ELIA
Bringing International Mobility in the Arts to the Forefront
EXPLORING STUDENT AND TEACHER MOBILITY IN THE ARTS
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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 is, 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.

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¹ ‘In the Creative Age’, report by Richard Florida and Irene Tinagli, copublished in Europe with DEMOS, February 2004.
The main objective of the Learning Abroad in the Arts (LAA) research was gaining a detailed, empirical understanding of mobility in the arts, and drawing up a compact image of international mobility in higher arts education was the main objective of the Learning Abroad in the Arts (LAA) research.

From the beginning it was clear that an exhaustive statistical overview with regard to international student and teacher mobility in the arts would be too ambitious. The project collected information on aspects of international mobility intrinsic to higher arts education and on trends that have been developing in recent years.

**PROJECT METHODOLOGY**

In order to get a grip on the different components of the concept of international mobility four different methods of collecting data were developed:

1. The research addressed the institutional aspects of international mobility in higher arts education through a questionnaire sent to the international relations officers and international offices of teaching institutions. We will refer to this questionnaire as the ‘International Officer Questionnaire’.

2. The research collected information about the motivation and objectives of internationally mobile students and about the pedagogical environment of higher arts education by means of ‘a student and an alumni response form’ published on the project’s website and distributed during site visits and other ELIA events.

3. Empirical evidence of international mobility in the arts schools was collected through eight site visits to higher arts education institutes across Europe leading to eight case studies.

4. Finally, the project conference ‘Quicksilver’ provided a platform for feedback and comments by students, educational staff and...
heads of schools or departments involved in international mobility in arts institutions in Europe. They reflected on the preliminary research findings, exchanged experience and discussed ways to sustain high quality arts education with an explicit international profile.

**TERMINOLOGY**

The LAA research introduced key terms in order to promote a consistent terminology and to clarify the many different forms mobility can take. These terms are predominantly based on the report ‘Higher Education Student Mobility in the European Union: A statistical report’ (December 1997), and the Erasmus and Socrates researches, ‘Student Mobility 1999/2000: Overview of the National Agencies’ final reports (1999/2000). The Project Steering Committee tested and refined the terminology. The key terms presented below were launched within the international officer’ questionnaire and used throughout the project.

During the course of the project some comments were made regarding the lack of transparency in the term ‘spontaneous mobility’. The research team refrained from utilising the alternative term ‘free movers’, which is not clear for most European institutions, although it is used in the discourse of the UK. A satisfactory term describing the individual initiative of arts students to undertake long-term degrees in higher arts education abroad is still being defined for the future terminology on international mobility within ELIA research and activities.

**MOBILITY**

For the purposes of the study, mobility was defined as: *International study period abroad of students and staff in the framework of Higher Arts Education.*

1. **Exchange mobility** - organised on a collective basis through inter-institutional agreements between host and home institutions, in the framework of intergovernmental agreements or European programmes.
2. **Spontaneous mobility** - based on the individual choice of the student without inter-institutional agreement or School/Departmental support to study abroad.
3. **Short-term mobility** - during which students enrol abroad for a short study period (up to 1 year), as part of the curriculum of the hosting institution. Normally but not necessarily this is done within an exchange programme.
4. **Long-term mobility** - during which students enrol for a complete course/level/programme of study leading to a qualification/degree. Normally but not necessarily this is also ‘spontaneous mobility’.
5. Outgoing student mobility - students registered at an arts education institution studying at an institution higher arts education in another country.
6. Incoming student mobility - students from another country studying at a higher arts education institution.
7. Staff mobility - members of staff of an arts institution who work a period at an institution abroad.
8. Short-term staff mobility - visiting professors or those teaching for a specific period abroad.
9. Long-term staff mobility - staff on a full professional commitment to an arts education institute abroad.

THE INTERNATIONAL OFFICER QUESTIONNAIRE

This questionnaire collected statistical data on the international flow of arts students in higher education institutions, universities or university departments, ‘Hochschulen’ and specialised academies. It targeted those people in the arts schools immediately involved with arrangements for student and staff mobility and partnerships between institutions. Some schools have an established international office, in other institutions there is only one (part-time) international officer and international mobility/activities are shared among the teaching staff. Sometimes the international office is organised at the level of the overall institution, sometimes at the level of the department. Normally, a rector or a vice-rector is responsible for international affairs.

The disciplines covered were dance, design, fine art, media arts, music and theatre. The questionnaire contained 35 questions grouped in six sections:

- Part A short-term mobility;
- Part B long-term mobility;
- Part C general questions on student mobility;
- Part D staff mobility.

FOLLOW UP

The 32 useable returns represented a disappointing proportion of those approached, even though a limited number of replies had been expected, based on previous experience with questionnaires in the sector. In addition to the normal low rate of questionnaire returns experienced by ELIA, it was unfortunate that this questionnaire followed hard on the circulation of ELIA’s questionnaire on the Bologna process in higher arts education. The Bologna research questionnaire had likewise been considered complex and long and this may have discouraged some schools from filling in the Learning Abroad in the Arts questionnaire.

Nonetheless, the questionnaire results provides a useful picture of mobility in the sector, based on the relatively good geographical spread of the returns. A comparison of this questionnaire data with the outcome of the Erasmus researches and that of a London School of Economics study\(^2\) leads to the conclusion that no contradiction exists between the different sets of results. In addition, designing the questionnaire forced the research team to define and specify terminology and the scope of the research in clear and precise terms, which has proved to be useful in other projects.

THE SAMPLE

Replies were received from the following countries Austria, Belgium, Czech Republic, Germany, Denmark, Spain, Finland, France, Iceland, Netherlands, Portugal, Switzerland, Slovakia, and UK.

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\(^2\) ‘Higher Education Admissions and Student Mobility within the EU’, EU-ADMIT study, Dr Anne West (co-ordinator) et al, Centre for Educational Research: London School of Economics and Political Science, February 2001
The discipline base was 50% Art, Design and Architecture, 25% Music and 25% Performing arts.

The overall numbers of students reported by institutions were:

- Outgoing short-term organised: 657
- Spontaneous: 88
- Incoming short-term organised: 520
- Spontaneous: 20
- Long term incoming students: 1884
- **Total: 3169**

**THE STUDENT/ALUMNI RESPONSE FORM**

This collected statistical data on the experience of international mobility of the students and alumni – the most direct beneficiaries of mobility. It was distributed in hard copy at site visit research meetings and available online. Feedback from students and arts graduates was received both in person and through e-mail.

The eagerness expressed by students and alumni to be interviewed and fill in the response forms indicated that international mobility is a “hot issue” for arts professionals both during their studies and afterwards. The sample analysed is not representative of the quantity of the European student population at large. Yet, the statistical numbers, extracted to a great extent from eight qualitatively different site visits, were sufficient for proportionally-based ratios of categorical analysis.

132 arts student interviews/questionnaires and 33 alumni interviews/questionnaires were returned in the period of 12 months in the academic years 2002/2003 and 2003/2004. The LAA field research was designed to cover the disciplines of dance, design, fine art, media arts, music and theatre. Responses from arts students also made reference to architecture and non-arts disciplines, which is why these figure in the results.

New categories, such as interdisciplinary and cross-disciplinary international mobility, emerged from the open-ended answers as significant for future surveys.

The geographical spread per country was as follows: Austria, Belgium, Bolivia, Bulgaria, Cambodia, Cameroon, Canada, China, Costa Rica, Croatia, Czech Republic, Egypt, Estonia, Finland, France, Germany, Ghana, Greece, Hungary, Iceland, Iran, Ireland, Israel, Italy, Japan, Latvia, Lebanon, Macedonia, Malaysia, Mexico, Pakistan, Poland, Portugal, Romania, Russian Federation, Serbia, Slovakia, South Korea, Spain, Sweden, Switzerland, Thailand, Tanzania, The Netherlands, UK, Ukraine, USA, Yugoslavia.

**ARTS INSTITUTION SITE VISITS**

The eight site visits were devised as the core of the research and presented the opportunity to investigate in detail the ways student and teacher mobility is evolving in higher arts education institutes in Europe.

The eight locations were selected with great care in order to be representative for different categories of schools, countries and scenarios of international mobility. Site visits were organised in Barcelona, Berlin, Bratislava, Helsinki, London, Paris, Rome and Tallinn.

The first visit to London served as a pilot in order to test the set up the interview questions. Consequently, all site visits have been conducted according to the same guidelines and as far as possibly set up in the same way. Most of the visits were performed by two members of the research team, some visits by only one member, although this was not the preferred option.

The main questions were grouped in three sections:

1. Administrative aspects of mobility
2. Pedagogical impact of student mobility
3. Cultural impact of student mobility

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3 This figure includes 1260 long-term international (i.e. non-European) incomers to Austria.
4 Total student mobility in art and design through ERASMUS in 1999-2000 was just under 10,000 students according to figures available from the SOCRATES website.
All visits included interviews with teachers/ professors, with students and the international office and/or the persons responsible for international affairs. Interviews with students were conducted both on a one-to-one basis and in the form of a group conversation involving around 15 to 30 students per location, with the additional advantage that students and tutors could reflect on each other’s comments. In Berlin a boat trip was organised as a location for the interviews with a group of teachers and students. It turned the research site visit into a significant event celebrating international student mobility in the institution.

