



Pennsylvania Academy
of the Fine Arts

President and Chief Executive Officer
Philadelphia, PA

THE SEARCH

Founded in 1805, the Pennsylvania Academy of the Fine Arts (PAFA) is the nation's first art school and museum of fine arts. Set out to help Philadelphia become, as artist Benjamin West described, "the Athens of the Western World," PAFA has a 216-year long legacy of artistic excellence regionally and nationally.

Today, PAFA seeks an experienced, strategic, creative, and collaborative leader to serve as its next President and Chief Executive Officer (President). This position calls for a change agent; someone eager to reimagine an art and educational institution, who is invested in long-term organizational sustainability, and is attuned to the broader cultural conversations taking place at PAFA and across the country. This new President will work closely with a dedicated and passionate Board of Trustees, a senior leadership team, faculty, staff, students, and alumni, to further evolve and cohere PAFA's uniqueness and move PAFA into its next promising institutional chapter.

Among the many art and design schools across the United States, PAFA is distinctively positioned because of its dual organizational structure as a fine arts educational institution and museum. This structural configuration brings tremendous assets to PAFA, and if fully leveraged, it has the potential to be truly transformational for PAFA. Through instruction and academic programs, instruction and academic programs, acquisitions, exhibitions, and community programming over many years, PAFA has maintained its reputation for its world-class collection of American Art, and it has successfully endured in educating artists to become innovative makers and critical thinkers who bring an understanding of tradition while challenging convention.

PAFA has been the recipient of the National Medal of Arts, and its esteemed alumni include Mary Cassatt, Njideka Akunyili Crosby, Thomas Eakins, William Glackens, Barkley L. Hendricks, Violet Oakley, Louis Kahn, David Lynch, and Henry Ossawa Tanner. Its location enables the organization to be in conversation with the city's rich and diverse artistic and creative community. Since its founding, PAFA's mission has been one of service to Philadelphia, the nation, and internationally.

Reporting to a forty-eight (48) member Board of Trustees, the next President of PAFA will leverage the strengths of this notable institution to ensure a thriving and sustainable future for the organization. This leader will have expertise in driving institutional strategy and repositioning

an organization, and they must be able to inspire and coalesce diverse stakeholders towards common goals. They will also bring a proven ability to raise and diversify philanthropic sources and funding streams, and they will be a strong fiscal, operational, and personnel manager. While this person need not come from the arts or the academy sector, they must bring a commitment to the mission and values of PAFA, in addition to a keen interest in grappling with the challenges that many arts and higher educational institutions are experiencing today. This President will bring a genuine commitment to diversity, equity, inclusion, and belonging and will have experience leading organizational culture change. Finally, this leader will be approachable, accessible, and will foster meaningful connections, collaboration, and partnerships, within the community, with PAFA alumni, and across the greater Philadelphia community and nationally.

Isaacson, Miller, a national executive search firm, has been retained to support the PAFA search committee in this effort. Confidential inquiries, nominations, and applications may be directed to the firm as noted at the end of this document.

PAFA TODAY

With over two hundred years of history, PAFA brings abiding roots in American fine art and arts education. Over the years, the organization has evolved and iterated, most recently, the educational component having pivoted from an art training school to a college. Today PAFA stands at a new inflection point, with an opportunity to make an institutional pivot in response to the changes taking place in the arts and higher education landscape, and also in response to society's evolving cultural demands and expectations.

To respond to this moment, PAFA has begun to reevaluate its core functions across the organization, and it is engaging in discussions about the strategic positioning of the museum, college, public programs, and community engagement. To augment this activity, in the spring of 2021, PAFA retained the support of [Lord Cultural Resources](#) to assist with a focused market analysis intended to gather information about the broader landscape of cultural and educational institutions, and in particular, as PAFA resurfaces from the pandemic. The results of this examination will serve as a critical resource for the next President in determining the institutional strategy moving forward.

Prior to the pandemic, annual museum attendance averaged 15,000 – 20,000. During 2020 and the first half of 2021, the museum has been open on a limited basis, with annual expected attendance dropping to 12,000. PAFA reached more than 34,000 virtual visitors in 2020 with very positive reviews of online programming for children and adult offerings. As of Fall 2019, PAFA enrolled 191 full-time and 2 part-time undergraduate students. Demographically, these undergraduate students are 60 percent White/non-Hispanic, 10 percent Multiracial, 9 percent International, 5 percent African American, 5 percent Hispanic, 5 percent Asian and Pacific Islander, 4 percent in other categories, and 1 percent Native American. They are 69 percent female, 25 percent male, and 6 percent identify as other. Fifty eight percent come from out of state, while 39 percent reside in-state, and 3 percent are international students. 2019 Graduate

