framing the future

AN ART SCHOOL FOR THE 21ST CENTURY

MISSION AND VALUES

MISSION_

California College of the Arts educates students to shape culture and society through the practice and critical study of art, architecture, design, and writing. Benefiting from its San Francisco Bay Area location, the college prepares students for lifelong creative work by cultivating innovation, community engagement, and social and environmental responsibility.

VALUES_

As an educational and cultural institution, CCA believes in fostering the artistic and academic excellence of our students and faculty. We cultivate intellectual curiosity and risk taking, collaboration and innovation, compassion and integrity. As a global citizen and a good neighbor, CCA believes in its role as a proponent of social justice and community engagement. We promote diversity on our campuses by improving access and opportunities for underrepresented groups, and we see this endeavor as vitally enriching for everyone. We value sustainability and believe that as a school of the arts we have a unique ability and an ethical responsibility to shape a culture that is more environmentally responsible. We understand the importance of creative economies and the role of artists, designers, architects, and writers in solving social, cultural, environmental, and economic problems.

CCA

CALIFORNIA COLLEGE OF THE ARTS

OUR STRATEGY

This document is a road map for shaping the future of California College of the Arts. It comes at an important point in the college's history—a time when it is experiencing significant opportunities and challenges. These include our own ambition to embrace next-generation educational pedagogy and programs; changes in regulatory requirements in higher education; evolving market demand; new technologies; the economic growth of San Francisco and the greater Bay Area; and a prioritization of long-range sustainability in all its forms— environmental, social, financial.

LETTER FROM THE PRESIDENT

For more than a century California College of the Arts (CCA) has educated young creative people to become problem-solvers, trailblazers, and entrepreneurs, while embracing our values of social responsibility, diversity, and academic excellence.

We now have a once-in-a-lifetime opportunity to make a fundamental change that will allow us to redefine arts education for the 21st century. We want to bring together our two campuses to create a unified, innovative, and vibrant institution in San Francisco that will have a powerful and lasting effect on cultural, social, and environmental issues.

Our goal in implementing this change, however, is not to reshape CCA's core mission and educational ideology. Rather, we strive to reaffirm our powerful founding legacy in the Arts and Crafts movement, to amplify the college's reputation for diverse practice, and to promote the distinctive educational model that has defined a CCA education for over 100 years.

Strategic Framework for Campus Planning

In June 2015, we completed the first phase of a long-range plan—a strategic framework to develop a path to CCA's future. The yearlong process involved faculty, students, staff, alumni, and trustees, and built on our previous work in academic planning. This publication documents the process and presents findings and recommendations, which focus on key areas such as student experience, housing, and financing.

From Two Campuses to One

During the planning process, we confirmed that one of our greatest challenges is CCA's two-campus structure and its effect on teaching and learning inside and outside the classroom. The physical divide that currently separates our community of makers presents social, logistical, and most importantly, pedagogical challenges.

Bringing our academic programs together would have far-reaching benefits. It could significantly increase synergies among disciplines; allow us to build new, improved, and integrated facilities for making, learning, and living; and increase connections among CCA community members and with leading practitioners, industries, and supporters outside the college.

A Moment To be Bold

The steps we are taking today will prepare us for the future and position CCA to take advantage of opportunities that we couldn't even have imagined as recently as five years ago. This is a moment for CCA to be bold. We are in the right place, at the right time, with the right values and educational model.

Sincerely,

Stephen Beal

CALIFORNIA COLLEGE OF THE ARTS

CALIFORNIA COLLEGE OF THE ARTS

ES
EXECUTIVE SUMMARY

"We can't solve problems by using the same kind of thinking we used when we created them."

Albert Einstein

ES.1_THE FUTURE OF HIGHER EDUCATION

Higher education in the United States is at a crossroads.

On one hand, this country's model of higher education—with its flexibility, broad range of opportunities, and accessibility for people of all ages and economic backgrounds—is much envied and emulated around the world.

On the other, each day seems to bring a government report or news piece questioning the effectiveness of higher education. Escalating costs, pressure to tie curriculum and programs directly to "gainful employment," growing concerns about low graduation rates, high levels of student debt, questions about assessment, and the proliferation of online and for-profit schools—these issues have fueled questions about the purpose and value of a college degree.

Add to that the dramatic changes in the demographics of students entering college, and their demand for more concentrated, specialized, customized experiences, and it is clear that we need to be nimble and smart going forward.

Interdisciplinary, collaborative, diverse, project-based, and inclusive—this is the learning environment we strive to create at CCA. It also describes the evolving workplace our graduates are entering.

Art schools such as CCA offer a particular approach to education that is focused both inward and outward. We strongly encourage personal growth and creative exploration while promoting the development of specific skills and deep knowledge.

There is a growing demand for creative people across a broad range of industries. Employers that have traditionally looked solely to graduates of large research universities are now also seeking artists and designers who bring to the table an entrepreneurial spirit, unique problem-solving skills, and a hacker/DIY mentality.

ES.2_TWO CAMPUSES

Since it was founded in 1907, CCA has evolved and expanded in terms of pedagogy, student population, programs, and disciplines, as well as in the diversity and extent of the community we serve. That agility has allowed us to maintain our relevance. We have changed our name four times since 1907. Our campus configurations have gone from one campus to two to three, and back to two.

Today, our two campuses have distinct functional, organizational, and program-based identities. Both have a long history of supporting makers and designers, but the fact that our community is divided impedes our ability to truly dissolve the boundaries between disciplines and create an environment that encourages new ways of making through hybridity and multidisciplinarity.

Furthermore, the Oakland campus itself makes crossing boundaries and sharing knowledge difficult. The site is small, and it is physically segmented into discipline-specific areas. To try to change it to meet our needs would require breaking much of what we hold dear about it.

Simply adding a new wing to our San Francisco campus is also not the right solution. It would not produce the crossing points, serendipitous exchanges, or green space we seek.

HONOR THE PAST. EMBRACE THE FUTURE.

ES.3_A UNIFIED CCA

Over the past year, members of the CCA community have been involved in a discussion about our future.

As a direct result of these conversations, a greater degree of cross-fertilization among programs and student services has already developed. Shops on the two campuses began collaborating, faculty started testing new multidisciplinary studios combining the fine arts and design, and we collectively prioritized more than ever a dense, shared experience that involves both structured and spontaneous interactions.

The ultimate goal of the discussions is to imagine a new platform for an arts education in the 21st century. We have concluded that returning to a single-campus model is the key to maximizing flexibility, opportunities, and learning experiences for our students.

1.0
OUR
OPPORTUNITY

"CCA is in the enviable position of being able to redefine what an art and design educational institution looks like in the 21st century."

Steve Beal, *President*

1.1_ A UNIQUE MOMENT

Very rarely in an institution's history does it have the opportunity to pivot in a way that makes its mission both more relevant and more sustainable.

Remarkably, the Bay Area has seen this happen more than once in recent years. The Exploratorium moved to the waterfront and expanded. UCSF created a whole new community, Mission Bay. The California Academy of Sciences and the de Young scrapped their buildings and started over. And SFMOMA acquired adjacent land to more than double its size.

CCA's trustees provided the college with a similar capacity to change when they secured one of the last large parcels of land in San Francisco, immediately next to the existing campus. We were then able to create an Art and Design Educational Special Use District that combines the two parcels.

CCA now has the ability to bring everything together in one location—one with flexible teaching and learning environments, energy-efficient equipment and buildings, affordable net-zero housing, and resilient landscaping and living roofs.

A MOVING STORY_

"At Pixar, the two campuses were so dramatically different. Point Richmond was treated by Pixarians much like a messy college dorm—scooters in the halls, video games, huge props and objects laying around. When we moved to Emeryville, here was a brand-new, bespoke building—Steve Jobs's personal pride and joy. That left us feeling excited about having our very own modern space and yet totally freaked out that it would lack the mojo, the personalization, and the vibe of the old Point Richmond campus. Instead, the facility became immediately 'lived in' and shaped by the Pixar community into a contemporary environment incorporating both messy and fun workspaces."

Jay Ward (BFA 1993), *Pixar*

1.2_A THINKING AND MAKING CURRICULUM

CCA strives to offer an art and design education with a distinctive structure and style.

Our students, regardless of their choice of major, engage in project-based learning. They practice integrative, team-centered thinking and build their ideas through iterative, progressive modeling. They gain empathy, and an appreciation for how different disciplines bring distinct approaches to solving complex real-world problems. They learn to focus their creative ideas and to make art that matters—not just within the boundaries of our campus, but also out in the world.

Art and design students learn within a culture of critique, where they present their creative work to peers, faculty, and outside experts in a public forum.

Feedback is not confined to private comments from teacher to student through an end-of-term paper. Rather, it is direct and continuous, in a forum of diverse and sometimes conflicting views and opinions.
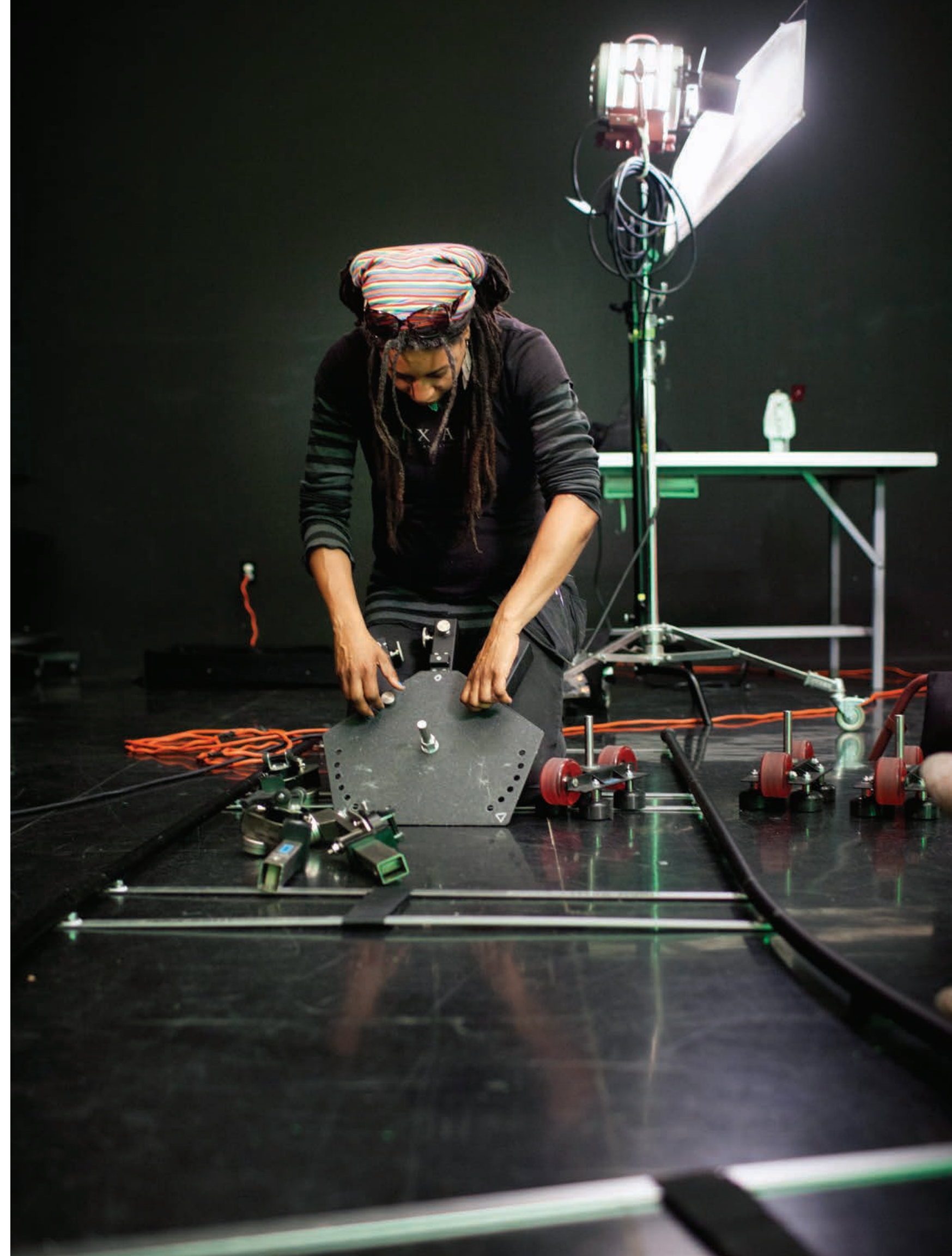
"THIS IS THE CITY OF 'YES!' AND OF 'WHY NOT?'"

