

NY ARTS PROGRAM

Student Program Handbook

INTRODUCTION TO THE NEW YORK ARTS PROGRAM

Welcome to New York.

NYAP students represent a diverse range of skills and creative interests. What you have in common is a proactive approach to your education, and excitement about the possibilities to which your skills, talent and commitment will give you access. These qualities are key to maximizing the benefits of your time in New York

For most, the NYAP semester will be a significant departure from college routine. You will be managing your time and resources to a greater extent; balancing the requirements of your job and the program; and creating a new social life.

Intellectually, you will be challenged to take new leaps and make new connections that will help you uncover and put into action those skills you already possess. You will also acquire and define new skills, and develop new interests and perspectives.

This handbook contains information on the program and words of advice from some alumni that will help you maximize the benefits of your time in New York. Please review it during your first few days here and keep it for your reference throughout the next fifteen weeks

It's going to be an exciting semester.

Linda Earle
Executive Director

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CONTACTS & COMMUNICATION

PROGRAM OFFICES:

(Located on the first floor.)

Hours: Monday-Friday 9:30 to 5:30 and by appointment

Phone: 212-563-0255

Executive Director: Linda Earle

212-563-0255 ext 1

linda@nyartsprogram.org

Program Coordinator: Susan Childrey

212-563-0255 ext 2

susan@nyartsprogram.org

Resident Manager: Kelley Foley

248-376-1316

kelley@nyartsprogram.org

FACULTY:

OFFICES HOURS TO BE POSTED

Visual Arts: Emilie Clarke

212-563-0255 ext 3

emilie@nyartsprogram.org

Writing and Publishing: John Reed

212-563-0255 ext 112

john@nyartsprogram.org

Theatre & Drama: Dana Tarantino, PhD

212-563-0255 ext 4

dana@nyartsprogram.org

Music, Media & Dance: Jake K. Leckie

212.563-0255 ext 5

jake@nyartsprogram.org

Please make sure that the office and faculty have your current email address - one that you check regularly. Office communications are generally conducted via email and your mailbox distribution (rear hallway). Program events are also posted on the residential bulletin board on the second floor.

You are responsible for being kept informed of and attending to all Program deadlines and activities by checking your mailbox and your advisor's door. Return professional phone calls and emails promptly. This includes communication with **NYAP** staff and faculty. If you have a question about a program requirement, housing, a seminar or your internship communicate directly with **NYAP** Staff or your faculty advisor to clarify.

General notices about events and performances are posted opposite the mailboxes on the first floor and also on the first floor bulletin board.

In an emergency, call the program office at (212) 563-0255 and/or the Residence Manager, Kelley Foley, 248-376-1316 to report your circumstances, or a Resident Assistant immediately.

You will be registered with Connect-Ed for the semester so that you receive automatic emails, texts, and voice messages with instructions in case of a civil or weather emergency (more in the Residential portion of this handbook)

For fire, police, or an ambulance, dial 911 from your cell phone.

NYAP Staff and Faculty Advisors

Linda Earle, M.F.A.

Executive Director

Linda Earle has worked in visual, performing and media arts as an administrator, grant-maker, and advocate for artists and culture. Before joining OWU's New York Arts Program she served as the Executive Director of Program for the Skowhegan School of Painting and Sculpture, one of the nation's leading organizations for emerging visual artists. Prior to that Earle was a senior Program Director at the New York State Council on the Arts (NYSCA) where the multi-disciplinary Individual Artists Program was established under her direction. Before joining NYSCA, she worked in production and managerial positions in the theatre and in independent film. Earle has taught Film and Cultural Theory courses at Barnard and Hunter Colleges and at Rutgers University's Mason Gross School of the Arts. Earle has curated visual arts and film exhibitions. She has served on numerous advisory, awards, and admissions panels, and has served in leadership positions on numerous arts and community non-profit Boards. She currently serves on the Board of Governors of Colby College Museum. She is President of the Board of the Art Matters Foundation, and a member of the Alliance for Inclusion in the Arts. Earle received her BA in Film Studies from Hampshire College; and an MFA in Film from Columbia University where she also studied painting, art history, and architectural history.

Emilie Clark, M.F.A.