enrollment included 80 full-time students that closely reflect the demographic and gender distribution of the undergraduate class. In addition, the majority – 65 percent – of graduate students are in the 20 to 29-year-old age range, with the other 35 percent comprised of age 30 and up. Despite these numbers, PAFA faces what all arts institutions face – a shrinking pipeline of students as higher education moves into the future. Since the age demographics of PAFA’s students skew above typical college age, the President will have to envision how to better support their younger students seeking an education at PAFA. Especially in Philadelphia, where there are 57 other colleges and universities and 26 other museums, PAFA faces competition for students and attention. Furthermore, thirty-three percent of PAFA’s students left PAFA in 2020 due to the global pandemic. The next President must continue to increase PAFA’s reach locally, nationally, and internationally, while also considering the future of PAFA’s educational offerings to best drive student recruitment and retention.

Like many arts organizations that have weathered COVID-19, PAFA has become nimbler and more innovative in its connection with students and to the community at large. [PAFA From Home](#) is a series of virtual lectures and continuing education units that were developed to leverage technology and allow the surrounding Philadelphia community to remain in touch with the museum from the comfort and safety of their own homes. Programming has included art history and appreciation lectures, continuing education classes, and a visiting artist program. The college successfully moved to a remote and hybrid model for much of the 2020 academic year, with its 216th commencement ceremony recognizing 70 graduating students, including 5 Certificate Program graduates; 42 Bachelor of Fine Arts graduates; 1 Post-Baccalaureate graduate; 22 Master of Fine Arts graduates; and 4 students completing the 2021 Bachelor of Fine Arts Degree in coordination with the University of Pennsylvania. For the upcoming 2021-2022 school year, PAFA plans to continue offering online courses for students who would like to study remotely. More information about what the Fall 2021 semester will look like can be found [here](#).

Over many years, PAFA has continued to maintain its strong collecting tradition with the inclusion of works by modern and contemporary American artists such as Jennifer Bartlett, Richard Diebenkorn, Nancy Graves, Alex Katz, Philip Pearlstein, Robert Motherwell, Raymond Saunders, and Frank Stella. Acquisitions and exhibition programs are balanced between historical and contemporary art. The museum continues to show works by contemporary regional artists and features annual displays of work by PAFA students. PAFA recently announced the addition of Animation as its newest undergraduate program, which combines PAFA’s world-class training in the studio arts with the moving image, emphasizing experimental fine arts-based approaches to animation.

During this past year, PAFA was awarded several grants to bolster its programming. As part of a major collaboration with the African American Museum in Philadelphia, PAFA received a grant of \$480,000 – including 20% for general operating support – from The Pew Center for Arts & Heritage. This award will support the upcoming, transformative, multi-site contemporary art exhibition [Rising Sun-Artists and an Uncertain America](#). In December of 2020, PAFA was awarded \$400,000 in funding by the William Penn and Mellon Foundations to bolster the organization

through the pandemic. In February of 2021, PAFA received a \$40,000 grant from the National Endowment for the Arts (NEA) to support the museum's upcoming exhibition *Joan Semmel: Skin in the Game*. This exhibition is part of a large project at PAFA to expand its commitment to women artists and artists from diverse communities.

PAFA's commitment to diversity, equity, and inclusion work has taken the form of its [Belonging Committee](#). Founded in 2019 and foregrounded by the social and racial unrest of 2020, its goal is to ensure that every person within PAFA's community — whether a faculty member, staff member, student, administrator, or other stakeholder — feels that the organization is there for them. The Belonging Committee ensures that the continued work of creating an equitable and inclusive atmosphere at PAFA is implemented thoughtfully and in a timely manner, and that PAFA is inclusive of the voices and needs of every one of its community members. To begin making these changes, PAFA employed the Higher Education Data Sharing Consortium (HEDS) Diversity and Equity Campus Climate Survey to gather feedback and perceptions about the organization from its students, faculty, staff, and administrators. Based on this community feedback, key priorities include altering the Board's composition so that it reflects the communities PAFA represents; changes in hiring practices and onboarding; professional development for faculty and staff; reimagining PAFA's curriculum, exhibitions, and programs, which also includes a 2-year plan to increase the diversity of the makeup of its faculty.

FINANCES

As of June 30, 2020, PAFA's total operating revenues were \$23.5 million, with approximately 48 percent coming from tuition and fees, 31 percent from gifts and grants, 14 percent from endowments, 3 percent from the museum and public education programs, and 4 percent from auxiliary income.

