Mission
The New York Academy of Art is a graduate school that combines intensive technical training in the fine arts with active critical discourse. We believe that rigorously trained artists are best able to realize their artistic vision. Academy students are taught traditional methods and techniques and encouraged to use these skills to make vital contemporary art. The Academy serves as a creative and intellectual center for all artists dedicated to highly skilled, conceptually aware figurative and representational art.

History
The New York Academy of Art was founded in 1982 by artists, scholars and patrons of the arts, including Andy Warhol, who were interested in fostering the resurgence of figurative and representational art. The school’s founders and early supporters were dedicated to improving fine arts education in the United States and sought to compensate for the disappearance of traditional training in studio art programs. The Academy began as a merger between the New Brooklyn School of Life Drawing, Painting, and Sculpture and the New York Drawing Association. From its first home in a loft by the Holland Tunnel, the Academy expanded into four floors next to the Public Theater on Lafayette Street before purchasing its current home at 111 Franklin Street in Tribeca in 1993. In 1994 the New York Academy of Art was granted an Absolute Charter by the Board of Regents of the State of New York.
Accreditation

The New York Academy of Art is an accredited Associate member of the National Association of Schools of Art and Design (NASAD) effective as of April 2013. NASAD is a specialized accrediting agency for schools of art and design and is recognized by the U.S. Department of Education.

NASAD 11250 Roger Bacon Drive, Suite 21, Reston, Virginia, 20190, p: 703.437.0700

The New York Academy of Art is accredited by the Middle States Commission on Higher Education (MSCHE). The Commission on Higher Education is an institutional accrediting agency recognized by the U.S. Secretary of Education and the Council for Higher Education Accreditation.

MSCHE 3624 Market Street, Philadelphia, PA 19104, (p) 267-284-5000

Office of College and University Evaluation
Attention: Accreditation State Education Department
89 Washington Avenue, 5 North Mezzanine
Albany, NY 12234
p: 518.474.1551
f: 518.486.2779

CHARTER

The New York Academy of Art is institutionally accredited by the New York State Board of Regents acting under their standing as a nationally recognized accrediting agency. The Academy was granted an Absolute Charter on June 24, 1994, by the Board of Regents of the State of New York, for and on behalf of the State Education Department, and executed under the seal of said University and recorded as Number 21, 661.


The purposes for which such corporation is to be formed are:
To conduct studio art education programs (painting, drawing, and sculpture) leading to the Master of Fine Arts degree, which offers college graduates intensive advanced education in the classical tradition of figurative art, and to assure that such academically trained artists will continue to be available in sufficient numbers to our schools and the society at large.

Location

New York City is an art world capital and offers unique resources and advantages. The Academy's (1) location in the lower Manhattan historic district of Tribeca affords students access to world-class museums and galleries that are invaluable learning tools. Furthermore, the Tribeca neighborhood has been at the center of cutting-edge art and music for over forty years. Our home at 111 Franklin Street is an 1860's landmark, cast iron building that recalls the neighborhood's industrial beginnings as well as the 19th century atelier roots of the Academy’s curriculum.

Notable cultural institutions including The Frick Museum (2), The Guggenheim Museum (3), Hispanic Society of America (4), The Metropolitan Museum of Art (5), The Morgan Library and Museum (6), The Museum of Modern Art (7), Museo del Barrio (8), Neue Galerie (9), The New Museum (10), P.S.1 (11), The Studio Museum in Harlem (12) and The Whitney Museum of American Art (13) are easily accessible by public transportation and serve as an extension of the Academy’s campus. The vigorous life and ambience of New York City is one of substance and inspiration for emerging artists.
Facilities

The Academy occupies a renovated five-story 40,000-square foot building constructed in 1861 in the heart of Tribeca’s creative community. By expanding into a neighboring building in the summer of 2010, the Academy increased the footprint of its facilities by 4,500 square feet, housing the library and the sky-lit David Schafer drawing resource room. In total, the Academy houses eight classrooms, multiple exhibition spaces, approximately 110 studio spaces, student lounges, a woodshop, a kiln and printmaking facilities.