On average a site visit involved interviews with 25 - 40 students and 5-10 teachers/professors. The results of the site visits are presented in the form of case studies as well as in a comparative overview clustering variables defining international mobility.

Each institution and each country is different and this is reflected in the national education system as well as in the teaching traditions. This will remain to be the case since it corresponds with the reality of the situation of higher arts education in Europe. For instance looking at the eight sites, one realises that Central Saint Martin’s College in London has a strong economic motive for expanding the international student population. In Finland the situation is almost the opposite, since higher education is considered a public good and is fully supported by the state.

www.elia-artschools.org/learningabroad/allsitevisits.htm

THE QUICKSILVER CONFERENCE

This provided organised feedback from teachers, students and international officers in October 2003. During the conference the provisional research results were presented by the research team reporting on the international office questionnaire, the student and alumni response form and on the site visits. Two discussion documents - Trends in International Mobility and Bringing Mobility to the Forefront - were presented as preparation for the work in the breakout sessions, each focusing on a different perspective: the students’ perspective, the teachers’ perspective and that of the institution. The discussions elaborated on the research findings, made the necessary differentiations and sometimes revealed difference of perception and opinion between teachers and students.

www.elia-artschools.org/quicksilver.htm
DEFINING WHO IS AN ‘INTERNATIONAL STUDENT’

International students study almost everywhere in art schools and universities in Europe. They are not always defined in the same way. The fact that there are many categories of international students sometimes led to confusion in the responses given during the site visits. The researchers needed to explain that students who have come from abroad and followed the general application procedure of the given school were also considered international students. Most often the international co-ordinators, tutors and even students, seemed to confuse the category ‘international student’ with the Erasmus exchange students. The International Officer Questionnaire returns show only 3% of short-term incomers and 13% of short-term outgoers were spontaneously mobile. The majority of institutionally arranged mobility is geared towards the Erasmus exchange student and this forms the common idea of an international student. However, if we look at long-term incomers we see significant numbers of spontaneously mobile students. The institutions, which are most aware of the presence of the international student, are those where extra administrative or structural provisions have been made it order to facilitate international exchanges or collaborations. The Learning Abroad in the Arts research points not only to the many diverse forms of international mobility but also to the reasons and contexts in which flows of students cross national boundaries, educational levels and artistic disciplines.

The most detailed categorisation of international student was found in the site visit to London, the only school of the eight researched institutions, which charged separate academic fees for international students at undergraduate level. The UK system of higher education distinguishes between foreign students from the EU and ‘overseas’ students coming from outside the EU, paying different academic fees. At the other extreme of this example are the institutions, which do not treat international students as a separate category at all. The Ecole Nationale Supérieure des beaux-arts in Paris or the Scuola Nazionale di Cinema in Rome apply the same application and tuition procedures to any student wishing to enter the institution. All in all, the grants system for higher arts education in Europe seems to be confusing.

5 In the Erasmus student research of the National Agencies 57% of the students reported financial problems while abroad. Unsurprisingly, those who had been living with their family before the study abroad period experienced the greatest difference.
**DURATION OF STUDIES ABROAD**

The data from the international office questionnaire reveals details about the duration of study periods art students spend abroad. It is important to bear in mind that statistical figures kept by the institutions of higher arts education cover the organised forms of international exchange, grant-receiving students and inter-institutional partnerships. Among these, the Erasmus exchange students - mobile for a short-term period - seem to take the biggest share. The interviews with students and alumni conducted by the researchers indicated that most institutions tend to guide students towards international exchanges from the third year of study onwards. The Quicksilver conference breakout sessions strongly supported the view that most arts schools and tutors see the logic of a period abroad in the last two years of the study. At the same time, this may differ by discipline and even be determined individually by the needs of the art students.

**ROUTES OF STUDIES ABROAD**

A common idea, along with the notion of Erasmus exchange students as being the main category of mobile students, is the view that students favour the big art schools of Europe’s metropolitan centres. According to the European Commission ¾ of the 400,000 students from non-European countries studying in the EU go to France, Germany and the UK\(^6\) (see Figure 1 above).

However, it is also the Commission’s view that ‘the European Union’s institutions fail to attract a proportionate share of internationally mobile students’\(^7\) UNESCO figures also show that in 2000-2001\(^8\) foreign students (both EU and non-EU) made up the following percentages of tertiary enrolment in each of the featured member states. (see Figure 2, page 14)

The average percentage is nearly 6% and Austria has twice that percentage of foreign students. Turning to the results of the LAA international officer survey, besides the 1260 long-term

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7 ibid. p.17

8 http://stats.uis.unesco.org/eng/TableViewer/wdsview/dispchartp.asp
Taiwanese international students coming to Austria, there were still 624 long-term incomers to European art schools. In other words, the number of international students coming from outside Europe are nearly as great as of those who were mobile within Europe for short-term organised study in the same institutions. All case study institutions observed that there is growing interest in international mobility, not only on the part of the art students but also expressed by the staff. The outreach in terms of partnerships is growing geographically too. It is particularly interesting to note that the variety of countries involved in international mobility is decided by factors such as artistic tradition, artistic projects and the artists’ need for multicultural knowledge. The geographical spread of international mobility sampled in the 132 student and alumni responses in the survey numbered 40 countries in and outside Europe. Countries where art students spent a study period were: Austria, Belgium, Bolivia, Bulgaria, Cambodia, Cameroon, Canada, China, Costa Rica, Croatia, Czech Republic, Egypt, Estonia, Finland, France, Germany, Ghana, Greece, Hungary, Iceland, Iran, Ireland, Israel, Italy, Japan, Latvia, Lebanon, Macedonia, Malaysia, Mexico, Pakistan, Poland, Portugal, Romania, Russian Federation, Serbia, Slovakia, South Korea, Spain, Sweden, Switzerland, Thailand, Tanzania, The Netherlands, UK, Ukraine, USA and Yugoslavia.

RECIPROCITY INCOMING AND OUTGOING STUDENTS

The institutions reported more short-term outgoers than incomers. It is possible that in terms of student months there may be a balance between short-term incomers and outgoers. The numbers of students going for less than three months and for 3-6 months was about equal – accounting for 90% of outgoers. Incoming students tend to spend longer periods of time in the school abroad, 95% of them stayed between 3 months and a year. This lack of reciprocity between the periods spent by international students leaving the schools and those coming in can be accounted for by two factors. One of them is that there is an uneven exchange between any two given international partner institutions. The second reason is that the institutions themselves formulate and regulate the international study period in very different ways. Some arts schools organise it as part of the academic curriculum and others allow the students to
take leave for the purpose of study abroad and extend their overall academic training in time.

According to the international officer survey, long-term incomers are predominantly non-EU students and they are generally seeking a whole course and a qualification. Austria and Germany hosted most of these students. Presumably not least because of those countries’ low academic fees. The LSE study claims that the UK and France were the countries that mostly set out to attract overseas students (see Figure 3 above).

EDUCATIONAL ROUTES IN INTERNATIONAL MOBILITY

87% of all respondents in the art students and alumni survey crossed borders for arts education purposes. (see Figure four above) The other 13% expressed interest in doing so. A significant number of the interviewees considered it important to develop internationally and ten entries presented cases of multiple study periods abroad.

Long-term international mobility came up as a prominent category in the sample of student and alumni response forms. The chart (right) illustrates the most obvious reason why international offices in art institutions

From the International Officer survey: the range of destinations for study abroad beyond the EU and candidate countries puts the USA in most prominent position for all categories of student mobility, followed by Canada in mostly short-term mobility and by Israel, China and Korea. Incomers (last 3 columns) come from a wide range of countries.
do not catalogue long-term students as an international flow. It is because some international students enrolled for BA programmes through the same procedure as the local students.

INTERNATIONAL RECOGNITION

At first glance, it would seem that over one third of the interviewees and respondents to the student and alumni forms are graduates repeating a cycle of their arts education when they go abroad. The research came across over 50 cases in which a BA degree abroad follows undergraduate arts training obtained in the home country. This was the case with many Eastern/Central European, Far East and North American students entering institutions such as the Ecole Nationale Supérieure des Beaux-Arts in Paris, Central Saint Martin’s College in London, Universität der Künste in Berlin or Scuola Nazionale di Cinema in Rome. They demonstrate that there is reason to discuss the mutual recognition of degrees in higher arts education institutions, especially in institutions, which have four year or more programmes.

TOOLS FOR INTERNATIONAL RECOGNITION

Is there a solution to the lack of transparency about the educational level of the student? One of the ways to improve this would be the introduction of learning agreements between the student and the school. Further progress in the process of developing core competencies at the BA, MA and PhD level will help to create this transparency but this is a long-term process. Inter-institutional agreements and especially mutual trust may work better.

