The Tax Man Cometh: Implementation of San Francisco Gross Receipts Tax
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In the November 2012 election, San Francisco voters approved a change in local taxes collected by the City of San Francisco. Starting in 2014, San Francisco businesses will shift from paying a city tax based solely on payroll to a city tax based on gross receipts. This change is significant for commercial real estate landlords and tenants in that the “Gross Receipts” tax (defined below) is likely to significantly increase local taxes paid by commercial landlords, and those landlords may seek to recover the increase from their tenants.

The current tax system provides for a payroll tax equal to 1.53% of payroll costs. Businesses with under $250,000.00 in payroll costs are exempt. Most commercial leases provide for a pass through of employee taxes under the operating expenses provision pursuant to language such as “compensation (including employment taxes and fringe benefits) for persons who perform duties in connection with the management, operation, maintenance and repair of the Building.” Because the majority of commercial real estate is owned by single-purpose entities with no employees, generally no direct pass through of such expenses occurs (although such expenses may be indirectly passed through as part of property management fees).

The Gross Receipts tax will be phased in over a five-year period commencing calendar year 2014\(^1\). Under the Gross Receipts tax, the City of San Francisco collects taxes on businesses based upon the gross receipts of such businesses. The definition of the Gross Receipts tax includes “the total amounts received or accrued by a person from whatever source derived, including, but not limited to, amounts derived from sales, service, dealings in property, interest, rent, royalties, dividends, licensing fees, other fees, commissions and distributed amounts from other business entities.”\(^2\) The tax is progressive, meaning the tax rate increases with increasing income levels, as follows:

<table>
<thead>
<tr>
<th>Gross Receipts (Annual)*</th>
<th>Base Tax Rate*</th>
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<tbody>
<tr>
<td>$0.00-$5,000,000.00</td>
<td>$2.85 per $1,000.00</td>
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<tr>
<td>$5,000,000.01 and greater</td>
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For example, in calendar year 2018, a 150,000 square foot office building fully leased at an average total rent (i.e., base rent plus operating expense and tax pass through expenses) of $40.00 per square foot per year, the Gross Receipts tax\(^3\) would be $17,250.00 based on gross receipts of $6,000,000.00 (calculation: $5,000,000.00 x $2.85/$1,000.00, plus $1,000,000.00 x $3.00/$1,000.00). For a tenant leasing 6,000 square feet within that building, the amount of the Gross Receipts tax passed through to such tenant under its lease would be $690.00 (calculation: $17,250.00 x 4% (the tenant’s pro rata share)). If

(continued on page 3)
According to Randall Kline, the founder and executive artistic director of SFJAZZ, the goal for the SFJAZZ Center was to “truly be a home for jazz and a welcoming environment in which to hear, learn and be inspired.” During the initial stages of the project, Kline talked to many musicians about the venues they loved and why. Cavagnero played an active part in the process, bringing historical precedents into the conversation. The resulting geometry of the steeply raked auditorium allows musicians to see the audience clearly and respond to the room accordingly, creating a sense of intimacy. The design team worked to define a room shape and finish selection that provide both a tonally balanced listening space for the SFJAZZ audience and a comfortable and supportive stage for the performers. Because flexibility of the building spaces was a primary concern for SFJAZZ, the auditorium seats from 350 to 700 depending upon which of several different stage configurations are used.

Beginning with the demolition of the existing auto body repair shop buildings on the site in May 2011, construction had a 90-week duration. The three-story Center is approximately 36,500 square feet, with the state-of-the-art Robert N. Miner Auditorium contained within a poured-in-place concrete structure. Incorporating a plenum for low-flow, under-floor air distribution, the seating risers were also formed and poured in place. Acoustical treatment is applied directly to the concrete and hidden behind a wood-slat finish. A lightweight steel structure supported by pipe columns wraps the concrete box on two sides and houses the remaining support functions. In addition to the lobby, retail shop, and box office, the Center includes the multi-purpose Joe Henderson Lab, the café South at SFJAZZ (featuring Charles Phan of the Slanted Door), rehearsal spaces, a digital learning lab, and the SFJAZZ administrative offices.