Dr. Jonathan Foley, *California Academy of Sciences*

1.3_ AN AGILE INSTITUTION

In the past, CCA did not have the benefit of operating within a comprehensive planning framework. Nonetheless, the college has consistently subsumed opportunities for improvements to advance its mission. We've added new programs; acquired facilities and real estate; formed local, national, and international partnerships; and filled faculty positions through national searches.

Going forward, our goal is to have a comprehensive planning scenario in place for CCA to strategically grow, adapt, and embrace mission-aligned opportunities.

How might we create a **net-zero-carbon** college?

How might a **tool** for *this* be used for *that*?

How might a student **design their own CCA experience**?

How might student housing be made more **affordable**?

2.0
OUR
CONTEXT

"The world is not flat –
it's hyper-local."

Douglas Crawford, *Associate Director QB3*

2.1_FOUNDING VISION

Frederick Meyer founded CCA in 1907, one year after the 1906 earthquake and fire devastated San Francisco. At our very genesis, then, an entrepreneurial vision and resiliency underscores CCA's ethos. Meyer was a strong proponent of the Arts and Crafts movement, which sought to connect art to social, political, and economic issues as a means to solve problems and make a positive contribution to the community. It was a time of rebuilding and rebirth in San Francisco, and Meyer was at the forefront.

Today, as the role of creativity in our society and economy is increasingly recognized and valued, CCA's founding ideals have never been more relevant. Artists, designers, architects, and writers play a critical role in addressing societal challenges and have become leaders in a culture that relies on the marriage of technological innovation and creative content. Like the Arts and Crafts movement of the early 1900s, San Francisco is in the midst of another zeitgeist, and Meyer's legacy is perfectly positioned to deepen its ties to the community and be impactful.

"EDUCATING THOSE WHO CAN DO."

Frederick Meyer, *Founder of CCA*

2.2_ THE CHANGING LANDSCAPE OF HIGHER EDUCATION

We are living in times of dynamic disruption in higher education. Students today have new expectations, interests, degrees of preparedness, and perspectives on education and career. As we look ahead to the future of CCA, we must consider our students.

At the national level, nearly one third of entering first-year undergraduates are first-generation college students, and of these, almost one quarter are low income. Racial and ethnic composition is rapidly evolving; as economies have globalized and access to wealth has increased, there has been a rise in the international student population.

Students are demanding more options and greater flexibility in how their courses are structured. As a result, the traditional model of college is changing: low-residency programs, accelerated-degree options, certificate and part-time programs, and online learning are proliferating at all types of colleges and universities.

To sustain our position as an arts education leader, we must continue to build on our core strengths: innovative programming, talented faculty, connections with industry, and a world-class location. We must also respond to changing student demographics, evolving learning styles, and the enormous changes in contemporary art and design practice.

For us to attract and retain a diverse student body and world-class faculty, and continue to forge connections between industry and academia, we need to introduce innovative new program models and design new campus spaces for them to inhabit.

2.3_LOCATION, LOCATION, LOCATION

Where a student receives their education is key. CCA is at the epicenter of a regional hub of creativity and innovation. We're in the right place at the right time.

The San Francisco Bay Area is a global center of innovation and creativity, defined by entrepreneurship, sustainability, and social activism, as well as design and technology. Our region is home to thousands of new start-ups, and some of the most prominent tech firms in the world: Google, Apple, Facebook, Yahoo, Adobe, Intel. The Bay Area is experiencing stronger connectivity through foreign direct investment, links to other technology regions, large numbers of international students at our colleges and universities, and a globally diverse population that serves as an important business and cultural bridge.

Concentrating CCA in San Francisco will give us better access to some of the world's most creative teaching talent as well as an increased ability to forge connections with Bay Area corporations, arts and cultural institutions, nonprofits, and other world-class educational entities. It will also provide a remarkable link to the global community, and a place-based cultural identity that stands out in the competitive global and domestic marketplace.

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INNOVATION CORRIDOR_
Located in an area recently described as the "Innovation Corridor," our San Francisco campus is poised to play a key role in the rise of one of the last still-underdeveloped areas of the city. The campus occupies a strategic position between the new biotech and medical research area anchored by UCSF's Mission Bay campus and the Showplace Square Design District with its many design firms, start-ups, and larger tech companies. Enhancing the lively neighborhood and relations between CCA and the dynamic industry already surrounding us is a key component of our mission and critical for our success.

CHANGING FACE OF THE NEIGHBORHOOD_
When CCA first purchased the Greyhound building in San Francisco in 1995, the neighborhood was characterized by light manufacturing, and there were many underdeveloped parcels. Much has changed in the past 20 years, and CCA has played an instrumental role in shaping these changes. The acquisition and renovation of several buildings; the daily presence of hundreds of students, faculty, and staff; the continued growth of our academic programs; and the wide array of programming open to the public—all of these have contributed to transforming the area into a vigorous urban campus environment.

GAME-CHANGING ACQUISITION_
The recent purchase of the two-and-a-half-acre adjacent lot was a game changer for CCA—it is allowing us to explore bringing together the Oakland and San Francisco programs in one location. We envision a sustainable campus with technologically advanced art and design studios, student housing, restaurants and other retail activity, green space, community space, and "incubator" facilities to nurture our creative relationships with community, academic, cultural, and industry partners.

SAN FRANCSICO

1 Adobe
2 Airbnb
3 Ammunition
4 Asian Art Museum
5 Autodesk
6 California Academy of Sciences
7 Contemporary Jewish Museum
8 de Young Museum
9 Dolby Labs
10 Dropbox
11 Exploratorium
12 frog design
13 fuseproject
14 Gap Inc.
15 Gensler
16 Hot Studio
17 Legion of Honor
18 Method
19 Mexican Museum
20 Museum of African Diaspora
21 Museum of Craft and Design
22 Nurun
23 Sega
24 SFMOMA
25 Square
26 Steelcase
27 Stumbleupon
28 Twitter
29 Wired Magazine
30 Yelp
31 Yerba Buena Center for the Arts
32 Zynga

CCa
San Francisco Campus

envelopeA+D
Berkeley Art Museum
Pacific Film Archive
Tippett Studio
Pixar
Pandora
Ask.com
CCa Oakland Campus
The Crucible
Swarm Gallery
Pro Arts
Oakland Museum of California

OAKLAND

Jump Associates

Facebook

Hewlett Packard
IDEO
Tesla
LinkedIn
Cantor Center for the Visual Arts
Google
Yahoo
eBay

SILICON VALLEY

Intel
Apple
San Jose Museum of Art

3.0
OUR
CULTURE

"A new campus could merge
the patina of the Oakland
campus with the transparency
of the San Francisco campus.
Students should walk in and
have a natural understanding
of the place that is consistent
with our ethos."

Faculty member during the planning process

3.1_ACADEMIC PLAN THEMES

The development of CCA's Academic Plan in 2014 came at an important point in the college's history—a time of key decisions around location, growth, competition, sustainability, and dynamic change in higher education, including opportunities and challenges specific to art institutions. The Academic Pathways Plan sought to respond to a wide range of trends that are influencing our educational model.

KEY PRINCIPLES_

Increased desire for **flexible, personalized** education options

A more **interdisciplinary education** that blurs borders

A growing desire on the part of our students, faculty, and staff for **social impact** that connects art and design to civic service and social justice

More **diversity** initiatives in pedagogy and practice

Expectations for **ecologically responsible, sustainable design**

Partnerships and **relationships** that diversify programs and revenue sources

Increase in **international** student population

Substantial new thinking about how to define and provide the **creative leadership** necessary for the betterment of society

SEVEN THEMES FOR A UNIFIED CAMPUS

1_SAN FRANCISCO BAY AREA_
CCA sees its Bay Area location as a nexus of flexibility, freedom, transdisciplinarity, a climate of innovation, and a willingness to challenge existing models. This ethos and emphasis should be applied across all programs.

2_RISK AND EXPERIMENTATION_
CCA embodies a culture of experimentation, risk taking, and challenging the status quo, both within the curriculum and outside in co-curricular and external activities.

3_SOCIAL JUSTICE_
Since its founding at the height of the Arts and Crafts movement, CCA has recognized that the arts are deeply connected to society. Art, design, and architecture can be both a lens and a vehicle for social and environmental justice.

4_TECHNOLOGICAL INNOVATION AND CRITIQUE_
CCA acknowledges that technology is embedded across the entire life cycle of creative work, from ideation to construction to distribution. The college takes particular pride in its function as a platform to critique technology from an ethical framework, as well as to harness its power to improve lives and get things done.

5_HYBRIDITY AND INTERDISCIPLINARITY_
CCA values its depths and strengths in the fine arts, craft, design, and architecture. But all disciplines are enhanced by interdisciplinary interactions, and we are committed to fostering hybridity as a value in critical contemporary culture and the creative economy.

6_EXTERNAL EDUCATION_
A highlight of academic life at CCA is access to external learning opportunities. The educational experience we offer is deeply rooted in the Bay Area, and our students become local and global citizens as they grow their values and professional skills.