There may be another reason for the confusion about levels and degrees. Within most art schools, students are first of all treated as future artists, and not as long-term or short-term international students. The use of a European Credit Transfer System, for instance, was primarily introduced for the purpose of participating in exchange programmes with schools abroad. The chart on recognition above shows that in about half the cases academic credits such as ECTS were used to validate the international study experience. A higher number of the interviewed students completed a course/degree with a recognised diploma or certificate, thus having completed a whole degree abroad. In 14 of the cases, where respondents mentioned that they did not receive any official document recognising the study period abroad, they marked extra-academic benefits as being essentially related to their overall artistic growth.

ECTS was reported in use more or less by one third of respondents to the International Officer Questionnaire. Another third made partial use
of it and the remaining third did not. There was a general perception that ECTS would make the exchange system easier to administer and would serve to encourage mobility. The LSE study, in common with our respondents, alludes to the recognition that coursework is an obstacle to mobility and uses a phrase we also noted, that studying abroad was perceived by some as ‘tourist activity’ and that work at international level was sometimes not recognised or valued.

Recognition of previous higher arts education in the first cycle is not common between arts institutions in Europe. The level of artistic development is assessed through the general admissions procedure after which students could be placed in a higher year of study but rarely higher than year two.

The example of Universität der Künste offers a model of how this happens in practice. The international applicant should have a certificate of a minimum of ten years’ prior education, present a portfolio with artistic work and follow a selection for an examination. This is partly written and partly practical and is followed by an interview for which basic language competence in German is necessary. Candidates must be at least 16 years old although there is no upper age limit. Foreign students may be admitted if they have the equivalent of an Abitur, which is checked by the German Ministry of Education. However, even if there is no equivalence a talented student may get in or attend a one-year course. Art students consider international mobility in higher arts education as important to their artistic career even when it is not academically recognised as a higher educational level. It seems quite clear that the European process of mutual recognition and validation of degrees is not influenced by the students directly.

**POST-GRADUATE MOBILITY**

The research proposes a hypothesis to account for the fact that most arts students who returned the Student and Alumni Response Form had gone abroad for a BA level study and in many cases for the whole degree. The in-depth interviews with students revealed that many BA level students have a post-graduate agenda for being internationally mobile. In fact a high number among the interviewed international students are doing a second bachelor level degree in the arts.

The research data registered eight international students who moved from an academic study at BA level to an artistic BA level degree; 16% of the whole sample. In addition, the research found 86 international BA level students with a previous undergraduate degree in the arts. It appears that a significant proportion of arts students repeat, at least partly, the first cycle in higher arts education or obtain two undergraduate degrees from institutions in different countries.

**LANGUAGE AND INTERNATIONAL MOBILITY**

Throughout the research language came up as an issue. In some European arts schools, courses in one or more European language would be provided within the curricula. Where there was reference to an integrated language, international communication was seen as an essential part of the artistic profession. Foreign language competence plays a crucial role in all forms of mobility. Integrating into another institutional culture quickly is essential if one wishes to benefit from a three-month exchange. Therefore, students tend to choose schools in which they can use and improve the language skills they already have, which puts English
speaking institutions at an advantage. Students also reported choosing institutions in which they will improve their language skills and get to know the arts scene, as in the cases of Spain, Germany or Italy. Finally, some interviewees admitted that they would have felt confident to step out of the mainstream route if they knew language courses were provided prior to the exchange.

More and more arts schools in Northern Europe are targeting international students. The candidate countries, too, are gaining popularity by offering tuition support in English and organising international student festivals or summer school projects.

Students enrolled full-time for a long-term degree normally have to pass the entrance exam in the language of the school, with the notable exception of internationally established MA studies. Both the course of Arts Management in the Estonian Academy of Music and the MA courses of the Theatre Academy of Helsinki use English for recruitment and tuition purposes. The Nordic Master of the Swedish Department of Acting in the Theatre Academy of Helsinki is taught in Swedish and English is used for some units of tuition.

In most schools, visiting artists would be invited to add to the international and professional dimension of the discipline. For such purposes foreign language competence (mainly English) would be expected from all students, national and international. The writing of a dissertation in the first cycle of higher arts education was only present in the British case study. In most other countries, if a written piece was requested, it was expected to be in English or written in the native language of the student and translated into the language of tuition of the school.

In the institutional responses the language issue was significant. When asked about the future of mobility some respondents said they would attract more students if they could teach in English. The LSE study found that outgoing students wanted to study in the UK or on an English-speaking course. That study noted an increasing use of English as a teaching language in higher education.
One of the aims of the LAA research was to define the student’s experience of international mobility. Not simply where and how long did they study abroad but why and in what way has the study abroad affected their academic and professional life. Most answers to the open-ended questions refer to a global professional development and the ability to communicate with colleagues internationally that mobility has brought about. Both students and alumni, surveyed in the ELIA research, list learning and profiting from:

- The specific pedagogical approach of another school
- The artistic tradition developed within a given country
- The array of cultural and artistic experiences gained abroad
- The establishment of professional contacts on international level

International mobility establishes a connection between higher arts education and the global environment of the arts in terms of the professional arts world and networks.

Monica Florescku, Musician reflects on her Erasmus exchange with the Royal Music Conservatorium of Antwerp Belgium: “For me it was a very interesting experience because I could have a lot of contacts with many musicians and other people working in the arts field. Thanks to this study abroad I met two other young musicians and we founded our own piano trio “Spirale”. So I think that studying abroad can have a lot of benefits because you inter-relate with different cultures while meeting a lot of people. This helped me become a more professional artist.”

THE AIM OF INTERNATIONAL MOBILITY – A ROUNDED ARTS PROFESSIONAL

Why choose courses and projects and degrees in another country? The answer to this question is complex and all respondents listed more than one factor. From the Learning Abroad in the Arts student and alumni survey it appeared that the decision to study abroad in higher arts education is partly motivated by the curriculum. This finding was confirmed in the Quicksilver conference breakout session on the impact of international mobility from the art student’s perspective. The one thing that all arts disciplines point out in explaining how international mobility stimulates the learning process is the way it builds the rounded profile of the arts professional.

The international element of artists training in that sense has so far not been a conscious objective of nationally driven educational provision in the arts. At the same time artists cross the frontier of tradition cultures and states. Both arts tutors and the students
interviewed in the LAA research stressed the educational necessity of multicultural perspectives on arts practice. Learning from various artistic techniques and broadening educational aims is accomplished efficiently by moving between the institutional and national contexts of arts training.

**MOBILITY AND VOCATION IN ARTS EDUCATION**

International mobility is seen as essential to the vocational nature of higher arts education and as an important challenge. The rationale of providing formal artistic training for professionals who create new links between and within cultures explains why arts education today needs to be international. To paraphrase one participant in the Quicksilver conference, it examines enjoying the freedom to learn from the success and failures of artistic experiments which have ‘gone global’.

The Learning Abroad in the Arts research registered success stories linking international mobility and artistic opportunities. One such was the account of Elke Mark, a media arts student at the University of Kassel, Germany on an exchange at the Faculty of Fine Arts at the Universidad Complutense Madrid, Spain “It’s been an interesting experience to get in contact with well-known and young artists in Madrid. Because I’m interested in group projects too, Spanish artists (who became friends), and I, initiated a series of exhibitions in Madrid. In September 2003 I’m going to study in Amsterdam, because I’d like to have impressions of studying arts in another European country.”

The Learning Abroad in the Arts survey of students and alumni response extracted the factors motivating studies abroad. Attending an institution abroad for its teaching methods and the cultural benefit gained, dominated the list of reasons. It demonstrates a trend with roots in individually initiated student mobility that is separate from the idealised vision of balanced international flows of students organised on an institutional level. The concern, expressed by arts institutions, for ensuring reciprocity in numbers of incoming and outgoing students for roughly the same period of time is overcome by the interests of the students themselves. Benefiting from the change in teaching methods elicited 55 positive responses.
INTERNATIONAL MOBILITY AND CHANGE OF EDUCATIONAL APPROACH

Students and alumni appreciate a variety of educational approaches and the benefits of learning from different cultural contexts and artists. For example, there are two typical models for learning and teaching in arts schools around the world. One is classroom based and the other is studio-based. The survey showed that experience in both learning environments adds value to the artistic development of the international student. The LAA research discovered that students used to a class-based and structured academic programme enjoy the freedom to experiment and learn from a mixed environment of artists’ studios. Students accustomed to the self-initiated process of a studio-system learn form the in-built focus on technique and organised tuition in a classroom. It appeared that arts students who profit the most from new educational contexts are those who are ready to embrace unfamiliar ways of teaching and discovering new cultural experiences. In that sense international mobility needs to be based on mature personal and artistic choice.

MOBILITY AND THE DYNAMICS OF ARTISTIC EDUCATION

Cultural benefit, as the main aspect of international mobility in the arts, is closely linked with artistic development and the dynamics of artistic education invested in international experience. Most students interviewed in the research saw the exchange, project or degree gained abroad as contributing to the dynamic development of their own artistic career. A decisive factor for arts students going abroad is the wish to expand their professional network (49 positive answers).