Transparency was a driving force of the design throughout the process, with the desire to integrate the organization into the community. The lobbies and other public spaces are visible from the street so that people walking or driving by get a sense of “the energy and excitement of what’s going on inside,” according to Cavagnero. With two layers of acoustically isolated glazing at the Northeast corner of the building, the 80-person capacity Joe Henderson Lab is constructed so that distinct performances can be presented simultaneously in the Auditorium. Serving as a small venue during the evening and as a daytime rehearsal hall for the SFJAZZ Collective, SFJAZZ’s high school band and community big band, the room highlights this transparency and enables the community to share in the performances.

Season One focuses on a first-of-its kind artistic director program designed to give individual director-musicians the opportunity to program, curate, and perform at the new SFJAZZ Center. Members of the SFJAZZ premier artistic director lineup include: pianist Jason Moran; violinist Regina Carter; guitarist Bill Frisell; percussionist John Santos; and saxophonist Miguel Zenón. The Season One catalog also includes performances by the SFJAZZ Collective and the SFJAZZ High School All-Stars, among others.

(continued on page 3)
Always Connected: Are We On Communications Overload?

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Do you ever get that call from your client or customer requesting a response to an email which you haven’t even received yet? The call that was made as soon as the client hit the “send” button?

In many ways, technology advancements have made our ability to communicate easier and quicker, but those same advances sometimes create unrealistic expectations about how quickly and thoroughly we can respond.

With the use of email and mobile devices, we can all be kept “in the loop,” but do we really want or need constant communications from or with everyone in our address book?

The increased use of technology has changed clients’ expectations regarding how fast they will get a response. CREW Denver member Stacia Delaney, shareholder, Berenbaum & Winnifred Ward is a Partner at Downey Brand LLP.

(Tax Man Cometh continued from page 1)

the tenant had a 2013 or earlier base year (because the Gross Receipts tax would not have been included in its base year), the tenant would pay 100% of the Gross Receipts tax.

The general definition of “Real Estate Taxes” in most commercial leases can be interpreted to include the Gross Receipts tax (e.g., “real property taxes and general, special or district assessments or other governmental impositions, of whatever kind, nature or origin, imposed on or by reason of the ownership or use of the Property”), although some tenants may argue that the general language does not include such tax, or will negotiate an exclusion for such tax. Landlords should review their form leases to be sure the definition of Real Estate Taxes includes the Gross Receipts tax. In negotiating a new lease (or amending an existing lease), tenants should attempt to negotiate: a) an elimination of the Gross Receipts tax (unlikely); b) a cap on the dollar amount passed through; or c) a reduction in the management fee or a management fee cap (e.g., 3%) to account for the reduced management company fees due to the change in the payroll tax4. For tenants under full service gross leases (i.e., those including a base year for expenses and taxes), the amount of the Gross Receipts tax included in their base year will be $0.00 for base years 2013 or earlier, and will slowly phase in for base years 2014 through 2018 (i.e., the five-year phase-in period). The Gross Receipts tax will be fully included as of January 1, 2019 (subject to adjustment based upon (a) increases or decreases in revenues for the subject property, and/or (b) further changes to local taxation under the SF Code).

Landlord and tenants should consult with commercial real estate counsel to address the lease negotiation issues raised by the new San Francisco Gross Receipts tax.

1A summary of the law has been issued by the City and County of San Francisco, Office of the Controller – Office of Economic Analysis, at the following website: http://sfgsa.org/Modules/ShowDocument.aspx?documentid=8934, although the final rates are not as shown in that document.

2San Francisco Business and Tax Regulations Code “SF Code,” Section 952.3(a).

3Presuming the same is included in the definition of “Real Estate Taxes” (see below).

4If tax is shifting from a payroll tax (recoverable indirectly as part of the management fee) to a Gross Receipts tax (recovered directly as part of real estate taxes), management fees should be reduced to reflect this change in tax structure (although many landlords will argue that cost is not significant enough to warrant such a decrease).

(SFJAZZ continued from page 2)

SFJAZZ has been a vibrant and active contributor to the San Francisco music scene since its inception as Jazz In The City in the fall of 1983. Recently named the San Francisco Business Times Cultural Real Estate Deal of the Year, the SFJAZZ Center will allow SFJAZZ to efficiently integrate its mission under one roof – presenting world class artists in concert throughout the year, nurturing young musicians’ development, and promoting music education through jazz outreach programs to Bay Area students and adults. The facility will also enable SFJAZZ to further its goal to be a global leader in jazz music preservation and innovation. The building campaign was initiated in 2008 with a $20 million donation from a Bay Area donor who wished to remain unidentified; SFJAZZ has since raised more than 90 percent of the project’s $63 million total.