For the period ending on June 30, 2020, total operating expenses were approximately \$23 million. Staff salaries, benefits, and taxes comprise approximately 41 percent of the operating expenses; art acquisitions comprise approximately 7 percent; prizes and scholarships comprise approximately 23 percent; professional fees and supplies comprise approximately 18 percent; and occupancy costs comprise approximately 11 percent.

As of April 30, 2021, the institution has \$134.4 million in current and long-term assets. By the end of June 2021, PAFA will have completed its capital campaign, [PAFA First: For the Future of American Art](#). This campaign, which launched in the Fall of 2016, aims to raise \$25 million in 2021, and today it is very close to meeting that goal.

PRESIDENTIAL LEADERSHIP

In December of 2020, Elizabeth Warshawer was appointed as the Interim President of PAFA, a role she has played at other prominent arts organizations, to bridge the gap between the departure of past president David Brigham and PAFA's next leader. During Brigham's 10-year

tenure (from 2010 – 2020) he helped grow PAFA’s operating budget, endowment, and spearheaded a capital campaign that led to the addition of academic programs, academic and administrative facilities, and vital exhibition spaces. Warshawer has focused her efforts on shepherding an “institutional reset and renewal” and has worked swiftly to instill a sense of teamwork and transparency across the entire institution, along with supporting other organizational cultural efforts at PAFA.

BOARD GOVERNANCE AND STAFF LEADERSHIP

PAFA is governed by a Board of Trustees of no more than 48 members; 37 of which are to be resident trustees and at least 5, but no more than 10, as national trustees. Additionally, nine members serve as Ex-Officio Trustees, without a vote. They consist of the President of the Women’s Committee; the Chair of the Emeriti Trustees; the President of the Alumni Association; the Faculty Representative, and as many as five additional Ex-Officio Trustees designated by the Chair of the Board and approved by the full Board. Trustees meet 4 times a year.

The current Board is a mix of long-standing members – some serving for over 20 years – and newer trustees, many of whom are collectors and lovers of American art. The Board has been actively engaged in increasing the diversity of its board to adequately reflect the diverse arts community. Many trustees are quite active across 15 committees: the Executive Committee, Collections Committee, Exhibitions Committee, Development Committee, Finance Committee, Investment Committee, Audit Committee, Building and Facilities Committee, Governance and Nominating Committee, Marketing and Technology Committee, Public Education and Engagement Committee, Human Resources Committee, and the Women’s Committee. Trustees of these committees and their chairs serve for one-year appointments with subsequent terms permissible.

In addition to these various committees, the PAFA Board Chair appoints a Board of Governors for the school, which is comprised of Trustees and non-Trustees that exercise general supervision over the school and make policy recommendations to the Board of Trustees. Reginald Browne is the Chair of the Board of Governors. He has served as a national trustee on PAFA’s Board since June 2015 and currently serves as a Vice Chair.

The current Board Chair, Kevin Donohoe is set to end his term in June 2021, and Anne McCollum will become PAFA’s first female Board Chair in its over 200-year history. McCollum is a long serving supporter of PAFA. She comes to this role from her position as Vice Chair of PAFA and having led the PAFA’s Development Committee.

The President of PAFA is a voting member of the Board of Trustees and an ex-officio member of each of its standing committees. The President’s senior leadership team includes: *the Edna S. Tuttleman Director of the Museum, a position which is paused to allow the President the opportunity to appoint the next museum director*, Chief Financial Officer & Vice President of Finance and Operations; Vice President of Human Resources, Interim Chief of Staff & Title IX

Coordinator; Chief Development Officer & Vice President of Development; Vice President for Enrollment Management and Dean of Students; Executive Dean of the College of Fine Arts; Vice President of Public Education, Engagement and Museum Operations; and Vice President of Museum Research and Scholarship.

ROLE OF THE PRESIDENT

The President of PAFA will work in close partnership with the Board of Trustees, the senior leadership team, faculty, staff, students, and alumni to reimagine the organization's next significant institutional chapter and ensure the organization's long-term sustainability. The President will foster PAFA's role in honoring American Art, being a dynamic member of America's art community, and fostering tomorrow's artists. This leader will have a tremendous opportunity to leverage PAFA's rich and long history as well as recent successes, which include the creation of new buildings and upgraded facilities, the close-to-completion capital campaign, the recent appointment of new senior leadership, and the recruitment of more diverse faculty hiring.

By understanding the distinctiveness of PAFA in the context of today, and into the future, PAFA will determine how best to strategically position itself moving forward. The future of PAFA will be further bolstered by ongoing organizational culture change efforts; a focused commitment to diversity, equity, inclusion and belonging; and continued philanthropic and revenue generation.

