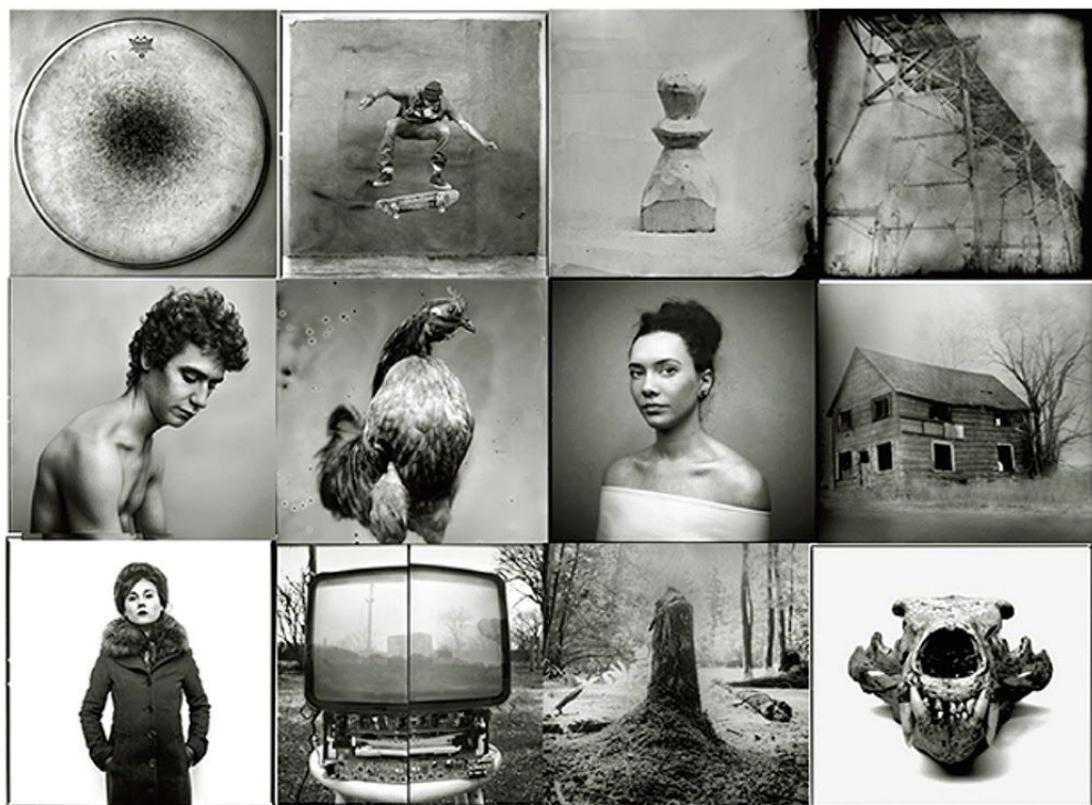


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SCHOOL OF THE
PHOTOGRAPHIC
ARTS:OTTAWA

**PHOTOGRAPHIC ARTS
AND PRODUCTION
2 YEAR DIPLOMA
PROGRAM**



***The School of the Photographic Arts: Ottawa
Photographic Arts & Production Program***

the complete guide for applicants

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PHOTOGRAPHIC ARTS AND PRODUCTION

SPAO'S TWO-YEAR DIPLOMA PROGRAM OVERVIEW

Photographic Arts and Production at SPAO offers a unique opportunity to cultivate individual vision and craft, acquire comprehensive analogue and digital photography skills, and develop a broad understanding of photographic theory and history.

The only program of its kind in Canada, SPAO's Photographic Arts and Production offers students an intensive, community-oriented and collaborative learning experience. Educated and evaluated in large part through their performance, students develop and present portfolios and signature pieces and present these works in the school's exhibition spaces. Teaching and learning take place in a workshop environment designed to support the school's motto:

Vision, Content, Craft.

Instruction is geared to various levels of experience and class sizes are small, providing students with ample one-on-one attention and personalized learning. Photographic Arts and Production courses (called "modules") run from September to April. Students should expect an average of 20 hours per week in the classroom and an additional 20 hours of work outside the classroom.

Integrated learning topics include photographic theory, photographic history and ideas, studio and lighting techniques, printmaking techniques, digital techniques, and portfolio design and production. Students learn through lectures and practicums, critiques and advisory sessions, and continuous engagements with professional photographers, curators, gallerists, academics, and critics. Graduates of the program emerge fully prepared to become practitioners in the photographic arts. Admission is limited and primarily based on interviews.