Hathaway Dinwiddie Construction Company is honored to have been part of the project team. Visit sfjazz.org to donate, become a member, or purchase tickets.

About the Author

San Francisco native Tara Delaney is a Project Manager at Hathaway Dinwiddie Construction Company. She was the Project Manager for the SFJAZZ Center from preconstruction through completion.

About the Authors

Elizabeth Leet Jackson is an Associate at Downey Brand LLP. Winnifred Ward is a Partner at Downey Brand LLP.
MEET THE CREW SF PROGRAMS TEAM

The CREW SF Programs Team meets monthly to plan and coordinate programs for CREW members and their guests. Featured below are some of the roles and the members who fill them:

PROGRAMS TEAM LEAD
Lada Kocherovsky, Associate Principal, Page & Turnbull Architects, a 40-year-old architecture and historic preservation practice with offices in San Francisco, Los Angeles, and Sacramento. Lada has been with Page & Turnbull for 16 years. As Team Lead for the Programs Committee, she oversees the operation and management of the group, and guides the team in formulating its approach to program development. Through the board liaison, Lada communicates with the board of directors regularly, providing feedback from the committee members and sharing new program ideas. She loves the Programs Committee because of its diverse team of talented women dedicated to bringing informative, engaging, and fun programs to chapter members and guests.

PROGRAMS CHAIR
Michelle Jones, Managing Principal for RIM Architects San Francisco, with offices in Alaska, Hawaii, Guam, and San Francisco. Michelle is currently the CREW Programs Chair, following three years serving as Program Director for Leadership and Real Estate and as Vice-Chair in 2012. Michelle interacts extensively with the Team Leads of other CREW committees and the Program Directors for Leadership, Real Estate and Networking in their efforts to provide outstanding events for CREW membership. Working closely with the Program Directors of each division of Programs (Real Estate, Networking, and Leadership) she mentors and assists the teams with organizing and planning to ensure the programs run smoothly.

PROGRAMS VICE CHAIR AND LIAISON TO MEMBERSHIP
Kathryn Sturgis-Bright, Associate Director, Navigant Capital Advisors, has served on the Programs Committee for a couple of years now. Last year, she managed several programs including screening an independent film, organizing a panel of REIT executives for a CREW lunch program at City Club, and setting up a CREW tour of Zynga. Kathryn’s role involves constant contact with the other team members, as everyone on the committee is involved with working on an event. Emails from other Programs’ team members require prompt attention in the event a time sensitive decision is needed. Kathryn explains that most of the leadership and organizational work falls on the Chair and the Team Lead, but she observes and assists in that work so that she can smoothly pick up the reins and participate in leadership next year.

DIRECTOR OF REAL ESTATE PROGRAMS
Helene Sautou, Project Manager, Urban Solutions, is the Director of Real Estate Programs for the year 2013. She has been actively involved with the Programs Committee for a couple of years, and served briefly as a liaison with the Communications Committee in 2012. In her current role, she helps Team Lead Lada Kocherovsky and Chair Michelle Jones define the topic for a variety of lunch panels and tours, is the main point of contact with the speakers, and, along with the designated Program Manager, ensures that the logistics of the event are handled.

NETWORKING PROGRAM DIRECTOR
Debra R. Leifer, Director of Marketing & Business Development, Page & Turnbull, has been a member of CREW SF since 2007 and was actively involved with the Membership Committee for five years. In March 2012, Debra transitioned to the Programs Committee to get involved with “something new” so she could meet and work with other members. Her role as Program Director of Networking is to ensure that the Programs designated as “networking” events are both fun and rewarding.

