
PROCEEDINGS OF EDUCATING IN PARADISE – INTERNET EDITION

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DAY 2 - OCTOBER 6, 2000

AFTERNOON SESSION - CASTELLO DI VINCIGLIATA - FIESOLE

Session Chairs: Adrienne Mandel and Maria Grazia Ciardi Duprè

ART-ORIENTED PROGRAMS

BOWLING GREEN STATE UNIVERSITY

Mary Beckinsale:

SACI, or Studio Art Centers International, is the Florence program of Bowling Green State University with 100 undergraduate and 20 graduate students. It is unique in being the only overseas studio arts program recognized, and directly accredited, by NASAD, the National Association of Schools of Art and Design. We are also the only member of AIAS (The Association of Independent Art Schools), in Italy. This recognition has given the program enormous strengths. NASAD encouraged us to develop a remarkable curriculum, beyond our traditional courses, using local skills and talents with courses in fresco, stone carving, archaeological restoration, painting conservation, diagnostic techniques for conservators, contemporary history, museology and others. We believe in utilizing, and exploring the extraordinary unique resources and talents of Florence, and the Florentine people.

Through AIAS, our students are able to attend European workshops and university events, such as the “Park of the Future”, organized by the Rietveld Academy, in Amsterdam, last year. This year, in November, fifteen SACI students will be going to workshops in Geneva, to join their colleagues from other international art schools, such as the Bauhaus, the University of Hamburg School of Art, the School of Visual Arts of New York, and so many others.

Our belief is in outreach participation, and collaboration is manifested in many ways, by work with the city of Florence with Italian artists, hosting exhibitions by international artists in our gallery, and by welcoming visiting artists and students from all over the world. We hope, in the future, to collaborate, also, with the Galileo museum initiatives in Florence. We have helped to create the first department of restoration for South East Asia, at Dillon University, in the Philippines, and, this year, sent two teachers and five students to Havana, Cuba, to work at Cencrem, with their students, on a Caravaggesque painting, an experiment that should help form the basis for comparative studies in tropical degradation of art works from Europe.

Our aim is to open up the resources and skills of Italy, wherever possible, to the American student, to use their year abroad as a catalyst in changing their lives and their vision, a mission which is often successful.

This generation, the media/aids generation, is confronting new and very difficult problems. They need the means to express, and creatively master, and to, psychologically, resolve this flickering reality. We try to train, care for and listen to the children of this generation, who are the ones who might leave a lasting memorial to our times. The communication era is unifying world youth, the differences are less, but so are the similarities. A sort of blanket sameness can be broken, by fostering creative, even, sometime, rebellious, alternative thought.

These differences are what we are seeking, as well as technical excellence and proficiency with which to communicate. Our alumni are becoming known all over the States, and some worldwide. We are known for our seriousness in studio arts studies, as well as academic excellence. Last year, of the fifteen student places offered for graduate level conservation study in the States, four were persons who had studied conservation at SACI, and one conservation student received the major scholarship award from the Japanese government.

We utilize all possible Italian resources by providing exhibitions, galleries, studio visits, workshops, lectures, demonstrations, we try to use the cultural wealth of Italy as a catalyst or sounding board for our students, usually, in a stimulating and rewarding way.

Our students will continue learning and experimenting all their lives, but the time spent in Florence will be of great importance to that process. They learn a respect for the past, with a joy in the new, and that art is important to the human condition. They have been given the means, and, hopefully, the courage to follow a creative exploration of the world of visual expression, and, above all, they will never forget Florence. They are the city's secret ambassadors.

CORNELL UNIVERSITY

Jeffrey Blanchard:

In a session entitled "Art-Oriented Programs", perhaps, the first point to be made is that Cornell in Rome is not, exclusively, a studio art program, but a program sponsored by the three departments that make up Cornell's College of Architecture, Art, and Planning. Our fine arts students are a constant presence in the Rome program, but they are invariably surrounded by – and outnumbered by – architecture students (as well as planning students, during alternate semesters). While all the art students are enrolled in a core art studio, and many of them do studio-related independent study, they are also enrolled in classes which they share with students from the other disciplines.

