>
<tr>
<td>Q4-2018</td>
<td>$19,403</td>
<td>$19,403</td>
<td>$19,403</td>
<td>0%</td>
</tr>
<tr>
<td>Q1-2018 Remainder</td>
<td>$19,403</td>
<td>$19,403</td>
<td>$19,403</td>
<td>0%</td>
</tr>
<tr>
<td>Total</td>
<td>$19,403</td>
<td>$19,403</td>
<td>$19,403</td>
<td>0%</td>
</tr>
</tbody>
</table>

**Notes:**
- **San Francisco Art Institute Occupancy December 2016**
- **Capital Project - Graduate Center Relocation to FMC**
- **Cash Receipt forecast as of 1.28.15**
- **Project Cash Flow Summary**
- **Deposit Paid**
- **Construction**
- **To PFC**
- **Campaign**
- **San Francisco Art Institute Occupancy December 2016**
- **Capital Project - Graduate Center Relocation to FMC**
- **Cash Receipt forecast as of 1.28.15**
- **Project Cash Flow Summary**
- **Deposit Paid**
- **Construction**
- **To PFC**
- **Campaign**
- **San Francisco Art Institute Occupancy December 2016**
- **Capital Project - Graduate Center Relocation to FMC**
- **Cash Receipt forecast as of 1.28.15**
- **Project Cash Flow Summary**
- **Deposit Paid**
- **Construction**
- **To PFC**
- **Campaign**
- **San Francisco Art Institute Occupancy December 2016**
- **Capital Project - Graduate Center Relocation to FMC**
- **Cash Receipt forecast as of 1.28.15**
- **Project Cash Flow Summary**
- **Deposit Paid**
- **Construction**
- **To PFC**
- **Campaign**
- **San Francisco Art Institute Occupancy December 2016**
- **Capital Project - Graduate Center Relocation to FMC**
- **Cash Receipt forecast as of 1.28.15**
- **Project Cash Flow Summary**
- **Deposit Paid**
- **Construction**
- **To PFC**
- **Campaign**
159

38

37

36

35

34

33

32

31

30

29

28

27

26

25

24

23

22

21

20

19

18

17

16

15

14

13

12

11

10

9

8

7

6

5

4

3

2

1

A

B

C

D

E

Quarterly Cash Inflow before borrowing
Quarterly Expenses before borrowing
Loan Origination
Interest
Quarterly Surplus/(Deficit)

**Borrowing Calculation:
Quarterly Interest Rate
Annual Interest Rate

Borrowing/(Repayment) **
Loan Origination
Interest Expense
Quarterly Project Financing
Cumulative Project Financing

Total Cash Receipts
Cumulative Cash Receipts

Historical Tax Credit - Gross Proceeds
Less: HTC return to FMC
HTC Proceeds

Cash Receipts Confirmed
Cash Receipts Forecast
Subtotal Cash Receipts

Pledges Confirmed
Pledges Forecast
Subtotal Pledges
Cumulative Pledges

$
$
$

$
$

$

$905
-$565
$0
$0
$340

$0
$0
$0
$905
$905

$905
$905

$0

905
$
905 $

$
4,425 $
4,425 $

4,425

$422
-$835
-$150
$0
-$563

0.88%
3.50%

$222
-$150
$0
$494
$1,399

$422
$1,327

$0

422 $
422 $

236 $
236 $
4,661 $

$0

-$2
-$125

$0
-$123

0.88%
3.50%

$125
$0
-$2
$123
$1,522

$0
$1,327

-

$
$

3,041 $
3,041 $
7,702 $

$0

643 $
643 $

-$3
$357

$643
-$283

0.88%
3.50%

-$347
$0
-$3
$293
$1,815

$643
$1,970

F

H

Construction
Begins
Q4-2015
Q1-2016

G

Q2-2016

I

Q3-2016

J

Occupancy
Q4-2016

K

Q1-2017

L

Q2-2017

M

Q3-2017

N

Q4-2017

O

Q1-2018

P

Q2-2018

Q

Q3-2018

R

Q4-2018

S

Remainder

T

Campaign
Total

U

$0
-$782

$222
-$1,004

0.94%
3.75%

$772
$0
$0
$994
$2,809

$222
$2,192

$0

222 $
222 $

-$7
-$642

$566
-$1,201

0.94%
3.75%

$642
$0
-$7
$1,200
$4,010

$566
$2,758

$0

566 $
566 $

-$13
-$5,181

$452
-$5,620

0.94%
3.75%

$5,181
$0
-$13
$5,620
$9,629

$452
$3,210

$0

452 $
452 $

-$62
-$3,302

$978
-$4,219

0.94%
3.75%

$3,302
$0
-$62
$4,218
$13,848

$978
$4,188

$0

978 $
978 $

$0

-$99
-$2,167

$967
-$3,035

1.00%
4.00%

$2,167
$0
-$99
$3,035
$16,883

$967
$5,155

$
$

967 $
967 $

-$121
$1,938

$4,126
-$2,067

1.00%
4.00%

-$1,938
$0
-$121
$2,067
$18,950

$4,126
$9,281

3,068
(200)
$2,868

1,258 $
1,258 $

-$101
$250

$1,022
-$670

1.00%
4.00%

-$757
$0
-$101
$164
$19,114

$1,022
$10,303

$0

1,022 $
1,022 $

-$94
$1,294

$1,388
$0

1.00%
4.00%

-$1,231
$0
-$94
$63
$19,177

$1,388
$11,691

$0

1,388 $
1,388 $

-$86
$1,005

$1,092
$0

1.06%
4.25%

-$943
$0
-$86
$62
$19,239

$1,092
$12,783

$0

1,092 $
1,092 $

-$76
$1,271

$1,348
$0

1.06%
4.25%

-$1,208
$0
-$76
$63
$19,303

$1,348
$14,131

$0

1,348 $
1,348 $

-$64
$958

$1,022
$0

1.06%
4.25%

-$858
$0
-$64
$100
$19,403

$1,022
$15,153

$0

1,022 $
1,022 $

-$54
$1,329

$1,383
$0

1.06%
4.25%

-$1,329
$0
-$54
$0
$19,403

$1,383
$16,536

$0

1,383 $
1,383 $

-$43
$1,049

$1,092
$0

1.13%
4.50%

-$1,049
$0
-$43
$0
$19,403

$1,092
$17,627

$0

1,092 $
1,092 $

-$31
$1,347

$1,378
$0

1.13%
4.50%

-$1,347
$0
-$31
$0
$19,403

$1,378
$19,005

$0

1,378 $
1,378 $

$0

-$16
$7,847

$7,862
$0

1.13%
4.50%

-$1,404
$0
-$16
$6,443
$25,845

$7,862
$26,868

$
$

$26,868
-$19,621
-$150
-$872
$6,225

$0
-$150
-$872

$26,868

3,068
(200)
$2,868

$
905
7,862 $ 23,095
7,862 $ 24,000

$ 4,425
3,550 $ 3,200 $ 3,000 $ 2,500 $
1,000 $
598
$ 19,575
3,550 $ 3,200 $ 3,000 $ 2,500 $
1,000 $
598 $
$
$
$
$
$
$
$
$
$ 24,000
13,702 $ 16,902 $ 19,902 $ 22,402 $ 23,402 $ 24,000 $ 24,000
$24,000 $ 24,000 $ 24,000 $ 24,000 $ 24,000 $ 24,000 $ 24,000 $ 24,000

Q3-2015

2,450 $
2,450 $
10,152 $

San Francisco Art Institute
Occupancy December 2016
Capital Project - Graduate Center Relocation
Cash Receipt forecast as of 1.28.15
Project Financing
Deposit Paid
Dollars in Thousands
To FMC
Quarter ended --->
PTD 8/2014 Q4- 2014 Q1-2015
Q2-2015


CHESTNUT STREET PLANNING PROCESS AND OPTIONS
SCHEME 1  Minimum work to accommodate move to Pier 2
SCHEME 2  Re-programming at Chestnut St; no buildout
SCHEME 3
Re-programming that requires additional space (use of Studios 9/10 site; lease of other space; or internal build-out)
## SUMMARY

<table>
<thead>
<tr>
<th>Category</th>
<th>Anticipated Cost (AC)</th>
<th>% of Anticipated Cost</th>
<th>Anticipated Cost (AC) $ / GSF</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Design, Planning and Management</td>
<td>39,600</td>
<td>11%</td>
<td>18.40</td>
<td>Architect, engineers, sub-consultants, reimbursable expense</td>
</tr>
<tr>
<td>Construction and Related Costs</td>
<td>314,500</td>
<td>84%</td>
<td>146.16</td>
<td>Tenant improvements of a 2,150 SF facility, plus change orders, permits and fees, etc.</td>
</tr>
<tr>
<td>Telephone and Data Systems</td>
<td>0</td>
<td>0%</td>
<td>-</td>
<td>Allow for new phone system; new computers, server, cabling</td>
</tr>
<tr>
<td>Furnishings, Fixtures and Equipment</td>
<td>6,143</td>
<td>2%</td>
<td>2.85</td>
<td>Furnishings for offices, public spaces</td>
</tr>
<tr>
<td>Audio Visual and Security</td>
<td>11,000</td>
<td>3%</td>
<td>5.11</td>
<td>Includes paging, CCTV, card key system, projection system, and monitors</td>
</tr>
<tr>
<td>Owner Costs</td>
<td>5,250</td>
<td>1%</td>
<td>2.44</td>
<td>Staffing allocations, financing and other miscellaneous costs</td>
</tr>
<tr>
<td>Project Contingency</td>
<td>0</td>
<td>0%</td>
<td>-</td>
<td>No allowance for adding scope beyond that which is identified in this document</td>
</tr>
<tr>
<td><strong>TOTAL PROJECT BUDGET</strong></td>
<td><strong>376,493</strong></td>
<td><strong>100%</strong></td>
<td><strong>174.97</strong></td>
<td>Based on 2,150 Gross Square Feet</td>
</tr>
</tbody>
</table>
## Design, Planning & Management

<table>
<thead>
<tr>
<th>Cost Component</th>
<th>Anticipated Cost (AC) 12-Aug-13</th>
<th>% of Anticipated Cost</th>
<th>Anticipated Cost (AC) $ / GSF</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Security Consultant</td>
<td>3,500</td>
<td>1.4%</td>
<td>1.63</td>
<td>Allow for system to match existing</td>
</tr>
<tr>
<td>Waterproofing Consultant</td>
<td>3,500</td>
<td>1.4%</td>
<td>1.63</td>
<td>May be required for roofing work</td>
</tr>
<tr>
<td>Fixtures, Furnishings and Equipment</td>
<td>0</td>
<td>0.0%</td>
<td>-</td>
<td>None required</td>
</tr>
<tr>
<td>FF&amp;E Coordination</td>
<td>0</td>
<td>0.0%</td>
<td>-</td>
<td>None required</td>
</tr>
<tr>
<td>Graphics designer</td>
<td>1,500</td>
<td>0.6%</td>
<td>0.70</td>
<td>Allow for signage design if any</td>
</tr>
<tr>
<td>Project/ Construction Management</td>
<td>25,000</td>
<td>10.0%</td>
<td>11.62</td>
<td>Allow for 10% of construction</td>
</tr>
<tr>
<td>Reimbursable Expense</td>
<td>2,500</td>
<td>1.0%</td>
<td>1.16</td>
<td>Based on 7.5% of above costs including design professionals and contractor</td>
</tr>
<tr>
<td>Allow for Additional Services</td>
<td>3,600</td>
<td>1.4%</td>
<td>1.67</td>
<td>Allow for 10% of above costs</td>
</tr>
</tbody>
</table>

**Total - Design, Planning & Management**

39,600 $16% 18.40

---

166
## CONSTRUCTION COSTS

<table>
<thead>
<tr>
<th>Cost Category</th>
<th>Anticipated Cost (AC)</th>
<th>% of Anticipated Cost</th>
<th>Anticipated Cost (AC) $ / GSF</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Construction</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tenant Improvements</td>
<td>250,000</td>
<td>79%</td>
<td>116.19</td>
<td>Per Munoz Construction, dated November 24, 2014</td>
</tr>
<tr>
<td>Allow for additional work for offices</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Carpet tiles</td>
<td>0</td>
<td>0%</td>
<td>-</td>
<td>Allow for carpet tiles throughout</td>
</tr>
<tr>
<td>Connecting stair between floors internally</td>
<td>8,500</td>
<td>3%</td>
<td>3.95</td>
<td>Wood stair to be carpeted or receive rubber treads</td>
</tr>
<tr>
<td>Add a second ADA compliant toilet</td>
<td>0</td>
<td>0%</td>
<td>-</td>
<td>Allow for a water closet, lavatory, shelving, accessories and finishes</td>
</tr>
<tr>
<td>Allow for reglazing skylights and making water tight</td>
<td>0</td>
<td>0%</td>
<td>-</td>
<td>Allow for new glazing, repairs to frame and counterflashing. There would be a deduct from the Munoz Construction bid.</td>
</tr>
<tr>
<td>Allow for data telecommunications</td>
<td>0</td>
<td>0%</td>
<td>-</td>
<td>Allow for 20 data telecommunication ports</td>
</tr>
<tr>
<td>Allow for electrical power from other building</td>
<td>0</td>
<td>0%</td>
<td>-</td>
<td>Allow for electrical to systems furnishings and work stations</td>
</tr>
<tr>
<td>Allow for contingency</td>
<td>0</td>
<td>0%</td>
<td>-</td>
<td>Allow for scope creep, additional work</td>
</tr>
<tr>
<td>Site Development</td>
<td>10,000</td>
<td>3%</td>
<td>4.65</td>
<td>Allow for minor repairs or adjustments to the guardrails and handrails</td>
</tr>
<tr>
<td>Allowance for Hazardous Material Remediation</td>
<td>0</td>
<td>0%</td>
<td>-</td>
<td>With in the Munoz Construction proposal, but this needs to be clarified</td>
</tr>
<tr>
<td>Contractor Labor &amp; Performance Bond</td>
<td>0</td>
<td>0%</td>
<td>-</td>
<td>None anticipated</td>
</tr>
<tr>
<td>Testing &amp; Inspections</td>
<td>8,500</td>
<td>3%</td>
<td>3.95</td>
<td>Mold remediation</td>
</tr>
<tr>
<td>Change Order Contingency</td>
<td>37,500</td>
<td>12%</td>
<td>17.43</td>
<td>Allow for 15% Change Orders for historic renovation</td>
</tr>
<tr>
<td><strong>Total - Construction Costs</strong></td>
<td><strong>314,500</strong></td>
<td><strong>100%</strong></td>
<td><strong>146.16</strong></td>
<td></td>
</tr>
</tbody>
</table>
## TELEPHONE and DATA SYSTEMS

<table>
<thead>
<tr>
<th></th>
<th>Anticipated Cost (AC) 12-Aug-13</th>
<th>% of Anticipated Cost</th>
<th>Anticipated Cost (AC) $ / GSF</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cabling</td>
<td>0</td>
<td>0.0%</td>
<td>-</td>
<td>Assumes CAT 6 cabling</td>
</tr>
<tr>
<td>Network relocations</td>
<td>0</td>
<td>0.0%</td>
<td>-</td>
<td>By SFAI internally</td>
</tr>
<tr>
<td>Desktop/laptop computers</td>
<td>0</td>
<td>0.0%</td>
<td>-</td>
<td>Move existing equipment</td>
</tr>
<tr>
<td>Server</td>
<td>0</td>
<td>0.0%</td>
<td>-</td>
<td>Move existing equipment</td>
</tr>
<tr>
<td>Telecom, primary &amp; ancillary systems</td>
<td>0</td>
<td>0.0%</td>
<td>-</td>
<td>Allow moving existing systems to be used; connection to existing system</td>
</tr>
<tr>
<td>Wireless network</td>
<td>0</td>
<td>0.0%</td>
<td>-</td>
<td>Not included</td>
</tr>
<tr>
<td>Allow for Additional Scope</td>
<td>0</td>
<td>0.0%</td>
<td>-</td>
<td>Based on 10%</td>
</tr>
<tr>
<td><strong>Total - Telephone and Data Systems</strong></td>
<td><strong>0</strong></td>
<td><strong>0%</strong></td>
<td><strong>0.00</strong></td>
<td></td>
</tr>
</tbody>
</table>


<table>
<thead>
<tr>
<th>FURNISHINGS, FIXTURES &amp; EQUIPMENT</th>
<th>Anticipated Cost (AC) 12-Aug-13</th>
<th>% of Anticipated Cost</th>
<th>Anticipated Cost (AC) $ / GSF</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Systems furnishings, tables, chairs, bose furnishings, etc.</td>
<td>0%</td>
<td>-</td>
<td>Not included</td>
<td></td>
</tr>
<tr>
<td>Office furnishings</td>
<td>0%</td>
<td>-</td>
<td>Not included</td>
<td></td>
</tr>
<tr>
<td>Kitchen equipment</td>
<td>2,350</td>
<td>38%</td>
<td>1.09</td>
<td>Allow for refrigerators, microwaves, coffee urn</td>
</tr>
<tr>
<td>Signage, Interior and Exterior</td>
<td>3,500</td>
<td>57%</td>
<td>1.63</td>
<td>Allowance for interior and exterior signage, event signage, etc. Code required signage included in construction</td>
</tr>
<tr>
<td>Interior Artwork</td>
<td>0</td>
<td>0%</td>
<td>-</td>
<td>By SFAI</td>
</tr>
<tr>
<td>Allow for Additional Scope</td>
<td>293</td>
<td>5%</td>
<td>0.14</td>
<td>5% of above costs</td>
</tr>
<tr>
<td><strong>Total - Furnishings, Fixtures and Equipment</strong></td>
<td><strong>6,143</strong></td>
<td><strong>100%</strong></td>
<td><strong>2.85</strong></td>
<td><strong>5% of above costs</strong></td>
</tr>
<tr>
<td>AUDIO VISUAL and SECURITY</td>
<td>Anticipated Cost (AC) 12-Aug-13</td>
<td>% of Anticipated Cost</td>
<td>Anticipated Cost (AC) $ / GSF</td>
<td>Comments</td>
</tr>
<tr>
<td>---------------------------</td>
<td>---------------------------------</td>
<td>-----------------------</td>
<td>-----------------------------</td>
<td>----------</td>
</tr>
<tr>
<td>Audio Visual Systems</td>
<td>3,500</td>
<td>32%</td>
<td>1.63</td>
<td>Projector and screen</td>
</tr>
<tr>
<td>Security System - CCTV, Card Keys etc.</td>
<td>6,500</td>
<td>59%</td>
<td>3.02</td>
<td>Allow for limited card key access points; no CCTV</td>
</tr>
<tr>
<td>Allow for Additional Scope</td>
<td>1,000</td>
<td>9%</td>
<td>0.46</td>
<td></td>
</tr>
<tr>
<td><strong>Total - Audio Visual and Security</strong></td>
<td><strong>11,000</strong></td>
<td><strong>100%</strong></td>
<td><strong>5.11</strong></td>
<td></td>
</tr>
</tbody>
</table>
## Cost Model Manager - Project Cost Report

### DRAFT for Review and Comment

<table>
<thead>
<tr>
<th>Owner Costs</th>
<th>Anticipated Cost (AC)</th>
<th>% of Anticipated Cost</th>
<th>Anticipated Cost (AC) $ / GSF</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Staffing allocations</td>
<td>0</td>
<td>0%</td>
<td>-</td>
<td>No budgeting for the effort</td>
</tr>
<tr>
<td>Relocation Costs, Move Coordinator, Movers</td>
<td>0</td>
<td>0%</td>
<td>-</td>
<td>None anticipated</td>
</tr>
<tr>
<td>Legal (Project-related)</td>
<td>5,000</td>
<td>95%</td>
<td>2.32</td>
<td>Allow for contract reviews, negotiations, etc.</td>
</tr>
<tr>
<td>Allow for Additional Scope and Services</td>
<td>250</td>
<td>5%</td>
<td>0.12</td>
<td></td>
</tr>
<tr>
<td><strong>Total - Owner Costs</strong></td>
<td><strong>5,250</strong></td>
<td><strong>100%</strong></td>
<td><strong>2.44</strong></td>
<td></td>
</tr>
</tbody>
</table>
Scheme One

| Alternate Description: | Expand darkrooms on the second floor |

**Expanded Darkrooms**

**COST of CONSTRUCTION:**
- Allow for new partitions, plumbing, HVAC, electrical and finishes

<table>
<thead>
<tr>
<th>Quantity</th>
<th>Unit</th>
<th>Rate</th>
<th>Total ($)</th>
</tr>
</thead>
<tbody>
<tr>
<td>829</td>
<td>SF</td>
<td>$225.00</td>
<td>$186,570</td>
</tr>
</tbody>
</table>

**SOFT COSTS:**
- Design and management fees
- Fees and Permits
- Cabling for phone, data, security
- FF&E

<table>
<thead>
<tr>
<th>Quantity</th>
<th>Unit</th>
<th>Rate</th>
<th>Total ($)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>LS</td>
<td>$37,314.00</td>
<td>$37,314</td>
</tr>
<tr>
<td>1</td>
<td>LS</td>
<td>$3,731.40</td>
<td>$3,731</td>
</tr>
<tr>
<td>829</td>
<td>SF</td>
<td>$2.50</td>
<td>$2,073</td>
</tr>
<tr>
<td>829</td>
<td>SF</td>
<td>$20.00</td>
<td>$16,580</td>
</tr>
</tbody>
</table>

Mark-up's per Overall Summary: 50%  

Subtotal For Scheme One: $369,403

Scheme Two

<table>
<thead>
<tr>
<th>Operations and Mailroom</th>
<th>1,445</th>
<th>SF</th>
<th>$238</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total for Element</td>
<td>$344,067</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**COST of CONSTRUCTION:**
- Allow for new partitions, no plumbing; moderate revisions to existing HVAC, electrical and finishes

<table>
<thead>
<tr>
<th>Quantity</th>
<th>Unit</th>
<th>Rate</th>
<th>Total ($)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1,445</td>
<td>SF</td>
<td>$125.00</td>
<td>$180,613</td>
</tr>
</tbody>
</table>

**SOFT COSTS:**
- Design and management fees
- Fees and Permits
- Cabling for phone, data, security
- FF&E

<table>
<thead>
<tr>
<th>Quantity</th>
<th>Unit</th>
<th>Rate</th>
<th>Total ($)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>LS</td>
<td>$27,091.88</td>
<td>$27,092</td>
</tr>
<tr>
<td>1</td>
<td>LS</td>
<td>$3,612.25</td>
<td>$3,612</td>
</tr>
<tr>
<td>1,445</td>
<td>SF</td>
<td>$2.50</td>
<td>$3,612</td>
</tr>
<tr>
<td>1,445</td>
<td>SF</td>
<td>$10.00</td>
<td>$14,449</td>
</tr>
</tbody>
</table>

Mark-up's per Overall Summary: 50%  

Subtotal For Scheme Two: $114,689
### Printmaking

| SF | $229 | Total for Element: $686,250 |

**COST of CONSTRUCTION:**

Allow for new partitions, no plumbing; moderate revisions to existing HVAC, electrical and finishes

| SF | $125.00 | $375,000 |

**SOFT COSTS:**

- Design and management fees: 1 LS $37,500.00 $37,500
- Fees and Permits: 1 LS $7,500.00 $7,500
- Cabling for phone, data, security: 3,000 SF $2.50 $7,500
- FF&E: 3,000 SF $10.00 $30,000

**Mark-up's per Overall Summary: 50% $228,750**

### Counseling

| SF | $157 | Total for Element: $80,820 |

**COST of CONSTRUCTION:**

Allow for new partitions, no plumbing; moderate revisions to existing HVAC, electrical and finishes

| SF | $85.00 | $43,690 |

**SOFT COSTS:**

- Design and management fees: 1 LS $5,461.25 $5,461
- Fees and Permits: 1 LS $873.80 $874
- Cabling for phone, data, security: 514 SF $2.50 $1,285
- FF&E: 514 SF $5.00 $2,570

**Mark-up's per Overall Summary: 50% $26,940**
ADA Widening of Clay to Brown Connection

<table>
<thead>
<tr>
<th>SF</th>
<th>$</th>
<th>$</th>
</tr>
</thead>
<tbody>
<tr>
<td>240</td>
<td>$807</td>
<td>193,680</td>
</tr>
</tbody>
</table>

**COST of CONSTRUCTION:**

Allow for ramping, new partitions, no plumbing or HVAC, moderate electrical and finishes plus 3 chair lifts

<table>
<thead>
<tr>
<th>SF</th>
<th>$</th>
<th>$</th>
</tr>
</thead>
<tbody>
<tr>
<td>240</td>
<td>$350</td>
<td>84,000</td>
</tr>
</tbody>
</table>

**SOFT COSTS:**

- Design and management fees: 1 LS, $12,600.00, $12,600
- Fees and Permits: 1 LS, $1,680.00, $1,680
- Chair lifts: 3 EA, $10,000.00, $30,000
- Cabling for phone, data, security: 240 SF, $2.50, $600
- FF&E: 240 SF, $1.00, $240

Mark-up's per Overall Summary: 50%, $64,560

Consolidated Film, Photo, AV Checkout

<table>
<thead>
<tr>
<th>SF</th>
<th>$</th>
<th>$</th>
</tr>
</thead>
<tbody>
<tr>
<td>689</td>
<td>$148</td>
<td>101,715</td>
</tr>
</tbody>
</table>

**COST of CONSTRUCTION:**

Allow for limited partitions, no plumbing; moderate revisions to existing HVAC, electrical and finishes

<table>
<thead>
<tr>
<th>SF</th>
<th>$</th>
<th>$</th>
</tr>
</thead>
<tbody>
<tr>
<td>689</td>
<td>$75</td>
<td>51,698</td>
</tr>
</tbody>
</table>

**SOFT COSTS:**

- Design and management fees: 1 LS, $6,462.19, $6,462
- Fees and Permits: 1 LS, $1,033.95, $1,034
- Cabling for phone, data, security: 689 SF, $2.50, $1,723
- FF&E (no rental equipment): 689 SF, $10.00, $6,893

Mark-up's per Overall Summary: 50%, $33,905
### Painting Classroom

| 811 SF | $96 | Total for Element: $77,581 |

**COST of CONSTRUCTION:**

Allow for minimal partitions, no plumbing; moderate revisions to existing HVAC, electrical and finishes

| 811 SF | $50.00 | $40,565 |

**SOFT COSTS:**

- Design and management fees: 1 LS $5,070.63 $5,071
- Fees and Permits: 1 LS $811.30 $811
- Cabling for phone, data, security: 811 SF $1.50 $1,217
- FF&E: 811 SF $5.00 $4,057

**Mark-up's per Overall Summary:** 50% $25,860

### Radio Station

| 109 SF | $321 | Total for Element: $34,917 |

**COST of CONSTRUCTION:**

Allow for no new partitions, no plumbing; moderate revisions to existing HVAC, electrical and finishes

| 109 SF | $85.00 | $9,248 |

**SOFT COSTS:**

- Design and management fees: 1 LS $7,860.80 $7,861
- Fees and Permits: 1 LS $184.96 $185
- Cabling for phone, data, security: 109 SF $25.00 $2,720
- FF&E (No radio equipment): 109 SF $30.00 $3,264

**Mark-up's per Overall Summary:** 50% $11,639
## Honors Studios and Offices

<table>
<thead>
<tr>
<th>SF</th>
<th>$</th>
<th>Total for Element: $</th>
</tr>
</thead>
<tbody>
<tr>
<td>3,029</td>
<td>$161</td>
<td>487,679</td>
</tr>
</tbody>
</table>

**COST of CONSTRUCTION:**
- Allow for new low partitions, no plumbing; revisions to existing HVAC, electrical and finishes

<table>
<thead>
<tr>
<th>SF</th>
<th>$</th>
<th>Total for Element: $</th>
</tr>
</thead>
<tbody>
<tr>
<td>3,029</td>
<td>$85.00</td>
<td>257,491</td>
</tr>
</tbody>
</table>

**SOFT COSTS:**
- Design and management fees
- Fees and Permits
- Cabling for phone, data, security
- FF&E

<table>
<thead>
<tr>
<th>LS</th>
<th>SF</th>
<th>$</th>
<th>Total for Element: $</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>3,029</td>
<td>$32,186.31</td>
<td>32,186</td>
</tr>
<tr>
<td>1</td>
<td>3,029</td>
<td>$5,149.81</td>
<td>5,150</td>
</tr>
<tr>
<td>3,029</td>
<td>$2.50</td>
<td>7,573</td>
<td></td>
</tr>
<tr>
<td>3,029</td>
<td>$7.50</td>
<td>22,720</td>
<td></td>
</tr>
</tbody>
</table>

**Mark-up's per Overall Summary**

- 50%

**ARC**

<table>
<thead>
<tr>
<th>SF</th>
<th>$</th>
<th>Total for Element: $</th>
</tr>
</thead>
<tbody>
<tr>
<td>414</td>
<td>$103</td>
<td>42,539</td>
</tr>
</tbody>
</table>

**COST of CONSTRUCTION:**
- Allow for new partitions, no plumbing; revisions to existing HVAC, electrical and finishes

<table>
<thead>
<tr>
<th>SF</th>
<th>$</th>
<th>Total for Element: $</th>
</tr>
</thead>
<tbody>
<tr>
<td>414</td>
<td>$50.00</td>
<td>20,700</td>
</tr>
</tbody>
</table>

**SOFT COSTS:**
- Design and management fees
- Fees and Permits
- Cabling for phone, data, security
- FF&E

<table>
<thead>
<tr>
<th>LS</th>
<th>SF</th>
<th>$</th>
<th>Total for Element: $</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>414</td>
<td>$3,105.00</td>
<td>3,105</td>
</tr>
<tr>
<td>1</td>
<td>414</td>
<td>$414.00</td>
<td>414</td>
</tr>
<tr>
<td>414</td>
<td>$2.50</td>
<td>1,035</td>
<td></td>
</tr>
<tr>
<td>414</td>
<td>$7.50</td>
<td>3,105</td>
<td></td>
</tr>
</tbody>
</table>

**Mark-up's per Overall Summary**

- 50%

**Honors Studios and Offices**

- Allow for new low partitions, no plumbing; revisions to existing HVAC, electrical and finishes

**ARC**

- Allow for new partitions, no plumbing; revisions to existing HVAC, electrical and finishes
### Honors Studios, 6th Floor

<table>
<thead>
<tr>
<th>Description</th>
<th>Quantity</th>
<th>Unit</th>
<th>Cost</th>
<th>Total Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total for Element</td>
<td>414</td>
<td>SF</td>
<td>$391</td>
<td>$161,765</td>
</tr>
</tbody>
</table>

#### COST of CONSTRUCTION:
- Allow for new partitions, no plumbing; revisions to existing HVAC, electrical and finishes

<table>
<thead>
<tr>
<th>Description</th>
<th>Quantity</th>
<th>Unit</th>
<th>Cost</th>
<th>Total Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Design and management fees</td>
<td>1</td>
<td>LS</td>
<td>$10,503.19</td>
<td>$10,503</td>
</tr>
<tr>
<td>Fees and Permits</td>
<td>1</td>
<td>LS</td>
<td>$1,680.51</td>
<td>$1,681</td>
</tr>
<tr>
<td>Cabling for phone, data, security</td>
<td>1,293</td>
<td>SF</td>
<td>$1.50</td>
<td>$1,939</td>
</tr>
<tr>
<td>FF&amp;E</td>
<td>1,293</td>
<td>SF</td>
<td>$7.50</td>
<td>$9,695</td>
</tr>
</tbody>
</table>

#### SOFT COSTS:

<table>
<thead>
<tr>
<th>Description</th>
<th>Quantity</th>
<th>Unit</th>
<th>Cost</th>
<th>Total Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mark-up’s per Overall Summary</td>
<td>1</td>
<td></td>
<td>50%</td>
<td>$53,922</td>
</tr>
</tbody>
</table>

**Subtotal For Scheme Two:** $2,211,012
Scheme Three

<table>
<thead>
<tr>
<th>Description</th>
<th>Quantity</th>
<th>Unit</th>
<th>Rate</th>
<th>Total ($)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Expanded Darkrooms</td>
<td>829</td>
<td>SF</td>
<td>$445</td>
<td>$369,403</td>
</tr>
<tr>
<td>COST of CONSTRUCTION:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Allow for new partitions, plumbing, HVAC, electrical and finishes</td>
<td>829</td>
<td>SF</td>
<td>$225.00</td>
<td>$186,570</td>
</tr>
<tr>
<td>SOFT COSTS:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Design and management fees</td>
<td>1</td>
<td>LS</td>
<td>$37,314.00</td>
<td>$37,314</td>
</tr>
<tr>
<td>Fees and Permits</td>
<td>1</td>
<td>LS</td>
<td>$3,731.40</td>
<td>$3,731</td>
</tr>
<tr>
<td>Cabling for phone, data, security</td>
<td>829</td>
<td>SF</td>
<td>$2.50</td>
<td>$2,073</td>
</tr>
<tr>
<td>FF&amp;E</td>
<td>829</td>
<td>SF</td>
<td>$20.00</td>
<td>$16,580</td>
</tr>
<tr>
<td>Mark-up's per Overall Summary</td>
<td>50%</td>
<td></td>
<td></td>
<td>$123,134</td>
</tr>
</tbody>
</table>

Remove Lofts

<table>
<thead>
<tr>
<th>Description</th>
<th>Quantity</th>
<th>Unit</th>
<th>Rate</th>
<th>Total ($)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Remove Lofts</td>
<td>1,086</td>
<td>SF</td>
<td>$165</td>
<td>$179,106</td>
</tr>
<tr>
<td>COST of CONSTRUCTION:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Allow for removal of loft, and repairs to existing partitions, plumbing, HVAC, electrical and finishes</td>
<td>829</td>
<td>SF</td>
<td>$125.00</td>
<td>$103,650</td>
</tr>
<tr>
<td>SOFT COSTS:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Design and management fees</td>
<td>1</td>
<td>LS</td>
<td>$10,365.00</td>
<td>$10,365</td>
</tr>
<tr>
<td>Fees and Permits</td>
<td>1</td>
<td>LS</td>
<td>$2,073.00</td>
<td>$2,073</td>
</tr>
<tr>
<td>Cabling for phone, data, security</td>
<td>829</td>
<td>SF</td>
<td>$1.50</td>
<td>$1,244</td>
</tr>
<tr>
<td>FF&amp;E</td>
<td>829</td>
<td>SF</td>
<td>$2.50</td>
<td>$2,073</td>
</tr>
<tr>
<td>Mark-up's per Overall Summary</td>
<td>50%</td>
<td></td>
<td></td>
<td>$59,702</td>
</tr>
</tbody>
</table>

Alternate Description:
Renovations over all six floors including vertical transportation at the library.
### Film, Video and Photo Editing

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>SF</td>
<td>$298</td>
<td></td>
</tr>
<tr>
<td>Total for Element:</td>
<td>$ 421,728</td>
<td></td>
</tr>
</tbody>
</table>

**COST of CONSTRUCTION:**

Allow for a minor new partitions, no plumbing; moderate revisions to existing HVAC, electrical and finishes

<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>SF</td>
<td>$125.00</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total for Element:</td>
<td>$176,825</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**SOFT COSTS:**

- Design and management fees: 1 LS | $26,523.75 | $26,524 |
- Fees and Permits: 1 LS | $3,536.50 | $3,537 |
- Cabling for phone, data, security: 1,415 SF | $2.50 | $3,537 |
- FF&E allowance: 1,415 SF | $50.00 | $70,730 |

Mark-up's per Overall Summary: 50% | $140,576 |

### Wet Rooms, Photo & Printmaking

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>SF</td>
<td>$555</td>
<td></td>
</tr>
<tr>
<td>Total for Element:</td>
<td>$ 400,488</td>
<td></td>
</tr>
</tbody>
</table>

**COST of CONSTRUCTION:**

Allow for a minor new partitions, new plumbing; revisions to existing HVAC, electrical and finishes

<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>SF</td>
<td>$250.00</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total for Element:</td>
<td>$180,400</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**SOFT COSTS:**

- Design and management fees: 1 LS | $27,060.00 | $27,060 |
- Fees and Permits: 1 LS | $3,608.00 | $3,608 |
- Cabling for phone, data, security: 722 SF | $2.50 | $1,804 |
- FF&E: 722 SF | $75.00 | $54,120 |

Mark-up's per Overall Summary: 50% | $133,496 |
New Genres and Seminar Room

3,469 SF $112

Total for Element: $ 388,962

COST of CONSTRUCTION:

Allow for limited partitions, no plumbing; minor revisions to existing HVAC, electrical and finishes

3,469 SF $50.00 $173,450

SOFT COSTS:

Design and management fees 1 LS $21,681.25 $21,681
Fees and Permits 1 LS $3,469.00 $3,469
Cabling for phone, data, security 3,469 SF $2.50 $8,673
FF&E 3,469 SF $15.00 $52,035

Mark-up's per Overall Summary 50% $129,654

Library Lounge

5,562 SF $371

Total for Element: $ 2,065,667

COST of CONSTRUCTION:

Allow for new partitions, modest plumbing; revisions to existing HVAC, electrical and finishes plus an elevator opening (See 5th Floor Library for elevator)

5,562 SF $185.00 $1,029,044

SOFT COSTS:

Design and management fees 1 LS $180,082.70 $180,083
Fees and Permits 1 LS $20,580.88 $20,581
Cabling for phone, data, security 5,562 SF $1.50 $8,344
FF&E 5,562 SF $25.00 $139,060

Mark-up's per Overall Summary 50% $688,556
<table>
<thead>
<tr>
<th>ARC</th>
<th>1,267 SF</th>
<th>$101</th>
<th>Total for Element: $128,324</th>
</tr>
</thead>
<tbody>
<tr>
<td>COST of CONSTRUCTION:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Allow for new partitions, no plumbing; revisions to existing HVAC, electrical and finishes</td>
<td>1,267 SF</td>
<td>$50.00</td>
<td>$63,370</td>
</tr>
<tr>
<td>SOFT COSTS:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Design and management fees</td>
<td>1 LS</td>
<td>$9,505.50</td>
<td>$9,506</td>
</tr>
<tr>
<td>Fees and Permits</td>
<td>1 LS</td>
<td>$1,267.40</td>
<td>$1,267</td>
</tr>
<tr>
<td>Cabling for phone, data, security</td>
<td>1,267 SF</td>
<td>$1.50</td>
<td>$1,901</td>
</tr>
<tr>
<td>FF&amp;E</td>
<td>1,267 SF</td>
<td>$7.50</td>
<td>$9,506</td>
</tr>
<tr>
<td>Mark-up's per Overall Summary</td>
<td>50%</td>
<td></td>
<td>$42,775</td>
</tr>
<tr>
<td>Library, 5th Floor</td>
<td>1,862 SF</td>
<td>$580</td>
<td>$1,079,395</td>
</tr>
<tr>
<td>COST of CONSTRUCTION:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Allow for modest partitions, no plumbing; revisions to existing HVAC, electrical and finishes plus an elevator</td>
<td>1,862 SF</td>
<td>$185.00</td>
<td>$344,470</td>
</tr>
<tr>
<td>SOFT COSTS:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Design and management fees</td>
<td>1 LS</td>
<td>$68,894.00</td>
<td>$68,894</td>
</tr>
<tr>
<td>Fees and Permits</td>
<td>1 LS</td>
<td>$6,889.40</td>
<td>$6,889</td>
</tr>
<tr>
<td>Elevator, two stop</td>
<td>1 EA</td>
<td>$250,000.00</td>
<td>$250,000</td>
</tr>
<tr>
<td>Cabling for phone, data, security</td>
<td>1,862 SF</td>
<td>$1.50</td>
<td>$2,793</td>
</tr>
<tr>
<td>FF&amp;E</td>
<td>1,862 SF</td>
<td>$25.00</td>
<td>$46,550</td>
</tr>
<tr>
<td>Mark-up's per Overall Summary</td>
<td>50%</td>
<td></td>
<td>$359,798</td>
</tr>
<tr>
<td>Subtotal For Scheme Three:</td>
<td>$5,033,072</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
MAKING HISTORY: THE CAMPAIGN FOR
THE SAN FRANCISCO ART INSTITUTE

800 Chestnut + Fort Mason
Powerful History. Expansive Future.
2013 contributions:  $335.17 billion
by source of contributions
(in billions of dollars – all figures are rounded)
2013 contributions: $335.17 billion
by type of recipient organization
(in billions of dollars – all figures are rounded)
SFAI Campaign Cabinet & Board of Trustees

**Capital Campaign Cabinet**

**Cabinet Co-Chairs**
- Diane Frankel
- Charles Hobson

**Cabinet Members**
- Agnes Bourne
- Candace Gaudiani
- Jay Kern
- Bonnie Levinson
- Pamela Rorke Levy
- Jeff Magnin
- Howard Oringer
- Amanda Peters
- Cynthia Plevin
- Kate Rittmann
- Jack and Betty Schafer
- Roselyne Swig
- Chris Tellis

**President**
- Charles Desmarais

**Campaign Staff**
- Cynthia Perry Colebrook, Vice President for Institutional Advancement
- Meagan Ryan Stasz, Campaign Coordinator
- Will Lamb, Campaign Assistant

**Board of Trustees, 2014-2015**

**Officers**
- Cynthia Plevin, Chair
- Penelope Finnie, Vice Chair
- Bonnie Levinson, Secretary
- Chris Tellis, Treasurer

**Trustees**
- Sandra de Saint Phalle
- Jenny Emerson
- Hank Feir
- Penelope Finnie
- Diane Frankel
- Candace Gaudiani
- Charles Hobson
- Michael Jackson
- Teresa Johnson
- Jay Kern
- Bonnie Levinson
- Pamela Rorke Levy
- Jeff Magnin
- Joy Ou
- Cynthia Plevin
- Lara Ritch
- Elizabeth Ronn
- John Sanger
- Steven Spector
- Chris Tellis
- cb Watts
SFAI Capital Projects Initiative

San Francisco Art Institute has an unprecedented opportunity to strengthen its vital contributions to contemporary art, artists, and the Bay Area community while ensuring long-term stability. This initiative will integrate SFAI’s undergraduate, graduate, and public programs, fulfilling the 143-year-old promise of an *institute* of artists sharing meaningful art and ideas with each other and the public.