Well-lit classrooms and studios are provided throughout the building for instructed classes and self-directed learning. The fifth floor holds four large rooms for painting, drawing and history of techniques classes, as well as art history seminars. The third floor features the Academy’s printmaking facility. The second floor houses Certificate of Fine Art studio spaces for use during the final semester. The second floor was completely redesigned in 2009 to maximize the availability of natural light and features a generous exhibition space as well as a classroom for collaborative and large-scale works. Administrative offices are located throughout the building, which allows faculty and staff to easily maintain contact with students. The main floor has a new multi-purpose classroom, increasing the Academy’s ability to deliver its programs. This multi-purpose classroom, while open to all disciplines, has been designed to accommodate and highlight the Academy’s impressive collection of plaster casts. The Garden Level has been completely renovated to provide ample shared workspaces open to all students in addition to an exhaust booth for using aerosols and particulates, a kiln, a wood shop and two ADA-compliant bathrooms.

STUDIOS

The Academy provides on-premise studios for each student during the summer term. The open-design studio arrangement promotes the exchange of ideas and thinking across disciplines.
Learning Resources

The Academy provides students with access to a wide range of resources to enhance their research methods and studio practice.

LIBRARY

The Academy library provides written, visual and electronic resources to meet the intellectual and creative needs of the Academy’s community of artists. Through specialized collections, bibliographic instruction and outstanding services, the library is a space for technical study, critical exploration and idea generation, and equips students with the skills to embark on a lifetime of learning and artistic growth.

Resources are selected specifically to support the CFA and MFA curriculum. The focus is on figurative art and its cultural impact, past through present. The media of painting, sculpture and drawing are emphasized, as are collections in anatomy, theory and technique. Currently, the collection features over 8,000 items and 40 electronic and print subscriptions. Full-text databases provided through Gale Cengage Learning, Academic OneFile and InfoTrac, and access to J-Stor and ArtStor are available through the library website.

Nine Apple computer stations are provided for student use. Scanners, a color copier and a large format photo printer are available for student and faculty use. The library also circulates digital projectors, photographic and video equipment and computer accessories.

Students are encouraged to visit the Library homepage at www.nyaa.edu/library or email the Librarian at library@nyaa.edu with any questions.
Special Collections

The Academy provides additional collections to encourage exploration and self-guided learning.

ART COLLECTION
The Academy has collected the work of students, fellows, visiting artists and faculty since its inception. The Fine Art Collection documents the institution’s past and is a point of inspiration for the Academy community.

SPECIMENS
The Academy collects anatomy taxidermy, and geological and botanical specimens that students may utilize in coursework or independent study.

CASTS
The cast collection consists of 59 nineteenth-century plaster casts of Classical, Renaissance and later European sculpture, most on extended loan from the Metropolitan Museum of Art, Harvard University, Cornell University and Amherst College.
Certificate of Fine Arts Program

The New York Academy of Art Certificate of Fine Art (CFA) Program is a twelve-month, 36-credit studio sequence that provides students the opportunity to develop their personal vision and specialized skills within an active and inspiring environment. The CFA program is designed for those seeking intensive instruction in drawing, painting and sculpture and interested in engagement in critical discourse.

The New York Academy of Art CFA is ideal for:

- An individual with an undergraduate degree in non-art field who would like to develop a portfolio of work for application to MFA programs.
- A practicing artist wishing to explore a new medium or seeking training in specific technical skills offered at the New York Academy of Art.
- Someone interested in making a career change that requires immersion in their art practice.
- Students looking for a year of intensive studio work before beginning a Masters of Fine Art Program.

The CFA program will provide the student with a strong body of work for graduate admissions and lay the foundation for their career as a practicing studio artist.