LEADERSHIP DEVELOPMENT PROGRAM DIRECTOR
Molly Jans, Operations Manager, Paradigm General Contractors, has been working with the team for over a year. She has been in her current role of Leadership Development Program Director since last fall, and an active CREW member since 2004. The Leadership Program Director works with the Programs Committee to strategize, plan, and implement quarterly leadership events. The first event of the year was the January luncheon with the author of The Male Factor, Shaunti Feldhahn. The April, August, and October events will be boxed lunch seminars with real estate and personal leadership growth topics/learning opportunities.
Spotlight on Board of Directors Nominations

Have you ever wondered about the CREW SF Board of Directors nomination process? When I joined CREW SF six and a half years ago, I didn’t have any idea of the Board nomination process. I bet that most of our CREW SF members don’t know about the process either. It shouldn’t feel like a mystery. So let me help you understand how people get a position on the Board of Directors.

The Board nomination process is run by the Governance Committee, which is made up of the current Past President, President, President-Elect and four at-large members. During the first six months of the year, the Governance Committee talks to all the current board members, reviews the Succession Planning Analysis done by each Team, and meets with people who have expressed interest in serving on the Board and those who stand out as future leaders. In the early summer, they meet with the President-Elect to learn more about her goals as President and to determine what strengths are needed to help further those goals. The Governance Committee seeks to create a diverse Board that is made up of leaders with skill sets that complement each other and help to further CREW SF’s mission.

The nominating process is opened in July, and all CREW SF members should consider nominating leaders or self-nominating. Nominating candidates for office is a valuable service to CREW SF and thoughtful participation in this process is greatly appreciated. When the nominating process closes, all the nominees are asked to confirm that they want to participate. All those who want to be candidates fill out applications and must interview with the Governance Committee.

Why would someone want to serve on the Board of Directors? As a member of the Board of Directors, you will experience opportunities to influence the future direction of CREW SF and CREW Network, enhance your professional connections, increase public exposure to you and your company, and develop leadership skills and experience that will benefit the chapter, your company, and you!

Every year there are more qualified candidates than open spots for Board positions. If you are a candidate and don’t get selected to serve on the Board, don’t be discouraged. Find out from the Governance Committee why you weren’t chosen. The Board’s needs are different every year and, while you might not be the perfect fit one year, the next year may be different.

The best way to get noticed as a leader or future leader is to get involved and serve on teams and committees. Serving on teams is not the only path to the Board, but it is a great way to learn about the organization, make strong relationships, and strengthen your leadership skills. This service was my path to the Board. I started as a committee member on the Communications Team. Then, I became the Communications Team Lead. Next, I served on the Board as a Director, President-Elect, President, and Past President. I am no longer on the Board, but it was a wonderful rewarding experience.

If you have any interest in serving on the Board, I encourage you to reach out to the current Board of Directors and the Governance Committee.

About the Author
Kim Havens is a project manager at Wilson Meany. Since 2006, her primary focus has been on the redevelopment of the Bay Meadows racetrack in San Mateo. Kim is a CREW SF Past President.

About the Author
Tara Hardesty has been a business owner since 2005 and is currently the co-owner of The Marketing Method Group, a firm providing strategic marketing programs for real estate and related companies in the Bay Area.
(Always Connected continued from page 2)

Weinshienk PC, has observed a trend among her clients who believe that because emails are sent instantaneously, a response should be given instantaneously. She emphasized that it is important to manage those expectations.

Managing clients’ expectations does not necessarily mean that you must give an instant response or act instantly to an email request. To assuage the client until she has an opportunity to fully consider the request, CREW Cleveland member Laura Hengle, marketing communications manager with Bock & Clark, makes it a practice to acknowledge receipt of emails and let the client know that she appreciates their request. “A prompt acknowledgment of receipt of an email request is more appreciated than a long silence before responding to the email,” said Hengle. This simple action lets the client know that the request is important even if you are not in a position to act on the request. “Besides, the sender then has confirmation that the email was received, which confirmation you used to get immediately when phone calls were the preferred method of communication,” added Hengle.

Delaney often calls her clients after she receives an email to let them know what she needs to do next in order to provide the clients with a well thought-out response and how long it may take her to respond. She added that it is not always in the best interest of the client to provide an immediate response and risk a mistake.

CREW Houston member, Elizabeth York, general counsel with The Johnson Development Corporation, tries to reply to emails promptly with the inquiry of “when do you need a response?” Based upon the answer, she can prioritize her work flow.