Transform Pier 2 at Fort Mason Center

SFAI’s concept design adds a mezzanine to the expansive pier shed, totaling 67,000 square feet. Both architecturally and programmatically the facility will welcome a broad public, including the estimated 1,750,000 annual visitors to Fort Mason Center.

Enhance 800 Chestnut Street

SFAI is fortunate to inhabit the historic building by architect Arthur Brown Jr. in 1926 and distinctive Paffard Keatinge-Clay addition built in 1969. These unique architectural statements embody the creative energy of generations of artists, and are essential to the institution’s sense of a living legacy.
SFAI Capital Projects Budget

**SFAI Capital Projects Expenses**
- Pier 2 at Fort Mason Center: $17,000,000
- 800 Chestnut Street Buildings: $7,000,000
- Campaign Administration & Contingency: $1,000,000
- Interest on Bridge Financing: $1,000,000

**Total:** $26,000,000

**SFAI Capital Projects Income**
- Capital Campaign: $24,000,000
- Historic Tax Credits: $2,000,000

**Total Income:** $26,000,000

**Fundraising Results to-Date**

Total Capital Campaign Commitments = $7,101,000
Overview of Solicitation Phases

**Leadership Gifts**
- 25 prospects rated at $500,000 and above.  
  June 2014 – May 2015

**Former Trustee Phase Gifts**
- 240 former trustee prospects  
  September 2014 – April 2015

**Major Gifts**
- 57 prospects rated at $100,000 - $499,999.  
  May 2015 – September 2015

**Special Gifts**
- 87 prospects rated at $10,000 - $99,999  
  September 2015 – Feb 2016

**Corporate Gifts**
- 83 donors or former donors.  
  November 2015 - April 2016

**Alumni Gifts**
- Alumni rated to have capacity for gift of $1,000 an up  
  May 2016 – October 2016

**Parent Gifts**
- new prospects to be identified through research  
  May 2016 – October 2016

**Community Gifts**
- Thousands of prospects to solicit through mail/email  
  November 2016 – Dec 2017
- Donor brick recognition opportunity; Event ticket purchase for grand opening

**New Donor Prospects**
- 200 NEW prospects added since rating process. New individuals added regularly.
Gift Chart, $5M Lead Gift

- 1 $5 M
- 1 $2 M
- 7 $1,000,000
- 6 $500,000
- 12 $250,000
- 18 $100,000
- 20 $50,000
- 25 $25,000
- Many < $25,000

Total: $7,000,000

$10,000,000

$4,800,000

$2,200,000
Campaign Communications and Solicitation Aids

Tributes Newsletter
  • Publish every three months, beginning December 2014 – December 2016

Campaign Awareness-raising with internal constituencies
  • Brown bag lunch sessions with all staff
  • Board education session(s) at retreat and/or board meeting

Campaign awareness-raising with external constituencies
  • Private cultivation events
  • Progressive dinner parties on campus
  • Fort Mason Tours
  • Public campaign announcement at 2015 Gala
  • Generate and share positive publicity

Special campaign-related mailings
  • Reviews, interviews, and/or magazine articles about SFAI to trustees, former trustees, cabinet members, and leadership & major gifts prospects
  • Campaign brochure once public phase is launched
  • Invitations to special campaign events
Campaign Communications and Solicitation Aids

(Continued)

**Progress Reports**
- From the Campaign Cabinet at each meeting of the Board of Trustees
- From committee co-chairs to their respective committee members

**Solicitation Aids**
- Naming Opportunities list
- Solicitor presentation packets
- Architectural renderings
- Printed Campaign brochure at launch of Public Phases
### Cash Receipt forecast as of 1.28.15

#### Project Cash Flow Summary

<table>
<thead>
<tr>
<th>Dollars in Thousands</th>
<th>To FMC</th>
<th>Begins</th>
<th>Acceptance</th>
<th>Campaign</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### Project Expenses - Graduate Center relocation

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Cumulative Expenses</td>
<td>$5,65</td>
<td>$1,399</td>
<td>$1,522</td>
<td>$1,805</td>
<td>$2,809</td>
<td>$4,010</td>
<td>$6,630</td>
<td>$13,486</td>
<td>$16,883</td>
<td>$19,403</td>
<td>$19,403</td>
<td>$19,403</td>
<td>$19,403</td>
<td>$19,403</td>
<td>$19,403</td>
<td>$19,403</td>
<td>$19,403</td>
<td>$19,621</td>
<td>$19,621</td>
</tr>
</tbody>
</table>

#### Project Financing

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash Receipts from Pledges</td>
<td>$905</td>
<td>$422</td>
<td>$0</td>
<td>$643</td>
<td>$222</td>
<td>$566</td>
<td>$652</td>
<td>$795</td>
<td>$975</td>
<td>$1,255</td>
<td>$1,022</td>
<td>$1,388</td>
<td>$1,092</td>
<td>$1,375</td>
<td>$7,862</td>
<td>$24,000</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Historical Tax Credit Gross Proceeds</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
</tr>
<tr>
<td>Loan Origination Fees</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
</tr>
<tr>
<td>Interest Expense</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
</tr>
<tr>
<td>Project Financing before Borrowing/Repayment</td>
<td>$905</td>
<td>$422</td>
<td>$0</td>
<td>$643</td>
<td>$222</td>
<td>$566</td>
<td>$652</td>
<td>$795</td>
<td>$975</td>
<td>$1,255</td>
<td>$1,022</td>
<td>$1,388</td>
<td>$1,092</td>
<td>$1,375</td>
<td>$7,862</td>
<td>$24,000</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Net Project Financing</td>
<td>$905</td>
<td>$422</td>
<td>$-874</td>
<td>$300</td>
<td>$273</td>
<td>$1,155</td>
<td>$6,515</td>
<td>$8,521</td>
<td>$10,400</td>
<td>$11,549</td>
<td>$11,729</td>
<td>$11,996</td>
<td>$12,953</td>
<td>$13,490</td>
<td>$14,037</td>
<td>$25,845</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### Cumulative Net Project Financing

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Cumulative Surplus/Deficit</td>
<td>$340</td>
<td>$0</td>
<td>$0</td>
<td>$10</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$6,225</td>
<td>$6,225</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### Cumulative Surplus/(Deficit)

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Cumulative Surplus/Deficit</td>
<td>$340</td>
<td>$0</td>
<td>$0</td>
<td>$10</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$6,225</td>
<td>$6,225</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Surplus/(Deficit)

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Cumulative Surplus/Deficit</td>
<td>$340</td>
<td>$0</td>
<td>$0</td>
<td>$10</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$6,225</td>
<td>$6,225</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Cumulative Surplus/(Deficit)

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Cumulative Surplus/Deficit</td>
<td>$340</td>
<td>$0</td>
<td>$0</td>
<td>$10</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$6,225</td>
<td>$6,225</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Quarter ended</td>
<td>Pledges Confirmed</td>
<td>Pledges Forecast</td>
<td>Subtotal Pledges</td>
<td>Cumulative Pledges</td>
<td>Cash Receipts Confirmed</td>
<td>Cash Receipts Forecast</td>
<td>Subtotal Cash Receipts</td>
<td>Historical Tax Credit</td>
<td>HTC Proceeds</td>
<td>Borrowing/(Repayment) **</td>
<td>Loan Origination</td>
<td>Interest Expense</td>
<td>Quarterly Project Financing</td>
<td>Cumulative Project Financing</td>
<td>Borrowing Calculation</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>--------------</td>
<td>-----------------</td>
<td>-----------------</td>
<td>-----------------</td>
<td>-------------------</td>
<td>------------------------</td>
<td>-----------------------</td>
<td>------------------------</td>
<td>---------------------</td>
<td>-------------</td>
<td>------------------------</td>
<td>-----------------</td>
<td>-----------------</td>
<td>--------------------------</td>
<td>-----------------------</td>
<td>------------------------</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>$4,425</td>
<td>$236</td>
<td>$3,041</td>
<td>$4,661</td>
<td>$905</td>
<td>-$422</td>
<td>-$222</td>
<td>$3,068</td>
<td>$0</td>
<td>$2,222</td>
<td>$0</td>
<td>-$150</td>
<td>$905</td>
<td>$905</td>
<td>$0.88%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>$4,661</td>
<td>$3,041</td>
<td>$7,702</td>
<td>$13,702</td>
<td>$7,862</td>
<td>$6,443</td>
<td>$13,403</td>
<td>$10,868</td>
<td>$0</td>
<td>$905</td>
<td>$0</td>
<td>-$150</td>
<td>$905</td>
<td>$905</td>
<td>$0.88%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>$10,152</td>
<td>$13,702</td>
<td>$23,854</td>
<td>$34,404</td>
<td>$17,305</td>
<td>$11,096</td>
<td>$28,401</td>
<td>$21,305</td>
<td>$0</td>
<td>$905</td>
<td>$0</td>
<td>-$150</td>
<td>$905</td>
<td>$905</td>
<td>$0.88%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>$13,702</td>
<td>$17,302</td>
<td>$31,004</td>
<td>$41,006</td>
<td>$24,000</td>
<td>$15,096</td>
<td>$39,096</td>
<td>$34,096</td>
<td>$0</td>
<td>$905</td>
<td>$0</td>
<td>-$150</td>
<td>$905</td>
<td>$905</td>
<td>$0.88%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>$17,302</td>
<td>$21,096</td>
<td>$38,698</td>
<td>$52,098</td>
<td>$37,096</td>
<td>$26,096</td>
<td>$64,194</td>
<td>$51,194</td>
<td>$0</td>
<td>$905</td>
<td>$0</td>
<td>-$150</td>
<td>$905</td>
<td>$905</td>
<td>$0.88%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>$21,096</td>
<td>$24,000</td>
<td>$45,096</td>
<td>$66,096</td>
<td>$41,096</td>
<td>$31,096</td>
<td>$76,192</td>
<td>$61,192</td>
<td>$0</td>
<td>$905</td>
<td>$0</td>
<td>-$150</td>
<td>$905</td>
<td>$905</td>
<td>$0.88%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>$24,000</td>
<td>$24,000</td>
<td>$48,100</td>
<td>$68,100</td>
<td>$45,100</td>
<td>$35,100</td>
<td>$83,200</td>
<td>$68,200</td>
<td>$0</td>
<td>$905</td>
<td>$0</td>
<td>-$150</td>
<td>$905</td>
<td>$905</td>
<td>$0.88%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>$24,000</td>
<td>$24,000</td>
<td>$48,000</td>
<td>$68,000</td>
<td>$45,000</td>
<td>$35,000</td>
<td>$83,000</td>
<td>$68,000</td>
<td>$0</td>
<td>$905</td>
<td>$0</td>
<td>-$150</td>
<td>$905</td>
<td>$905</td>
<td>$0.88%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>$24,000</td>
<td>$24,000</td>
<td>$48,000</td>
<td>$68,000</td>
<td>$45,000</td>
<td>$35,000</td>
<td>$83,000</td>
<td>$68,000</td>
<td>$0</td>
<td>$905</td>
<td>$0</td>
<td>-$150</td>
<td>$905</td>
<td>$905</td>
<td>$0.88%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>$24,000</td>
<td>$24,000</td>
<td>$48,000</td>
<td>$68,000</td>
<td>$45,000</td>
<td>$35,000</td>
<td>$83,000</td>
<td>$68,000</td>
<td>$0</td>
<td>$905</td>
<td>$0</td>
<td>-$150</td>
<td>$905</td>
<td>$905</td>
<td>$0.88%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>$24,000</td>
<td>$24,000</td>
<td>$48,000</td>
<td>$68,000</td>
<td>$45,000</td>
<td>$35,000</td>
<td>$83,000</td>
<td>$68,000</td>
<td>$0</td>
<td>$905</td>
<td>$0</td>
<td>-$150</td>
<td>$905</td>
<td>$905</td>
<td>$0.88%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Notes:**
- Quarterly Cash Inflow before borrowing
- Quarterly Cash outflow before borrowing
- Quarterly Interest Rate
- Annual Interest Rate
- Borrowing/(Repayment) **
- Loan Origination
- Interest
- Quarterly Surplus/(Deficit)
The San Francisco Art Institute is dedicated to the intrinsic value of art and its vital role in shaping and enriching society and the individual. As a diverse community of working artists and scholars, the Institute provides its students with a rigorous education in the fine arts and preparation for a life in the arts through an immersive studio environment, an integrated liberal arts curriculum, and critical engagement with the world.

The Technology Department will provide continuously improving services, create operational efficiencies and foster innovation in support of SFAI’s mission and its community of staff, faculty, students and artists.

This plan was created in the summer and fall of 2014 in accordance with the Strategic Plan. The development process has been led by the Assistant Vice President of Technology with input from the Technology Committee, the IT staff, the President’s Cabinet, and an annual IT Customer Satisfaction Survey that was held in April of 2014. The survey will be issued each year to chart client satisfaction progress. An executive summary of the survey results is found in Appendix A. The plan will explain SFAI’s technology environment and detail the initiatives and projects supporting SFAI’s mission and strategic goals.

Guiding Principles:
The technology plan is based on the ideas that:

- Technology should be managed and delivered as a service to users rather than a collection of computers, servers, and digital assets.
- Service delivery should be based on users’ needs, ranging from white glove and high touch to self-service.
- Digital communication channels are a necessity to effectively reach constituents and cultivate relationships.
- Access to technical resources supporting administrative, academic and art making processes is a student expectation.
- Technology is now a key component of teaching, learning, and art making.
- Properly applied technology creates value above its cost.
• “Cloud Computing”, running systems on 3rd party hardware located offsite, can be cost effective by taking advantage of the host’s economies of scale while mitigating the risks of an onsite data center.
• The “Internet of Things” will continue to add devices to data networks, driving the need for greater capacity and wider coverage.
• Increasingly complex business process and environments require the use of data to inform decision making.
• Ubiquitous wireless networks are a student expectation requiring a robust infrastructure.
• Risks associated with early adoption of technology must be balanced with the opportunity costs of late adoption.

Technology Environment

The Technology Department consists of seven full-time staff and one part-time/temporary employee. The department is heavily dependent upon student labor to supplement full-time staff and to supervise facilities during off-peak hours. Support for administrative systems (Microsoft Dynamics GP, Blackbaud Raisers’ Edge, and Ellucian Colleague) comes from 3rd party vendors whose efforts are coordinated by the Department. Support for Ellucian Colleague comes from a dedicated resource sourced via Ferrilli Information Group, a higher education-specific technology consulting firm. A departmental organization chart can be found in Appendix B.

The Technology Department at SFAI provides a number of services. A detailed service catalog including service recipients, schedules, and locations is available in Appendix C. These services include:
• The Technology Department maintains campus computing equipment and systems and provides user support, such as software training, account services such as username/password, and email creation.
• AV Checkout provides additional resources to present media content in classrooms and exhibition spaces, and to facilitate the production of student work on campus. Equipment such as standard and HD projectors, monitors, laptops, speakers, and a wide array of media decks are available for checkout to students, faculty, and staff for on-campus use.

AV equipment checkouts have steadily increased for all user-groups over the last 4 years.

- The Technology Department will both shoot and edit video for a variety of events ranging from commencement to lectures and symposia.
- The Technology Department also advises and assists with installation of technology used in exhibitions throughout the campus.

Managing student technology facilities is another major service area. These resources are:
• The Digital Media Studio (DMS) is SFAI’s staff-supported computer lab located on the Chestnut Street campus. The lab is open to all students, faculty, and staff. The Digital Media Studio supports a wide range of media and workflows including photography, video, design, animation, 3D, web design and development, print, word processing, computer programming, etc. The facilities include dedicated video editing stations a multitude of analog and digital decks. Peripherals include reflective/transparency flatbed scanners, audio hardware, pen
tablets, LaserJet printer, and headphones. SFAI currently lacks facility usage information on the DMS, but tracking systems are being evaluated.

- The Graduate academic computing facilities, located at the Graduate Center on 3rd Street, are equipped with reflective/transparency flatbed scanners a large-format Epson inkjet printer a multitude of analog and digital media decks, high-fidelity displays, audio hardware and other production peripherals. The Graduate Center has additional computers, scanners, and a laser printer located in the lounge.

Much of this service may be transferred the Chestnut Street Campus when the Graduate Studios move in closer proximity at the Ft. Mason Center.

- The Digital Imaging Studio (DIS) is SFAI’s large-format inkjet printing facility. Located on the Chestnut Street campus and open to students, faculty, staff, and alumni. The DIS is a hands-on printing lab giving users the chance to practice the various workflows used in fine art inkjet printing. The DIS provides access to large-format Epson inkjet printers capable of printing up to 44 inches wide. Users can make fine art inkjet prints on standard and alternative inkjet media, such as cloth and thin Plexiglass.

SFAI currently charges students to offset the costs of materials and consulting in the DIS. Use of the DIS, as measured by printing revenues, has risen dramatically over the last 5 years as shown below:

![DIS Print Revenues Chart]

- The Digital Darkroom (DDR) is the primary still imagery scanning facility at SFAI. Located on the Chestnut Street campus next to the Digital Imaging Studio, the DDR provides students with access to flatbed reflective/transparency scanners, dedicated film scanners, and color calibrated LCD monitors. This facility allows the creation of large archival scans from reflective media, oversized media, and film of multiple formats and stocks, providing users an easy transition between analog and digital workflows.

- Two digital classrooms have iMac computers, inkjet printers, reflective/transparency flatbed scanners, and audiovisual equipment including full HD projectors. Digital classrooms are available during scheduled classes with the exception the DMS2 classroom, which is adjacent to the Digital Media Studio and is available for general student use when not booked.
• There are a number of digital suites on the Chestnut campus offering specialized equipment tailored to workflows within various media, including the HD Video Suite, Audio Editing and Recording Suite, Animation Suit, Printmaking Labs, Surround Sound Editing Suite, and Optical Printing Suite.

• The 250-seat Lecture Hall hosts large classes, screenings, symposia, the Visiting Artists and Scholars Lecture Series, and the Graduate Lecture Series, and is available to rent for events. Professional-quality media systems support a wide variety of events, such as screening HD video, 16mm film, and all standard media; presentations with PowerPoint, Keynote, and 35mm slides; panel discussions; performances; and so on. Expert projection staff ensures that all content looks and sounds its best, and facilitates use of the space for events.

Key Systems
• SFAI relies on several “key systems” to support its academic, administrative, and public programs. These systems include:
  • Moodle – SFAI’s Learning Management System is Moodle, hosted offsite by Moodlerooms. It serves as the online hub for students’ academic tools. Faculty make use of Moodle on a variety of levels.
  • Colleague – SFAI’s Student Information System is Colleague by Ellucian. The system maintains information and processes transactions for student grades, billing, enrollments and financial aid. Ellucian’s WebAdvisor product is used as a web front end to allow students to view grades, register for classes and utilize on-line advising services.
  • Recruiter – SFAI uses Recruiter by Ellucian as its Customer Relationship Management (CRM) system.
  • Raisers’ Edge – SFAI uses Raisers’ Edge by Blackbaud to manage fundraising and donor information.
  • Microsoft Dynamics GP – SFAI’s primary accounting system is Dynamics GP by Microsoft. Reporting is done through FRX and budgeting is largely a manual process that makes use of spreadsheets.
  • Ceridian – Employees track time worked, leave balances and absence requests through Ceridian by CyberShift. This is a hosted system provided by SFAI’s payroll processor.
  • Microsoft Exchange – SFAI provides faculty and staff with email services through Microsoft Exchange.
  • Google Apps for Education – SFAI provides students and alumni with email and productivity applications through Google Apps.
  • VMware – Serves as the platform for all virtualized servers hosting services from email to Ellucian Colleague.
  • Samanage – The Technology Department manages service requests, resolutions, and IT contracts.

Initiatives and Projects
This section outlines the initiatives and corresponding projects that support the SFAI mission as shown in Appendix D.

Digitize workflows to facilitate and improve services to students. Today’s students have the expectation that they can perform administrative tasks (e.g. registration) electronically. Additionally, increasing organizational capacity can be achieved through the effective deployment of technology to gain efficiencies. This initiative seeks to convert manual or hardcopy processes to online activities.

Project: Make Online Registration Through WebAdvisor Available To All Students
Description: WebAdvisor is an online front end to the Colleague Student Information System. Students review grades, account balances, and other information in WebAdvisor. Registration still relies on a paper-based, manual process. Online registration was rolled out to select graduate students in Spring 2014, but is not available to undergraduate students at this time.
Scope: This project will make Online Registration available to all students.
Time Frame: Fall 2014 for select subpopulations. Spring 2015 for all students.
Est. Cost: No additional costs

Project: Implement eAdvising Through WebAdvisor
Description: While WebAdvisor offers students the ability to register online, it will not, by itself, provide any structure to their selections. This opens the door to students registering for classes that do not advance them
toward their degrees. The eAdvising module from Ellucian places the necessary limits on course selection by major so that students stay on track to graduate and facilitates interactions with their counselors. This will also accompany the guidance of the academic advisors for freshmen and those who would graduate in year (these student populations now have required advising sessions.)

**Scope:** This project provides the eAdvising service to all undergraduate students in conjunction with online registration.

**Time Frame:**  
- Fall 2014 for select subpopulations.
- Spring 2015 for all undergraduate students.

**Est. Cost:**  
- $18,000 for software and $6,000 for services

---

**Project:** Upgrade The Everbridge Emergency Alert system

**Description:** The current emergency alert system is one directional. While it can send information out to contacts they cannot communicate back to those who monitor the alerts. The new product from Everbridge allows recipients to make their locations available to the system and to text images back to system monitors. This increases the system’s ability to manage communications at locations across the city.

**Scope:** The project will require redesigning the integration Colleague and the Everbridge product.

**Time Frame:** Spring 2015

**Est. Cost:** Internal resources

---

**Project:** Implement Online Forms

**Description:** Many non-Colleague campus processes rely on paper forms. An example is the Facilities Use Form that routes requests to use SFAI facilities through the proper channels for approval. At times, however, the workflow of the form moves too slowly and event requests are reviewed after the event takes place or steps can be missed altogether. Facilities rentals produced $47,000 in revenues FY 13-14.

**Scope:** This project will provide a foundation for continual implementation of online forms across SFAI business functions.

**Time Frame:** Spring of 2015 for the Facilities Use Form. Continual and as-needed for other forms.

**Est. Cost:** TBD based on solution selected

---

**Project:** Implement The WebAdvisor Online Request To Graduate

**Description:** The current process for students requesting to graduate is paper-based and cumbersome for both students and staff. The process would be improved by tying requests to students' academic records in WebAdvisor.

**Scope:** The project would apply to the Request to Graduate process only.

**Time Frame:** Summer 2015

**Est. Cost:** TBD

---

**Project:** Implement An “Update Contact Info” Function In WebAdvisor

**Description:** Students can update their contact information in a number of ways on campus depending on the department they are dealing with. Conversely, they may not keep their information up to date at all. Implementing a feature in WebAdvisor requiring students to verify their current address once per semester will maintain accurate records and streamline the process.

**Scope:** The process will be implemented in WebAdvisor only.

**Time Frame:** TBD

**Est. Cost:** Internal Resources Only

---

Create operational efficiencies through the application of technology. Lowering costs and improving delivery of services is an imperative. These projects and initiatives leverage technology to meet those goals.
Project: Board Portal
Description: Board of Trustee meetings rely on the creation and dissemination of paper documents. These documents often change and must be resent as the meeting draws near. It can be difficult for staff to manage and make available the documents and information needed for efficient meetings. This project will create a digital repository of board information that will be accessible to trustees and administrators on a 24/7/365 basis.
Scope: The project will apply to all Board of Trustee and subcommittee meetings. Other committees on campus will be excluded.
Time Frame: Fall of 2014
Est. Cost: $15,000 per year

Project: Voice Over IP (VoIP)
Description: The SFAI phone system is end of life and difficult to maintain. The system suffered two outages in 2014. This project would replace both the phone switch and the voice mail system with a modern, Voice over IP system.
Scope: This project will allow SFAI to retire the end-of-life system at the Chestnut Campus. The feasibility of using the systems for the Graduate Campus will be examined as well.
Est. Cost: $22,000 per year over 5 years with the offset and avoidance of up to $17,000 in costs.

Project: Redesign Campus Intranet
Description: The current intranet contains a variety of forms and resources yet remains largely unused because content is not curated or difficult to locate. It is often confused with shared drives on the campus network. This project would reorganize and evaluate content for inclusion or removal. The new site will be marketed internally to campus users with training documentation.
Scope: The project will use the existing site and apply to faculty and staff. Students are not part of the audience.
Time Frame: Spring 2015
Est. Cost: $1,000

Project: Student Account Single Sign On
Description: SFAI provides students with a number of online resources, including a course management system, email, and productivity tools. These resources may require separate passwords which when changed cause confusion and complicates the integration of these tools with other systems. A single sign-on solution would allow these disparate systems to share a single set of user credentials and creates a transparency for the end user. This improves the customer experience and reduces calls to the help desk.
Scope: Single Sign On will only be applied to student accounts. Staff and faculty users will be unaffected as a solution is already in place.
Time Frame: Spring 2015
Est. Cost: TBD

Project: Upgrade the Microsoft Dynamics GP General Ledger Software
Description: Microsoft Dynamics GP is the central repository for financial data and account balances. The software uses an add-on reporting tool, FRX, that frequently returns errors when one runs it. Microsoft has a newer version of their database with its own reporting function. Upgrading to the newer version would eliminate the need for FRX and its associated errors.
Scope: This project would upgrade the Microsoft Dynamics GP GL software only and eliminate the FRX reporting tool.
Time Frame: Summer 2015
Est. Cost: $10,000
**Project:** Implement a Technology Training Program  
**Description:** Perceived access to Technology Training was ranked below the minimum desired level on the Technology Survey by students, staff and faculty. While SFAI maintains a library of online training materials there are local systems that require more tailored content. This project will address the needs by defining areas of need and creating opportunities for staff to attend in-person training sessions.  
**Scope:** TBD systems will be determined as part of the project.  
**Time Frame:** Summer of 2015  
**Est. Cost:** Internal Resources

**Project:** Collaboration Tool Pilot  
**Description:** SFAI’s departments must frequently share, store, and make available large, highly detailed images. Events and deadlines must be shared among various groups as well. In the absence of a common solution, inefficiencies are created by an assortment of storage services and shared calendars. Use of collaboration tools is an area of dissatisfaction based on the 2014 Technology Survey.  
**Scope:** The initial project will focus on a group of faculty and staff using Google Docs for Education in order to consolidate around the current student solution.  
**Time Frame:** Summer 2015  
**Est. Cost:** Internal resources as Google Docs for Education is free

**Project:** Implement a New Budgeting Tool  
**Description:** The current SFAI budgeting process utilizes Microsoft Excel Spreadsheets that are loaded directly into the Microsoft Dynamics GP General Ledger Software. This process is time intensive taking 40 hours to load the spreadsheets before analysis and approvals can begin.  
**Scope:** The new tool will apply to budgeting for all of SFAI. A Fall 2015 implementation will allow it to be used to budget the 2016-17 year.  
**Time Frame:** Summer/Fall of 2015, in time for the start of the budget process  
**Est. Cost:** $15,000 for software, $10,000 in implementation services

**Project:** Integrate Public Programs With Recruiter And Colleague Databases  
**Description:** Inquiries and course registrations for Public Programs are currently tracked and processed outside the SFAI Student Information System. The software currently used replicates a duplicated cost and causes inefficiencies in data processing. This project will move the data and processing into Recruiter and Colleague, leveraging software and processes already in use for Degree Programs.  
**Scope:** Applies only to Adult Education, Precollege and Young Artist Programs.  
**Time Frame:** 2014-2015  
**Est. Cost:** Internal Resources

**Project:** Upgrade Fixed Asset Software  
**Description:** The current Fixed Asset Software package is out of date and no longer works effectively. Frequent crashes require that workarounds be used to accomplish simple tasks.  
**Scope:** This project will replace the Fixed Asset Software package with the latest product from the current provider, Sage Software, or with a similar stand-alone product.  
**Time Frame:** 2015-2016  
**Est. Cost:** TBD

**Project:** Recruiter Upgrades And Continued Implementation  
**Description:** SFAI uses Ellucian Recruiter for its Customer Relationship Management (CRM) System to manage the student recruitment funnel. The initial implementation of the system left much of the functionality untapped or underutilized. These projects will continue to apply Recruiter functionality to improve efficiency and completeness of the recruitment process.
<table>
<thead>
<tr>
<th>Project</th>
<th>Description</th>
<th>Scope</th>
<th>Time Frame</th>
<th>Est. Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Digital Imaging Studio/Digital Dark Room Capacity Planning</td>
<td>As shown above the demand for services in the Digital Imaging Studio and Digital Dark Room are rapidly increasing. Relocation of the Graduate Studios to the Ft. Mason Center is expected to increase demand as well. This project will define options for increasing capacity of the Studio to meet the increased demand.</td>
<td>This project applies to the Digital Imaging function at the Chestnut campus only.</td>
<td>Summer 2015</td>
<td>Internal Resources Only</td>
</tr>
<tr>
<td>Increase functionality of physical space through technology</td>
<td>Integrating technology with physical space promotes a modern pedagogy and reduces operating costs through efficiencies and offset costs.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Project</td>
<td>Est. Cost</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>---------</td>
<td>-----------</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Scope: These projects will be focused on Recruiter but may require work on systems where integration is beneficial (e.g. Colleague)

Time Frame: Ongoing

Est. Cost: TBD as projects are defined.

Project: Electronic printing/copier payments

Description: Student printing, outside the Digital Imaging Studio, is handled via an outdated cash-based system.

Scope: Printers outside the Digital Imaging Studio. Digital Imaging Studio printing will be evaluated for inclusion based on the solution selected for the project

Time Frame: TBD

Est. Cost: TBD

Increase functionality of physical space through technology. Integrating technology with physical space promotes a modern pedagogy and reduces operating costs through efficiencies and offset costs.

Project: Continue improvements to the Chestnut network and cable plant

Description: Reliability, speed and Wi-Fi coverage fell short of minimum needed levels in the 2014 Technology Satisfaction survey. Other projects (e.g. Voice over IP) may require additional data cabling to provide service to some areas. New, non-IT equipment like security cameras and building controls increasingly relies on data connections for diagnostics and key features. Many locations at the Chestnut campus have insufficient cabling or network ports to support these services. This project would add additional capacity to the network in these underserved areas.

Scope: This project applies to the Chestnut Campus only.

Time Frame: Ongoing

Est. Cost: TBD based on estimates by area.

Project: Expand wireless network coverage

Description: There are areas at both campuses underserved by Wi-Fi. Survey results showed services levels below the minimum users felt they needed. This project will improve performance by increasing the area covered by Wi-Fi signals and boosting the connection speeds at the edge of the network.

Scope: This project will support both campuses. The primary focus will be to extend the coverage area on each campus, but in some cases resources will be deployed to boost speeds in currently covered areas.

Time Frame: Fall of 2014 at the Graduate Campus. Summer of 2015 for the Chestnut campus.

Est. Cost: $8000 at the Graduate Campus. TBD at the Chestnut campus.

Project: Develop AV upgrade plan for classrooms and public spaces

Description: SFAI has a variety of technology enabled classrooms. Components, AV racks, computers, projectors and screens are in various states of integration within the physical space. While not all rooms should have integrated technology a plan must be developed to standardize system components and controls where needed.

Scope: This project is the development of the plan to upgrade and standardize classrooms on the Chestnut Campus only. It is not the actual upgrade of the facilities.

Time Frame: Spring 2015

Est. Cost: Internal resources only
Project: Design and Implement Technology for the Ft. Mason Center Graduate Campus

Description: The SFAI Graduate Studios will be moving to the Ft. Mason Center in 2016. There is currently no technology at the center and it must be developed as part of site planning and construction. Once designed, technology must be implemented.

Scope: This project applies to the Ft. Mason Graduate Studios only.


Est. Cost: TBD

Provide exceptional technology for use by and in support of SFAI students, artists and visitors.

Project: Moodle Development

Description: SFAI’s course management system is Moodle hosted offsite by Moodlerooms. Moodle is open source software with an active development community. New features and changes are released on a regular basis and must be applied, tested, and deployed in the SFAI environment.

Scope: This effort will apply to every other release. SFAI will delay deployment to allow developers time to fix any initial bugs. It does not apply to systems linked through Moodle (e.g. Google Apps).

Time Frame: Ongoing

Est. Cost: Internal Resources Only

Project: Develop More Robust, Online Campus Maps

Description: The SFAI Chestnut Campus has evolved over time and is notoriously difficult to navigate for first time visitors. The campus consists of two buildings but appear as one with uneven floors. It is easy to get lost between the two. Current maps are floor plans that fail to show how floors connect to each other. The mapping solution must allow for updates as the Chestnut campus undergoes its reprogramming.

Scope: This project applies to the Chestnut Campus only.

Time Frame: Fall 2014

Est. Cost: TBD depending on selected solution

Project: Electronic Artist Submissions

Description: SFAI students are artists use a variety of methods to submit works for various shows and exhibitions. The current methods are costly or fail to handle the volume of images submitted effectively. This project will improve the submission process by implementing a lower cost solution as well as providing a more manageable backend for the jury process. Off the shelf solutions are being examined in addition to pro bono, custom development in partnership with a web development class at UC Berkeley.

Scope: This project will not initially include submissions of the Admissions portfolio. The solution will focus on the BFA, Graduate, and Public Exhibitions.

Time Frame: Fall 2014/Spring 2015

Est. Cost: TBD based on the solution selected.

Project: Online Student Course Evaluations

Description: SFAI students currently use Survey Monkey to evaluate their courses. Results are printed and kept in hardcopy. It is difficult to analyze the data, both as a whole in a given year as well as by course over time. Implementing an online course evaluation will enable SFAI to perform the analysis necessary to make data driven decisions.

Scope: The project will address the needs of both graduate and undergraduate courses. The ideal solution will integrate with Moodle or WebAdvisor to link student enrollments with the survey tool.

Time Frame: Spring 2015

Est. Cost: Estimated at $5,000 per year.


**Project:** ePortfolios  
**Description:** SFAI lacks an efficient, standardized method of capturing and evaluating a student’s work both throughout a semester and throughout their academic career. An ePortfolio would allow students to aggregate their work from multiple courses throughout their time at SFAI and make them available for assessment.  
**Scope:** Solutions are currently being evaluated. Integration with Moodle will be a requirement to maintain links between student work and the programs/courses they are enrolled in.  
**Time Frame:** Spring 2015  
**Est. Cost:** TBD given the availability of open source solutions

**Project:** Digitize and make SFAI Library Collections available online  
**Description:** SFAI’s library has a vast collection of materials available nowhere else. Materials include text, images, audio, and video recordings. Access to the materials can be limited to visitors and they are not easily shared with the public or other institutions. This project will digitize selected items, catalog them, and make them available to a variety of audiences on a piece-by-piece basis.  
**Scope:** Content digitized will include the above and be limited to works with rights owned by SFAI. Digitization will be an ongoing, cumulative process. It is expected that digitization and cataloging will be performed in-house.  
**Time Frame:** Spring/Summer of 2015.  
**Est. Cost:** $2,500 to $10,000 based on storage size and audience.

**Project:** Digital Imaging Studio Print Catalog  
**Description:** The DIS offers a great variety of media (paper, cloth, plastics) and inks for student printing. Students are often not aware of the many printing options available to them which placed undue limits on their work. The Print Catalog will show students examples of ink/media combinations to expand the options they have for outputting their work.  
**Scope:** Samples will start with the most common combinations and be expanded upon.  
**Time Frame:** Spring 2015 and ongoing  
**Est. Cost:** Minimal cost of materials

**Project:** Create an SFAI mobile engagement app  
**Description:** SFAI does not have a “guide book” for its visitors. Traditional guides are static. SFAI has received a National Endowment for the Arts grant to develop a mobile application to increase visitor engagement. The app will tie digital only works of art and SFAI history with the physical space creating a unique experience for those who use it.  
**Scope:** The application will either be designed as an Apple iOS program, usable on iPhones and iPads only, or a responsive web page usable by devices on multiple platforms.  
**Time Frame:** 2015  
**Est. Cost:** $120,000 - $60,000 in grant funding plus matching funds.

Promote data-based decision making. An increasingly complex environment requires informed decision making that can be supported by accurate data and contribute to institutional accountability.

**Project:** Continue Report Development From Institutional Systems  
**Description:** The need for data from SFAI systems is unending. New reports will always be needed as the business environment changes. This is a set of ongoing projects to be defined over time as reporting needs evolve.  
**Scope:** TBD based on report definitions over time  
**Time Frame:** Ongoing  
**Est. Cost:** Internal Resources

**Project:** Implement IT Service Desk Software
**Description:** Services requests made to the Technology Department have been made to generic email addresses and phone extensions. They are difficult to track and reports on activities or service outages are manual. This project will implement a hosted system to take in service requests, track work orders and contracts, and provide an inventory of equipment. The end result will be a more accurate understanding of Technology service volume and informed decisions on resource allocations.

**Scope:** Initial rollout is for Technology only, but additional departments can be added for non-Technology processes.

**Time Frame:** Fall 2014 and ongoing

**Est. Cost:** $5,000 per year

---

**Project:** Investigate Tools for Predictive Analytics

**Description:** SFAI’s student information system, Colleague is “transactional” meaning that it is designed to process tasks built around student services (admission, registration, financial aid, etc.) At the same time, SFAI revenues are enrollment driven and variations in enrollments have deep impacts on the organization. This project will review systems for predicting student retention as well as recruiting trends.

**Scope:** Initial scope will focus on solutions built for higher education

**Time Frame:** Summer 2015

**Est. Cost:** TBD

---

**Project:** Investigate Data Warehouse Solutions

**Description:** SFAI has used a “Best of Breed” approach in selecting administrative systems. This has resulted in a variety of business applications deployed across campus, all with their own data and specific purpose. Consequently, it is very difficult to write reports that join data from multiple systems. A data warehouse will extract data from various systems and normalize it so that it can be analyzed and interpreted as a whole.