This situation of interdisciplinary cross-fertilization is, no doubt, greatly stimulated by the cultural realities of Italy – for example, by the extraordinary cohesiveness of Italian cities, and their artistic patrimonies, with so much of the greatest art still to be seen in original contexts. Not to mention the striking fact that so many of the greatest artists, like Giotto, Michelangelo, and Bernini (to name but a few), made outstanding achievements in architecture, as well as the figurative arts.

Although the professors from Cornell who are usually in charge of the Rome Art Studio (on a rotating schedule) have individual methods of organizing and conducting their studios, a common approach is the constant inter-action of the students with the Italian artistic tradition across its entire chronological and typological span. The students, collectively and individually, during classes and on field trips outside of Rome, are, constantly, being stimulated by the tremendously rich Italian environment. All of this experience affects their studio work in myriad ways, some predictable, others less obvious.

Because the city of Rome and other Italian places we visit are in a very real sense our studio, the facilities we provide within our own center are relatively simple – ample studio space, but no elaborate equipment for photography, or printmaking, or stone cutting, or metal casting. The cultural and artistic riches of Italy take center stage – seeing these riches, and documenting them, in various ways, assimilating their "lessons" into contemporary work which may take on a totally different character – these are the focuses of the program, and the most elementary of artistic

techniques, like various modes of drawing, can often suffice. It often happens that traditional techniques will be employed in the studios – among them mosaic, fresco painting, and tempera painting on panel.

Our concern with Italy's immense and chronologically vast artistic patrimony does not by any means exclude the recent past, nor the present. Visits to the studios of contemporary artists, and to exhibitions of recent artistic productions, are a core part of the program, not to mention visiting critics and lecturers and internships with local artists. Our students seem to, overwhelmingly, conclude that an experience of full immersion in a tradition which produced so many of the richest expressions of Western art can only have a positive and stimulating effect on their own future work as artists, even within a contemporary world that has so expanded the definitions and manifestations of art.

RHODE ISLAND SCHOOL OF DESIGN

Leonard Newcomb:

Introduction

This fall, the Rhode Island School of Design celebrates the 40th anniversary of its European Honors Program in Rome. We are the first such program established in Italy by an American college of art and design. In 1960, President John R. Frazier announced the opening of a European Visual Art Center in Rome, supported by a grant of \$75,000 from the Carnegie Foundation. At the end of the first three years of the active program the grant was exhausted, and the College, recognizing the value of the program, took over the budget.

Frazier's mission statement proposed that RISD should:

- Provide outstanding senior students the opportunity to live and work in a cultural and professional environment close to the sources of Western art and civilization.
- Enable each student to pursue his or her professional studies as independently as the individual's capacities will permit.
- Require the language of the host country.
- Provide both students and faculty alike with the broadest possible outlet for their creative energies.

We find this mission statement to be direct in its appeal and wording and yet supple enough to challenge us, and to guide our program through the last forty years. The EHP, in the words of current President Roger Mandle, "continues to flourish as one of the highlights of our educational program that enriches our learning experience."

While we undoubtedly share many goals with other American schools of Art and Design in Italy, we differ from all others in at least two fundamental aspects. The RISD European Honors Program, first of all, is based upon independent study as the primary learning experience. We have reduced the required, instructional courses to two, Art History and Italian Language, in order to optimize time and space for independent studio work in the fields of fine art and design. We believe that self-directed study is a valuable experience in the student's undergraduate years.

Secondly, our program comprises a full academic year of studio work in Rome. Students live and work in the Palazzetto Cenci in the heart of the Historic Center. This extended period of confronting, accepting and adjusting to the foreign environment is regarded as an important maturing experience. The two and one-half semester span encourages both greater engagement with the culture of Italy, and the self knowledge, and appraisal of one's commitment to artistic and design production.

Academic and Curricular

Our intention is not to be compared to that of the design studio reinstated in a foreign environment. We have traded the traditional syllabus approach to the arts or design studio, with its project brief and stated problems and objectives, in favor of granting individual autonomy and the challenge to set one's own goals in self guided studio work. In their introductory statements as to why they want to come to Rome, students cite the value of time for extended concentration, and for the opportunity to focus upon on-going themes.

