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In many of our major Communities, there is not only a need for a School of the Performing Arts, but also a need for an Art Center that would exert a far-reaching and powerful influence upon its citizens in the education and appreciation of the Arts.

Therefore, an Educational Institute devoted to the Arts established in such communities must have a broader base and a wider horizon than the usual Music School, if it is to fulfill the twofold mission of (1) to train its students to the highest degree of skill and performance; and (2) to educate its students and the Community to a better understanding, evaluation, selection and appreciation of the Arts.

To coordinate and integrate these two major purposes, the following Plan is submitted for consideration and discussion.

UNIVERSITY
or
ACADEMY OF PERFORMING ARTS

I
Schools

1. Music Conservatory
2. Drama School
3. Ballet School
4. Academic School

II
Divisions

1. Elementary (age group: 8 to 12) Leading to a High School Diploma) Lower
2. Intermediate (age group: 12 to 18) and Maturity Diploma in the Arts) School
3. Graduate (age 18 and up) Leading to a Bachelor Degree)
4. Postgraduate Leading to a Master's Degree) Upper
and a Doctor's Degree) School

III
Financing

1. Tuition
2. State Aid
3. Competitive Scholarships, donated by Business Firms and Private Persons.
4. Gifts

IV

Educational Philosophy

The learning of the fundamental techniques and skills of the Performing Arts should begin at an early age for those children who show a decided talent for these Arts. It is in the early years when the mind is fresh and the body supple and responsive, that a disciplined and well-organized teaching program will give the student the secure technical foundation upon which he can build, and prepare him to reach the maximum skill in his advanced studies.

The program must also develop his performance potential, and it must be organized so that, as soon as he is capable, he begins expressing himself by constantly performing, alone and in groups with his co-students, from the smallest chamber music ensemble to the large orchestral and band groups.

A comprehensive program that will develop his musical culture and taste by studying and learning the development and achievement of his art from the earliest up to and including the present, without bias and without emphasizing or propagandizing any one particular system or style, so that the student, on completion of his graduate study, will be a professional of a high order with a solid foundation and broad horizon and understanding, fully prepared to develop his talent according to his personality and capabilities.

This program of study must also include an academic education of a high order that will prepare him to take his place in the community as a professional and cultured citizen ready to serve his community and his country to the best of his ability.

Wherever feasible, each school shall have an Elementary, Intermediate, Graduate and Postgraduate division.

The Elementary division is for young children up to the age of 12 who show a marked artistic talent. The Intermediate would be for older children. In these two divisions, which might be termed the "Lower School," a balanced course of study with the proper emphasis on the artistic and scholastic elements should lead to a Maturity Diploma in the Arts and a High School Diploma.

In the Upper School divisions of Graduate and Postgraduate studies, a correlated program will be continued, and although the major emphasis will be on the Art involved, the academic and cultural studies will receive an important emphasis, leading to a Bachelor, Master's and Doctor's degree.

V
Financing

The financing of a school cannot be met by tuition alone. State and private aid is a necessity.

The majority of promising young talent comes from families who cannot afford the expense of a thorough artistic and academic education; therefore, a large number of scholarships will be necessary, in addition to the building and maintenance of the classrooms, dormitories and auditoriums.

The state and private persons must help not only in the building of the school's plant, but in the establishing of scholarships. Here, business organizations have a wonderful opportunity to be of great service. For example: a large business organization -- let us say John Doakes, Inc. -- conscious of its civic duty and responsibility, may establish a certain number of scholarships bearing its name.

Every spring, these scholarships would be given wide publicity, and several strategically located regional cities would be designated as Audition centers. On specific dates, a board of examiners formed of the members of the faculty, would audition the candidates who have applied for admission to the school, and report their recommendations for entrance and scholarship awards.

At a glance one can realize the value of such a plan; for with the proper publicity the auditions would become an important event in the life of the community, and the school would not be a far-away institution, but something close, something that belongs to the community.