**Scope:** TBD

**Time Frame:** Fall 2015

**Est. Cost:** TBD

---

**Project:** Implement Computer Lab Statistics Software

**Description:** SFAI maintains over 100 computers for student use across the campus. At present there is no system in place to monitor use of the hardware or software on these systems. A lab statistics program would allow SFAI to make informed decisions regarding the number of computers needed, lab hours, and software acquisitions.

**Scope:** Statistics software would only be installed on student lab or classroom machines. Faculty and staff systems are excluded.

**Time Frame:** Fall 2015 and ongoing

**Est. Cost:** $5,000 first year, $1200 subsequent years
Appendices

Appendix A

SFAI 2014 Annual IT Survey

Executive Summary

SFAI developed and delivered its first IT Satisfaction Survey in April 2014. The survey tool was part of the national TechQual Project measuring satisfaction with IT in higher education institutions throughout the country. Questions covered 4 areas: Connectivity and Access, Technology and Collaboration, Support and Training, as well as a section we developed internally. Respondents were asked to rank their minimum and desired service levels in relation to their perceived service levels on a scale of 1 to 9. In total, 109 responses were submitted (15 faculty, 45 staff, 45 students and 4 undeclared). Responses in this summary are for the entire population, but will be disaggregated for further analysis. The following highlights key findings for all populations, excluding outliers.

General Observations

The survey indicates a need for improvement in almost all service areas. The results of the survey confirm the appropriateness for already identified projects to address the website, intranet and wireless access network coverage.

The desired level of service (“What Users Want”) is between 8.0 and 9.0 for nearly all service areas. Achieving a “Perceived Service Level” that exceeds “What Users Want” will remain a long-term goal while achieving a “Perceived Service Level” exceeding “Minimum Service Levels” should be the immediate focus.

Connectivity and Access Key Findings

With the exception of Cellular Coverage, these factors are interrelated. SFAI has increased bandwidth at both Chestnut and the Grad Center, but dissatisfaction remains with respect to speed, reliability and coverage of the network. Poor Wi-Fi ratings are the result of a lack of wireless access points around campus. The issue requires more in-depth analysis, but it is likely that poor Wi-Fi coverage in some areas creates the perception that the overall network is slow and inconsistent.

Proposed next steps: Identify key areas with poor Wi-Fi coverage and expand service, adding additional infrastructure as needed.
The Technology and Collaboration areas are the lowest rated of any in the survey. “Easy to use Websites” and “Mobile Accessible Websites” scores are indicative of the need for a revamped website, which was identified almost as soon as the current site went live, and dissatisfaction with the intranet. Tools for Enhanced Collaboration lack a unifying product to share files and manage working documents. Collaboration technology in the classrooms points to the lack of standards for classroom audio visual solutions.

Proposed next steps: Move forward with the plan to launch a new SFAI.edu website. Identify and implement a new intranet tool independently or in conjunction with the SFAI.edu project. Identify and implement desktop productivity tools that promote collaboration (e.g. MS Office 365, Google Apps). Develop a classroom technology replacement plan to cover all classrooms over a 5 year period.

Support and Training
Rankings for “Courteous” and “Knowledgeable” staff are slightly above the minimum service level when aggregated. Disaggregating the data shows the impact of a large number of student responses.

The largest service gap falls under “Access to Training” which is, in part, the result of a lack of awareness of the Lynda.com online training tool.

Proposed next steps: Require all IT personnel to complete the Lynda.com online customer service training. Work with HR to increase awareness of the Lynda.com training site. Work with faculty to create and deliver job specific workshops on technology. Identify products and organizational changes to speed time to resolution. Increase communication from IT to provide regular messages.

Internally Developed Questions

Responses to our internally developed questions were the most positive in the survey. It should be noted, however, that the gap between minimum service level and perceived service level is narrow whether positive or negative. Positive responses can be considered “adequate” at best. Digital printing and scanning was the most highly rated, while functionality of phone system was the lowest.

Proposed next steps: Plan for replacement of the phone system, and technology used in installations and public programs. Implement software to track lab usage and adjust hours or create additional capacity and/or an online reservation system. Maintain service levels and equipment availability in the Digital Imaging Studio as well as audio visual checkout.
Selected Responses to “If I could improve SFAI’s technology or the services IT provides (I would)...”

- Take a more user-facing and proactive approach. I think our networking is strong—I don’t have any issues of the internet or email being down. It’s more about how IT does not function as a resource. The department has not taken a leadership role in solving problems or providing resources/guidelines, so people are kind of left to their own devices for tech needs beyond having a computer/Outlook/phone. There’s also a disturbing lack of ownership over some of the shared tech resources, like the public share drive. I know that it’s meant for open use, but to just sit back in the face of its mess and say “well, anyone can put stuff there so this is what happens” is poor form in my view. I also have particular concern about the coordinated, safe, and secure digital archiving of institutional documents for historical and legal purposes, so some guidelines/attention there would be appreciated.
- I would love to feel supported by the IT department as opposed to feeling like an inconvenience when we have an issue come up. I know this is probably due to being short-staffed with so many people/departments to support, but I feel a general lack of confidence in the ability of IT to resolve issues in a timely manner. It would also be nice to have a general knowledge of how our campus technology support works - who should we call for which issues? What are the IT office’s general hours? Who to call in an (IT) emergency? Also, having open communication/training about use of public folders, sharing systems, software programs, etc. I know staff would take advantage of training for things like this and it hasn’t been offered in the time I’ve been here.
- 24 hour access to all campus technology and artist resources and production tools.
- Better remote accessing procedures
- Wide range Wi-fi that covers all of campus...YouTube tutorial videos that would help navigate around Moodle, Lynda, Webadvisor.
- Wi-fi in the print studios, buy a risograph
- Build a small lab devoted to new technologies for artists to be used as a test bed for software, etc.
- The SFAI website and centralizing everything!
- One user-name and password to access ALL SFAI online portals: academic and administrative, email, teaching modules, etc.
- A few higher-end workstations for 3D and video rendering. Training in using Windows in a Mac environment for faculty.
- Get rid of Ceridian, and find an alternative time reporting solution. Hire someone to manage the integrity of the data on Datatel. I would also like to see all of our information be combined into one space (Rather than having things spread out over the shared drive, intranet, Webadvisor, Datatel, Moodle, the enrollment report, etc.) Also, our public-facing website needs lots of work. The marketing staff who manage the website are not responsive, and the website is out of date and inaccurate for this reason.
- More/better printing and scanning services and equipment at graduate center
- Better communication with students over available, who use mobile devices and social media on a continual basis.
- I would like to see more integration of systems information (like a data warehouse) with easy to access reporting tools. I would also like to see work software or some kind of technology to assist with workflow between departments. I feel that the school could benefit from a person that understands databases and software rather than having to rely so much on the third part consultant for Datatel.
- IT has been responsive in situations where things are actually broken, but my department has not had a lot of luck communicating with IT about our overall needs. It would be amazing to touch bases with IT occasionally about general future plans for our area, and to have some support for more than just the bare minimum of immediately necessary fixes. I don’t necessarily blame IT for not being able to do this - I get the sense that the department has been overworked and stressed out.
- Courteous support to everyone.
- Additional staff to answer/respond to concerns.
- Stronger leadership in finding cross-departmental solutions for things such as migrating data from one system to another.
- Improve the internet service at 3rd street.
- … My phone seems to lose the correct time so my voicemails very rarely give me an accurate time of when the message was actually left which can be somewhat irritating on occasion.
• More IT staff and a clear diversification of duties and expertise. On-site support for Colleague users. New products and initiatives should be thoroughly tested/vetted before being passed-on to the end user.
• These services are outstanding at present.
• Low cost, accessible printing for students to make art + fliers (the sharp printer in the library is great, but students don’t have access to it) 2. A cross campus integrated payment system (similar to the checkout system) allowing students to pay for low cost printing services.
Appendix C
The following is a list of services provided by Information Technology to the community at large. Services are shown with their target audiences, schedule of availability and the locations where they are provided to form a “service catalog”.

<table>
<thead>
<tr>
<th>Service</th>
<th>Users</th>
<th>Schedule</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>High Quality Printing</td>
<td>X X X X</td>
<td>Jan - Dec</td>
<td>M - Th Fri Sat - Sun</td>
</tr>
<tr>
<td>Audio Visual Checkout</td>
<td>X X X</td>
<td>Jan - Dec</td>
<td>M - F</td>
</tr>
<tr>
<td>Audio Visual Set Up</td>
<td>X X</td>
<td>Jan - Dec</td>
<td>M - F</td>
</tr>
<tr>
<td>Event Set Up</td>
<td>X X X</td>
<td>Jan - Dec</td>
<td>M - F</td>
</tr>
<tr>
<td>Classroom Technology Maintenance</td>
<td>X X X</td>
<td>Jan - Dec</td>
<td>M - F</td>
</tr>
<tr>
<td>Student Application Support</td>
<td>X X X</td>
<td>Jan - Dec</td>
<td>M - F</td>
</tr>
<tr>
<td>Desktop Management and Support</td>
<td>X X</td>
<td>Jan - Dec</td>
<td>M - F</td>
</tr>
<tr>
<td>Desktop Procurement and Deployment</td>
<td>X X</td>
<td>Jan - Dec</td>
<td>M - F</td>
</tr>
<tr>
<td>Colleague/Webadvisor Application</td>
<td>X X X</td>
<td>Jan - Dec</td>
<td>M - F</td>
</tr>
<tr>
<td>Colleague/Webadvisor Report Writing</td>
<td>X X X</td>
<td>Jan - Dec</td>
<td>M - F</td>
</tr>
<tr>
<td>Colleague/Webadvisor Patch Maintenance</td>
<td>X X X</td>
<td>Jan - Dec</td>
<td>M - F</td>
</tr>
<tr>
<td>Lecture Production Services</td>
<td>X X X</td>
<td>Varies</td>
<td>X</td>
</tr>
<tr>
<td>Videography Production</td>
<td>X X X</td>
<td>Varies</td>
<td></td>
</tr>
<tr>
<td>Duplication and archiving</td>
<td>X X X X</td>
<td>Varies</td>
<td></td>
</tr>
<tr>
<td>Gallery / Exposition Installations</td>
<td>X X X</td>
<td>Varies</td>
<td>X X</td>
</tr>
<tr>
<td>Technology Advisory</td>
<td>X X X</td>
<td>Jan - Dec</td>
<td>M - F</td>
</tr>
<tr>
<td>Digital Image Studio Management</td>
<td>X X X X</td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>Digital Darkroom Management</td>
<td>X X X X</td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>Digital Media Studio Management</td>
<td>X X X X</td>
<td>Fall / Spring</td>
<td>M - F Sat Sun</td>
</tr>
<tr>
<td>Graduate Digital Studio Management</td>
<td></td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>Database Management</td>
<td>X X X</td>
<td>Jan - Dec</td>
<td>M - F</td>
</tr>
</tbody>
</table>

Page 18 of 22
<table>
<thead>
<tr>
<th>Service</th>
<th>Users</th>
<th>Schedule</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Faculty</td>
<td>Staff</td>
<td>Students</td>
</tr>
<tr>
<td>Network Management</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Storage Management</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Server Management</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Technology Budget Management</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Vendor Management</td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Project Management</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>Technology Training, Demo's, 1:1 assistance</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Identity Management</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Mailing List Management</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>Telecommunications System Manager</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Email Services</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
</tbody>
</table>
Appendix D
Strategic Alignment – The following table links the initiatives and projects with SFAI’s Strategic Priorities.

<table>
<thead>
<tr>
<th>Reassert SFAI’s Identity</th>
<th>Student Life: Strengthen the Cycle</th>
<th>Advance Academic Ambitions</th>
<th>Build Community Engagement</th>
<th>Increase Organizational Capacity</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Digitize workflows to facilitate and improve services to students.</strong> Today’s students have the expectation that they can perform administrative tasks (e.g. registration) electronically. This initiative seeks to convert manual or hardcopy processes to online activities.</td>
<td><strong>Implement eAdvising Through WebAdvisor</strong></td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• * Implement eAdvising Through WebAdvisor*</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• * Make Online Registration Through WebAdvisor Available To All Students*</td>
<td></td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• * Online Requests to Graduate*</td>
<td></td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• * Implement Online Forms*</td>
<td></td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• * Implement A “Update Contact Info” Function in WebAdvisor*</td>
<td></td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• * Upgrade the Everbridge Alert System*</td>
<td></td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Create operational efficiencies through the application of technology.</strong> Lowering costs and improving delivery of services is an imperative. These projects and initiatives leverage technology to meet those goals.</td>
<td><strong>Upgrade Microsoft Dynamics GP General Ledger Software</strong></td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• * Upgrade Microsoft Dynamics GP General Ledger Software*</td>
<td></td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• * Implement a new Budgeting Tool*</td>
<td></td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• * Upgrade Fixed Asset Software*</td>
<td></td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• * Redesign Intranet*</td>
<td></td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• * Windows deployment services*</td>
<td></td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• * Student account single signon*</td>
<td></td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• * Recruiter Upgrades and continued implementation*</td>
<td></td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• * Pilot Collaboration Tools*</td>
<td></td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• * Electronic Printing/copier payments*</td>
<td></td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• * Technology Training Program*</td>
<td></td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• * Board Portal*</td>
<td></td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>• * Voice over IP (VoIP)*</td>
<td></td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• * Integrate Public Programs with Recruiter and Colleague databases*</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td><strong>Increase functionality of physical space through technology.</strong> Integrating technology with physical space promotes a modern pedagogy while integrated building system can reduce operating costs.</td>
<td><strong>Develop AV upgrade plan for classrooms and public spaces</strong></td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>• * Develop AV upgrade plan for classrooms and public spaces*</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• * Continue improvements to the Chestnut cable plant*</td>
<td></td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
</tbody>
</table>

Page 20 of 22
<table>
<thead>
<tr>
<th>Reassert SFAI’s Identity Mission and Values</th>
<th>Student Life: Strengthen the Cycle</th>
<th>Advance Academic Ambitions</th>
<th>Build Community Engagement</th>
<th>Increase Organizational Capacity</th>
</tr>
</thead>
<tbody>
<tr>
<td>* Implement necessary technology at the Ft. Mason site</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>* Expand wireless network coverage</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>* Imaging labs planning and upgrades</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>* Aid in the design and implement technology in support of the Ft. Mason Graduate Studios project</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Provide exceptional technology for use by and in support of SFAI students and artists</strong></td>
<td>X</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>* SFAI mobile engagement app</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>* Electronic Artist Submissions</td>
<td></td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>* Online Student Course Evaluations</td>
<td></td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>* ePortfolios</td>
<td></td>
<td></td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>* Continued Moodle Development</td>
<td></td>
<td></td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>* Digital Imaging Studio Print Catalog</td>
<td></td>
<td></td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>* Develop More Robust Campus Maps</td>
<td></td>
<td></td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>* Digitize and make SFAI Library Collections Available Online</td>
<td></td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Promote data-based decision making</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>An increasingly complex environment requires informed decision making that can be supported by accurate data.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>· Predictive Analytics</td>
<td>X</td>
<td></td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>· Data Warehouse</td>
<td>X</td>
<td></td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>· Report Development</td>
<td>X</td>
<td></td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>· Service Desk Implementation</td>
<td></td>
<td></td>
<td></td>
<td>X</td>
</tr>
</tbody>
</table>
Appendix E
3 Year Computer Replacement Cycle – The following is a proposed schedule to replace personal computers across the campus at an optimal rate. While three years are shown to “catch up” with current requirements, it should be expected that all new equipment will be in service at least 5 years. New equipment deployed as part of the Fort Mason Graduate Studios project is not included. All dates are pending funding. Costs may vary significantly due to price and specification fluctuations. Where possible student-use computers will be updated first and handed down for faculty and staff use.

<table>
<thead>
<tr>
<th>Fiscal Year 2016</th>
<th>Academic Computers</th>
<th>Administrative Computers</th>
<th>Network Equipment</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>DMS 1 iMacs (19 units)</td>
<td>Core2 Duo iMac Users (15 units)</td>
<td>Firewalls (2 units)</td>
</tr>
<tr>
<td></td>
<td>Mobile classroom (5 units)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fiscal Year 2017</td>
<td>Academic Computers</td>
<td>Administrative Computers</td>
<td>Network Equipment</td>
</tr>
<tr>
<td></td>
<td>DMS 2 iMacs (20 units)</td>
<td>½ Core2 Duo PC Users (29 units)</td>
<td>Chestnut St. Switches (20 units)</td>
</tr>
<tr>
<td></td>
<td>14 MacBook Pros</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>10 Core2 Duo iMacs (15 units)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fiscal Year 2018</td>
<td>Academic Computers</td>
<td>Administrative Computers</td>
<td>Network Equipment</td>
</tr>
<tr>
<td></td>
<td>Classroom 20A (21 units)</td>
<td>½ Core2 Duo PC Users (28 units)</td>
<td>Wireless Access Points (20 units)</td>
</tr>
<tr>
<td></td>
<td>Misc. Academic Computers (20 units)</td>
<td>MacBook Airs (4 units)</td>
<td></td>
</tr>
</tbody>
</table>

Appendix F
Migrations to Cloud Hosting – SFAI currently hosts many of its technology systems in the “Cloud” at vendor site accessed through the Internet. The following table shows systems currently in the cloud as well as a proposed time line for the migration of other systems. The timeline is subject to change based on system requirements, vendor availability and costs.

It should be noted that Cloud hosting shifts costs from depreciable, capital asset purchases for locally housed equipment to operating expenditures through payments to vendors. Future migrations must be analyzed through the lens of these impacts on the budget.

<table>
<thead>
<tr>
<th>System</th>
<th>Time Frame</th>
</tr>
</thead>
<tbody>
<tr>
<td>Website (<a href="http://www.sfai.edu">www.sfai.edu</a>)</td>
<td>Currently Cloud Hosted</td>
</tr>
<tr>
<td>Board of Trustees Resource Portal</td>
<td>Currently Cloud Hosted</td>
</tr>
<tr>
<td>Library Databases</td>
<td>Currently Cloud Hosted</td>
</tr>
<tr>
<td>Emergency Notification System</td>
<td>Currently Cloud Hosted</td>
</tr>
<tr>
<td>Student Email</td>
<td>Currently Cloud Hosted</td>
</tr>
<tr>
<td>IT Service Desk/Help Desk System</td>
<td>Currently Cloud Hosted</td>
</tr>
<tr>
<td>Learning Management System (Moodle)</td>
<td>Currently Cloud Hosted</td>
</tr>
<tr>
<td>Ceridian HR/Payroll System</td>
<td>Currently Cloud Hosted</td>
</tr>
<tr>
<td>Fundraising System (The Raisers’ Edge)</td>
<td>Summer ‘15</td>
</tr>
<tr>
<td>Faculty and Staff Email (Pending Feasibility Study)</td>
<td>Summer ‘15</td>
</tr>
<tr>
<td>Accounting System (Pending System Specifications)</td>
<td>Spring ’16 or later</td>
</tr>
<tr>
<td>Student Information System (Ellucian Colleague)</td>
<td>Fall ‘16 or later based on vendor</td>
</tr>
<tr>
<td>Customer Resource Management (Ellucian Recruiter)</td>
<td>Summer ‘17 or later based on vendor</td>
</tr>
</tbody>
</table>
EXECUTIVE SUMMARY
Exhibitions and Public Programs / Strategic Initiatives / 2015

This document serves as an executive summary of the current strategic plan of SFAI’s Exhibitions and Public Programs, the initiatives developed under that plan, and the future expansion of Exhibitions and Public Programs at the Fort Mason Graduate Center. It builds on SFAI’s institutional five-year strategic plan, specifically Strategic Priority #4: Build Community Engagement.

Individual Initiatives are represented in the Exhibitions and Public Programs binder, to be available on-site in the Team Room.

SFAI 2013 Strategic Plan Objective: Strengthen SFAI’s community ties and centrality/influence in the Bay Area arts landscape by re-establishing and growing public programs, with a renewed focus on audience and engagement.

SFAI has a history of service to both enrolled students as a leader in higher education, and to society as a “patron” of the arts and convening place for arts communities. A key priority of SFAI over the next five years is to re-claim and reinforce this dual mission.

The vision is of SFAI not only as a school for a relatively small number of enrolled students, but as the “Institute” of its name: an active cultural center that welcomes a large and widely dispersed public seeking to engage, at various individual levels, with art and artists; a thought-leader that propagates and promotes art, ideas, and scholarship; a civic partner to advance the role of the arts in the Bay Area. SFAI must make a particular effort to connect with the local/regional community, which in recent years was neglected in favor of global conversations.

1. Re-conceive public programs through compelling and innovative ways for SFAI to connect with students, faculty, art-world audiences, and the general public

   - Secure and publicly launch newly formed or restored partnerships with local/regional, national, and international organizations and institutions to enhance the quality of programming, broaden outreach, and weave connections to other communities and audiences.

   **CURRENT INITIATIVES:**
   * Kadist Art Foundation partnership to annually support artists as curators, commission new work, provide post-grad fellowship

   * Harker Award / Ann Chamberlain artist award to develop long-term residencies, commission new work, and develop deeper engagement between student-artists and artists at the leading edge of the field (2015 and 2016 recipients: Alejandro Almanza Pereda, Katrin Sigurdardottir (BFA 1990))

   * SFMOMA Doug Hall: The Terrible Uncertainty of the Thing Described exhibition

   * Swissnex Philippe Rahm exhibition

   * Jill Magid: The Proposal touring exhibition and international partnerships
GOALS:
*Develop publishing partnerships* to more consistently produce widely distributed exhibition catalogues

• Academic Programs and Public Programs must not run on parallel tracks, but instead have many points of connection and interface.

CURRENT INITIATIVES:
*Launch (Post)Graduate Fellowships:* Kadist Fellow, Exhibitions and Public Programs Fellow in Fall 2015

*Develop curricular links* between Walter and McBean Galleries and degree program courses

*Collaborative projects* between Academic Programs and Public Programs:
  - 2015 MFA Show
  - Diego Rivera faculty driven exhibitions
  - Hesse McGraw teaching graduate tutorial Spring 2015

GOALS:
*Restore Clive and SEED Fellowships*

*Revive VAS Course* to optimize interaction between students and visiting artists and scholars

*Plan connections and crossover programs between Public Education and Degree program*

2. Clarify the functions, missions, and audiences of SFAI’s existing galleries and programs to create an indispensable cultural and academic resource

• Establish SFAI’s exhibition program as equal to that of any gallery or institution in San Francisco.

CURRENT INITIATIVES:
*Increase program ambition* through artist profiles, developing singular projects in cooperation with artists, establish touring program

*Professionalize staff and increase organizational capacity:* hired chief preparator; over coming year seek to optimize administrative efficiency, provide professional development opportunities for staff

*Develop partnerships to increase exhibition program capacity,* ie Kadist, SFMOMA, Swissnex, 500 Capp St, City Lights, PhotoAlliance, DocuPhoto, ArtTable, Touring partners, etc

*Develop longer planning cycle* to aid promotion timeline, provide artists greater period to grow project ambition
GOALS:
Increase public profile through press and critical coverage of exhibition program

Increase development and fundraising efforts to align with program ambition

• The Walter and McBean Galleries will continue to support the campus and Bay Area community by presenting artists and works of art to which the community would otherwise not be exposed.

CURRENT INITIATIVES:
Commission major new works, ie Philippe Rahm, Jill Magid, Alejandro Almanza Pereda, Katrin Sigurdardottir, Kadist Partnership, etc.

Amplify local histories through exhibitions, publications, and touring projects, ie Doug Hall (Professor Emeritus), ENERGY THAT IS ALL AROUND, David Ireland (MFA)

GOALS:
Restore the visiting artist apartment to allow for longer-term residencies and direct engagement with SFAI community, and encourage production on site at SFAI campus

• The Diego Rivera Gallery will continue as an important point of contact between the SFAI community and the general public through exhibitions of not only student work (as is currently the case), but also the work of alumni and faculty, and exhibitions that explicate the Institute’s history and role in society (providing opportunities for students/faculty to research SFAI’s history). Student exhibitions should consider audience and be executed with professional practices/standards.

CURRENT INITIATIVES:
PPIE Exhibition

Faculty-led exhibitions

MA Collaborative

Alumni exhibitions

Formalized application and jury process, and exhibition scheduling—currently 25% of student artist applicants are awarded exhibitions

GOALS:
Further evaluate Diego Rivera Gallery program, in relation to Swell, and planned “small” exhibition space at Ft Mason to determine correct balance of student, faculty, and alumni exhibitions

Restore physical space—similar scope to Walter and McBean Galleries restoration of 2013
3. Educate and engage the public through an enhanced visitor experience and opportunities to explore SFAI’s history and present

- SFAI will also pursue several larger efforts to engage and educate the public through sharing SFAI’s history:

**CURRENT INITIATIVES:**
*Mobile App first phase:* complete and launch in 2015

*Work with other institutions to present exhibitions* based on important artists or movements associated with SFAI, ie SFMOMA, Doug Hall; 500 Capp St, David Ireland

*Organizing and researching institutional archive* of exhibitions and public programs

**GOALS:**
*Secure adequate funds* for 2015 Mobile App first phase launch

*Expand scope* of mobile app to include off-site projects

*Secure funding for Will Brown proposed archive project*

*Complete record of exhibitions and public programs,* prepare funding requests to bring complete archive online

4. Expand SFAI’s existing Continuing Public Education programs as an opportunity for community engagement and earned income from public programs

In an organizational re-structuring in 2012, the Office of Continuing Education was re-situated within the Public Programs department instead of Academic Affairs. This move indicates a re-definition of the term “public program” beyond simply an exhibition or artist lecture, and toward broader and more innovative ways that SFAI can connect with audiences. It is now necessary to foster a campus-wide understanding of the number and diverse range of students and participants served through these community education programs, and their benefits for both participants and the institution, in order to improve availability of campus resources for these audiences.

SFAI seeks to further establish its continuing education programs as enticing, accessible ways for the public to participate in a celebrated legacy of fine arts education. Action items include:

- Explore the programs’ unique appeal, positioning, and relationship to SFAI’s brand.

- Bring course offerings into closer alignment with the degree programs, to reinforce SFAI’s identity and value.

**CURRENT INITIATIVES:**
*Significant progress* on the above two action items, as a result of re-branding program from “Adult Continuing Education” to “Public Education” and
corresponding expansion of curricula in January 2014.

**GOALS:**
Continue to grow enrollment

*Explore off-site program expansion, ie City College at Ft Mason*

- Grow the PreCollege program to serve as a stronger feeder into the degree programs.

**CURRENT INITIATIVES:**
*Progress made on enrollment and internal documentation of history of students matriculated from PreCollege.*

**GOALS:**
*Improve internal collaboration between enrollment and Public Education office.*

*Increase institutional acknowledgement of value of PreCollege program.*

Consider new programs and courses:
- Collaborative programs between Continuing Education and Development—“elite” workshops/weekends/field trips/unique experiences that leverage SFAI’s prestige—to build donor engagement and support

- Professional development opportunities for teachers and artists—adult education for corporate settings, focusing on transferrable skills of creativity, critical thinking, and problem solving

- Short on-campus workshops for international exchange groups based on the YAP and PreCollege model

**GOALS:**
*Explore specific programs and opportunities*

*Initiate collaboration with new Director of Development*

+ 2017 Expansion at Fort Mason Center, Pier 2

SFAI’s capital expansion at Fort Mason will significantly grow its public presence in the Bay Area through a higher profile venue for exhibitions, performances, and public programs. SFAI is partnering with Fort Mason Center to renovate a historic waterfront pier building, creating 70,000-square feet of artist studios (170 studios for graduate students) and a 4,000-square-foot museum-quality exhibition space to anchor an emerging arts district on the waterfront. The target opening is January 2017. SFAI approaches Pier 2 not simply as a school facility, but rather as an innovative, hybrid institution: a public “museum of making” that, architecturally and programmatically, integrates higher education in contemporary art with public engagement; cultivates unexpected experiences with the creative process; and creates a potent cultural destination.
As a diverse community of artists and a crucible for creative risk-takers, SFAI sits at the center of artistic production for the Bay Area. We bring this spirit to creating a site-specific art center that will inspire dialogue and collaboration and promote risk. A robust slate of programming— inventive exhibitions and artist commissions, frequent open studios, and improbable pedagogical ideas—will make the site a hub for artist-driven engagement.
Join SFAI’s Public Programs mailing list to be the first to learn about upcoming exhibitions, special events, and exciting news throughout the year: sfai.edu/eventmail.

For admissions information, contact the Admissions Office at 800.345.SFAI/415.749.4500 or admissions@sfai.edu.
SAN FRANCISCO ART INSTITUTE (SFAI) CREATES NEW WAYS OF LOOKING AT AND LIVING IN THE WORLD. SINCE 1871, SFAI HAS ATTRACTED INDIVIDUALS WHO PUSH BEYOND BOUNDARIES TO DISCOVER UNCHARTED ARTISTIC TERRAIN. A WEST COAST LEGACY OF RADICAL INNOVATION GROUNDS SFAI’S PHILOSOPHY AND FUELS A LEARNING APPROACH THAT IS GUTSY AND TRANSFORMATIVE. SFAI PRIORITIZES CURIOSITY AND QUESTIONING AS CENTRAL TO LEARNING. SFAI BELIEVES THAT ART AND IDEAS CAN CHANGE THE WORLD.
<table>
<thead>
<tr>
<th>Page</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>LETTER FROM THE PRESIDENT</td>
</tr>
<tr>
<td>5</td>
<td>LETTER FROM THE BOARD CHAIR</td>
</tr>
<tr>
<td>6</td>
<td>ADVANCING STRATEGIC PRIORITIES</td>
</tr>
<tr>
<td>13</td>
<td>ACADEMIC HIGHLIGHTS</td>
</tr>
<tr>
<td>14</td>
<td>STUDENT, FACULTY, AND ALUMNI ACCOMPLISHMENTS</td>
</tr>
<tr>
<td>21</td>
<td>EXHIBITIONS AND PUBLIC PROGRAMS</td>
</tr>
<tr>
<td>26</td>
<td>136TH COMMENCEMENT AND AWARDS</td>
</tr>
<tr>
<td>28</td>
<td>DONOR AND ALUMNI EVENTS</td>
</tr>
<tr>
<td>30</td>
<td>ADVANCEMENT REPORT</td>
</tr>
<tr>
<td>37</td>
<td>ENROLLMENT SUMMARY</td>
</tr>
<tr>
<td>38</td>
<td>FINANCIAL STATEMENT</td>
</tr>
<tr>
<td>39</td>
<td>BOARD OF TRUSTEES</td>
</tr>
</tbody>
</table>
This Annual Report unveils our brand new logo, but that’s just the beginning. Acting on the strategic plan developed last year, San Francisco Art Institute recently completed a comprehensive initiative to embrace and articulate the institution’s authentic identity.

We define “identity” as what SFAI stands for in the hearts and minds of its community members. During the strategic planning process, and again during a series of lively input sessions that informed the identity initiative, it became very clear that across SFAI’s diverse stakeholders—students, alumni, faculty, staff, community partners, Public Education program participants, donors—there was a visceral, shared understanding of what SFAI is (and is not). Here are some of the concepts and phrases that resonated most powerfully with all of us:

• We believe that art and ideas can change the world.
• We believe in challenging convention.
• We embody an intense criticality that some may find unnerving. SFAI is not for everyone.
• We embrace risk and understand that failure is intrinsic to learning and making.
• We believe in alternative measures of success.

(I hope you’re nodding your head in recognition of your own SFAI experience.)

It was clear to us that we had unearthed a new way of articulating our shared SFAI experience, but we still lacked a unified look and a persuasive story that would convey this spirit to the broader public. To tackle this challenge, SFAI’s rebranding team, led by Director of Marketing and Institutional Messaging Janette Andrawes and Trustee Elizabeth Ronn, found a fabulous partner in the San Francisco–based creative agency Gershoni. You can learn more about the process and its exciting outcomes on page 7.

With 143 years of remarkable history, SFAI is inspired and challenged by its legacy, but we are always forward-looking. SFAI’s newly honed identity will support other strategic initiatives on which we’ve been hard at work, propelling us forward with new energy as we continue to strengthen SFAI’s contributions to artists, contemporary art, and the Bay Area community.

This is a pivotal moment for SFAI, with huge opportunities (and attendant challenges) ahead. In these efforts, your ongoing support is essential—thank you.

Charles Desmarais
President
At a recent meeting, President Desmarais shared with trustees a letter from the pleased father of an SFAI student, who wrote forcefully about the importance of the arts and humanities.

The father offered a life lesson learned from an art history professor: “When looking at something complex or when failing to make clear something important,” he wrote, “I ask myself, ‘How would Matisse see this situation?’ I mean this for a stack of financial statements, too. Somewhere in there are the few lines and shapes that show it all. We have to look.”

As we fulfill our duty of organizational oversight, trustees spend much time analyzing complex financial and operational data, often looking for those few lines and shapes. What drives our search and our service to SFAI is the belief that art matters profoundly to individuals and society. The credo above is an important reminder that looking deeply, and from many perspectives—in other words, looking at the world as artists do—can be revelatory and transformative.

The past fiscal and academic year, my first as Board Chair, has been transformative itself. Trustees, staff, faculty, and community volunteers have worked collaboratively to advance major goals established in the strategic plan. Most notably, we have embarked upon a capital campaign to support a comprehensive facilities initiative, about which you can learn more on page 11.

The success of this campaign and facilities project is critical to the long-term health and vitality of SFAI. You will be hearing more about these exciting developments in the coming year.

An engaged Board is essential to achieving the goals established in our strategic plan. Last year SFAI welcomed new trustees Teresa Johnson, Jay Kern, and c b Watts, who are already making an impact with their commitment and expertise. (You can meet them, and the other members of the Board, at sfai.edu/trustees.)

I’m proud of what SFAI has accomplished over the past year, and tremendously excited about the future.

Thank you for your continued support.

Cynthia Plevin
Chair, Board of Trustees
ADVANCING STRATEGIC PRIORITIES

STRATEGIC PLAN FOR FISCAL YEARS 2014–2018

1. RE-ASSERT SFAI’S IDENTITY, MISSION, AND VALUES

2. STUDENT LIFE: STRENGTHEN THE COMPLETE CYCLE
   - A Strategic Enrollment-Management Plan
   - Student Success
   - Alumni Engagement: Life-Long Relationships

3. ADVANCE ACADEMIC AMBITIONS
   - Investing in Faculty
   - More Effective Administration
   - Assessment and Planning

4. BUILD COMMUNITY ENGAGEMENT

5. INCREASE ORGANIZATIONAL CAPACITY
   - Facilities
   - Technology
   - Financial Growth

SFAI BY THE NUMBERS

- Fall 2013 enrollment was 681 students, the highest in over 10 years
- Fiscal year 2014 marked 6 consecutive years of operating surpluses
- Students came to SFAI from 31 states and 31 countries (representing a 17% international population)
- SFAI presented more than 50 exhibitions by students in SFAI galleries
- More than 50 visiting artists and scholars came to SFAI for public talks, informal discussions, colloquia, and studio visits
- SFAI awarded more than $7.3 million in financial aid, and 87% of students received some form of institutional aid
- The number of donors increased 27% in fiscal year 2014 over 2013, and 80% over the last three years
- SFAI connected with 29,780 fans on Facebook and 3,113 followers on Twitter (and more every day!)
SAME ETHOS, NEW LOOK

To most everyone who knows it, San Francisco Art Institute is a beloved institution. It has also remained unknown to many people, struggling for recognition in an environment filled with noise and competitors.

So to lay groundwork for major initiatives, including a capital campaign, SFAI embarked on a rigorous process to re-assert its vision and voice. As Janette Andrawes, Director of Marketing and Institutional Messaging, explains:

“SFAI is a complex place that is profoundly meaningful to so many people. This identity initiative was about finding an authentic voice that would accurately represent both SFAI and the people who have found meaning here. Our process was about rediscovering our unique voice, reclaiming our city, and asserting our position within the broader arts community.”

To arrive at this new identity—which you’ll now experience across publications, a newly redesigned website, social media, and other communications—SFAI engaged a full range of constituents. Andrawes and SFAI Trustee Elizabeth Ronn, a former vice president of marketing at Procter & Gamble, led a series of 23 input sessions over 69 hours with more than 90 students, staff, faculty, recent and past alumni, trustees, donors, Public Education students, and Public Program participants. Each person shared images and words that represented what SFAI is and—just as importantly—is not.

“The objective going in was to highlight the positives and the history and the power of SFAI,” explains Ronn. “We weren’t re-defining who SFAI is. Instead, we were figuring out a way to make it shine within the current context.” And the input sessions revealed that, despite their diverse perspectives, community members truly did have a shared experience of SFAI as a boundary-pushing institution driven by questioning and exploration.

To transform this research into a two-fold outcome—an arresting story and a powerful visual way to convey it—SFAI next assembled an Identity Advisory Committee, which helped develop a list of top creative firms nationwide and a request for proposals. Thirteen firms (all “world-class,” says Ronn) bid for the project. SFAI eventually selected Gershoni, a San Francisco–based agency run by husband-and-wife team Gil and Amy Gershoni that has worked with clients including BBC, Patrón, AIGA, and Apple.

“We really try to find partners that are willing to do the hard work to get to the heart of their story,” says Gil, Gershoni’s creative director. “Meeting the SFAI team, the passion was so palpable.” Adds Amy, Gershoni’s president, “I wasn’t surprised that the organization itself was open to risk-taking, but I was pleased, and honored, at the trust that was given to that process.”

When it came to the major graphic element—a new logo—Gil explains, “Because of the immense heritage of the school and its strong drive toward the future, we wanted to make sure that we did nod to the past, but also really lean forward to where the institution is going.”

The resulting logo captures this duality, combining a classic serif font on top and a contemporary one on the bottom. The logo also evokes SFAI’s landmark 800 Chestnut Street campus: the juxtaposition of the 1927 and 1969 buildings, the striking angle of the rooftop amphitheater, and the striated concrete seen throughout campus. “It’s not a pretty logo for pretty’s sake,” says Gil. “The goal was to make sure that it’s recognizable, and that there’s a lot of confidence and pride in it, so that this identity is boldly adopted. This is just the beginning.”

Identity Advisory Committee

- Leaders: Janette Andrawes, Charles Desmarais, and Elizabeth Ronn
- Penelope Finnie, Trustee
- Lara Ritch, Trustee and fashion designer
- Pamela Rorke Levy, Trustee and SPARK documentary producer
- Micky Hill, Advanced Insights
- Jennifer Morla, Morla Design
- Dana Smith, Dadascope Communications

SFAI identity research at Gershoni Creative Agency with Gil and Amy Gershoni
Pegan Brooke and Henry Wessel Named Faculty Emeriti

In May, SFAI honored longtime faculty members Henry Wessel and Pegan Brooke for their exceptional careers at SFAI by conferring the title of Faculty Emeritus. They have been teaching here since 1973 and 1985, respectively.

The highlights of Wessel’s career as an esteemed photographer extend from the pivotal 1975 *New Topographics* exhibition at the International Museum of Photography, George Eastman House, to the current showing of his *Incidents* portfolio at London’s Tate Modern. Says SFAI librarian (and keeper of the archives) Jeff Gunderson, “Wessel’s stature as a dynamic contemporary photographer is rivaled only by his 40+ years of exemplary teaching at SFAI, guiding legions of diverse students.”

In her years as an accomplished artist, teacher, and administrator at SFAI, Brooke served as the first graduate program director; launched the Low-Residency MFA program, one of the first of its kind on the West Coast; and founded the Graduate Lecture Series, which continues as a vital creative and intellectual resource. Says colleague Mark Van Proyen, “Over the past three decades, no one has given more than Pegan Brooke.”

Matt Schoonmaker (BFA Photography, 2013)

Framing Windows, 2011

Photographed by faculty member John Roloff in his *Art Like Architecture* course

DIVERSITY SCHOLARSHIP

The Diversity Scholarship Fund recognizes the importance of diversity in higher education as preparation for life in a global society. SFAI established a $250,000 Diversity Scholarship fund for African American and Latino students who are the first in their families to attend college. The $10,000 yearly awards were first given in spring 2013; for the 2014–2015 academic year, 12 Diversity Scholars are enrolled at SFAI. The percentage of Latino students at SFAI has increased 2.5% from Fall 2012 to Fall 2014, and the percentage of African American students has increased slightly, by .5%.
“Sharing skills and knowledge through teaching, workshops, and collaborative projects is a significant part of my own creative practice, and I am excited to have the opportunity at SFAI to further pursue my interest in using visual arts as a community-building tool. I hope that I’ll be able to contribute to the school’s continuing effort to serve as a leading cultural institution in San Francisco and beyond.”