The key opportunities for PAFA's next President include:

Shape PAFA's next institutional chapter leveraging the strengths and assets of the institution in the context of post-pandemic, changing educational, demographic, and artistic landscapes

The president of PAFA will be a strategic change agent and a tactical leader who is excited by the prospect of leading organization's internal and external stakeholders to further coalesce and/or reimagine the institution's expression of its mission and vision for the future. This will involve a strategic assessment of all the programs and activities PAFA engages in on the educational side, the museum side, and through the community building efforts. What is clear however, is that for PAFA to live its fullest potential, it must be responsive to the times, and it must continue to integrate the strengths of its school and museum. Each component of PAFA is a critical resource for the other programs or initiatives, and it will be up to the President to ensure all facets of PAFA are aligned towards the organization's overall strategic goals.

Ensure PAFA's long-term financial stability

Utilizing the strategic toolkit now under development, this President will initiate and drive discussions within PAFA about how best to strengthen the organization's financial and operational health, along with bringing greater financial transparency to its internal constituents.

Inherent in this plan will be making challenging decisions around the allocation of resources, and communicating these considerations and decisions in ways that both promote a shared understanding of the opportunities and challenges, and rally the active support of internal and external stakeholders. The President will lead the evaluation of the overall business model of PAFA and will manage the changes necessary to ensure sustainable operations. Given the ever-changing landscape of higher education enrollment, the President will also continue to diversify revenue streams by focusing on philanthropy and development efforts.

Enthusiastically tell the PAFA story and expand on PAFA's resource development

As PAFA looks ahead, it will be paramount that the President highlight and amplify the reputational strengths of PAFA and communicate where it is headed, to both internal and external constituents. This articulation and storytelling will be critical for raising the visibility and recognition of the organization. The President will also build on the momentum of recent foundation funding and the close-to-completion capital campaign, and they will invest in targeted ways to connect with PAFA's alumni, a key constituency poised to play a significant role in PAFA's future. As the lead spokesperson for PAFA, the President will communicate the PAFA narrative and will cultivate and steward current and future donors across Greater Philadelphia, the region, and nationally.

Effectively build, support, and nurture a high-performing, collaborative, and diverse organization

The President of PAFA will be an experienced and effective leader with the skills and appetite to support the internal management of the organization, while also building, developing, and retaining a cohesive and high-performing team that collaborates, communicates effectively, and efficiently manages PAFA's operational and programmatic portfolios. This leader will work to ensure a shared sense of purpose and to foster a culture of transparency, respect, and belonging for all members of PAFA's community. In addition to supporting the work of the Belonging Committee, the President will prioritize a commitment to diversity, equity, and inclusion across the organization. They will also have a visible and active presence on campus, in the museum, and in the community.

Work with the Board to provide effective governance for PAFA and to continue the Board's ongoing diversification

The President will also work with the Board of Trustees to ensure that members are well informed and engaged around PAFA activities and decision-making. Looking ahead, there are opportunities to diversify the Board, professionalize processes, and continue to adhere to best board governance practices. This leader will ensure there are transparent and clear lines of governance among trustees and committees, and trustees and staff.

QUALIFICATIONS AND CHARACTERISTICS

The PAFA presidential search committee will consider candidates from a wide variety of backgrounds including higher education, non-profit, and for-profit experience. While no one candidate will embody every quality, the successful candidate will bring many of the following professional and personal qualifications:

- A deep commitment to the mission and values of PAFA, and the ability to articulate the unique value proposition of the institution.
- The ability to inspire, implement, and coalesce a variety of internal and external stakeholders towards common goals and vision.
- Significant evidence of leadership and change management success in an organization of similar complexity and scale.
- A demonstrated understanding of brand management, enrollment management and/or strategies for audience growth.
- A track record of building trust through communication, transparency, and collaboration across a diverse community, and success in leading institutional cultural change and transformation.
- A principled commitment to the values of equity, diversity, inclusion, and belonging and a track record of turning those core values into action within an organizational and community context.
- Passion for and proven ability to raise philanthropic revenue as well as identifying new sources of funding for an organization.
- Strong business and financial management skills, and, ideally, experience leading an institution to a position of fiscal sustainability.
- Proven strength in leading a senior team and reporting to a board of trustees, and a record of effectively recruiting and retaining diverse talent at all levels.
- Creativity, endurance, authenticity, humility, and the confidence to lead; someone who is responsive and equipped to make difficult choices within a financially-constrained environment, and at the same time, is successful at instilling confidence and optimism to a varied and diverse constituent base.