Undertaking a specific study abroad and participating in the dynamics of arts education influence staff mobility across borders as well. Staff interviewed for this research spoke of how international mobility translates into the professional practice of training artists. Martin Ondriska, vice-dean at the Academy of Music and Performing Arts in Bratislava, Slovakia, reflected on his Erasmus exchange with Trinity College, Dublin and his Tempus exchange with Nottingham Trent University. “Learning abroad has broadened my horizons and enriched my teaching practice in both content and method. I teach Samuel Beckett in an interactive way. I developed abilities to co-operate and collaborate with partners and colleagues internationally. It helped me, for instance, in setting up the international student theatre festival “Istrapolitana”. Studying abroad has broadened my professional network.”

TIMING AND PLANNING MOBILITY

The chart in Figure 9 indicates there are slightly more cases of long-term international mobility in the arts than short-term mobility. In 71 cases students went abroad for a period shorter than 12 months and in 84 instances they went for longer than one year.

The interviews conducted during the eight site visits demonstrated that arts students do take the initiative in setting up what the Learning Abroad in the Arts research team called ‘spontaneous mobility’. Arts students and graduates chose an institution and personally prepared their programme for international study. It is worth pointing out that the “spontaneity” of the choice requires the courage to initiate serious preparations, of which most students are well aware.

Pairing the students’ answers with those of the alumni we observe all the more clearly a trend of rising international mobility in higher arts education today. From the alumni response, the ratio of short-to-long term mobility is...
reversed. A smaller number of alumni studied abroad for a long period of time or obtained an international degree in higher arts education. This finding reflects the fact that there are more international students staying for over one academic year abroad than there used to be.

The researchers made an inventory of the various kinds of student mobility and reflected on the way these met the different needs of students. Sometimes a short period abroad is needed to prepare an artistic project. On other occasions the research involved takes a long time and affects the overall development of the artist.

**ARTISTIC RESEARCH AND INTERNATIONAL COLLABORATION**

The chart in Figure 10 gives an overview of the types of international student mobility encountered through the field research of the ELIA project. The qualitative spread is based on ranking all possible categories with a maximum of eight entries out of eight cases possible. The overview of the kinds of international student mobility observed in the sample of eight very different arts institutions in Europe offers an insight into the multiplicity of forms international student mobility can take.

Organised international mobility for collaboration on projects involving both staff and students figure in all eight institutions. Long-term or short-term study abroad initiated by the student and organised Erasmus exchanges were also common to the institutes. Organised international mobility of students is used for the purpose of arts school festivals, which form an essential part of the professional development of arts students in all European countries. From this overview, as well as from the student and alumni response forms it is clear that a BA degree abroad following an undergraduate degree in the home country is a form of spontaneous international student mobility familiar in the arts.

Only in one institution was international mobility specifically designed to support the institution’s staff development. The selection of individual reports in chapter five, collected from the student experience offers an insight into the qualitative effect of international mobility on arts students. The accounts discuss the detailed reasons for most types of international mobility presented in the overview.

**NEGOTIATING EDUCATIONAL GOALS**

Internationally mobile students form a substantial share of the student population in higher arts institutions in Europe. European students are gaining confidence in making use of Exchange programmes and in setting up their own study period abroad. The general feeling is that this effort is necessary for their overall artistic development and constitutes an important part of professional growth.

The step that many international students from outside Europe take in moving to Europe is remarkably detailed. Factors such as the institute, teaching approaches, possible funding, language of tuition and access to professional networks are carefully weighed and evaluated. The discussions on international
mobility in higher arts education during the Quicksilver conference further elaborated on the topic. It linked the notion of the efficient use of the period abroad with negotiating educational goals in attending a programme in the arts abroad. Chinese artist Yan Gong, studying at the Ecole Supérieure des Beaux-Arts, Paris provides an example of this. It was her conscious choice was to learn French, to find funding, to move to Europe, to start a second undergraduate degree and to study in an atelier system. Each of these factors has contributed to her artistic education but they also carried substantial risk.

Listing all pros and cons to international mobility preoccupy European arts students when they prepare for projects or apply for learning and teaching positions involving locations outside Europe. Field trips to Africa, Asia or Latin America for artistic research done at BA level were only reported as institutionally organised in the Ecole Supérieure des Beaux-Arts, Paris. Many tutors in European arts schools, however, have been involved in and are currently engaged in cross-continental international mobility. This suggests that more arts students in the future will be encouraged and introduced to international mobility on a global level in the early stages of their studies.

One important conclusion from the survey was that the international component of higher arts education should be much more central to the programme of arts institutions in Europe. The essential qualities of arts training demand flexibility and understanding of the art school as a community of discourse and as a network of already globally-engaged arts professionals. And last but not least: European art students valued the feedback from their tutors, peers and audiences.
Chapter 5
Individual experiences of international mobility

ERASMUS EXCHANGE AS AN INTENSIVE AESTHETIC EXPERIENCE

Sophie Bazin and Laurence Papuin went on exchange at the Glasgow School of Art and the University of Winchester respectively. Although many arts students believe large cities to be the right place for an international period of training, Sophie and Laurence were convinced there are advantages to a smaller community. The two host institutes offered them contacts with local students and the chance to set up an exhibition of their work during the three months they spent there. In both schools the teaching staff was supportive and interested. Laurence went into sculptural work and found the theoretical seminars for fashion and design very interesting. She also received considerable technical help from the workshops in Winchester. Sophie enjoyed the open studio system and informal peer review sessions promoted at the Glasgow School of Art.

Jean Lucie spent an exchange period during her second year studies at the École Supérieure des Beaux-Arts, Paris. She was looking for an experience that would broaden her horizons culturally and challenge her aesthetic views, so she decided to go north - somewhere cold. The four months spent at the Fine Arts Academy of Helsinki ended successfully with two exhibitions: a school exhibition in Helsinki and a public exhibition in Estonia. She overcame the psychological barrier of presenting her work to an unfamiliar public and now looks forward to her next trip abroad to Japan’s Kyoto School of arts. Jean won a scholarship for doing a multimedia-related exchange with the help of the international office of École Supérieure des Beaux-Arts.

NON-EUROPEAN STUDENTS IN ERASMUS EXCHANGE

Equi-Adir Maria de Andrade from Brazil is in Paris for a four-month exchange programme. She had the ambition to study and work within the tradition of the great French painters, so she had a specific motive for coming to Paris. Even though she already knew a lot about French art, her work and vision changed once she started working in the École Supérieure des Beaux-Arts. Learning more about French culture and language has added extra benefits to the experience. Equi-Adir Maria de Andrade is one of the few mature students in the school, which shows the way in which international students diversify the climate of the institution that hosts them.

NON-EU LONG-TERM STUDENTS AND CHANGES IN METHOD

Sam Tomlinson considers his experience of study abroad good, even though it has meant giving up bronze casting and adapting to new
ways of creating art. Studying in the British system has improved his way of interacting with others involved in the art scene. After an undergraduate period of education in Brussels, Sam attended an art school in the United States for two years and then went to Central St. Martin’s College of Art and Design. He found a definite difference in the way tutors teach at Central St. Martin’s. His current, self-directed research has been very productive for establishing friendships and connections with people involved in the art world. The good sense of technical craftsmanship gained in the United States has been enriched by a strong conceptual drive in contemporary art at Central St. Martin’s.

ERASMUS EXCHANGE AND EDUCATIONAL STRUCTURES

Alex Gross is now doing a Meisterschule in the sculpture studio of the University of Art in Berlin. This means he was allowed to stay one more year and work closely under the supervision of Anthony Cragg. According to Alex, the outline of an arts discipline’s beginning or end depends on the professor one is working with. There are tutors who are open to various directions of work and others who prefer to expand within the frame of their chosen medium. Alex is thinking of using a DAAD post-graduate study abroad grant in order to explore the world outside the university, mostly in respect to the arts market. He wants to move out of Berlin, where he was born and educated as an artist. He was interested in studying foreign languages and chose his Erasmus exchange with the University of Barcelona for that reason. He quickly discovered that Catalan is the language in that region but the main surprise came from the fact that the University of Barcelona was even more academic than the Universität der Künste. In comparison with Berlin, Alex found the courses in Barcelona rather strictly defined. One had to follow assignments and was allowed to develop his/her own work only in the last year of the degree. Alex made contacts with other international students and spent a productive period ending with a show. It was not an exhibition where Catalan gallerists were invited and the attention on behalf of professors towards the work of short-term exchange students left something to be desired. Yet, back in Berlin, the developments in Alex’s work were positively appraised.

ERASMUS EXCHANGE AND GROUP STUDENT MOBILITY

The Rose Bruford College exchange students from London come regularly to Institut del Teatre in Barcelona because of the opportunity to study puppetry, which is not part of the programme at their home college. The use of visual devices in theatre, such as shadows was new to them. The study abroad made the exchange students concentrate on non-verbal skills, e.g. “giving life to brown paper”. It also raised their awareness of movement and gave them the chance to make puppets. The course at the Institut del Teatre is described as exploratory and collaborative. It offers direction and useful feedback in individual tutorials, which explore the needs of each student and propose projects designed to help them in production. In comparison with this method of learning, they found the UK experience of theatre more fragmented.