–Asuka Ohsawa, new Assistant Professor in Printmaking

“Sharing skills and knowledge through teaching, workshops, and collaborative projects is a significant part of my own creative practice, and I am excited to have the opportunity at SFAI to further pursue my interest in using visual arts as a community-building tool. I hope that I’ll be able to contribute to the school’s continuing effort to serve as a leading cultural institution in San Francisco and beyond.”

–Asuka Ohsawa, new Assistant Professor in Printmaking
ADVENTURES IN PUBLIC & YOUTH EDUCATION

Since Hesse McGraw joined SFAI as Vice President for Exhibitions and Public Programs in Summer 2013, he and Director of Public Education Barbara Davidson have worked to transform a conventional continuing education program into a dynamic educational experiment closely aligned with SFAI’s vision and ethos. Beginning in Spring 2014, the newly named Public & Youth Education program expanded its offerings from 15–18 courses a semester to 25, and added courses emphasizing artist-driven experiences, off-site adventures, unorthodox takes on skill-building classics, and immersive explorations of conceptual praxis.

The response was enthusiastic, with enrollment increasing 23% in Spring 2014 over the prior year.

Public & Youth Education also reimagined its end-of-semester show in the Diego Rivera Gallery, enlisting local artists and curators (Mads Lynnerup of SFAI, Conrad Meyers of Aggregate Space, Gina Basso of SFMOMA) as jurors and elevating the exhibition to a competitive, contemporary showcase.

Outside the Artist’s Studio: New Experimental Courses

The Invisible Institute

This course, taught by Austrian artist Valentin Ruhry, prompted students to question how their art practice might function outside the traditional studio or white cube by encouraging the use of alternative materials and processes. The course culminated with Transient Havens, a site-specific exhibit interrogating intersections of private and public space, territory, borders, and access to the arts at Proxy, a pop-up in Hayes Valley.

The Structured Accident

This weeklong immersive course, taught by Los Angeles–based artist Allison Miller, re-energized artists’ painting habits through daily studio practice and “structured accidents.” As noted by one enthusiastic participant: “[Miller] required that we make no excuses for ourselves and challenged us to take risks.” Miller returns to SFAI in Fall 2014 as the Richard Diebenkorn Teaching Fellow.

Producing a Body of Work in the Expanded Field of Photography

New York– and Mexico City–based artist Tim Hyde explored alternative pedagogic structures for the study of photography. His course pushed artists through unexpected assignments and collaborations. For example, working collaboratively with Gehl Architects, artists used photography to document and imagine new futures for San Francisco’s India Basin neighborhood, offering ideas for redevelopment, as well as social critique and creative commentary.

City Studio

“City Studio classes make me release my inner creativity.” – Student Nusra Mond Rozely

In its ninth year, City Studio continued to offer underserved Bay Area youth rigorous arts education in their neighborhoods with courses taught by SFAI alumni. With substantial new grant funding in 2013–2014 from the Mental Insight Foundation, Walter and Elise Haas Fund, and George Lucas Family Foundation, and under the directorship of JD Beltran, City Studio ran free after-school courses at partnering community centers, from the Tenderloin Boys & Girls Club to SCRAP in the Bayview.

Program highlights include:

• A graphic design workshop taught by American Institute of Graphic Arts board member Julio Martinez
• A collaboration with Downtown High School and the MUNA neighborhood association to re-landscape Fallen Bridge Park in Potrero Hill and create a new public art mosaic
• Participation in Project Access Hollywood, under the direction of SFAI faculty member and alumnus Christopher Coppola, to create personal storytelling films that screened at the American Motion Picture Academy of Sciences Theater in Los Angeles
• Continued arts education for nine City Studio students who received scholarships from SFAI to participate in summer PreCollege and Young Artist programs
FACILITIES FOR THE FUTURE: SFAI/FORT MASON INITIATIVE

Trustees, faculty, staff, students, and community volunteers continue to work tirelessly on SFAI’s ambitious facilities initiative. The plan will bolster SFAI’s voice in the contemporary art world and ensure long-term vitality.

There are two pillars of the plan:

• Transform historic Pier 2 at Fort Mason into a new Graduate Center with artist studios and spaces for public engagement
• Restore the legendary 800 Chestnut Street campus, addressing deferred maintenance, as well as functionality and accessibility issues

The new facilities will integrate SFAI’s undergraduate, graduate, and public programs, fulfilling the 143-year-old promise of an institute of artists exchanging art and ideas inside and outside of SFAI’s walls.

To fund these efforts, SFAI’s Board of Trustees has approved a plan to raise $24 million with a five-year capital campaign, Making History: The Campaign for San Francisco Art Institute. With the campaign in the “quiet phase,” more than $7 million has already been committed, including four million-dollar pledges.

Pier 2: Fast Facts

• Former military building inside the first urban National Park in the U.S., with epic views of Alcatraz and the Golden Gate Bridge
• One mile from the Chestnut Street campus
• Beautifully renovated in preparation for SFAI tenant improvements after $33 million in recent structural and systems work by the National Park Service and Fort Mason Center
• SFAI’s proposed design features a flagship gallery, black box for film/video and performance, studios for MFA students, and support spaces, including workshops and seminar rooms

A Creative Partnership

San Francisco Art Institute and Fort Mason Center are ideal partners to define a cultural hub on the waterfront.

SFAI’s plans for Pier 2 correspond with an ambitious re-thinking of Fort Mason’s civic and urban function. The nonprofit Fort Mason Center is home to dozens of resident organizations (small museums, bookstores, theaters, music schools) and hundreds of varied events, attracting an estimated 1,750,000 annual visitors. Now, with a new strategic plan in place, Fort Mason Center seeks to return to its founding principles as a pioneer of arts and culture and vibrant gathering place. As home base for hundreds of artists and a site for public programs, SFAI’s Graduate Center will amplify this vision.
Spotlight: SFAI’s Hidden Histories? There’s an App for That.

For a casual visitor, SFAI’s 800 Chestnut Street campus can be beautiful yet mysterious. People often ask, “Can I come in?” or “Was this a church?” or “I heard you have a Rivera mural?”

In April, SFAI received a $60,000 National Endowment for the Arts (NEA) Grant in support of a mobile application to engage its 40,000 yearly visitors, from local art enthusiasts to international tourists to prospective students and their families. True to SFAI’s distinctive spirit, the app will feature artist projects (off-kilter tours or scavenger hunts, augmented realities, social games, video/sound works) inspired by our landmark architecture, archival secrets, art-based legends, and a constant push for new questions and adventurous ideas. The app will be available to the public in 2015.

In many ways, SFAI exemplifies the entrepreneurial, renegade culture of other San Francisco- and Silicon Valley–based organizations. At the same time, a 143-year history means that SFAI faces challenges in reconciling past, present, and future ways of making and working. Amid the changing landscape of higher education, SFAI is taking a fresh look at technology and how it can support artistic practice, academic work, and the student experience.

In February, SFAI welcomed Bruce Griffin as Assistant Vice President of Technology, a newly created position in which he will provide vision, leadership, and management in all aspects of information technology for the campus community. Griffin previously served as chief technology officer at Ohlone College, and has also led IT departments at Claremont Graduate University and the San Bernardino Community College District. Says Griffin: “This job represented a rare ‘startup opportunity’ and the chance to initiate meaningful projects throughout the organization. It is exciting to envision how technology will advance SFAI’s mission.”
STUDY/TRAVEL COURSES

Buenos Aires: Memory under Construction
January 2014
During Argentina’s military regime of the 1970s and 80s, between 14,000 and 30,000 people were “disappeared” under mysterious circumstances. How does a country—specifically its artists—cope with such atrocities, and begin to heal?

In January, seven SFAI students spent two weeks in Buenos Aires exploring artistic responses to memory and trauma. Led by visiting faculty member Aaron Terry, the students met with local artists and gallerists, visited the recently opened Museo de Memorias (house in a former military detention center), and experienced public art throughout the city. With an increased understanding of how artists grapple with tragedy, students created their own works on the theme of “constructing memory.” The work was exhibited in the Diego Rivera Gallery in March 2014.

Photography & Text: A Travel Course to the Canyonlands
June 2014
Across the Canyonlands of southeastern Utah, sculpted desert-rock formations create a stunning landscape of textured stone, light, and open space. Nestled into this stark topography are cliff dwellings, kivas, and petroglyphs of long-vanished peoples—evidence of a vast and complex human history.

In this two-week course, visiting faculty member Thor Anderson, a cultural anthropologist, professor of photography Linda Connor, and nine student photographers and writers explored this landscape through hikes, visits to archaeological ruins, and a three-day river trip. Works produced during the course will be on view in the Diego Rivera Gallery during Fall 2014.

DONOR-SUPPORTED PROGRAMS

The Winifred Johnson Clive Foundation continued to support its Distinguished Visiting Fellowship for Interdisciplinary Painting Practices, enabling SFAI to bring to campus six prominent artists working across different media with painting at the center of their practice: Keltie Ferris, Brad Kalhamer, John Miller, Mickalene Thomas, Wendy White, and Terry Winters. All worked directly with students in studio critiques, discussion groups, and workshops, and presented public lectures.

The Richard Diebenkorn Teaching Fellowship enables a contemporary artist to both teach at SFAI and pursue independent studio work. The recipient of the 2013 fellowship was Liam Everett, a San Francisco–based artist who creates abstract, mixed-media paintings that stand, lean, fold, crumple, and drape from various systems of support. Everett taught two courses, gave a public lecture, and engaged with the SFAI community through such activities as student critiques and a collaboration between his students and dancers at ODC/Dance. Established in 1998, the fellowship is funded by the generosity of the family of Richard Diebenkorn.

The Emily Hall Tremaine Foundation funded SFAI’s MFA course Art Worlds: History, Theory, and Practice, in which emerging artists learn strategies for negotiating galleries, curators, collectors, art schools, foundations, nonprofit cultural institutions, and the media. An extension of the course, No Reservations Art, offers practical experience in the form of off-campus exhibitions, public events, and publications. In 2013, MA and MFA candidates published COLLOQUIY: An Exchange Project through the No Reservations Art platform—a publication collecting interviews and research projects arising from intimate, colloquial studio exchanges between SFAI’s artists and scholars.

YEAR-END CELEBRATIONS

SFAI’s dynamic year-end celebrations present the current generation of emerging artists and scholars to the public.

Principal: MFA Exhibition
May 15–18, 2014
Thousands of guests took in the highly anticipated 2014 MFA Exhibition, Principal, for which nearly 80 SFAI artists transformed the Old Mint—a National Historic Landmark—with installations in the bank vaults, ballrooms, brick-lined hallways, interior courtyards, and every crevice between.

“This exhibition, a highlight of the many graduation ceremonies around the Bay Area taking place annually at this time, garners unique attention for... placing [the] work into context of future ways of thinking about contemporary art.”

–SF Art Enthusiast

BFA Exhibition
May 15–May 24, 2014
The annual, campus-wide BFA Exhibition at Chestnut Street highlighted the work of graduating artists across all media with a reception following Commencement.

Principal: The Moving Image
May 15, 2014
In conjunction with the MFA Exhibition, Principal: The Moving Image presents a curated screening of moving-image media from emerging MFA artists across disciplines, with explorations ranging from narrative films and short videos to digital animations and pioneering hybrids of sound/image.

MA Thesis Symposium
May 15, 2014
Engaging a diverse and interdisciplinary range of topics across global contemporary art practices, the MA Thesis Symposium represents the capstone of a two-year process of research, critical inquiry, and writing, and presents the emerging generation of SFAI scholars to the Bay Area academic community. The symposium was moderated by Claire Daigle, Chair, MA Department.

MA Collaborative Project: En[(gender)]ing Performance
May 3, 2014
The MA Collaborative Project is a public work focusing on a crucial aspect of contemporary art and its critical contexts. En[(gender)]ing Performance at SFAI: A Call and Response used a lens of gender construction and subversion to consider SFAI’s radical culture and its synergy within the progressive climate of San Francisco. The multifaceted project included a full day of events: an exhibition, performances, film festival, sound-table discussion, and cocktail hour.
SFAI’s students, faculty, and alumni received numerous accolades in 2013–2014, demonstrating the continued strength of SFAI’s programs and pedagogy.

STUDENTS

Angelina Alvarez (BFA Photography candidate) was one of 100 photographers nationwide selected by The New York Times’ Lens blog for the New York Portfolio Review, featuring critiques with some of the most distinguished photo editors, curators, book publishers, and gallery owners in the photography world.

Sarah Ammons (MFA Painting, 2014) received a Headlands Center for the Arts Graduate Fellowship, during which she intends to create a visual thesis on Ovid’s Pyramus and Thisbe and the modern romance.

Shay Arick (MFA Sculpture, 2014) was one of 12 recipients, from a pool of 414 nominees from 159 schools, of the International Sculpture Center’s 2013 Outstanding Student Achievement in Contemporary Sculpture Award.

Maria Theresa Barbist (MFA New Genres, 2014) was featured at the Miami Performance International Festival.

Adrian Burrell (BFA Film candidate) was the associate producer on the feature film Licks, which won the Grand Prix Award at the 2013 Chelsea Film Festival in New York and was also an official selection at the 2013 South by Southwest Film Festival and Milano Film Festival.

Ed Drew (BFA Sculpture candidate), a Staff Sergeant in the California Air National Guard, was featured on the cover of the July/August 2013 issue of View Camera Magazine and in numerous other news outlets—including CBS Evening News, The Daily Beast, PBS NewsHour, and San Francisco Magazine—for his series of tintype photographs of soldiers in Afghanistan: the first tintypes made in a combat zone since the Civil War.

Gail Madueno (BFA Painting candidate) participated in study abroad at Burren College of Art in Ballyvaughn, Ireland, and was invited to exhibit in their twentieth-anniversary alumni exhibition in summer 2014.

Josh Olley’s (BFA Photography candidate) series Photographs from a Corrupt Nepalese Orphanage—a close depiction of the children affected by the country’s social and political insecurities—was published by VICE magazine.

Michael Santiago (BFA Photography candidate) won the quarterly photography contest presented by the Forward Thinking Museum, a virtual space for contemporary photography, for his work exploring the issue of obesity.

Andrew Voogel (MFA Photography, 2014) was selected to participate in the Kochi-Muziris Biennale in Kochi, India. The installation, Kalapani, references Indo-Caribbeans who endured the middle passage from India to the Caribbean in the early-nineteenth century to work as contracted labor under British colonial rule.

Ahna Fender (BFA Painting, 2014) and Julia Gray (BFA Sculpture, 2014) received a Davis Projects for Peace Grant to travel to eastern Bali, Indonesia, where they will partner with Agung Bali Children’s Foundation to teach schoolchildren and their families about ecological stewardship through collaborative art projects using trash collected from the local environment.
Student Spotlight: Mario Ayala

Summer break? Not for Mario Ayala (BFA Painting, 2014). Fresh off Commencement and his “Best in Show” honor at SFAI’s year-end BFA Exhibition for his elaborate still-life painting, Atelier, Ayala jumped straight into the Skowhegan summer residency in rural Maine. One of the nation’s most prestigious programs for emerging visual artists, the nine-week intensive catalyzed Ayala’s new work as he focused on form and color to create purely abstract paintings from sidewalk chalk. “Skowhegan was the best thing I could have hoped for after getting my BFA,” Ayala says. “My experience [at SFAI] was a really beautiful one. A hard one—it’s not easy to be an artist—but if it wasn’t for the close experiences I had with my peers and faculty, I don’t think I’d be where I am right now.”

Robert Falco (BFA Painting candidate) and Wesley Larios (BFA Printmaking, 2014) were selected to participate in the Art School Alliance international exchange program, led by Hochschule für bildende Künste (HFBK) in Hamburg, Germany. The artists received a live/work studio in Hamburg for four months, shared with students from other leading international institutions: School of the Museum of Fine Arts, Boston; China Academy of Art, Hangzhou; Goldsmiths, University of London, Department of Art; École nationale supérieure des Beaux-Arts, Paris; and Akademie der bildenden Künste, Vienna.

Samira Hashemi (MFA New Genres, 2014) and Maya Smira (MFA New Genres, 2014) were invited to the Experimental Film Festival Portland, where they performed live along with a video piece created at SFAI.

Several student-artists earned residencies and fellowships across the country: Tina Dillman (MFA New Genres, 2014) at Los Angeles–based Critique Program, a postgraduate art and critical theory intensive; Marshall Elliott (MFA Sculpture, 2014) at the Kimmel-Harding-Nelson Center for the Arts and at Art Farm, both in Nebraska; Wesley Larios (BFA Printmaking, 2014) at Kala Art Institute, Berkeley; and Li Ma (MFA Painting, 2014) at Elsewhere, a living museum inside a former thrift store in Greensboro, North Carolina.

Eight SFAI artists received the 2014 Murphy and Cadogan Contemporary Art Awards, which provide $5,000 in tuition assistance to Bay Area Master of Fine Arts candidates: Brittany Acocelli (Painting), Brian Dean (Photography), Michael Garfoot (Painting), Joshua Lee (Painting), Caitlin Molloy (Photography), Ileana Tejada (Painting), Xiao Wang (Painting), and Robert Welsh (Painting). Felicita Norris (BFA Painting, 2013) now pursuing her MFA at Stanford, was also honored. The artists will also be featured in an exhibition at SOMArts Cultural Center in September 2014.
Laura Fantone (Visiting Faculty, Interdisciplinary Studies) presented essays from her forthcoming book at the 2014 International Conference on Ethnography in Bergamo, Italy, and the 2014 American Sociology Association Conference in San Francisco. Her documentary video Re-Sisters: Gender and Globalization Struggles, was distributed in the U.S. by Films for the Humanities.

John de Fazio (Visiting Faculty, Art and Technology, New Genres, and Photography) was recognized for her first year of service with the Stinson Beach Volunteer Fire Department, and participated in San Francisco group exhibitions at The Battery, Ever Gold Gallery, Fouladi Projects, and Southern Exposure.

Joshua Grannell (Visiting Faculty, New Genres and Urban Studies) appeared on NPR’s popular quiz show “Wait Wait . . . Don’t Tell Me!” as his alter ego, “Peaches Christ,” and won Carl Kasell’s voice on voicemail for a listener calling in from the Netherlands.

Miah Jeffra (Visiting Faculty, Interdisciplinary Studies) was the recipient of the 2014 Lambda Literary Fellowship for his work in nonfiction.

Josh Keller (Visiting Faculty, Sculpture and Art and Technology) received a Green GOOD DESIGN award from The European Centre and The Chicago Athenaeum for his work as project architect on the Newport Beach Civic Center and Park, which opened to the public in 2013. In addition to being recognized as an outstanding example of sustainability, the project has received regional and national awards for design and engineering.

Jennifer M. Kroat (Visiting Faculty, Film) premiered her new documentary film, To Be Takei, a spotlight on Star Trek icon and LGBT activist George Takei, at the Sundance Film Festival in January 2014 to critical acclaim. The film was acquired by Starz Digital Media for theatrical release in 15–20 cities in North America. Film festival highlights for To Be Takei include Hot Docs, Frameline (Centerpiece Film), San Diego Asian Film Festival (Audience Award), and Connecticut LGBT Film Festival (Audience Award).

Tony Labat (Professor and Chair, Master of Fine Arts Department) was an artist in residence at Emmanuel Gallery, Denver, where he presented Elevation: Denver, a sculptural work that acted as a platform for audience activation and performances by DJs and drag queens. He was also featured in group exhibitions at Gallery Paule Anglim, San Francisco; Galeria Hahaha, Havana, Cuba; and the Torrance Art Museum, California, among other venues.
Kerry Laitala (Visiting Faculty, Film) presented the world premiere of the Expanded Cinema work Solar Furnace, with live sound by the Mexican duo Strangers on a Train, at the Animasivo Festival of Animation, in Mexico City, Mexico. She also presented the work Trip the Light Fantastic at the Exploratorium’s After Dark: Extended Cinemas program.

Whitney Lynn (Visiting Faculty, New Genres and History and Theory of Contemporary Art) was featured in the group exhibition Prep School at the Torrance Art Museum and curated the museum’s online exhibition site_specific, featuring many SFAI faculty and alumni.

Fred Martin (Professor Emeritus, Painting) was the subject of the Ever Gold Gallery exhibition Oh How Much It Hurt: Fred Martin and Friends in the ‘50s, which also featured the work of Jay DeFeo, Wally Hedrick, Deborah Remington, David Simpson, and Roy De Forest. The show included many works that had not been seen since they were first shown at the legendary Six Gallery 60 years ago.

Frances McCormack (Associate Professor, Painting) presented the solo exhibition Ever Reluctant at R. B. Stevenson Gallery, La Jolla.

Jeremy Morgan (Associate Professor, Painting) participated with SFAI professor emeritus Fred Martin, SFAI alumnus Ren Ming (MFA Painting, 1991), and RISD professor David Frazer in the exhibition No Room for Form at SZ Art Center, Beijing. The exhibition will travel to the Luxun Academy of Fine Arts in Shenyang, China, this fall.

Darcy Padilla (Visiting Faculty, Photography) presented a major solo exhibition of 124 prints of her acclaimed series Family Love at Arts Santa Mònica, Barcelona, and received a grant from the International Photoreporter Festival (France) to support and exhibit her new work, Drill Baby Drill, on the effects of oil fracking in North Dakota.

John Priola (Visiting Faculty, Photography) had nine photographs featured in the program guide for the Festival d’Aix-en-Provence’s production of Johann Sebastian Bach’s Trauernacht.

Brett Reichman (Associate Professor, Painting) had two works acquired by SFMOMA for their permanent collection: Holding on to Happiness, 2003, a monumental oil painting addressing post-9/11 anxiety and AIDS; and Beauty and the Beast, 2006, a work on paper that addresses masculine beauty and the grotesque.

Meghann Riepenhoff’s (Visiting Faculty, Photography) series Littoral Drift was selected by Charlotte Cotton as the winning portfolio for Camera Club of New York’s 2014 Annual Juried Exhibition. Works from the series of cyanotypes were also exhibited in Process at Photo Center NW, Seattle.

Tim Sullivan (Visiting Faculty, New Genres) was featured in the group show GIANT at Collectors Contemporary, Singapore, which brought together monumental works by artists including Kehinde Wiley, Robert Rauschenberg, Gottfried Helnwein, and Claes Oldenburg. He also presented the solo exhibition A Decade of California Dreaming at Autzen Gallery, Portland State University, accompanied by the installation My Time With George . . . , featuring the collaborative work of Sullivan and the late filmmaker George Kuchar.

Meredith Tromble (Associate Professor, Interdisciplinary Studies) exhibited her project Dream Vortex—an interactive, 3D, mixed-reality installation that explores nonlinear creative research processes in collaboration with scientist Dawn Sumner—at Scientific Delirium Madness, the Djerassi Resident Artist Program’s annual open house. The presentation capped a month-long, invitation-only retreat connecting some of the world’s most distinguished scientists and artists, co-sponsored by DRAP and LEONARDO, The International Society for Arts, Sciences and Technology.

Lindsey White (Visiting Faculty, Photography and New Genres) was commissioned to make and exhibit work through the San Francisco Arts Commission for TWISTED SISTERS: Remaking Urban Portraiture; Museum Barengasse, Zürich, Switzerland; and San Francisco City Hall. She also presented a solo exhibition, Matter of Fact, at the SFO Museum. Her collaborative project, Will Brown, presented a solo exhibition, Inherent Vice: This is not a Bruce Conner Exhibition, at di Rosa, Napa.

Work by MFA Chair Tony Labat

Spring Love, 2010
SFAI Faculty on the Road: Faculty Development Grants

Each year, SFAI awards grants to tenured and tenure-track faculty members to further their research or studio work. During the 2013–2014 cycle, these grants supported projects that took faculty artists from South Korea and China to the far reaches of the human mind.

To research her manuscript on fashion designer Rudi Gernreich, Nicole Archer traveled to Los Angeles to interview Peggy Moffitt, Gernreich’s model and muse, and visit the UCLA and FIDM archives, which hold large collections of Gernreich’s papers and garments.

During a sabbatical in spring 2014, Robin Balliger researched and developed a book manuscript about the city of Oakland, with an emphasis on the role of the arts in redevelopment. Arguing that Oakland has become the center of culture and politics in the Bay Area, the project will contribute to intense current debate on the relationship between the arts, revitalization, and gentrification.

Building on a process of hybrid paintings/prints created with renowned print shop Magnolia Editions and its director, Donald Farnsworth, Timothy Berry is developing 10 pieces in a new body of work called Felix Culpa.

Following a summer 2013 photography trip to Ladakh, India, Linda Conner produced a new body of digital prints for a solo show in Richmond, Virginia.

Reagan Louie traveled to Shanghai, China, to begin a two-year project called China Re-Stem. Guided by his 30-year photographic archive, he will be returning to and re-photographing places that he photographed earlier, revealing the astonishing pace and scale of changes that have reshaped modern China—with broad social, political, and environmental impacts.

Building on years of critical writing about international mega-exhibitions such as Documenta and the Venice Biennale, Mark Van Proyen traveled to the Media City Biennale in Seoul, South Korea, which has become the premier media arts event in the world and the most prominent contemporary art event in Asia.

ALUMNI

1960s, 1970s, 1980s

Kim Anno (MFA Painting, 1985) presented a solo exhibition at Patricia Sweetow Gallery, San Francisco, and collaborated with renowned poet Anne Carson on the artist’s book The Albertine Workout.

William Fares (BFA Painting, 1969, and MFA Painting, 1971) presented the solo exhibition Getting to Nothing at Skot Foreman Fine Art in San Miguel de Allende, Mexico.

Mark Freeman (BFA Film, 1975, and MFA Film, 1981) was a 2013 Fulbright Senior Scholar in Indonesia, where he completed the dance films Rasa Dari Tari/The Soul of Dance and Body without a Brain, which have screened at festivals and museums in the U.S. and internationally.

Jim Goldberg (MFA Photography, 1979) was invited by Seoul to publish a redesigned and expanded version of his landmark book, Rich and Poor (1985), an exploration of San Francisco’s wealthy and destitute through photographs and text. He was also an artist in residence at Yale University Art Gallery.

Janis Crystal Lipzin’s (MFA Film, 1976) digital short film De Luce 2: Architcutra was featured in the Edinburgh Film Festival in Scotland, the San Francisco International Film Festival, and the Chicago Underground Film Festival, among other venues.

Elaine Mayes (BFA Photography, 1960) was featured in the exhibition Landscapes in Passing: Photographs by Steve Fitch, Robbert Flick, and Elaine Mayes at the Smithsonian American Art Museum. Her photographs, from the AutoLandscapes series, present America as seen from a moving car window.

Mimi Plumb’s (BFA Photography, 1976) documentary photographs of labor leader Cesar Chavez, recently rediscovered by the artist in her archive, became the impetus for the group exhibition The Valley/El Valle. Photo-Essays from California’s Heartland, presented by the San Francisco Arts Commission at San Francisco City Hall.
1990s

**Peter Cole** (MFA Painting, 1994) received a four-month studio residency at the Museum of Arts and Design, New York, where he worked one day a week in a glass-walled studio open to the public and engaged with hundreds of museum visitors.


**Saeri Kiritani** (BFA Painting, 1993) exhibited her sculpture *100 Pounds of Rice* at the Smithsonian Institution National Portrait Gallery in Washington, D.C., in the juried Outwin Boochever Portrait Competition, where it won the People’s Choice Award. Over a million grains of rice went into the 100-pound, five-foot-high artwork.

**Sharon Lockhart** (BFA Photography, 1991) was shortlisted for the Artes Mundi 6 Prize, the UK’s largest contemporary art prize, chosen from 800 nominations in 70 countries.

**Will Rogan** (BFA Interdisciplinary, 1999) presented his first solo museum exhibition, *Will Rogan/MATRIX 253*, at the UC Berkeley Art Museum and Pacific Film Archive. The new body of work, which includes photographs, sculpture, and video, explores the past, present, and future as manifested in common objects.

**Katrín Sigurdardóttir** (BFA Painting, 1990) received a 2014 Guggenheim Fellowship in the Visual Arts for her sculpture and installation work that leverages open-source systems, shareware logic, and flows of capital to investigate issues of economies and empire.

**Nina Elder** (BFA Painting, 2009) was commissioned to create the cover of the San Francisco Bay Guardian’s *Goldie* (Guardian Outstanding Local Discovery) Award for excellence in film.

**Chandra Baerg** (MFA Painting, 2013) received artist residencies and grants from the Vermont Studio Center and The Banff Centre, Alberta, Canada.

**Frida Cano** (MFA Exhibition and Museum Studies, 2011) created the online curatorial project Arttextum, which is focused on the emergent art sector from a Latin American context and supported by the Ministerio de Educación, Cultura y Deporte, Madrid, Spain.

**Li Chen**’s (MFA Film, 2012) short film *Cut or Not Cut*, made at SFAI, was an official selection of the Cannes Film Festival Short Film Corner, 2014.

**Nina Elder** (MFA Painting, 2009) was awarded San Francisco Bay Guardian’s Goldie (Guardian Outstanding Local Discovery) Award for excellence in film.

2000s

**Malic Alamy** (MA History and Theory of Contemporary Art, 2013) was awarded San Francisco Bay Guardian’s Goldie (Guardian Outstanding Local Discovery) Award for excellence in film.

**Chandra Baerg** (MFA Painting, 2013) received artist residencies and grants from the Vermont Studio Center and The Banff Centre, Alberta, Canada.

**Frida Cano** (MFA Exhibition and Museum Studies, 2011) created the online curatorial project Arttextum, which is focused on the emergent art sector from a Latin American context and supported by the Ministerio de Educación, Cultura y Deporte, Madrid, Spain.

**Li Chen**’s (MFA Film, 2012) short film *Cut or Not Cut*, made at SFAI, was an official selection of the Cannes Film Festival Short Film Corner, 2014.

**Nina Elder** (MFA Painting, 2009) was a Polar Lab artist in residence with the Anchorage Museum, where she conducted visual and conceptual research at Kennecott Mines National Historic Landmark to creatively respond to the ways that mining has both defined—and been denied in—Alaska’s identity.

**B. B. Gunn** (BFA New Genres, 2012) launched *Paradise, an art book disguised as a magazine* that will be published annually. Filled with in-depth interviews, fashion spreads, history lessons, critical essays, and beautiful imagery, *Paradise* brings together artists of varying backgrounds, ages, and mediums to push into new frontiers of styled experience. The 202-page first issue, “A Bi-Coastal View,” featured the work of more than 50 contributors based out of New York and the San Francisco Bay Area.

**Heejin Jang** (MFA New Genres, 2013) had works accepted to the Lucerne International Film Festival, The Pineapple Underground Film Festival, Hong Kong, Art in the Open, Philadelphia; and Athens International Film and Video Festival, among others.

**Alex Kahn** (MFA Printmaking, 2000), of the Processional Arts Workshop, created and directed the performance *Procession of Confessions*, meant to draw attention to government surveillance, for the 2014 PEN World Voices Festival in New York.

**Seth Lower**’s (MFA Photography, 2008) photo book *The Sun Shone Glaringly* was published by *The Ice Plant*.

**Maciej Makalowski** (MFA Painting, 2011) was featured in the article “30 Under Thirty: Young Artists Revolutionizing the World of Fine Arts” in the Fall 2013 issue of *Art Business News*.

**Robert Minervini** (MFA Painting, 2009) presented the solo exhibition *Until Tomorrow Comes* at Marine Contemporary, Venice, California. He received a major public art commission to participate in the Art on Market Street program through the San Francisco Arts Commission, as well as a commission to create a mural at Facebook’s headquarters in Menlo Park through their artist-in-residence program.

**Jenny Odell** (MFA Design and Technology, 2010) was commissioned to create the cover of the November 2013 issue of *San Francisco* magazine to illustrate the cover story, “Cranespotting.” To depict the groundbreaking, radical construction underway in the city, her collage mixed Google Earth images of San Francisco’s landmark buildings with renderings of new development projects.

**Jessica Pezalla** (MFA New Genres, 2006) through her business Bramble Workshop, created Artemis-themed window displays for the Hermès Madison Avenue store in Fall 2013 and collaborated with whimsical fashion line Ella Moss on their Spring 2014 lookbook.
Alumni Spotlight: Laura Poitras Wins Pulitzer Prize

An Academy Award nominee and MacArthur Foundation “Genius Grant” recipient, filmmaker Laura Poitras, who studied at SFAI from 1986 to 1989, has been celebrated for her fearless work “chronicling some of the most pressing issues of the twenty-first century, particularly the war on terror,” as described by the MacArthur Foundation. In 2013, she emerged as a key figure in breaking and covering the explosive story of Edward Snowden and the National Security Agency’s secret surveillance. In spring 2014, Poitras received two prestigious awards for her NSA reporting: the Polk Award for National Security Reporting and the Pulitzer Prize for Public Service. She was honored with colleagues Glenn Greenwald and Ewen MacAskill of The Guardian and Barton Gellman of The Washington Post.

Joey Piziali (MFA Painting, 2005) presented the solo exhibition Without an End in Sight at Halsey McKay Gallery in East Hampton, New York.

Michelle Ramin (MFA Painting, 2012) was awarded the San Francisco Bay Guardian’s Goldie (Guardian Outstanding Local Discovery) Award for excellence in visual art.

Tamura Seal (MFA Sculpture, 2013) presented the solo show Irresistible Forces at Interface Gallery in Oakland.

Dimitra Skandali (MFA New Genres, 2013) received the Best in Show Award in the Summer National Juried Exhibition at the Marin Museum of Contemporary Art, was selected for the 2nd International Santorini Biennale in Greece, and was a 2014 artist in residence at the Lucid Art Foundation in Inverness, California.

Jordan Stein (MFA Photography, 2005) worked with Exploratorium artist-in-residence Harrell Fletcher to curate and lead a four-day, three-night, 30-mile pedagogical walking experience called The Best Things in Museums Are the Windows.

Jared Thorne (PB Photography, 2008) presented the solo exhibition Reflections/Refractions at the Centre for African Studies at the University of Cape Town, South Africa.

Rachel Mica Weiss (MFA Sculpture, 2012) presented the solo exhibition In Place at Fridman Gallery, New York.

Ana Teresa Fernandez (BFA Painting, 2004; and MFA Painting, 2006), Dustin Fosnot (MFA New Genres, 2005), Guy Overfelt (MFA New Genres, 1996) and Francesca Pastine (MFA Painting, 1996) received $25,000 Eureka Fellowships for 2014–2016 from the Fleishhacker Foundation.

Peter Fonseca (MFA Printmaking, 2005) and Chris Treggiari (MFA Painting, 2009), working collaboratively as the Mobile Arts Platform (MAP), received a summer residency at the Getty Museum and Getty Villa, where they presented seven onsite interactive installations. With its pop-up screenprinting cart pulled behind a vintage Vespa, MAP also rolled into the fall 2013 event SFAI Concentrate.

Julia Galdo (BFA Photography, 2004) and Cody Cloud (MFA Photography, 2005), who work as the photography collaborative JUCO, shot images for TIME magazine, New York Magazine, PAPER magazine, Billboard, Out magazine, and Complex magazine, and for corporate clients, including Apple, Cheerios, Tide, Target, Sony, and Warner Bros. Records. They were also featured in the 30th annual edition of American Photography.
SFAI’s exhibitions and public programs provide direct access to the artists and practices that advance our culture. The Walter and McBean Galleries, established in 1969, present exhibitions at the forefront of contemporary art practice. The gallery serves as a laboratory for innovative and adventurous projects and commissions new work from emerging and established artists. SFAI’s Public Programs develop meaningful interactions between artists, students, and audiences through lectures, education opportunities, and artist-driven experiences. Together, SFAI’s Exhibitions and Public Programs catalyze the creative processes of its student-artists and thinkers, and create intimate connections between the SFAI community and the public.

WALTER AND McBEAN GALLERIES

ENERGY THAT IS ALL AROUND
MISSION SCHOOL: CHRIS JOHANSON, MARGARET KILGALLEN, ALICIA McCARTHY, BARRY McGEE, RUBY NERI

September 12–December 14, 2013
Curated by Natasha Boas

Featuring early and formative work by SFAI alumni Barry McGee, Alicia McCarthy, and Ruby Neri, as well as Chris Johanson and Margaret Kilgallen—all key members of the legendary Mission School—Energy That Is All Around launched a focused and unprecedented journey into an art movement with cult-like status, connecting works from the beginning of the artists’ careers with vibrant new work created for the show. Drawing rapturous praise for its celebration of social art-making, community, folk art, nostalgia for the obsolete, low production values, and defiantly “street” aesthetics, the exhibition included a 120-page catalogue published by Chronicle Books.

“If one ever wanted to witness how an entire art movement can be inspired and evolve, this show is not to be missed.” –The Huffington Post

Energy That Is All Around was graciously funded in part by Stephen and Marishelle Leavitt; Nancy and Joachim Bechtle; San Francisco Honda; Alexandra Bowes; Emily Carroll; Ann Hatch; Roselyne C. Swig; and Susan Swig. The presentation at the Grey Art Gallery, NYU, was made possible in part by the generous support of The Suzanne Geiss Company; Jane Wesman and Don Savelson; Susan and Steven Jacobson; Cheim & Read; Bass S; RVCA; the Grey’s Director’s Circle, Inter/National Council, and Friends; and the Abby Weed Grey Trust. In-kind support was provided by Jack Hanley Gallery, David Kordansky Gallery, Mitchell-Innes & Nash, Altman Siegel Gallery, Imprint Projects, and The Believer magazine.

SEAI at NYU

“Youth, they say, is wasted on the young, but it wasn’t on the five artists featured in Energy That Is All Around: Mission School, an exhibition at the Grey Art Gallery [at NYU] that bristles infectiously with youthful urgency.” –The New York Times

In April, this SFAI-organized exhibition hit the Big Apple with a jolt of San Francisco aesthetics and attitude. The show marked the first time that an East Coast museum highlighted the collective achievements of the Mission School, which has achieved cult-like status in the Bay Area. Adds Hesse McGraw, Vice President for Exhibitions and Public Programs, “This partnership marked a return to SFAI’s legacy of producing exhibitions that travel to find new audiences. It was thrilling to share the remarkable work of these five artists, who epitomize SEAI’s aspirations to cultivate new artistic forms and communities, with NYU’s esteemed Grey Art Gallery.”

FRANCIS CAPE: UTOPIAN BENCHES

January 21–March 15, 2014

“Material culture reflects social structure,” said Francis Cape of this work, an installation of 17 poplar benches precisely replicated from existing benches crafted by American communal societies. Conjuring a latent social space in which dialogue and community could be forged, Utopian Benches created an egalitarian field that leveled hierarchies between stage and audience, artist and viewer. Enacting the title of the accompanying text, We Sit Together (Princeton Architectural Press, 2013), the benches were home to nearly 20 meetings, film screenings, and public conversations during the course of the show. The benches were shown alongside Cape’s suite of drawings, which served both as archival renderings and construction documents.

Utopian Benches was loaned from the collection of Nion T. McEvoy. Special thanks to Murray Guy, New York.
VISITING ARTISTS AND SCHOLARS LECTURE SERIES

The Visiting Artists and Scholars Lecture Series (VAS) provides a forum for engagement and dialogue with major figures in contemporary art and culture. Through lectures, screenings, and performances, the series creates intimate connections between SFAI and the public, and invites individuals to contribute to the spirit of inquiry that drives the SFAI community.

FALL 2013

ANDY BICHLBAUM/THE YES MEN
LIAM EVERETT
Richard Diebenkorn Teaching Fellow
ANOKA FARUQEE
KELTIE FERRIS*
MICHÉLLE GRABNER

CHRISTIAN JANKOWSKI
Christian Jankowski presented in conjunction with Project Los Altos: SFMOMA in Silicon Valley, SFMOMA, in collaboration with the City of Los Altos, and lead sponsor Passerelle Investment Company.

