

CALIFORNIA INSTITUTE OF  
THE ARTS:

NEED AND CONCEPT

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## TABLE OF CONTENTS

<u>Section</u>		<u>Page</u>
	FOREWORD . . . . .	- 1-
I	THE NEED . . . . .	- 2-
II	THE CONCEPT . . . . .	- 13-
	A College of All the Arts . . . . .	- 13-
	The Cal Arts Philosophy . . . . .	- 17-
	Policy and Program . . . . .	- 23-
	The Artist and Society . . . . .	- 34-

California Institute of the Arts was founded in 1962 with the merger of the 45-year old Chouinard Art Institute and the 82-year old Los Angeles Conservatory of Music. With a current enrollment of more than 800 students, Cal Arts is presently planning to inaugurate a School of Theater and Cinema and to establish as of January, 1969 a unique "Community of the Arts" on a new 60-acre campus at the new town of Valencia 31 miles from downtown Los Angeles. A private, nonprofit institution, Cal Arts will offer professionally oriented curriculums leading to the Bachelor's degree in the fine and applied arts, cinemagraphics (audiovisual communications), music, theater, TV, dance, cinema, and photography. Patterned after the California Institute of Technology in the sciences, it will be the first college in which all the non-literary arts are taught together on a single campus. Cal Arts belongs to the American Council on Education and is a member of, and accredited by, the National Association of Schools of Music, the National Association of Schools of Art, and the Western Association of Schools and Colleges.

Section I  
THE NEED

In a society which has always been marked by that special disorder which comes of vast spaces, a highly diversified people, great natural and technical resources, and a rapid tempo of historical change, the arts are of utmost importance, not only as a moral force but as a celebration of the American Experience which encourages, clarifies, and points to the next direction in our struggle to achieve the promise of our democracy.

The National Arts Council

Man made art before he learned to make fire. In the chipping -- or "sculpting" -- of his earliest tools and weapons, prehistoric man employed that combination of creative imagination and manual dexterity that was to lead from pithecanthropus to Michelangelo. On the walls of his cave primitive man invented the fresco before he invented the wheel. Throughout history, said Sir Herbert Read, the image has preceded the idea. The Greeks drew their notions of beauty, harmony, and balance from Greek sculpture, not the other way around.

From the dawn of his existence, the arts have clearly been both the product of a primary need in man and the chief source of light illuminating his stumbling path through history. To comprehend the nature of things and



man's place in the world has been the province of the philosopher, the scientist and the preacher; but behind every comprehension lies an apprehension, and the latter has been the province of the artist -- "that faculty of beholding at a hint," as Joseph Conrad expressed it, "the face of his desire and the shape of his dream, without which the earth would know no lover and no adventurer." For man's human purposes the wisdom of the mind must be joined by the wisdom of the heart, and great art, Edith Hamilton has reminded us, "is an expression of great knowledge about the human heart."

So central and encompassing is the role of the arts that societies are generally measured according to their artistic achievements; it is the arts, and the arts alone, that leap the barriers of time and space and the animosities of nations. Yet in modern times, until very recently, the arts had been all but brushed aside by technology. The Age of Progress enthroned a new deity, quantification. Out of ever-rising material abundance, the doctrine of Progress proclaimed, all good things would flow; and in America in the one hundred years following the ascendancy of Jacksonian democracy the quality of life that depended on the flourishing of the arts was largely submerged in what Shaw has called "the huge tide of middle class commercial optimism and complacency."

But with the arrival of virtual abundance, the realization dawned that the neglected artist had been right after all. The single-minded pursuit of quantification had brought more of everything except a sense of meaning and purpose in its achievement. Material affluence was accompanied by spiritual impoverishment: to enrich the body, men had robbed their minds and souls.

The reaction came so swift upon the awareness that scores of commentators have now announced that the past decade has seen a cultural "explosion." "Times are changing and so are American attitudes about art," declares Gifford Phillips, a prominent art donor and museum trustee. "Art is no longer the exclusive province of mugwumps in New England studios, Bohemian painters in Greenwich Village, professors of English at Ivy League universities, or scions of old families gracing the boards of civic symphonies and art museums. The great American middle class of the mid-twentieth century has arrived on the scene in full strength and ready for action."