June Smith, owner-manager of Pangea Title Services, LLC and CREW Atlanta member, reports that she tries to talk to the parties involved in the transaction before she starts sending them emails in order to get a sense of with whom she is dealing. “You can’t always tell how someone is receiving your email. They might read into it a tone that I didn’t intend,” said Smith. Emails “sometimes come across as more harsh than if you talked to the person,” stated CREW Memphis member Sandy Marshall, senior tax director, BDO USA, LLP.

Although we all communicate by email, the frequency of telephone or face-to-face contact may be dictated by the generation in which you fall. The more seasoned commercial real estate professionals still prefer some voice or face-to-face contact rather than relying exclusively on email communications. “I still try to pick up the phone as often as I can. I’ve noticed that the younger people deal with everything by sending emails. However, I don’t want to lose the one-on-one touch. It’s important to have direct contact with your client,” said Marshall. She believes that sending emails back and forth often is less efficient than just picking up the phone and discussing a matter.

“We miss the value of talking with each other. I worry about the kids big time. With communications by Facebook postings, email, and text messages, they don’t even talk with each other. What happens when they go to fill out a job application and can’t even write a full sentence?” asked Kathy Cunningham, CREW Greater Akron member and property manager with Cascade Plaza Associates LLC.

CREW Network members fight the battle of being accessible to their clients around the clock seven days a week. “We’ve gotten where we feel guilty if we’re not staring at our BlackBerries or iPhones 24/7. We never have down time anymore. I have to force myself to put my phone away for an hour if I have something to do in the evening,” said Cunningham.

Jan Fiola, senior real estate manager with Caribou Coffee Company and CREW Chicago member, observed that although we can be reached at all times of the day or night, the use of email communication allows us to expand our days and make us more efficient. “I can still do work before I go to bed, and this allows me some flexibility during the day,” said Fiola. Marilyn Nix, senior vice president, Compass Commercial, LLC and CREW Detroit member, agrees that technology provides her with more flexibility to work on her own schedule and from any location. Although so many of the communication tools can be accessed remotely from almost anywhere, Nix contends that the key to successfully managing this freedom is to discipline yourself to set aside your communication devices.

Minnesota CREW member Debra Barnes, associate vice president with HGA Architects & Engineers, reports that if her clients do not get an instant response to an email, they will call her. If she doesn’t answer the phone, the clients send her a text message. She said that her clients know how to reach her, but that also gives her the flexibility to be away from her desk and not miss important business communications.

Management of email involves strategy and work. York uses follow up flags and sets reminders so that if she doesn’t receive a response to an email she sent, she can follow up. When she
CREW SF Volunteer Party

On Wednesday, January 23rd, we hosted our first of what will hopefully be an annual Volunteer Appreciation Event. We invited the 74 volunteers who were active during 2012, and 42 of them attended the event at Osha Thai in Embarcadero 4. We had a nice private room with a buffet of appetizers, a bar, and Hawaiian dance as entertainment. Each present board member recognized the volunteers for their contributions and gave an overview of CREW SF’s notable achievements during 2012.

1 Helen Duong, Boston Properties LP, Paul Vong, Osha Thai Restaurant and Valerie Concello, Mohr Partners, Inc.
2 Jeanne Madden, Boston Properties LP
3 Delicious treats from Osha Thai Restaurant
4 Nancy Lundeen, Allen Matkins Leck Gamble Mallory & Natsis LLP, Helen Duong, Boston Properties LP and Laura Scripture, Broadmoor Partners, LLC
5 Jennique Mason, Cardiff Mason Development, Inc., Winnifred Ward, Downey Brand LLP and Laureen Huntley, Veritas Investments Inc.
6 Hawaiian dancer, Mariah Ordonio
7 More delicious treats from Osha Thai Restaurant
reads an email on a mobile device, she marks it as “unread” so that she does not overlook the email when she returns to the office and can act on it appropriately.

Marshall deals with her emails the first thing in the morning for about an hour. She then checks them again at the end of the day to see if there is any critical matter that must be dealt with that day. However, not all CREW Network members can limit their checking of email to specified times of the day. “I try to react immediately as soon as I get an email,” said Fiola. She acknowledges that this can be distracting and may make her more unproductive. For instance, she said, being on a conference call and checking emails diverts attention from the conference call conversation.