The commercial concerns and the private individuals who would finance these scholarships would receive the well-deserved gratitude of the scholarship winners and the community for their great contribution to the recognition, training and development of our talented youth.

VI

The Academy (University) of Performing Arts could be organized and departmentalized as follows:

ADMINISTRATION

President ----- Provost

Executive Committee

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|-----------------------------------|--------------------------------|
| 1. President | 4. Dean of the Drama School |
| 2. Provost | 5. Dean of the Ballet School |
| 3. Dean of the Music Conservatory | 6. Dean of the Academic School |

Music Conservatory

Dean

- | | |
|-----------------------------------|-----------------------------------|
| 1. Theory & Literature Department | 6. Piano Department |
| 2. Composition Department | 7. Voice Department |
| 3. String Department | 8. Opera Department |
| 4. Wood Wind Department | 9. Orchestra Department |
| 5. Brass & Percussion Department | 10. Advanced Orchestra Department |
| 11. Band Department | |

Drama School

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|-------------------------------|---------------------------------------|
| 1. Speech Department | 3. Stage Direction |
| 2. Acting & Makeup Department | 4. Costume, Stage Design and Building |
| 5. Playwriting | |

Ballet School

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|--------------------|-----------------|
| 1. Basic Technique | 3. Modern Dance |
| 2. Classic Ballet | 4. Choreography |

Academic School

- | | |
|----------------|-----------------|
| 1. Elementary | 3. Graduate |
| 2. High School | 4. Postgraduate |

VII

PERFORMANCES

By Students and Guest Artists

- A - Concerts, Recitals: solo, chamber music, orchestra, band.
- B - Ballet Recitals.
- C - Comedies, Dramas.
- D. Integration of the three art schools in performances of operas,
operettas, plays with incidental music, oratorios,
contatas, etc.
- E - Original works of students, worthy of performance.
- F - Appearances under school's auspices of outstanding artists,
and artist organizations of the musical, dramatic and
dance worlds.

VIII

The President would be the Artistic Executive.

The Provost would be the Administrative Executive.

The President should be a musician of recognized ability and broad educational experience, possessed of the objectivity necessary to give the proper balance between the various elements involved in a conservatory, drama and ballet school. His concern should be to raise to the highest the artistic level of the school, and that the school has the widest horizon, free from narrow emphasis on particular concepts or styles of the moment.

The Provost should be a man of acknowledged business ability, with an understanding of the Arts. His concern should be the financial and administrative needs of the school.

Each school should have as Dean, a specialist in its field.

The curricula of the schools would be determined by the Executive Committee, composed of the President, the Provost, and the Deans.

IX Performance

It is important that students who are ready to perform have the opportunity to do so as often as possible. Therefore, there should be a large number of solo recitals, chamber music, larger ensembles, band and orchestra concerts. Many of these performances will be limited to student audiences, but as many as possible that are considered worthy of a general audience should be given and made available to the community, thus serving the dual function of giving experience to its students and educating the community to acquire the faculty of discerning and understanding the differences between performers and performances.

The school has the duty to give its students the opportunity to see and hear a wide representation of the best that is offered in the diverse arts. It can do this by arranging for appearances at the school in concerts and performance of outstanding artists and organizations.

The general public would also attend, thus fulfilling in another way the dual function of educating its students and raising the cultural environment of the community.

The successful establishment of a school as envisioned in this plan would be a great accomplishment, and to my knowledge, unique in the educational field of the Performing Arts.

It would have a far-reaching influence and serve as an example to be imitated.

X
Faculty

It is obvious that a school is only as good as its faculty. Therefore, to make it possible for the school to fulfill its purpose, a faculty of outstanding men and women in the Performing Arts must be assembled. To do this, it is necessary that the scale of salaries be worthy of the calibre of the teachers who are needed.

The artistic possibilities of the school as planned would be a great inducement for artists to join the faculty, but they must not be insulted by offering inadequate monetary compensation.

Addendum

A future development of the school is foreseeable in the eventual addition of a School of Fine Arts, with departments in Painting, Sculpture and Architecture.