TO APPLY

Inquiries, nominations, and applications (including a resume or CV and a 2-4 page letter of interest responding to the opportunities and challenges outlined above) should be sent in confidence and electronically to:

Rebecca Swartz, Partner

Ryan Leichenauer, Senior Associate

Angelo Alexander, Associate

Isaacson, Miller www.imsearch.com/7994

The Pennsylvania Academy of the Fine Arts is an equal opportunity employer. All qualified applicants will receive consideration for employment without regard to race, color, religion, sex, national origin, disability status, protected veteran status, or any other characteristic protected by law.

APPENDIX

PAFA'S HISTORY

In 1810, five years after its founding, PAFA set aside a room for the use of the school, formally organized into a cast drawing class and a life academy with access to a model. Soon after, in 1811, PAFA established the nation's first annual exhibition of contemporary American paintings and sculptures. The school and museum were bolstered in 1813 by PAFA's first major gift, a large collection of paintings, casts, books, and engravings donated by Joseph Allen Smith. This collection was augmented by 24 books of etchings by Giovanni Battista Piranesi, donated through Napoleon Bonaparte, and the acquisition of two of PAFA's greatest masterpieces: Gilbert Stuart's *George Washington* (Lansdowne Portrait), donated by William Bingham in 1811, and PAFA's first purchase of a major painting, Washington Allston's *Dead Man Restored to Life by Touching the Bones of the Prophet Elisha*, accomplished by mortgaging the building in 1816.

Throughout the 1800s, PAFA continued to grow and expand not only in its collection but also in its identity. In the 1820s, PAFA added a library for its students and a statue gallery, which allowed Philadelphians to view additional works of art, both from the growing collection and in the annual exhibitions, which continued to provide the city's only regular display of painting and sculpture. In the mid-century, PAFA was the focal point of Philadelphia's cultural life and a significant force in the American art scene. By the 1860s, the school was flourishing, and several students who would go on to fame pursued study at PAFA, including Thomas Eakins, Mary Cassatt, Edwin Austin Abbey, and William Harnett. As PAFA outgrew the bounds of its original space, the institution sought a larger building to house its rising population of artists and works. The new building at Broad and Cherry streets, now known as the Landmark Building, opened in 1876.

In the following four years, the school was reorganized, Thomas Eakins was hired (and would ultimately become Director in 1882), and major gifts from Joseph Harrison and Edward L. Carey enriched the collection. The Eakins-era of PAFA introduced new ideas and ushered in a half-century during which PAFA's program set the pace for American art education. These changes included a sequentially organized program of elementary and advanced courses outlined in a printed catalog, a de-emphasis on the study of antique casts, and a much greater emphasis on the study of the human anatomy, and increased emphasis on the nude model. And for the first time, a small tuition charge was introduced. Eakins was dismissed from the faculty in 1886 for his over-emphasis on the use of the nude. However, many of the Eakins-era curriculum innovations remained part of the school program after his departure.

At the turn of the century, Harrison S. Morris, one of the country's first professional arts administrators, took the helm as Director of PAFA. His impact on the institution was profound. Under Morris, PAFA sponsored many important exhibitions, including four landmark displays of photographic art and one-person shows by William M. Chase, Robert Henri, Everett Shinn, and Edward Redfield. A true bridge builder, in 1891, Morris encouraged Thomas Eakins to return to PAFA after the artist's dismissal five years earlier. In 1896 he advocated for the acquisition of

PAFA's first Eakins painting, *The Cello Player*, and sat for one of Eakins' greatest portraits, a work acquired for the permanent collection in 2000.

In 1905, led by Edward Coates, PAFA celebrated its 100th anniversary with an event hailed as “the greatest gathering of artists” by *The New York Times*. It included an elaborate dinner for 262 guests including 21 descendants of the founders and well known PAFA graduates. In the early part of the 1900s, PAFA continued to situate itself at the cutting edge of American art. As a part of the growing trend in America of summer landscape painting programs, in 1917 PAFA opened a summer school for open-air painting and called it the Academy Country School; a campus referred to colloquially as Chester Springs. While PAFA only operated this site until 1952, today, the location functions as Historic Yellow Springs and The Chester Springs Studio, a living village that still offers fine art classes for all ages. PAFA continues to have a cooperative relationship with the organization for summer landscape classes.

For the first half of the 20th century, the primary educational opportunities at PAFA were the copying of paintings in the galleries and drawing from casts and models. Since 1929, students have been able to apply for a coordinated Bachelor of Fine Arts degree at the University of Pennsylvania. By the 1930s, as a response to the burgeoning need for graphic work in publishing, PAFA began to offer its first program of commercial training: an illustration program. Demonstrations of printing techniques and talks by editors and successful illustrators, such as Joseph Pennell, augmented the coursework. Their work was reproduced routinely in school catalogs.