7_COLLABORATIVE COMMUNITIES_
CCA educates collaborative, creative change makers who can navigate an increasingly technology-driven society and marketplace. Few creative leaders work alone. Collaboration— among both students and faculty—is more important than ever as a key skill for social change, culture creation, and economic success.
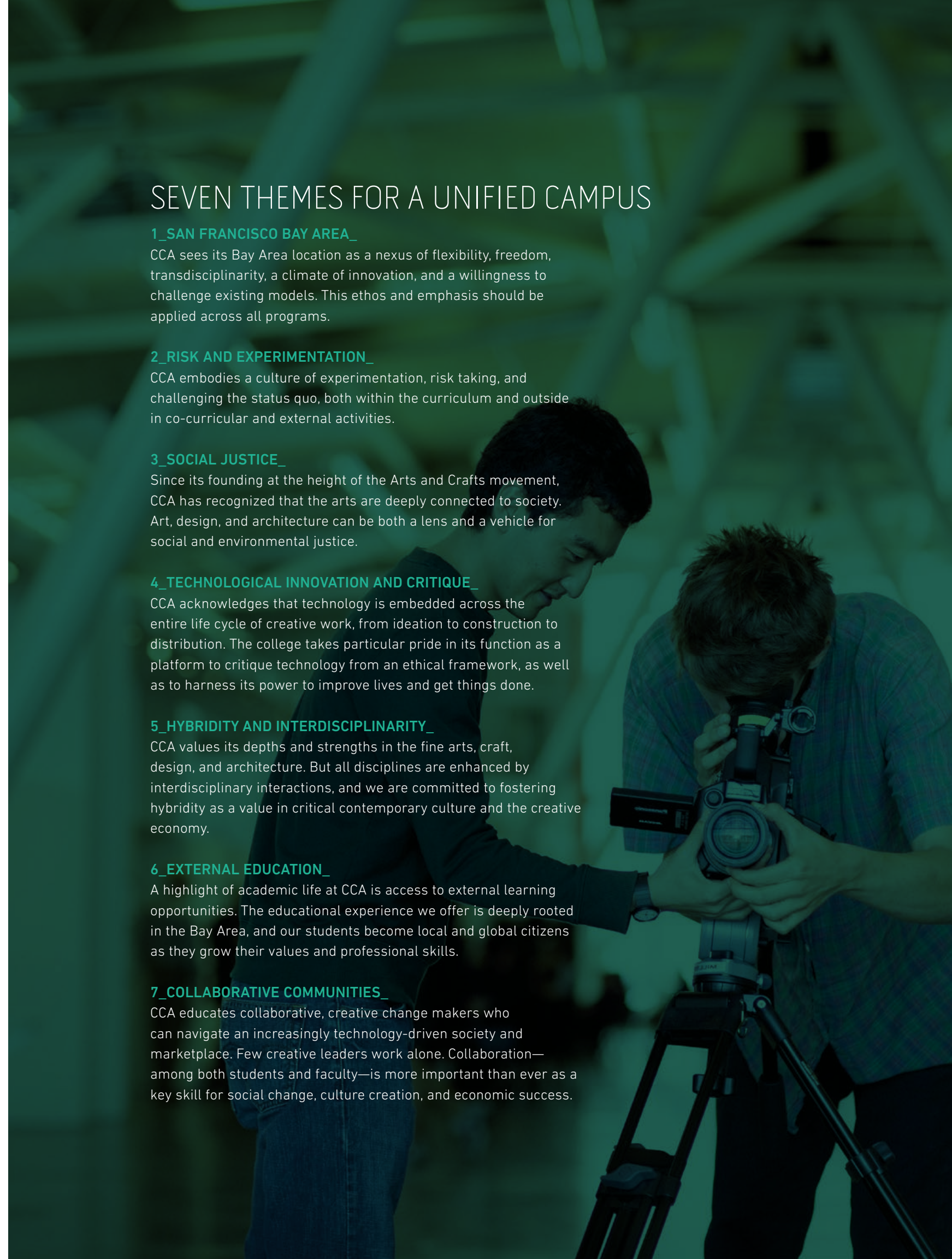
3.2_ LEARNING HAPPENS EVERYWHERE

Students engage in a variety of ways throughout the day, in a range of environments. It can happen in the studios, the labs, student housing, hallways, outdoor spaces, and the city at large.

LEARNING BY DOING _
CCA provides a variety of space typologies: formal instructional spaces, informal "safe failure" zones for experimentation, and multi-zone spaces that offer settings for different activities. All of these environments should have the flexibility to evolve over time.

LEARNING THROUGH ADJACENCIES_
Even passive exposure to different disciplines is an opportunity to encourage learners to imagine dynamic new relationships among subjects, media, and creative processes. Adjacencies enable interdisciplinary interactions that can be deliberate or serendipitous.

LEARNING MADE VISIBLE_
We aspire to create "teaching buildings" by putting processes and outcomes on display whenever possible. Increasing the transparency of instructional spaces, shops, and studios sparks interest across subjects and disciplines. Building design and engineering can and should tell stories about sustainability and responsibility, and promote engagement with the physical environment.
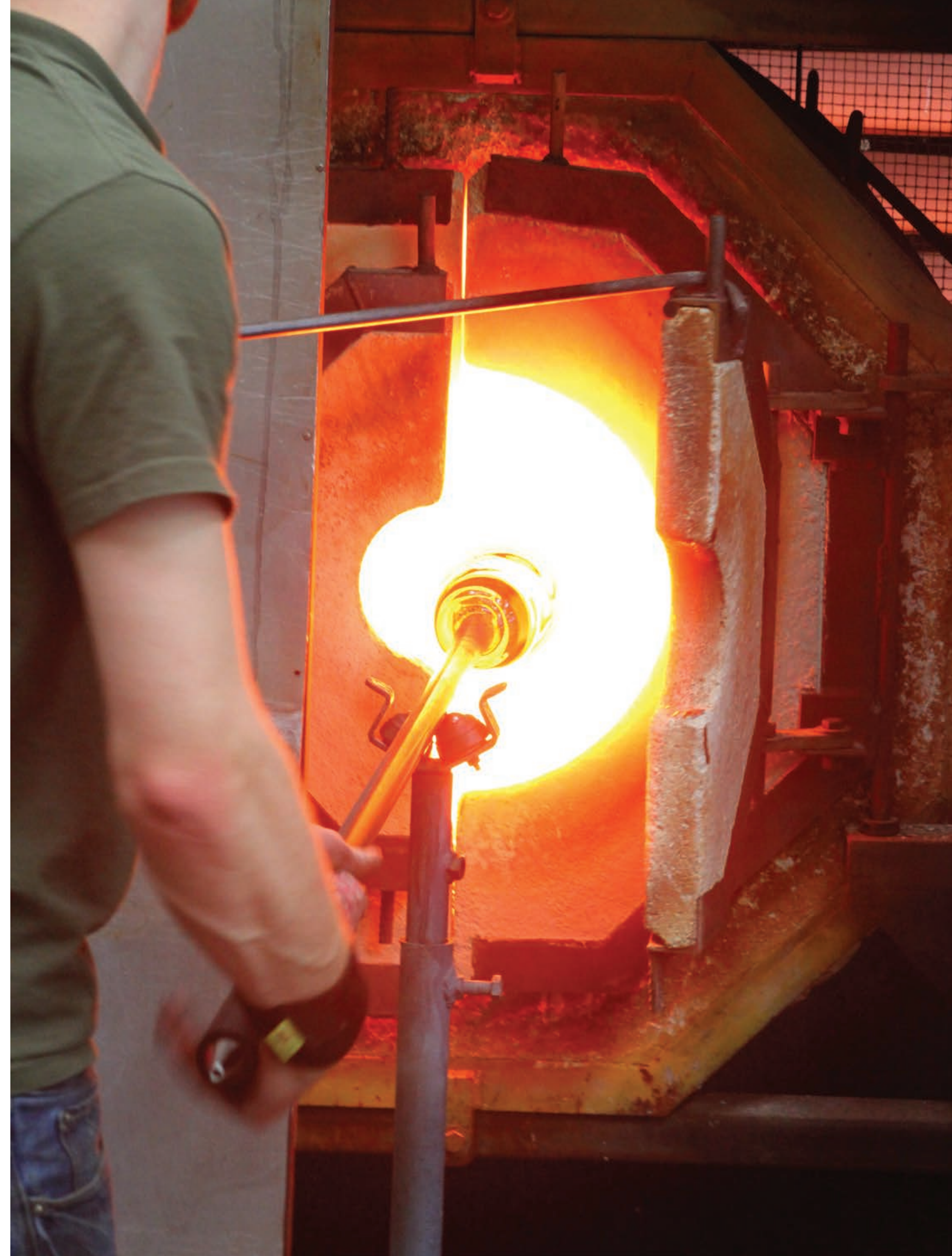
3.3_ MAKING IS FOUNDATIONAL

Making is foundational at CCA. It distinguishes our pedagogy from that of a liberal arts college or a research university. We focus on project-based learning, where the project is a physical or virtual creation.

Learning in this manner is powerful and not easy to achieve without specialized spaces, equipment, and tools, and of course the right people.

Our commitment to this type of pedagogy is unwavering. In fact, this plan calls for vigorously increasing that commitment to project-based learning and our spaces should reflect that.

"WE PRIDE OURSELVES UPON A PRACTICAL IDEALISM."

John Dewey

3.4_ LEVERAGE RENEWABLE RESOURCES

While CCA has created new and renovated college facilities that are LEED Platinum certified and have won numerous green awards, many aspects of art and design practice everywhere continue to be chemically toxic, energy inefficient, and resource intensive.

The intention of this plan is to create a path toward physical conditions that have a minimal or positive impact on the planet. The equipment, tools, materials, and behaviors in which we engage must be wholly rethought. Why can't the heat from a hyper-insulated, ultra-efficient glass furnace or ceramic kiln be captured for other uses? Must a hazardous or environmentally challenging methodology continue to be accepted practice simply because it is traditional, or can we invent new ways of working? How might we embed a sustainable, responsible, cradle-to-cradle mentality in every course description?

3.5_TAKING THE LEAD IN THE DIGITAL REVOLUTION

Technological innovation has fundamentally changed how human beings interact and express their creativity. We discover, express, and experience information differently as a result. Today, learning happens anywhere and everywhere as education, like many other aspects of our lives, has become mobile, personalized, and social. Technology enables students and instructors to transcend the physical and temporal boundaries of campus facilities, and empowers students to create on their own schedules at their own pace using resources that are available 24/7.

For example, a small 3D printer on an industrial design student's desk can print footwear prototypes on demand. All the software an art and design student needs is now available from the Cloud. Images and film clips can be shared in entirely new contexts, where they gain new meanings.

Technology is helping to shape emerging values, in which flexibility is a core and vital component of learning. These values are embodied in the work, life, and attitudes of contemporary art and design practices. And our students are the next generation of thought leaders in this respect.

"As much as we would like culture to drive technology, technology is equally driving culture. Students arrive at CCA with notions of what technology should do for them and how they should control that interaction."

Mara Hancock, *CCA CIO*

3.6_ THEN AND NOW

LINEAR STUDENT SCHEDULE_
The traditional model of learning was linear—scheduling students sequentially throughout the day.

ECOLOGY OF EXPERIENCES_
Today, that schedule must be more fluid to meet their learning profiles, influences, externalities, and the very real changes in the way these learners acquire knowledge.

MEALS

SCHEDULED CLASS

ASSIGNED PROJECT

GROUP WORK

OFF-CAMPUS FUN

CONFERENCE CALLS

SCHEDULED CLASS

MEALS

WORK

GROUP WORK

ASSIGNED PROJECT

OFF-CAMPUS FUN

FAMILY

4.0

OUR
PROCESS

"Luck is the residue of design."

Branch Rickey

4.1_ PLANNING PROCESS

In January 2014, CCA engaged the firm Gensler to lead our long-range campus development planning process. With Gensler as our primary consultant, we engaged the firm MK Think to assist in providing core strategic services related to spatial analytics. These planning partners helped lead CCA to develop a forward-thinking strategy.

INVESTIGATION PHASE_

The investigation phase was launched formally in May 2014 with all program chairs. The Executive Committee of the Faculty Senate, working closely with the Provost, appointed a Faculty Campus Planning Committee to work with our consultants over the summer. These sessions included group discussions on benchmarking, spatial typologies, scenarios, and affinity mapping exercises. This led to a set of guiding principles building on prior institution-wide planning efforts (CCA's Strategic Plan and Academic Pathways Plan).