BRAD KAHLHAMER*

PAUL LAFFOLEY
Paul Laffoley presented in conjunction with Dissident Futures, Yerba Buena Center for the Arts.

MOHAU MODISAKENG + NANDIPHA MNTAMBO
KORI NEWKIRK
MICKALENE THOMAS*
JAIMIE WARREN + WHOOP DEE DOO

SPRING 2014

JAMES BENNING
ALICE CHANNER
SIMONE LEIGH
IÑIGO MANGLANO-ovalle
JOHN MILLER*
WENDY WHITE*
KARIN SANDER
BASIL TWIST
TERRY WINTERS*

*Winifred Johnson Clive Foundation Distinguished Visiting Fellow for Interdisciplinary Painting Practice

WRONG’S WHAT I DO BEST
April 24–July 26, 2014
Curated by Hesse McGraw and Aaron Spangler

Tannya Berkeley, Ashley Bickerton, CLUB PAINT, Liz Cohen, Wim Delvoye, Samara Golden, Trenton Doyle Hancock, Brad Kahilhamer, Nikki S. Lee, Jonathan Meese, Laurel Nakadate, Dana Schnitz, Aaron Storck, Marianne Vitale, Kara Walker

Wrong’s What I Do Best gathered the self-scrutinizing impulses of artists and musicians playing the role of one’s self as someone else. Working against correctness and failure, the exhibition reveled in repeated derailments to present the work of artists who prod the edges of our world. Some unearth scorched histories or upset “natural” order, while others fling themselves headlong into the coming apocalypse. Collectively, their low-irony tilt toward social, political, and personal fault lines might be characterized by illicit unrestraint, yet their lack of critical judgment obfuscates the artists’ true selves.

Taking its title from what was originally a George Jones anthem, the exhibition collected the work of artists who mine deep recesses to produce in both deeply authentic and highly constructed ways—blurring the lines between artist-person and artist-persona.

“Wrong’s What I Do Best makes an argument for embracing the outlaw ways. It positions the artists who dare to reflect the transgressive, deranged aspects of society back to the viewer as that society’s conscience (and potential saviors).”
–KQED Arts

SFAI’s Exhibitions and Public Programs are made possible by the generosity of donors and sponsors. Major support is provided by Grants for the Arts/San Francisco Hotel Tax Fund. Program support is provided by the Harker Fund of The San Francisco Foundation, The Andy Warhol Foundation for the Visual Arts, Fort Point Beer Company, Gregory Goode Photography, and Thomas J. Fogarty, MD. The Distinguished Visiting Fellowship for Interdisciplinary Painting Practices is funded by the Winifred Johnson Clive Foundation. Ongoing support is provided by the McBean Distinguished Lecture and Residency Fund, The Buck Fund, and the Visiting Artists Fund of the SFAI Endowment.
GRADUATE LECTURE SERIES

Designed as an integral component of SFAI’s graduate curricula, the Graduate Lecture Series (GLS) puts students, alumni, and the public in direct dialogue with major thought-leaders from the international community. The series relies on the critical exchange between speakers and audience to promote a diverse and robust learning environment.

FALL 2013

MARIA ELENA BUSZEK
Stacks and Stacks: Unpacking the Fan’s Archive in Contemporary Art

ROBERT CROUCH
The Choreography of Listening

PAUL KLEIN
Chair, Bachelor of Fine Arts Department
Imaging the Limits of Universalism: The Exclusionary Practices of Culture in Paris and Marseille

TOM MARIONI
Actions

MAGGIE NELSON
Theoretical Inquiry as Creative Practice

RACHEL SCHREIBER
Dean and Vice President for Academic Affairs
Portraiture and the New Biography

MARK VAN PROYEN
Associate Professor
Theda’s Island (and Other Atrocities)

SPRING 2014

TIMOTHY BERRY
Associate Professor
A Curious Recognition

MARCELO CIDADE
Your North Surrealism Isn’t Our South Realism, or What Is Transgression Today?

JENNIFER DOYLE
The Fist: Notes on an Athletic Gesture

KAREN FINLEY
Trauma and Creativity

ALFREDO JAAR
It Is Difficult

HESSE McGRAW
Vice President for Exhibitions and Public Programs
The Radical Normalcy of Artists

RICHARD MEYER
Sister Corita’s Shop Rite

JULIO CÉSAR MORALES
Los Halfies

SUMMER 2014

ANTHONY AZIZ + SAMMY CUCHER
Poetics and Paradox

JOHN DE FAZIO
Superobjects: Subversive Souvenirs

CHERYL DUNYE
“I” Before “Me”: A History of Queer Black Cinema

ANNA SHTEYNSHLEYGER
Portraiture and the New Biography

MARK VAN PROYEN
Associate Professor
Theda’s Island (and Other Atrocities)

SPRING 2014

TIMOTHY BERRY
Associate Professor
A Curious Recognition

MARCELO CIDADE
Your North Surrealism Isn’t Our South Realism, or What Is Transgression Today?

PHOTOALLIANCE LECTURE SERIES

PhotoAlliance, an affiliate of SFAI, is a nonprofit organization dedicated to supporting the understanding, appreciation, and creation of contemporary photography. PhotoAlliance fosters connections within the Bay Area photography community through public programs and educational activities including workshops, lecture series, and portfolio reviews.

FALL 2013

JOHN CHIARA
DINH Q. LÊ
MARK RUWEDEL
SAGE SOHIER

SPRING 2014

JULIE BLACKMON
PETER DE LORY AND DENNIS HEARNE
JOACHIM SCHMID
CATHERINE WAGNER
SPECIAL EVENTS

SFAI Concentrate
October 19–20, 2013

SFAI’s second annual art festival and alumni celebration took over the Chestnut Street campus for an October weekend, unleashing a raucous convergence of art, craft, food, music, and general mayhem. Among the highlights:

• Speed-dating with gallerists
• Six-minute alumni how-to presentations, including:
  How to Get Far, Far Away from the Art World, Yet Still Be an Artist
  How to Set Your Gallery on Fire
• Duchampian urinals with free-flowing cocktails
• Mobile performances
• Surprise fireworks
• Internationally acclaimed musician Oneohtrix Point Never
• Scavenger hunt for art and history
• Campus-wide sale featuring 115 student artists
PUBLIC & YOUTH
EDUCATION POWERS UP

Public & Youth Education soared this year, building SFAI’s relationships, visibility, and value within the Bay Area community and strengthening connections between the nondegree and degree programs. Along with creatively reimagining the adult Public Education program (see page 10), SFAI offered immersive, interdisciplinary programs for youth: the three-week summer Young Artist Program (YAP), for ages 13–15, and the five-week summer PreCollege Program, for ages 16–18.

YAP had its highest enrollment in five years, with reworked instructor-hiring practices that offered highly sought-after teaching positions expressly to current SFAI students. Out of 65 applicants, nine were selected for this invaluable, paid teaching experience. Those chosen expressed a deep commitment to sharing their experience and knowledge with the next generation of artists.

PreCollege faculty are similarly renowned practicing artists, whose work has been recently featured in gallery and museum exhibitions and performances at MoMA PS1, Yerba Buena Center for the Arts, SFMOMA, Orange County Museum of Art, Scottsdale Museum of Contemporary Art, Walker Art Center, and international art fairs. Their active involvement in the field ensures that PreCollege students are introduced to advanced contemporary concepts, techniques, and practices.

Sample Assignments:

• Spend a day along the shores of the Bay at Kirby Cove, exploring actions connecting nature and creativity. (Zina Al-Shukri, Painting and Permutations)

• Select one work in the Walter and McBean Galleries. Observe it from three different perspectives and alter it in seven different ways in your drawn interpretation. (Taravat Talepasand, From Line to Life Drawing)

• Photograph a sculpture that you made, thinking less about documentation and more about light, form, scale, color, background, context, and mood. (Laura Boles Fan, Sculptural Forms: Hand-Building and Materiality)

• Create a triptych with three different photographs to illustrate a cinematic narrative. Consider visual composition in combination with story elements of character, setting, and plot. (Jamil Hellu, Digital Photography)

“I definitely have a better grasp on my own artistic process and the way that I work. I figured out how to work through a concept and a piece from start to finish by being in that environment. After being constantly surrounded by art, I am driven to keep working.”

—Emma Rudman, PreCollege 2013
HONORARY DOCTOR OF FINE ARTS RECIPIENT

Jack Whitten


DOUGLAS G. MACAGY DISTINGUISHED ACHIEVEMENT AWARD RECIPIENT

Established in 1996, this award—named for the Director of the California School of Fine Arts (now SFAI) from 1945 to 1950—is bestowed on a person, organization, or group that has made a singularly compelling contribution to the Bay Area, especially concerning the public awareness of issues and ideas in the visual arts.

Rebecca Solnit

Writer, historian, and activist Rebecca Solnit is the author of 15 books about environment, landscape, community, art, politics, hope, and memory, including Wanderlust: A History of Walking; River of Shadows: Eadweard Muybridge and the Technological Wild West, for which she received a Guggenheim Fellowship, the National Book Critics Circle Award in criticism, and the Lannan Literary Award; A Field Guide to Getting Lost; A Paradise Built in Hell: The Extraordinary Communities that Arise in Disaster; Infinite City: A San Francisco Atlas; and The Faraway Nearby.

“Establish priorities immediately. Destroy—yes, destroy—all school-related works. Learn to cook. Two or more cultures can be better than one. It invigorates the soul. Stay vigilant, and don’t accept any limitation on art that is imposed by political or religious authorities. Art, and only art, is the ultimate freedom. Enjoy yourselves. Enjoy each other. And remember that art can be any damn thing the artist wants it to be.”

– Words of advice from Jack Whitten

“I’m honored by this award that connects me to the past, but even more honored to be on this foggy San Francisco morning with you young salmon as you leave the sea of this school and find the streams you’ll be swimming upstream in, or invent those streams to be connected to the future and to invent the future yourselves as creators.”

– Rebecca Solnit
STUDENT SPEAKERS
Christopher Grunder, Master of Fine Arts
Anja Weiser Flower, Bachelor of Fine Arts

FACULTY SPEAKER
Pegan Brooke, Professor Emerita

ACADEMIC HONORS AND AWARDS RECIPIENTS

Anne Bremer Memorial Prize
First Place, Marshall Elliott
Second Place, Javier Asbuls

Ella King Torrey Award
Maya Smira

BFA Exhibition Best in Show
Mario Ayala

Outstanding Student Award, Design and Technology
Spencer Holloway, Graduate
Ryan Abraham, Undergraduate
Garrett Higa, Undergraduate

Outstanding Student Award, Film
Sogol Rezvani Dehaghi, Graduate
Katerina Kan, Undergraduate

Kodak Film Award
Rene Franco
Anna McDermott

Outstanding Student Award, New Genres
Shay Anick, Graduate
Benjamin Ashlock, Undergraduate

Jack Schafer Prize for Art Supplies
Diego Villalobos

Outstanding Student Award, Painting
David Lasley, Graduate
Danielle Liu, Undergraduate

Gamblin Painting Prize
Soehyun Im

Hart Lipton Art Supplies Prize
Willow Griffiths, Fall 2013
Seth Camp, Spring 2014

Ivan Majdrakoff Art Materials Award
Carrie Dhillion
Mason Dowling
Ahna Fender
Michael Johnsen
Josephine Liu
Gail Madueno
Ian Nichols
Saniya Tahlouk
Karima Thome
Sofia Villena Araya

Outstanding Student Award, Photography
Andrew Voogel, Graduate
Jacob Willson, Undergraduate

John Collier Award in Photography
Julie Sadowski

PhotoAlliance Service Award
Carly Cram

Still Photography Award
Julie Sadowski, Fall 2013
Rachel Fein-Smolinski, Spring 2014

Robert Howe Fletcher Cup Honor
Rachel Fein-Smolinski

Paul Sack Building Award
Brian Dean, First Place, Black & White
Carly Foxman-Rosin, Second Place, Black & White
Cecilia Borgenstam, Third Place, Black & White
Filza Ahmad, First Place, Color
Daniel Postera, First Place, Color
Caitlein Molloy, Second Place, Color
Julie Sadowski, Third Place, Color

Outstanding Student Award, Printmaking
Irene Carvajal, Graduate
Wesley Larios, Undergraduate

Bronze Roller Honor, Printmaking
Irene Carvajal
Wesley Larios

Outstanding Student Award, Sculpture/Ceramics
Marshall Elliott, Graduate
Anjuli Wright, Undergraduate

Dennis Patrick Gallagher Award for Excellence in Ceramic Sculpture
Sarah-Dawn Alban

Harold E. Weiner Memorial Fund Award
Thomas Van Houten

Isaac M. Walter Sculpture Prize
Gianna Dispenza

Outstanding Undergraduate Academic Achievement Award
Benjamin Ashlock

Outstanding Bachelor of Arts Award
Daniela Alvarez

Recognition of Academic Achievement
Ryan Abraham
Sarah-Dawn Alban
Ahna Fender
Julia Gray

Excellence in Scholarship Master of Arts Thesis Award
Noemi Sykle

Skowhegan School of Painting and Sculpture Summer Residency
Mario Ayala

Student Affairs Student Recognition Award
Benjamin Ashlock
Maria Theresa Barbist
Jacqueline Butts
Wesley Larios
Niamh MacFadden

Student Affairs Rising Leader Award
Naemi Alpert
Ruvianne Torres Fetsco
Joey Huang
Wilfredo Raguro
Veronika Sveidqvist
Raheleh Zomorodinia

Janice L. Martin Leadership Award
Christopher Grunder

Virgil Williams Prize for Outstanding Leadership
Trever Reyes
First Campus Philanthropy Day

SFAI’s ability to offer financial aid to 87% of its students is made possible, in part, by philanthropy. Last October, SFAI launched the annual Campus Philanthropy Day to raise awareness about the generosity of individuals whose contributions directly impact the student experience.

During the event, tables were set up in the Courtyard with plentiful art supplies, and students, faculty, and staff created thank-you cards—works of art in themselves—that were later mailed to donors. The initiative was touted in Leah Garchik’s column in the San Francisco Chronicle, and one donor even wrote back to a student to share his own story:

“I first ‘discovered’ CSFA (as it was then) in 1959 having just arrived in San Francisco from Montreal on a motorcycle. The school changed my life and gave it a focus. I wish you success in your efforts. Work hard; have fun.”

Second Annual Legacy Luncheon

October 9, 2013

All students who received named scholarships and prizes of $1,000 or more from SFAI endowed funds were invited to meet the donors or family members associated with those funds.

In attendance at the luncheon were 17 students, as well as representatives of The Harker Fund, the Ellen Hart Bransten Scholarship, the Paul Sack Building Awards, the Allan B. Stone Scholarship, the Carlor Villa Scholarship, and the Rick Cramer Memorial Scholarship.

Alumni Day

October 19, 2013

As part of SFAI Concentrate (see page 24), Alumni Day welcomed 415 alumni and friends from across the decades back to campus. Highlights included six-minute alumni how-to presentations, a juried exhibition in the Diego Rivera Gallery, performances and interactive artworks, and an Alumni Recognition Award given to longtime faculty member and acclaimed photographer Linda Connor.

Alumni Reception at College Art Association Conference

February 13, 2014

Nearly 50 SFAI alumni, faculty, and students convened for a reception at the Hilton Chicago during the College Art Association (CAA)’s 102nd Annual Conference.

Annual Valentine’s Luncheon

February 14, 2014

The Valentine’s Luncheon was a lively reunion of some 60 SFAI supporters, including current and former trustees, faculty, and staff. Guests enjoyed a festive seated lunch in the Diego Rivera Gallery and heard highlights of the latest tantalizing developments at SFAI.

Mission School in New York City

April 17, 2014

SFAI’s celebrated exhibition Energy That Is All Around: Mission School, featuring works by alumni Barry McGee, Alicia McCarthy, and Ruby Neri, as well as Chris Johanson and Margaret Kilgallen, traveled to Grey Art Gallery at NYU, where SFAI hosted a private reception for 100 alumni and friends.

Alumni Reception at the Old Mint

May 17, 2014

Over 100 alumni enjoyed the innovative work of 70 emerging artists in Principal, the 2014 MFA Exhibition, while mingling with the artists and fellow alumni at a special viewing sponsored by the Alumni Association.
Gala Vernissage
May 14, 2014

Gala Vernissage, SFAI’s premier scholarship fundraising event, was held at the Old Mint in concert with Principal, the 2014 Master of Fine Arts Exhibition. Graduating artists juxtaposed their edgy work with the grandeur of the National Historic Landmark, providing an inspiring and provocative setting in which patrons savored cocktails and dinner by McCalls Catering. Additional partygoers joined the soiree for Art for Dessert, an evening indulgence of sweets and specialty cocktails. The event launched support for future groundbreaking artwork, netting $257,877—a 106% increase over last year’s Gala—to provide scholarship assistance to SFAI students—including the generous contributions made for the C. David and Mary L. Robinson Scholarship Fund, kicked off by a challenge grant of $50,000 by Matt Brooks and Pamela Rorke Levy.

“Vernissage, in the Old Mint, was a feast literally (dinner by McCalls) and visually, as before dinner and after, guests peered at, stared at, gasped at, ogled and admired the art...”
—San Francisco Chronicle

HONOREES
C. David Robinson FAIA (posthumously)
Mary L. Robinson

GUEST CURATORS
Jaime Austin, Curator and Director of Programs
ZERO1: The Art & Technology Network

Lucinda Barnes, Chief Curator and Director of Programs and Collections
Berkeley Art Museum and Pacific Film Archive

Courtney Fink, Executive Director
Southern Exposure

Joanne Northrup, Director of Contemporary Art Initiatives
Nevada Museum of Art

Sandra Phillips, Senior Curator of Photography
San Francisco Museum of Modern Art

GALA COMMITTEE
Terje Arnesen
Marna Clark
Candace Gaudiani
Lee Gregory
Bonnie Levinson
Pamela Rorke Levy
Jamie Lunder
Lara Ritch
Jeremy Stone

ART FOR DESSERT GLITTERATI
Natasha Boaz
Erica Gangsei
Heather Holt
Michelle Mansour
Andrew McClintock
Sarah Shepard
Ben Venom

GOLD SPONSORS
D. A. Brooke
Pamela Rorke Levy and Matt Brooks

SILVER SPONSORS
Candace and Vincent Gaudiani
Roselyne C. Swig

BRONZE SPONSORS
American Industrial Center
Terje Arnesen/New Deal
Christopher Coppola
Charles Desmarais and Kitty Morgan
Jennifer Emerson
Ferrilli
Jeffrey Fraenkel and Frish Brandt
Diane and Charles Frankel
G2 Insurance Services
John and Marcia Goldman Philanthropic Fund
Charles and Sandra Hobson
Bonnie Levinson and Donald Kay
Christina Noren
Joy Ou/Group 1
Cynthia Plevin and Nicholas Heldt
Elizabeth and Karl Ronn
John Sanger
Jeremy Stone/Business Matters in the Visual Arts
USA Hostels
Diane B. Wilsey
Annie Robinson Woods and Montgomery Woods

Wine Sponsor
Thomas J. Fogarty, M.D.

Donations In Kind

From left: Trustee Emerita Cissie Swig, Siesel Maibach, Marjorie Swig, and Trustee Jeremy Stone at Gala Vernissage
Photographed by Alessandra Mello

Entrance to the Old Mint with work by
Lorena Perez Villers (MFA Painting, 2014)

Guests at Gala Vernissage in front of work by
Li Ma (MFA Painting, 2014)
Photographed by Gary Sexton

C. Franco Maldonado (MFA New Genres, 2014) and
Stephanie Rolhfs (MFA Painting, 2014) at the Old Mint

From left: Trustees Emerita Cissie Swig, Swed Malach, Maryore Swig, and Trustees Jeremy Stone at Gala Vernissage
Photographed by Alessandra Mello

Dinner by McCalls at Gala Vernissage
Photographed by Alessandra Mello
2013–2014 Donors

INSTITUTE CIRCLE ($50,000+)
Matt Brooks and Pamela Borke Levy
Grants for the Arts/San Francisco Hotel Tax Fund
Mental Insight Foundation
Jack K. and Gertrude Murphy Fund
National Endowment for the Arts

PRESIDENT’S CIRCLE ($10,000+)
D. A. Brooke
Christopher Coppola*
Davis United World College Scholars Program
Sandra de Saint Phalle
Charles Desmarais and Kitty Morgan
Jennifer Emerson
Hank Feir
Charles and Penelope Finnie
Thomas J. Fogarty, M.D.
Diane and Charles Frankel
Candace and Vincent Gaudiiani
Don Ed Hardy*
Walter & Elise Haas Fund
Charles* and Sandra Hobson
Michael and Pepper Jackson
Quinn Delaney and Wayne Jordan
Bonnie Levinson and Donald Kay
Josh Lipton and Wendy Clough
Jeff Magnin
Dusan Mills
Joy Ou
Estate of Velma F. Peterson
Cynthia Plevin and Nicholas Heldt
Antony and Lara Ritch
Elizabeth and Karl Ronn
John M. Sanger
Jeremy Stone
Clare Stone
Roselyne C. Swig
Chris Tellis and Isabella Kirkland
Emily Hall Tremaine Foundation
The Andy Warhol Foundation for the Visual Arts

DEAN’S CIRCLE ($5,000+)
Anonymous (2)
Julio and Amy Alvarez-Perez
American Industrial Center
Jeffrey Fraenkel and Frish Brandt
Enid Russer Ferrill
Carolyn Zecca Ferris* and Timothy Ferris
G2 Insurance Services
John and Marcia Goldman Foundation
George and Beverly James
Peggy Lamoree
Stephen and Marbelle Leavitt
Gregory Markoulis
Christina Noren
Edna M. Reichmuth Educational Fund
Montgomery and Annie Robinson Woods
Paul Sack
Jack and Betty Schafer
Seed Fund
Brent Siddema*—USA Hostels
b c and Dick Watts
West Coast Vending and Food Services, Inc.
George B. Wilsey

TOWER CIRCLE ($2,500+)
Anonymous (2)
Joachim and Nancy Bechtle
Robert Bechtle and Whitney Chadwick
Michael R. Chambers*
Doris Fisher
Adaline Kent Memorial Fund
Kevin King and Meridee Moore
Marc and Jamie Lunder
Nion McEvoy
John and Leslie McQuown
Blair and Helen Pascoe
Charles and Helen Schwab
Katherine and Kurt Simon
Judith Snyderman*
Steven Spector and Robert Ripps
Alan and Joanne Vdlinsky
Julie L. Wainwright

COURTYARD CIRCLE ($1,000+)
Anonymous (4)
Anita Adams
Paula I. Anglim
Andrew Belchinger
Rena Bransten
Sylvia Brown and Brian Wall
Emily L. Carroll
Donald and Jillian Clark
Marna Clark
Theodore and Cynthia Colebrook
Edward and Nancy Conner
Eleanor Coppola
Carol and Peter Coxhead
Ginger Crane
Jennifer Creelman
Shirley Davis
Kelny Denebeim and First Republic Bank
Imogen Doumani
Christian and Jacqueline Erdman
Robert and Elizabeth Fisher
Roderick Freebairn-Smith
Gallery Paule Anglim
Quentin and Sarah Gallivan
Phoebe Cowles and Robert Girard
Gail and Harvey Glasser
Jack Gray*
Anne Herbst*
Tim Henttys
Kurt and Melanie Hofer
Anthony* and I’Lee Hooker
James C. Hormel
Teresa Johnson and Daria Janese
Mady Jones
The Kanbar Charitable Trust
John and Christina Kefer
H. William Keland* and Roxana Keland-Bartholomay*
Laura S. Kimpton*
Elizabeth King*
Dan Kingsley
Richard and Pamela Kramlich
Toby and Jerry Levine
Anthony Ligamari* and Juana Schurman
George Lucas Family Foundation
Frank Mainzer and Lonnie Zwerin
Ivan and Ruth Majdraloff
Marynel Maloney*
Heather A. Martin*
Linda K. Martinez
Hesse McGraw and Cobi Newton
Flicka McGurrin*
Richard and Myriam Misrach
Wes and Kate Moore
Hiro Narita*
David and Julie Nelson
Jim Newman and Jane Ivory
Howard and Jan Oringer
Elizabeth O’Brien
Michael* and Judy O’Shea
Jane* and Larry Reed*
Kate Rittmann
Hamilton Robinson
Mary L. Robinson
Lili Ruane*
Ed Ruscha
San Francisco Honda
Espi and Veera Sanjana
Todd Scheuer
Albert Schlesinger
Albert and Jo Schreck
Rachel Schreiber and David Gissen
Nancy H. Schwanfelder*
Robin and Fred Seegal
Richard* and Martha Shaw
Jack* and Diane Stuppin
Susan Swig*
Lydia Titcomb
Mr. and Mrs. Edward C. Topham
Anne Marie and Paul L. Wattis, III
Patricia and William Wilson, III
Ms. Robin Wright and Mr. Ian Reeves
Benjamin and Michele Wysocki*
Merla Zellerbach
William and Margery Zellerbach

FRIENDS ($500–$999)
Harry and Mary Anderson
Terje Arnesen
Jerry Barrish* and Nancy Russell
Andrew and Olga Bicos
Adelie Bischoff*
Nancy and Roger Boas
Agnes Bourne
Susan Bower
Alexandra Bowes
Frances Bowes
Ruth Braunstein
Steve and Sharon Edelman
John and Carol Field
George Freeborn
Ingeborg Gerdes*
Lee Gregory
Mary Kay Lyon
Howard and Siesel Malbath
Heather McFarlin
Ryan and Angela McNerney
Steven and Nancy Oliver
Gardner Robinson
Thomas and Sheila Kohlen
Hantia Schreiber
Frederick and Matilda Stoddard*
Lalita Tademy
Martin and Briggita Wolman*

Friends ($1–$499)
Anonymous (4)
Ellen and Thomas Abels
Nina Ackerman
Verda Alexander*
Lorraine Almeida*
Peter and Kate Archer
Allen I. Arief*
Sharron Antholt*
Carolyn Asbury*
Lucinda Barnes
Heidi and Russell Bennett
William Bivins and Lynn Fuller
Joan Blum
Lisa Bryant* and Tom Wells
Glenn Buxbaum and
April Minnick-Buxbaum
Daniel Burnham, Jr.*
Kir Cameron* and Peter Vaccaro
Charles A. Cantwell*
Alma Chaney*
Howard Cherman*
Rebecca Chou*
Clarian Research
Margaret Clarson
Catharine Clark
Anne E. Cohen*
Jill Cohen
Huguette Combs
Paul and Judy Cortese
Doris E. Cottam
John and Patricia Crowley*
Dorothy Dana
Maria Daniellides
Io Diamond
Earl Dukin
David Dworman*
Joelle and Ralph Edler
Julie Edwards*
Lisa Ehrlch
Forrest and Patricia Farrow
Jeffrey and Nicole Fessel
Roy* and Sue Figone
Diane Filippi
Nancy Finkelstein* and Daniel Barry
Gail E. Fitzmaurice*
Albert and Ellie Fraenkel
Simon Frankeil and Courtney Weaver
Michael and Donna Frantblau
Thomas and Joan Frenkel*
Diana Fuller
Victor Furtado and Deborah Neubert
Stephen* and Pamela Gach
Jerome and Leah Garchik
Ed Gilbert
David and Marcella Glassel
Marc* and Diana Goldstein
Stephen Goldstine* and Emily Keeler
Enid Goodman
Gilbert and Sally Gradinger
Brian Gross
Claude and Nina Guern
Peter Guthkin*
Ransom and Sally Ann Haig*
Charlene Harvey and Michael McCone
Jordan Hasley Guillary*
Ann S. Hedges*
Nancy Hoffman
Heather Holt
Lauren Horelick*
Merrilee and Berne Howard
John Humble*
Rick and Roberta Intrater
Kathleen and Chris Jackson
Terry Joannis
David* and Jackie Johnson
Tyler Johnson and Mila Holt
Lawrence Jordan
So Young Jun*
Nashua Kail
Paul and Ann Karleström
Brian and Betty Katcher
Maureen Keefe
Mark Kelley
Lynn Kirshbaum
Jody Knowlton
Prudence Kohler
Bradley* and Theresa Koki
Cynthia Krieble*
Gyorgy Laky
Lynn Leamed*
Nancy Leavens
Rebecca Lee
Nancy Lenvin
Cynthia Levitas
Leah Levy and Jane Green
Manuel Lucero and Michelle Davis*
James and Patsey Ludvig
Kathryn Lybarger* and Nina Ackerman
Susan and Jay Mall
Adrian Malone and Joan Skewes-Cox Malone
Michelle Mansour*
Paul Ryder and Tony Maridakis*
Susan Marsch
Carolyn Martin*
Anette Marveld
Jorge Luis Maya
Patricia Mayhew
William Mayo-Smith
Marsha Maytum
William C. McClure*
Jon and Mary Ann McDonald*
Bruce McGaw
Kathleen McKenna
Margreta McKeown
Christine McNamara*
James F. Melchert
Steven and Danessa Miller
David and Rebecca Mills
Thomas Mimms
Susan J. Moldaw
Christine Moran*
Jean Morrison* and Greg Knott
Mary L. Murray
Elaine Myers*
Ska Nelson*
Mark and Susan Oscherwitz
Georgette L. Osserman*
James Pavlicovic*
Chana Pollack*
Laur Poppiti*
Eric Jave and Jeannene Przybyski
Moshe Quinn*
Nik Reed and Akemi Tamaribuchi
Annie Reiniger-Hollett*
Richard Reisman
Ellen Richard
Sandy Robinson Righter

31
EMPLOYEE GIVING

Anonymous (3)
Nicole Archer
Seema Arora
Joshua Band*
Zeina Barakeh*
Bernadette Bellomo*
Richard Berger
Timothy Berry
Larry Blair
Thomas L. Champion
Theodore and Cynthia Colebrook
Linda Connor
Jose de los Reyes*
Charles Desmarais and Kitty Morgan
Milton and Karen Gouveia
S. J. J. Ley and Jeff Gunderson*
Jonathan Holland and Heather Hickman Holland*
Jennifer Kao
Muffy Kibbey
Paul Klein
Casey and Chris Kolodin
Kedar Lawrence
Cindy Lewis

Tamara Loewenstein
Kent Long* and Vanessa O’Neill
Reagan Louise and Robin Wu
Judy Liu, Biao Yu, Aaron Yu, and Alvin Yu
Bruce McGaw
Hesse McGraw and Cobi Newton
Anthony Molnar
Sarah Morrison
Elizabeth O’Brien
Nick Roughley
Jana Rumberger*
Spi and Veera Sanjana
Rachel Schreiber and David Gissen
Marci Scott
Megann Sept
Anne Shulock
Andrew Simas
Mark Thiessen*
Jill Tolfa
Meredith Tromble and Anwyl McDonald
Mark Van Proyen*
Sara Wanick*
Susan Wayland

GIFTS IN KIND

Materials for Anne Bremer Memorial Library
Paul Anglim
Frances Baillon
Bill Berloon
Frances Bowes
Rena Bransten
Christopher Coppola*
Harry Cordellos
Barbara Costino*
Dean Fleming*
Helene Fried
Max Gimblett*
Don Ed Hardy*
Mei-Ling Hong*
Peter Jensen
Karen Karuba
Mead Kibbey
Solange Kowalewski
Connie Lewallen
Stephen Ligoisky*
Fred Martin
Ricky McCorkle*
Sean McFarland
Kathy McKenna
Will Melhame*
Hiro Narita*
Darcy Padilla
Andrew Rottner*
Alain Silver
Jeremy Stone
Karen L. Topakian*
Meredith Tromble
Carol Wattis Casey

Jeanie Weifenbach

Studio Equipment and Supplies
Joshua Band*
Paul C. Bluff, Inc.
Matt Brooks and Pamela Ronke Levy
Christopher Coppola*
Hank Feir
Gamblin Artist Colors
Mary D. Hobson
James Earl Jewell
Richard Lininger
Nancy Powell
Robert M. Price
Janet Rosefield
Utrecht Art Supplies
Jon Zemans
Karen L. Topakian*

Events
Diane and Charles Frankel
Bonnie Levinson

Services
mack5

MATCHING GIFTS TO THE ANNUAL FUND FROM CORPORATIONS

Assured Guaranty Corporation
Wells Fargo Matching Gift Program
AT&T Employee Giving Program
The Boeing Company
Newell Rubbermaid, Inc.
S C Johnson Fund, Inc.

Dinner by McCalls at Gala Vernissage
Photographed by Alessandra Mello
**SFAI VOLUNTEERS**

**Admissions Events**
- David Bayus (MFA Painting, 2010)
- Rob Burden (MFA Painting, 2007)
- Carissa Potter Carlson (MFA Printmaking, 2010)
- Amir Esfahani (MFA Painting, 2007)
- Casey Gray (MFA Painting, 2010)
- Aimee Harlib (MA History and Theory of Contemporary Art, 2013)
- Laura Kim (MFA New Genres, 2012)
- Rocky McCorkle (MFA Photography, 2007)
- Jenny Odell (MFA Design and Technology, 2010)
- Noemi Szyller (MA Exhibition and Museum Studies, 2014)

**Advancement Committees and Events**
- Terje Arnesen
- Al Baum
- Joe Brennan
- Kit Cameron (MFA Painting, 1986)
- Marna Clark
- Rod Freebairn-Smith
- Dan Gregory
- Frank Mainzer
- Janice L. Sears
- Niki Shapiro (MFA Photography, 2007)
- Steven Spector

**Alumni Events**
- Luca Nino Antonucci (MFA New Genres, 2010)
- Carrie Hott (MFA Painting, 2007)
- Bob Linder (BFA Interdisciplinary, 1998)
- Flicka McGurrin (MFA Painting, 1990)
- Jesse Meade (BFA New Genres, 2011)
- Guy Overfelt (MFA New Genres, 1996)
- Craig Southard (BFA Printmaking, 1973)
- Jordan Stein (MFA Photography, 2005)
- Griff Williams (MFA Painting, 1994)
Memorial and Tribute Gifts

DONATIONS IN HONOR

Dedicated to Richard Berger
Lauren Horvick

In Honor of Nicole Dreyfous
Blair and Helen Pascoe

In Honor of Madeleine Thomas Fiore
Arthur Thomas

In Honor of Diane Frankel
Carol and John Field

In Honor of Jeff Magnin
William Mayo-Smith

In Honor of Frank Mainzer
Joelle and Ralph Edler
Gilbert and Sally Gradinger

In Honor of Otis Oldfield
Christine Moran

In Honor of David Park
Jayne H. Sword

In Honor of Margaret Schneider
Susan Schneider

In Honor of Rachel Schreiber, Dean Marla, and Bruce Schulman
Hanita Schreiber

DONATIONS IN MEMORY

In Memory of Julius Hatofsky
Lorraine Almeida

In Memory of Priscilla Joffe
Anne E. Cohen
Forrest and Patricia Farrow
Jeffrey and Nicole Pesels
Albert and Ellis Fraenkel
Michael and Donna Framblau
Victor Furtado and Deborah Neubert
David and Marcia Glassel
Prudence Kohler
Cynthia Levitas
Patricia Mayhew
Steven and Danessa Miller
Mary L. Murray
Mark and Susan Oscherwitz
Lilia Rosenheimer
Sidney and Charlene Tuchman

In Memory of Minna Lieberman
Leah Garchik

In Memory of Richard Mickley
Ellen and Thomas Abels

In Memory of Sally Moore
Joan and Tommy Thomas
Lisa Ehrlich
Heidi Bennett

In Memory of Samuel M. Richardson
Roselyne C. Swig

IN HONOR OF MARY L. ROBINSON, AND IN MEMORY OF C. DAVID ROBINSON, TO ESTABLISH C. DAVID AND MARY L. ROBINSON SCHOLARSHIP FUND

Lucinda Barnes
Robert Bechtle and Whitney Chadwick
Jeffrey Fraenkel and Frish Brandt
Ruth Braunstein
D. A. Brooke
Sylvia Brown and Brian Wall
Peggy Burke
Robert Bechtle and Whitney Chadwick
Marna Clark
Catharine Clark
Edward and Nancy Conner
Linda Connor
Christopher R. Coppola
Shirley Davis
Charles Desmarais and Kitty Morgan
Betsy and Roy Eisenhardt
Diane Filippi
Charles and Penelope Finnie
Doris Fisher
Robert and Elizabeth Fisher
Diane and Charles Frankel
Helene Fried
Jack Fulton
Candace and Vincent Gaudiani
Ed Gilbert
Gail and Harvey Glasser
Stephen Goldstine and
Emmy Keeler
Milton and Karen Gouveia
Steve Grand-Jean
S. J. J. Ley and Jeff Gunderson
Charlene Harvey and Michael McConne
Tim Herrity
Nancy Hoffman
Adriane Iann and Christian Stolz
Rick and Roberta Intrater
Tyler Johnson and Mila Holt
Kimberly Karp
Laura S. Kimpton
Elizabeth King
Dan Kingsley
Jody Knowlton
Nina Lalic
Toby Levy and Richard Holman
Jeff Magnin
Howard and Siesel Maibach
Nion McEvoy

Dusan Mille
Richard and Myriam Misrach
Joe and Stacey Nahas
Hiro Narita
Jim Newman and Jane Ivory
Steven and Nancy Oliver
Joy Ou
Blair and Helen Pascoe
Cynthia Plevin and Nicholas Heldt
Ellen Richard
Sandy Robinson Righter
Hamilton Robinson
Gardner Robinson
Matt Brooks and Pamela Ronke Levy
Paul Sack
Jack and Betty Shafer
Albert and Jo Schreck
Lisa Sebastian
Robin and Fred Seegal
Katherine and Kurt Simon
Claire Spaht
Steven Spector and Robert Rippa
Jeremy Stone
Marjorie Swig
Roselyne C. Swig
Susan Swig
Lalita Taderny
Ms. Michiko Tanabe
Chris Tellis and Isabella Kirkland
Lydia Ticeomb
Maria Vella
Alan and Joanne Vidinsky
Anne Marie and Paul L. Watts, III
C B and Dick Watts
Christopher and Olga Werby
Patricia and William Wilson, III
Ms. Robin Wright and Mr. Ian Reeves
John and Marcia Goldman Foundation

SFAI has made every effort to be accurate and all-inclusive in the names listed, while respecting anonymity when requested. If you have not been recognized correctly, please call the Advancement Office at 415.749.4516.
Endowed Funds

SCHOLARSHIP FUNDS

Ellen Hart Bransten Scholarship Fund
Established in 1963 by a bequest from Ellen Hart Bransten and contributions from her husband, Joseph Bransten, their sons, Robert and John, and her brother James Hart; income to provide a merit-based scholarship to a fourth-year student majoring in painting or graphic art.

Anne Bremer Scholarship Fund
Established in 1924 by Albert M. Bender and his friends in memory of his cousin, Anne Bremer; income to provide five scholarships each year to students of SFAI.

Lawrence Calcagno Scholarship Fund
Established in 1984 by a bequest from SFAI alumnus Lawrence Calcagno; income to provide a scholarship to an undergraduate painting student.

Rick Cramer Memorial Scholarship Fund
Established in 1996 by Richard and Beverley Cramer in memory of their son, SFAI MFA student Rick Cramer; income to provide a need-based scholarship for an MFA student of painting, 30+ years old.

Ruth Cravath Scholarship Fund
Established in 1982 with a gift from SFAI alumnus Michael Fender in memory of his mother, Ruth Fender, named after Ruth Cravath; income to provide merit scholarships to students of SFAI.

Hector Escobosa Memorial Scholarship Fund
Established in 1964 by a gift in memory of Hector Escobosa; income to provide a scholarship to an advanced student of painting.

Ford Student Aid
Established in 1963 by a grant from the Ford Foundation; income to provide scholarships to students of SFAI.

Aline Gust Memorial Scholarship Fund
Established in 1959 by a bequest from Aline Gust; income to provide scholarships to students of SFAI.

Sine Marie Hahn Scholarship Fund
Established in 1970 by a bequest from Sine Marie Hahn; income to provide a scholarship for a student of oil painting.

Mary H. Keesling Scholarship Fund
Established in 2007 by a bequest from SFAI Trustee Emerita Mary Heath Keesling; income to be used to grant scholarships to one or more graduate students pursuing an MFA in painting, drawing, or sculpture or an MA in curatorial studies.