Documenting the "explosion" has been an explosion of statistics, purporting to show that within the past decade culture-thirsty Americans, after the long years of near-drought, have been queuing up at the font of the arts in numbers unparalleled in history. What had been the very nemesis of the arts, technology, has played, of course, a large part in the revolutionary process: the rapidly expanding motion picture, television, and recording mediums have brought tens of millions of people into a confrontation with the

work of writers, composers, and performers. But the old, non-electronic mediums have not lagged far behind. Annual museum attendance in the country has currently soared to more than 200 million, and paid admission to the live performing arts is nearing half a billion dollars, about double the figure for 1950. Reporting its own finding of "a tremendous expansion ... in the arts in this country in the past two decades," the 1965 Rockefeller Panel Report on the Performing Arts lists 1,400 symphony orchestras, 754 opera-producing groups, 40,000 "theatrical enterprises," and almost 200 dance companies across the nation. The total U.S. arts public is now estimated to be between 30 million and 45 million individuals, both in numbers and expenditures exceeding the figures for those attending sports events.

The statistics appear to paint a picture of the arts in a state of robust health. But, as the Rockefeller Report is quick to point out, such a view is distorted. "Next to this glowing picture," it asserts, "must be placed another, more sobering one: Almost all this expansion is amateur. The American people may have experienced an extraordinary awakening to the performing arts, but comparatively few are ever exposed to any live professional presentations." (Emphasis in the original). It then cites the facts that the country contains only one-third as many commercial theaters today as it did in 1927, that the number of predominantly professional symphony orchestras is only 54, and that a mere 35 or 40 of the nation's 754 opera groups are professional ones.

"There is certainly nothing wrong with a strong amateur movement..." the report goes on. "But vital to our cultural health as the amateurs are, the fact remains that it is on the professional performing artists and arts organizations that ultimate responsibility for the highest levels of creative output and quality rests...In general, there has been no significant improvement in the basic health of the professional art organizations."

A just-published study sponsored by the Twentieth Century Fund is even more cautionary. While noting that what has taken place -- a substantial rise in arts activity of many kinds, such as the building of many cultural centers -- "may presage much more for the future," it finds that spending for admissions to live arts performances, both amateur and professional, has merely kept pace with rising population and income.

In the face of this, and the grim employment statistics in what author Alvin Toffler has called the "culture industry" -- in California, for example, according to the California Arts Commission, only 518 of 2,600 professional stage actors make a living on the stage, and only about one-fifth of Los Angeles County's 15,000 musicians earn a livelihood in the profession -- Gifford Phillips asks, "Is the art boom adding to the reservoir of high culture in this country, or is it actually producing an abundance of mass and middle culture? ... Are art and democracy compatible?"



It is an old question. So far as the artist is concerned all modern societies have been more or less hostile to the arts. Fascism has been described as the society that stole Einstein's violin, Communism as the scourge of artists, and democracy as the triumph of mediocrity. And the skeptics appear to remain as numerous as ever: the art boom, like the sonic boom, has been greeted by almost as many doom-peddlers as boom-peddlers. According to the former, we are entering upon an era not of mass culture in the best sense of the word, but of "masscult," critic Dwight MacDonald's pejorative term for the popular arts.

The skeptics, however, overlook the essential nature of the radical change that has overtaken the democratic society: the single most portentous transformation wrought by the Age of Progress has been its introduction of mass leisure. Because an authentic taste for the arts requires cultivation, which is a function of time, money, and education, the arts have always been the special domain of the leisure class. Today, unique in the annals of human society, a mass migration into that class has been taking place. Facing the future, moreover, most Americans stare into a mighty vacuum -- the vacuum of time-on-their-hands that will result from extensive automation. "We are on the threshold of an era," as Abbott Kaplan puts it, "in which man will work to live rather than live to work."

The significance, then, of the expansion of cultural activity, professional and amateur, is its demonstration that at any social level and on any population scale interest in the arts is directly proportionate to the availability of leisure. To reason otherwise, as do the doubters, results from confusing cause and effect. Because in the past the leisure classes have always tended to be small and exclusive, it has been traditionally held that the arts are essentially a coterie pursuit, a kind of escrow held for posterity by a cultural elite. The truth is, as shown by the Athenian democracy, that concern with the arts is a function not of elitism but of the leisure enjoyed by the elite class.

Since this is so, it is only reasonable to assume that Americans, under the increasing impact of automation and urbanization (which former Presidential arts advisor August Heckscher sees as a second responsible factor for the spread of cultural activity), will continue to travel onwards and upwards with the arts.

Nevertheless, the existence of a widespread and growing demand for serious art will not in itself assure its continued growth. As in anything else, there must be an adequate supply. And it is this, not the demand, that is lagging. One reason the upsurge in the arts has consisted mainly of amateur production and performance is a shortage of professional art organizations, chiefly because of economic problems. But another is that there are too few highly trained professionals.



