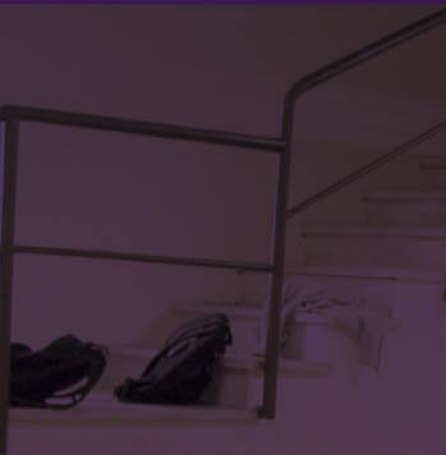


ELIA

Bringing International Mobility in the Arts to the Forefront

EXPLORING STUDENT AND TEACHER
MOBILITY IN THE ARTS

FEBRUARY 2004



Bringing international Mobility in the Arts to the Forefront Exploring Student and Teacher Mobility in the Arts is a publication of the European League of Institutes of the Arts in the framework of the Socrates Programme, General Activities of Observation and Analysis Action 6.1

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This publication is supported by the European Commission, DG Education and Culture. The participation of arts students in this project was made possible with the assistance of The European Cultural Foundation.

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Printed: Robstolk Printers, NL

Design: compoundEye, UK

Copies of this book can be ordered from the ELIA Executive Office by e-mailing elia@elia-artschools.org. The price per copy is 10 Euro plus package and posting.



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ELIA is financially supported by its membership, the European Commission with the support of the European Union budget line: "Support to organisations who promote European culture", the Dutch Ministry of Education, Culture and Science and Fontys Hogescholen. New sponsors are welcome; please contact the ELIA Executive Office in Amsterdam.



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FINAL REPORT OF THE
LEARNING ABROAD IN THE ARTS PROJECT

▶ Learning Abroad in the
Arts ◀

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Chapter 1

Mobility is about change not just exchange

For artists and arts practitioners, the world is a home base. Frequently and easily moving from one country to another, working together with colleagues from different countries, at ease in different languages and cultures. Talented artists have always studied, worked and lived abroad.

So, what is new?

This book, the result of a two-year project Learning Abroad in the Arts, surveying, discussing and celebrating international mobility in the arts, highlights new trends.

INTEGRATING THE INTERNATIONAL DIMENSION IN THE ARTS

Looking from the perspective of the student, the trends as described here illustrate the end of what one could call 'the ERASMUS-generation' and the emergence of the international student in the arts, who has studied and worked in two, and often more countries. Over the last 15 years, arts institutions, like all other higher education institutions, have opened up to mobility within the Erasmus programme. In the same period teaching staff developed closer contacts with colleagues abroad.

No matter how useful, necessary and

illuminating an exchange experience usually can be, it remains marginal to the core of the learning process. The concept of a 'rounded profile' developed in the book shows that international experience for future artists becomes an essential part of the qualification of the arts professional preparing for artistic practice in an international environment.

Looking from a more institutional point of view we see that more and more arts institutions welcome international students and are conscious of the educational, cultural, and also commercial benefits they bring with them. Today's higher arts education is no longer imaginable without a vast international dimension, a diverse student population and a variety of international activities ranging from European Masters' programmes to international festivals and exhibitions in which students can develop and show their skills and talents.

BOLOGNA

The higher arts education sector including specialist academies, Ecoles des Beaux-Arts, Academies of Theatre, Dance and Film Arts, conservatoires, Academie di Belle Arti, Kunstakademien, Schools of Art and Design, University departments, Hochschulen and Hogescholen, with or without university status, rapidly develops into a highly internationalised sector. The quality and intensity of teaching is high.

Clearly, the Bologna process, implementing a two-cycle structure in higher education creates favourable conditions for developing mobility as an integral part of arts education. Arts institutions in most European countries have already implemented a Bachelors and Masters structure and ECTS, or are in the process of doing so, often with far-reaching consequences for their curriculum and the organisation of studies. Definitely, it is a step on the way to greater transparency and comparability.

New programmes such as Erasmus Mundus will help to overcome obstacles and will provide a further impetus to mobility. However, as long as funding and other regulations

remain based on a national logic, the obstacles for student as well as staff mobility remain. From the Learning Abroad in the Arts survey it is clear that this is particularly true for arts institutions in the new member states and candidate countries. Resources to stimulate mobility and to capitalise on the qualities and expertise from arts institutions in Central and Eastern Europe are desperately needed. Not only mobility *from* Central and Eastern Europe, with all the risks of a talent drain, but also *to* these countries. The gap between highly internationalised arts institutions in large cities and the ones still operating in a predominantly national or local environment should not become bigger.

ARTS AND CULTURE AS A DRIVING FORCE

The Lisbon Strategy 'Education and Training 2010' set out by the European Council and the European Commission defines human resources as the EU's main asset. They are seen as central to the creation and transmission of knowledge and a determining factor in each society's potential for innovation. Investment in education and training is a key factor for achieving the economic, social and environmental goals set for the European Union in Lisbon in 2000.

Professionals in arts and culture form a significant, sometimes undervalued element, in the creation and transmission of knowledge in European society. They represent some of the most influential contributors to the development of European cultures and a powerful source for economic growth in Europe.

A recent report on 'Europe in the Creative Age'¹ argues that over the past two decades, creativity has become the driving force of our economy and that the creative sector has exploded. From there the concept of the 'creative class' has developed: 'scientists, engineers, artists, musicians, architects, managers, professionals and others whose jobs deal with creative or conceptual tasks as a

share of total employment'.

Written from a comparative perspective between Europe and the USA, the report positions Sweden, Finland, the Netherlands, Belgium and Denmark (with Ireland coming up), as the top performers on what is called the 'Euro-Creativity Index'. These countries have invested in developing creative talent and also appear to have the values and attitudes that are associated with the ability to attract creative talent from the outside. Innovation is not shaped around national systems anymore, even though national identity remains important. The city-region becomes the centre of creative competitiveness.

International arts professionals in art, music, dance, culture, film, media, aesthetic and design form a significant part of this 'creative class'. Arts institutions in all their diversity are educating and training the international 'creative class' of tomorrow. Are national and European policymakers responsible for arts education sufficiently aware of this key role of education in the arts in innovation and prosperity in society?

ELIA expects this book to stimulate lively and constructive debate about how to bring international mobility to the forefront of education in the arts, how it impacts on content and programmes in higher arts education, and where it is headed. The European League of Institutes of the Arts as a network bringing together around 350 arts institutions across Europe provides the right platform for these discussions in its conferences, publications and via its website.

ELIA would like to thank all the institutions that hosted case studies, the respondents to the questionnaire, the project steering committee, the participants of the Quicksilver Conference in October 2003 and DG Education and Culture, European Commission for their contributions and support. A special thanks is extended to Jerry Booth and Petya Koleva as the researchers and authors of this project.

1 'In the Creative Age', report by Richard Florida and Irene Tinagli, copublished in Europe with DEMOS, February 2004.