Alfred Lavoie Scholarship Fund
Established in 1989 by William Lavoie in memory of his father; income to provide scholarships to students of SFAI.

Hart Lipton Scholarship Fund
Established in 2012 by the family of SFAI student Hart Lipton in his memory; income to provide a scholarship to attract, based on merit, a transfer painting student.

Nancy E. Martin Scholarship Fund
Established in 2001 by a bequest from Nancy Martin; income to be awarded annually to a student selected by SFAI based on merit and need.

Barbara McKee Memorial Scholarship Fund
Established in 2003 by the family of SFAI alumna Barbara McKee; income to provide a scholarship to a female fourth-year painting student.

Elizabeth O’Shaughnessy Scholarship Fund
Established in 2000 by a bequest from Elizabeth O’Shaughnessy; income to provide scholarships to students of SFAI.

Bernard Osher Scholarship Fund
Established in 1998 by the Bernard Osher Foundation; income to be awarded to first-year students at SFAI on the basis of merit as well as need. Those selected are designated as Osher Scholars.

James D. Phelan Scholarship Fund
Established in 1930 by a bequest from former San Francisco Mayor and U.S. Senator James D. Phelan; income to provide scholarships to students of SFAI.

C. David and Mary L. Robinson Scholarship Fund
Established in 2014 by contributions in honor of Mary L. Robinson, and in memory of C. David Robinson. David was a trustee and then chair of the board; Mary was a trustee and vice president of development. The income is to be awarded to an outstanding photography student.

Abraham Rosenberg Scholarship Fund
Established in 1935 by a bequest from Abraham Rosenberg; income to provide scholarships to students of SFAI.

Madej L. Sneed Scholarship Fund
Established in 1999 by the Honorable Joseph T. Sneed in memory of his wife; income to be awarded annually to a student selected by SFAI faculty and staff based on merit.

Corinne and Stanton Sobel Memorial Scholarship Fund
Established in 1982 by contributions to fund 1st, 2nd, and 3rd prizes for black-and-white photography; 1st, 2nd, and 3rd prizes for color photography; and a prize for still photography.

Carlos Villa Scholarship
Established in 2013 through contributions made in memory of alumns and longtime faculty member Carlos Villa; income to provide a merit scholarship awarded to a student from a San Francisco public high school who demonstrates financial need.

VISITING ARTISTS

Richard Diebenkorn Teaching Fellowship
Established in 1996 by the family of Richard Diebenkorn in his memory; income to fund a visiting artist fellowship, including a cash award, a teaching appointment, and a studio residency.

McBean Lectureship and Residency
Established in 1999 by a grant from the McBean Family Foundation; income to fund the McBean Distinguished Lectureship and Residency Award granted annually to an outstanding contemporary artist.

LIBRARY FUNDS

Chris Alpert Library Fund
Established in 1995 by the family of SFAI staff member Chris Alpert; income to be used to purchase rare books for the SFAI library.

Anne Bremer Library Fund
Established in 1924 by Albert M. Bender and his friends in memory of his cousin, Anne Bremer; income to be used to purchase books for the SFAI library.

ANNUAL PRIZES

Anne Bremer Memorial Prize Fund
Established in 1924 by Albert M. Bender and his friends in memory of his cousin, Anne Bremer; income to provide two prizes to artists exhibiting in the annual MFA exhibition.

John Collier Award
Established in 1992 by contributions in memory of SFAI faculty member John Collier; income and annual contributions to be awarded to an outstanding photography student.

Dennis Patrick Gallagher Prize for Sculpture
Established in 2008 by friends and family in memory of SFAI faculty member Dennis Patrick Gallagher; annual contributions to provide an annual cash award to an outstanding sculpture student.

Hart Lipton Art Supplies Prize
Established in 2012 by the family of SFAI student Hart Lipton in his memory; a $500 prize to be awarded to one student per semester for the purchase of art supplies.

Paul Sack Building Awards
Established in 1996 by Paul Sack; annual contributions to fund 1st, 2nd, and 3rd prizes for black-and-white photography; 1st, 2nd, and 3rd prizes for color photography; and a prize for still photography.
Jack Schafer Prize for Art Supplies
Established in 2004 by Jack Schafer; income to be awarded to one student per year for the purchase of art supplies.

Curtis Anthony Smith Award
Established in 1999 by David Gleba; income to be awarded annually to a gay male undergraduate student selected by SFAI.

Ella King Torrey Award
Established in 2003 in memory of SFAI President Ella King Torrey to provide an annual cash award to an outstanding MFA candidate.

Isaac M. Walter Sculpture Prize
Established in 1927 by a gift from Caroline Walter in memory of her husband; income to provide an annual cash award to an outstanding sculpture student.

Harold E. Weiner Memorial Prize
Established in 1971 by contributions in memory of SFAI student Harold Weiner; income to be used to provide an annual prize for sculpture.

Virgil Williams Prize
Established in 1920 by a gift from Dora Norton Williams in memory of her husband, the first director of SFAI; income to provide one award to be given annually to a student of SFAI.

PUBLIC PROGRAMS

Mary H. Keesling Student Exhibitions Fund
Established in 2007 by a bequest from SFAI Trustee Emerita Mary Heath Keesling; income to support student exhibitions.

Judith Snyderman Community Program Support Fund
Established in 2010 by Judith Snyderman; income to support regularly scheduled, free life-drawing opportunities for the public and students.
### Enrollment Summary

#### Fall 2013

<table>
<thead>
<tr>
<th>Student Type</th>
<th>Headcount</th>
<th>FTE</th>
</tr>
</thead>
<tbody>
<tr>
<td>New Undergraduate</td>
<td>160</td>
<td>157.75</td>
</tr>
<tr>
<td>New Post-Baccalaurete</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>New Graduate</td>
<td>99</td>
<td>98</td>
</tr>
<tr>
<td><strong>New Student Total</strong></td>
<td><strong>267</strong></td>
<td><strong>263.75</strong></td>
</tr>
<tr>
<td>Returning Undergraduate</td>
<td>308</td>
<td>299.5</td>
</tr>
<tr>
<td>Returning Post-Baccalaurete</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Returning Graduate</td>
<td>96</td>
<td>77.37</td>
</tr>
<tr>
<td><strong>Returning Student Total</strong></td>
<td><strong>404</strong></td>
<td><strong>376.87</strong></td>
</tr>
<tr>
<td>Nondegree</td>
<td>10</td>
<td>6</td>
</tr>
<tr>
<td><strong>ALL STUDENT TOTAL</strong></td>
<td><strong>681</strong></td>
<td><strong>646.62</strong></td>
</tr>
</tbody>
</table>

#### Spring 2014

<table>
<thead>
<tr>
<th>Student Type</th>
<th>Headcount</th>
<th>FTE</th>
</tr>
</thead>
<tbody>
<tr>
<td>New Undergraduate</td>
<td>41</td>
<td>39.5</td>
</tr>
<tr>
<td>New Post-Baccalaurete</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>New Graduate</td>
<td>9</td>
<td>9</td>
</tr>
<tr>
<td><strong>New Student Total</strong></td>
<td><strong>51</strong></td>
<td><strong>49.5</strong></td>
</tr>
<tr>
<td>Returning Undergraduate</td>
<td>392</td>
<td>386.5</td>
</tr>
<tr>
<td>Returning Post-Baccalaurete</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>Returning Graduate</td>
<td>190</td>
<td>162.87</td>
</tr>
<tr>
<td><strong>Returning Student Total</strong></td>
<td><strong>587</strong></td>
<td><strong>554.37</strong></td>
</tr>
<tr>
<td>Nondegree</td>
<td>4</td>
<td>2.5</td>
</tr>
<tr>
<td><strong>ALL STUDENT TOTAL</strong></td>
<td><strong>642</strong></td>
<td><strong>606.37</strong></td>
</tr>
</tbody>
</table>

#### Five-Year Enrollment Growth (Full-Time Equivalent - FTE)

- Fall 2009: 505
- Fall 2010: 566
- Fall 2011: 628
- Fall 2012: 631
- Fall 2013: 647
Fiscal Year 2013–2014 was the sixth consecutive year of operating surpluses due to the generosity of many donors, as well as careful budgeting and cost controls, demonstrating that SFAI is in good financial health and growing stronger. Any surplus funds are used in ways that benefit the institution and the student experience, such as repairing/upgrading facilities and scholarship support to artists.

**Revenue**

<table>
<thead>
<tr>
<th>Source</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuition and Fees</td>
<td>$25,166,248</td>
</tr>
<tr>
<td>Housing</td>
<td>$1,529,421</td>
</tr>
<tr>
<td>Investment Income</td>
<td>$1,457,033</td>
</tr>
<tr>
<td>Contributions</td>
<td>$969,881</td>
</tr>
<tr>
<td>Other</td>
<td>$344,808</td>
</tr>
<tr>
<td><strong>Total Revenue</strong></td>
<td><strong>$29,467,391</strong></td>
</tr>
</tbody>
</table>

**Expenses**

<table>
<thead>
<tr>
<th>Category</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>College-Funded Scholarships</td>
<td>$7,287,984</td>
</tr>
<tr>
<td>Instructional</td>
<td>$6,464,794</td>
</tr>
<tr>
<td>Institutional Support</td>
<td>$3,402,718</td>
</tr>
<tr>
<td>Facilities</td>
<td>$2,251,336</td>
</tr>
<tr>
<td>Enrollment Services</td>
<td>$2,223,908</td>
</tr>
<tr>
<td>Housing</td>
<td>$1,394,982</td>
</tr>
<tr>
<td>Marketing</td>
<td>$1,062,639</td>
</tr>
<tr>
<td>Academic Support</td>
<td>$951,304</td>
</tr>
<tr>
<td>Development</td>
<td>$608,197</td>
</tr>
<tr>
<td>Public Programs</td>
<td>$482,168</td>
</tr>
<tr>
<td>Community Programs</td>
<td>$396,014</td>
</tr>
<tr>
<td>Depreciation Expense</td>
<td>$887,089</td>
</tr>
<tr>
<td><strong>Total Expenses</strong></td>
<td><strong>$27,413,133</strong></td>
</tr>
</tbody>
</table>

**Total Revenue: Fiscal Year 2013–14**

- Tuition and Fees: 86%
- Housing: 5%
- Investment Income: 5%
- Contributions: 3%
- Other: 1%

**Total Expenses: Fiscal Year 2013–14**

- College-Funded Scholarships: 27%
- Instructional: 24%
- Institutional Support: 12%
- Facilities: 8%
- Enrollment Services: 8%
- Housing: 5%
- Marketing: 4%
- Academic Support: 4%
- Development: 2%
- Public Programs: 2%
- Community Programs: 1%
- Depreciation Expense: 3%
- Other: 1%
2013–2014

**Officers**
Cynthia Plevin, Chair
Penelope Finnie, Vice Chair
Bonnie Levinson, Secretary
Chris Tellis, Treasurer

**Trustees**
Sandra de Saint Phalle
Jennifer Emerson
Penelope Finnie
Hank Feir
Candace Gaudiani
Charles Hobson
Michael Jackson
Teresa Johnson
Jay Kern
Pam Roske Levy
Jamie Lunder
Jeff Magnin
Dusan Mills
Joy Ou
Lara Ritch
Elizabeth Ronn
John Sanger
Jeremy Stone
C b Watts

**Trustees-at-Large**
Don Ed Hardy
Annie Leibovitz
Barry McGee
Brent Sikkema

**Trustees Emeriti**
Paule Anglim
Agnes Bourne
Gardiner Hempel
Beverly James
Howard Oringer
Paul Sack
Jack Schafer
Roselyne C. Swig
William Zellerbach

**Faculty Trustees**
Dewey Crumpler
Paul Klein

**Student Representatives**
Benjamin Ashlock
Tina Dillman

**Trustees-at-Large**
Don Ed Hardy
Annie Leibovitz
Barry McGee
Brent Sikkema

**Trustees Emeriti**
Paule Anglim
Agnes Bourne
Gardiner Hempel
Beverly James
Howard Oringer
Paul Sack
Jack Schafer
Roselyne C. Swig
William Zellerbach

**Faculty Trustees**
Dewey Crumpler
Paul Klein

**Student Representatives**
Benjamin Ashlock
Tina Dillman

MEET THE TRUSTEES AT SFAI.EDU/TRUSTEES

From left: Trustees Jeremy Stone, Diane Frankel, and John Sanger at Gala Vernissage
Photographed by Alessandra Mello
Join SFAI’s Public Programs mailing list to be the first to learn about upcoming exhibitions, special events, and exciting news throughout the year: sfai.edu/eventmail

For admissions information, contact the Admissions Office at 800.345.SFAI/415.749.4500 or admissions@sfai.edu.

800 Chestnut Street
San Francisco, CA 94133
sfai.edu
Capital projects - Committee Structures and Responsibilities
May–September 2013

Ad Hoc Committee on Fort Mason (AHC)

Membership
Chris Tellis, Committee Chair
Dusan Mills, Trustee
Paul Sack, Trustee Emeritus
Cynthia Plevin, Board Chair

Ex-officio members
Charles Desmarais, President
Charles Hobson, Co-Chair of the Pre-Campaign Subcommittee
Diane Frankel, Co-Chair of the Pre-Campaign Subcommittee

Staff
Espi Sanjana, Chief Operating Officer
Heather Hickman, Director of Operations

Essential Purpose
1) Ensure adherence to policies of the Board of Trustees and protect SFAI’s interests (legal, business, technical, administrative, etc.) with respect to Fort Mason and Chestnut Street while moving forward efficiently; and
2) Build confidence, within the Board and SFAI’s internal and external communities, in SFAI’s direction and the processes by which these goals will be achieved.

Scope of Work
At its meeting on May 30, 2013, the Board of Trustees formally created the Ad Hoc Committee on Fort Mason and directed it to work through the September 5 Board meeting.

The mandate of the AHC is to facilitate, review, and give guidance on development “best practices” to the Executive Committee, other working committees, and operational staff regarding matters of process, budget and expenditures, and issues arising during the pre-construction period that might bind SFAI to contractual obligations.

The AHC must undertake a rigorous and systematic analysis of the plans to shift all the activities currently at the Third Street Graduate Center to a combination of Fort Mason and Chestnut Street; of preferred and alternative scenarios for doing so; and of the process, including all the ancillary expenses associated with the move.

Operational work of a day-to-day nature, including timely delivery of planning, analysis, documentation, etc., remains the responsibility of the President and his staff, relevant working groups, consultants, and advisors.
Specific Responsibilities through September 5

- Finalize Term Sheet negotiations with Fort Mason and submit Term Sheet to the full Board for approval via email
- Work with LMS\textsuperscript{A} and key stakeholders to create/approve a Concept Design for Fort Mason that incorporates decisions from the Campus Planning Committee regarding distribution of facilities
- Work with staff to develop a Gantt Chart to provide visual representation of budget, timelines, and accountabilities
- Recommend for Board approval the retention of other consultants/contractors as determined necessary to the success of the project
- Work with Campus Planning Committee, Finance Committee, and Development Committee to develop an estimated budget for complete Fort Mason and 800 Chestnut Street projects
- Develop alternative scenarios for building projects to be explored depending on results of the Capital Campaign Fundraising Feasibility Study
- Develop timelines and processes for the continuation of building projects at Fort Mason, in coordination with building projects at 800 Chestnut Street, pending Board approval to proceed with the project
- Work closely with the Campus Planning Committee to coordinate on recommendations and presentations for the September 5 Board meeting

Reporting Processes

- Meet as needed with the Campus Planning Committee
- Report on progress to the Board through regular written reports
- Present a report and recommendations to the full Board at the September 5 meeting, at which the Board will vote on whether to proceed with the complete Fort Mason project
Campus Planning Committee (CPC)
This description addresses the CPC’s role through September 5 relative to capital projects

Membership
Jenny Emerson, Committee Chair
Joy Ou, Trustee
John Sanger, Trustee
Joe Brennan
Rod Freebairn-Smith
Dan Gregory

Ex-officio members
Charles Desmarais, President
Cynthia Plevin, Board Chair
Charles Hobson, Co-Chair of the Pre-Campaign Subcommittee
Diane Frankel, Co-Chair of the Pre-Campaign Subcommittee

Staff
Espi Sanjana, Chief Operating Officer
Heather Hickman, Director of Operations

Essential Purpose
1) Ensure adherence to policies of the Board of Trustees and protect SFAI’s interests (legal, business, technical, administrative, etc.) while moving forward efficiently;
2) Build confidence, within the Board and SFAI’s internal and external communities, in SFAI’s direction and the processes by which these goals will be achieved; and
3) In close coordination with the Pre-Campaign Subcommittee, help to create excitement among potential donors to the Campaign.

Scope of Work
The Campus Planning Committee is a standing committee of the Board of Trustees. The Campus Planning Committee has an essential function to advise the Board on issues of maintenance and capital expenditure at 800 Chestnut Street, as well as on student housing. Through September 5, the CPC will function as a Working Group on 800 Chestnut Street to advance planning and decision-making regarding programming, renovations, and potential new building projects on the 800 Chestnut Street campus. This work will proceed in close coordination with the Ad Hoc Committee on Fort Mason.

The CPC has a responsibility to advise the Board of progress, issues of a critical nature, and requirements for expenditures to support the planning and analytical efforts, and to ensure that the Board is in an informed position to make a decision on the capital projects in early September.

Specific Responsibilities through September 5
- Negotiate final contract for the Programming Fit Test phase of 800 Chestnut Street project with Page & Turnbull and submit it to the full Board for approval via email
• Oversee a Design Charette with Page & Turnbull and key stakeholders to develop the programming requirements and possibilities at 800 Chestnut Street
• Work with Page & Turnbull and key stakeholders to execute the Programming Fit Test phase of the 800 Chestnut Street project, and communicate decisions and implications to the Ad Hoc Committee on Fort Mason
• Work with staff to develop a Gantt Chart to provide visual representation of budget, timelines, and accountabilities
• Oversee permitting requirements and challenges at 800 Chestnut Street to avoid delays in the potential construction timeline
• Work with Ad Hoc Committee on Fort Mason, Finance Committee, and Development Committee to develop an estimated budget for complete Fort Mason and 800 Chestnut Street projects
• Develop alternative scenarios for building projects to be explored depending on results of the Capital Campaign Fundraising Feasibility Study
• Develop timelines and processes for the continuation of building projects at 800 Chestnut Street, in coordination with building projects at Fort Mason, pending Board approval to proceed with the project
• Work closely with the Ad Hoc Committee on Fort Mason to coordinate on recommendations and presentations for the September 5 Board meeting

Reporting Processes
• Meet as needed with the Ad Hoc Committee on Fort Mason
• Report on progress to the Board through regular written reports
• Present a report and recommendations to the full Board at the September 5 meeting
**Pre-Campaign Subcommittee (PCS)**

**Membership**
Charles Hobson, Co-Chair  
Diane Frankel, Co-Chair  
Al Baum, Donor and Volunteer  
Candace Gaudiani, Trustee  
Bonnie Levinson, Trustee  
Jack Schafer, Trustee Emeritus  
Cissie Swig, Trustee Emeritus

*Ex-officio members*
Charles Desmarais, President  
Cynthia Plevin, Board Chair

**Staff**
Cynthia Colebrook, Vice President for Institutional Advancement

**Essential Purpose**
1. Ensure adherence to policies of the Board of Trustees and protect SFAI’s interests (legal, business, technical, administrative, etc.) while moving forward efficiently;  
2. Build confidence, within the Board and SFAI’s internal and external communities, in SFAI’s direction and the processes by which these goals will be achieved; and  
3. In close coordination with the Campus Planning Committee, create excitement among potential donors for SFAI’s building projects and future.

**Scope of Work**
The Pre-Campaign Subcommittee is a Subcommittee of the Development Committee of the Board of Trustees. The Subcommittee is responsible for overseeing the Pre-Campaign planning, including a study to test the feasibility of a Capital Campaign that would fund building projects at both Fort Mason and 800 Chestnut Street.

**Specific Responsibilities through September 5**
- Oversee the Capital Campaign Fundraising Feasibility Study performed by BuildingBlox, including an interim report on July 17 and a final report for the Board on September 5  
- With the Ad Hoc Committee on Fort Mason, Campus Planning Committee, Finance Committee, and Development Committee, set the campaign goal and budget to align with the estimated budget for Fort Mason and 800 Chestnut Street projects  
- Begin to identify and recruit a Campaign Cabinet to lead all campaign activities, if approved

**Reporting Processes**
- Report on progress to the Board of Trustees through monthly written reports  
- Provide interim Feasibility Study report from BuildingBlox to the Executive Committee and full Board for review
• Invite BuildingBlox to present the final Feasibility Study report at Board meeting on September 5
• If campaign continues, provide Board with updates at each meeting of the full Board
Board of Trustees

Specific Responsibilities through September 5 relative to Capital Projects

- Review/approve the signing of the Term Sheet with Fort Mason
- Review/approve the final contract with LMSA for Concept Design phase of Fort Mason project
- Review/approve the final contract for the Programming Fit Test phase of 800 Chestnut Street project with Page & Turnbull
- Review/approve the retention of additional consultants/contractors and associated budgets as recommended by the Ad Hoc Committee on Fort Mason and the Campus Planning Committee
- Review/approve the recommendations of the Ad Hoc Committee on Fort Mason, Campus Planning Committee, and Pre-Campaign Subcommittee regarding capital projects. These recommendations will include:
  - The distribution of programs and facilities between sites
  - The estimated project budget developed by the Ad Hoc Committee on Fort Mason, Campus Planning Committee, Finance Committee, and Development Committee
  - The campaign goal and budget of the Capital Campaign recommended by the Pre-Campaign Subcommittee
TO: San Francisco Art Institute Board of Trustees

FROM: Ad Hoc Committee on Fort Mason / Campus Planning Committee

DATE: June 27, 2013

SUBJECT: June Report on Capital Projects

I. OVERVIEW

Following the directive of the Board of Trustees, SFAI continues to pursue the development of Pier 2 at Fort Mason as a new second location for the Institute, in conjunction with planning for significant capital improvements and potential new construction at the 800 Chestnut Street campus.

Throughout the summer, the Ad Hoc Committee on Fort Mason and the Campus Planning Committee (formerly the Facilities Committee) have a responsibility to advise the Board of progress on these projects, issues of a critical nature, and requirements for expenditures to support the planning and analytical efforts, as well as to ensure that the Board is in an informed position to make a decision on the capital projects at the Board meeting on September 5, 2013. The Committees respectfully submit this first monthly report in support of those responsibilities.

II. COMMITTEE STRUCTURES AND SCOPE OF WORK

Ad Hoc Committee on Fort Mason (AHC)

Membership
Chris Tellis, Trustee
Dusan Mills, Trustee
Paul Sack, Trustee Emeritus
Cynthia Plevin, Board Chair

Ex-officio members
Charles Desmarais, President
Charles Hobson, Co-Chair of the Pre-Campaign Subcommittee
Diane Frankel, Co-Chair of the Pre-Campaign Subcommittee

Staff
Espi Sanjana, Chief Operating Officer
Heather Hickman, Director of Operations

Scope of Work
At its meeting on May 30, 2013, the Board of Trustees formally created the Ad Hoc Committee on Fort Mason and directed it to work through the September 5 Board meeting.

The mandate of the AHC is to facilitate, review, and give guidance on development “best practices” to the Executive, other working committees, and operational staff regarding matters of
process, budget and expenditures, and issues arising during the pre-construction period that might bind SFAI to contractual obligations.

The AHC must undertake a rigorous and systematic analysis of the plans to shift all the activities currently at the Third Street Graduate Center to a combination of Fort Mason and Chestnut Street; of preferred and alternative scenarios for doing so; and of the process, including all the ancillary expenses associated with the move.

Operational work of a day-to-day nature, including timely delivery of planning, analysis, documentation, etc., remains the responsibility of the President and his staff, relevant working groups, consultants, and advisors.

Campus Planning Committee (CPC)

Membership
Jenny Emerson, Committee Chair
Joy Ou, Trustee
John Sanger, Trustee
Joe Brennan
Rod Freebairn-Smith
Dan Gregory

Ex-officio members
Charles Desmarais, President
Cynthia Plevin, Board Chair
Charles Hobson, Co-Chair of the Pre-Campaign Subcommittee
Diane Frankel, Co-Chair of the Pre-Campaign Subcommittee

Staff
Espi Sanjana, Chief Operating Officer
Heather Hickman, Director of Operations

Scope of Work Relative to Capital Projects
At its meeting on June 11, 2013, the Campus Planning Committee decided that through September 5 the CPC will function as a Working Group on 800 Chestnut Street to advance planning and decision-making regarding programming, renovations, and potential new building projects on the 800 Chestnut Street campus. This work will proceed in close coordination with the Ad Hoc Committee on Fort Mason.

III. PROJECT GOALS

Holistic Goals for Capital Projects
- Dramatically improve the student experience and learning environment, including increasing the sense of community across locations and between the undergraduate and graduate populations
- Improve the staff and faculty working experience
- Resolve access issues for people with mobility challenges
• Provide spaces for efficient work and collaboration that foster the interdisciplinary nature of SFAI’s programs
• Provide increased opportunities for public engagement
• Prepare SFAI for goals regarding moderate enrollment growth
• Save money through reduced annual rent payments
• Reduce the financial burden on students through a Comprehensive Capital Campaign

Chestnut Street Goals
• Address campus-wide deferred maintenance
• Provide access to all academic programs for people with mobility challenges
• Maintain Chestnut Street as the primary site for all undergraduate teaching programs and shared instructional studio spaces/production spaces/media resources (used by graduate students as well)
• Rationalize the use of current facilities at Chestnut Street, ensuring that decisions are driven by needs of the curriculum and programs
• Maintain the historic and emotional character of both Chestnut Street buildings

Fort Mason Goals
• Eliminate the existing Third Street facility, which was not intended as a permanent facility and remains underdeveloped, and provide graduate studios at Fort Mason
• Provide the necessary shared spaces (workshops, lounges, installation and seminar rooms) to support the work of student-artists and faculty
• Create public outreach and connection opportunities through a gallery, black-box theater, continuing education facilities, and other sites for display and engagement
• Create a dynamic experience for artists and visitors that relates to SFAI’s campus and culture

VI. FIRMS CONTRACTED FOR PLANNING PHASE

Summary

<table>
<thead>
<tr>
<th>Firm</th>
<th>Deliverable</th>
<th>Committed Cost</th>
<th>Key Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>Leddy Maytum Stacy Architects (LMS^A)</td>
<td>Concept Design for Pier 2 at Fort Mason</td>
<td>$65,000 ($32,000 for the architects, and an additional $33,000 for engineers and other consultants)</td>
<td>Any modifications required to current Fort Mason Pier 2 project plans due July 31</td>
</tr>
<tr>
<td>Page &amp; Turnbull</td>
<td>Program Fit Test for 800 Chestnut Street</td>
<td>Not to exceed $40,000, including a sub-contract with Mack5 for project cost estimation</td>
<td>Interim report due July 2 to inform decisions at Fort Mason; final report to CPC on July 26</td>
</tr>
<tr>
<td>BuildingBlox</td>
<td>Capital Campaign Fundraising Feasibility Study</td>
<td>$60,000</td>
<td>Interim report due July 17; final presentation to Board at Sept. 5 meeting</td>
</tr>
</tbody>
</table>
**Detail**

**Leddy Maytum Stacy Architects – Fort Mason**

On June 3, 2013, the Campus Planning Committee approved SFAI’s contract with LMS for the Concept Design phase of the Fort Mason Pier 2 project, which defines the functional and aesthetic goals of the project. Through a series of meetings with appropriate staff and the Ad Hoc Committee on Fort Mason, LMS is gathering information about spatial and program relationships, specific technical requirements, operational issues, overall aesthetic concerns, etc.

It is important that SFAI proceed with planning for its required Tenant Improvements (preliminarily estimated at $13-15 million) in alignment with the Fort Mason Center’s own renovation plans for Pier 2, as coordinated decision-making in this early phase can:

- save an estimated $200,000 to $325,000 on planning, fabrication, and construction; and
- possibly leverage Historic Tax Credits which, earned in partnership with private investors, could result in project savings of $2 million or more.

SFAI and LMS will develop a Concept Design in the coming weeks for review with Fort Mason Center, the National Park Service representatives, and Oliver Construction (Fort Mason’s contractor), so that any required revisions and approvals can be completed by a final deadline of July 31, 2013.

SFAI has engaged Page & Turnbull (see below) to do a test fit of the Chestnut Street campus to inform decisions about the distribution of facilities between Chestnut Street and Fort Mason.

**Page & Turnbull – 800 Chestnut Street**

On June 17, 2013 the Board approved (via email) SFAI’s contract with Page & Turnbull to execute a program test fit for the Chestnut Street campus. This planning work includes the following objectives:

1. Identify substantial functional problems and code violations at Chestnut Street, such as accessibility issues, and propose cost-effective and practical solutions for resolving them through updating and/or relocating programs or studios
2. Provide an estimate of the build-out of the site of the former New Genres facility and adjacent parking lot
3. Explore the possibility of new construction on the east side/Meadow, providing relevant analysis such as allowable square footage and cost estimates

On June 21, 20 members of SFAI’s faculty, staff, and Board participated in a Design Charrette with Page & Turnbull to enhance the firm’s understanding of what is working and not working at Chestnut Street, programmatically and physically, and begin to develop plans for re-allocating space on the campus.

By July 2, Page & Turnbull will determine space needs per program, as well as what can be housed at Chestnut Street and, if required, what would move to Fort Mason.

By July 26, Page & Turnbull will deliver a final study that addresses the above three issues; presents site and floor plans; presents a timetable for a phased project approach; and includes a cost estimate of each proposed phased project.
V. UPCOMING ACTIONS

Term Sheet
The Ad Hoc Committee on Fort Mason, with Charles Desmarais and Espi Sanjana, is overseeing continued negotiations with Fort Mason to finalize the Term Sheet, and on June 26 submitted additional edits to Rich Hillis, Executive Director. The Term Sheet is expected to be finalized and signed in the near future.

Next Report
The Ad Hoc Committee on Fort Mason and the Campus Planning Committee will submit a second report to the Board at the end of July, which will incorporate updates from LMSA, Page & Turnbull, BuildingBlox, and Fort Mason.
TO: San Francisco Art Institute Board of Trustees

FROM: Executive Committee

DATE: August 29, 2013

SUBJECT: Update and Recommendation on Capital Projects in Preparation for September 3 Board Meeting

I. EXECUTIVE SUMMARY

Throughout the summer, the Ad Hoc Committee on Fort Mason and the Campus Planning Committee have been working diligently to execute the directives of the Board: to develop a Concept Design for Pier 2 at Fort Mason as a new second location for the Institute (replacing rented studios in the Dogpatch, whose lease expires in 2018), in conjunction with studying options for accessibility upgrades, capital improvements, and potential new construction at the 800 Chestnut Street campus. In addition, the Pre-Campaign Planning Committee has been engaged with the consulting firm BuildingBlox, which has been conducting a fundraising feasibility study to assess attitudes toward and readiness for a Capital Campaign. (For Committee membership, see Appendix I. For the resolution approved by the Board at the May 30, 2013 meeting, see Appendix II.)

At the September 3, 2013 meeting of the Board of Trustees, the Executive Committee will present a recommendation for how to proceed with these capital projects. This recommendation is based on rigorous analysis by the Ad Hoc Committee on Fort Mason and the Campus Planning Committee of architectural studies developed by Leddy Maytum Stacy Architects (for Pier 2) and Page & Turnbull (for 800 Chestnut Street), as well as “order of magnitude” cost information prepared by Mack5, a project management, construction management, and cost planning consulting firm. It also aligns with the work of the Pre-Campaign Planning Committee and the interim results of the fundraising feasibility study, which BuildingBlox will present at the September 3 meeting as well.

This report provides background information on this summer’s activities to enable trustees to engage in informed discussion and decision-making about these crucial projects at the Board meeting.

Project Goals

Through these capital projects, SFAI aims to create a powerful symbiosis between 800 Chestnut Street and Fort Mason, and amongst the undergraduate, graduate, and public programs—positioning the Institute for a vibrant and sustainable future as both an international leader in arts education and a central part of the Bay Area cultural landscape.
Project imperatives include:

- Dramatically improve the student experience and learning environment
- Enhance the sense of community across locations and between the undergraduate and graduate populations
- Improve the staff and faculty working experience
- Address access issues for people with mobility challenges
- Create spaces for efficient work and collaboration that foster the interdisciplinary nature of SFAI’s programs
- Provide increased opportunities for community engagement with art and artists
- Reduce the financial burden on student-artists
- Prepare SFAI for moderate enrollment growth goals
- Maintain the historic and emotional character of both Chestnut Street buildings and of Fort Mason
- Increase SFAI’s visibility in the community
- Provide long-term security for the Institute and its programs

Recommendations

The Executive Committee recommends that the Board of Trustees adopt the following resolution:

The San Francisco Art Institute will:

1. Proceed with developing Pier 2 at Fort Mason Center as a dynamic site for graduate studios and public programs, at an estimated full project cost of approximately $17.5 million (not including historic tax credits);
2. Invest in the historic 800 Chestnut Street campus through intermediate accessibility upgrades, interior expansion/renovation, reprogramming, and addressing deferred maintenance, with a scope of $7 million;
3. Embark on a Capital Campaign to raise $24 million for projects at both Fort Mason and Chestnut Street, which will be practically phased to gain economies of scale, tax benefits, and assurance that SFAI will have a venue for the graduate studios;
4. Given the important correlation between Board giving and campaign dollars raised, commit to an immediate, dedicated Board Campaign with individual face-to-face meetings to discuss game-changing, example-setting, audaciously generous five-year pledges; and
5. Refine the project scope and Campaign goal by the November 14 Board meeting based on the final conclusions and recommendations of the BuildingBlox study and the results of Board pledging.
Assumptions

1. Timing: SFAI will consider multiple factors that impact cost while developing the timeline for the Fort Mason project.
   • Project will begin by Quarter 3 of 2014. (Given San Francisco’s construction environment, costs may rise significantly. Pushing the project timeline out two quarters, for example, raised the estimated cost by $1 million.)
   • SFAI will take advantage of Fort Mason’s historic tax credit project, currently a 24-month program (re-casting as a 60-month program is possible).
   • Interest on bridge financing will add to the project cost. $1 million for bridge financing is factored into the recommended campaign budget.

2. Third Street Lease: SFAI will clarify its options for extending the lease at Third Street as a point of comparison and a back-up plan in the event that a Campaign falls short of the funds necessary for the Fort Mason project.

3. Code Compliance: Renovations at Chestnut Street would not trigger major code upgrades. Work at Chestnut Street will be preceded by an accessibility/fire and life safety analysis, and contingent on an understanding of the potential cost and liability exposure to upgrades.

4. Entitlements: SFAI will continue to explore the possibility of securing the entitlements that would enable future expansions in the site of the New Genres buildings and the Meadow.

5. Annual Fund: Along with the Capital Campaign, SFAI will continue its annual fundraising, with a five-year goal of $6.7 million as stated in the Strategic Plan.

6. Endowment: With the enhanced awareness-raising inherent in a Capital Campaign, SFAI will encourage planned and testamentary gifts, which, unless otherwise stated by donors, will add to SFAI’s endowment over time. Only when these gifts are realized during the campaign pledge period will they be counted toward the Capital goal.

II. BUILDING PROJECTS

Architectural Studies

Pier 2 at Fort Mason – Leddy Maytum Stacy Architects

In a series of weekly meetings throughout the summer, LMS Principal Marsha Maytum, the Ad Hoc Committee on Fort Mason, and SFAI staff and faculty developed and refined the Concept Design of an interdisciplinary arts facility to serve graduate students and engage the community.

Based upon the results of Page & Turnbull’s study (described below), it was determined that all graduate and undergraduate teaching programs could and should be accommodated at the Chestnut Street campus, and that the Pier 2 facility should be devoted to individual graduate studios and supporting spaces (seminar rooms, installation rooms, assembly space, media suites, student lounge, offices for graduate program administrators), along with public presenting spaces (a substantial gallery, a black box Performance Space, and central “flex space”).
The resulting Concept Design presents two options for individual studios: A) 172 total studios at 150 square feet each, and B) 198 total studios with 147 studios at 150 square feet and 51 studios at 100 square feet.

LMSA has submitted a final Concept Design Report, which includes detailed drawings and narratives incorporating information from structural engineers, building systems engineers, civil engineers, lighting and acoustic designers, and theater designers.

The Concept Design floor plan is included as Appendix II, and an animated 3D fly-through of the proposed design will be presented at the Board meeting. (The full technical report is available from Anne Shulock to any trustee upon request.)

National Park Service/GGNRA Approval Process

On July 10, SFAI and LMSA met with representatives of the Golden Gate National Recreation Area (GGNRA) about SFAI’s proposal for Pier 2. Approval from the GGNRA is necessary to proceed with the project.

The GGNRA was enthusiastic about the benefits of a mission-driven partnership between SFAI and Fort Mason Center, and very pleased with how the design for the building maintains its historic industrial characteristics and openness.

Next steps in the approval process include:

1. GGNRA will consult with the State Historic Preservation Office (SHPO) and the National Park Service (NPS) Tax Credit Office to review the proposed SFAI project and process for review between agencies.
2. LMSA will contact SHPO and the NPS Tax Credit Office to review the process for potential amendment to Pier 2’s existing Federal Historic Tax Credit application.

800 Chestnut Street – Page & Turnbull

SFAI’s planning work with Page & Turnbull included the following directives:

1) Identify substantial functional problems and accessibility issues and propose cost-effective and practical solutions for resolving them through updating and/or relocating programs or studios
2) Provide an estimate of the build-out of the site of the former New Genres facility and adjacent parking lot
3) Explore the possibility of new construction on the east side/Meadow, providing relevant analysis such as allowable square footage and cost estimates

The series of summer meetings and discussions began with a Design Charrette with more than 20 members of SFAI’s faculty, staff, and Board to enhance Page & Turnbull’s understanding of SFAI’s programmatic and physical needs and challenges.

In an interim report, Page & Turnbull determined that teaching programs/studios could be accommodated and made accessible at Chestnut Street, and did not need to move to Fort Mason.
Page & Turnbull then delivered a detailed final study that included:

- Historic Significance diagrams, showing which parts of SFAI’s historic buildings (1) are significant or (2) contribute to the buildings’ historical significance. SFAI will need city planning and building permits, so this impacts the parameters of any renovations.
- A large-scale accessibility study and solution that provides wheelchair access to approximately 90% of the building through two new elevators, two incline platform lifts at stairs, one vertical lift, and one ramp. Page & Turnbull also recommended an additional ramp and incline platform lift to improve circulation and flow. The addition of elevators does impact existing studio spaces.
- Floor plans showing SFAI’s current programming/space usage.
- Three massing studies for additions beyond the current building envelope, respecting the parameters of the Secretary of the Interior’s Standards for Rehabilitation:
  
  A) 12,500 square feet on West Side/New Genres Site
  B) 17,500 square feet on West Side/New Genres Site
  C) 21,500 square feet on East Side/Meadow

The interim presentation also included the option of adding 6,000 net square feet within the building envelope through extending the mezzanine spaces that exist above the sculpture studio.

Page & Turnbull’s full report is available from Anne Shulock to any trustee upon request.

**Cost Estimating**

Mark Kelley, a Principal at the project management, construction management, and cost planning consulting firm Mack5, developed detailed “order of magnitude” costs for all potential projects, both at Pier 2 and on the Chestnut Street campus (generously doing pro-bono work for Pier 2 project and subsequent joint analysis). The resulting figures represent the full project cost (hard and soft costs; cost escalation; contingency allowances), and are supported by detailed breakdowns:

- Pier 2 at Fort Mason (67,870 net square feet): $17.5 million (not including tax credits – see below)
- Intermediate Accessibility Upgrades (including one new elevator): $6.5 million
- Interior Expansion/Renovation (6,000 net square feet): $3 million
- Addition on West Side/New Genres Site (17,500 net square feet): $28 million
- Addition on East Side/Meadow (21,500 net square feet): $42 million
- Deferred Maintenance (over five years): $7 million

Through this analysis, alongside interim results of the feasibility study, the committees determined that an addition at Chestnut Street is not feasible within the five-year plan. However, since securing the entitlements that would enable new construction is a multi-year process, SFAI will continue to explore the possibility of securing these entitlements to lay the groundwork for future additions.
Historic Tax Credits

Pier 2 at Fort Mason

SFAI consulted with Said Kordestani, the tax lawyer working with Fort Mason, to learn about options for earning a 20% historic tax credit on work done at Pier 2. (After costs to establish the credits, the tax credits would yield a savings of approximately 15% of qualified spending, estimated at $2.2 million.)