Within the American medical profession it is well known that the nation's best medical care is concentrated almost exclusively on the eastern and western seaboard; in the vast area between, the country, with a few exceptions, suffers from a lack of first-rate, creative medical practitioners. An identical situation exists in the arts, except that even in the areas of concentration the layer of high-quality professionalism is far thinner than it is in medicine.

On this score, the Rockefeller study is explicit. "If the performing arts are to fulfill their cultural mission in the United States," the report asserts, "marked improvement in the quality of the training of professional artists will be required... Much of the dance instruction available... is harmful aesthetically and, frequently, harmful physically as well. In the theater there is widespread complaint of ill-trained craftsmanship on the part of those seeking professional status. The symphony orchestra field affords a striking illustration of the need to relate training to needs. At present there is an acute shortage of well-trained stringed instrument players for orchestras. A part of the explanation seems to lie in the attention paid by high schools, colleges, and universities to marching and concert bands."

Training institutes are in short supply. "Independent drama schools, art institutes, and music conservatories have declined in number," the study reports. "The independent conservatory as the bastion of professional music training has been under siege (as) ideas of education have changed, costs have

risen, and the universities and colleges have moved into the field... Training facilities for professional careers in the theater are rudimentary compared to those for musicians... professional training in drama is available in too few places in this country... Correcting the overall deficiency of training facilities in the theater is one of the major challenges for the performing arts... Sound professional academies of ballet and modern dance do exist... however, they are centered almost exclusively in the eastern part of the country..."

In point of fact, both the Rockefeller Panel and Twentieth Century Fund reports neglect to mention a development that gives more substance to claims of a transformation in American attitudes toward the arts than the mixed bag of audience and spending statistics. This is a concerted move by the universities into professional training programs in the performing arts. For many years a number of American universities have maintained, or sheltered, professional schools of music at the undergraduate level; several have operated drama schools. The past couple of years, however, have witnessed the sudden emergence of facilities planning for "centers" of the performing arts on university campuses. More than half a dozen colleges and universities have launched such plans, and the Universities of Southern California, Illinois, Pennsylvania and New York are building facilities for centers that will merge professionally oriented training in several of the performing arts, live and

electronic, on their own campus. Additionally, last year the North Carolina School of the Arts opened its doors (in a former high school building in Winston-Salem) as an independent training center, offering together curriculums, at both high school and college levels, in music, dance, and drama. Also indicative of the trend is the Juilliard School of Music's addition of a division in drama and the change of its name to Juilliard School of the Performing Arts.

Though extremely limited in extent and though none of the planned complexes include the fine and applied arts, this trend marks a new departure in the Western world, where, both in Europe and the United States, the professional training of artists has traditionally been conducted in individual schools and academies specializing in one (or, rarely, two) of the artistic mediums. An innovation of such magnitude, especially considering the size of the funding necessary, can only be interpreted as reflecting a sharply rising need for expanding the supply and improving the quality of the nation's artistic talent.

In fact, because of the widespread increase in leisure time, this need, as the Rockefeller Panel Study stresses, has become "a social imperative." The panel, comprised almost entirely of business leaders and arts administrators, points out: "It has been clearly demonstrated that the use of this leisure can be both an individual and community problem if it is not channeled into constructive and satisfying ranges of activity such as the arts afford."

Anxiety over this problem has propelled government, for the first time, into financial support of the arts. Joined by the major foundations, the National Endowment for the Arts and many states and municipalities are pouring sizable sums into support of existing arts organizations and the creation of new ones.

But art is produced by artists. Thus, if American society is to solve the problem of extensive leisure time by seeking to enrich the lives of its citizens, the society must produce artists, as well as arts organizations. This, indeed, has now become a major challenge of democracy. And of this challenge the Rockefeller report declares: "The panel believes there is urgent need to redress the existing imbalance in the financial support of the physical sciences and that of the arts and humanities... There are many techniques available for achieving this balance... (One is) the creation of new professional training schools."



## Section II

### THE INSTITUTE

If the arts are vital to a mature civilization, how do they best flourish? What organizations are needed to nourish them? How are they to be supported and maintained?

John D. Rockefeller 3rd

In America today we stand at the threshold of the Age of Leisure and confront both the likelihood and the imperative of a burgeoning of the arts. It is a stage described by Eric Larrabee and perceptively forecast by the nation's second President. "In the eighteenth century," Larrabee has written, "the question that preoccupied thoughtful people in the United States was the achieving of political democracy -- and in the main we answered it. In the nineteenth century, the question was one of achieving economic democracy -- and we answered that, too, at least in theory and potentiality. In the twentieth century, the main challenge to the United States is the achieving of cultural democracy..." This three-phase development of the American society had already been foreseen by President John Adams, who wrote in a letter: "I must study politics and war that my sons may have liberty to study mathematics and philosophy. My sons ought to study mathematics and

philosophy, geography, natural history and naval architecture, navigation, commerce, and agriculture, in order to give their children a right to study painting, poetry, music, architecture, statuary, tapestry, and porcelain."