Parallel to this work, MK Think began an in-depth process of data collection and analysis. This involved the validation and evaluation of all the existing facility data for both campuses. The analytics helped frame the key issues and opportunities available to the college through the development of a comprehensive asset/space inventory and database management system, a spatial mapping analysis, and a utilization and occupancy analysis.

CONVERSATION AND DEFINITION PHASE_

Broad input from the range of college stakeholders was key to successfully developing CCA's long-range development strategy, with faculty playing a central role. Over the course of a year, meetings and broader forums

took place that provided opportunities for representatives from the CCA community—students, faculty, staff, trustees, and alumni—to contribute to this process.

Stakeholder engagement began with asking all faculty to reflect on both the Oakland and San Francisco campuses and identify spaces, ideas, qualities, or activities they would like to retain, enhance, introduce, and discard in considering a new campus. In this R.E.I.D. exercise, more than 1,600 data points were gathered from faculty across all programs and disciplines, allowing the Gensler team to begin affinity mapping across the college.

Interdisciplinary faculty focus groups engaged in discussions centered on the future of art and design education and what systems, environments, resources, and relationships will be needed to make these shifts. Staff, student, and alumni groups engaged in discussions around the future of making/education/practice and the tools, spaces, infrastructure, and technology needed to best support our students and faculty. The Board of Trustees was also deeply engaged throughout the process, in particular around real estate considerations, long-term development issues, and financial impact.

CCA COMMUNITY ENGAGEMENT_

3 Faculty Campus Planning Committee Meetings

1 Faculty Senate Meeting

2 Senior Cabinet Retreats

1 Department Chair Meeting

1 All-Faculty Meeting

7 Faculty Focus Group Meetings

5 Staff Focus Group Meetings

1 Alumni Focus Group Meeting

2 Student Focus Group Meetings

2 All-Student Engagements

4 Board of Trustees Meetings

3 Board Facilities Committee Meetings

20 Campus Planning Leadership Meetings

LONG RANGE DEVELOPMENT STUDY_

MAY 2014 INVESTIGATE Introduce	AUG 2014 CONVERSE Frame Inform	NOV 2014 DEFINE Guide Vision	JAN 2015 DOCUMENT Draft LRDS Recommendations

4.2_STAKEHOLDER ENGAGEMENT: REID EXERCISE

RETAIN

- Transportation 1.8%
- Collaboration 1.8%
- Intimate/Private Spaces 2.7%
- Technology 3.0%
- Flexible Space 3.5%
- Architecture 6.7%
- Making/Learning Space 8.8%
- Campus/Neighborhood Link 11.2%
- Other 11.5%

35.4%
Community Spaces_
Open, communal spaces for mixing hybridity, communal thinking, and doing

13.6%
Heritage/Culture/History/Tradition_

ENHANCE

- Neighborhood/ Urban Integration 2.0%
- Greener/Outdoor/ Recreation Space 2.2%
- Interdisciplinary 2.6%
- Facilities/New Technology 2.6%
- Display 3.3%
- Campus Character 6.6%
- Other 7.1%
- Acoustics/Ventilation/ Lighting/Storage 9.1%
- Community Space 13.2%

17.6%
Transportation_
Ease of transport (BART, shuttles, parking, etc.)

15.0%
Faculty Space_
Faculty offices, workspaces, and dedicated studios

14.5% Making/Learning Space

INTRODUCE

- Flexible Space 1.3%
- Technology 2.3%
- Community Engagement 2.6%
- Book/Art Supply Store 2.6%
- Display 2.9%
- Library 3.5%
- Communal Space 4.8%
- Student Space/Life 5.1%
- Lecture/Performance Space 5.1%
- Fitness/Health 6.1%
- Pedagogy 7.4%
- Interdisciplinarity 7.4%

15.8%
Campus Amenity/Culture_
Walking paths to make it feel more like a campus. Deep commitment to sustainable practices

11.9%
Faculty Space/Life_
More opportunities for faculty socialization and collaboration

10.6% Making

10.6% Other

DISCARD

- Transportation 2.4%
- Web Interface 3.0%
- Food/Cafe 3.7%
- Faculty Issues/Space 4.3%
- Bureaucracy/Administration 4.3%
- Making 4.9%
- Meetings 5.5%
- Aesthetics 5.5%
- Obsolete Space/Equipment 6.1%
- Two Campuses/ Divide/Dualism 6.7%

14.0%
Other_
Disconnection to neighborhood

13.4%
Acoustic Issues_
Noisy co-ceiling spaces

7.3% Silos/Isolation
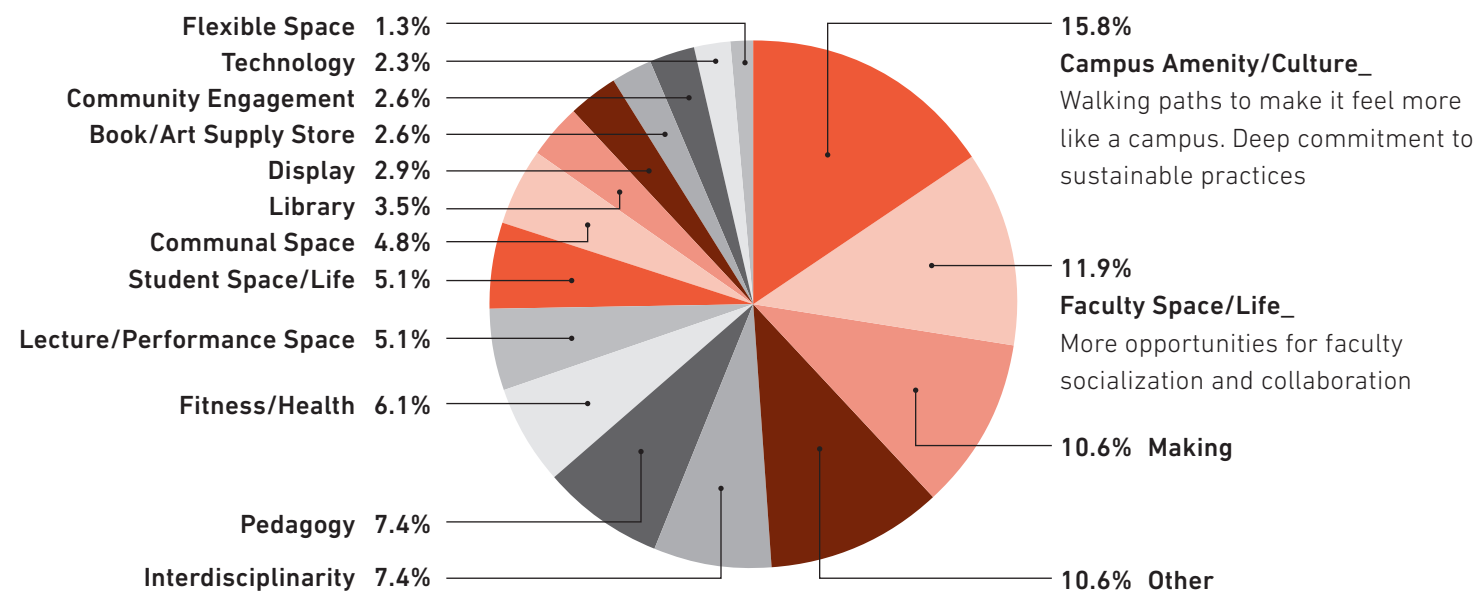
7.3% Social Issues/Values/Culture
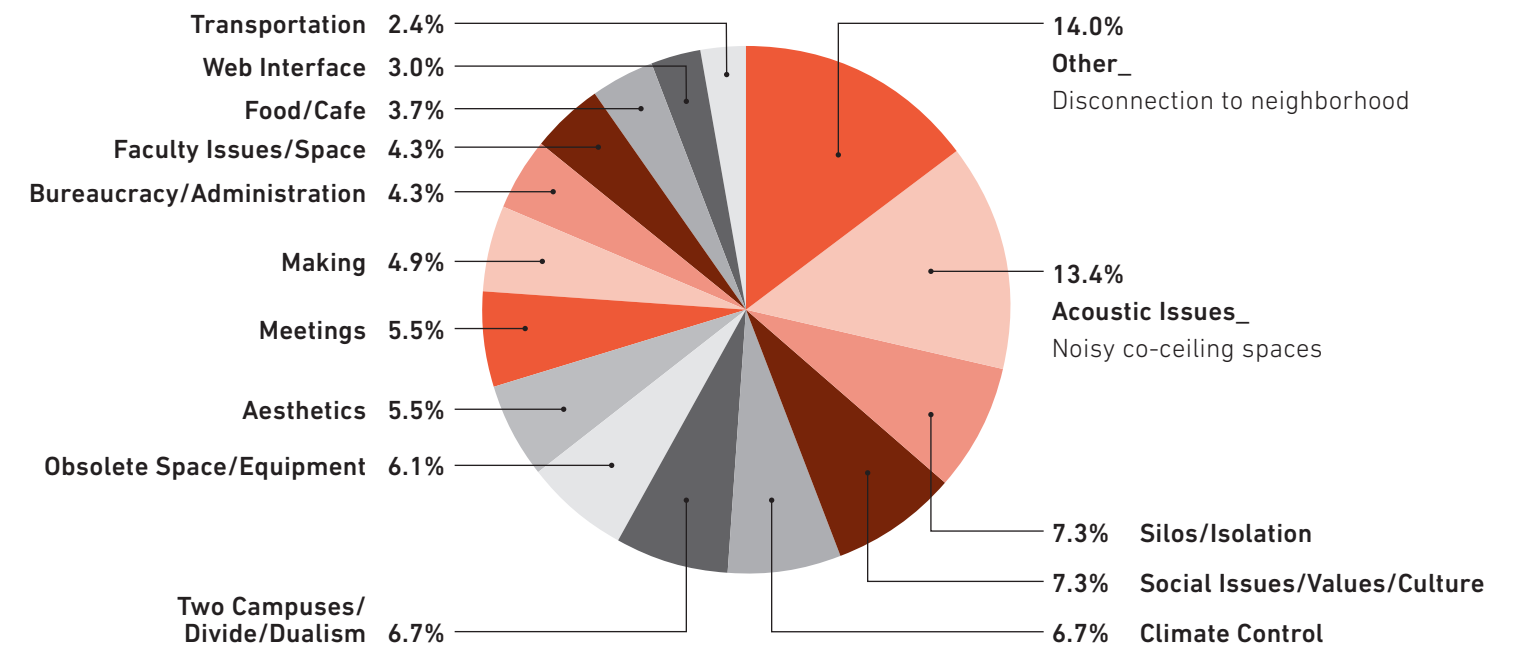
6.7% Climate Control

WE PRACTICE WHAT WE TEACH.

5.0

OUR
APPROACH

5.1_WE HAVE MANY OPTIONS

At the start of our long-range development strategy process it was not clear how or if it might be possible to bring together our academic programs on one campus. There seemed to be so many unknowns and possible obstacles. So much history, tradition, patina, and identity are bound up in the legacy buildings and grounds that we have occupied.

What has become clear as a result of this process is that CCA has the opportunity and many more choices for how to get there. We are rich in tradition, mission, human ingenuity, knowledge equity, real estate, partners, and ability to be nimble. We already have employed growth and reinvention strategies to create innovative new academic programs, as well as affordable student housing.

Our path forward will be one of inventive and exciting initiatives that are realized in a multitude of ways, leading to a clear vision of the most sustainable and engaged art school of the 21st century.

A UNIQUE PROCESS FOR A UNIQUE INSTITUTION.