Faculty Advisor, Visual Arts and Writing

Born in San Francisco, Emilie Clark is a New York artist who works in drawing, the book medium (often in collaboration with poets). Her work has been exhibited internationally. Recent exhibits include the exhibition of her project *Maxwell's Lair* in New York, and two solo shows in California and Oregon. Her work has been recently featured in Cabinet Magazine, and reviewed in The New Yorker, Art Week, and The Village Voice. Emilie Clark is the recipient of numerous awards, including the Pollock Krasner award and the Rockefeller Foundation's Bellagio fellowship.

Jake K. Leckie, MA

Faculty Advisor, Music, Media and Dance

Jake K. Leckie embraces a wide variety of music from around the world. Born in Boston, he studied double bass with John Lockwood and began playing professionally at the age of 15. He attended the Johns Hopkins University in Baltimore where he studied with Michael Formanek and the faculty of the Peabody Conservatory, and earned a BA in Anthropology with a concentration in Ethnomusicology, and an MA in Audio Science. He continued his education at the Banff Centre for the Arts in Alberta, and with the McGill Baroque Orchestra in Montreal where he also studied with tango composer Victor Simon. Jake has toured internationally, and performed with a diverse array of artists, including Sixto "Sugarman" Rodriguez, Karl Perazzo, Eli "Paperboy" Reed, Don Sonero, Pedro Brull, The Pacific Mambo Orchestra, Cesar Orozco, Cris Jacobs Band, Lyn Taitt, Warren Wolf, Ran Blake, Mike Munford, Matana Roberts, Ursula Rucker, and the String Orchestra of Brooklyn. He has served on the music ministry of Greater Faith Baptist Church in Baltimore, and Parkchester Baptist Church in the Bronx. He has engineered recordings for live concerts, and produced studio albums for bands, singer songwriters, jazz groups, tango ensembles, and chamber musicians. He is active as a film composer, and was recently commissioned by the Baltimore Museum of Art to compose music for the re-opening of the contemporary gallery. He has held faculty positions at Loyola University Maryland, Maryland Institute College of Art, and The Peabody Conservatory.

John Reed, M.F.A

Faculty Advisor, Writing and Publishing

John Reed is the author of the novels, *A Still Small Voice* (Delacorte Press), *The Whole* (MTV / Simon & Schuster), the SPD bestseller, *Snowball's Chance* (Roof Books, tenth anniversary edition forthcoming from Melville House), *All The World's A Grave: A New Play By William Shakespeare* (Penguin / Plume), and *Tales of Woe*; He is a Senior Editor, the Brooklyn Rail; fiction, essays, poetry and cultural criticism published in (selected): Paper Magazine, Popmatters, the New York Press, Timeout New York, Artforum, Bomb Magazine, Vice Magazine, Out Magazine, Art in America, the PEN Poetry Series, the Los Angeles Times, the Good Men Project, the Paris Review, the Believer, the Rumpus, the Daily Beast, the Wall Street Journal. John has taught creative writing at The New School University, Fordham University, New York University and Columbia University. He is on the Board of the National Book Critics Circle. He holds an MFA in Creative Writing from Columbia University.

Dana Tarantino, Ph.D.

Faculty Advisor, Theatre and Drama Advisor

New York directing credits include: **The Swede, Hamlet, Entrepreneurs, Cabaret, Finishing Stroke, Penguins & Peacocks, The House of Bernarda Alba, Lysistrata, Man of La Mancha, Jesus Christ Superstar, Vanities, The Father, In the Gravy, Arabian Nights, The Last Days of Judas Iscariot, Sweeney Todd**, and the 50th anniversary of **West Side Story** at the Gerald W. Lynch Theater (which was the launch of the APACHE Project), and the off Broadway comedy, **Lady L**. Recipient of the Madolin Cervantes Award from the Stage Directors and Choreographers Foundation at Lincoln Center. Her musical staging has been featured for the Coca-Cola Concert Series at the Theatre at Madison Square Garden, Town Hall, Westbury Music Fair, Trump Taj Majal, and other venues. She is on the boards of several cultural organizations in NYC. She was a student of the late Lehman Engel and a member of the BMI Musical Theatre Workshop. She holds a Ph.D. in theatre (directing) from NYU. Member: Dramatists Guild, Actors Equity (AEA), Stage Directors and Choreographers Society (SDC)

Susan Childrey MFA

Program Coordinator

Phone: (212) 563-0255

Susan has an extensive background in business management consulting. Prior to coming to NYAP, she was partner in her own management consultant group a position which consisted of mediating, training and/or motivating educational & corporate staffs. She has worked as a freelance management consultant with artistic agencies in film production, theater, with photographers and other not-for profits. She studied painting at Vanderbilt's Peabody College, received a BS in Communication and Theatre from University of Texas and her MFA graduate work was at Columbia University, in Screenwriting and Directing.