President Adams' "third generation" is now upon us. But "what organizations are needed to nourish" these arts? For centuries artists have been trained in individual studios or academies, each discipline being learned in isolation from all the others. For the first time, California Institute of the Arts will create a single, inter-disciplinary, cross-fertilizing training ground in the full range of the plastic, applied, and performing arts. And this setting will comprise not merely a single campus but a single building, designed as a unified complex of workshops and facilities for inter-disciplinary use by all students. Cal Arts will be the first true community of student and teaching artists.

This is the essence of the Cal Arts idea. It is an idea unique in the annals of the arts, and Cal Arts' campus, dominated by a single "Lyceum... devoted to the cult of the Muses," will hark back to Aristotle's Peripatetic school in 4th Century Athens. All under one roof, Cal Arts' Schools of Art, Design, Music,



Cinemagraphics, and the Theater Arts will have an organic unity reflecting the essential unity of the arts. Stressing simplicity, function, and flexibility of use, Cal Arts' building -- a \$9,000,000, 300,000 square foot structure of brick and stone -- is designed as a giant workshop, reflecting the artist's need to learn by doing. The building, planned for 1,200 students, will house two theaters, a concert chamber, opera production studio, film studio, fashion workshop, two large galleries, a library and book and arts store, student and faculty lounges and dining quarters, administration offices, and about 135 classrooms, rehearsal rooms, studios, and workshops for instrument and voice training, painting, drawing, sculpture, ceramics, illustration, cinemagraphics, design, fashion, graphics, photography, acting, film and television arts, dance, materials and methods instruction, and general studies. Most of these workrooms are designed to be alterable in size and function, so that the Institute will be enabled to adjust its space requirements to the size and complexion of its student body. Student residence halls and studio-living quarters for artists in residence will be situated adjacent to the Institute.

As a unique center of all the arts Cal Arts will have enormous significance not only for the members of its own thriving community, but for the larger community of Southern California and the nation.

It can be expected to attract an outstanding faculty and prominent artists in residence, who will contribute their talents and add artistic lustre to the entire area. It will draw artists and professionals interested in experimentation and research in new, collaborative art forms and innovative communications techniques, which adventures Cal Arts proposes to encourage to the utmost. It will act as an important center for seminars and conferences on art education and on the arts as they relate to society, to industry, and to audio-visual communications and education. Exhibitions, recitals, experimental films and drama, and demonstrations in the arts will enliven both the campus and the Los Angeles cultural scene. And in the eventual work of its students, Cal Arts will reach into the hearts and minds, and influence the lives, of countless Americans for years to come.

In pursuit of these ends, Cal Arts plans to set up, in addition to its Board of Trustees, a Board of Advisors comprised of eminent artists and leaders in the artistic community. Through this board Cal Arts hopes to be guided toward continual elevation of its standards, improvements in its programs, and extension of its reach and influence.

## THE CAL ARTS PHILOSOPHY

The Cal Arts idea is born at a moment when its time has clearly come. Not only must new training schools in all the arts be established to meet the new American need, but thoughtful men in the arts have for some years increasingly turned to the concept of a multi-discipline training institution in place of the traditional music conservatory, art institute, drama school, and dance academy.

There are many reasons for this.

### The Principle of Complementarity

First and foremost is the stimulus and invigoration offered by the environment itself. One need only reflect on the intellectual and artistic climate that existed in ancient Athens and Rome, in Renaissance Florence and Elizabethan London, in turn-of-the-century Vienna and 19th and 20th Century Paris to be reminded of how profusely the sparks of creativity fly when, like crossed wires, artists of all skills and men of protean imagination are jostled together in one place. It will be a primary aim at the new campus of Cal Arts to breed this kind of climate.

The development of the artist involves two equally important and interlocking components. One is the forging of technique, of

craftsmanship. The other is the nourishing of the creative spirit and imagination. To a large extent the latter comes from the artist's contact with, from the inspiration he draws from the entire artistic community. For the artist trained as an apprentice to a master or in a single-discipline school his greatest period of nourishment must ordinarily follow upon, rather than proceed alongside, his most intensive period of training. Logically, this often means a lower level of motivation during maturation, a slower flowering, and perhaps even an eventually less vigorous bloom. The arts are profoundly complementary, and the artist's chief source of nourishment is his transactional relationships in the broad community of artists.