Faculty

The Academy’s CFA faculty have extensive exhibition, publication, award and grant history and a variety of professional affiliations. The low student-faculty ratio (2:1) provides students with ease of access to instructors and a highly individualized education.

DAN THOMPSON, CFA Faculty Chair, Drawing

Thompson received his BFA from the Corcoran College of Art and Design and his MFA from the New York Academy of Art. He has been awarded two grants from the Elizabeth Greenshields Foundation and has twice received the Ethel Lorraine Bernstein Memorial Award for Excellence in Painting from the Corcoran College of Art and Design. In 2001, Thompson won Best of Show in the American Society of Portrait Artist’s International Portrait Competition at the Metropolitan Museum of Art in New York. He has taught at Parsons the New School for Design, the New York Academy of Art, The Art Students League of New York, and Studio Incamminati. He has taught workshops in San Francisco, Seattle, Santa Fe, Los Angeles, New York, Toronto, Philadelphia, New Orleans, Washington, D.C., Italy and France.

He has lectured at the Dahesh Museum of Art (New York) and served as a speaker at Studio Incamminati’s Advanced Portrait Workshop and Symposium. His work can be found in public and private collections throughout the United States.
CYNTHIA EARDLEY
Adjunct Faculty, Sculpture and Anatomy
Her figurative sculptures have been shown in solo and group exhibitions in galleries and museums nationwide, including the Monique Knowlton Gallery, Museum of South Texas, Huntsville Museum, New Museum of Contemporary Art, Sideshow Gallery, Ceris Gallery and Rhonda Scholler Gallery. Her work has been discussed in numerous publications including The New York Times, Sculpture, The Village Voice, The Nation, Sculpture Review and ARTnews, where her figurative sculpture was featured in “The New Realism.” She is the former co-founder and co-director of the architecture/public art group SITE, Inc. Her trompe-l’oeil design for Best Products (Richmond, VA) titled the “Peeling Project” was the first in a series by SITE that was reviewed and exhibited at the Museum of Modern Art (New York) and worldwide. The 2005 monograph SITE: Identity in Density features several examples of her early architectural work. She currently teaches sculpture and anatomy at the New York Academy of Art (New York) and has taught at Pratt Institute (New York), the University of the Arts (Philadelphia) and the Newark Museum School (Newark). Eardley has participated in numerous lectures and arts conferences nationwide. Her writings on art have been published in Bomb Magazine, Women’s Caucus on Art National Update and The Brooklyn Rail.

STEVE FORSTER
Adjunct Faculty, Painting
Forster was born in Boston and grew up in central Florida. He studied at the Florence Academy of Art in Italy and received his MFA from the New York Academy of Art. He is Co-Director of the Long Island Academy of Fine Art and teaches painting at the New York Academy of Art. Forster’s paintings have been exhibited in solo and group shows nationally and internationally. He is currently represented by Grenning Gallery (Sag Harbor).

Evan Kitson
Adjunct Faculty, Anatomy and Drawing

Jessica Leo
Adjunct Faculty, Drawing
Leo was born in New Jersey. She received her BS in Art Education from Towson University and her MFA in Drawing from the New York Academy of Art. Her work has been exhibited in numerous galleries throughout the US. Leo has taught at Altos de Chavon School of Design La Romana and Robert Blackburn Print Shop at the Elizabeth Foundation. Leo currently teaches at the New York Academy of Art. She lives and works in New York City.
ROSE OJO-AUYIJI, Adjunct Faculty, Critical Studies
Ojo-Ajayi received her PhD and MA from The School of Oriental and African Studies (SOAS) at the University of London, African Studies. She received her BFA from The Cooper Union for Advancement of Science and Arts.