Because we no longer use traditional letters very frequently, emails often tend to be lengthy. If you want the main point of your email read and you want action taken by the reader, put that important information at the beginning of the email suggests KC CREW member Linda Laurence, senior vice president with Missouri Bank. Laurence said that if the sender of an email indicates in its subject line “please read,” “needs action” or includes some other indication of the urgency of the email, she is much more likely to read the email promptly. In addition, using the subject line to summarize the email may make it more likely to be read and acted upon.

When you send an email to multiple parties, indicate what you expect of each of the recipients (or indicate if no response is requested from any of them). I often begin an email to multiple parties by stating the following: “You are receiving this email because...” If you want the recipient to take action, state that. Summarize the action items. This may eliminate embarrassment and frustration for both the sender and recipient when no action is taken because it was unclear that action was expected.

Be mindful of the information you include in an email – especially if that information is confidential. One CREW Network member, an attorney, described an incident when a client of hers forwarded to the other side an email she sent her client, which outlined her recommended legal strategy, thereby forfeiting the attorney-client privilege.

Laurence cautioned the need to be more cognizant of fraudulent emails, the number of which is on the rise. Even though the email appears to come from a known source, if the language of the email does not sound like the language the sender normally would use or the sender makes an unusual request or sends information about a change of bank account or address, be wary. “A few years ago, I wouldn’t have hesitated to act on a request sent by email, but now I’m much more careful because of the prevalence of email fraud,” said Laurence.

Read your emails before you act on them, including before forwarding or replying to all. It may be appropriate to edit the original email before you send it along - and, not everyone needs your response. Remember their inboxes are just as full as yours, so carefully consider whether you need to send your reply to all of the original addressees.

Create an email labeling and filing system that works for you. Mark your emails or the folders into which you file them with the action you need to take (e.g., “Needs immediate reply,” “Respond to by [Date],” “Needs action”).

Make sure your business emails are professional. Re-read the email before you send it and correct spelling and grammar errors. Do not rely solely on “spell check”. One CREW Network member told of the time that the autocorrect feature changed her sentence which was supposed to read “I apologize for the inconvenience” to read instead “I apologize for the inconvenience,” and she hit the send button without reading through the final message.

Assess whether the tone of the email can be perceived as rude. Draft the greeting of your email appropriately and be respectful. As a general rule, do not insert smiley faces or other similar “emoticons” in the email unless you know how the email will be received, and avoid the use of abbreviations, which may be unfamiliar to the recipient. “Know your reader,” advised Laurence.

Hengle reported that her company recently held a well-received email seminar for the staff. The seminar was led by the head of the writing lab at a local university who taught employees email etiquette, techniques for effective email writing, and grammar rules.

No CREW Network member has decried the use of technology. Managed properly, it helps us do our jobs more effectively. The key, however, is to be more efficient about its use. As technology advances, learning techniques to manage it often seems as important as learning the substantive aspects of our profession.

About the Author
Marcia Charney is Commercial Division Counsel for Continental Title Company. As a practicing attorney, she has specialized in commercial real estate for more than 27 years. Marcia is the immediate Past President of KC CREW and a member of the CREW Network Editorial Advisory Committee.
Word from our President
Helen Duong, Boston Properties, LP

As we begin 2013 with a renewed sense of optimism, I am reminded of what our board, team leaders, and committees have accomplished so far this year. From our sold-out events such as the January luncheon with well-renowned speaker and author, Shaunti Feldhahn, to our Art, Champagne and Chocolate networking event, to our panel of experts on the Past, Present and Future of Development in San Francisco, we have surpassed previous standards to reach record-breaking attendance!

For the past few months, the Board, team leaders, and committee members, deftly facilitated by Deborah Quok, Ann-Margaret Vann and Ginger Bryant, have been working diligently to update our strategic plan with a new mission statement, new goals, and objectives. Each committee is then tasked with establishing tactics for the next three to five years. Be on the lookout for our new strategic plan in May 2013.

Thanks to our sponsorship committee’s efforts and to the generosity of our Sponsors, we have surpassed our sponsorship’s goals for 2013. CREW SF will continue to strive to offer cutting-edge programs, leadership training, networking opportunities, and special events. It is our goal for CREW SF to be recognized as an exemplary organization that develops and advances women as leaders in the commercial real estate industry.