Existing 24-Month Option

Fort Mason’s work at Pier 2 is on a 24-month qualified construction program, with a building permit dated May 1, 2013.

There is the timeline-extending option, however, of a “rolling 24-month program,” which strings together multiple 24-month projects. The amount that is spent in each 24-month period must exceed the basis in the building of the party claiming the credits in order to qualify for tax credits.

Thus, there could be two overlapping projects: Fort Mason’s rehab of the shell/structural systems in calendar year 2013 and 2014, and SFAI’s tenant improvements in 2014 and 2015. In this option, any amount spent by SFAI in calendar year 2014 or 2015 would qualify for tax credits. Money spent in 2016 would likely not qualify for tax credits because upon the conclusion of the 24-month period ending in 2015, the basis would be recalculated, and SFAI’s work would not exceed that basis.

This scenario assumes that SFAI is part of the existing Fort Mason project.

Recasting as a 60-Month Option

Another possibility is for Fort Mason to amend its application for tax credits to convert the project (including SFAI’s construction) to a 60-month program, which would extend through calendar year 2017.

There are three rules for qualifying for a 60-month program:
1. There needs to be a basic set of written architectural plans/specs for the entire project, in phases
2. These plans must exist before building work starts
3. It needs to be reasonably expected that all phases of construction will be completed

Guidelines from the IRS say that the architectural plans don’t need to include detailed working drawings, information about materials, etc. SFAI did have rough concept design and cost information before Fort Mason construction began May 1, 2013, and adding SFAI’s project onto Fort Mason’s would create two clear phases. Fort Mason would have to establish that this phased approach was always part of the plan.
The process for re-qualifying under a 60-month program would involve filing an “amended part 2” (a form for tax credit projects) to the National Park Service, and is relatively quick.

The benefit of the 60-month program over the 24-month rolling program is that there is no mid-project increase in the basis, and any amount spent during the 60 months qualifies for credits. However, Fort Mason will not want to re-cast their existing 24-month program as a 60-month program unless they are convinced that there would be significant benefits to one or both parties from the 60-month program.

800 Chestnut Street

To qualify for tax credits on work done to the historic buildings, SFAI would have to spend more on the project than SFAI’s basis in the buildings. Current appraisal of SFAI’s buildings is $12 million, so only an extensive improvement would likely meet that threshold. One possible option to explore is splitting the basis so that each building is considered separately; SFAI could then potentially meet the lower threshold with renovations to the Brown building.

A caveat: as a nonprofit, SFAI doesn’t pay property taxes. When a nonprofit organization undertakes a tax credit project, it loses the property tax exemption for five years. It could turn out that San Francisco’s high property taxes would offset any benefits from the tax credits. (This is not an issue at Fort Mason, because the building is on federal land.)

Pier 2 Lease

SFAI has been engaged in negotiations around the Term Sheet with Fort Mason, which lays out the terms for the proposed Option to Lease. Most have been resolved, but the negotiation of four items is ongoing:

1. Lease Commencement: SFAI has asked that the lease commence after completion of Tenant Improvements, as opposed to upon possession of the premises.
2. Cowell Theater entry: SFAI has asked that, within 60 days of executing the Term Sheet, Fort Mason develop a conceptual design for a new entry to the Cowell Theater (and any required modifications to the premises to accommodate the new entry) that will not intrude upon the premises to be occupied by SFAI without SFAI’s permission.
3. Cowell Theater ticket booth: SFAI has asked that Fort Mason set up a separate ticket booth for the Cowell Theater to replace the current booth at the front of Pier 2.
4. Hydronic heating system and mechanical fresh air system: SFAI has asked that Fort Mason be responsible for these systems and their maintenance.

The length of the Pier 2 lease would be 20 years with an option to extend to 56 years (the remaining term of the master lease between Fort Mason Center and the NPS). After the period of transitioning between Third Street and Fort Mason, the lease at Fort Mason is expected to result in $200,000 in annual rent savings.

In addition to negotiating the Pier 2 lease, SFAI will clarify its ability to extend the lease at Third Street past the June 2018 expiration—and at what cost—as a point of comparison and a back-up plan in the event that a Campaign falls short of the funds necessary for the Fort Mason project.
III: FUNDRAISING FEASIBILITY STUDY

The Board of Trustees has retained the consulting group BuildingBlox to conduct a fundraising feasibility study to test a comprehensive capital/annual campaign goal of $35 million over a five-year period. Components of this study include surveys of faculty, staff, trustees, and volunteers to assess attitudes toward a campaign and readiness to participate as donors or in solicitation/cultivation capacities; identifying and rating prospective major donors; and conducting in-person interviews. (The Project Overview that BuildingBlox shared with interview subjects is included as Appendix IV.)

The internal assessment revealed:

- Advancement trends over the past two years are very positive, with an increase in donors giving at levels above $5,000, as well as improved retention of these major donors.
- SFAI trustees, staff, faculty, and volunteers are willing to make three times more donor cultivation and/or solicitation visits than they currently make.
- SFAI needs to increase the pipeline of potential donors, especially those with the capacity to make the largest-sized gifts.

After conducting 13 interviews (about half of the planned interviews, and skewed toward SFAI insiders—trustees and trustees emeriti), BuildingBlox has identified emerging themes, including:

- There are many positive feelings toward SFAI, including great appreciation for its history and tradition, and excitement about the Fort Mason plan. Interviewees expressed concern about the difficulties of recent years, but that history is not a major barrier to support.
- President Desmarais has earned the support and confidence of nearly all interviewees; however, some potential donors expressed needing to learn more about his vision for SFAI. This is a relationship-building project.
- SFAI needs a strong Board that will assert its leadership and commitment through early and audacious support of the Campaign. Board giving is a crucial component of campaign success, and has a multiplying effect on total dollars raised.

BuildingBlox’s very preliminary analysis of fundraising probability indicates a “sweet spot” ranging from an 80% probability of raising $23.5 million to a 60% probability of raising $26 million. (This figure is for all fundraising over the next five years, including annual.)

At the September 3 Board meeting, Nate Levine of BuildingBlox will present more details on these intermediate findings from the feasibility study, along with a set of preliminary recommendations for proceeding with a Capital Campaign.

V: CONCLUSION

The Executive Committee endorses the above recommendation as an audacious, transformative, and attainable plan that celebrates SFAI’s remarkable history and will lead the institution into a thriving future.

Establishing an anchor presence at the Fort Mason Center and investing in SFAI’s beloved Chestnut Street campus will foster an interaction between two iconic sites that will raise the
profile of SFAI in the community, upgrade the experience of student-artists, faculty, and staff, and enhance the access of the public to SFAI's programs. Successfully raising funds for and executing these projects will represent a major “win” for SFAI, and lay the groundwork for long-term strength and stability.
APPENDIX I: COMMITTEE MEMBERSHIP

Ad Hoc Committee on Fort Mason
Dusan Mills, Trustee
Cynthia Plevin, Board Chair
Paul Sack, Trustee Emeritus
Chris Tellis, Trustee

Ex-officio members
Charles Desmarais, President
Diane Frankel, Co-Chair of the Pre-Campaign Planning Committee
Charles Hobson, Co-Chair of the Pre-Campaign Planning Committee

Staff
Heather Hickman, Director of Operations
Espi Sanjana, Chief Operating Officer

Campus Planning Committee
Jenny Emerson, Committee Chair
Joe Brennan
Rod Freebairn-Smith
Dan Gregory
Joy Ou, Trustee
John Sanger, Trustee

Ex-officio members
Charles Desmarais, President
Diane Frankel, Co-Chair of the Pre-Campaign Planning Committee
Charles Hobson, Co-Chair of the Pre-Campaign Planning Committee
Cynthia Plevin, Board Chair

Staff
Heather Hickman, Director of Operations
Espi Sanjana, Chief Operating Officer

Pre-Campaign Planning Committee
Charles Hobson, Committee Co-Chair
Diane Frankel, Committee Co-Chair
Al Baum
Candace Gaudiani, Trustee
Bonnie Levinson, Trustee
Jack Schafer, Trustee Emeritus

Ex-officio members
Charles Desmarais, President
Cynthia Plevin, Board Chair

Staff
Cynthia Colebrook, Vice President for Institutional Advancement
APPENDIX II: BOARD RESOLUTION

On May 30, 2013, the Board approved the resolution to:

1) Create an Ad Hoc Committee on Fort Mason, reporting to the Executive Committee, with the membership of Dusan Mills, Paul Sack, Chris Tellis, and Cynthia Plevin (staffed by Charles Desmarais and Espi Sanjana).

2) Engage LMS\(^A\) for the Concept Design phase of the Pier 2 project. Estimated cost of the Concept Design phase is $65,000 ($32,000 for the architects, and an additional $33,000 for engineers and other consultants). This agreement will contract LMS\(^A\) only for the Concept Design phase, and is non-binding beyond this phase. SFAI will, of course, have the option to contract LMS\(^A\) should the Board decide to proceed with the whole project, and wish to continue working with the firm.

3) Authorize the Committee with the following responsibilities:
   a. Finalize Term Sheet negotiations, in line with the 4/29 draft, and submit it to the Board for approval
   b. Negotiate the final contract with LMS\(^A\)
   c. Review and approve the Concept Design
APPENDIX IV: BUILDINGBLOX PROJECT OVERVIEW

The San Francisco Art Institute believes that art shapes and enriches communities, society as a whole, and individuals. A central mode of human communication and understanding, art provides meaning—daring to tackle questions of not “what,” but “why?” The best arts education teaches more than techniques and skills; it trains artists to analyze, interpret, and contribute to our complex world.

Unfortunately, the arts have been devalued in society today. With current attention to the vocational utility of education, there are fewer and fewer programs to develop the original thinkers and creative problem-solvers the world needs. There is a paucity of opportunities for creative learners of all ages to grow in a challenging and supportive environment. For 142 years, SFAI has been a leader in providing arts experiences—for both enrolled student-artists and a broad public—that encourage experimentation and innovation, build community, instill tenacity, and prepare people to adapt and succeed in changing times.

The first decade of the 21st century was challenging for SFAI, but in recent years it has rebuilt, and emerged to regain its place at the forefront of fine arts institutions. SFAI has made great strides under the leadership of President Charles Desmarais and a new executive team. Enrollment is the highest it’s been in a decade, student retention is up, the board is stronger and more committed, alumni are reengaged, participation in public programs is rising, and SFAI is financially stable. Now, the Institute has the opportunity to move from stable to thriving.

Though SFAI is lucky to inhabit a distinctive, historic building in a beautiful location, the institution struggles with deferred maintenance on the existing 800 Chestnut Street campus, access issues, and a fractured physical presence, with the current Graduate Center located far from the main site. This separation hurts the educational experience and community spirit.

SFAI is launching a five-year effort that will greatly enhance the creative work of the SFAI community and its contributions to the Bay Area cultural landscape. This effort includes a Comprehensive Capital Campaign to preserve and restore the historic Chestnut Street buildings, construct a new building for student and visitor services on the Chestnut Street campus, and renovate Pier II at Fort Mason as a new second location with increased opportunities for public engagement.

Project imperatives include:
- Dramatically improve the student experience and learning environment
- Enhance the sense of community across locations and between the undergraduate and graduate populations
- Improve the staff and faculty working experience
- Resolve access issues for people with mobility challenges
- Create spaces for efficient work and collaboration that foster the interdisciplinary nature of SFAI’s programs
- Provide increased opportunities for community engagement with art and artists
- Reduce the financial burden on student-artists
- Prepare SFAI for moderate enrollment growth goals
• Maintain the historic and emotional character of both Chestnut Street buildings and of Fort Mason

SFAI is poised to make its most significant advances in some fifty years, strengthening resources in the service of artists, art, and the Bay Area. Generous support for the campaign will enable SFAI to build on a remarkable legacy and thrive as a vanguard arts institution for many decades to come.
TO: San Francisco Art Institute Board of Trustees  
FROM: Capital Projects Coordinating Team  
DATE: April 23, 2014  
SUBJECT: April Capital Projects Update

OVERVIEW

Since the March 13 Board meeting, the Capital Project Coordinating Team (CPCT) has been working to gather critical information to enable a June Board decision about whether and on what timeline to proceed with the Pier 2 project.

In general, this work means proceeding with the Schematic Design process. SFAI needs a Schematic Design in order to further solidify the architectural program, develop a refined project schedule and cost estimate, and seek Historic Preservation Tax Credits. This report summarizes progress thus far, financial considerations, and next steps.

The CPCT and Campus Planning Committee, with staff and faculty, are also engaged in planning for Chestnut Street renovations. A report of those activities begins on pg. 4.

Lastly, the cultivation and fundraising work of the Campaign Cabinet is of course ongoing. A report of those activities begins on pg. 6.

I. PROJECT TEAM

Owner’s Representative and Architect
With Board approval, in March SFAI hired Mark Kelley of mack5 as SFAI’s Owner’s Representative through June 30, 2014 and contracted with Marsha Maytum of Leddy Maytum Stacy Architects (LMSA) to produce a Schematic Design for Pier 2. LMSA completed the Concept Design phase over the summer, and is the firm working for Fort Mason Center on the current $20M Pier 2 renovation.

Mr. Kelley and Ms. Maytum have been meeting on a bi-weekly basis with the CPCT (Trustees Cynthia Plevin, Chris Tellis, Joy Ou), as well as President Desmarais; Espi Sanjana, Chief Operating Officer; Heather Hickman Holland, Director of Operations; and Anne Shulock, Senior Assistant to the President for Strategic Planning and Communications.

Legal Representation
SFAI has engaged attorney Charles M. Thompson of Thompson, Welch, Soroko & Gilbert LLP to represent SFAI in Term Sheet negotiations and structuring the tax credit deal (see pg. 3).

II. DEVELOPING PARTNERSHIP WITH FORT MASON

Following on a presentation by Rich Hillis, Executive Director of Fort Mason, to SFAI’s Board in March about their strategic plan, President Desmarais presented at Fort Mason’s March Board meeting. The presentation covered a brief history of SFAI, the mutually beneficial plans for Pier 2, and Capital Campaign status. The project was very enthusiastically received by the Trustees,
and Mr. Hillis emphasized that current Fort Mason Center resident organizations have also expressed their excitement.

III. PIER 2 SCHEMATIC DESIGN PROCESS: INPUT AND REVISIONS

The project team has solicited valuable feedback on the preliminary Concept Design from various constituencies. A recurring theme is “flexibility” – ensuring that the facilities can be configured for diverse practices and ever-changing artist/program needs, and that the design creates a solid framework adaptable to future needs and desires that will inevitably arise. Throughout, everyone has continually reiterated enthusiasm for the project.

Meetings

- March 13: Campus Planning Committee meeting, at which the committee reviewed next steps for the Pier 2 Schematic Design phase and a draft schedule. (The Committee also discussed plans for the Chestnut Street renovation, working toward the target of detailed plans by January 2015; see pg. 4)
- March 25: Schematic Design kick-off with the project team to review Concept Design, programming, regulatory constraints, schedule, and process
- March 27: Working visit with the architect to Pier 2 that brought Hesse McGraw, VP for Exhibitions and Public Programs, and Charles Desmarais to discuss gallery space
- April 1: Faculty Input Session for full-time faculty members
- April 3: Discussion with theater/AV consultant and several staff, faculty, and trustees about black box theater space
- April 7: Student Input Session with small but engaged group of grads and undergrads
- April 9: Discussion with faculty members about woodshop/assembly space
- Mr. Kelley and Ms. Maytum have held many more technical meetings with subcontractors and regulation-focused meetings with the National Park Service

Revisions Based on Feedback

Proposed changes from the Concept Design can be seen in the current floor plans, included at the end of this document. Overall, revisions shorten the open atrium space to elicit additional square footage while still maintaining the expansive feel and functionality of the central flex space. Changes include:

- Enhancing the entrance experience and the front public realm of the building
  - Doubled the gallery’s atrium opening to maximize gallery height and light
  - Selected the square blackbox theater (over a larger, rectangular option) both as preferred layout and because of need for additional studio square footage
  - Reconfigured these public spaces to be adjoining, instead of separated by storage
- Exploring options for moveable studio walls to allow for larger/communal workspace within six-studio cohorts
- A new east-side entry to the Cowell Theater to create a large, west-side seminar room with spectacular views of the Golden Gate Bridge
- Shifting some installation rooms to be located near the front public presenting spaces
- Moving the student lounge and media suite
• Reconfiguring the rear bathrooms to be individual stalls with shared sinks, versus gender-specific bathrooms
• Additional concerns under discussion are acoustics, air quality, storage space, studio wall height, elevator size, and ability to accommodate/transport oversized art projects

IV. HISTORIC PRESERVATION TAX CREDITS

Tax credits worth 20% of qualified costs (about 15% to SFAI after administration/fees) are key to funding the Pier 2 project. Fort Mason had already obtained tax credit approval for the current Pier 2 construction project, with tax credits to be purchased by Bank of America. SFAI has been working with Said Kordestani (the tax lawyer working with Fort Mason), Mr. Hillis, and Ms. Maytum on amending the existing 24-month tax credit program to a 2-phase, 60-month program that encompasses SFAI’s project and has an eligibility period through calendar year 2017.

Within the next two weeks, Bank of America is expected to issue an investment Term Sheet stating its intent to purchase SFAI’s tax credits. LMSA will then submit an amendment to the National Park Service/State Historic Preservation Office to modify the existing tax credit project.

Because SFAI’s tax credit project will be structured as part of Fort Mason’s project, credit-eligible costs must be paid by Fort Mason to earn credits. Thus, contracts with mack5, LMSA, and others will be arranged so that Fort Mason pays on SFAI’s behalf. The Term Sheet (see below) now includes an arrangement for SFAI to loan $15M to Fort Mason so that Fort Mason may make these tax credit-eligible payments. SFAI has obtained a letter from its bank, First Republic, indicating that this prospective loan for the purpose of obtaining tax credits will not cause SFAI to default on its current loan facilities with First Republic Bank.

V. TERM SHEET

The Term Sheet is a non-binding agreement, but expresses the terms under which SFAI and Fort Mason would potentially enter into a lease. The Term Sheet has gone through numerous rounds of revisions and negotiations between SFAI, Fort Mason, and tax credit/real estate lawyers.

On April 14, the Executive Committee approved SFAI’s latest revision, which SFAI’s lawyer has submitted to Fort Mason’s lawyer.

VI. PIER 2 NEXT STEPS (WITHIN COMING MONTH)

• Further incorporate feedback for new floorplan drawings
  • A session will be held for faculty/students to review revisions
• Submit tax credit amendment to State Historic Preservation Office/National Park Service
• Finalize and sign Term Sheet with Fort Mason
• Complete Schematic Design phase of project
• Prepare cost estimates (mack5 and a general contractor will separately prepare and then reconcile schematic cost estimates)

A schedule of activities through the June 12 Board meeting is included at the end of this report.
VII. FINANCIAL CONSIDERATIONS

Expenditures Before June
Estimated costs for design, planning, and management of the Schematic Design phase (including architect fees of $56K, mack5 fees not to exceed $33K, sub-consultant fees, work toward historic tax credit certification, and a 10% contingency) are $183K.

Bridge Financing
Mr. Sanjana has received a preliminary Term Sheet from First Republic Bank with bridge financing scenarios that was shared with the Finance Committee. For securing bridge financing, SFAI would be able to borrow at 70% against confirmed campaign pledges. The finance team is developing scenarios for potential borrowing using cash flow projections for incoming Capital Campaign revenue and outgoing capital projects expenditures.

Cost of Moving from Third Street Prior to Lease Expiration
An additional consideration is the rent exposure that SFAI may face in leaving the Third Street facility sooner than the lease end date of June 30, 2018. This chart shows potential maximum exposure for three scenarios:

<table>
<thead>
<tr>
<th>Exercise Option to Lease</th>
<th>Construction Begins</th>
<th>Move In</th>
<th>Leasehold Impairment</th>
<th>Max Additional Rent</th>
</tr>
</thead>
<tbody>
<tr>
<td>7/1/14</td>
<td>8/1/15</td>
<td>8/1/16</td>
<td>$63,704</td>
<td>$1,847,509</td>
</tr>
<tr>
<td>7/1/15</td>
<td>8/1/16</td>
<td>8/1/17</td>
<td>$21,809</td>
<td>$896,073</td>
</tr>
<tr>
<td>11/15/15</td>
<td>12/15/16</td>
<td>12/15/17</td>
<td></td>
<td>$570,228</td>
</tr>
</tbody>
</table>

However, there is a good chance that SFAI will be able to alleviate or avoid these costs. The landlord of the Third Street facility is currently completely leased out on his properties, and if he is able to rent the space to a new tenant, SFAI will not have any financial responsibility.

VIII. 800 CHESTNUT STREET PROGRESS

The Strategic Plan calls for an analysis of and plan for required upgrades at 800 Chestnut Street by January 2015. Alongside progress on Pier 2, the Capital Projects Coordinating Team, Campus Planning Committee, and faculty and staff are working to gather input and articulate a driving vision for the Chestnut Street restoration.

Meetings
• Discussions with Dean Rachel Schreiber and faculty leadership
• February 27: Meeting of President Desmarais, Dean Schreiber, and Director of Operations Heather Hickman Holland
• March 12: Meeting of President Desmarais, Dean Schreiber, and Director of Operations Heather Hickman Holland
• March 13: Meeting of the Campus Planning Committee and Capital Projects Coordinating Team
At the March 13 meeting, President Desmarais shared that the most valuable criticism that arose out of the November Board meeting was the lack of an inspiring vision for Chestnut Street. He proposed that SFAI think about historic restoration as a step toward the next phase for the Institute, since enhancing the property will not only improve the experience of all who study, work, make, or visit here, but also increase opportunities for recruitment, fundraising, and visibility. Potential key moves for enhancing the campus environment include:

- Improve the patio, courtyard, and loggia to make the entrance an impactful moment
- Restore the Library and reading room
- Restore the striking architectural feature of the wedge under the Lecture Hall (retain use of space but remove shed-like metal wall covering)
- Improve the use and experience of the Meadow (delineate zones as urban sanctuary, installation/class use, and designed/landscaped spaces)
- Return spaces built for art-making to that original use

To ensure that the facilities meet academic and administrative functions/needs, Dean Schreiber is working with the Faculty Senate leadership and Department Chairs to propose ideas for the internal re-programming of the building. Driving goals are:

- Improve accessibility
- Rationalize the use of space (programmatic groupings of like spaces; locate heavy equipment and facilities needing specialized plumbing/ventilation in logical places)
- Advance a philosophy of shared facilities (rather than departmental territories)
- Co-locate administrative and transactional spaces to improve collaboration and student experience
- Undertake deferred maintenance

Chestnut Street upgrades may require the use of temporary buildings or nearby off-site space. There is concern with spending money on a solution that is not permanent, but options are under consideration.

**IX. 800 CHESTNUT STREET NEXT STEPS**

At the next meeting of the Campus Planning Committee and Capital Projects Coordinating Team, the group will detail the process for completing a holistic plan for the future of Chestnut Street by January 2015.

This plan will include, in a clearly delineated and phased way:

1. Work that is part of regular, ongoing capital improvements
2. Renovations that fit within the $7M budget from the capital campaign and the five-year timeframe of the Strategic Plan
3. Plans for a later phase of capital improvements

**National Historic Landmark Application**

At the March 13 Board meeting, the Board passed a resolution to proceed with SFAI’s application for National Historic Landmark status for the Chestnut Street buildings. A meeting with the firm Page & Turnbull, which has prepared a draft application, is scheduled for April 25. NHL designation would allow the Institute to qualify for grants and historic tax credits, and
would not further limit renovations SFAI could make to the buildings, since the 1926 building is already a local landmark and controls come from the local level.

X. CAPITAL CAMPAIGN UPDATE

Last November, the Board approved a resolution to embark on a Capital Campaign of $24 million—$7 million for programmatic and infrastructure improvements at the 800 Chestnut Street campus and $17 million to establish a graduate center at Fort Mason.

Thanks to the efforts of Campaign Co-Chairs, Diane Frankel and Charles Hobson, and SFAI leadership, President Charles Desmarais and Vice President for Institutional Advancement Cynthia Colebrook, Making History: The Campaign for the San Francisco Art Institute has successfully raised $6.78M in campaign commitments to-date. Available Capital Campaign cash is $5.455M, with testamentary gifts totaling $1.325M. A detailed chart is included at the end of this report.

Primary activity in this early stage of the campaign—the “Quiet Phase”—has concentrated on securing written campaign pledges from Trustees and Trustees Emeriti, developing the infrastructure and systems to support the campaign through its five-year course, identifying and incorporating campaign goals and messaging, and creating a timeline for key activities and milestones. BuildingBlox Consulting, which conducted the Fundraising Feasibility Study, is engaged to provide strategic advice and guidance on best practices, with services being slowly phased out as SFAI builds its campaign management capacity.

**Campaign Activity 2014 Q1**

- 53 personal cultivation and solicitation meetings
- 25 verbal and closed pledges between January 1 and April 15
- Hired Campaign Coordinator and Campaign Assistant
- Established weekly Campaign Conference Call for leadership
- Campaign Cabinet formed, currently 12 members
- Defined and developed Master Narrative for cultivation meetings
- Created and implemented tracking and reporting systems:
  - Donor Prospect Tracking
  - Comprehensive Gift & Pledges
  - Ambassador Assignments
  - Cultivation & Solicitation Activity Dashboard
  - Donor Prospect Profiles
  - Campaign Cash Flow Projections
  - Campaign Pledge Tracking, 2013–2018

**The Campaign Cabinet**

The 12-member Cabinet is composed of seven Trustees, two non-Trustee community leaders, and two SFAI leadership staff. With three meetings to-date, the Cabinet has quickly developed high energy and strong productivity. The Cabinet is charged with informing the Board of Trustees of key campaign recommendations, managing the cultivation of all donor prospects, and steering campaign efforts successfully toward the $24M goal. Nearly all members have attended
a three-hour Ambassador Training Session with Nate Levine of BuildingBlox Consulting to coordinate campaign messaging and build cultivation techniques. The sub-committee on Donor Recognition continues to research and compose recommendations for Campaign Naming Opportunities at both Pier 2 and Chestnut Street locations. The Cabinet aims to increase its membership by two in the coming months.

Role of the Board of Trustees
Board of Trustees and Trustees Emeriti involvement is essential to campaign success. The generosity and commitment exhibited to-date have provided for a solid beginning. It is recommended that a campaign reach 50-65% of its goal—in SFAI’s case, $12-15M—before launching the “Public Phase.” Therefore, all Trustees are strongly encouraged to help build a more substantial donor base both for the Capital Campaign and the greater long-term stability of the Institute. Your participation in Ambassador Training sessions, attendance at donor cultivation events, and assistance in bringing new donor prospects to the campaign will make a significant contribution. The Advancement team and BuildingBlox Consulting are prepared to work with you during every step of the cultivation process.

With near 100% participation by the Board of Trustees and four key $1M leadership gifts, campaign efforts are now being focused on the increased cultivation and solicitation of donor prospects to help reach the $24M goal. The Cabinet anticipates an additional $1M in campaign pledges by the June Board Meeting, bringing campaign commitments to $7.78M, over 30% of the goal.

In the Campaign Pipeline
• 9 Ambassadors actively cultivating or developing a cultivation strategy for 148 Donor Prospects
• 6 Donor Prospect cultivation events scheduled before June 30, 2014
• 15 priority Donor Prospect solicitations
• 85 face-to-face cultivation meetings
• Recruit 2 additional Campaign Cabinet members
<table>
<thead>
<tr>
<th>ID</th>
<th>Task Name</th>
<th>Duration</th>
<th>Start</th>
<th>Finish</th>
<th>Predecessors</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Schematic Design</td>
<td>30 days</td>
<td>Mon 3/3/14</td>
<td>Fri 4/18/14</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>1st. ver., schedules, scope of services, sign contract</td>
<td>8 days</td>
<td>Mon 3/3/14</td>
<td>Wed 3/12/14</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>LMS coordination team for schematic effort</td>
<td>7 days</td>
<td>Thu 3/13/14</td>
<td>Fri 3/21/14</td>
<td>2</td>
</tr>
<tr>
<td>4</td>
<td>Capital Project Coordinating Team review of Project No. 1</td>
<td>1 day</td>
<td>Tue 3/25/14</td>
<td>Tue 3/25/14</td>
<td>2</td>
</tr>
<tr>
<td>5</td>
<td>Faculty Meeting No. 1</td>
<td>1 day</td>
<td>Fri 3/28/14</td>
<td>Fri 3/28/14</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>Student Meeting No. 1</td>
<td>1 day</td>
<td>Mon 3/31/14</td>
<td>Mon 3/31/14</td>
<td>4</td>
</tr>
<tr>
<td>7</td>
<td>Schematic Design, initial effort</td>
<td>10 days</td>
<td>Mon 3/31/14</td>
<td>Fri 4/4/14</td>
<td>3,6F+3 days</td>
</tr>
<tr>
<td>8</td>
<td>Identify opportunities in Core Shell</td>
<td>5 days</td>
<td>Fri 4/3/14</td>
<td>Thu 4/9/14</td>
<td>75S+4 days</td>
</tr>
<tr>
<td>9</td>
<td>Update plans</td>
<td>7 days</td>
<td>Mon 4/7/14</td>
<td>Tue 4/15/14</td>
<td>7</td>
</tr>
<tr>
<td>10</td>
<td>Capital Project Coordinating Team review of progress No. 2</td>
<td>1 day</td>
<td>Tue 4/8/14</td>
<td>Tue 4/8/14</td>
<td>8</td>
</tr>
<tr>
<td>11</td>
<td>Capital Project Coordinating Team review of progress No. 3</td>
<td>1 day</td>
<td>Tue 4/2/14</td>
<td>Tue 4/2/14</td>
<td>9</td>
</tr>
<tr>
<td>12</td>
<td>Complete Schematic Design</td>
<td>10 days</td>
<td>Mon 4/14/14</td>
<td>Mon 4/31/14</td>
<td>10</td>
</tr>
<tr>
<td>13</td>
<td>Faculty Meeting No. 2</td>
<td>1 day</td>
<td>Mon 4/21/14</td>
<td>Mon 4/21/14</td>
<td>11</td>
</tr>
<tr>
<td>14</td>
<td>Student Meeting No. 2</td>
<td>1 day</td>
<td>Mon 4/28/14</td>
<td>Mon 4/28/14</td>
<td>12</td>
</tr>
<tr>
<td>15</td>
<td>8 of A Term Sheet</td>
<td>9 days</td>
<td>Mon 4/25/14</td>
<td>Thu 4/25/14</td>
<td>13</td>
</tr>
<tr>
<td>16</td>
<td>Capital Project Coordinating Team review of progress No. 4</td>
<td>1 day</td>
<td>Mon 5/3/14</td>
<td>Mon 5/3/14</td>
<td>14</td>
</tr>
<tr>
<td>17</td>
<td>Capital Project Coordinating Team review of progress No. 5</td>
<td>1 day</td>
<td>Mon 5/7/14</td>
<td>Mon 5/7/14</td>
<td>15</td>
</tr>
<tr>
<td>18</td>
<td>Complete Schematic Design</td>
<td>10 days</td>
<td>Mon 5/10/14</td>
<td>Mon 5/10/14</td>
<td>16</td>
</tr>
<tr>
<td>19</td>
<td>Faculty Meeting No. 3</td>
<td>1 day</td>
<td>Mon 5/17/14</td>
<td>Mon 5/17/14</td>
<td>17</td>
</tr>
<tr>
<td>20</td>
<td>8 of A Term Sheet</td>
<td>9 days</td>
<td>Mon 5/24/14</td>
<td>Thu 5/24/14</td>
<td>18</td>
</tr>
<tr>
<td>21</td>
<td>Confirm Tax Credit (Lightning-Cost)</td>
<td>10 days</td>
<td>Mon 5/28/14</td>
<td>Mon 5/28/14</td>
<td>19</td>
</tr>
<tr>
<td>22</td>
<td>Contract with FM pier 2 facilities; Manager, insurance</td>
<td>35 days</td>
<td>Mon 4/7/14</td>
<td>Fri 5/22/14</td>
<td>20</td>
</tr>
<tr>
<td>23</td>
<td>Historic Tax Credits</td>
<td>85 days</td>
<td>Mon 3/3/14</td>
<td>Fri 6/27/14</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>Submit to SHPO</td>
<td>30 days</td>
<td>Mon 4/8/14</td>
<td>Fri 5/15/14</td>
<td>21</td>
</tr>
<tr>
<td>25</td>
<td>Submit to NPS</td>
<td>30 days</td>
<td>Mon 5/1/14</td>
<td>Fri 5/29/14</td>
<td>22</td>
</tr>
<tr>
<td>26</td>
<td>1st. draft of SHPO</td>
<td>30 days</td>
<td>Mon 5/15/14</td>
<td>Fri 5/29/14</td>
<td>23</td>
</tr>
<tr>
<td>27</td>
<td>8 of A Term Sheet</td>
<td>9 days</td>
<td>Mon 5/22/14</td>
<td>Thu 5/22/14</td>
<td>24</td>
</tr>
<tr>
<td>28</td>
<td>Confirm Tax Credit (Lightning-Cost)</td>
<td>10 days</td>
<td>Mon 5/26/14</td>
<td>Mon 5/26/14</td>
<td>25</td>
</tr>
<tr>
<td>29</td>
<td>Complete Schematic Design</td>
<td>10 days</td>
<td>Mon 5/29/14</td>
<td>Mon 5/29/14</td>
<td>26</td>
</tr>
<tr>
<td>30</td>
<td>Complete Schematic design</td>
<td>10 days</td>
<td>Mon 5/29/14</td>
<td>Mon 5/29/14</td>
<td>27</td>
</tr>
<tr>
<td>31</td>
<td>Prepare a Schematic Cost Plan</td>
<td>7 days</td>
<td>Mon 5/31/14</td>
<td>Tue 6/6/14</td>
<td>28</td>
</tr>
<tr>
<td>32</td>
<td>Prepare a Cost Estimate / GMP</td>
<td>7 days</td>
<td>Wed 5/27/14</td>
<td>Thu 5/27/14</td>
<td>29</td>
</tr>
<tr>
<td>33</td>
<td>Prepare a Cost Estimate / GMP</td>
<td>7 days</td>
<td>Wed 5/29/14</td>
<td>Thu 5/29/14</td>
<td>30</td>
</tr>
<tr>
<td>34</td>
<td>Recurrence with SHPO</td>
<td>2 days</td>
<td>Mon 6/2/14</td>
<td>Tue 6/2/14</td>
<td>31</td>
</tr>
<tr>
<td>35</td>
<td>Preparations for Negotiations with Fort Mason Foundation</td>
<td>24 days</td>
<td>Mon 5/31/14</td>
<td>Thu 6/12/14</td>
<td>32</td>
</tr>
<tr>
<td>36</td>
<td>SFA Gala through Graduation Events</td>
<td>6 days</td>
<td>Mon 5/31/14</td>
<td>Sat 6/1/14</td>
<td>33</td>
</tr>
<tr>
<td>37</td>
<td>SFA Committee reviews documents in preparation for negotiations; including responses and clarifications from the project team</td>
<td>10 days</td>
<td>Thu 5/29/14</td>
<td>Wed 6/11/14</td>
<td>27S+4 days, 30S, 31S, 32S</td>
</tr>
<tr>
<td>38</td>
<td>Negotiations commence with Fort Mason</td>
<td>1 day</td>
<td>Thu 6/12/14</td>
<td>Thu 6/12/14</td>
<td>34</td>
</tr>
</tbody>
</table>

**DRAFT FOR REVIEW AND COMMENT**

- **San Francisco Art Institute**: Fort Mason Expansion
- **Project Code**: 14.02.05/SHAI Fort Mason
- **Project Summary**: 2/16-6/29/14
- **Inactive Summary**: 2/16-6/29/14
- **Manual Summary Rollup**: 2/16-6/29/14
- **External Milestone**: 2/16-6/29/14
- **Inactive Milestone**: 2/16-6/29/14
- **Manual Task**: 2/16-6/29/14
- **Inactive Task**: 2/16-6/29/14
- **Deadline**: 2/16-6/29/14
- **Progress**: 2/16-6/29/14
## SFAI Comprehensive Gifts and Pledges, FY 2013-2018

**As of April 17, 2014**

### Total Capital Campaign Commitments

| Total Capital Campaign | $6,780,000.00 |

### Capital Projects Cash Available, FY 2013-2018

| Capital Projects Cash Available | $5,455,000.00 |

### Total Gifts - Annual Fund & Capital Campaign

<table>
<thead>
<tr>
<th>All Gifts and Pledges</th>
<th>Anticipated Annual Fund</th>
<th>Total Capital Campaign</th>
<th>Verbal Pledge</th>
<th>Confirmed Cash Pledge</th>
<th>Verbal Testamentary</th>
<th>Confirmed Testamentary</th>
<th>Cash Received</th>
</tr>
</thead>
<tbody>
<tr>
<td>250,000</td>
<td></td>
<td>250,000</td>
<td>250,000</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>100,000</td>
<td>50,000</td>
<td>50,000</td>
<td>50,000</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>75,000</td>
<td>50,000</td>
<td>25,000</td>
<td>-</td>
<td>25,000</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>55,000</td>
<td>50,000</td>
<td>5,000</td>
<td>5,000</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>75,000</td>
<td>50,000</td>
<td>25,000</td>
<td>-</td>
<td>25,000</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>250,000</td>
<td>50,000</td>
<td>200,000</td>
<td>200,000</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>100,000</td>
<td>50,000</td>
<td>50,000</td>
<td></td>
<td>50,000</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>300,000</td>
<td>50,000</td>
<td>250,000</td>
<td></td>
<td>125,000</td>
<td>-</td>
<td>125,000</td>
<td>-</td>
</tr>
<tr>
<td>300,000</td>
<td>50,000</td>
<td>250,000</td>
<td></td>
<td>-</td>
<td>-</td>
<td>250,000</td>
<td>-</td>
</tr>
<tr>
<td>1,250,000</td>
<td>50,000</td>
<td>1,200,000</td>
<td></td>
<td>500,000</td>
<td>-</td>
<td>700,000</td>
<td>-</td>
</tr>
<tr>
<td>150,000</td>
<td>50,000</td>
<td>100,000</td>
<td></td>
<td>50,000</td>
<td>-</td>
<td>-</td>
<td>50,000</td>
</tr>
<tr>
<td>75,000</td>
<td>50,000</td>
<td>25,000</td>
<td>25,000</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>55,000</td>
<td>50,000</td>
<td>5,000</td>
<td>5,000</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>125,000</td>
<td>25,000</td>
<td>100,000</td>
<td></td>
<td>100,000</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>300,000</td>
<td>50,000</td>
<td>250,000</td>
<td>250,000</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>150,000</td>
<td>50,000</td>
<td>100,000</td>
<td>100,000</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>50,000</td>
<td>50,000</td>
<td>-</td>
<td></td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>60,000</td>
<td>50,000</td>
<td>10,000</td>
<td></td>
<td>10,000</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>50,000</td>
<td>50,000</td>
<td>-</td>
<td></td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>1,005,000</td>
<td>5,000</td>
<td>1,000,000</td>
<td></td>
<td>400,000</td>
<td>500,000</td>
<td>-</td>
<td>100,000</td>
</tr>
<tr>
<td>1,050,000</td>
<td>50,000</td>
<td>1,000,000</td>
<td>1,000,000</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>1,005,000</td>
<td>5,000</td>
<td>1,000,000</td>
<td></td>
<td>800,000</td>
<td>-</td>
<td>-</td>
<td>200,000</td>
</tr>
<tr>
<td>300,000</td>
<td>50,000</td>
<td>250,000</td>
<td></td>
<td>250,000</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>605,000</td>
<td>5,000</td>
<td>600,000</td>
<td></td>
<td>600,000</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>55,000</td>
<td>50,000</td>
<td>5,000</td>
<td>5,000</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>10,000</td>
<td>5,000</td>
<td>5,000</td>
<td>5,000</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>7,875,000</td>
<td>1,095,000</td>
<td>6,780,000</td>
<td>2,170,000</td>
<td>2,685,000</td>
<td>500,000</td>
<td>825,000</td>
<td>600,000</td>
</tr>
</tbody>
</table>

### All Gifts and Pledges

<table>
<thead>
<tr>
<th>Anticipated Annual Fund</th>
<th>Total Capital Campaign</th>
<th>Verbal Pledge</th>
<th>Confirmed Cash Pledge</th>
<th>Verbal Testamentary</th>
<th>Confirmed Testamentary</th>
<th>Cash Received</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
IN THIS PACKET

1. Executive Summary with Recommendation
2. Capital Projects Status Report
3. Supporting Documentation and Analysis
   • Gifts and Pledges FY 2013-2018
   • Operating Costs Comparison Spreadsheet 2016-2028
   • Capital Projects Cash Flow Scenarios Spreadsheet

COMING NEXT WEEK

1. Refined Pier 2 Project Budget/Cost Estimate
2. Updated Schematic Design Floorplans
3. Updated Animated Fly-through
EXECUTIVE SUMMARY

At the June 12 Board meeting, the Board of Trustees will be asked to determine on what schedule the San Francisco Art Institute proceeds with the Pier 2 project at Fort Mason Center.