DAVID EBONY, Adjunct Faculty, Critical Studies
Ebony received his MA in art history from Hunter College (New York) where he studied with theorist Rosalind Krauss and artist Robert Morris. He is currently a Contributing Editor of Art in America and a frequent contributor to Artnet News and Yale University Press online, among other publications. A long-standing member and former board member of AICA (International Association of Art Critics). He is the author of numerous artist monographs including Beatriz Milhazes (Taschen 2017), Arne Svenson: The Neighbors (2015), Rosalind Krauss: Mystic Silver (2012), Emily Mason: The Fifth Element (2006), Craigie Horsfield: Relation (2005), Carlo Maria Mariani (2001) and Graham Sutherland: A Retrospective (1998). He is also an independent curator. Recent exhibitions include “Grasshopper: A Judy Pfaff Survey,” at CR10 (2016); and “Metropolis,” at Edward Tyler Nahem Gallery (New York, 2015). He lives and works in New York City.

MANU SALUJA, Adjunct Faculty, Painting
Saluja trained with John Frederick Murray at the School of Visual Arts and received her MFA from the New York Academy of Art. Her work hangs in public and private collections in the US, Canada, London, Scotland and India. Her work has been exhibited at the The Royal Ontario Museum in Toronto and at The Reach Gallery Museum in British Columbia. Saluja is a 2013 recipient of The Stobart Foundation Grant and a finalist in the Art Renewal Center’s 2010-2011 Salon of Contemporary Realism. Her paintings are prominently featured in Robert Lieberman’s 2011 Canadian film “Breakaway”. Saluja is represented by Hersh Fine Art in Long Island, New York. She lives and works in New York City.

JOHN WELLINGTON, Adjunct Faculty, Painting
Wellington received his BFA from the Rhode Island School of Design and MFA from The New York Academy of Art. He has taught traditional painting techniques at The New York Academy of Art and privately in his atelier for two decades. He has lectured and taught painting workshops across the country. His paintings have been in numerous exhibitions and art fairs in New York, Los Angeles, San Francisco, Miami, and Paris. He has shorn at the Centre Georges Pompidou (Paris) and The Arnot Museum (New York). His work is included in prominent collections in the US, Asia and Europe.

Relative Part 1 (detail), 2013, oil on canvas

Air Raid over Newton Creek (detail), 2018, oil on aluminum
DAVID KRATZ  President (b. 1958, New York)

David Kratz is a painter and the President of the New York Academy of Art. In 2008, he received an MFA from the Academy, where he focused on figurative art and won the Vasari Prize for best-in-show painting at the MFA Thesis exhibition.

Kratz has shown in group exhibitions at the New York Academy of Art, Lodge Gallery and Sotheby’s, and at Eden Rock Gallery in St. Barth. Prior to attending the Academy, Kratz was the founder and CEO of Magnet Communications, a leading public relations firm. A graduate of Dartmouth College and Boston University School of Law, Kratz has served on the boards of Citymeals-on-Wheels, the Lifelines Center, and the New Group, as well as helping to found One Day’s Pay. He became president of the Academy in 2009, and since then developed a new strategic plan, spearheaded a facilities renovation and expansion, overseen the Academy’s accreditation from the National Association of Schools of Art and Design and the Middle States Commission on Higher Education, and organized some of the most successful fundraising events the Academy has seen.

PETER DRAKE  Provost (b. 1957, New York)

Drake received his BFA from Pratt Institute. He was named Dean of Academic Affairs in 2010 and Provost in 2018 at the New York Academy of Art. His work has been exhibited in solo and group exhibitions throughout the US and Europe, including solo shows at Linda Warren Gallery (Chicago) and District & Co. (Dominican Republic) and group shows at DFN Gallery (New York), Sloan Fine Art (New York) and the Scottsdale Museum of Contemporary Art. He has also curated exhibitions for the New York Academy of Art, the Lower Manhattan Cultural Council, Parsons and the Drawing Center. He is the recipient of numerous grants and awards, including a fellowship from the New York Foundation for the Arts, a National Endowment for the Arts Award and a MTA Arts for Transit Public Art Commission. His work is the public collections of the Whitney Museum, the Phoenix Museum of Art, the Museum of Contemporary Art in Los Angeles, the Achenbach Collection and the Los Angeles County Art Museum. Drake maintains a studio in Dumbo, Brooklyn and is represented by Bernarducci Gallery, New York and Linda Warren Projects, Chicago.