SAN FRANCISCO TODAY

In 1985 when the college's Board of Trustees led the creation of a San Francisco campus in leased space at 17th and DeHaro, the Showplace Square neighborhood was a quiet light industrial area with a wholesale design showroom center as the only sign of activity.

Thirty years later we find our campus at the epicenter of an innovation zone, where whole new venues for medical research, education, the arts, design, technology, business, and culture have been created. While some of this neighborhood transformation can be tied to our active presence, the forces amplifying and quickening its pace are larger than CCA.

Mission Bay was made a redevelopment area, with UCSF obtaining land for a new campus; Silicon Valley companies saw San Francisco as an innovation and talent hub; Showplace Square was rezoned, and CCA acquired the former Greyhound Bus maintenance building as the first step toward a permanent campus.

Today there are tower cranes all around us, and the pace of change will only continue to accelerate. Coming improvements may include high-speed rail, the demolition of a portion of I-280, a new Warriors arena, a future BART crossing, and additional housing.

We could not be better positioned to maximize our impact and visibility.

5.2 _ CAMPUS PLANNING

We have been preparing for this moment for ten years. At its 2006 board retreat, CCA's Board of Trustees focused the college's administration on two big priorities for our San Francisco location: creating student housing and making an effort to acquire adjacent land and buildings.

Soon it became clear that the reason no developers were building student housing in San Francisco was that the regulations created disincentives for that use. With the help of the SF housing Action Coalition, we banded together with UC Hastings and a few other nonprofit colleges to get legislation sponsored and enacted that created a definition of student housing and removed the roadblocks to its creation. That effort took three and a half years. Shortly thereafter we signed an agreement for the first new student housing to be built in the city. That facility, The Panoramic, is now open at 9th and Mission streets.

The rezoning of our neighborhood in 2009 created another challenge. In an effort to preserve the light industrial character of our area, it was rezoned for Production, Repair, and Distribution (PDR) uses, making us a non-conforming use. With the unanimous support of the Mayor, the Board of Supervisors, and the Planning Commission, we were able to get legislation passed creating an Arts and Educational Special Use District for all our SF parcels, including the 2.4-acre adjacent lot the Board purchased in 2011. This is a permanent entitlement that not only allows for our educational uses but also creates the ability for us to provide housing for up to 750 students.

2006
Campus Feasibility Study

2007
Land acquisition offer

Student housing coalition

2009
Student Housing Legislation

2010
2010–15 Five-Year Strategic Plan

2011
Land acquisition completed

2012
Special Use District (SUD) legislation introduced

2013
Institutional Master Plan (IMP) accepted

Construction begins on The Panoramic (1321 Mission Street)

Interim student housing lease initiated (38 Harriet Street)

2014
Campus Planning Firms RFQ issued

Temporary use framework launched for back lot

Property valuations completed

Comprehensive review of Oakland Campus

2015
Long-range development strategy

1321 Mission Street student housing opens

PREFERRED CAMPUS STRATEGY

The site strategy recognizes that for the foreseeable future, the address of the college for transit riders and driven visitors to the campus will remain 1111 Eighth Street. Making and instruction will be consolidated on the site of the former Greyhound building bounded by Irving, Hooper, Seventh, and Eighth Streets in a concentrated core that will maximize the opportunity for collaboration between disciplines and programs.

Maximize development of existing parcels

Leverage neighborhood assets through formal and informal partnerships
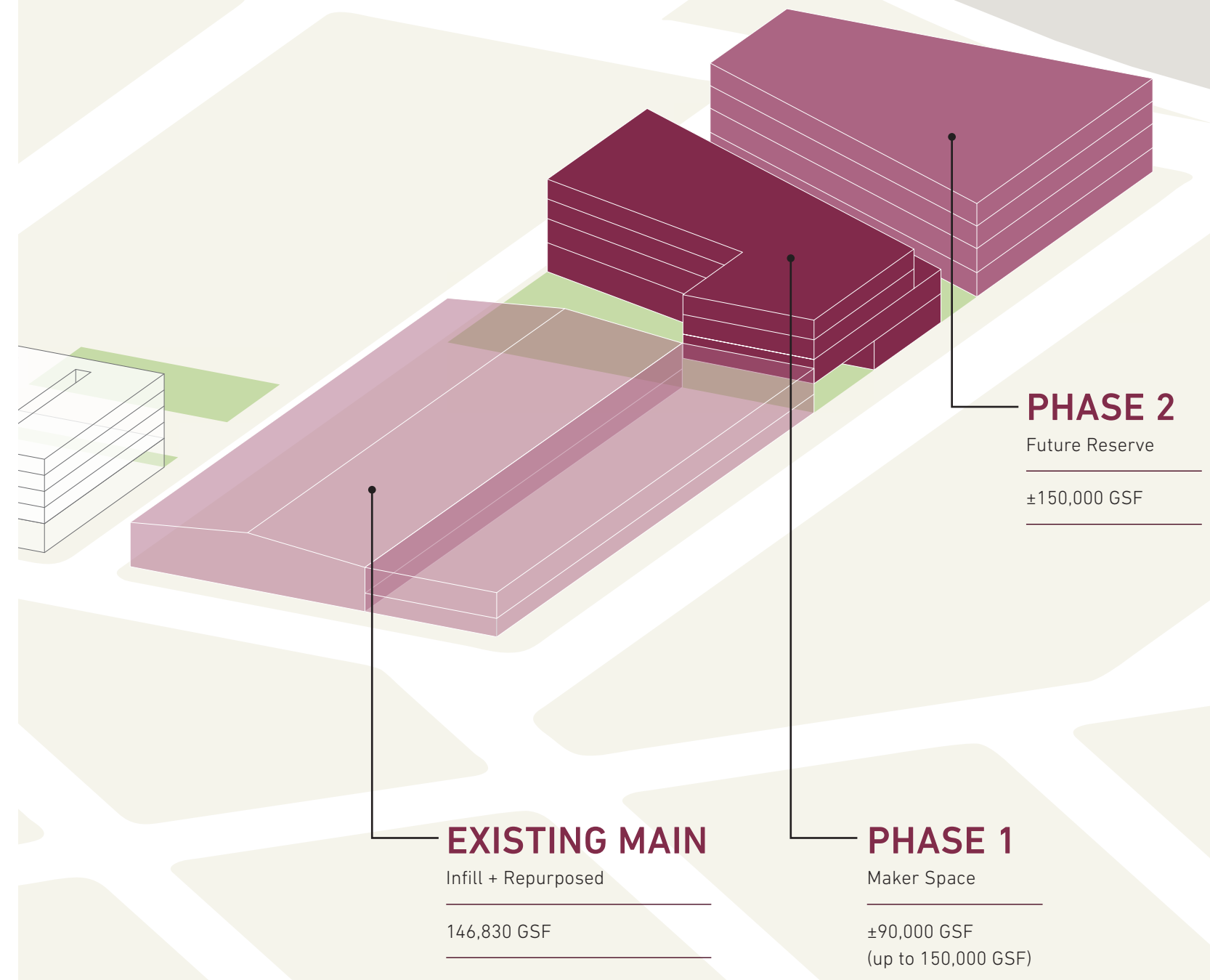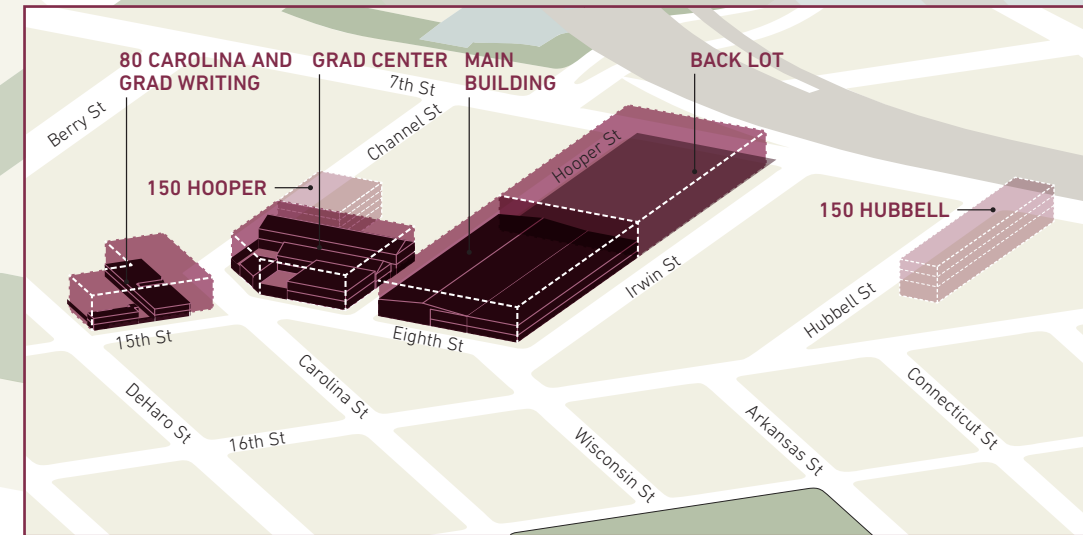
Space as platform for the success of CCA

Concentrate making and learning at existing campus core

Retain future agility (phased development of real estate assets)

Use universal structures as long-term sustainable assets

TOTAL GFA (GSF)	
1111 Eighth (Main Building)	146,830
184/188 Hooper (Grad Center)	44,800
80 Carolina (Student/Faculty Services)	22,800
350/360 Kansas (Wattis/Perry)	10,040
195 DeHaro (Grad Writing)	2,600
455 Irwin (lease space)	1,700
Existing Total	**228,770**
184 Hooper (w/housing)	−21,800
80 Carolina/195 DeHaro (w/housing)	−25,400
Replacements Total	**−47,200**
1111 Eighth	10,000
Infill Total	**10,000**
New facilities on back lot	90,000
184 Hooper, 1st Floor	20,000
80 Carolina, 1st Floor	20,000
New Construction Total	**130,000**
150 Hooper (potential)	30,000
150 Hubbell (potential)	6,000
Off Campus Total	**36,000**
GRAND TOTAL	**357,570**

@ 165 GSF per student (FTE) = **2167 students**
For 2,500 students add 55,000 GSF

80 CAROLINA AND GRAD WRITING
GRAD CENTER
MAIN BUILDING
BACK LOT
150 HOOPER
150 HUBBELL

Berry St
7th St
Channel St
Hooper St
Irwin St
Hubbell St
15th St
DeHaro St
16th St
Carolina St
Eighth St
Wisconsin St
Arkansas St
Connecticut St

PHASE 2
Future Reserve
±150,000 GSF

EXISTING MAIN
Infill + Repurposed
146,830 GSF

PHASE 1
Maker Space
±90,000 GSF
(up to 150,000 GSF)

SPACE TYPES

HEAVY MAKING SPACES_
These spaces will be distributed throughout the universal structure and prioritize heavy making —that which is big, noisy, dirty, hot, performative, or wet— in high-volume areas and highly connected to building infrastructures on the lower floors. Where possible, these spaces should include the ability to connect freely between indoors and outdoors through the establishment of a maker court.

LIGHT MAKING AND INSTRUCTIONAL SPACES_
These serve uses that are small, quiet, clean, and dry. Because they are more portable in their connections to building infrastructure, they may be more freely distributed throughout a universal structure. These spaces may also be more fungible, being freer to change location on an informal basis in support of new program explorations, and growth and contraction in programs. These spaces may accommodate both studio pursuits and more personal uses.