Kelley Foley

Residence Manager

Kelley Foley has a dual passion for the arts and student affairs, and her professional background reflects this combination of interests. Before joining the NY Arts Program, she lived in Boston and worked as a Graduate Resident Assistant at Boston University. She has also held positions at the Peabody Essex Museum, the Detroit Institute of Arts, and the Addison Gallery of American Art. Foley received her BA in Art History from Oakland University; in 2016, she received her MA in the History of Art and Architecture from Boston University. She specializes in the history of photography.

Expectations and Outcomes

1. Getting the Most Out of Your Semester

Many NYAP alumni have described the experience as a preview of *real life* in that they were challenged to rely more on personal observation and judgment to take greater responsibility for managing their time and financial resources.

You will also find that some of your expectations and interests change during the course of the semester. You will discover new areas of strength or that your professional objective changes considerably. The adjustments involved may take you out of your comfort zone, but that is where learning and growth happen. The faculty and staff want to provide each of you the right combination of structure and freedom to truly support your independence and your progress.

Those elements vary individually and might shift and change during the semester and you should feel comfortable communicating with your faculty advisor and the staff here about what you need.

2. Living & Learning in New York

Although many of you have visited New York, living and working here requires a very different approach to time and resources. During your semester here, you won't be a visitor—you will be a New Yorker—a participant in this complex, fast-paced city. Through your work, seminars and social interaction you will learn how to navigate the city's streets and its wealth of cultural opportunities, including the opportunity to meet people from all over the country and all over the world. Over one third of all New Yorkers are foreign-born. Your access to the mixture of cultures, ethnicities, economic circumstances and the variety of creative endeavors—from the traditional to the groundbreaking will provide you with new ideas and perspectives on your work, your education and your choices.

If you focus exclusively on the world of your internship and its location, you might miss out on some vital experiences. Faculty seminars and program activities will help acquaint you with some artists and venues that may not yet be on your radar, and encourage you to explore on your own

3. Charting Your Journey

You will be taking in a great deal of information -- visual, practical, and experiential -It is nearly impossible to process and analyze all of it in the moment. But there are a couple of tools that will help you chart your progress:

- The journal you are required to keep during the semester is an opportunity for Introspection and discovery. It will also help frame you and your faculty advisor's assessment of your progress. The journal is not a diary of purely personal activities, but rather a considered and thoughtful document that gleans specifics from your experience on an ongoing basis. (More about the Journal in the Program Overview Section of this Handbook.
- Internship Goals Forms in the Evaluation section of the Handbook you will find the Goals and evaluation forms used by the program. During the first two weeks of the program you will work with your Faculty Advisor and internship sponsor to identify specific goals relating to each of your major tasks at your internship.

In order to earn full academic credit students are expected to demonstrate the following by the end of the semester.

- that they have acquired new skills and perspectives that will motivate them upon their return to campus and beyond
- skills acquired from the *culture* of the workplace as well as its *practices*, including professional behavior, communication and ethics;
- a more expansive perspective on the practical and intellectual application of their liberal arts education;
- an ability to articulate learning goals, and develop models of how they can be achieved and implemented;
- increased creative, intellectual and practical independence

You might want to keep these outcomes in mind as you articulate your goals and expectation and assess your progress against.

Program Overview

1. Credit Distribution: 15 & 10 Week Students

	15 Week	10 Week
Internship(s)	12.187 Credit Hours	8.66 Credit Hours
Seminars	3.75 Credit Hours	3.75 Credit Hours
Journal /Independent Study	0.937 Credit Hours	0.937 Credit Hours
Total	16.875	13.356

2. Internships:

You will be working approximately 30 hours a week at your internship job. Once you settle in at work and your responsibilities have been agreed on, you will be asked to articulate your learning goals in consultation with your faculty advisor and your intern supervisor. You must initiate this process by preparing for the conversation and think now about what basic skills you bring to the job, which skills you would like to hone further, and what you would like to learn in relationship to your tasks.