“Most schools either talk about what you make or how you make it and what we try to do here is talk about both of those things, we see them both as equally important.”  
Peter Drake, Provost
Lectures and Critiques

A variety of artists, curators, art dealers and other art world professionals deliver artist talks and lectures throughout the year, providing opportunities for intensive interaction with professional artists working in a variety of media and from a broad spectrum of cultural viewpoints. As part of the Visiting Critics program, distinguished visual artists and critics engage with students to provide a fresh perspective on the development of their technical processes and conceptual awareness. Visiting artists and critics vary each year. Past lecturers and critics include:

Ali Banisadr
Hugo Bastidas
Frank Bernaducci
Amy Bennett
Margaret Bowland
Bill Carroll
Monica Cook
Ford Crull
Vincent Desiderio
Peter Drake
Kimberly Drew
Katharine Earnhardt
Nicole Eisenman
Natalie Frank
Linden Fredrick
Michael Grimaldi
Sabin Howard
Rachel Hovnanian
John Kessler
Lisa Lebofsky
Alfred Leslie
Damian Loeb
Tim Lowly
Katherine Manthorne
Alyssa Monks
Evan Penny
Jean-Pierre Roy
Bartholomew Ryan
Antwaun Sargent
Jerry Saltz
Sarah Schmerler
Clare Schneider
Tsachalala Self
Roberta Smith
Marc Trujillo
Melanie Vote
Jerome Witkin

Academics

The CFA curriculum emphasizes mastery of traditional techniques and practices as well as learning about current art methodologies and critical discourse. The achievement of these goals allows students to develop an authentic visual language as a means to communicate their personal vision, resulting in technically and formally sophisticated work that is engaged with the contemporary art world. Central to the curriculum is the study of figurative and representational art and the reinterpretation of traditional methods for the contemporary artist.

Each CFA student is assigned an advisor who meets with the student individually about his or her relevant background, knowledge, skill level, and what the student hopes to gain from enrollment in the Certificate Program. Advisors meet with students at the start of their coursework and at the end of each semester to help guide the student toward the successful completion of the program and the achievement of the student’s goals.

Working closely with their faculty advisors, students spend the summer focusing on their final requirement of the certification program: the production and exhibition of a work or a group of works of art. The advisor will mentor the student through the process of completing both the exhibition and their written statement documenting the student’s purpose in making the work and the techniques employed to achieve that purpose.
Curriculum

Beginning in September, the CFA program lasts three semesters. Students take four classes per semester covering anatomy, art history, drawing, painting and sculpture.

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<thead>
<tr>
<th>FALL SEMESTER</th>
<th>Credits</th>
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<tbody>
<tr>
<td>Painting I</td>
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<tr>
<td>Drawing I</td>
<td>3</td>
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<tr>
<td>Anatomical Drawing</td>
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</tr>
<tr>
<td>Sculpture</td>
<td>3</td>
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<tr>
<td><strong>FALL SEMESTER TOTAL</strong></td>
<td><strong>12</strong></td>
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<table>
<thead>
<tr>
<th>SPRING SEMESTER</th>
<th>Credits</th>
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<tbody>
<tr>
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<td>3</td>
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<tr>
<td>Drawing II</td>
<td>3</td>
</tr>
<tr>
<td>Art History I</td>
<td>3</td>
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<tr>
<td>Select one Spring Elective</td>
<td>3</td>
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<tr>
<td><strong>SPRING SEMESTER TOTAL</strong></td>
<td><strong>12</strong></td>
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<tr>
<th>SUMMER SEMESTER</th>
<th>Credits</th>
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<tr>
<td>Independent Project</td>
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<tr>
<td>Art History II</td>
<td>3</td>
</tr>
<tr>
<td>Select one Summer Elective</td>
<td>3</td>
</tr>
<tr>
<td><strong>SUMMER SEMESTER TOTAL</strong></td>
<td><strong>12</strong></td>
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</tbody>
</table>