ADMISSION REQUIREMENTS

Minimum admission requirements for all students (including international and mature students) entering the Photographic Arts and Production program:

1. School of the Photographic Arts: Ottawa requires students to provide a copy of their OSSD or an equivalent, post-secondary credential or pass a Wonderlic SLE with a cut score of 15. Further acceptable OSSD equivalencies are:

1. *A secondary school graduation diploma from any other Canadian province or territory or from the United States.*
2. *A General Education Development (GED) certificate issued by a Canadian province or territory or from the United States.*
3. *A transcript, diploma or certificate from another country, assessed at an Ontario OSSD level by a recognized assessment service.*
4. *A Canadian post-secondary diploma or degree.*
5. *A non-Canadian post-secondary diploma or degree that has been assessed as equivalent to a Canadian post-secondary diploma or degree by a recognized assessment service.*
6. *A certificate of completion for an Ontario academic upgrading program that is accepted by an Ontario College of Applied Arts and Technology for entry into an Ontario post-secondary program (Ontario Basic Skills Level IV, Basic Training and Skills Development Level IV).*
7. *A certificate of completion of an academic upgrading program from another Canadian jurisdiction that is accepted by an Ontario College of Applied Arts and Technology for entry into an Ontario post-secondary program.*
8. *A Certificate of Apprenticeship or Certificate of Qualification in any trade from Ontario or other Canadian jurisdiction.*

2. A satisfactory interview and review of the applicant's artistic portfolio with the Director of Education and Mentorship at SPAO and/or the Creative Director at SPAO.

3. To begin the program, students must have access to a film-based camera. Medium or large format models are highly recommended (e.g., any of the Hasselblad 500 series or Mamiya 6, RZ, or RB67, or any large format view camera). Applicants can discuss camera requirements in greater detail during the application process.

HOW TO APPLY

Applicants who meet SPAO admission requirements must complete and submit a diploma program application form, and pay a \$50 processing fee.

To request an application form, email: admin@spao.ca or visit <http://spao.ca/diplomaprogramapplicationform>

When your application has been processed, you will be informed whether or not you have been selected to proceed to the interview/portfolio review stage.

DIPLOMA PROGRAM MODULES

Each module includes theory, technical, and practical learning components.

YEAR ONE

PAP 110 MODULE 1: STILL LIFE

PAP 120 MODULE 2: ARCHITECTURE

PAP 130 MODULE 3: LANDSCAPE

PAP 140 MODULE 4: PORTRAITURE

PAP 150 MODULE 5: DOCUMENTARY

PAP 160 PORTFOLIO AND EXHIBITION PRODUCTION INTRO

PAP 170 PROJECTS AND PRESENTATIONS

YEAR TWO

PAP 210 INDEPENDENT PROJECT PLANNING

PAP 220 PRINTMAKING DIGITAL AND ANALOGUE

PAP 230 PORTFOLIO CONCEPTS / EXHIBITION DESIGN

PAP 240 CRITIQUE: ANALYSIS AND EVALUATION

PAP 250 PORTFOLIO AND EXHIBITION PRODUCTION ADVANCED

PAP 260 PROJECTS AND PRESENTATIONS

PROGRAM MODULE DESCRIPTIONS

Each module includes theory, technical, and practical learning components

YEAR ONE

PAP 110 MODULE 1: STILL LIFE

This module provides an introduction to the production of visual art—and to the basic elements of photography. For centuries the deceptively simple yet classical "still life" genre has been used as a point of departure in a visual artist's development. In this module, students are introduced to the major knowledge and core competency skills necessary for creating original fine art expressions through a photographic medium. Students will explore: determining the pictorial vision, concept, or message they wish to express; formulating the design concept and presentation approach for the communication of the vision; and creating original artwork using appropriate media and techniques to express the vision.

Here students are introduced to the knowledge and skills of camera and lens selection, camera movements, subject composition, medium-format film and darkroom processing, studio workflow, basic studio lighting techniques, and a variety of approaches to still life photography. Students learn the importance of pre-visualization, planning and conceptual development. The still life focus will also introduce students to the basic knowledge of visual fine art still life history. Students learn basic printmaking techniques in the darkroom, and produce and present a series of still life silver gelatin photographic prints. The module concludes with a group critique of the student's still life work.