Cal Arts is founded on the principle of complementarity. In establishing a colloquium of the arts it will not only train, it will also nourish the talents of the gifted. In this respect it is modeled on the California Institute of Technology in the sciences, and Cal Arts, like Cal Tech, will be enabled not only to equip the student with skills but to constantly enlarge his horizons and enrich his spirit through his intimate daily association with artists of every discipline. Cal Arts' one-structure campus represents the fullest embodiment of that capacity, and the capacity will be stretched even further by the Institute's location on the outskirts of Los Angeles. The large urban center, as Heckscher



has noted, is the "natural home" of the arts -- for the same reason that Cal Arts will be the "natural laboratory" for training in the arts: the stimulus and broadening that comes from communion with other artists and intellectuals. Los Angeles, moreover, has felt the impact of the cultural upsurge to a greater degree, perhaps, than any other city.

The Cal Arts environment, additionally, militates against the threat of overspecialization, the bane of single-discipline professional schools and academies. Even such schools under university aegis tend to graduate members of a priesthood rather than creative citizens highly versed in a particular pursuit. It is as true of contemporary musicians, painters, and actors as of scientists and businessmen that many of them exhibit hieratic tendencies, and this, indeed, may be a chief source of the excessive arcanum in contemporary art. It is hoped that Cal Arts' continuous exposure of the specialist to the other arts and their humane purposes will produce more rounded, humanistic individuals. The Cal Arts environment will be a broadly educational one.

Of as great significance is the fact that the arts have always involved a good deal of actual border-crossing and the fashioning of alliances. The drama arose out of music -- that is, musical revels -- soon enlisted the services of the poet, then the artist-designer, and

finally created the professional actor. All of these forces remain in frequent and fruitful collaboration, nearly 2,500 years later, with the musical theater and opera calling upon the musician and dancer to join in. Today, as in Renaissance times, the plastic artist and the designer have opportunities for artistic collaboration in many areas of the aesthetic and commercial environment, and the comparatively new arts of film and television production are as collaborative in construction as a Gothic cathedral (whose aim, it will be recalled, was to tell a story in stone and glass.)

The Cal Arts idea envisions total immersion of the student in the experience of the interconnectedness of the arts. Upon graduation such a student will be exceptionally equipped to make distinctive and innovative contributions to the collaborative art forms, and, perhaps, to invent new ones.

The integrated campus will confer still another, immensely important benefit on its students. The careers of numberless gifted youngsters are undermined or blighted altogether by misdirection of their talents. Yet with entry into a specialized school, the die is usually cast; immured within his chosen temple, such a student has little opportunity either to transfer his vows to another Muse, or to discover whether he should. At Cal Arts, the student's search, in



collaboration with expert tutors, to find in which field his talents truly lie may form the principal objective of his first year or two. In the Cal Arts "Lyceum" he will have instant access to them all.

### Bonds of Kinship

Apart from the profound environmental benefits, the logic of a multi-discipline school of the arts lies in basic aspects of the learning process common to them all. One is that their accomplishment depends on a supreme refinement of the motor skills in the manipulation of materials, tools, instruments, or the body itself. This is well understood in regard to a dancer; it is less well recognized in the case of a painter or sculptor, actor or musical performer. Yet the performance of a musician or actor or the craftsmanship of an artist is founded in the first instance on highly developed, controlled, and coordinated motor skills.

Hence it is the case that, despite the wide difference in the uses to which the skills are put, all students in the non-literary forms of expression are essentially involved in the same training process -- the conditioning of motor skills. The students' aims and problems, their needs and the degree of effort required are accordingly similar. No matter what their individual specialty, then, they meet on common

ground, and in a merged environment can continuously learn from each other and whet each other's skills.

The arts possess another common strain. Like language, all the arts constitute various types of symbol systems by which men communicate with each other. The gestures of the actor, the notes of the musician, the images of the painter are methods of communication no different in function and purpose from the language of the poet or essayist. Thus, all student artists are struggling with a common problem, the problem of effective communication -- and specifically, in the arts, the problem of affective communication -- the communication of emotional states. Having a common problem, students in all the arts have much in common.

There is a third strong bond of kinship among artists of all crafts, another way in which they are essentially involved in the same learning process, namely, craft itself. Art is the one human endeavor in which the pursuit of excellence inheres in the very nature of the enterprise. We distinguish the artist from the mere practitioner by virtue of the quality of his work or product. We commonly, indeed, identify art in terms of excellence of achievement, as when we refer, say, to "The Origin of Species" as "a work of art," or to an exceptional second baseman as an "artist" with the glove. To be an artist is to excel.