**CERTIFICATE OF FINE ARTS PROGRAM TOTAL** 36
As part of the CFA program, guidance is offered for students preparing entry into an MFA program. This can include portfolio review, essay and personal statement help and recommendations from CFA faculty. Graduation from the CFA program at the New York Academy of Art does not guarantee entry to the Academy’s MFA. However, graduates of the CFA will have an extremely competitive portfolio for admission to any MFA program.

The Academy maintains an active exhibitions schedule. Annual presentations include the MFA and Postgraduate Fellow exhibitions, and the Summer Exhibition featuring works by Academy students and alumni. Periodically, the Academy hosts traveling exhibitions of works by artists from around the globe, including the US, Latin America, South Asia and Europe.

Students have the opportunity to exhibit throughout the year and may submit work to juried exhibitions including Take Home a Nude, Deck the Walls and Summer Exhibition. This allows students to show alongside alumni, faculty and established artists. At Tribeca Ball and Open Studios, members of the New York art community and the public tour the Academy and studios. These events expose students to gallerists, curators, collectors and other arts professionals and afford them the opportunity to interact with visitors, practice speaking about their work and develop relationships with potential future patrons. During the summer term, students develop a body of work to show in the culminating CFA Exhibition.
Academy Community

One of the Academy’s strengths is our extended community both during and after the program. Throughout their time at the Academy, students are exposed to a variety of experiences, including lectures, studio visits, gallery tours and other extracurricular offerings.

Housing

Living in New York City is an exciting and rich experience. As one of the world’s great art capitals, New York promises an endless stream of inspiring places, people and neighborhoods. Finding housing within the city is a challenge and requires patience, research and determination. The NYC Rent Guidelines Board (www.nycrgb.org) explains the most common ways people find apartments throughout the city. The website also provides helpful information about estimated apartment prices, tenant rights, signing a lease and broker information.

New York City is composed of five boroughs – Manhattan, Brooklyn, Queens, the Bronx, and Staten Island. Most affordable housing can be found in boroughs outside Manhattan as well as New Jersey. Two important factors to keep in mind when looking for an apartment are safety and travel time. Applicants are encouraged to contact the Student Services Office for assistance in securing housing.
ACADEMY SCHOLAR AWARDS
New York Academy of Art scholarships are highly competitive. Applicants to the CFA program demonstrating merit are eligible to apply for scholarship awards. Academy merit scholarships range from $500 – $13,000. Applicants must complete the admissions application by the filing deadline to be considered for Academy scholarships. Award amounts are distributed in the form of tuition remission. In its distribution of scholarships, the Academy does not discriminate on the basis of gender, age, race, color, religion, sexual orientation, ethnic or national origin or physical handicap.

New York Academy of Art scholarships are highly competitive. Students should take the time to submit application materials that represent their accomplishments. If you have additional questions, please email admissions@nyaa.edu.

EXTERNAL GRANTS & SCHOLARSHIPS
Many of the Academy’s students receive funding from foundations and organizations outside the institution. An extensive list of these external grants and scholarships can be found on the Academy’s website (nyaa.edu/scholarships).

Steve Farber (MFA 2010), Beach Shack, 2016, oil on canvas
The Academy charges a flat tuition rate to all in-state, out-of-state and international students for each semester of full-time study. Students may enroll up to the credit limit outlined in their respective curriculum charts and be charged the flat rate. Additional credits taken beyond those needed to fulfill degree requirements will be charged at the prevailing per credit charge. Students must demonstrate sufficient income sources to meet one academic year’s expenses. The non-refundable $850 tuition deposit will be subtracted from the first semester’s tuition invoice. Tuition and fees are outlined below.