A note on readings: SPAO's book fee, paid by each student as a part of their tuition fees, permits SPAO to digitally distribute various texts to its students. These texts are primarily distributed via the History and Theory of Photography subtopic, and are subject to change from year to year. These fees, rather than a payment for traditional textbooks, offer fluidity in terms of reading selections based on the needs of each class.

Learning Component:

- Classroom lecture
- Student independent research
- Student seminar, instructor guided
- Instructor supervised lab (studio and darkroom)
- Non-instructor supervised lab (studio and darkroom)

Student Evaluation Elements:

- Project: formal critique 40%
- Project: production 10%
- Lab work 20%
- Quiz 05%
- Classroom participation 05%
- Seminar: student paper 10%
- Seminar: student presentation 10%
- Total 100%

PAP 120 MODULE 2: ARCHITECTURE

While the still life genre gives the photographer complete control of what falls before the camera lens, new challenges in Module 2: Architecture ask students to bring their artistic expression to subjects beyond the studio environment. Students will work in the field, addressing practical issues such as: selecting and composing architectural sites, shapes, and forms; lens choice; problem solving with natural and artificial light; the selection and use of film and filters; and gaining site permission and access. Questions will include the use of props, site selection, and editorial content. Exploring the history of and popular approaches to architectural visual fine art will provide students with ideas and inspiration.

Emphasis will be placed on presenting one's own work in visual form (supported by oral and written expressions) and on early transition from analogue to digital techniques. Students will produce and present a series of architectural silver gelatin prints. The module concludes with a group critique of the student's work.

Learning Component:

Classroom lecture

Student independent research

Student seminar, instructor guided

Instructor supervised lab (studio and darkroom)

Non-instructor supervised lab (studio and darkroom)

Student Evaluation Elements:

Project: formal critique 40%

Project: production 10%

Lab work 20%

Quiz 05%

Classroom participation 05%

Seminar: student paper 10%

Seminar: student presentation 10%

Total 100%

PAP 130 MODULE 3: LANDSCAPE

Landscape empowers students to expand their field of artistic vision and begin to combine the basic visual fine art techniques and skills introduced in modules 1 and 2. Students will enhance their attention to the shaping of light and consider: subject size and composition; texture, form and pattern; foreground- background relationships; selective focus; point-of-view, perspective, and the camera's relationship to its subject.

Central to this module are development of a seamless transition between analogue and digital visual fine art workflow and progression to elevated printmaking techniques. Students will explore dimensions and approaches to landscape fine art including the landscape tradition in the visual fine arts.

Increasing emphasis is placed on refining visual fine art artistic concepts and continuity and on presenting one's work in effective visual, oral, and written forms. Students will produce and present a series of landscape-based silver gelatin prints. The module concludes with a group critique of the student's landscape work.

Learning Component:

Classroom lecture

Student independent research

Student seminar, instructor guided

Instructor supervised lab (studio and darkroom)

Non-instructor supervised lab (studio and darkroom)

Student Evaluation Elements:

Project: formal critique 40%

Project: production 10%

Lab work 20%

Quiz 05%

Classroom participation 05%

Seminar: student paper 10%

Seminar: student presentation 10%

Total 100%

PAP 140 MODULE 4: PORTRAITURE

Portraiture has been a central aspect of photography since the invention of the medium and remains a key dimension of many visual arts practices. Portraiture extends to a wide variety of artistic sub-categories including narrative and conceptual art.

This module introduces students to: planning and working with subjects; set design and studio organization; conceptualization and pre-visualization; camera, lens and film selection; retouching techniques; and increasingly complex lighting techniques. Central to this module will be learning how to communicate with, direct and photograph individuals, and exploring the human face and individual expression in an effective visual artistic manner.

Continued and progressive attention will be placed on seamlessly working between analogue and digital formats and on enhancing printmaking values. Students will produce and present a series of portraiture-based silver gelatin prints. The module concludes with a group critique of the student's portraiture work.

Learning Component:

Classroom lecture

Student independent research

Student seminar, instructor guided

Instructor supervised lab (studio and darkroom)

Non-instructor supervised lab (studio and darkroom)

Student Evaluation Elements:

Project: formal critique 40%
 Project: production 10%
 Lab work 20%
 Quiz 05%
 Classroom participation 05%
 Seminar: student paper 10%
 Seminar: student presentation 10%
 Total 100%

PAP 150 MODULE 5: DOCUMENTARY

The Documentary module familiarizes students with the visual fine art expression of our lived experience. Students are introduced to a wide variety of approaches to documentary, sequencing and visual narratives. A central component of this module is the consideration of ethical and moral issues that accompany this photographic practice. Topics will include: personal voice and coherence in visual style; editorial objectives; the relationship between camera, subject and audience; layout options and requirements; and the role of supporting textual documentation.