Qualifying students have acquired the tools to work in their chosen discipline. Here, the experience can be seen to have both continuity with one's chosen concentration, as well as the inevitable pleasure of beginning. We try to create and maintain a position from which to question the way things are and to see the world with fresh eyes. We seek consensus only in our general, day-to-day planning; otherwise, our independence is manifest in differences in opinion, in focus and in different rhythms of working and production.

This year-long program is unusual, if not singular, among college programs abroad. It allows one to read a book, or, to comprehend the work of an artist more fully, for which one did not previously have the time, that had eluded, or, for some reason, was thought to be beyond one. The time is long enough to let each one confront and work through the complexities of living and working together, and to experience the sense of reinforcement that comes from fellow artists facing the similar problems and decisions, as well as, the simultaneous challenges of competition and advancement. A dialogue emerges, sustained by dynamics of the peer group. This chunk of time is what the creative talent yearns for. It allows one to encounter doubt: success is not built into the program. There is time to experience failure and time to recover.

The product, however, will be recognized in and by the individual in terms of a broader social and practical perspective, and in the practice in making important decisions. This is one of the most often cited benefit of the program. Time must be planned individually. The artifacts produced may reflect achievement in ways unlike those of the traditional assignment-based studio. In this respect, it is crucial for the student to set long and short-term goals, and to measure production against expectations on a weekly basis. Critical discussion of student production is generated through exposure to a cross-section of academics, and arts and design professionals, who visit as lecturers and/or studio critics.

The cultural setting of Rome provides remarkable riches which one must encounter, absorb, and act upon. The academic side of our sustained exposure to the rich environment comprises two courses in Italian language, and two in Art History. The latter presents a framework of time and place, anchored in concrete images and built works, as well as the intellectual tools for pursuing studies within the realms of Art History. We plan and budget our on-site art history visits and, especially, the site visits on our autumn Northern Tour, and our spring Southern Tour, so as to provide ample time—almost equal time to that of presentation—for students to spend drawing from original sources.

With respect to staffing, the European Honors Program has made two important resolutions. We have trimmed the number of faculty and administration to the minimum: Chief Critic, Director and Coordinator, all of whom share in the planning, counseling and teaching of the thirty students. In the interest of continued discourse with the Providence faculty, we bring in a short term critic from one of the fine arts, or design departments, to start the second semester, and, from time to time, a faculty member to conduct a writing workshop on a pertinent topic.

Initially proposed in 1960 as the European Visual Art Center, our venture was soon renamed the European Honors Program of the Rhode Island School of Design with the intention of recognizing the honorary status of students qualifying. Rome is still seen to be the center from which a much broader exploration and embarkation begins. During the six-week Winter Session, in which there are no formally scheduled meetings, or events, students use the Cenci as a base from which to pursue their studio work, research, internships or travel. In recent years alone, internships have included bookbinding in Assisi, silk factory design work in Como, sculpture studios in Denmark and

Tuscany, paper making in Rome, cultivation and general farmwork in the Chianti area. Travels in the last few winters have included greater Europe, Scandinavia and United Kingdom, North Africa and the Middle East. In this sense, Rome is not just a place of arrival, but a home base for the experience of multiple cultures and regions.

With respect to the home school environment, from which the foreign program ‘center’ is spun off, there may seem to be here, in Rome, an apparent loss of support usually provided by services and even physical aspects of campus. In one sense, the familiarity and ambience of campus can be rediscovered here, in Rome, through connections with other American institutions and schools. The attraction of this is due, partly, to the common language, but, also, to similar institutional and academic structure. Connections are made through exhibitions, lectures, and other scheduled events, and, especially in the arts and design fields, the exchange of faculty for critical reviews of work.

While this phenomenon can seem to be liberating and to provide a sense of autonomy within the foreign culture, it may also be perceived as somewhat insulating: by necessity we communicate in order to accomplish the goals of the institution and to be somehow in sync with the American system from which we come, are financed, and to which we return. And, here, the individual must acknowledge, and capitalize on one’s freedom of movement. While it may be difficult to feel completely at home within the host culture, one is free, at least temporarily, of perceived expectations of home. Here, one must trust one’s intuition in initiating connection with institutions, events and individuals within this culture who share parallel interests.