COMMUNITY SPACES_
These include all the facilities shared by CCA students and faculty—library, food services and dining, and circulation and hang-out spaces. These spaces provide connection points across all elements of our community and provide the ability for CCA to modulate our mix of traditional and nontraditional educational programs.

STAFF WORKSPACE_
Throughout the preparation of this strategy, the bifurcated nature of the administration and support services, as well as their need to adapt their spaces and organization depending upon the time of academic year, were identified as key hurdles to meeting the needs of students, staff, faculty and our community.

ENHANCED CIRCULATION_
Much of our current life is constrained by the distances and apparent lack of interaction among our programs, community, and resources. Throughout the planning process we heard repeatedly of a need for the communal spaces to be highly flexible, to define the character and community at work, during learning, and at play. The Nave in San Francisco and the landscape spaces in Oakland are examples of this. We believe all assignable spaces should be located immediately adjacent to ''thickened'' circulation space, and that circulation plans should support the functions of those spaces at a range of scales.

OPTIMAL SPATIAL PERFORMANCE_
Spaces that **support** teaching and learning well

Spaces that allow for **serendipitous** discovery and interaction

Spaces that allow **efficient, safe, high-performance** fabrication and production

Spaces that **leverage** corridors, stairways, lobbies, and infrastructure for interactivity

Spaces that **flexibly accommodate** various types of making and assembly

Spaces that easily **provide** privacy, tranquility, and focus

Spaces that **encourage** dining and discourse with others

Spaces that **share** resources to support learning and build community

Spaces that **take advantage** of indoor and outdoor adjacencies

Spaces that have **unexpected adjacencies** yielding productive interaction

Spaces that **display** the tools, materials, processes, and products of the arts

Spaces that **allow** all scales and types of materials to move with ease

Spaces that **maximize** living and learning opportunities

Spaces that **leverage** daylighting, renewable energy, and resources wisely

Spaces that **incorporate** nature

ADJACENCIES AND ATTRIBUTES

Throughout the planning process attention to how students, staff, and faculty occupy space; the experiences they take part in; and the variability of these spaces over time were recurring themes. In order to support a malleability of spatial occupancy and fitness for purpose, we shall seek to simplify the mix of instructional spaces and support the customization of space through a spectrum of attributes, adjacencies, and organization.

SPATIAL ATTRIBUTES_
Defined as the qualities that support the activities that take place within a given space and define it, either continuously or temporarily. Critically, we view these attributes not as binaries, but as spectrums that may overlap and support new fields of study, new program creation, and importantly, the ongoing support and success of the more traditional programs at CCA.
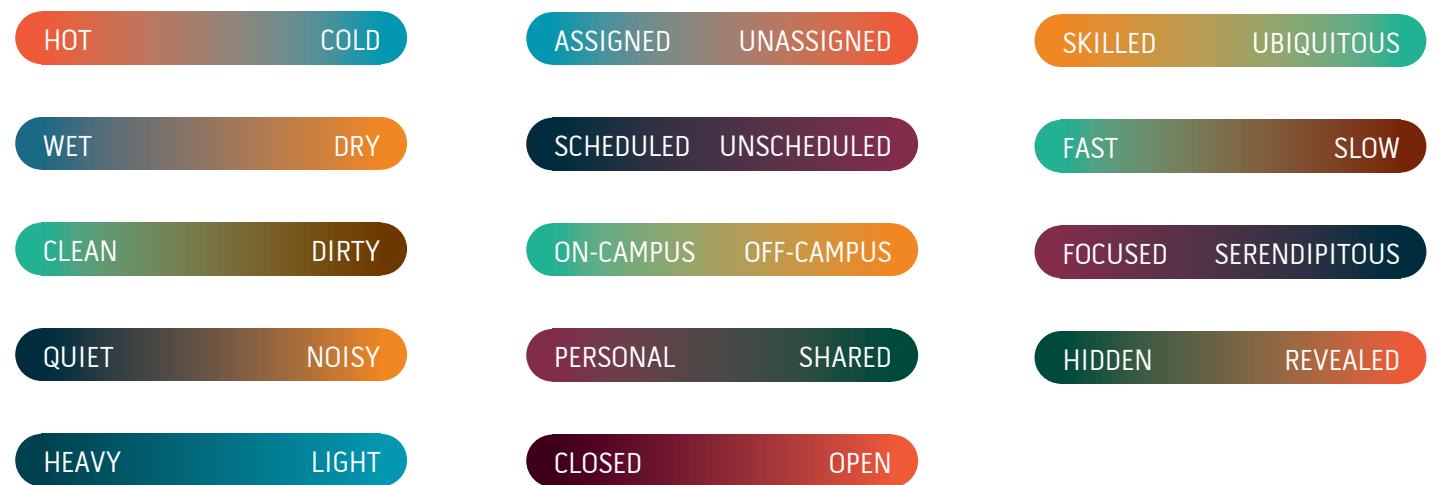
FERTILE ADJACENCIES_
Defined as the adjacencies between uses that produce both ordered and unplanned interactions among individuals, groups, programs, and our broader community. We believe we will be able to enhance our fertile adjacencies by continuing to simplify the spatial and organizational functions of our community and ensuring they are able to transform over time, for example, from a light making space to a shared studio to an instructional space to smaller focus spaces.

FLEXIBLE ORGANIZATION_
Is defined as the ability to organize ourselves in direct relation to desired outcomes. For example, the spaces that support heavy, noisy, dirty, and hot activities are more typically the heavy making programs. The intersection between these and other programs is critical to our community. The mixing of spatial attributes vertically and with clear visibility to community and shared spaces is critical to our community.

HOT	COLD		ASSIGNED	UNASSIGNED		SKILLED	UBIQUITOUS
WET	DRY		SCHEDULED	UNSCHEDULED		FAST	SLOW
CLEAN	DIRTY		ON-CAMPUS	OFF-CAMPUS		FOCUSED	SERENDIPITOUS
QUIET	NOISY		PERSONAL	SHARED		HIDDEN	REVEALED
HEAVY	LIGHT		CLOSED	OPEN			

GREENING, SUSTAINABILITY, AND MOBILITY

GREEN SPACES_

The planning process revealed the value placed on the diversity and interconnectedness of the landscape spaces of the Oakland campus, with its installations and areas that can scale to meet the demands of our community. A redesigned and expanded San Francisco campus provides the opportunity for a richer and more diverse range of landscape and outdoor maker spaces, green roofs, and courtyards that supports the ecology of our community.

DEEP SUSTAINABILITY_

Our existing San Francisco campus is already an exemplar of high sustainability in both our systems and our operations. Like our overall strategy, our attitude toward sustainable building and campus systems must be highly agile in order to maintain our ability to respond to both internal and external stressors. We have the opportunity to

identify and lead in the application of state-of-the-art systems and approaches to our campus. Our goal is a new campus that meets our needs and insulates us from potentially volatile energy and water markets.

TRANSIT-FIRST MOBILITY_

Our campuses are already low-vehicle venues, with high rates of bicycle and transit ridership. A key aspect of our continuing approach will be the reduction of parking on campus to the extent feasible, coupled with the provision of adequate bicycle and other alternative transit modes. We benefit from improvements to the MUNI corridor on Sixteenth Street, and anticipate continuing to do so. A key element of reducing greenhouse gases is our commitment to unifying our campus with both housing and instructional spaces in close proximity to each other, thus reducing dependence on vehicles.

HEALTH AND WELLNESS_

Throughout the preparation of our strategy, the impacts of health and wellness on our community were repeatedly raised across all groups. Our location benefits from close proximity to recreation facilities at Jackson Park and the City of San Francisco's commitment to improving both bicycle access and public spaces near our campus. We will continue to work with neighborhood groups and the City to further a shared agenda of increased pedestrian and bicycle connectivity as an element of campus health and wellness. The intent is to define campus health criteria that positively impact both our social and educational outcomes.

UBIQUITOUS TECHNOLOGY

CCA recognizes that the speed of technological change combined with the flexibility of its unique pedagogy requires an innovative approach. Once relegated to the realm of the computer scientist, technology is now everywhere and used by everyone. It is embedded in the machines we use to design and to make. This means that technology is a core part of the artist's and designer's toolkit. Our students should have the skills to redesign these technical tools as necessary in order to express their creative ambition. Everyone is a technologist.

UNIVERSAL LEARNING PLATFORM_

To be as creative, agile, and flexible as possible, CCA is applying the concept of a universal learning platform as a core strategy. This applies to learning spaces—physical and virtual.

The technological infrastructure must be designed to be adaptive and evolving. This universal learning platform provides an advanced foundation on which to amplify the student learning experience, extending and integrating with a student's personal technology ecosystem, and leveraging the technology tools they bring with them.

To this end, CCA is assembling and integrating a software ecosystem that serves as a kit of software (parts) to be used by students and faculty across disciplines via multiple delivery formats. This ecosystem is composed of several core platforms that can be complemented with an evolving set of integrated and specialized tools.

A VIRTUAL BRIDGE_

To support the personalized needs of our students and faculty, we aim to move data between these systems and aggregate critical information and connections in an interface that is individualized and contextual. Our online spaces need to help navigate the intersections of people's personal and CCA/professional lives while keeping them as engaged as possible in the dynamism and learning community that is CCA. We see this as a virtual bridge to the school for the entire community—which goes beyond the formal community of staff, faculty, and students—and extends to alumni as well as "friends of" CCA. We have captured this in our CAPES strategy: Connect, Amplify, Personalize, Empower, and Simplify.

These themes serve to guide our thinking about platform decisions and technology investments by being driven by the user experience. CCA is now focusing on improving the user experience and engagement with our organization and our community through our web interfaces, including:

A new student-first ERP system that has been designed around a modern end-user experience while providing better back-office efficiency.

Reinvesting in our network to make it more robust to support the 24×7 connectivity expectations.

Creating a unified database that provides a 360-degree view on engagement with students.

Expanding the instructional technology toolkit and services.

Embarking on design and prototyping of a new CCA portal and the redesign of our public website, cca.edu.

HOUSING STRATEGY

The cost of higher education is a challenge for most of the students we serve. Colleges with lower housing costs can be attractive options for students who are concerned with financing their education. All of our urban competitor schools have recognized this and acted on it by providing affordable housing options. Like the art and design schools in New York City, we find ourselves in an extremely high priced housing market where demand far exceeds capacity. Student housing by Craigslist is not an option if we want to be competitive and sustainable.

Therefore this plan calls for a three-pronged approach to increase our supply of student housing.

Off-campus housing for continuing and graduate students

Near-campus housing for continuing and international students

On-campus housing for first year students

All three housing types are underway. The Panoramic (off campus) is open with 200 beds at 9th and Mission. 75 Arkansas (near campus) is in the planning stages with 200+ beds of apartment style housing. And we are seeking a development team to create first-year housing at 188 Hooper (on campus) .

CURRENT HOUSING PORTFOLIO	
OAKLAND	**265**
Clifton Hall (owned)	120
Irwin Hall (owned)	34
Avenue Apartments (leased)	34
Webster Hall (leased)	77
SAN FRANCISCO	**242**
The Panoramic (leased, 2025+5)	200
Harriet St. (leased)	42

FUTURE HOUSING PORTFOLIO	
SAN FRANCISCO	**990±**
75 Arkansas St. (2018, ongoing)	240
Hooper St.	350±
80 Carolina St.	400±

80 CAROLINA
Long term housing

On-site

400 beds ±

15,000 GSF ±

HOOPER
Near term housing

On-site

350 beds ±

20,000 GSF ±

75 ARKANSAS
Near-term housing

Off-site

240 beds

BENCHMARKS

In addition to organizing stakeholder conversations, we asked our community of faculty, staff, students, and alumni to help in developing a visual catalog of best practices related to space, organizational ideas, and behaviors.