ERASMUS EXCHANGE AND BILINGUAL STUDENTS

Henrietta Bratova is a third year stage design student from Slovakia. Benefiting from her mixed Hungarian/Slovak background, she was able to spend one academic year in the
Academy of Fine Arts in Budapest. Henrietta qualified for a grant from the Ministry of Education dedicated to Hungarians studying abroad. In addition, she had the advantage of speaking the language fluently. The experience of the study period was very good; working with the stage design teacher in Budapest went well and her academic credits are recognised by her institute in Slovakia. The main difference in educational approach, she discovered is the direct contact with actors and directors, which she had not had before in academic projects at her home academy.

**Emmanuelle Sinclair** is in her sixth year at the Ecole Supérieure des Beaux-Arts in Paris, having spent one year of studies outside the school. Due to her French-American background, she has a clear overview of the different teaching styles in European and American higher arts education. Five years after her acceptance into the ENSBA, she felt she needed to look at the arts profession outside the Parisian scene offered by Ecole Supérieure des Beaux-Arts. Emmanuelle decided to go to another institution to explore fresh artistic approaches. The exchange period at London’s Central Saint Martin’s College was also motivated by her growing desire to do an MA degree, which could extend her current interest in the creative potential of fashion. The proximity of the UK and its familiar language of tuition were extra assets. Compared to the USA, Emmanuelle finds the European touch of the Ecole Supérieure des Beaux-Arts and Central Saint Martin’s lies in their focus on the student’s independent development and less on ‘spoon-feeding’. She found the very practical approach in the UK refreshing although the assessment procedure of her exchange period could have been more structured.

A peculiar aspect to the exchange was that at Central Saint Martin’s college she was placed in the second year of study although she was in her last year at Ecole Supérieure des Beaux-Arts. The mutual recognition of educational levels appears to be a similar concern for international students joining of Ecole Supérieure des Beaux-Arts. When they enter the higher educational system in France by applying to of Ecole Supérieure des Beaux-Arts, previous undergraduate studies in the arts are seldom recognised higher than second year undergraduate level.

**AN EXAMPLE OF AN INTERNATIONAL EDUCATION ROUTE**

**Anna Wasch** is in the first year directing class at the Scuola Nazionale di Cinema in Rome. Although her background is half-Dutch, half-Italian she had to adapt to the Italian system of education. Her story is an example of the long higher education path most students have already taken before entering this institution. Anna started off by doing Film Studies in the University of Amsterdam, which turned out to be more theoretical than she expected. In search of practical experience, she spent a year in the international programme at FAMU - the
film department of the Academy of Performing Arts in Prague. In Anna’s view the programme was expensive but worth the rare chance to set up one’s own film project and work on the set with the professional equipment of Czech film studios. The editing and camera classes were also practice-based as part of the compulsory programme. Perhaps the biggest benefit of the study abroad was that it demanded that the international students work together, finding a common language with the professionals in the film studios. This has proven to be to Anna’s great advantage in building up friendships and setting up collaborations. One example of her achievement is a joint film project she initiated with other students in the first year she applied, which guaranteed her acceptance the second time. In comparison with previous studies, Anna finds the learning and practice arrangements in Scuola Nazionale di Cinema a little rigid. Paperwork and negotiation take up too much energy before the experimental work process can start and students can learn through practical directing. Her main interest is learning from the excellent tutors working in the tradition of Italian cinema in the institution.

LONG-TERM MOBILITY AND ARTISTIC EDUCATION

Christian Filippella is in the directing class at the Scuola Nazionale di Cinema, Rome. Prior to turning to film, he graduated in Community Law. During his studies he took part in an exchange programme, which took him to Spain and provoked a major change in his life. His interest in other cultures and the long-standing desire to work in film overwhelmed him. He went to Belfast, tested his potential and integrated with the young, independent filmmakers’ circle of Ireland. Having completed two short film projects with subsidies from the Northern Ireland Film Commission, Christian decided he needed professional training in filmmaking. In his opinion, the practice-oriented approach of the Scuola Nazionale di Cinema can allow more freedom in the choice of projects students put on film. He is now impatient to learn how students work in the film academies in New York, Paris and London.
‘Awareness of changing social and cultural contexts, as well as interaction with different professors is critical in arts education, both for the student and for the artist’, says Professor Guillaume Paris from ENSBA. His international experience forms the core of his interdisciplinary teaching approach.

How are educational/artistic policy and international mobility increasingly linked in art schools? In the course of the LAAR project it became clear that international student mobility should not be considered as a marginal issue within arts education to be studied in relative isolation. Much of the material from the institutional research, the case studies and from the Quicksilver Conference underpinned a shift in thinking towards positioning student and staff mobility at the heart of the educational process and as an integral part of any arts institution with an open attitude to the outside world.

**BENEFITS OF INTERNATIONAL MOBILITY FOR ARTS INSTITUTIONS**

The Quicksilver Conference concluded that international students bring new energy to the school both in terms of cultural diversity and rethinking programmes and approaches. For example, tutors from the Fontys Dance Academy were challenged to rethink their programme under the influence of Dance students from Ghana.

From the Institutional Questionnaire the respondents mentioned the following elements as benefits for the institution:

- Cultural and social enrichment
- Inspiring an open climate in the academy
- Diversity in teaching methods
- Multiculturalism
- Enhancement of cultural awareness
- Enhancement of reputation

**INTERNATIONAL STAFF MOBILITY**

“To encourage student mobility” and “to spread knowledge about possibilities in other countries” were two elements seen by the respondents to the International Officer Questionnaire as the main benefits of staff mobility. New contacts with colleagues abroad and improving expertise in teaching methods were also considered valuable.

As far as incoming mobility was concerned “visitors inspiring students” came up as the main answer. More than half of the respondents to the International Officer Questionnaire had mobile staff who, apart from EU countries, came from or went to:
From an Erasmus point of view staff mobility does not seem to flourish in higher arts education. The research came across only one example of official teacher mobility within the Erasmus framework. On the other hand the case studies and the International Officer Questionnaire clearly showed how international expertise becomes an integral part of arts education. Gaining first-hand experience of artistic practice and of educational structures and methods in other countries as well as building up intercultural confidence were referred to as important aspects of teacher mobility. From all the material one may draw the conclusion that the bald term ‘staff mobility’ does not adequately capture the breadth of experience for those involved, nor of developments in higher arts education. The idea of ‘staff in residence’ was proposed to describe international mobility of teachers for either teaching or further training opportunities.

COMMON WAYS FOR STAFF MOBILITY DEVELOPED IN HIGHER ARTS EDUCATION

Incoming

- Visiting or guest professors who teach at an institution for a fixed amount of time (courses, projects or lectures)
- Regular educational staff who originate from another country
- International juries, examiners
- Joint courses or projects

Outgoing

- Regular educational staff having taught or teaching abroad
- Staff initiating or participating in international collaboration; some reported that their international artistic practice has an impact on international contacts and projects beneficial for students
- Joint courses or projects

EXAMPLES OF INTERNATIONAL STAFF MOBILITY

International exchange of staff is a source of shared professional expertise. In the experience of the Academy of Music and Dramatic Arts in...
Bratislava, for instance, partnerships between institutions have been easier to set up for guest teachers than for students. Tutors in the Film and Animation department in Bratislava are welcome to offer courses in other film schools because of their high-level expertise. Collaboration between staff in improvisation in classical music, a new field of education, was established between the Estonian Academy of Music and higher education music training centres in Denmark.

Another example is presented by Joan Baixas, visiting professor of Visual Theatre at the Institut del Teatre in Barcelona. He explores visual theatre with a view towards developing a dramaturgy with integrated visual images. His idea is to evolve a method, which can be used by other professionals, thus moving away from the traditional methodology connected to the professor. The Visual theatre course helps to overcome the initial differences between students by providing a context for students with different technical levels.

INTER-INSTITUTIONAL NETWORKING

Logically, this type of networking is done on the basis of specific disciplines. Partnership relationships in the arts vary from just a few contacts in the context of the Erasmus programme to 150 partners across the world. The general feeling at the Quicksilver Conference was that partner relations between arts education institutions are still built largely on interpersonal relations, which do not always seem to be of strategic value for the schools and students. On the other hand these partnership contacts may work well in day-to-day practice, building on long-standing mutual trust and exchange. Nevertheless, it was seen as important to move away from mobility as an individual hobby of some teachers. Some schools use learning agreements as a way to create transparency for both students and tutors. These learning agreements are mostly inspired by the format provided by Erasmus.