Foreign Ground

A defining moment occurs at the end of orientation week: each student lives for two weeks as a guest of an Italian family in Umbria or Tuscany. This “push” into cultural exchange is meant to give students access to the ways of small town life and to customs of the family. In most cases, there is the opportunity to gain insight of family life through exchange with youth of similar age. The experience necessarily roots the language in manners and a way of life. The value of this exchange is proven by the number of families who not only offer the same opportunities again, but with whom the students keep up correspondence and, in many cases, re-visit during the year. The experience of the homestay is certainly one of the most memorable, and the most anticipated exchanges to occur in the year.

Rome can be difficult, evasive and unyielding. There is no school store. Things and names of things that we have taken for granted may not exist in Rome. Tools may need to be improvised; materials may need to be replaced by something else. Often, one’s immediate objectives need to be rethought in order to proceed. An attitude of mental openness in pursuit of the goal is one of the first lessons learned.

In this atmosphere of Rome, with its remarkable depth, its unguarded treasures, one is exposed to great works, not only in the museums, but in the piazza, in the streets, in daily life. All around us is the unavoidable evidence of history, images of the sedimentation of culture, the density of which is, probably, impossible to experience anywhere else in the world. We are not distracted, or tempted to think about what else there might be. The Italian way of life does not presume, and pressures no one. We administer to our own needs, day to day, in this climate of warm indifference.

TEMPLE UNIVERSITY / TYLER SCHOOL OF ART

Kim Strommen:

Temple University Rome, established in 1966, by Temple University in Philadelphia, offers a semester or academic year program of full-time study designed, primarily, for third-year undergraduate students. Approximately 150 students, from 40 universities and colleges, enroll each

semester. Summer sessions, which include a Law Program and graduate seminars in art and culture, average 100 students. The academic year program is comprised of four academic components:

Architecture, for students enrolled in undergraduate architecture programs and in fall semesters; **Landscape Architecture; Liberal Arts and Italian Studies**, offering students the opportunity to choose from a range of courses focusing on Italy through the ages; **Visual Arts** with courses in painting, drawing, and sculpture, as well as photography and printmaking; and **International Business**. Course work is also available at the master's level in the Visual Arts. Courses are taught by Temple University faculty from the University's Main campus in Philadelphia, as well as faculty from Italy, and other European countries.

The Temple Rome campus is housed in the Villa Caproni, a handsome building facing the Tiber River just north of Piazza del Popolo and within walking distance of the Spanish Steps and the Borghese Gardens. Its facilities include academic classrooms; a 14,000 volume library, one of the largest English-language libraries in Rome; extensive visual art and architecture studios; an art gallery; computer lab, student lounge, and administrative offices. The studios are fully equipped for printmaking, sculpture, photography, and architecture, and contain areas assigned to students for use throughout the term.

Except for courses in Italian language and literature, all instruction is in English. Although Italian language background is not required for acceptance into the Temple Rome program, students are urged to enroll in Italian language courses prior to the start of the program to ease their transition to Italian culture, and enhance their overall experience. Students with no previous instruction in the Italian language are required to enroll in a beginning Italian course during their first semester in Rome.

The academic program is enriched by course field trips which are conducted to acquaint students with the sites, paintings, monuments, and festivals associated with the people, history, and events of Italy; and there is a regular lecture series throughout the semester on archaeology, art, architecture, culture, film studies, and literature. Our program is further enriched by the presence of the Temple Gallery. The active exhibition schedule includes works of contemporary Italian and other European artists, and exhibits organized by independent critics and curators, in addition to our faculty and student exhibitions.

UNIVERSITY OF GEORGIA STUDIES ABROAD PROGRAM AT CORTONA

Aurelia Ghezzi:

My name is Aurelia Ghezzi, and I represent the University of Georgia School of Art and their program at Cortona. We have had a thirty-three-year-old relationship, literally, with the entire town of Cortona. Our students, after three months, know everyone in town and everyone in town knows them, shopkeepers, the photographer, the tobacconist, and so forth. Our students feel very immersed in the town and they really are.