2019–2020 TUITION AND FEES

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
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<tbody>
<tr>
<td>Tuition</td>
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<tr>
<td>Mandatory Fees*</td>
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<tr>
<td>Total Tuition and Fees</td>
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<td>Per Credit Tuition Rate</td>
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* Fees include registration, exhibition, model, materials and technology fee.

The New York Academy is committed to the principle of equal opportunity. The Academy does not discriminate against individuals on the basis of race, color, sex, sexual orientation, gender identity, religion, disability, age, genetic information, veteran status, ancestry, or national or ethnic origin in the administration of its educational policies, admissions policies, scholarship and loan programs, and other programs and activities.

2019-2020 ESTIMATED LIVING EXPENSES

<table>
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<tr>
<th></th>
<th>FALL</th>
<th>SPRING</th>
<th>SUMMER</th>
<th>ANNUAL TOTAL</th>
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TUITION PAYMENT

The institution expects students to keep their financial accounts current. Students are billed on a semester-to-semester basis and receive an account statement of tuition and fees. Full payment is due no later than the first day of class each semester. No student may attend semester classes until the full semester’s tuition has been paid either by check, money order, credit card or guaranteed student loan payment. Students in default of bursar payments may not pre-register, enroll or attend spring semester classes. For student’s dependent on government sponsored financial aid programs (both domestic and foreign), supplemental bank loans or bank financed tuition payment plans are advised to adhere to application deadlines to ensure that their funds arrive at the school in a timely manner.

**TUITION REFUNDS**

The add/drop period is held during the first two weeks of each semester. Students leaving school for any reason are entitled to a refund according to the schedule indicated below.

- Fall and spring semester refund policy for students who withdraw before the end of the:
  - First week of class: 100% of tuition
  - Second week of class: 80% of tuition
  - Third week of class: 60% of tuition
  - Fourth week of class: 50% of tuition
  - Fifth week of class: 0% of tuition

According to the provisions of the Higher Education Opportunity (HEOA) of 2008, the refund calculation for students receiving Title IV funds are based on the number of days attended during the term. The portion of federal loans and grants the student earned is calculated on a percentage basis comparing the total number of calendar days in the semester to the number of days completed before the withdrawal. Once the 60 percent point of the enrollment period has lapsed, the student has earned 100 percent of the Title IV aid. The return of these funds may result in a balance due to the Academy and/or the federal government. Semester fees are non-refundable.
Admission & Enrollment

PROFILE OF CFA ADMISSIONS

- Applicants
- Offered Admission
- Enrolled

<table>
<thead>
<tr>
<th>Admissions Cycle</th>
<th>2016</th>
<th>2017</th>
<th>2018</th>
<th>2019</th>
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<tbody>
<tr>
<td>Applicants</td>
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<tr>
<td>Offered Admission</td>
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<td>14</td>
<td>37</td>
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<tr>
<td>Enrolled</td>
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<td>14</td>
<td>17</td>
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</table>

PROFILE OF 2019-2020 CFA STUDENTS

TOTAL STUDENTS 17
FEMALE 15
MALE 2
AVERAGE AGE 33
INTERNATIONAL 8
RECEIVING ACADEMY SCHOLARSHIPS 94%
RECEIVING FINANCIAL AID FROM LOANS 16%

TWO-YEAR RETENTION RATES

- 2018-2019: 94%
- 2017-2018: 85%
- 2016-2017: 82%
- 2015-2016: 73%
- AVERAGE: 84%

GRADUATION RATES

- 2018-2019: 93%
- 2017-2018: 100%
- 2016-2017: 80%
- 2015-2016: 100%
- AVERAGE: 93%