DISCIPLINE-SPECIFIC ELEMENTS IN THE PARTNERSHIPS

Clues of disciplinary outlooks to mobility from the survey can only be indicative, as the sample was too small to draw firm conclusions. From the responses on the Student and Alumni Response Form it seems that the most inter-connected partner networks exist in professional music training. The reputation of the conservatoires and individual professors seem to be the main motive for choosing the destination. This also figures in the responses from dance students for whom the technique of a specific institution is a strong motive for their choice.

Partnerships between theatre schools or departments seem to take place in a more regional setting. For example, the Faculty of Drama and Puppetry in Bratislava is in close contact with partner institutions in the Czech Republic, Poland and Hungary. It attracts short- or long-term international students from those countries. The close historical links between the arts institutions in that region has helped build up a tradition of collaborative student projects between their faculties.

The Nordic Master programme (NORMA) at the Swedish department of Acting in the Theatre Academy of Finland offers post-graduate training to actors in the Scandinavian region, (Iceland, Sweden, Denmark and Norway). A crucial purpose of the NORMA programme is to underpin the networks of collaboration and work opportunities for artists from the Nordic region.

PARTNERSHIPS DEVELOPING INTO INTERNATIONAL PROGRAMMES

A growing number of international programmes exist which stimulate the international mobility of young artists. Some examples are:

- La Seine, running on a pilot basis in 2002-2003 under the guidance of Tony Gregg at Ecole Nationale Supérieure des Beaux-Arts in Paris. Recruitment for the programme targets high calibre arts graduates internationally. They spend study periods both in ENSBA and abroad. In 2003 a number of the post-academic students were visiting a partner institution in China. La Seine has a research and production oriented programme, and official working languages are French and English.
The Estonian Academy of Music, Talinn, offers a Master of Arts Programme in Cultural Management in collaboration with the Sibelius Academy, Helsinki, Finland, training managers for all arts disciplines. The course also involves international staff from City University, London and from institutions in the USA. Initiated by the Estonian Music Academy, the courses are offered in Estonian and in English, but the MA thesis dissertation is written in English. An intensive programme in cultural management will link the course with the University of Barcelona.

NEW WAVES OF RECRUITMENT AND NATIONAL POLICIES

Existing partnerships and contacts play a role in recruiting long-term students, but other forms of information and recruitment are becoming more crucial, affecting the general way students are recruited.

When asked about how they recruited students, the most frequently mentioned means were targeted publicity. A few institutions had offices devoted to the recruitment of international students. It is worth noting that the LSE study on international student mobility found that particularly in Germany, Sweden and the UK, the need to recruit what they call ‘free-moving’ students was a factor that affected institutional policy and practice. This study also pointed to the fact that policy in both France and the UK is focused on inward mobility, especially of non-EU students. The study says that both countries are marketing their higher education systems in a global context and that the strategies appear similar. They are designed to maximise economic, political and cultural influence. There are elements of this approach in Germany although there it is combined with the promotion of the outward mobility of German students.

Other examples of outward looking policy include the following:

• Due to the growing number of international applicants, the Scuola Nazionale di Cinema in Rome now publishes its academic programme online. This decision was

Students who are away for a year outside an institutional arrangement are expected to continue in the year they missed. The Ministries of Culture and Education provide funds for student exchange programmes, doctoral studies abroad and teacher development.

A Master of Arts Programme in Cultural Management, organised in collaboration with the Finnish Sibelius Academy, trains post-graduate students from fine art, journalism, visual arts, media, public administration, theatre and music. The course connects the academy with the City University London, art schools in the USA, the University of Barcelona and Scandinavian universities as well as with the European Network of Cultural Administration Training Centres.

Music industry contacts such as Sony help the academy to boost the technology component of professional music training. Co-operation with the USA and Canada is partly designed to develop staff expertise in specialist areas of teaching.

Case Study 2: About one third of the 600 full-time students attending Ecole Nationale Supérieure des Beaux-Arts in Paris have an international background. Some of them are full-time students enrolled in the school, others are French residents of various ethnic backgrounds; others still are short-term exchange students. The international policy of the school is open and broad. The selection criteria, admission rules, fees and student benefits are the same for young artists of any nationality. The programme of ENSBA offers short-term exchanges, field trips abroad, collaborative projects with arts institutions from other countries/continents, and post-academic practice-based research in the arts. The international office of ENSBA deals with all aspects of presenting the institution in the global arena of arts teaching and cultural heritage. It supports the student body, the staff and the directorship in their various international activities and contacts. The international office organises exhibitions of the rich school collections abroad and also assists the ENSBA publishing department.
taken after much consideration because of the school’s tradition in maintaining the high quality of the small team of students accepted per year. Public demand for information about the school has grown to an extent which necessitated providing online information to the many applicants from around the world. However, the enrolment procedure and studies at the famous film school demands fluent command of Italian.

• The Faculty of Film and Television of the Academy of Music and Dramatic Arts in Bratislava (VSMU) became internationally known through its international student contests. Teaching non-digital animation techniques at a very high level in particular attracts international students. Arts schools in the Nordic countries have become famous for teaching digital animation. Drawing skills and analogue montage and editing for making animated films have drawn students from those countries to Slovakia.

• Country-specific scholarships for international students and staff are a rare phenomenon in the arts. Yet, arts students or graduates from around the world can spend a research period in German arts institutions with the help of DAAD scholarships. DAAD - The “Deutscher Akademischer Austauschdienst” is an organisation of higher education institutions in Germany. DAAD applicants are art graduates who develop artistic projects internationally. They contact the schools for guidance and then apply for the scholarship on their own. Recommendations from teachers about the quality of the candidates are taken into account and interviews are held in Bonn. There is a special committee evaluating each discipline. From Universität der Künste about 60 artists apply annually and 20 of them succeed. Most people who come and go for a year in the German higher education system are Fullbright students and degree students. For incoming international students the Universität der Künste international office provides advice on formalities and the financial support available. This category of internationally mobile students has increased over the years. In 1990 DAAD dealt with 20 students, now there are between 60 and 70 DAAD residents in this school alone.

PEDAGOGICAL ISSUES OF MOBILITY

All arts education institutes are functioning within their cultural traditions and national regulations, and have their own style of working and educational approach, sometimes connected with a specific technique. The research came across significant differences in educational styles. The most important distinctions have to do with the way the curriculum is constructed and how much freedom it allows the student. Schools reported differences between a compulsory curriculum on the one hand and prioritising project work and their own initiatives on the other.

Another major difference found in approach is between an individual studio-based system and a class or group-oriented system. Even though all schools mix different elements, in practice the emphasis can vary tremendously. Also the professor-student ratio may diverge, ranging from two or three fixed contact times per week, to the same number during a half-year period. These differences can be a major source for misunderstanding and disappointment for the students and there is evidence that this happens uncomfortably often. Some schools have reported that partnerships have been broken off, as the discrepancies were considered too wide. Others, especially students, report that they find these differences productive, refreshing and a contribution to the learning process. The breakout sessions at the Quicksilver conference argued that more transparent information about these (sensitive) issues can prevent problems and both students and tutors need to have better means to judge whether the student would fit into a given approach. Teacher mobility or teacher visits were also mentioned as a way to gain better insights into philosophy, methods of working and provisions such as studios and ICT equipment in the different arts institutions. Assessment of working methods by an independent organisation such as ELIA would be a good way to provide this type of information in an objective way.
Establishing links with arts institution abroad and grant agencies is also part of the work for the three staff members of this office.

**Case Study 3:** Of the 4,000 students studying in Berlin at the *Universität der Künste* (UdK) about 20% are international students. The share per discipline differs but, in general, one can say that this is an institution with an open policy to admitting international students. In relation to the DAAD scholarship programmes between 20 and 60 guest students join the UdK yearly. In particular the Music department draws many young musicians from around the world. Many of the students who apply to the *Universität der Künste* can be described as spontaneously mobile. While each applicant needs to demonstrate a sufficient level of German, two factors make it easier. In the first place German universities organise courses in German as part of their standard educational system. Secondly, academic fees are low (for the moment) and living in Berlin is fairly affordable on a young artists budget. Spontaneous mobility has visibly expanded since the fall of the Berlin wall. The educational policy is oriented towards keeping the balance of one tutor to about 15 students. There is a special international officer who deals with internationally mobile students (Erasmus exchanges and DAAD and inter-institutional exchanges). In addition the international office provides promotional activities for the institutions and develops the international aspects of the various departments. Each department has a member of staff who coordinates international student mobility.

**Case Study 4: Scuola Nazionale di Cinema** in Rome enjoys an exclusive, independent financial and academic status. The SNC has opted to bypass the educational restructuring into MA/BA cycles. It is preparing post-graduate programmes to meet the demands of contemporary film-making practices. From 2004 the Scuola Nazionale di Cinema is planning to introduce a course in digital cinema that is open to professionals or graduates from the film schools in Italy and abroad. The international office arranges all the needs of the school but also supports the national film archive, the library/publisher, and the department for production and cultural promotion, which form part of the foundation. International collaboration, teacher and student exchange is done within the framework of CILECT (the International Association of Film and Television Schools). While the membership of CILECT guarantees mutual understanding of high standards in film education, it remains difficult to implement exchange agreements. Such forms of international partnerships are felt to infringe on the production budgets and learning facilities, which are allocated per student registered within each school. The national film school in Rome has successfully sent out students to film schools in Australia, the US and Prague and has occasionally received mobile students who wished to spend a term within the school. In general, however, methods of teaching and learning, which may involve international students collaborating on short-term projects, seem less common in film education then in other higher arts education disciplines.