Make specific notes in preparation for your meeting with your faculty advisor and your internship sponsor to complete the form. This document is a very important starting place for your on-going communication advisors and sponsors.

At the end of your internship your sponsor will evaluate your performance; you will complete a self-assessment, and commentary on your experience.

Internship Responsibilities and Expectations

Internships should be understood as a mutually beneficial exchange. Internship sponsors take on the responsibility of mentoring students, providing feedback, and evaluating your performance, in exchange for your work. They also see it as an opportunity to introduce another generation to their respective fields. Your internship sponsors can acquaint you with potential employers, provide advice and references for jobs, and graduate schools. **NYAP** interns have a very positive reputation for being hard-working and committed, and a very good track record of maintaining beneficial relationships with their sponsors beyond their semesters in New York.

Internship sites range from "casual" and intimate environments like artists' studios, or sponsors' home offices to very formal settings. It's important to demonstrate professionalism wherever you work, and remember that hierarchy, deadlines, and pressures exist - even in the most casual and friendly circumstances.

The following general advice is pretty basic but worth keeping in mind:

- **Comportment:** Internships are an increasingly important entry-point to professional life. Understand that you begin to build your professional reputation in an internship - especially in the arts and media. If you demonstrate your interest and enthusiasm through your performance on the job you will earn more access to your sponsors professional world of contacts, activity and opportunity. If you are half-hearted in your work, do only what is required, display no curiosity, and make a negative impression, you can risk not only your job, but also negative buzz. In that sense, the NY arts & media communities are small towns.

- **Routine:** We expect that your internship will employ your skills and engage your interest, but it is important to remember that there are boring and repetitive aspects to every job; and that such experience acquaints you with the day to day aspects of workplace. In addition, answering the phone, work errands etc. give you a fuller picture of your sponsor's business relationships – and the world in which they operate. Showing your willingness to do what needs to be to support the sponsor's work encourages trust and often leads to progressively more responsible assignments. You and your sponsor should be able to attach each of your tasks to a learning goal.
- **Reliability/Performance:** Remember that in most cases you will be part of a team. Be on time. Stay aware of deadlines. Check your work for typos, and factual errors. Ask for feedback where appropriate. Do not misconstrue professional feedback as personal criticism. Everyone makes mistakes. It is important to learn from them. Students who perform well in this regard are usually given afforded increased responsibility.
- **Communication:** Return professional phone calls and emails promptly. This includes communication with NYAP staff and faculty. If you have a question about a program requirement, housing, a seminar or your internship communicate directly with NYAP Staff or your internship sponsor to clarify.
- **Keep a work calendar.** Learn what is going on in the organization or with the artists for whom you work so that you understand where your work fits in.
- **Confidentiality.** As you become more and more a part of your sponsors operation you are likely to hear opinions, office gossip, and other inside information that should remain within the workplace. Use your judgment. Discussing this material publically - even with friends who are in the same field can have unintended consequences.

There are also formal Internship Policies you will need to sign off on at the beginning of the semester. (See Goals Form in the Evaluation section of this Handbook.)

Important Program Rules Regarding Internship:

- * Students may not change their internship work schedule, including credit hours or contracted hours, without obtaining permission from his/her sponsor and faculty advisor. Any changes in a student's internship status (cutback in hours, or dismissal) must be reported immediately to the student's NYAP faculty advisor.
- * If you feel victimized by a work-related incident (e.g., unethical activities, sexual harassment, discrimination, etc.), t contact NYAP faculty advisor or staff immediately.
- * Students understand that they may not withdraw from a placement except in justifiable circumstances as determined by the NYAP faculty advisor.
- * Students provide the New York Arts Program with any medical data and/or other personal information necessary for a safe and healthy internship experience. They have affirmed that there are no physical or mental health-related reasons or problems that preclude or restrict participation in the Program

3: Faculty & Guest Seminars:

Students take a six-week seminar with their Faculty Advisors. Attendance is mandatory. Classes generally meet once a week in the evenings. Your internship(s) will occupy most of your time, but seminars and meetings with faculty are essential to your experience here. Your internship sponsors have been informed that though we prepare the schedule to avoid conflicts, you may on rare occasions have to alter your work calendar to meet program requirements.