We were very fortunate this past summer to have had the ribbon cutting ceremony for our new building. Previously, we had classes in various sites around the town, but now, we have an actual presence, a new building, in the city. It is called the Severini School, named after the great artist, Gino Severini, the Futurist painter, who is from Cortona. In this new building, we have the academic component represented by the library, the art history classroom, the auditorium where we teach Italian language and culture, Classics. This is also where the art component is taught. We have painting, which is oil, tempera, watercolor, also, printmaking, book art, photography, paper making, illustration, this kind of thing. And, then, there are three classes taught in the Casa di Riposo, and it's good for the guests there and good for our students who go there every day and make friends by the end of the semester. This is where we have our ceramic studios, and our jewelry-making, and we have a place outside, where the students can do marble carving. The students have lots of opportunities to work in a studio, independently, and with our faculty.

The corp of our student body comes from the University of Georgia, but we, also, have recruits from other major American and Canadian universities. Our Director, R. G. Brown, spends one semester a year recruiting, or meeting not only Italians, but also, people from other states, as well. We have one or more artists affiliate every semester so that the students are around a working artist who can coordinate student presentations, and who can advise on the day-to-day business of being an artist, which is really important.

We are a year-round program. We have a fall semester, a spring semester, and a summer program. In the fall and the spring, our groups are smaller, from twenty-five to sixty students, depending on various factors, but, then, in the summer, in our six-week program, we have between one hundred and one hundred twenty-five students. Thus, we average about two hundred students in any given year. Our faculty is revolving, between seven and twelve at any time. Priority goes to the University of Georgia professors, but, we have faculty from universities all over the U. S. who come and spend a semester with us.

Our students live in an ex-monastery, the rooms are very much like monastic cells, they have the feeling of being on top of a hill, in a spiritual place. The students love living there and never complain about it. I've lived two semesters there, myself, and I agree that it is a wonderful place. The students get completely immersed in the building, as the staff speaks no English, and everyone becomes very close at the end of the semester.

We have one major exhibition a year of student and faculty work at the University of Georgia in Athens, and, then, in Cortona, we have a works-in-progress in open studio every semester. The Cortonesi really look forward to this exhibition, they always attend. A lot of our students stay on in the town for various periods of time. Many of our students have married the Cortonesi, or have chosen to live there, permanently, so there is very much a vested interest in our Program on the part of the local population, a great interest in what our students are doing.

I teach the art history component, and this is the first year that we have tried for it to be a required component of the Program. Our students have kept journals, and have done some drawings. This has worked out very well. I also accompany the students on the field trips. We take them to Rome for five days at the beginning of their program, then, we go to Naples and that area for three days, Venice for three days at the end of the program, and, in between, Florence, three or four times. We, also, go to smaller towns such as Urbino, Gubbio, Arezzo, San Sepolcro. We, also, have special field trips for certain areas of study. For example, all the sculpture students go to Carrara, so there are opportunities for them to travel together as a group, leaving at 5:30 am. Thank you.

Also invited to speak in this session:

CALIFORNIA STATE UNIVERSITY INTERNATIONAL PROGRAM IN FLORENCE – ALEX
CASSUTO
ONTARIO COLLEGE OF ART AND DESIGN - JESSICA WYMAN

**ROUND TABLE / TAVOLA ROTONDA: THE CONTEMPORARY SCENE IN FLORENCE AND IN ROME:
AMERICAN ART AND ARTISTS VS. ITALIAN ART AND ARTISTS**

Mary Beckinsale, Paola Bortolotti, Shara Wasserman and Marcello Fazzini, Moderators

Shara Wasserman:

We need to proceed with the Round Table, otherwise, we will not have time to hear everyone. The topic is the Contemporary Art Scene in Florence and in Rome, American art and artists vs. Italian art and artists.

Mary Beckinsale:

We have organized this symposium in such a way that Shara will deal with the issues for Rome, and Paola Bartolotti will deal with the issues for Florence. In the audience, there are a number of both American and Italian artists who have been invited to join us to actually speak about their point of view because we are discussing them. Thus, it is my hope that they will intervene at a certain point, and express their opinions.