In 1942-43 more than 70 PAFA students departed for service in the US armed forces. Members of the school staff sent art magazines to the men and other interested service members, and the soldiers, in turn, shipped examples of their artwork to PAFA. Many served as illustrators for army or navy magazines; others just sketched when they could. During the war years, blackout and transport restrictions made large or important exhibitions hard to secure. PAFA relied on displays of small works and local interest topics and five shows featuring the young soldiers' artwork.

PAFA's 150th anniversary in 1955 became a national and international celebration. The year began with an exclusive gala opening of the *One Hundred and Fiftieth Anniversary Exhibition*, which exhibited more than 300 works of art by 25 of America's foremost artists who had ties to PAFA, including Alexander Stirling Calder, Mary Cassatt, William Merritt Chase, and Thomas Eakins. Called by critics as the greatest collection of American art, this show captured the spirit of American art in a single showing. This exhibition went on to represent the nation on an international tour to six European cities, where critics praised its promotion of the understanding that America was not "skyscrapers and factories only" but had "so many openings to the free current of the spirit." As a result of this celebration, PAFA was featured in an 8-page spread in *Life* magazine and it sold thirty million commemorative three-cent postage stamps over the course of a year.

Although PAFA's Landmark Building was at the height of fashion when it opened in 1876, shifting tastes had condemned its opulence, and by the 1950s, many of its more colorful or flamboyant details had been painted or disguised. The mid-1970s saw a comprehensive restoration directed by architect Hyman Meyers. Fully restored to its original grandeur, with modern security and climate control systems, the building stands today as a monument to Philadelphia's artistic, architectural, and cultural importance. At that same time, in 1979, PAFA received accreditation from the National Association of Schools of Art and Design (NASAD).

In 1992, PAFA inaugurated the Master of Fine Arts degree. Since its inception, the program enrollment has grown from the original class of 13 to an average of 60 students. This intensive, two-year studio art degree involves daily interaction with an outstanding faculty of resident and visiting artists and regular critiques, seminars in critical readings, an optional written thesis, and presentation of a graduate exhibition. PAFA MFA graduates have gone on to important teaching and practicing careers at both the national and international levels.

When PAFA celebrated its 200th anniversary in 2005, the institution was honored as the first arts institution to receive the National Medal for the Arts. Earlier in the year, PAFA opened the new [Samuel M.V. Hamilton Building](#) adjacent to the historic museum building, creating an urban fine arts campus that brought the institution into the next century. Today, the PAFA campus is the centerpiece of the streetscape opposite the expanded Pennsylvania Convention Center, presenting the PAFA as a top cultural destination to audiences locally, nationally, and internationally. In addition to the new building, in 2011, PAFA constructed Lenfest Plaza between the Landmark and Hamilton buildings as a space to house works of art by emerging and established artists in an urban setting.

THE SCHOOL

Today, PAFA is a non-profit college accredited in 1979 through the National Association of Schools of Art and Design (NASAD) and in 2013 it was accredited by the Middle States Commission on Higher Education (MSCHE), which solidified its place as a significant fine art educational institution into the latter half of the century. PAFA is a member of the Association of Independent Colleges of Art and Design (AICAD) and The Common Application. Within the school, PAFA employs 21 appointed faculty members, 35 adjunct faculty members, and 15 full time staff and enrolls a total of 185 students across all its programs.

For the first half-century of PAFA's history, the primary educational opportunities for students were copying paintings in the galleries and drawing from casts or models. Students pursued these activities in a somewhat self-directed manner. There were no organized classes with faculty present for set times. Students presented completed work for faculty critiques in informal settings. Today, PAFA's school mission is to prepare its graduates to pursue successful careers as fine artists through its Bachelors, Certificate, and Graduate Programs. It offers the recognized terminal degree in its Graduate Program and provides opportunities for continuing education in the visual arts to the public.

Bachelor of Fine Arts – PAFA offers a 4-year Bachelor of Fine Arts program that pairs a creatively focused liberal arts education with demanding studio art training program into one of six majors: Animation, Drawing, Illustration, Painting, Printmaking, and Sculpture. Currently, PAFA enrolls 131 bachelor's students from 26 states and 6 international locations. In the first year of the program, students spend time studying traditional and contemporary art-making forms, along with the introduction to a thorough conceptual liberal arts base focusing on art history and English composition. The Foundation Year program is crucial to gain technical skills, and it provides students with the opportunity to take beginner-level courses in all six majors. In their second and third year, students spend their time on a mix of focused liberal arts and studio classes and can rent shared space in a group studio, where they can work collaboratively and support other students as they head into their final year. Fourth-year students are given a personal studio, where they learn what it means to be a practicing artist. Students sign up to have faculty critics and artists from the Visiting Artists Program visit their studio throughout the semester and offer direction and feedback as they prepare for the Annual Student Exhibition.