The seminars are organized around specific disciplines but encourage all students to bring their perspectives and interests to the discussion, and explore interdisciplinary connections - creative and practical. Faculty seminars often include site visits to artists' studios, performances, museums and forums. Students may also attend seminars of other faculty advisors. The seminars also introduce students a range of artists and art organizations through site visits, performances and guest speakers.

Program Guest speakers introduce inter-disciplinary perspectives on a variety of contemporary cultural issues. Subjects range from art and social change to digital culture. These talks are generally scheduled on Monday evenings and all students are required to attend.

This semester's Seminar descriptions and schedules will be distributed at orientation and posted on Bulletin Boards in program office hallway.

4: Journals - Tutorial & Independent Study:

Journals: Writing Requirement:

One of the key credit requirements of the New York semester is that you keep a journal. Your writing is an opportunity for discovery and critical engagement with your experiences. It is also, in effect, a reporting tool to help you and your faculty advisor assess your learning experience.

You need not focus on major events or "Eureka" moments. Your workday, you, traveling around the city, a passage in a book, a conversation, a work of art -- any of these has the potential to challenge and influence you. The relevance and importance of these encounters and events may not be immediately apparent, but if you record them regularly you will be able to look back to perceive patterns and connections that can inform your thinking and direction. Remember that your struggles and unanswered questions will also give you a fuller picture of the progress you've made, and reveal areas you want to explore further.

In order for the journal to be an effective tool you should write several times a week. There is no prescribed length or format for entries but keep the purpose of the journal in mind when shaping your posts. If you are a blogger remember that though the content of some of your journal and your public blog posts may intersect you must make your journal a separate document. Your internship sponsor will expect you to maintain a professional level of confidentiality with respect to your work. You should never discuss the business of your workplace or your relationship with colleagues in public blogs or social media, but they are relevant to your NYAP journal. Your Faculty Advisor will give you more specific instruction and guidance.

Evaluation Your journal will be reviewed at least twice by your faculty advisor: as part of mid-semester review and as part of the final evaluation. Your writing should reflect the skills you have developed throughout your liberal arts education: the ability to synthesize diverse elements of experience including unexpected benefits and challenges, to analyze information and ultimately to understand and be able to communicate what you have learned. Write clearly and with purpose, but write in your own individual voice.

Tutorial & Independent Study:

At mid-semester students pursue a clearly defined self-directed project designed in conjunction with and supervised by his or her faculty advisor. They agree on meetings to discuss progress and identify goals tailored to their specific needs. Students may choose activities that deepen their knowledge and experience in their primary field, or explore related interest or interdisciplinary studies. The project/tutorial culminates in a brief final essay that must demonstrate knowledge acquired and relate it to the over-arching goals of their New York semester. In lieu of the final essay the student and advisor may agree on an alternate final project (e.g. a portfolio), and structure a means to evaluate it in the context of the student's goals for the semester.

Most projects not only reflect what students have learned but contain the kernel of a new idea or interest they might pursue more fully in the future as seen in these example of recent projects:

*Research and development of a prospectus and business plan for a music instructional program designed for an underserved community, including an institutional mission statement and by-laws, syllabi and fund-raising plan.

*Research, writing and production of an online presentation and analysis of the creative aspects of brand strategy. The presentation also explored the student's story-telling skills in new media

*An essay on the development of a disabled character on a popular television show and the way in which the storylines and casting reflected attitudes about physical disability. The piece was published on a website about diversity in theatre film and television.

*A choreographic piece designed for film. The student shot and performed the piece and experimented with editing and sound mixing for the first time.

*Creating a voice acting audition reel: The student devised character voices, scripted and recorded a "voice portfolio" that brought together his interests in performance and writing with skills developed in his internship with a professional sound recordist and mixer.

Post-Baccalaureate

For Post-Baccalaureate participants the independent study requirement is focused on professional development activity, such as career research or portfolio development.