Gathering_
Spaces that flexibly accommodate various scales of assembly, but are not as specialized and fixed, or single-use as traditional lecture halls

Retreating_
Spaces that easily accommodate privacy and focus

Dining_
Spaces that support dining alone or with others. Places that have maximized living and learning environments.

Circulation_
Spaces that leverage corridors, stairways, lobbies, and other required infrastructure to support interactivity

Enclosure_
Spaces that take advantage of indoor/ outdoor adjacencies to expand activities to the outdoors in various degrees of enclosure

Making_
Spaces that create efficient, safe, high performance fabrication/production

Adjacency_
Unexpected adjacencies that yield productive interactions

Display_
Inventive ways that the tools and materials used and the projects created have been incorporated into the visual and spatial logic of an organization

Materials_
Facilities that have built-in logic to move various scales and types of materials through them

Hundreds of visual examples have been contributed to a collection that is available on the library Vault site and is still open for ideas: VAULT.CCA.EDU/S/ SPATIAL-BENCHMARKING

UNIVERSAL STRUCTURE

Mass MoCA embraces the
opportunities created by the space.

MAKING

Heath Ceramics extends its legacy
while adding new capabilities.

NATURE

Lick-Wilmerding High School
weaves sustainability and nature
into and on top of the campus
with a roof garden.

GATHERING

The Exploratorium provides many ways to gather throughout the indoor/outdoor spaces of the museum.

WORKING

Seattle's Bullitt Center provides a healthy, productive environment for all staff in an ultra-sustainable building.

LIVING

CCA created car-free urban student housing with high-performance materials and low energy use.

5.3_ FINANCING AND REAL ESTATE

Our overarching goal for the strategy process is to define tactics to complete our facilities and reach our organizational objectives without additional debt burdens that would impact our core mission and pedagogy. We have a range of financing and implementation strategies that we can pursue with the prudence, foresight, and leadership of our Board.

FUNDRAISING & SELF-FINANCING_
We are planning for a capital campaign. CCA is initiating a capacity study to understand the level of interest of our broader community and benefactors to support our aspirations and to identify the magnitude of funding that may be available.

EXTERNAL FINANCING_
These strategies for funding include additional bonding and other borrowing mechanisms. We will continue to monitor the value of our assets and our annual operating budget and seek to minimize the need for additional debt burden. To assess the availability of these funds, we may also begin a bond rationalization strategy that seeks to simplify the bond commitments we have in place.

BRIDGE FUNDING FROM FINANCIAL RESERVES_
Subject to the availability of unrestricted funds, we may be able to self-finance, on a short-term basis, specific components of the campus planning strategy. We believe these funds may be used to support interim strategies, including migration planning, creation of swing and surge space, and other short-term activities.

REAL ESTATE_
A significant outcome of this process has been the realization that the foresight of the Board has endowed the college with significant real estate assets that may be able to support the implementation of our strategy. There are several tactics that we will continue to monitor and evaluate for their impact on the overall financial sustainability of our college. These include:

Equity Contribution_ We will use our equity stake in specific sites as a basis for partnership development, partnerships, lease-back opportunities and other mechanisms. These may be developed on campus, where our current land ownership, supply, and valuations would form a contribution to partnership negotiations.

Sale_ Of particular relevance to our off-campus properties, we will explore sale to third parties, as and when appropriate. These actions will be evaluated for their impact on student life and, in particular, our continuing ability to house our community.

Entitlement (to elevate land value)_
We anticipate the opportunity to entitle our land to receive more development than is achievable given current city zoning regulations. The Back Lot and 80 Carolina have been specifically excluded from our preferred Phase 1 strategy. These sites could offer the greatest opportunity to increase our real estate holdings through upzoning, either by diversifying eligible land uses or requesting additional height and density prior to future partnership and/or sale.

Off-Site Partnering_ Consistent with our evolving business model, we will continue to explore off-site opportunities to support our community. These ventures could present long-term endowment opportunities, either by enlargement of our real estate portfolio or establishment of maintenance and operation funding sources.

OAKLAND CAMPUS SCENARIOS

We are actively exploring scenarios for the future of the Oakland campus. Our research will help determine how best to use this vital part of our legacy for the benefit of the CCA community. The college is exploring both mission-aligned uses that could involve partnering with another non-profit or for-profit organization as well as alternative uses that could involve lease or sale. We expect to have this work done by the end of 2016, and as we learn more we will share information with the community.

5.4_ GLOSSARY

ACADEMIC PATHWAYS_
The title of the college's Academic Plan that was facilitated by the Napa Group in 2014.

ADAPTIVE REUSE_
Refers to the process of reusing an old site or building for a purpose other than which it was built or designed for.

AGILE_
An ability to iterate quickly in a well-coordinated manner.

ASSIGNED SPACE _
Any space that an individual occupies and controls, such as a dedicated studio or office.

CAP_
The college's Climate Action Plan (CAP) on file with the American College and University Presidents Climate Commitment.

CLEAN/MESSY_
Clean rooms can smoothly host different activities from one use to the next; messy rooms cannot.

CRITIQUE_
A format for discussing ideas and work at various stages of development so that the feedback makes the final version better.

DESIGN THINKING_
A formal method for practical, creative resolution of problems and creation of solutions, with the intent of improving future results.

DISTRIBUTED COMPUTING_
An approach to supporting digital tools with a system that allows learning and working to occur everywhere, both on and off campus.

DREAM BIG_
The title of the college's Strategic Plan that was facilitated by IDEO in 2010.

FERTILE ADJACENCIES_
An approach to locating activities not just for efficiency or by discipline, but rather for productive interaction, knowledge sharing, and other yet-to-be-discovered practices.

FTE_
Headcount enrollment is the number of individuals who have paid fees and enrolled in classes. Full-Time Equivalent (FTE) enrollment is a statement about how many students taking full study loads would generate a given number of measured or anticipated student credit hours.

FUZZY BOUNDARIES_
The overlapping zones of making practices that have resulted as creative practices expand and change.

GREEN OR LIVING ROOF_
A roof of a building that is partially or completely covered with vegetation and a growing medium, planted over a waterproofing membrane.

GSF PER FTE_
The number of gross square feet (GSF) on average that the college provides per each Full Time Equivalent (FTE) student.

GUIDE BY THE SIDE_
A two-way teaching method that engages the student as a partner with the teacher in the learning process.

HYBRIDITY_
A hybrid is something that is mixed, and hybridity is simply the state of being mixed.

IMP_
The college's Institutional Master Plan (IMP) on file with the City of San Francisco.

INTERDISCIPLINARY_
Characterized by the combining of two or more academic disciplines or fields of study, creating something new by crossing boundaries and thinking across them.

INVENTORY_
The volume and characteristics of facilities used by the college, including their ability to provide capacity and their current operational disposition.

LANDSCAPE SPACE_
Those spaces that are outdoors and characterized by natural elements and plant materials.

LEARNING EVERYWHERE_
An approach to space, technology, pedagogy, and accommodations that allows learning and working to happen easily no matter where one is on campus, not just in classrooms or studios.

MAKING_
The making of objects, prototypes, ideas, and/or meaning through physical and intellectual research.

LIGHT MAKING_
Fabrication, prototyping, and production methods that are small in scale and don't require oversized materials or elaborate accommodations. They tend to be table-top or work bench supported and don't necessarily need to be on the ground floor or have immediately adjacent outdoor work space.

HEAVY MAKING_
Fabrication, prototyping, and production methods that are large in scale and require open floor space, both indoor and outdoor, for assembly and work areas. They tend to have large, highly serviced equipment affiliated with them, which in turn often requires specialized ventilation, safety, and other requirements.

NET ZERO_
A building with zero net energy consumption, meaning the total amount of energy used by the building on an annual basis is roughly equal to the amount of renewable energy created on the site.

NIMBLE_
Quick to understand, think, and take action.

NONTRADITIONAL STUDENT_
The National Center for Education Statistics (NCES) acknowledges there is no precise definition for nontraditional student, but suggests that part-time status and age are common characteristics. CCA's low-residency DMBA students are among those who make up the 10% of students we define this way.

OCCUPANCY_
The percentage of a room's seats that are occupied when it is in use.

OFF-CAMPUS SPACE_
Any off-campus space where activities are opted into by participants in coordination with that space's operator.

OPEN/CLOSED_
Closed rooms have four walls that meet the ceiling and a door that closes. Open rooms are missing one or more of these features.

OPEN SPACE_
An unscheduled or unassigned space that has distributed control.

OUTDOOR WORK SPACE_
A space that may be covered and protected from wind and rain, where students and faculty can fabricate work.

PDR-1-D_
The zoning designation for our San Francisco parcels and those of our immediate neighbors. It's equivalent to a light industrial zone and stands for Production, Distribution, and Repair, with a design industries emphasis.

PROJECT-BASED LEARNING_
The foundation of a visual arts education such as CCA's. The curriculum uses real world, theoretical, future, hypothetical, or self-directed projects as the basis for learning throughout the curriculum.

RESILIENCY_
The capacity to recover quickly from difficulties or shocks to the college's system and/or the capacity to adapt to long-term change.

SAGE ON THE STAGE_
A centuries old instructional model of a teacher transferring knowledge to an audience of students.

SCHEDULE-ABLE SPACE_
A space is determined to be schedule-able if its use code description specifies that classes may be rostered in it.

SCHEDULED SPACE_
A space is determined to be currently scheduled if its use code description specifies that its primary function is to hold rostered classes, or if its auxiliary function is to hold rostered classes and the course schedule indicates that at least 10 hours of formal instruction per week take place there.

SHARED USE SHOPS_
These making spaces incorporate widely used tools and materials that are common to many of the making practices across the college.

SILO MENTALITY_
An attitude found in organizations that occurs when several departments or groups do not want to share information, space, or knowledge with others. A silo mentality reduces efficiency, creativity, and innovation and can be a contributing factor to a failing institutional culture.

SMART CLASSROOM_
Any room that is able to support teaching with digital tools. These rooms typically include display technologies like projectors, flat screens, and speakers in order to support the students' and faculty's portable devices.

SPECIALIZED USE SHOPS_
Those making spaces that are material-, process-, and tool-specific. These facilities often require more training than a safety orientation before they are utilized.

SUD_
The Special Use District (SUD) that creates the entitlements for the college's development of its San Francisco parcels.

SUSTAINABILITY_
Describes systems and processes that can be maintained indefinitely.

THIRD CAMPUS_
A strategy for conceiving a unified CCA environment that is neither the current Oakland or San Francisco campuses, but rather a wholly new "third campus."

UNIVERSAL STRUCTURE_
A highly adaptable building frame of structural concrete construction and high floor-to-floor clearances, able to handle large equipment loads and multiple types of spaces and uses. Historically these have been the loft buildings that artists, designers and other creative enterprises like to occupy.

UTILIZATION_
The amount of time that a room is used over the course of a week, or the percentage of rooms that are in use at a specific time.

UTILIZATION RATE_
The percentage of a set of rooms in use at a given time of day.

VIRTUAL CAMPUS_
In addition to the physical places that define our campus, this is the largely invisible structure that supports communication, workflow, knowledge sharing, and collaboration.