Today, we are debating the presence of contemporary art programs in Italy, and the role of Italian and American contemporary artists.

It is important for today's generation, to remember that all art was once contemporary. However, today there is a problem. Italy and the Western world is engulfed in the ever tightening strangle hold of the cash nexus of which the social determinates are based on profit.

The Renaissance sells easily to tourism, Florence tends to deny the value of helping contemporary art. In the West, it has become the art market that determines value and provokes support for contemporary art.

This position is unacceptable – for Florence to continue to be a cultural capital, it must help foster contemporary young artists – for artists to be important, they must be educated in philosophy, history, computers, literature (and if politics and religion still exist, let's add them to the lists).

Artists should be informed in order to have something to communicate, to give form to ideas beyond decoration.

The first thing a serious artist tells you is that his/her work is to make ideas visible, but, as an author, not a producer for the "market". Freedom used to be a fight for food and justice. Now, for contemporary Western society, it is an intellectual fight for the right to varied expression. You may hate plastified cows, or Lady Diana's Madonna, but you refuse them space at your peril. It seems increasingly unpleasant, and seemingly hopeless, to try to communicate ideas or feelings, who cares, who listens, who is moved?

The mold is often set by the art industry. Therefore, creative artists have got to try to foster the attempt to speak about the invisible, to seek to re-see what we know, and to do so free of economic pressure.

Of course, we can draw a nude, but who can transform that nude into despair, redemption or joy, or to "making the invisible visible" in the words of Paul Klee.

Art is about going over the edge, to search for the unseen, it is, if it has any value, like the N. face of the Eiger. There is no going back. It alters, subtly, everything we touch or see, it places us in time.

I am going to end with a very dramatic statement. Without art, you would not know that you have lived or loved, because you would not be able to measure yourself in time. More shockingly, I dare to state, art is not a luxury, it is a necessity.

If you have ever experienced poverty, you will know that art can transcend and transform. It can open the aesthetic areas of the mind to contemplation and joy, it can be the inspiration or the armchair.

Art does not belong to the market, it belongs to the people. The role the artist must play is outside time and beyond known boundaries, and it belongs to all of us.

Shara Wasserman:

I would like, first, to address the title of this session, Italian vs. American. When I first read it, I thought the subject rather strange, but after I thought about it, I no longer consider it so strange. In fact, it is very true, from the perception of our students. I think that is what has lead us to introduce, as part of the curriculum, the course that both Jeffrey and Kim share, and mentioned before. And, that is, when students arrive here in a program which is primarily, in some cases, half and half, in other cases, an art-oriented program, they come excited to see the great historical monuments that they have seen only in slides, in class. Then, they say "Is there anything contemporary in Rome?" I assure them that there is, but, they approach modern Italian art with

defiance, with suspicion, and so on. By the end of the semester, I hope, if I'm successful, they realize that where there are stones, there are also shoots, in other words, where there is a contemporary culture, there are people who are making contemporary things.

The second myth to dispel of the students' is that the art is going to look like they expect it to look. They think it is going to look somewhat American. Then, they see that it is really Italian, or, really, really Roman, in the case of those students studying in Rome. My course at Temple University/Tyler School of Art has been very successful in dispelling some of these myths. A number of years ago, we introduced a gallery space on school premises whose intention it was to do what university galleries in America do, we are familiar with them. The first aim is to be a teaching facility, to parallel what we teach, and to parallel what our faculty enjoy doing, and looking at. The second aim of the gallery is to represent a way of reaching out towards the community. As I listened to the comments this morning, I couldn't help but notice that one of the issues is that the students arrive, and remain somewhat isolated.

Through this gallery space, the Temple students can insert themselves into the community. Our gallery space is, officially, called Temple Gallery of Temple University of Rome. In this way, we have been able to establish a point of contact between the program and the community, not only by inviting people in, and guest artists in, but, also, by reciprocity, having our students and faculty invited out into the community for exhibits. Our exhibitions are very rich, because they are Rome-oriented. This gives our students the opportunity to see, to meet, to talk to, to become friends with, etc., artists that are, more or less, their age, maybe just slightly older.