We are working hard on cultivating the CREW experience so that our members will get the most benefit from being a part of our organization. I look forward to all the exciting programs and events that our Chapter has planned for the remainder of 2013. Please contact me with ideas, suggestions, or questions. I look forward to hearing your thoughts.

Point of VIEW - The Male Factor

On January 16, 2013, CREW SF held its annual Leadership Luncheon at the San Francisco City Club. This year’s topic, Leadership: The Unwritten Rules of Navigating the Workspace, was discussed by Shaunti Feldhahn, author of The Male Factor. Two CREW SF members share their thoughts on this controversial topic. Join the conversation by looking for us on the new CREW SF blog. Look for Member News under the Resources tab to express your “point of VIEW!” We look forward to hearing from you.

The views expressed in this article are those of the authors named, and are not necessarily those of CREW SF or the CREW SF Editorial Team.

Point of VIEW - Donna Schumacher

In reading Shaunti Feldhahn’s book, The Male Factor, I was most intrigued by the chapter entitled, “The Visual Trap”, where Feldhahn puts forth the supposition that provocative dress (revealing of a woman’s body) is distracting to men due to their brain wiring and therefore problematic in this foreign land of the male corporate world. As a woman who grew up and lives in the United States, it is difficult for me to believe that any issue regarding how a woman dresses is quite that simple. Mixed messages rule the roost.

As an architect, I can easily attest to an implied understanding and knowledge that what is considered provocative and distracting in one profession can easily be completely appropriate in the next. A gallery owner can easily wear patterns, low necklines, and high-heeled shoes, and, in fact, is expected to do so, while architects must wear black, bookish glasses and simple modernist and bold jewelry, if any at all. Why? The gallery owner profession is conceived of as feminine by the male corporate world and architecture is conceived of as masculine. So, why is it that the male brain is wired differently when the person fulfills one role or another? Ah, this is the influence of the male gaze, in other words, whether or not the dress is somehow conceptualized as being “for them.”

As a long distance runner, I watched the 2012 London Olympics transfixed. I am just old enough to marvel at the news media transfixed. I am just old enough to marvel at the news media

Point of VIEW - Kirsten Fletcher

The whole premise of Shaunti Feldhahn’s The Male Factor is that corporate business culture is built on the male perspective and that women must learn the language and subtle mechanics of this world in order to succeed. The business world is not emotional, and any emotional response could have serious consequences; anything that gives or creates an uncontrollable response is a sign of unprofessionalism, and could be a real problem.

For me, the three most remarkable theories delivered during the presentation were that men want respect over love, and that they prefer a gentle approach. (According to the book, when women act like men, they often emphasize the worst traits and behaviors that men project—the ones that men don’t respond well to when other men exhibit these behaviors.) The third theory was the distinction between work life and private life, as if they are two different lives with different sets of rules—who knew?

The theory that was not covered in the presentation (but one that is a distinct chapter in the book and that seems to be the most controversial with respect to women’s freedom of choice) is regarding dress. The author begins to introduce this theory, “The Visual Trap”, by explaining that male brains are very different from female brains. They are wired such that visual stimulation has a truly visceral response that is chemical and uncontrollable, not like
CREW Connections

CREW Network is featuring CREW SF’s lead article from the 2013 1st Quarter of the VIEW in its nationally syndicated “News You Can Use,” a service that makes articles available for publishing by the local CREW Network chapters to enhance their newsletters.

The selected article was entitled “Demographic, Economic Trends Will Spur Ongoing Demand for MOB Space,” written by Kirsten Fletcher and new CREW SF member, Vincent Schwab, both from Marcus & Millichap Real Estate Investment Services.

The article discusses the changing market for medical office buildings due to the recent passing of the Patient Protection and Affordable Care Act (PPACA) and the changes to Medicare coverage. We are proud to see our members promoted on a national level through their CREW Connections.

CREW SF Board member Jeanne Madden has recently been hired at Boston Properties as Regional Controller. Madden has been in the commercial real estate industry for 15 years and worked with Catellus Development until 2006. In 2007, she helped form Mission Bay Development Group, where she served as Vice President of Financial Operations until 2012.