VISIBLE STORAGE_
A strategy of keeping your collection, prototypes, or process of production in plain sight even when you're not formally displaying or working with (or on) them.

VISUAL BENCHMARKING_
A process of gathering examples of spaces, adjacencies, and use patterns that are relevant to our planning process.

WEEKLY ROOM-USE HOURS_
The amount of time a room is scheduled for use — specifically for rostered classes — over the course of a week.

WET/DRY_
Wet rooms have easy access to a sink/drain. Dry rooms do not.

ACKNOWLEDGMENTS

GENSLER_

Gabriella Folino
Lewis Knight
Karen Kuklin
Amy Kwok
Kristi Loui
David Mayman
Peter Weingarten
Adira Weixlmann

MK THINK_

Nate Goore
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Owen Smith, *Illustration Chair*
Sandrine Lebas, *Industrial Design Chair*
Kristian Simsarian, *Interaction Design Chair*
Nathan Shedroff, *MBA in Design (DMBA) Programs Chair*
Tim Smith, *MBA in Design Strategy Associate Chair*
Susan Worthman, *MBA in Design Strategy Associate Chair*
William Semmes, *MBA in Strategic Foresight Associate Chair*
Jon Sueda, *MFA in Design Chair*
Rick Vertolli, *Animation Chair*
Chris Platz, *Animation Assistant Chair*
Nathan Lynch, *Ceramics Chair*
Susanne Cockrell, *Community Arts Chair*
Rob Epstein, *Film Co-Chair*
Brook Hinton, *Film Co-Chair*
Clifford Rainey, *Glass Chair*
Christina La Sala, *Individualized Studies Chair*
Marilyn da Silva, *Jewelry/Metal Arts Chair*
Linda Geary, *Painting/Drawing Chair*
James Gobel, *Painting/Drawing Assistant Chair*
Jessica Ingram, *Photography Chair*
Michelle Murillo, *Printmaking Co-Chair*
Thomas Wojak, *Printmaking Interim Co-Chair*
Brian Conley, *Sculpture Interim Chair*
Deborah Valoma, *Textiles Chair*
Ted Purves, *Graduate Program in Fine Arts Chair*
Ranu Mukherjee, *Graduate Program in Fine Arts Assistant Chair*
Julian Carter, *Critical Studies Chair*
Jordana Moore Saggese, *Visual Studies*
Faith Adiele, *Writing and Literature Interim Chair*
Leigh Markopoulos, *Graduate Program in Curatorial Practice Chair*
Tirza Latimer, *Graduate Program in Visual and Critical Studies Chair*
Matt Silady, *MFA in Comics Chair*
Gloria Frym, *MFA Program in Writing Chair*
Melinda de Jesús, *Diversity Studies Chair*
KC Rosenberg, *First Year Program Chair*

INTERDISCIPLINARY FACULTY GROUPS_

Group 1_ Fine Arts: Sculpture, Glass, Ceramics, Jewelry/Metal Arts, Textiles

Curtis Arima
Julie Caffey
Brian Conley
Tammy Rae Carland
Marilyn da Silva
Josh Faught
Mia Fever
Nathan Lynch
Ted Purves
Clifford Rainey
Deborah Valoma

Group 2_ Fine Arts: Film, Animation, Photo

Rob Epstein
Brook Hinton
Jessica Ingram
Chris Johnson
Andrew Lyndon
Christoph Steger
Rick Vertolli

Group 3_ Humanities & Sciences: Writing, Writing & Literature, Visual Studies, Visual Critical Studies, Critical Studies, Science, Diversity Studies, Curatorial Practice, Comics

Juvenal Acosta
Faith Adiele
Kate Angelo
Julian Carter
Melinda de Jesus
Gloria Frym
Tirza Latimer
Bill Littman
Leigh Markopoulos
Christine Metzger
Matt Silady
Jordana Saggese

Group 4_ Architecture: Architecture, Interior Design

Amy Campos
Mark Donohue
Thom Faulders
Nataly Gattegno
Judy Krasnick
Andrew Kudless
Jonathan Massey
Catherine Veikos

Group 5_ Fine Arts: Painting, Community Arts, Printmaking, Individualized, First Year Program

Susanne Cockrell
James Gobel
Linda Geary
Jordan Kantor
Christina La Sala
Michelle Murillo
KC Rosenberg
Thomas Wojak

Group 6_ Design: Graphic Design, Industrial Design, Interaction Design, MBA Design Strategies

David Asari
Rachel Berger
Haakon Faste
Sandrine Lebas
Emily McVarish
Paul Montgomery
Colin Owen
Nathan Shedroff
Kristian Simsarian
Tim Smith
Jon Sueda
Pam Zahedani

Group 7_ Design: Fashion, Furniture, Illustration

Russell Baldon
Donald Fortescue
Lynda Grose
Corey Jones
Owen Smith
Amy Williams

BOARD OF TRUSTEES_

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Emma J. Goltz
Ann M. Hatch
Nancy Howes
George F. Jewett
Byron D. Kluth, *FAIA LEED LP*
Joyce B. Linker
Lorna F. Meyer
Ann Morhauser
Timothy Mott
Steven H. Oliver
F. Noel Perry
Nathan E. Savin
Alan L. Stein
Judith P. Timken
John S. Wadsworth, Jr.
Asher Waldfogel
Kay Kimpton Walker
Vinitha J. Watson
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Carlie Wilmans
Ronald C. Wornick
Mary L. Zlot

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Anushe Babar
Iris Charabi-Berggren
Kari Marboe
Chris McCall
Steven Miller
Ardy Sobhani
Zachary Scholz

STAFF, SHOPS AND ADMINISTRATIVE COLLABORATORS_

Academic_

Judy Krasnick, *Architecture Assistant Director*
Pam Zahedani, *Design Assistant Director*
Julie Caffey, *Fine Arts Assistant Director*
Kate Angelo, *Humanities & Sciences Assistant Director*

Oakland Shops and Studios_

Seth Augustine
Benjamin Bracamonte
Tony Esola
Lance Fraser
Josef Jacques
Em Meine
Craig Petey
John Poole
Dustin Smith
Stacy Speyer
Natalie Trujillo
Chano Uribe
Hillary Wiedemann

San Francisco Shops and Studios_

Serena Cole
Aimee Graham
Charlie Leese
Michele Marti
Andrew Maxwell-Parish
Zane Murray
Chris Parsell
Yvie Raij

Enrollment Services_

Jerry Allen
Scott Cline
Noel Dahl
Peg Leary
Sheri McKenzie
Robynne Royster

Student Affairs_

Curtis Adamson
Marianne Beck
Courtney Chung
Janeece Hayes
Virginia Jardim
Jessica McMillan
George Sedano
Jeannine Szamreta

Operations_

Noah Bartlett
Rebekah Eisenberg
Lisa Jonas
Aaron McKenzie
Zane Murray
Keith Stiver
Peter Sutton

ETS/Library Services_

Teri Dowling
Todd Larson
Cian Phillips
Hillary Wiedemann
Bobby White
Michelle Ziegmann

Marketing/Communications

Chris Bliss
Laura Kenney
Becky Ruden
Meghan Ryan

STUDENTS_

San Francisco Student Group_

Vivek Shah, *IXD*
Paulina Berczynski, *MFA Social Practice*
Hannah Kim, *Graphic Design*
Carolina Magis Weinberg, *MFA & VCS*
Ebun Alugbin, *MArch Alum*
Mitchell Price, *BArch*
Matt Pearson, *MFA Design*
Angela Lee, *Illustration*
Forrest McGarvey, *MFA fine arts & MA visual critical studies*
Leslie Greene, *Industrial Design*
Sabrina Florence, *Interior Design*
Jiayun Ong, *Industrial Design*
Gabriel Ascanio, *Architecture*

Gina Bugiada, *MArch*
Sam Bertain, *Industrial Design*
Kathryn Gentzke, *MFA Social Practice*

Oakland Student Group_

Justin Chin, *Animation*
Tanya Poovaiah, *Animation*
Sara Butterfield, *Painting*
Zhiyu Xue (Reaji), *IXD*
Kyung Chyun, *Illustration*
Chase Kumasaka, *Animation, Chimera Leader*
Cynthia Santos, *Animation*
Tammy Berdichevsky, *Sculpture*
Trevi Pendro, *Jewelry/Metal Arts*
Tanya Gayer, *MA Curatorial & VCS*
Adan Romo
Cynthia Navarro, *Illustration*
Veronica Jackson, *VCS*
Nimeela Daripineni, *Industrial Design*
Gabriele Dow, *MFA Creative Writing*
Jenny Rosen, *Ceramics*
Shelley Carr, *MA Curatorial Practice*
Zoe Yuan, *Jewelry/Metal*
Robyn Willson, *Fashion*
Hubert (Hao-Yu) Wang, *Film*

And many, many more…

PHOTO CREDITS_

Section 5.0

Heath Ceramics: Mariko Reed
Lick-Wilmerding High School: Tim Griffith
Exploratorium: Bruce Damonte
Bullitt Center: Nic Lehoux

2010–2015 STRATEGIC PLAN THEMES

DREAM BIG_

CCA is a place for people who want to make a difference in the world. Our values are rooted in the Arts and Crafts movement, which emphasized the power of art and design to make a positive impact on society. The San Francisco Bay Area has an important history of diverse social movements, innovation, free thinking, and risk taking. This convergence of compelling forces is embodied in our institution and guides our educational mission.

CULTIVATE DIVERSITY_

CCA is committed to reflecting and serving the diverse populations of the San Francisco Bay Area. The wealth of knowledge, experience, and perspectives here creates incalculable cultural energy, enriching CCA's conversations, curriculum, and community. We are committed to enhancing this diversity, ensuring access to opportunities, and preparing our graduates for an increasingly complex global society.

FOSTER EXCELLENCE_

People are inspired by an educational environment that stretches minds to new heights. CCA challenges everyone in our community to create significant work in an environment of world-class academic and artistic excellence. CCA supports learning experiences in all contexts, from the classroom to the studio to the community. We encourage the exploration of broad and deep interests, and the balancing of theory and practice.

CONNECT COMMUNITIES_

CCA values a system of connections that form the basis of resilient and dynamic social and learning ecologies. We seek to strengthen relationships among stakeholders: faculty, staff, trustees, alumni, students, and our students' families. CCA intends to further develop partnerships with our local neighbors as well as with national and global educational institutions, nonprofits, professional organizations, industry, and government.

EMBRACE CHANGE_

Since our foundation in 1907, CCA has always evolved, responded, and reacted to the internal and external changes confronting it. This is the behavior of an institution that must continue to act despite potentially limiting resources and externalities that may cause it to question itself. This is an underlying quality of CCA, and part of the community expression that has driven our community for over a century—the underlying embrace of change—whether in seeking change in ourselves and our communities, or responding to the things that change around us.

LEAD RESPONSIBLY_

Responsible administrative and faculty leadership is based on a shared identity as an institution and a clear vision for the future. CCA's goal is to further empower our community's innate ingenuity toward creating realistic, honest, and appropriate solutions to the challenges we face

During the preparation of this strategy, the underlying aspect of continual change and agility was discussed with the CCA Community. As a direct response to those discussions, this plan acknowledges that change has always impacted the College, and it has consistently adapted to both internal and external change. As such, we have established a sixth principle, which seeks to make overt the qualities that were unstated in prior documents.

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