Art, drama, and music students are, then, all identically involved in the striving for perfection of form as an inherent characteristic of their work. In striving together under one roof they refresh each other in the common pursuit, help solve one another's similar problems, and draw encouragement in the mutual observation and analysis of work accomplished in the different, but parallel, means of creative expression. In a flower garden of many varieties cross-pollination is the basic activity.

#### POLICY AND PROGRAM

Cal Arts is a professional school in its orientation and goals. In this it is not exceptional but rare, all too rare for the times approaching, as the Rockefeller Panel emphasizes. In noting the relatively few important professional training schools in the United States, the Rockefeller study is chiefly concerned with standards lacking in stringency. Its findings on this score reflect widespread and growing complaints by professionals and critics in the country -- growing because of the increasing need for elevating the quality of the arts in America. Many observers feel that a generally higher level of performance in the arts in Europe as compared to that here is owing principally to more rigorous training methods abroad.

### Training

Rigorousness in the training regime will be the keystone of the Cal Arts educational policy. The conditioning of motor skills for the accomplished performance of highly specialized tasks is a long, painstaking, and rigorous process. Training to achieve intensive knowledge about the potentialities and limitations of the materials, tools, instruments, and equipment employed in the artistic mediums involves the most detailed exploration, experimentation and hard labor. The pursuit of excellence requires dedicated efforts, extreme refinement of the sensibilities, and development of a sense of total commitment to the arts. Hence, the student's training will combine the severity of the athlete's, the constancy of the scholar's, and the inspiration of the religious communicant's. His sworn enemy will be mediocrity. The artist learns primarily by doing, and throughout most of his schooling he will be mainly engaged in "laboratory" training.

### Discipline

But while work standards will be stringent, institutional rules and regulations will be held to a minimum. The body of the artist needs to be shackled to his work, but his spirit needs to be free. Rather than impose academic disciplines on him, the school will



encourage the student artist to develop his own disciplines. As he matures, he will be thrown more and more on his own resources, both in his work and in his training. From "art made tongue-tied by authority..." said Shakespeare, "would I be gone."

In all of this, Cal Arts will be seeking much the opposite of the usual academic environment, one of whose acute problems is a creeping bureaucratic standardization and depersonalization which, an irritant to any student, is anathema to the artist. This departure from normal academic procedures is in accord with findings of the Rockefeller study and studies of the Ford Foundation program in the arts and humanities, whose director, W. McNeil Lowry, has defined the academic environment as a poor one for the needs and purposes of training in the arts. Stressing the fact that the student artist requires higher motivation than the academic student, Lowry finds a need for a free and intensely creative atmosphere, or "aura," surrounding the former and is critical of a climate in which the student artist's progress is continually being measured, rather than evaluated. One prominent critic is even more explicit on the subject. "Most artists," Lawrence Lipton told a recent symposium on the arts, "practically have to commit frontal lobotomy after a college education in order to produce anything of value in the arts."

### General Studies

The work of an artist, however, particularly in complex and volatile times, must be not only endowed with craft but imbued with imagination and ideas. The artist of worth is a man for all seasons; to enrich the lives of others, he must continually enrich his own.

This kind of enrichment is one of the intrinsic values of Cal Arts' cultural amalgam. The arts are a major segment of humanistic studies, and every Cal Arts student will absorb by osmosis, as well as by learning, an unparalleled knowledge of and attachment to all the arts, including, by natural extension, literature. Supplementing this education in the arts will be a program in general studies which will embrace a minimum of one quarter of the degree student's total curriculum. The general studies program, as exemplified in the present Institute's curriculum, aims to broaden the student's background, interests, and understanding of the world in which he lives, to whet his appetite for knowledge, to enlarge his horizons and give a keener edge to his sensibilities. Within the individual disciplines the student has sound theory courses in conjunction with his applied training, and in the general studies curriculum Cal Arts stresses courses relevant to the artist's goals -- cultural history, aesthetic analysis, communications theory, and the like. The student, however, is also required to



have a minimum number of degree units among offerings in literature, languages, science, philosophy, history, and psychology.

### Admissions

The corollary to rigorous training and performance standards is extreme selectivity in admissions policy. In line with the counsel of the studies already cited, Cal Arts, while not neglecting the essential criteria of scholastic attainment, character, and intellect, places heaviest stress on the applicant's demonstrated talents, proclivities or endowments in relation to the arts. ("The ability to see with a viewfinder eye," says a leading film teacher, "seems not to correspond in any way with one's academic achievement in other fields.") The applicant is not measured, but evaluated. At the new campus this process will be the responsibility of a special admissions committee representative of the faculty and the administration and the artists in residence, ensuring a well-rounded but professionally oriented admissions program.