Attention will be given to print coherence and to the overall design choices. Students will produce and present a series of fine art documentary based silver gelatin prints. The module concludes with a group critique of the student's documentary work.

Learning Component:

Classroom lecture
 Student independent research
 Student seminar, instructor guided
 Instructor supervised lab (studio and darkroom)
 Non-instructor supervised lab (studio and darkroom)

Student Evaluation Elements:

Project: formal critique 40%
 Project: production 10%
 Lab work 20%
 Quiz 05%
 Classroom participation 05%
 Seminar: student paper 10%
 Seminar: student presentation 10%
 Total 100%

PAP 160 PORTFOLIO AND EXHIBITION PRODUCTION

This module is a guided, integrated production unit that brings together the learning from the other modules, culminating in an end-of-year exhibition of a student's work. Students apply skills learned across the other modules to conceive, produce their portfolio, and mount an exhibition of their various projects. Students are challenged to produce high-end analogue and/or inkjet prints, and/or other accompanying media such as multimedia with video. Students are introduced to: matting, framing, and book and video production options; gallery and museum exhibition strategies and techniques; exhibit lighting and sequencing; promotion and marketing strategies; approaches to book and video design and layout; and the role of supporting documentation.

Emphasis is placed on each student preparing the final year-end public exhibition of their portfolio and works (as well as accompanying written work) and participation in the group planning, marketing and promotional activities for the exhibition. The module concludes with a group critique of the student's portfolio and exhibition work.

Learning Component:

Instructor-guided lab (studio, darkroom, gallery space)

Student independent research

Non-instructor guided lab (studio, darkroom, gallery space)

Student Evaluation Elements:

Student portfolio production 20%

Student portfolio critique 30%

Student exhibition production 15%

Student exhibition critique 15%

Student written documentation production 10%

Student written documentation critique 10%

Total 100%

PAP 170 PROJECTS AND PRESENTATIONS

Projects and Presentations (aka, P&P) is a weekly session that brings together the entire student body of the Photographic Arts and Production diploma program. P&P is programmed as a two-year rotating curriculum, comprising four core components:

1. Guest lectures by practicing fine art photographers, curators, gallerists, art editors, art critics, fine art collectors, and/or fine art academics.
2. Field trips to tour visual fine art artist studios, galleries, museum collections and archives, exhibitions, the premises of fine art printers, framers, and book binders, and fine art festivals primarily in Ontario and Quebec.
3. Film screenings, slide shows, and related visual fine art presentations in the local community and at the school
4. Collaborative student community projects and student committee initiatives

Readings and Research: Occasionally articles or other readings and/or independent library or Internet research may be requested by instructors or guests, on a case-by-case basis, as necessary in preparation for a particular P&P session.

Learning Component:

Seminar guest lectures

Seminar teamwork

Field trips

Student Evaluation Elements:

Student attendance/participation (24 sessions): Total 100%

YEAR TWO

PAP 210 INDEPENDENT PROJECTS AND PLANNING

Through intermediate studies in visual fine art theory, lighting, printmaking and history, students will build on the groundwork from 1st year modules and begin work on major portfolio and exhibition projects. Instructional emphasis is placed on mentoring students to find their own vision through individual exploration and creativity, conceptual development, and independent application of knowledge and skills.

Students will enhance their development, planning, and initiating of visual fine art projects under the guidance of instructors. Selected specific readings and presentations on historical and contemporary issues will help advance the individual student projects. PAP 210 readies students for major independent application in PAP 250 Portfolio and Exhibition: Production.

A note on readings: SPAO's book fee, paid by each student as a part of their tuition fees, permits SPAO to digitally distribute various texts to its students. These texts are primarily distributed via the History and Theory of Photography subtopic, and are subject to change from year to year. These fees, rather than a payment for traditional textbooks, offer fluidity in terms of reading selections based on the needs of each class.