**Case Study 5: The Institut del Teatre** in Barcelona is an autonomous higher arts education institution in charge of its own policy on international mobility, favouring student exchange. Its flexible academic programme allows for this sort of international component to fit both teachers and student mobility. Theatre students were the first to profit from it, and from the next academic year dance, students will do so too. The production design course is the only one of its kind in Catalunya and the Institut del Teatre is keen to set up student mobility with schools offering this training elsewhere. There are no intrinsic disciplinary differences found to affect mobility although acting does potentially present more problems in that respect than design or direction. Yet, students who are not fluent in English have demonstrated that working with partner institutions is possible and inspiring. The ability to communicate in a target language has proved to work both ways. The international office plays a central role in
One other pedagogical problem the research came across is the extent to which a period abroad interferes with the carefully constructed curriculum in the home institution. While valuing the exchange period as a useful period abroad for students, teachers throughout the research tended to look at the Erasmus exchanges as an interruption of the curriculum and especially of the group process. On the other hand students looked much more at the result, in terms of a meaningful international experience.

**MAKING MOBILITY PART OF THE CURRICULUM**

This argument about the disruptive effect of mobility is stronger in the performing arts where the learning process involves a group process. In discussions, tutors argued that Erasmus exchanges organised in the second, third or fourth year of studies is not the only way of organising mobility. Several examples were presented of “collaborative projects” that are even more rewarding in terms of international experience: it often takes the form of a group of students of different art schools working on a joint project for one to three weeks. Organising a festival, especially in theatre and dance education was also seen as a valuable contribution to mobility. The issue of international mobility in these arts disciplines demands the development of a variety of provisions for international collaboration, ranging from short-term international projects to an international Masters’ programme. Can these provisions replace the benefits of studying abroad for a longer period? Probably not, so the debate will continue.

The ways in which mobility is currently developing in relation to the curriculum can be summarised as follows:

**Individual periods abroad**

- Individual exchange period – one to six months maximum, based on an agreement between schools
- Enrolling in a programme for a maximum of a year (whether or not within the framework of an agreement)
- Enrolling for a whole degree period

**International group collaborative projects integrated in the curriculum**

- Short-term collaborative group projects between two or more schools
- Long-term group projects: recurrent, mutual visits, over several years
- Organising of, or participating in an international student festivals undertaken to organise and assess students work

These projects tend to bring the international dimension into the arts institution in a direct way, integrating theory and practice and producing meaningful experience for the students.

**Institutionalised collaboration**

- International Masters’ programmes accredited by a foreign university
- Jointly developed Bachelors programmes by two or more arts institutions (so far only one example of such a Bachelors programme is known within higher arts education
- Joint Masters’ programmes (to date around ten Masters’ programmes have been identified – see the Newsletter *Breathing Life into Bologna*)
- Participation in specialised programmes elsewhere that better suit the specific needs or ambitions than the available expertise in the home school

**Conquering the educational market**

- Transferring expertise in the form of staff capacity to independent art schools in other countries, notably in countries where arts education is still being built up
- Setting up satellite schools in another country
maintaining inter-institutional agreements on exchange and collaboration. Applications for exchange are accepted in March and April. Exchange of experience with the previous year takes place in January and February.

**Case Study 6:** Perhaps the most outstanding aspect of *The Theatre Academy of Finland* is its post-graduate degrees and research goals. Higher arts education in Dance, Theatre, Lighting and Sound Design is seen as an area of knowledge that needs to evolve and build a context in relation to Finnish society and culture. Those degrees are open to international students on the basis of a selection procedure, which takes up to four days of examination. The competition is severe and aims at building up small teams of highly qualified candidates. The undergraduate and post-graduate courses involve practical internships or international placements as credited modules of the curriculum. Although tuition is offered in Finnish, international students are allowed to write their course reports, MA thesis or PhD in English.

**Case Study 7:** Rather than fulfilling assignments at *Central Saint Martin’s College* (of the London Institute, recently designated first university specialising in the creative arts in the UK) international students are asked to follow their own desires and account for the steps made in each artwork. The case study of the LAA project revealed that short-term exchange students coming from what is known as “academic” types of arts education are particularly appreciative of the chance to work in a non-modular way of learning and be exposed to numerous peer review sessions. It is worth noting that they already have the technical skills they need. This makes the stay within Central Saint Martin’s College seem a beneficial combination of the two systems in developing an artistic project. The college employs a part-time international officer, who works on matching the Erasmus exchanges and helps students organise international projects. The international office of the London Institute, of which this college is only one unit, takes care of the overall international student recruitment policy. Inspired by the site visit of the Learning abroad in the Arts project, Central Saint Martin’s college of Art and Design organised an exhibition for the work of International Exchange and Guest students in the week of 23-26 March 2003.

**Case Study 8:** Since 2002 the *Academy of Music and Performing Arts* in Bratislava takes autonomous decisions over its programme, courses and budget. This has allowed the school to develop special programmes for international students. They can follow a student tailored programme of special courses, advanced courses or master classes. Next to short-term guest students, the school distinguishes long-term international, so-called “regular” foreign students, and exchange students. Long-term international students stay for a whole cycle programme and follow the general admission procedure. Exchange students come to the institution via partner institute agreements or international exchange programmes. They spend up to one academic year within such a framework. Erasmus students accumulate up to 30 European Credits per term and all programmes at VSMU are translated into 60 ECT per academic year. The international officer works in close collaboration with one staff member from each department on accepting applications from international students and preparing to send out exchange students. One way of engaging in international exchange is by initiating it in one’s own institution. The next 15th biennial international theatre schools festival Istropolitana Project runs from 12 to 20 June 2004 in Bratislava. The international film schools festival “Acko” is organised yearly in April. These are platforms at which many arts graduates present their latest work. Often, theatre departments graduation pieces are collaborative international productions.
TRENDS
1. Mobility in higher arts education follows the same trends as other subjects in higher education. In many situations there is an imbalance between incoming and outgoing students. Some extremes illustrate this diversity: in the UK there are many incoming students and few outgoing students. In Germany and Austria there is a high percentage of incoming students and an average number of outgoing students. In Scandinavia many students study abroad but there is a low percentage of incoming students.

2. Within countries the situation varies considerably. In attractive cities like Barcelona, London, Paris, Florence, Berlin, Vienna and Amsterdam the high percentage of incoming students and an average number of outgoing students. In Scandinavia many students study abroad but there is a low percentage of incoming students.

STUDENT’S MOTIVATION AND BENEFITS
3. In the arts, long-term spontaneous mobility, driven by a more diverse student population from all over the world, is becoming more significant. Evidence shows that Europe’s world-class arts schools host around 20 - 40% of international students, increasingly coming from Southeast Asia and the USA. In disciplines such as dance and music these figures can be even higher, up to 60%.

4. From the students’ perspective there is strong evidence that international mobility is increasingly an element essential to the ambition of achieving a rounded profile as an arts professional. Arts students seek a variety of educational experiences in order to advance their individual artistic growth. This seems to be the common denominator in key choices students make during their studies, both nationally and internationally, within one arts discipline or cross-disciplinary.

5. The most important benefit of mobility as experienced by students is the capacity to develop one’s profession and to develop a professional network on a global scale. Students seek to connect with the global environment of the arts world and different local arts scenes. In highly internationalised disciplines such as music and dance as well as new media and film, mobility and working almost become the same thing and similar tendencies can be seen in all arts disciplines. Among the student population no discrepancies have been detected between functioning in a local environment and on a more global scale.

6. The tutor-student contact ratio differs considerably. These differences can be a source of misunderstanding and disappointment for students. More transparent information about these sensitive issues would provide a better means of judging whether the student fits into a given approach.

STAFF
7. Teacher mobility or teacher visits provide a way to gain better insights into the philosophy, working methods of working and provisions of partner schools. An assessment of working methods by an independent organisation such as ELIA could lead to objective information about these issues.

8. While valuing the exchange period as useful for students, professors and tutors tended to look at the Erasmus exchanges as a
possible interruption of the curriculum and of the group process. On the other hand, students looked much more at the result, in terms of a meaningful international experience. This argument about the possible disruptive effect of mobility is stronger in the performing arts where the learning process involves a group process. It is clear that mobility can interfere with the curriculum and especially the group process of the performing arts. Other ways than individual Erasmus exchanges as an integral part of the curriculum such as joint group projects are seen as an equally valuable contribution to mobility.