It is the customary experience of professional institutions that the majority of students come from the general region of the school, and this will doubtless be the case at the new and expanded Cal Arts in Newhall, particularly in view of the Los Angeles area's rapid

cultural growth (in the past two years enrollment and plant at the present downtown Institute have nearly doubled). But Cal Arts will actively seek out high-potential students nationally and worldwide, as well as locally. In this task the administration will have the aid of its faculty and its Board of Advisors and will seek the aid of the artistic community at large and its organizations. In its initial year, the North Carolina School of the Arts discovered that by its very existence it had brought forth gifted young talents, white and Negro, from every income level in the state, many, if not most, of whom would otherwise have gone untutored.

It is of great importance for talent to be discovered and brought into training early, and Cal Arts attempts to meet this need with a Preparatory program, under which specially qualified students of high school age come to the Institute during non-school hours for courses tailored to their requirements. Of further importance for a professional school of the arts is to keep in touch with the society's needs. The Rockefeller Panel report calls attention, for example, to the well-known current dearth of first-rate actors and string players. Cal Arts will keep abreast of the arts "market" and strive in its search program and admissions policy to fit supply to demand. Cal Arts at all times, however, will be restricted to the exceptionally qualified.

### Faculty

Cal Arts will draw its faculty exclusively from professional ranks (with the exception, of course, of its general studies program). They will be of three kinds. A core of full-time teachers will comprise professional artists who are broadly educated and have mastered technique in one or more of the artistic disciplines. They will be individuals dedicated to the arts, with rich backgrounds as professionals, and endowed with the ability to pass on their knowledge and technical skills to the young. Supplementing this core faculty will be distinguished practicing artists who will give part of their time to the Institute while pursuing their careers. A third faculty element will be noted artists invited to the Institute for periods of time as artists-in-residence, utilizing their time in the most appropriate way to be effective forces of learning and inspiration to the students.

The teaching atmosphere and methodology that will prevail at the new Institute of the Arts was concretely expressed by one of the country's leading artists when he was asked if he felt he would want to join its teaching staff. "If I were to be locked in by 'instructor discipline'," he replied, "I would not come. If I were granted absolute freedom to give students what I thought they needed and wanted, I would be eager to come. I would see all their work, and I would get to know

them as individuals. Then I would begin to work with each as an individual problem or opportunity. Ogden Nash once wrote that bankers were just like everybody else except richer. Well, artists are just like other individuals except a lot more individual. You have to nurture them, but they must grow on their own. You can contribute to that growing process -- invigorate the roots a little bit, strengthen the stem, throw in some fertilizer now and then -- but you can't intervene in it. Specifically, I would suggest projects that would get them to explore an exceptional talent or build up a weakness. But I would never work over their shoulder..."

In Cal Arts' highly integrated setting, students will be in continuous close and inspiring contact with this faculty of professional artists, and this kind of relationship has always been known to be the most productive influence on the budding talent. The ability of the combined center of the arts to attract outstanding artists to faculty posts is suggested by the first-year experience of the new Performing Arts Schools at New York University and Winston-Salem. Both were quickly successful in building staffs that include many luminaries from the arts world. Since Cal Arts represents a considerably more expanded version of the arts center concept, and in view of Los Angeles' growing reputation as a city in the throes of a cultural



"renaissance," holding out great inducements for the artist, the new Institute anticipates that its staff will be a distinguished one. To assist in attracting the best qualified individuals, Cal Arts will establish competitive salary scales and offer other necessary benefits.

### The School Year

In keeping with its firmly professional orientation, Cal Arts has replaced the normal academic operating season with a year-round program composed of six eight-week terms, the student concentrating on a major subject or course of training in each semester. This curricular system provides a flexibility of schedule of enormous benefit to both student and faculty in a professional school, and one not open to such a school on a university campus, since in this respect -- and in many others -- it must fit its schedule to the parent institution's. Under this system, which prevails at the present downtown Institute, the practicing artist finds it easier to fit his teaching time into his working schedule, while the student can speed up his schooling period or, contrarily, take periodic leaves for employment that will help him through school, or for apprenticeship assignments. Also, new students may enter throughout the year.

### Course of Study

Cal Arts, whose existing art and music schools are accredited institutions, awards Bachelor of Fine Arts and Bachelor of Music degrees. A Bachelor of Theater Arts will be added at the new center, along with Certificate awards in each school for special four-year students not taking the general studies program required by the accrediting agencies for the Bachelor degree, and for certain qualified students who transfer to the Institute from either junior or regular colleges to take their final two years at Cal Arts.