Learning Component:

Classroom lectures

Student independent research

Instructor guided lab (studio, darkroom, field work)

Non-instructor guided lab

Student project presentation and critique

Student Evaluation Elements:

Student project 40%

Quiz 20%

Seminar paper presentation 20%

Seminar critique 20%

Total 100%

PAP 220 PRINTMAKING: DIGITAL AND ANALOGUE

This module guides students to advanced approaches in digital and analogue printmaking, including alternative printmaking techniques. Students learn particular approaches to printmaking through demonstrations, guided instruction, and "hands-on" print labs. Grounded in historical and contemporary printmaking theory, this module takes students' own completed and ongoing projects as a starting point for instruction.

Emphasis is on specialized and advanced printmaking techniques. The module provides students with the skills needed to prepare and complete their portfolio and exhibition projects, producing high-end fine visual art prints in the medium of their choice.

Learning Component:

Classroom lectures

Instructor supervised lab (studio and darkroom)

Non-instructor supervised lab (studio and darkroom)

Student Evaluation Elements:

Student project productions 20%

Student project critiques 70%

Quiz 10%

Total 100%

PAP 230 PORTFOLIO CONCEPTS / EXHIBITION DESIGN

In Portfolio Concepts / Exhibition Design, students refine their artistic vision and deepen their portfolio and exhibition ideas through exposure to advanced historical and contemporary strategies for presenting visual fine art projects and prints.

A series of lectures addresses the role of the portfolio, the history and importance of the visual fine art book, book design and binding strategies and techniques, and the role and importance of editing. Students also study exhibition and museum design strategies in historical and contemporary contexts and learn about issues such as gallery lighting, the roles of supporting documentation, and marketing and promotion strategies. Finally students are introduced to issues such as branding and developing and managing a visual fine arts practice.

Learning Component:

Classroom lectures

Student independent research

Instructor supervised labs/critiques

Non-instructor supervised labs

Student Evaluation Elements:

Student project productions(5) 20%
 Student project formal critiques (5) 30%
 Writing projects (2) 30%
 Student independent research 20%
 Total 100%

PAP 240 CRITIQUE: ANALYSIS AND EVALUATION

Fine art critical analysis and evaluation are at once stimulating and frequently challenging, both as a study subject and as a process. Serving as a critic or as the subject of a critique can be equally demanding. Nevertheless, critiques offer important opportunities for personal and community artistic growth.

A major aspect of the SPAO program is preparing students to critically and constructively engage with their work and that of their peers. Students will take part in one-on-one or small-group critiques with SPAO instructors and with visiting professionals as preparation for presenting their projects during four major group critique sessions. Group critiques are also challenging. Students are expected to have their work ready and be prepared to participate in all sessions.

Learning Component:

Classroom lecture
 Student independent research
 Seminar

Student Evaluation Elements:

Student presentations (4) 60%
 Student participation (4) 40%
 Total 100%

PAP 250 ADVANCED PORTFOLIO AND EXHIBITION PRODUCTION

This is the centerpiece module of the Photographic Arts and Production diploma program. Here students engage in independent development and production of major projects, culminating in a major group exhibition in SPAO's studio gallery and a curated exhibition in SPAO's Redwall Gallery.

Students draw on technical, conceptual, and visual knowledge and skills to plan and produce multiple portfolios and significant exhibition displays. Prominence is placed on preparing printed work for public display and reception; multimedia material is also encouraged. Individual workflow will be organized with the guidance of instructors and students will be expected to apply the various skills learned over the course of the diploma program. Creativity and exploration are emphasized.

Learning Component:

Seminar Instructor-led seminar

Mediated learning: non-instructor supervised, labs

Student Evaluation Elements:

Student presentations (4) 60%

Student participation (4) 40%

Total 100%

PAP 260 PROJECTS AND PRESENTATIONS

Projects and Presentations (aka, P&P) is a weekly session that brings together the entire student body of the Photographic Arts and Production diploma program. P&P is programmed as a two-year rotating curriculum, comprising four core components:

1. Guest lectures by practicing fine art photographers, curators, gallerists, art editors, art critics, fine art collectors, and fine art academics
2. Field trips to tour visual fine art artist studios, galleries, museum collections and archives, exhibitions, the premises of fine art printers, framers, and book binders, and fine art festivals primarily in Ontario and Quebec.
3. Film screenings, slide shows, and related visual fine art presentations in the local community and at the school
4. Collaborative student community projects and student committee initiatives

Readings and Research: Occasionally articles or other readings and/or independent library or Internet research may be requested by instructors or guests, on a case-by-case basis, as necessary in preparation for a particular P&P session.