PAFA, in partnership with the University of Pennsylvania (Penn), also offers a unique BFA program that provides students with PAFA's rigorous fine arts training alongside a final year of liberal arts education through Penn, which culminates in earning a BFA from Penn. The program begins with a Foundation year at PAFA, much like the traditional BFA program. Once that year is successfully completed, students have the option to start taking their course work at Penn. The second year in this program is spent focusing on studio classes. In the third year, students gain access to their own private studio space. Most students use their fourth and final year to enroll full-time at Penn and to finish required courses to earn their degree.

Graduate Programs – PAFA offers a broad range of Graduate studies opportunities, including a Master of Fine Arts, a Low-Residency Master of Fine Arts, and a Post-Baccalaureate Certificate. PAFA enrolls 40 MFA Students, 16 students in the Low-Residency program, and 3 students pursuing a Post-Baccalaureate Certificate.

The Master of Fine Arts program is an interdisciplinary, 60 credit, two-year program. Students are encouraged to experiment and further discover their voice in various media and, they are not organized by a particular discipline or area of study. At the core of the MFA program is an individual's studio practice, along with seminars in theory, contemporary art, writing, and professional practices. The MFA program culminates in a written and visual thesis, the latter of which is presented during PAFA's Annual Student Exhibition in the museum galleries. In their studio work, students are encouraged to be independent, self-motivated, and open to the new possibilities and ideas that arise through the course of making. Through experimentation, one-on-one discussion with critics, and group critiques, students develop their work and ideas into a sustainable, thoughtful artistic practice.

The graduate program also houses a Visiting Critic's program and student-run Visiting Artists program. The Visiting Critic's program brings a roster of distinguished artists to campus three times each semester for one-on-one discussions with students about their work. The Visiting

Artists program also allows students to invite a wide variety of national and international emerging artists to the school, creating connections that can propel and inspire an artistic career.

The Low-Residency Master of Fine Arts, started in 2015, and it is designed for students who desire the rigor of a traditional MFA with a more flexible structure to accommodate different lives and schedules. This program consists of on-site and off-site learning. At its core, three summer terms are completed on-site at PAFA's campus. For these intensive, eight-week sessions, students occupy their own private studio and are engaged in independent work. Individual studio research is complemented by seminar courses, regular visits with faculty, group critiques, and an outstanding roster of visiting artists. During the Fall and Spring semesters, students are off-site and supported by a vital online community with virtual studios, critic meetings, and courses in art history, contemporary art, theory, writing, and professional practices.

Also offered through the graduate program is a Post-Baccalaureate Certificate program, a 30 credit, one-year, full-time studio-based curriculum of graduate-level study in fine arts. The program allows students to take the next step in serious arts education, and helps them prepare a competitive portfolio for future MFA applications, and allows them to experiment with new media and techniques while focusing on the theoretical and technical foundations of their practice through extensive feedback and critique from faculty and visiting critics. Each student is assigned a private studio, a program advisor, and a team of faculty critics. Students and faculty meet regularly to assess each student's artistic needs. Every artwork is understood within its genre, with special attention to subject, form, content, and the use of materials, skills, techniques, and images.

Certificate Programs – PAFA offers two immersive Certificate Programs: Fine Arts Foundations and Studio. The Fine Arts Foundations Certificate is a full-time, two-semester program meant for students with substantial art-making experience from the high school level or beyond. This Foundation Certificate provides students with an immersive foundational experience in studio art. Students take PAFA's intensive first-year foundation courses, where they learn strong art-making fundamentals through working from direct observation, studying the human figure, and developing a high degree of craftsmanship. Students take courses in the school's primary areas of drawing, painting, sculpture, printmaking, and illustration, as well as digital media and art history. This exceptional foundation experience gives students the grounding to further develop their work and individual voice.

The Studio Certificate is a full-time, two-semester program meant for PAFA students who want an additional year of study focused on independent studio practice and students from outside of PAFA who have significant art-making experience. The program offers a similar experience to the 4th year of PAFA's historic BFA program and focuses on developing students' independent artistic practice. Students in the program have an individual studio space and meet regularly with faculty critics who help guide them through the process of developing their own artistic voice. Students also take studio and seminar courses to support their work. As a culmination of the program, students exhibit their work in the Annual Student Exhibition.