In general outline, the Cal Arts student spends his first two years developing a background of knowledge and theory and drilling in fundamentals in his own field, while at the same time fulfilling his general studies requirements and crossing lines to discover and partake of the other arts. His upper division period is occupied virtually exclusively with "laboratory" work: projects assigned or, more usually, selected by himself through which he defines and develops his skills and talents. In this period he will interne or apprentice for one or more semesters, and he will work closely with an artist-in-residence and with other leading artists at the school.

Exceptional students who choose to do so may take a fifth year devoted to work on a major project -- for example, the production of a film -- and college graduates will be able to earn Certificates at Cal Arts. But no graduate degrees will be offered by the Institute. It is the almost universal opinion in the arts world that graduate degrees are meaningless for the artist who intends to practice his profession; after four or five years he has completed his training and is ready for a career.

#### Student Aid

To assure that gifted young people with ambition to pursue careers in the arts are not denied the opportunity for training because they cannot afford it, Cal Arts provides assistance in the form of scholarships, loans, and work-study grants. Of the 575 full-time students currently enrolled, 347 receive some assistance, 307 being aided by United Student Aid Fund loans. The general experience of private colleges is that nearly half the student body requires financial aid of some kind, and that nearly one-fifth require total assistance.

With this expectation at its new campus, Cal Arts hopes to raise its endowed scholarship program to \$500,000 in annual aid funds by opening date. Financial assistance will be sharply expanded in all

other ways as well -- through federal scholarships and grants, expanded private loans and work-study grants, and job programs. Eventually, it is hoped that assistance will be available for almost all Cal Arts students so that financial considerations may be abandoned in the school's admissions program.

#### THE ARTIST AND SOCIETY

The Cal Arts concept also embraces an attitude toward the artist's role in society. It is no part of the concept to insist upon this attitude in the case of the individual student, since the student artist is viewed as an especially autonomous creature whose very function is to assert his individual insights and perceptions. Nevertheless, Cal Arts believes in the usefulness of the artist to society and therefore believes that the artist should apply his gifts and talents to the furthest extent possible to socially useful purposes. The artist's responsibility to the community and the influence he wields by virtue of his abilities are continually stressed throughout the training period at the school. And Cal Arts is mindful of the fact that there is much for the artist to contribute in the worlds of industry and commerce and to the upgrading of the aesthetic environment in all its aspects. "Lastly," wrote Sir Francis Bacon near the end of Novum Organum, "I would address



one general admonition to all, that they consider what are the true ends of knowledge, and that they seek it not either for the pleasure of the mind, or for contention, or for superiority to others, or for profit, or fame, or power, or for any of these inferior things; but for the benefit and use of life; and that they perfect and govern it in charity. "

"The biggest problem I've found in film teaching," a documentary producer and teacher told a recent conference, "is breaking through the word barrier that surrounds almost everything that's real in our lives these days, particularly on the campus... In fact, most of our education is concerned with words in one way or another, so much so that a well-educated man is described as a highly literate person. Who trains us to look? " And it might be added, who trains us to function, to operate, to perform. Something is always lost in translation. Who trains us to communicate in a vastly complex world without having to translate everything into words?

We are moving, in fact, into a world in which the communication arts of sight and sound are preparing to overtake the textbook and the blackboard in education, as well as the written word in culture and entertainment. These are the arts of the actor and musician and above all the plastic and graphic artist, and in the age of electronics they are

likely to influence our lives more profoundly, and certainly more immediately, than all the writers of books since the transcribers of the Homeric sagas. The nature of that influence, whether for "the benefit and use of life" or for the general debasement of its higher values, will depend in large measure on the creative skills and faculties and values of the artists themselves.

For the constructive development of these qualities the strongest foundation lies in a broad and passionate absorption in the arts and humanities as a whole and in understanding of their linked embrace of man's spirit. Further, in the coming epoch of cathode culture and computerized education artists of literally all the disciplines will find themselves and their work interwoven in group creations. Reflecting the need of artists for a comprehensive arts background, and the greater interweaving of the arts of the future, Cal Arts' schools and divisions will be intricately interlaced, each serving the other, and each serving each student as he lengthens his reach and as he engages in projects involving other disciplines. Like the single structure that houses them, the schools and divisions will strive to bring all students

into intimate touch with all the arts. Cal Arts will thus hope to graduate not high priests prepared to engage in occult rites and mysteries, by which they seek to impress rather than to instruct the public, but citizen artists, or artist citizens, prepared to become engaged in the high purposes of human society.