Our mission is not to show the historical artist, but those working today, the contemporary artists, and, it is very exciting, indeed, to be in newspapers, on the Vatican Radio, etc. It, also, goes beyond that, it, also, goes to the point where our exhibitions are highly visible, highly provocative, without any intent to compete with the commercial galleries, and, therefore, we have the freedom to express ideas and opinions that are somewhat unusual, and I would like to mention our most recent exhibition which was an exhibition devoted to artists who are in Rome's high security male detention center, prison. Not all of them are experienced artists, in fact, only a few of them are experienced artists, but, they had the excitement of getting out of prison for three weeks, because that is how long the show lasted. They exhibited the works they had created in their workshops.

And, it was very interesting, because, again, it became somewhat of a polemical issue at the university. In one class, I heard about it, of course, because that's what we talked about. But, when I was in the Grand Salone, I overheard one student asking "Well, if I walked in here off the street and asked you for a show, would you give me a show?" In other words, do you have to go to jail to have an exhibit at Temple Gallery? Obviously not! But, what is very satisfying about this initiative is that it is not only a place in which to look at art, or, a place in which to showcase art, but, also, a place in which to create vivacious conversations among students, but, not only among art students, but, also, among others.

And, since, again, I can only address this program which is the university by which I am primarily employed, and for whose students this gallery has been created, I can say that it has been possible to bridge business students with their first art class, but, also, to put other students into an art context. I think it has offered us the possibility of adding to our title Temple University Rome, and not in Rome, in other words, I think that through the Gallery, we participate very actively in what happens in the city. Thank you.

Paola Bortolotti:

The Contemporary Art Scene in Florence and in Rome

Before treating the subject for which I was invited, and, before answering the rhetorical and provocative question: "why do we teach contemporary art in Florence?" (or in Rome, as Professor Strommen just said), I would like to introduce myself. I have been teaching Italian language and culture at the California State University, in Florence, since 1974, and at New York University, since

1998 (my curriculum also includes teaching the same subject at Stanford, and Syracuse University, in the past years).

The CSU has an excellent program that every year hosts a certain number of students who take studio art. They can either enroll at the Accademia of Florence, taking painting and sculpture, or drawing in the class of Scuola del nudo, as you heard from our Director, Professor Alex Cassuto, while studying more subjects which still include the Italian language at the CSU center. The advanced classes of Italian are propedeutic for learning a more specific terminology, which will enable the students to better understand our culture. Therefore, in my classes, I, frequently, have students who are interested in art, and in the contemporary art scene, which is, also, very stimulating to me.

As a matter of fact, and jokingly, I have to confess to a double life: beside being a teacher, I also work as a journalist and as an art critic, contributing, since 1980, to newspaper and specialized magazines. And, from 1988 up to 1998, I was, also, engaged in the Educational Department of the Museo Pecci in Prato. That is why I am always informed about what is going in the field of contemporary art in Florence, in Tuscany, or in any different region.

For such a reason, I can state that contemporary art can, and must be taught also in a town like Florence, despite the fact that my town is not supplied with so many galleries as Rome or Milan, and that there is not even a contemporary art museum. There is a very old project (started in 1967) for a “multimedia center” to be built on the outskirts of Rifredi, that has not yet been completed. We have only one museum which offers a program of contemporary art exhibitions: the Museo Marino Marini in Florence ignores its contemporary art scene, and its administrators hold this responsibility.

Instead, Tuscany is very active. The Museo Pecci in Prato is a joint venture between public and private resources, and it produces wonderful art exhibitions, showing famous and less famous artists. Another center in Siena, the Palazzo delle Papesse, offers informative shows of European art. There is another center in Pistoia, at Palazzo Fabroni, and a foundation in Pisa, Teseco, a company which focuses on the most avant-garde research in the fields of video-art, installations and photography. Many projects occur yearly and are supported by the local administrations of San Gimignano and other towns in the province of Siena. In Leghorn, they present the most significant artistic movements of the last century; they work very well in San Giovanni Valdarno, too, and in Massa and Carrara, which are renowned for sculpture exhibits.