For her professional development bridge project one post-baccalaureate student conducted a series of interviews with staff in the education departments at three major museums. The interviews focused on educational/interpretive practice at art museums, and how the education staff interacts with curators and artists.

A recent graduate in Theatre developed a comprehensive audition workbook containing classical and contemporary monologues, headshots, resumes, and audition song selections and embarked on began "making the rounds" as a professional. She got her first job during the semester. A painter began developing a new body of work that was independently conceived (rather than assigned), and used techniques and materials learned during the semester

4. Professional Development Workshops

During the semester there will be a professional workshop designed to complement internships and seminars in support of your professional preparation and ability to synthesize your education and your experience as you move forward in the arts and creative industries. **NYAP** has partnered with Creative Capital for a daylong workshop to be presented later in the fall on Strategic Planning. Past students have found these workshops invaluable. The content of the **Creative Capital -NYAP** workshop is customized to engage your liberal arts skills, and join your experience with new tools to help make your transition to professional practice: Strategic Planning – setting goals, making a plan, evaluating results, and managing the business of being an artist.

One of the most innovative leaders in arts philanthropy, Creative Capital is a national nonprofit organization dedicated to providing integrated financial and advisory support to artists in Emerging Fields, Film/Video, Literature, Performing Arts and Visual Arts. Creative Capital created the Professional Development Program (PDP) to share with the broader arts community the tools and methods developed to help its grantees. The PDP teaches artists about self-management, strategic planning, fundraising, verbal communication, promotion and maximizing online capabilities to help them expand their skills and build more sustainable practices. Over the last ten years the PDP has served over 5500 professional artists.

A brief description of the workshop follows. More information and sign up sheets for the Creative Capital Workshops will be available in the residence front hall.



Creative Capital

PROFESSIONAL DEVELOPMENT PROGRAM

STRATEGIC PLANNING: define and achieve your goals October 24, 1-5PM

Participants learn key business and management skills and hear first-hand how these tools can be used to achieve success—as they define it. Topics include business management, goal setting, and negotiation. In addition to lecture presentations, participants participate in interactive exercises, and are given a Strategic Planning workbook to help guide their process.

INSTRUCTORS: Colleen Keegan and Creative Capital grantee artist TBD

Colleen Keegan, Strategic Planning Team Leader

Colleen Keegan is a corporate Strategic Planner and Arts Activist. She is a partner in Keegan Fowler Companies, an equity investment and consulting firm specialized in providing strategic planning and business affairs services to companies in the communications and entertainment industries. Previously, Keegan served as the president of Pacific Arts Video Production and Washington Video Services, she also worked as a producer for MTV Networks, WETA and Showtime. Keegan is the co-chair of the endowment committee for The Creative Capital Foundation and the Creator of the Creative Capital Strategic Planning Program for Artists and the Executor of the Theo Westenberger Estate and the administer of the Westenberger grants and fellowships for art and conservation. Keegan is the art business adviser for the TED Fellows program and the Co-Chair of the TED Fellows Arts Committee. She has served on numerous Boards of Directors and advisory boards including the American Refugee Committee, ARTHOME, Artists for Obama, Foundation for Artist Books, The Center for Creative Arts Berlin, Emily/s list, I.D.E.A.S. 40203, One Million Bones, Moveopolis, The MS Foundation. The NOW legal Defense Fund, Show of Force, Picture Projects. The Texas Film Commissions. She lectures on art and new markets at California College of Art, Cal Arts, and the Wharton Business School among others.

About Creative Capital

Creative Capital is a national nonprofit organization dedicated to providing integrated financial and advisory support to artists pursuing adventurous projects in five disciplines: Emerging Fields, Film/Video, Literature, Performing Arts and Visual Arts. Working in long-term partnership with artists, our pioneering approach to support combines funding, counsel and career development services to enable a project's success and foster sustainable practices for our grantees. Since 1999, we have committed nearly \$25 million in financial and advisory support to 372 projects

About CREATIVE CAPITAL's Professional Development Program

Creative Capital created the Professional Development Program (PDP) to share with the broader arts community the tools and methods developed to help its grantees manage the business side of their art with greater efficiency and results. Through workshops led by Creative Capital grantees and other arts professionals, PDP teaches artists about self-management, strategic planning, fundraising, verbal communication, promotion and maximizing online capabilities to help them expand their skills and build more sustainable practices. Creative Capital's Professional Development Program receives major underwriting for program development from the Kresge Foundation. Additional support has been provided by the National Endowment for the Arts, The John S. and James L. Knight Foundation, the Joan Mitchell Foundation and the Laurie M. Tisch Illumination Fund.