During a dinner party, President Helen Duong (Lease Administration Manager with Boston Properties) encouraged Madden to apply. One week later, Madden was interviewing, and less than 6 weeks after the clandestine dinner party, she was working in her new position! Madden shared that she “never would have heard about the opening had it not been for Helen and my association with CREW SF.”

Boston Properties owns the Embarcadero Center as well as about 28 other operating properties on the Peninsula and in the South Bay. In addition to developing 680 Folsom and 50 Hawthorne Streets, Boston Properties will be starting construction soon on another tower in San Francisco and will eventually develop, along with Hines, the Transbay Tower.

Do you have an idea for an article that would have national interest and appeal? Submit a feature article to the VIEW today!

CREW Network Foundation Scholarship Applications Open

Application Deadline is April 26, 2013, 5:00pm CT

The CREW Network Foundation Scholarship Endowment program is designed to encourage women to pursue an education which will lead to a career in the commercial real estate industry.

The scholarships will be awarded on the basis of academic excellence and are intended to help finance the educational endeavors of female undergraduate and graduate students enrolled in accredited real estate programs, or enrolled in other fields of study with the intent to pursue a career in commercial real estate. Each scholarship recipient will also be provided with a paid internship at a commercial brokerage firm.

The number of awards will be determined based upon the availability of interest income from the Endowment, contributions, and matching corporate funds; the specific dollar amount of each award will not be less than $5,000. Scholarships are meant to help cover the costs of tuition and books. View eligibility requirements at www.crewnetwork.org.

CREW Network Foundation is committed to bringing more women into commercial real estate with programs that educate women and girls about the career opportunities available to them and creating mentoring relationships for those new to the industry.
(Point of VIEW - Donna Schumacher continued from page 9)

celebration of the female athlete—the strength, power, and determination of these young women running the Women's Marathon, an event that did not exist before 1984. I am so excited for a new generation of women to grow up simply assuming that it is all possible. The television coverage occasionally held the camera in slow motion on the strong legs of the athletes moving in unison. Here are women’s bodies with a whole lot of skin for all the world to see. And yet, the women’s marathon did not have ratings equivalent to the swimsuit edition of Sports Illustrated. Why? Because these provocative women were not showing their skin for the male gaze, for male corporate culture, or for some sense of allure. Their strong powerful bodies were simply getting the job done.

I watch The Good Wife as much as anyone, and like the visual criticism geek that I am, listen to the director’s comments after the show. For one episode, the director explained that with each season the main character, Alicia Florrick (the television version of Elizabeth Edwards minus breast cancer), will come into her own and this will be exemplified by her sexuality, and therefore by her dress. As Alicia gains power, her necklines will go down and her skirts will get shorter and tighter. Of course, this television law office isn’t the real world, but we have all read enough on contemporary culture to understand that the line is quite blurred. Our expectations are often created on the silver screen.

On YouTube, I watched a video of a panel discussion regarding the influence of the Great Recession on architecture in general and women in particular. There was an impressive line of speakers: one well-known architecture critic, two architects, and one developer with a substantial litany of accomplishments. The two architects wore pantsuits, large rimmed glasses, style-less hair, and flat no-nonsense shoes. The developer wore a fitted red dress, had a long head of coiffed brown hair, had skin exposed on her arms and legs, and wore a pair of black high-heeled pumps. Guess who is the highest wage earner and sits at the table of the major players of New York City? She is smart, poised, and pretty, and I have no doubt that her attractiveness is part of her success.

I recently attended a conference at California College of the Arts regarding the percentage of women in architecture, and I was heartbroken by the statistics. While architecture schools have a happy 50/50 male-to-female matriculation rate, just a few years later at the time of professional registration, this percentage drops to a devastating 18%, hence the title of the conference—“The Missing 32 Percent.” For the architectural field as a whole, the number of women who remain in the field is a paltry 8%, and those in sole proprietorship is an awe-inspiring 1.5%. But I digress. The fun fact that I set out to share with you is that once a firm gets past a certain magical ratio of men to women (3:1) the numbers quickly shift much closer to 1:1. Why? Could it be that once a certain tipping point ratio has been met, the foreign land of male dominated corporate culture has somehow been transformed into a neutral territory? Suddenly, the guidelines advocated by male corporate culture are not THE rules but just one voice among many.
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