THE MUSEUM

PAFA's museum is internationally known for its world-class collection of over 16,000 works of American art. The permanent collection ranges from 18th- and 19th-century masters such as Benjamin West, Thomas Eakins, Winslow Homer, and Mary Cassatt, to 20th- and 21st-century artists including Jacob Lawrence, Alice Neel, Vik Muniz, Mickalene Thomas, and Kehinde Wiley, to name just a few. PAFA is committed to supporting women artists and artists often overlooked by the mainstream art world—including artists of color; artists from regional, smaller art communities; and artists from the LGBTQ communities—with the belief that PAFA can then tell a comprehensive story about America's cultural richness. Taken as a whole, the museum aims to recognize artists at every turn in their career and thus tell the sweeping story of American art.

The museum also serves as an invaluable aid to PAFA's school by mounting special exhibitions and providing a collection of significant original art, both of which inform the education of students. It collects, preserves, and exhibits works of art, both historic and contemporary, for the benefit of the public. Specifically, the museum is committed to expanding knowledge of, and appreciation for, American artists and their work, celebrating the diversity of the American culture out of which that work has come, and ensuring that aesthetic and humanistic values continue to inspire and shape a democratic society.

The current museum building, known as the Historic Landmark Building, opened in 1876 and was designated a National Historic Landmark in May 1975. As such, it is recognized as an important part of America's and Philadelphia's architectural heritage. The collection is installed in a chronological and thematic format, exploring the history of American art from the 1760s to the present. In 2002, what was once an Automobile Showroom for both the Gomery-Schwartz Motor Company and the Hudson Motor Car Company, was formally renamed the Samuel M.V. Hamilton Building in memory of one of PAFA's staunchest supporters, "Sam" Hamilton. During the bicentennial celebration in 2005, PAFA renovated the Samuel M.V. Hamilton Building as a home for the School of Fine Arts and dedicated exhibitions space to further integrate PAFA's dual mission of a school and museum that benefits students and the public through acclaimed exhibitions, access to world-class collections, and by bringing visitors into dialogue with living artists at all points in their careers. Where the Landmark Building has an air of stately dignity, the Hamilton Building offers a very transparent and welcoming "showroom" for art. In addition to the two buildings, PAFA also has Lenfest Plaza, an outdoor art venue.

The museum also houses the Center for the Study of the American Artist. Located in the Hamilton Building, the Center opened in 2016 through support from The National Endowment for the Humanities and acts as an archive that documents the history of the institution and the men and women that helped shape American art and art education. Within the Center, museum staff work on the preservation, documentation, and treatment of the collection. Additionally, the Center provides a wide range of research services supporting students, scholars, faculty, staff, and the public.

COMMUNITY PROGRAMMING

As part of its programs and exhibitions, PAFA's museum offers a wide range of community programming for children and families, teens and pre-college age people, adults, and teachers and schools. School and Teacher Programs at PAFA are funded in part by a grant from the U.S. Institute of Museum and Library Services and the Hearst Foundations, with additional generous support from the Arcadia Foundation, the 1830 Family Foundation, the Amaranth Foundation, and the Connelly Foundation.

Children and Family Programs – These programs, offered virtually and in-person, seek to engage parents and children with the museum collection and art-making. Virtually, children can participate in the Virtual Art Camp or the Art Explorer Virtual Academy to create art and new connections with others. Families of all stripes can spend creative time together with the Family Arts Academy, which connects them with an art educator to work on creative projects with materials found mostly at home.

Pre-College Programs – PAFA offers a wide range of programming for high school students to help them develop artistic and critical thinking skills to make great art, tackle big questions, and earn college credits. With both a four-week and one-week summer program, after-school studio arts, and a chance for students to become museum guides, PAFA seeks to engage young learners not only in the work of making art, but also in the work of making that art accessible to younger generations.

Adult Programs – PAFA's adult programming allows members and visitors alike to delve deeper into the themes and ideas currently on view in the museum space. Whether it's organized art history and appreciation lectures centered around specific themes or continuing education classes in drawing, painting, printmaking, and sculpture classes, PAFA's adult programming helps connect the broader community to the school's educational mission.

School and Teachers Programs – PAFA offers myriad programs to connect teachers and learners of all ages to their museum collection. From virtual and in-person field trips to supplemental educational programming (including programming catering to bilingual audiences) and their Student Docent Program, PAFA gives learners of all ages and abilities a chance to engage with the rich narrative of American art.