Paperwork

CREDITS AND TRANSCRIPTS

16 Semester Hours (15 Weeks)

10 2/3 Semester Hours (10 Weeks)

Transcripts are issued by OWU at the conclusion of the semester and mailed to home campus registrar offices. Transcripts list internships by name but do not include a grade. Suggested grades can be provided by academic advisors for students whose schools require them. Otherwise grades may be assigned by home campus professors, based on evaluation materials provided them by NYAP at the conclusion of the semester

Managing College Billing Procedures

Ohio Wesleyan University (OWU) issues NYAP bills and transcripts. Ohio Wesleyan University will bill home campuses prior to the semester or term. Home campuses then bill students for the program costs. Please note that some colleges bill students for both the NYAP tuition and housing, however, others colleges only bill the parents for NYAP tuition. Subsequently, Ohio Wesleyan University then bills parents directly for the housing

For billing or transcripts information talk to Susan Childrey, Program Coordinator, 212-563-0355

Finances and Insurance

Finances

Until a New York bank account becomes operative (should you choose to open one) you may wish to use traveler's checks instead of carrying large amounts of cash.

Insurance

Check to be sure that your family or school health insurance will cover you here. You may also have some coverage from family home/apartment owner's insurance against theft. The Program and sponsors do not cover your personal insurance needs.

Emergencies and Security

Please be sure that you have handed in your Student Emergency Contact Information. This is important for the Connect-Ed emergency database. For fire, police, or an ambulance, dial 911 from your cell phone.

Please take the time to familiarize yourself with the emergency procedure sheet posted on your room door.

Any problems concerning health and safety will be brought to the attention of your family and school if the Program deems it necessary. Please let us know if there are any health problems not mentioned in your application so that we can do our best to help you.

While at NYAP, should you get sick or have an accident where a hospital visit and/ or admittance is required, please inform either the RM or any RA so that we can make sure you receive the appropriate care and your family is notified promptly.

New York Arts Program Refund Policy

If a student withdraws, charges will be refunded to the payee (usually the student's home institution) according to the following guidelines:

The refund percentages below apply to charges for tuition and housing only. Any resulting credit balance will be refunded by check to the payee within 60 days of withdrawal. For the purposes of this policy, a semester or term begins on the first day of the NYAP orientation and ends on the last day of the NYAP semester or term. The refund percentages below measure the actual number of weeks enrolled during the semester or term, including weekends, holidays and breaks. Incidental and miscellaneous charges, fines and other such fees are non-refundable. There are no refunds given after the seventh week for those enrolled in a semester program and after the fifth week for those enrolled in a term program. There are no refunds given to those students who are dismissed from the program. The NYAP Housing Confirmation Deposit is non-refundable.

For students enrolled in the semester program, the following applies:

<u>For those withdrawing in the</u>	<u>Amount of refund</u>
First week	100%
Second week	93%
Third week	87%
Fourth week	80%
Fifth week	73%
Sixth week	67%
Seventh week	60%
After the seventh week	no refund

For students enrolled in the term program, the following applies:

<u>For those withdrawing in the</u>	<u>Amount of refund</u>
First week	100%
Second week	90%
Third week	80%
Fourth week	70%
Fifth week	60%
After the start of the sixth week	no refund

A student who is withdrawing from the Program and is receiving financial aid from his or her home institution must be aware that there may be significant financial issues that arise because of the act of withdrawing. A student who is withdrawing must contact his or her home institution for details and instructions. If a student is a recipient of Federal Title IV financial aid, refunds are subject to Federal rules that must be taken into consideration before withdrawing. A student is not eligible for a refund until all Federal Title IV programs and other scholarships are reimbursed under US Department of Education or other appropriate granting agency rules and regulations. Additionally, all outstanding balances with the Program must be cleared before any refund will be issued to the payee. A student's account status with his or her home institution may also have an impact on any refundable amount.