Learning Component

Seminar guest lectures

Teamwork

Field trips

Student Evaluation Elements

Student attendance/participation (24 sessions) 100%

Total 100%

ABOUT SPAO

SPAO is an independent, not-for-profit photographic visual arts school and a registered private career college. Our mandate is to provide an intensive and collaborative learning experience and to enrich the photographic and visual arts culture of Ottawa and beyond. SPAO's activities include community collaborations, classes and workshops, exhibitions and outreach. We aim to offer our students the knowledge, resources, and environment necessary for the advancement of their photographic artistry, visual literacy, and personal vision.

In our full-time diploma program and our part-time studies stream, SPAO draws on traditional and contemporary photographic technologies and ideas. Educational opportunities are available to novice and advanced students alike. We place special emphasis on advancing individual style, on conceptual development, and on the acquisition of knowledge about photographic theory and history.

Our objective is to advance the school's motto: Vision, Content, Craft.

FACILITIES AND LOCATION

SPAO is designed on a studio workshop model. Our facility includes a multi-station, multi-format darkroom for both silver gelatin and alternative printmaking; industry standard lighting; camera and support equipment for shooting in a large daylight studio; a professional-grade printmaking facility including large format printers, drum scanner, and flatbed scanners; a selection of 35mm, medium and large format cameras; a large lecture room that can be transformed into a studio and an exhibition space; an secondary digital and instruction lab; and an extensive photobook library.

SPAO is also home to the Redwall Gallery, a dynamic exhibition space used for student and instructor exhibitions, curatorial and exhibition instruction, and special presentations. Reopening in 2017, the Redwall Gallery will be Ottawa's only independent critical gallery space that is dedicated to photographic and photo-based artwork.

SPAO HISTORY

The School of the Photographic Arts: Ottawa was established in 2005 as an alternative for study in the photographic visual arts.

After several years of part-time instruction at a local college, Michael Tardioli and a group of dedicated students began to pursue the idea of building a school that would expand upon Tardioli's teaching methodology. Khalia Scott joined Tardioli as founding Co-Director of SPAO (2005-2012) and 43 days after signing a lease the team of students and instructors had designed, built and equipped an entire photography school. Today SPAO offers a diverse photographic visual arts experience to hundreds of students annually. Encouraging individual exploration in photographic arts remains central to SPAO's mandate.

SPAO is an incorporated non-profit organization. As an independent and self-sufficient arts organization, SPAO is looking forward to its next phase of growth that will sustain the school into its second decade.