Executive Committee Recommendation:
Following rigorous research and analysis, the Executive Committee recommends that the Board adopt the following resolution at the June 12, 2014 meeting:

The Board of Trustees of the San Francisco Art Institute authorizes the Institute to exercise an Option to Lease with Fort Mason Center in June 2014 and pay a $300,000 security deposit. This action sets the Institute on the path to begin construction in July 2015 and open the Pier 2 facility in August 2016.

In addition to creating graduate art studios and spaces for public programs in an extraordinary location, the move to Fort Mason on this schedule will have a dramatic, positive effect on SFAI’s financial health and stability and attractiveness to potential students.

Premises for Executive Committee Recommendation:
1. The Pier 2 project is part of a holistic facilities initiative that encompasses work at the Chestnut Street campus. As stated in the Strategic Plan, SFAI will develop a plan for Chestnut Street renovations by January 2015. The renovations in this plan will be coordinated with SFAI’s academic calendar to avoid disruption, and completed by FY 2018.
2. SFAI’s commitment to an irrevocable construction contract will be subject to further Board approval.

The following pages provide capital projects status updates and sources of supporting analysis, but the reasons to move forward with exercising an Option to Lease in June 2014 are clear:

1. Institutional Imperative: The Third Street Graduate Center’s inadequate, insular facilities and distance from the main campus negatively impact the educational experience and community spirit. A new facility in an inspirational location close to Chestnut Street will catapult the SFAI brand and reinforce SFAI’s ability to attract and retain top-notch graduate students (which, as a tuition-dependent institution, is essential for SFAI’s economic stability). Investment in restoration of 800 Chestnut will begin a long-term process of revitalizing our historic campus. These emotional and economic benefits will accrue to all sectors of the institution.
2. **Financial Benefits:**
   - The move to Fort Mason will save $2–$4 million in operating costs over the next decade, which can be directed to faculty, programming, institutional aid, and an economic safety net.
   - There are $1.68–$2.6 million potential cost savings with this project schedule versus delaying for a year or 15 months (largely due to construction cost escalation). Later timelines would require raising additional funds in the capital campaign.

3. **Long-term Stability:** A long-term lease with Fort Mason decreases risk through manageable long-term rental costs and predictable budgeting. This contrasts with unknown but likely exposure to market-rate rent increases at Third Street as the Dogpatch neighborhood is further developed.

Executive Committee Members:
Cynthia Plevin, Board Chair
Chris Tellis, Treasurer and Chair, Finance Committee
Diane Frankel, Co-Chair, Campaign Cabinet and Chair, Committee on Trustees
Charles Hobson, Co-Chair, Campaign Cabinet
Bonnie Levinson, Chair, Public Programs Committee
Penny Finnie, Chair, Academic Affairs Committee
Jenny Emerson, Co-Chair, Campus Planning Committee
Dusan Mills, Co-Chair, Campus Planning Committee
### Capital Campaign Status

- SFAI has received $6.955M in total campaign pledges (includes $1.566M in testamentary gifts)
- Cash available FY2013-2018 is $5.544M (excludes testamentary)
- $605K in cash has been received to-date
- Cultivation and solicitation of major donors continues

### Supporting Documents

- Gifts and Pledges FY 2013-2018 (attached)

### Financial Projections

**Savings by Moving to Pier 2**

SFAI has forecast savings in yearly operating costs at Pier 2 over Third Street from 2016-2028.

This model includes additional potential expenses of duplicate rent at Third Street and the cost of renting additional studios in a landside building at Fort Mason.

**Takeaway:**

- *Without* the additional potential expenses, there are more than $200,000 in savings in 2016-2017 and cumulative savings of more than $4M by 2028
- *With* additional potential expenses, cumulative savings begin in 2018-2019, totaling more than $2M by 2028

**Capital Project Cash Flow Scenarios**

SFAI has developed financial models for three Pier 2 timing scenarios:

1. Move-in date of August 2016
2. Move-in date of August 2017
3. Move-in date of November 2017 (latest possible to receive tax credits on construction)

These scenarios combine:

- Incoming cash receipts and pledges (confirmed and
### Term Sheet
- SFAI and Fort Mason Center are finalizing a Term Sheet (having received approval from the Executive Committee), latest revision May 20, 2014
- This is a non-binding agreement that describes the general terms of a potential lease
- Next step would be to execute a formal written contract (Option to Lease)

### Schematic Design
- Through input from faculty, staff, students, trustees, and sub-consultants, Leddy Maytum Stacy Architects (LMSA) refined Concept Design into Schematic Design
- Mack5 will use Schematic Design information to develop refined cost estimate, in coordination with the contractor currently working on Pier 2, Oliver & Co.
- LMSA will hold informal design review with Golden Gate National Recreation Area (GGNRA) in May; formal review in July

### Historic Tax Credits
- LMSA has submitted Part 2 of Historic Preservation Certification Application (“Description of Rehabilitation”) to State Historic Preservation Office (SHPO)
- An application amendment seeks to change Fort Mason’s existing 24-month tax credit project to a 2-phase, 60-
**CAPITAL PROJECTS STATUS REPORT – May 28, 2014**

<table>
<thead>
<tr>
<th>Month project encompassing SFAI’s tenant improvements</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Final feedback from SHPO is expected by June; then application goes to NPS for decision</td>
</tr>
<tr>
<td>• Bank of America intends to issue by Friday an investment Term Sheet stating its intent to purchase SFAI’s tax credits</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Chestnut Street Planning</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Trustee Dusan Mills will co-chair Campus Planning Committee with trustee Jenny Emerson</td>
</tr>
<tr>
<td>• The next Campus Planning Committee meeting (May 29) will focus on developing the process to arrive at a plan for Chestnut Street by January 2015</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Expenditures</th>
</tr>
</thead>
<tbody>
<tr>
<td>• SFAI has paid mack5 $18,067.50 for services through April 30 (contract is not to exceed $33,618)</td>
</tr>
<tr>
<td>• SFAI has not yet made any payments to LMSA for Schematic Design work (contract estimate is $131,820 for architectural services and sub-consultants)</td>
</tr>
<tr>
<td>• SFAI has paid $46,000 to BuildingBlox for services from January-May 2014</td>
</tr>
<tr>
<td>• SFAI has paid $7,000 for legal services to Thompson, Welch, Soroko &amp; Gilbert LLP</td>
</tr>
<tr>
<td>• Executing the Option to Lease obligates SFAI to pay a $300,000 security deposit to Fort Mason Center in June 2014</td>
</tr>
</tbody>
</table>
## SFAI Comprehensive Gifts and Pledges, FY 2013-2018
### As of 5/28/2014

<table>
<thead>
<tr>
<th>Total Capital Campaign Commitments</th>
<th>$6,955,000</th>
</tr>
</thead>
</table>

| Capital Projects Cash Available, FY 2013-2018 | $5,544,000 |

### Total Gifts - Annual Fund & Capital Campaign

<table>
<thead>
<tr>
<th>All Gifts and Pledges</th>
<th>Anticipated Annual Fund</th>
<th>Total Capital Campaign</th>
<th>Verbal Pledge</th>
<th>Confirmed Gift Intentions</th>
<th>Confirmed Pledge</th>
<th>Verbal Testamentary</th>
<th>Confirmed Testamentary</th>
<th>Cash Received</th>
<th>Pledge Balance</th>
</tr>
</thead>
<tbody>
<tr>
<td>$25,000</td>
<td>$25,000</td>
<td>$25,000</td>
<td></td>
<td>$25,000</td>
<td></td>
<td></td>
<td></td>
<td>$25,000</td>
<td></td>
</tr>
<tr>
<td>$250,000</td>
<td>$250,000</td>
<td>$250,000</td>
<td></td>
<td>$250,000</td>
<td></td>
<td></td>
<td></td>
<td>$250,000</td>
<td></td>
</tr>
<tr>
<td>$100,000</td>
<td>$50,000</td>
<td>$50,000</td>
<td></td>
<td>$50,000</td>
<td></td>
<td></td>
<td></td>
<td>$5,000</td>
<td>$45,000</td>
</tr>
<tr>
<td>$75,000</td>
<td>$50,000</td>
<td>$25,000</td>
<td></td>
<td>$25,000</td>
<td></td>
<td></td>
<td></td>
<td>$25,000</td>
<td></td>
</tr>
<tr>
<td>$1,000,000</td>
<td>$500,000</td>
<td>$500,000</td>
<td></td>
<td>$500,000</td>
<td></td>
<td></td>
<td></td>
<td>$700,000</td>
<td>$1,200,000</td>
</tr>
<tr>
<td>$50,000</td>
<td>$50,000</td>
<td>$0</td>
<td></td>
<td>$50,000</td>
<td></td>
<td></td>
<td></td>
<td>$50,000</td>
<td></td>
</tr>
<tr>
<td>$1,250,000</td>
<td>$500,000</td>
<td>$750,000</td>
<td></td>
<td>$750,000</td>
<td></td>
<td></td>
<td></td>
<td>$1,000,000</td>
<td></td>
</tr>
<tr>
<td>$150,000</td>
<td>$50,000</td>
<td>$100,000</td>
<td></td>
<td>$100,000</td>
<td></td>
<td></td>
<td></td>
<td>$100,000</td>
<td></td>
</tr>
<tr>
<td>$75,000</td>
<td>$50,000</td>
<td>$25,000</td>
<td></td>
<td>$25,000</td>
<td></td>
<td></td>
<td></td>
<td>$25,000</td>
<td></td>
</tr>
<tr>
<td>$50,000</td>
<td>$50,000</td>
<td>$0</td>
<td></td>
<td>$50,000</td>
<td></td>
<td></td>
<td></td>
<td>$50,000</td>
<td></td>
</tr>
<tr>
<td>$300,000</td>
<td>$50,000</td>
<td>$250,000</td>
<td></td>
<td>$250,000</td>
<td></td>
<td></td>
<td></td>
<td>$250,000</td>
<td></td>
</tr>
<tr>
<td>$1,005,000</td>
<td>$500,000</td>
<td>$500,000</td>
<td></td>
<td>$500,000</td>
<td></td>
<td></td>
<td></td>
<td>$1,000,000</td>
<td></td>
</tr>
<tr>
<td>$1,050,000</td>
<td>$50,000</td>
<td>$1,000,000</td>
<td></td>
<td>$1,000,000</td>
<td></td>
<td></td>
<td></td>
<td>$1,000,000</td>
<td></td>
</tr>
<tr>
<td>$1,000,000</td>
<td>$500,000</td>
<td>$1,000,000</td>
<td></td>
<td>$1,000,000</td>
<td></td>
<td></td>
<td></td>
<td>$1,000,000</td>
<td></td>
</tr>
<tr>
<td>$300,000</td>
<td>$500,000</td>
<td>$250,000</td>
<td></td>
<td>$250,000</td>
<td></td>
<td></td>
<td></td>
<td>$250,000</td>
<td></td>
</tr>
<tr>
<td>$605,000</td>
<td>$60,000</td>
<td>$500,000</td>
<td></td>
<td>$500,000</td>
<td></td>
<td></td>
<td></td>
<td>$600,000</td>
<td></td>
</tr>
<tr>
<td>$55,000</td>
<td>$50,000</td>
<td>$5,000</td>
<td></td>
<td>$5,000</td>
<td></td>
<td></td>
<td></td>
<td>$5,000</td>
<td></td>
</tr>
<tr>
<td>$5,000</td>
<td>$5,000</td>
<td>$5,000</td>
<td></td>
<td>$5,000</td>
<td></td>
<td></td>
<td></td>
<td>$5,000</td>
<td></td>
</tr>
</tbody>
</table>

**Total Gifts - Annual Fund & Capital Campaign**

<table>
<thead>
<tr>
<th>All Gifts and Pledges</th>
<th>Anticipated Annual Fund</th>
<th>Total Capital Campaign</th>
<th>Verbal Pledge</th>
<th>Confirmed Gift Intentions</th>
<th>Confirmed Pledge</th>
<th>Verbal Testamentary</th>
<th>Confirmed Testamentary</th>
<th>Cash Received</th>
<th>Pledge Balance</th>
</tr>
</thead>
<tbody>
<tr>
<td>$8,050,000</td>
<td>$1,095,000</td>
<td>$6,955,000</td>
<td>$429,000</td>
<td>$1,000,000</td>
<td>$3,510,000</td>
<td>$741,000</td>
<td>$825,000</td>
<td>$605,000</td>
<td>$6,350,000</td>
</tr>
</tbody>
</table>

### Detail of Capital Campaign

1. Payments expected via a donor-advised fund (DAF).
2. Confirmed pledge intention not intended to be legally binding on estate or heirs.
Dear Fellow Trustees,

After reading the Executive Committee’s May 28, 2014 memo and recommendation, a couple of you suggested that the Option and Lease should be reviewed by the Board before any approval to execute them is given. The Executive Committee agrees with this prudent suggestion. Therefore, we withdraw our recommendation made in the May 28, 2014, memo. Instead, the Executive Committee recommends that the Board of Trustees affirm its commitment to development of a Graduate Center at Fort Mason by adopting the following:

Revised Executive Committee Recommendation
The Board of Trustees of the San Francisco Art Institute hereby directs that SFAI shall negotiate an option agreement with attached lease with Fort Mason Center and/or its affiliates for the lease of Pier 2 and associated needed space in other buildings at Fort Mason (if necessary) to accommodate the projected need for full relocation of the graduate center, other than for those facilities to be accommodated at 800 Chestnut. Such option agreement shall be presented to the Board for approval before the execution.

The premises underlying this recommendation remain the same:
1. The Pier 2 project is part of a holistic facilities initiative that encompasses work at the Chestnut Street campus. As stated in the Strategic Plan, SFAI will develop a plan for Chestnut Street renovations by January 2015. The renovations in this plan will be coordinated with SFAI’s academic calendar to avoid disruption, and completed by FY 2018.
2. SFAI’s commitment to an irrevocable construction contract will be subject to further Board approval.

Included with this portion of the Board Packet are the following documents relating to the status and progress of the FMC project. They are:

1. Refined Pier 2 Project Budget/Cost Estimate
   - Updated Cash Flow Scenarios Spreadsheet
   - Operating Costs Comparison Spreadsheet (unchanged from last week)
2. Updated Schematic Design Floorplans
3. Capital Projects Status Report and Path Forward:
   - Term Sheet Summary: Basic Resolved and Unresolved Issues
   - Steps Required to Consummate our Deal with Fort Mason Center
   - Future Board Approvals, which will be sought in the coming months to move the FMC project forward
4. Updated Comprehensive Gifts and Pledges Chart
In addition, SFAI has prepared a Dropbox folder containing detailed reports to supplement the above materials. That folder may be accessed at:
https://www.dropbox.com/sh/nvdcspc5krto43x/AADxHczgxr8gLhYhJIFNoj7Ma

Hopefully, these materials will help to bring you up to date on capital projects and prepare you for next Thursday’s Board meeting and decisions we will be making in the months to come.

Best regards,
Cynthia
<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>San Francisco Art Institute</strong></td>
<td><strong>Scenario Comparison</strong></td>
<td><strong>Includes Chestnut St. Renovations</strong></td>
<td><strong>Dollars in Thousands</strong></td>
</tr>
<tr>
<td><strong>Quarter ended --- Move in 8/2016</strong></td>
<td><strong>Scenario 1</strong></td>
<td><strong>Scenario 2</strong></td>
<td><strong>Scenario 3</strong></td>
</tr>
<tr>
<td>Pledges Confirmed</td>
<td>$5,264</td>
<td>$5,264</td>
<td>$5,264</td>
</tr>
<tr>
<td>Pledges Forecast</td>
<td>$18,736</td>
<td>$18,736</td>
<td>$18,736</td>
</tr>
<tr>
<td>Subtotal Pledges</td>
<td>$24,000</td>
<td>$24,000</td>
<td>$24,000</td>
</tr>
<tr>
<td>Cumulative Pledges</td>
<td>$24,000</td>
<td>$24,000</td>
<td>$24,000</td>
</tr>
<tr>
<td>Cash Receipts Confirmed</td>
<td>$5,264</td>
<td>$5,264</td>
<td>$5,264</td>
</tr>
<tr>
<td>Cash Receipts Forecast</td>
<td>$18,736</td>
<td>$18,736</td>
<td>$18,736</td>
</tr>
<tr>
<td>Subtotal Cash Receipts</td>
<td>$24,000</td>
<td>$24,000</td>
<td>$24,000</td>
</tr>
<tr>
<td>Cumulative Cash Receipts</td>
<td>$24,000</td>
<td>$24,000</td>
<td>$24,000</td>
</tr>
<tr>
<td>Borrowing - Pier 2 Ending Balance</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Borrowing - Chestnut - Ending Balance</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Borrowing outstanding - Ending Balance</strong></td>
<td></td>
<td>$166</td>
<td>$689</td>
</tr>
<tr>
<td>Pledge Balance</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Campaign Operating Expenses</td>
<td>$1,324</td>
<td>$1,324</td>
<td>$1,631</td>
</tr>
<tr>
<td>FMC Rent During Construction</td>
<td>$225</td>
<td>$225</td>
<td>$225</td>
</tr>
<tr>
<td>Pier 2 Project Costs</td>
<td>$17,087</td>
<td>$18,322</td>
<td>$18,857</td>
</tr>
<tr>
<td>Historical Tax Credit (20% of project costs)</td>
<td>$(2,896)</td>
<td>$(3,113)</td>
<td>$(3,207)</td>
</tr>
<tr>
<td>Borrowing Expense Pier2 (1)</td>
<td>$936</td>
<td>$466</td>
<td>$309</td>
</tr>
<tr>
<td>Sub-total</td>
<td>$16,676</td>
<td>$17,224</td>
<td>$17,816</td>
</tr>
<tr>
<td>Potential FMC Additional Studio Buildout</td>
<td>$125</td>
<td>$134</td>
<td>$138</td>
</tr>
<tr>
<td><strong>Total Costs Pier 2</strong></td>
<td>$16,801</td>
<td>$17,358</td>
<td>$17,954</td>
</tr>
<tr>
<td>Chestnut Street Improvements</td>
<td>$6,600</td>
<td>$6,600</td>
<td>$6,600</td>
</tr>
<tr>
<td>Borrowing Expense Chestnut</td>
<td>$222</td>
<td>$207</td>
<td>$134</td>
</tr>
<tr>
<td><strong>Total Costs Chestnut Street</strong></td>
<td>$6,822</td>
<td>$6,807</td>
<td>$6,734</td>
</tr>
<tr>
<td>Total Costs Including Chestnut Street</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Net Surplus/(Deficit)</strong></td>
<td>$377</td>
<td>$(166)</td>
<td>$(688)</td>
</tr>
<tr>
<td><strong>Cumulative Surplus/(Deficit)</strong></td>
<td>$377</td>
<td>$(166)</td>
<td>$(688)</td>
</tr>
<tr>
<td><strong>Qtr of Max Borrowing</strong></td>
<td><strong>Q3-2016</strong></td>
<td><strong>Q3-2017</strong></td>
<td><strong>Q1-2018</strong></td>
</tr>
<tr>
<td>Max Level of Borrowing</td>
<td>$11,334</td>
<td>$10,373</td>
<td>$8,257</td>
</tr>
<tr>
<td><strong>At Qtr of Max Borrowing:</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Borrowing Capacity (80% of Pledge Balance)</td>
<td>$12,913</td>
<td>$10,056</td>
<td>$8,293</td>
</tr>
<tr>
<td>Pledge Value of Available Borrowings</td>
<td>$16,141</td>
<td>$12,370</td>
<td>$10,367</td>
</tr>
</tbody>
</table>
| (1) Assumes $151.5k of loan fees in first quarter of borrowing.
<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
<th>F</th>
<th>G</th>
<th>H</th>
<th>I</th>
<th>J</th>
<th>K</th>
<th>L</th>
<th>M</th>
<th>N</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
<td>8</td>
<td>9</td>
<td>10</td>
<td>11</td>
<td>12</td>
<td>13</td>
<td>14</td>
</tr>
<tr>
<td>Assumptions</td>
<td>Inflation</td>
<td>3.0%</td>
<td>3.0%</td>
<td>3.0%</td>
<td>3.0%</td>
<td>3.5%</td>
<td>3.5%</td>
<td>4.0%</td>
<td>4.0%</td>
<td>4.0%</td>
<td>4.0%</td>
<td>4.0%</td>
<td>4.0%</td>
</tr>
<tr>
<td>FMC</td>
<td>NPS charge</td>
<td>1.76</td>
<td>1.76</td>
<td>1.85</td>
<td>1.85</td>
<td>1.85</td>
<td>1.85</td>
<td>1.94</td>
<td>1.94</td>
<td>1.94</td>
<td>1.94</td>
<td>1.94</td>
<td>1.94</td>
</tr>
<tr>
<td></td>
<td>Rent 40,000 sq ft</td>
<td>$600,000</td>
<td>$600,000</td>
<td>$600,000</td>
<td>$600,000</td>
<td>$600,000</td>
<td>$658,819</td>
<td>$658,819</td>
<td>$658,819</td>
<td>$733,973</td>
<td>$733,973</td>
<td>$733,973</td>
<td>$825,629</td>
</tr>
<tr>
<td></td>
<td>Total Rent Pier 2</td>
<td>$670,400</td>
<td>$670,400</td>
<td>$673,920</td>
<td>$673,920</td>
<td>$673,920</td>
<td>$732,739</td>
<td>$732,739</td>
<td>$732,739</td>
<td>$756,435</td>
<td>$71,590</td>
<td>$71,590</td>
<td>$71,590</td>
</tr>
<tr>
<td></td>
<td>Increase in utilities</td>
<td>$10,000</td>
<td>$10,250</td>
<td>$10,508</td>
<td>$10,769</td>
<td>$11,038</td>
<td>$11,314</td>
<td>$11,597</td>
<td>$11,887</td>
<td>$12,184</td>
<td>$12,489</td>
<td>$12,801</td>
<td>$13,121</td>
</tr>
<tr>
<td>Building Reserve</td>
<td>$100,000</td>
<td>$100,000</td>
<td>$100,000</td>
<td>$100,000</td>
<td>$100,000</td>
<td>$100,000</td>
<td>$100,000</td>
<td>$100,000</td>
<td>$100,000</td>
<td>$100,000</td>
<td>$100,000</td>
<td>$100,000</td>
<td></td>
</tr>
<tr>
<td>Total FMC Rent and Costs</td>
<td>$780,400</td>
<td>$780,400</td>
<td>$784,428</td>
<td>$784,428</td>
<td>$784,428</td>
<td>$844,953</td>
<td>$844,953</td>
<td>$844,953</td>
<td>$891,589</td>
<td>$891,589</td>
<td>$891,589</td>
<td>$996,236</td>
<td></td>
</tr>
<tr>
<td>3rd Street</td>
<td>Rent 61,500 sq ft</td>
<td>$997,098</td>
<td>$1,027,011</td>
<td>$1,057,821</td>
<td>$1,089,556</td>
<td>$1,122,242</td>
<td>$1,161,521</td>
<td>$1,202,178</td>
<td>$1,244,250</td>
<td>$1,294,020</td>
<td>$1,345,781</td>
<td>$1,399,612</td>
<td>$1,455,979</td>
</tr>
<tr>
<td>Difference</td>
<td>$216,698</td>
<td>$246,361</td>
<td>$273,959</td>
<td>$304,867</td>
<td>$337,284</td>
<td>$371,468</td>
<td>$357,838</td>
<td>$395,928</td>
<td>$421,703</td>
<td>$475,222</td>
<td>$439,240</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cumulative difference</td>
<td>$216,698</td>
<td>$463,058</td>
<td>$736,453</td>
<td>$1,041,320</td>
<td>$1,378,604</td>
<td>$1,696,071</td>
<td>$2,053,909</td>
<td>$2,449,838</td>
<td>$2,820,084</td>
<td>$3,241,788</td>
<td>$3,717,010</td>
<td>$4,156,250</td>
<td></td>
</tr>
<tr>
<td>Additional Potential Expenses</td>
<td>Duplicating Rent at 3rd Street</td>
<td>$250,000</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Extra Rent for additional Studios (1)</td>
<td>$138,600</td>
<td>$138,600</td>
<td>$138,600</td>
<td>$138,600</td>
<td>$138,600</td>
<td>$138,600</td>
<td>$152,460</td>
<td>$152,460</td>
<td>$152,460</td>
<td>$169,993</td>
<td>$169,993</td>
<td>$169,993</td>
<td>$190,392</td>
</tr>
<tr>
<td>Difference including potential expenses</td>
<td>-$171,902</td>
<td>$117,761</td>
<td>$134,795</td>
<td>$166,267</td>
<td>$198,684</td>
<td>$215,008</td>
<td>$205,378</td>
<td>$243,468</td>
<td>$200,254</td>
<td>$251,710</td>
<td>$305,229</td>
<td>$428,848</td>
<td></td>
</tr>
<tr>
<td>Cum. diff. including potential expenses</td>
<td>-$171,902</td>
<td>-$64,142</td>
<td>$70,653</td>
<td>$236,920</td>
<td>$435,604</td>
<td>$600,611</td>
<td>$805,989</td>
<td>$1,049,458</td>
<td>$1,249,712</td>
<td>$1,501,422</td>
<td>$1,806,651</td>
<td>$2,055,499</td>
<td></td>
</tr>
<tr>
<td># of Studios</td>
<td>28</td>
<td>28</td>
<td>28</td>
<td>28</td>
<td>28</td>
<td>28</td>
<td>28</td>
<td>28</td>
<td>28</td>
<td>28</td>
<td>28</td>
<td>28</td>
<td></td>
</tr>
<tr>
<td>Sq Ft/Studio</td>
<td>150</td>
<td>150</td>
<td>150</td>
<td>150</td>
<td>150</td>
<td>150</td>
<td>150</td>
<td>150</td>
<td>150</td>
<td>150</td>
<td>150</td>
<td>150</td>
<td></td>
</tr>
<tr>
<td>Nudo Sq Feet</td>
<td>4,200</td>
<td>4,200</td>
<td>4,200</td>
<td>4,200</td>
<td>4,200</td>
<td>4,200</td>
<td>4,200</td>
<td>4,200</td>
<td>4,200</td>
<td>4,200</td>
<td>4,200</td>
<td>4,200</td>
<td></td>
</tr>
<tr>
<td>Addition for common use space (bathrooms, etc)</td>
<td>20%</td>
<td>20%</td>
<td>20%</td>
<td>20%</td>
<td>20%</td>
<td>20%</td>
<td>20%</td>
<td>20%</td>
<td>20%</td>
<td>20%</td>
<td>20%</td>
<td>20%</td>
<td></td>
</tr>
<tr>
<td>Total Sq Ft</td>
<td>5,040</td>
<td>5,040</td>
<td>5,040</td>
<td>5,040</td>
<td>5,040</td>
<td>5,040</td>
<td>5,040</td>
<td>5,040</td>
<td>5,040</td>
<td>5,040</td>
<td>5,040</td>
<td>5,040</td>
<td></td>
</tr>
<tr>
<td>Rate per Sq Foot ($2.75/mo)</td>
<td>$138,600</td>
<td>$138,600</td>
<td>$138,600</td>
<td>$138,600</td>
<td>$138,600</td>
<td>$138,600</td>
<td>$152,460</td>
<td>$152,460</td>
<td>$152,460</td>
<td>$169,993</td>
<td>$169,993</td>
<td>$169,993</td>
<td></td>
</tr>
<tr>
<td>Rent (assumes includes NPS charge)</td>
<td>$138,600</td>
<td>$138,600</td>
<td>$138,600</td>
<td>$138,600</td>
<td>$138,600</td>
<td>$138,600</td>
<td>$152,460</td>
<td>$152,460</td>
<td>$152,460</td>
<td>$169,993</td>
<td>$169,993</td>
<td>$169,993</td>
<td></td>
</tr>
<tr>
<td>Additional Studios Rent</td>
<td>$138,600</td>
<td>$138,600</td>
<td>$138,600</td>
<td>$138,600</td>
<td>$138,600</td>
<td>$138,600</td>
<td>$152,460</td>
<td>$152,460</td>
<td>$152,460</td>
<td>$169,993</td>
<td>$169,993</td>
<td>$169,993</td>
<td></td>
</tr>
</tbody>
</table>

1. Assumes an additional 28 studios to accommodate total of 200 (172 Pier 2 + 28) students. 150 sq feet each, same rental cost parameters as for Pier 2 (inflation charges, guarantees, etc)

6/6/142:57 PM Operating Costs Comparison Spreadsheet 2016-2028_5.21.14.xlsx
Term Sheet Summary: Basic List of Terms (Resolved and Unresolved) Relevant to Preparation of Option, Lease, and Associated Agreements

1. RESOLVED—Premises to be leased will include all of Pier 2 at Fort Mason other than the Cowell Theater and its hall and ticket office; precise square footage to be resolved based on architectural drawings.1
   UNRESOLVED—Whether SFAI needs commitment to additional space at Fort Mason and at what location and rent if it does (awaiting staff decision on need for additional studios or other space.)

2. RESOLVED—Uses at Pier 2 will include studios, gallery, black box space, atrium and lobby, workshop and some administrative and support space.

3. RESOLVED—Lease will commence immediately prior to start of construction after exercise of option.
   UNRESOLVED—Term of option (i.e. length of time available to exercise the option).

4. RESOLVED—Base rent is $15 per square ft. of our footprint per year, assumed to be $50,000 per month (or somewhat less), with proposed CPI adjustments after 5 years and then every 3 years.
   UNRESOLVED—Lease commencement date; frequency and magnitude of CPI adjustments and formula for same.

5. UNRESOLVED—Amount of rent payable during 12-14 month construction period (between zero and $250,000).

6. RESOLVED—Additional rent or about $6000 per month subject to escalation will be required by National Park Service.
   UNRESOLVED—FMC’s desire for annual additional donation of $75,000 to support its programs.

7. RESOLVED—Security deposit upon exercise of option is $300,000, subject to subsequent reduction based on performance.
   UNRESOLVED—Whether $300,000 is the limit of SFAI’s obligation in the event that SFAI defaults or whether alternative approaches in such an event are available.

8. RESOLVED—FMC to pursue tax credits on behalf of SFAI.
   UNRESOLVED—When, in relation to exercise of its option to lease FMC, SFAI must know that historic tax credits have been approved and that architectural designs have been approved by state and federal authorities.
   UNRESOLVED—Assurance and indemnification of SFAI regarding exposures beyond its control.

---

1 Sfai’s lease will be based upon the square footage of our footprint at FMC. We will not pay additional rent for the square footage of the mezzanine which we are building.
Basic Steps Required to Consummate Deal with Fort Mason Center (FMC) and Relocate the Graduate Center

1. Complete negotiation of an option agreement, with attached long-term lease and associated agreements.

2. Obtain state and federal approvals at the first stage for SFAI’s use and basic design based on schematic drawings.

3. Obtain confirmation that Historic Tax Credits are available for the project.

4. Exercise the option referred to in No. 1 above and make associated payment (currently $300,000) to secure our obligation to proceed and to limit our liability in return for Fort Mason’s making available space for construction of our improvements.

5. Complete and obtain approval of working drawings, bid packages, independent cost estimates, solicit bids and enter into construction contract.

6. Complete plans for improvements at 800 Chestnut to accommodate portions of graduate program to be accommodated there.

7. Have funds or secure commitments available to satisfy contract payment obligations.

8. Construct improvements (must be mainly complete and placed in service by no later than December 2017 to get tax credits, but hope is to complete and place in service as early as August of 2016 if that can be accomplished without serious adverse consequences).

9. Seek to terminate Third Street lease at least cost (expiration is 6-30-18).

10. Close Third Street and complete relocation to Fort Mason and 800 Chestnut.

---

1 Some steps are sequential. Some may be simultaneous.
2 Fort Mason Center must apply for these credits with our assistance. They have completed and submitted the application.
Future Required Board Approvals in Connection with Consummation of Deal with FMC and Relocation of SFAI Graduate Center

1. Approve option agreement and attached lease and other documents for execution, along with any associated payments.

2. Approve final plans for construction at FMC based on schematic drawings.

3. Authorize expenditures for completion of all architectural and engineering drawings and other consultant costs associated with construction document preparation for FMC construction.

4. Assuming construction must be done at the 800 Chestnut campus in order to accommodate elements of the graduate program which do not fit well into FMC, authorize expenditures for completion of all architectural and engineering drawings associated with such construction.1

5. Exercise the option referenced in No. 1 above in order to have the right to commence lease and construction.

6. Authorize execution of construction contract for Fort Mason.

7. Authorize execution of a construction contract for 800 Chestnut, as referenced in No. 4 above.

---

1 We do not yet know the magnitude of any such changes that may be required at 800 Chestnut.
## SFAI Comprehensive Gifts and Pledges, FY 2013-2018
### As of 6/6/2014

### Total Capital Campaign Commitments

**$7,070,000**

### Expected Capital Projects Cash Available, FY 2013-2018

**$5,504,000**

### Total Gifts - Annual Fund & Capital Campaign

<table>
<thead>
<tr>
<th>All Gifts and Pledges</th>
<th>Anticipated Annual Fund</th>
<th>Total Capital Campaign</th>
<th>Verbal Pledge</th>
<th>Confirmed Gift Intentions</th>
<th>Confirmed Pledge Value</th>
<th>Verbal Testamentary</th>
<th>Confirmed Testamentary</th>
<th>Cash Received</th>
<th>Balance</th>
</tr>
</thead>
<tbody>
<tr>
<td>$25,000</td>
<td>$25,000</td>
<td>$25,000</td>
<td></td>
<td>$25,000</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>$250,000</td>
<td>$250,000</td>
<td>$250,000</td>
<td></td>
<td>$250,000</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>$100,000</td>
<td>$50,000</td>
<td>$50,000</td>
<td></td>
<td>$50,000</td>
<td></td>
<td></td>
<td></td>
<td>$5,000</td>
<td>$45,000</td>
</tr>
<tr>
<td>$75,000</td>
<td>$50,000</td>
<td>$25,000</td>
<td></td>
<td>$25,000</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>$55,000</td>
<td>$50,000</td>
<td>$5,000</td>
<td></td>
<td>$5,000</td>
<td></td>
<td></td>
<td></td>
<td>$25,000</td>
<td></td>
</tr>
<tr>
<td>$75,000</td>
<td>$50,000</td>
<td>$25,000</td>
<td></td>
<td>$25,000</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>$300,000</td>
<td>$50,000</td>
<td>$250,000</td>
<td></td>
<td>$9,000</td>
<td></td>
<td></td>
<td></td>
<td>$241,000</td>
<td></td>
</tr>
<tr>
<td>$100,000</td>
<td>$50,000</td>
<td>$50,000</td>
<td></td>
<td>$50,000</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>$125,000</td>
<td>$25,000</td>
<td>$100,000</td>
<td></td>
<td>$125,000</td>
<td></td>
<td></td>
<td>$125,000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>$400,000</td>
<td>$50,000</td>
<td>$350,000</td>
<td></td>
<td>$350,000</td>
<td></td>
<td></td>
<td></td>
<td>$250,000</td>
<td>$100,000</td>
</tr>
<tr>
<td>$1,250,000</td>
<td>$50,000</td>
<td>$1,200,000</td>
<td></td>
<td>$500,000</td>
<td></td>
<td></td>
<td>$700,000</td>
<td></td>
<td>$500,000</td>
</tr>
<tr>
<td>$150,000</td>
<td>$50,000</td>
<td>$100,000</td>
<td></td>
<td>$100,000</td>
<td></td>
<td></td>
<td></td>
<td>$50,000</td>
<td>$50,000</td>
</tr>
<tr>
<td>$75,000</td>
<td>$50,000</td>
<td>$25,000</td>
<td></td>
<td>$25,000</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>$75,000</td>
<td>$50,000</td>
<td>$25,000</td>
<td></td>
<td>$25,000</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>$125,000</td>
<td>$25,000</td>
<td>$100,000</td>
<td></td>
<td>$100,000</td>
<td></td>
<td></td>
<td></td>
<td>$100,000</td>
<td></td>
</tr>
<tr>
<td>$300,000</td>
<td>$50,000</td>
<td>$250,000</td>
<td></td>
<td>$250,000</td>
<td></td>
<td></td>
<td></td>
<td>$250,000</td>
<td></td>
</tr>
<tr>
<td>$150,000</td>
<td>$50,000</td>
<td>$100,000</td>
<td></td>
<td>$100,000</td>
<td></td>
<td></td>
<td></td>
<td>$100,000</td>
<td></td>
</tr>
<tr>
<td>$65,000</td>
<td>$50,000</td>
<td>$15,000</td>
<td></td>
<td>$15,000</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>$60,000</td>
<td>$50,000</td>
<td>$10,000</td>
<td></td>
<td>$10,000</td>
<td></td>
<td></td>
<td></td>
<td>$10,000</td>
<td></td>
</tr>
<tr>
<td>$50,000</td>
<td>$50,000</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>$1,005,000</td>
<td>$5,000</td>
<td>$1,000,000</td>
<td></td>
<td>$500,000</td>
<td></td>
<td>$500,000</td>
<td></td>
<td>$100,000</td>
<td>$400,000</td>
</tr>
<tr>
<td>$1,050,000</td>
<td>$50,000</td>
<td>$1,000,000</td>
<td></td>
<td>$1,000,000</td>
<td></td>
<td>$50,000</td>
<td></td>
<td>$1,000,000</td>
<td></td>
</tr>
<tr>
<td>$1,005,000</td>
<td>$5,000</td>
<td>$1,000,000</td>
<td></td>
<td>$1,000,000</td>
<td></td>
<td>$50,000</td>
<td></td>
<td>$200,000</td>
<td>$800,000</td>
</tr>
<tr>
<td>$300,000</td>
<td>$50,000</td>
<td>$250,000</td>
<td></td>
<td>$250,000</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>$605,000</td>
<td>$5,000</td>
<td>$600,000</td>
<td></td>
<td>$600,000</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>$55,000</td>
<td>$50,000</td>
<td>$5,000</td>
<td></td>
<td>$5,000</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>$10,000</td>
<td>$5,000</td>
<td>$5,000</td>
<td></td>
<td>$5,000</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>$8,190,000</strong></td>
<td><strong>$1,120,000</strong></td>
<td><strong>$7,070,000</strong></td>
<td><strong>$444,000</strong></td>
<td><strong>$1,000,000</strong></td>
<td><strong>$4,060,000</strong></td>
<td><strong>$741,000</strong></td>
<td><strong>$825,000</strong></td>
<td>$605,000</td>
<td><strong>$4,455,000</strong></td>
</tr>
</tbody>
</table>

### 1-Payments expected via a donor-advised fund (DAF).
### 2-Confirmed pledge intention not intended to be legally binding on estate or heirs.