**HIGHER ARTS EDUCATION INSTITUTIONS**

9. Arts education institutes are deeply rooted in national or regional culture and work within their national regulations. The research came across significant differences in styles of working and educational approaches between countries and between schools, sometimes with the result that partnerships have been broken off. Important differences were found between a compulsory curriculum on the one hand and project and own initiative work on the other. A second difference was between an individual studio-based system and a class or group-oriented system.

10. In higher arts education a new profile for the international institution is emerging.

**PROFILE OF THE INTERNATIONAL INSTITUTION**

Normally, the international institution, just like any arts institution, is deeply rooted in the national or regional culture and characteristics of the home country or region and plays an active role in the local and regional community. This proposed profile must be seen as a way of summarising the different elements of mobility as an integrated part of an arts institution.

The international institution would:

- Encourage all students to study a period abroad as a normal and integrated part of the study;
- Encourage and initiate the involvement of staff and students in international projects or events;
- Integrate international elements in the curriculum, provide an international outlook to their students and look at arts and culture and their specific discipline from an international perspective (through visiting professors, international juries and examiners),
- Have a deliberate policy to recruit international educational staff (say 10 to 30% of the staff) and to recruit staff with international experience;
- Encourage staff mobility and frequent staff exchanges;
- Have one or more international Masters’ programmes or other international programmes in close collaboration with partner institutions;
- Have an active policy to promote and organise research activities either by educational staff or by students in an international setting;
- Host a considerable percentage of international students, say between 20 and 50%, but also consciously maintain a balance between national students and international students;
- Have a deliberate language policy, either facilitating an intensive course to allow international students to follow the programme in the home language, or decide to teach in English. Institutions located in countries within a smaller language area may already have made the choice to teach in English in any case;
- Be open to the special demands and needs of international students;
- Have established an active international office to provide precise information and support to incoming and outgoing students,
- Collaborate closely with a wide range of partner institutions in different countries and be informed about differences in pedagogical and artistic approaches;
- Set up specific marketing and recruitment activities, for instance focusing on particular countries or regions through recruitment offices and websites aimed at them.
LINKS TO ORGANISATIONS PROMOTING INTERNATIONAL MOBILITY IN HIGHER (ARTS) EDUCATION

The European Union runs a variety of programmes to encourage Europeans of all ages to use the arts as a gateway to active involvement in cultural life.
www.europa.eu.int/comm/culture/activities/educ_en.htm

Lists of existing projects and of participating institutions in the Socrates/Erasmus programmes for international mobility.
http://europa.eu.int/comm/education/index_en.html

PLOTEUS, the Portal on Learning Opportunities throughout the European Space, helps to find out about education and training available throughout Europe.
http://europa.eu.int/ploteus/portal/home.jsp

NARIC is the European network of National Centres created to help in regulating title recognition and facilitating the integration of national educational systems. It aims at improving academic recognition of diplomas and periods of study in the Member States of the EU, the EEA countries and the associated countries in Central and Eastern Europe, Cyprus and Malta.
www.enic-naric.net

IRIS is a service for future and existing European exchange students, and an administrative tool for international co-ordinators and the European Commission.
www.iris.siu.no/iris.nsf/irisstart

ESIB the National Unions of Students in Europe promotes the educational, economic, cultural, social and political interests of students in Europe. ESIB, through its 50 members from 37 countries, represents more than 11 million students in Europe.
www.esib.org

European Students’ Forum Association des Etats Généraux des Etudiants de l’Europe (AEGEE). One of Europe’s largest interdisciplinary student associations, which promotes a unified Europe, cross-border co-operation, communication, integration among students and strives to create an open and tolerant society of tomorrow
www.karl.aegee.org

The annual UNESCO-ASCHBERG Bursaries for artists programme aims to promote the professional growth of young artists in different disciplines, through opportunities for further training and residencies in 29 countries. The programme is managed by UNESCO’s International Fund for the Promotion of Culture
www.unesco.org/culture/ifpc

The Centre for International Mobility CIMO grants scholarships for young researchers (post-graduates after Master-level degree or post-doctorates) to Finnish universities. The objective is to encourage academic mobility to Finland and to promote international co-operation in research and teaching.
http://finland.cimo.fi/studying/content/scholarships_fellowships.htm

The Norwegian Centre for International Co-operation in Higher Education (SIU) administers the NORAD Programme in Arts and Cultural Education.
http://siu.no/vev.nsf/o/english

The NORDPLUS programme financed by the Nordic Council of Ministers funds exchange programmes to all Nordic countries. For more information the international office of the
relevant Nordic institution is to be consulted for applications and conditions.

Trans Artists is an independent information centre for artists, artist-run initiatives and cultural institutions. It offers information on cultural exchanges, artist in residence programmes and work opportunities in the Netherlands and abroad.  
www.transartists.nl

The British Council provides information about sources of funding for international students. The artform education pages give directions to the best information sources if you are an international student and want to study arts in the UK.  
www.britishcouncil.org

The Deutscher Akademischer Austauschdienst is a private, publicly funded, self-governing organisation of higher education institutions in Germany. DAAD promotes international academic relations and co-operation by offering mobility programmes primarily to students and faculties, but also to administrators and others in higher education.  
www.daad.org

FRAME arranges exhibitions with Finnish and foreign museums and galleries and provides backing for international exhibition projects by Finnish artists.  
www.frame-fund.fi

Artquest programme provides information for international artists in the UK and for UK artists internationally, including funding projects and exchanges.  
www.artquest.org.uk

Fundação Calouste Gulbenkian. The Gulbenkian foundation offers scholarships for Portuguese and Armenian arts students studying abroad.  
www.gulbenkian.pt

Casaswap.com is an online database allowing students and teachers to easily swap accommodation on the basis of individual arrangements  
www.casaswap.com

Institute of International Education is the leading not-for-profit educational and cultural exchange organisation in the United States.  
www.iie.org

Sponsored by the U.S. Department of State, the Fulbright U.S. Student Program offers opportunities for recent graduates, postgraduate candidates, and developing professionals and artists to conduct career-launching study and research abroad.  
www.iie.org/FulbrightTemplate.cfm?Section=Foreign_Student_Program

Franklin Furnace Fund for Performance Art funds performance artists, allowing them to produce major works anywhere in the State of New York. Artists from all areas of the world are invited to apply.  
www.franklinfurnace.org

CEC ARTSLINK is an international arts exchange organisation. It encourages and supports creative co-operation among artists and cultural managers, enriching communities in the United States and in Central Europe, Russia and Eurasia.  
www.cecip.org

RES ARTIS is a world wide network of residential arts centres and programmes which provide artists with facilities and conditions conducive to creative work.  
www.resartis.org
Related Documents

Learning Abroad in the Arts Documents.
The Video CD from the Quicksilver conference is available from the ELIA office upon request. All other documentation is obtainable from www.elia-artschools.org/learningabroad/htm

- Learning Abroad in the Arts case studies:
  - London Institute Central Saints Martins College of Art & Design, UK
  - École nationale supérieure des Beaux-Arts, Paris, France
  - Academy of Music and Dramatic Arts, Bratislava, Slovakia
  - Universität der Künste Berlin, Germany
  - Institut del Teatre de la Diputacio de Barcelona, Spain
  - Estonian Academy of Music, Tallinn, Estonia
  - Scuola Nazionale di Cinema, Rome, Italy
  - Theatre Academy of Finland, Helsinki, Finland

- The impact of student mobility in the arts, symposium report (pdf)

- Student and alumni response LAA research results (pdf)

- Overview of countries involved in the LAA research (pdf)

- Quicksilver conference breakout session report on international mobility from the arts student perspective (pdf)

- Quicksilver conference breakout session report on international mobility from the educational perspective (pdf)

- Quicksilver conference breakout session report on international mobility from the institutional perspective (pdf)

- Quicksilver conference Interactive Presentations

- Quicksilver conference Video CD

- ETCS learning agreement example (pdf)

- Keynote address on the globalisation of Culture - Francis Nij-Yartey, choreographer, Noyam Centre, Ghana (pdf)


‘Higher Education Admissions and Student Mobility within the EU’, EU-ADMIT study, Dr Anne West (co-ordinator) et al, Centre for Educational Research: London School of Economics and Political Science, February 2001 www.lse.ac.uk/collections/CER/pdf/cmp18.pdf


Produced by ELIA (The European League of Institutes of the Arts) in the framework of the Learning Abroad in the Arts, a survey of international student and teacher mobility in higher arts education. Eight site visits in institutions initiated the dialogue between international offices, teachers and arts students on key aspects shaping mobility in the arts. The international conference Quicksilver brought together the research, the people and the artistic experience creating an open space for the informed and productive examination of international mobility in the arts, reflected in this publication. Learning Abroad in the Arts was supported financially by the European Commission, Directorate-General for Education and Culture. Special student activities were made possible by a grant from the European Cultural Foundation.

ELIA is an independent membership organisation representing over 320 higher arts education institutions from over 45 countries. ELIA covers all disciplines in the arts including architecture, dance, design, fine art, media arts, music and theatre. Through its membership network ELIA facilitates and promotes conferences, dialogues, mobility and activities between artists, teachers, senior managers, administrators and more than 250,000 students.