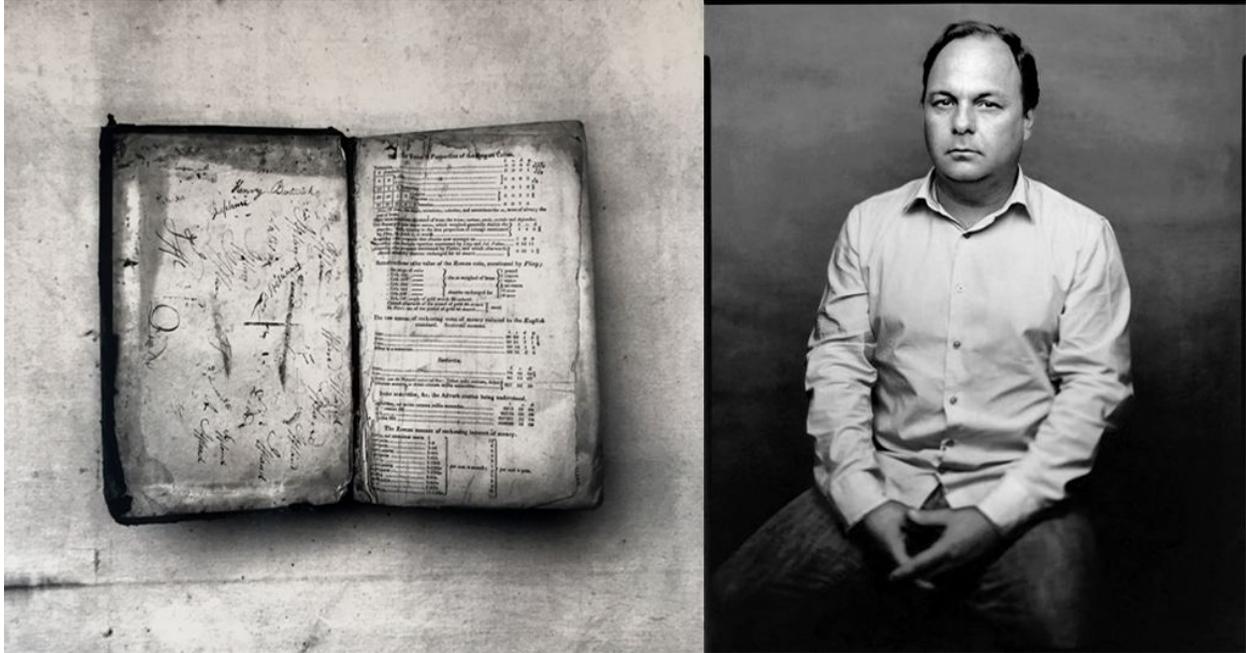
SPAO DIRECTORS



CREATIVE DIRECTOR: Jonathan Hobin

Jonathan Hobin is an award-winning and internationally noted photo-based artist and art director. He is considered a controversial figure and “one of Canada’s most polarizing contemporary visual artists” (CBC’s Q). Born in Ottawa, Hobin's often shocking and meticulously curated photos draw on iconic literary, cinematic and historical references and popular culture to explore the darker aspects of childhood, politics and storytelling. He has received attention on an international stage, in particular for his "In the Playroom" series, which has been the subject of national and international debate with an audience of art critics, political figures, and the general public. In 2010 Hobin was the Canadian production designer for the first Slovenian-Canadian film co-production, a collaboration with Academy-award winning cinematographer Vilmos Zsigmond.

Hobin’s work has been exhibited widely and featured in major media including CNN, CBC, BBC as well as art publications including Kunst (Germany), Photographers Companion (China) and Beaux Arts (France). His work is a part of collections owned by the Canada Council for the Arts, the Finnish Museum of Photography, the City of Ottawa, as has been acquired for private and corporate collections all over the world. Hobin has been the subject of lectures at a number of prestigious institutions including the University of Oxford and the Finnish Museum of Photography.



DIRECTOR OF EDUCATION AND MENTORSHIP: Michael Tardioli

Michael Tardioli co-founded The School of the Photographic Arts: Ottawa in 2005 to create an intensive photographic experience for those seeking to hone their artistic skills. As a teacher, Tardioli has mentored a generation of students, many of whom have developed into acclaimed artists and successful commercial photographers; his students' work has been acquired and commissioned by institutions around the world.

Tardioli began his career in photography as an analogue printmaker, most notably collaborating to produce prints for artists Yousuf and Malak Karsh. Tardioli developed new techniques in silver archival print-making, leading to commissions from the Honourable Mitchell Sharp, Margaret Trudeau, and Roberta Bondar.

Embracing the emergence of digital photography, Tardioli achieved a calibre of printmaking with digital tools that has normally only been associated with traditional techniques. Bridging this gap allowed him to attract such significant clients as the Canada Council for the Arts, the National Gallery of Canada, the Canadian Museum of Nature, and garnered him the Canadian Applied Arts Award. Tardioli's work can be found in the collections of the National Library and Archives, the National Arts Centre, and the Children's Hospital of Eastern Ontario.

DIPLOMA PROGRAM TUITION AND FEES

FEE	AMOUNT	NOTES
Application Fee	\$50.00	Made online, to be paid upon submission of Application
Payment 1	\$500.00	Tuition Payment acting as Deposit, to be paid upon SPAO's offer of admission
Payment 2	\$4491.85 (\$3726.60 tuition + \$765.25 kit, book, & field trip fee)	Due June 6, 2018
Payment 3	\$4491.85 (\$3726.60 tuition + \$765.25 kit, book, & field trip fee)	Due August 26, 2018
Payment 4	\$3726.60	Due June 5, 2019
Payment 5	\$3726.60	Due August 26, 2019
TOTAL *	\$16,986.90	

*Total mandatory fees (including Tuition fees and other fees).

OPTIONAL FEES	Amount	Notes
24 Hour Building Access Fee for year 1	\$280.00 CAD	Can be paid at any time
24 Hour Building Access Fee for year 2	\$280.00 CAD*	Can be paid at any time
Wonderlic SLE test	\$30.00 CAD	
TOTAL OPTIONAL FEES	\$590.00 CAD	

* building access fee subject to incremental change annually