The Cultural Office of the Regione Toscana has issued a pamphlet, *Arte in Toscana: verso il contemporaneo*, with all the necessary information. They are creating a program aimed to give more value to contemporary art. This should give more visibility to the entire art scene. It will promote each initiative by relating to one another, and it will organize better archives. It will, also, increase the art collections and support young people who want to devote themselves to art. Finally, it will promote, in our schools, the knowledge of culture and research in the field of contemporary art. With this last declaration – which in my opinion should be the Regione Toscana’s first commitment – let’s go back to the very beginning of my intervention.

In Florence, there are excellent artists, and some have been invited here this evening to talk about their experiences. They work with big difficulties because here there is not an art network. To sum up, first we must believe in art education, extended to the art of our time, consequently, we have to respect the work of our contemporary artists. We have the commitment to teach our young foreign students to understand what happened after Giotto and Michelangelo. Especially, when they have this great opportunity to live in Italy for an extended period of time, during which they are able to see the works of art with their own eyes, both the contemporary and the ancient ones, directly in galleries and museums of our country and of the rest of Europe.

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Prima di affrontare il tema per cui sono stata invitata, e, quindi, di rispondere alla domanda “retorica” e un po’ provocatoria “perché insegnare arte contemporanea a Firenze” (o a Roma, come diceva prima il Prof. Strommen), vorrei presentarmi brevemente. Insegno lingua e cultura italiana presso la California State University, dal 1974 e dal 1998, anche alla New York University (il mio curriculum comprende anche lo stesso insegnamento per la Stanford, e la Syracuse University, dove ho lavorato in passato).

La mia università ha un ottimo programma che ogni anno ospita un certo numero di studenti che fanno Studio art e che possono sia frequentare l’Accademia di Firenze per corsi di pittura e scultura, sia fare disegno alla Scuola del nudo, cosa che ha ben spiegato il nostro direttore Alex Cassuto, mentre seguono gli altri corsi, e continuano lo studio della lingua italiana al nostro centro. Le classi d’italiano più avanzate sono intese come propedeutiche all’apprendimento di terminologie specifiche, per meglio comprendere la nostra cultura. Quindi, nelle mie classi capitano spesso ragazzi interessati all’arte, compresa quella del tempo presente, il che è per me molto stimolante.

Scherzando, dico spesso che ho una “doppia vita”: oltre che una docente universitaria sono giornalista, e critico d’arte, per quotidiani, e riviste specializzate, dal 1980; e ho lavorato nel Dipartimento Educazione del Centro per l’arte contemporanea Luigi Pecci di Prato, dal 1988, anno della sua apertura, fino al 1998. Grazie a questa mia “doppia vita”, sono aggiornata su quanto succede nel campo della contemporaneità, a Firenze, e in Toscana, in molti settori.

Quindi, posso affermare che “sì, si può e si deve insegnare a capire l’arte contemporanea” anche, qui, a Firenze. La mia città non è dotata di gallerie come Roma o Milano, e non c’è neppure un museo per l’arte di oggi. Esiste, però, un progetto molto vecchio, (se ne parla dal 1967), di un centro multimediale nell’area di Rifredi, in periferia, iniziato, ma, tuttora, non completato. L’unico museo che, da circa un anno, svolge un programma sulla contemporaneità, è il Museo monografico Marino Marini.

Se Firenze ignora gli sviluppi dell’arte del tempo presente – e i suoi amministratori ne sono i primi responsabili – la Toscana, invece, è molto attiva. C’è il museo Pecci a Prato, una joint venture fra privato e pubblico, che produce ottime esposizioni di artisti famosi e meno famosi; un altro centro a Siena, nel Palazzo delle Papesse che propone rassegne d’arte europea molto informative, e un altro ancora a Pistoia, il Palazzo Fabroni; esistono fondazioni come la Teseco di Pisa, cioè un’azienda che si impegna nella ricerca più attuale effettuata attraverso la video art, le installazioni, la fotografia. Ci sono, poi, altre iniziative importanti con cadenza annuale, supportate dalle amministrazioni locali, che avvengono a San Gimignano, e in altre città della provincia senese, oppure, a Livorno, dove si illustrano i movimenti Arte in Toscana: verso importanti del Novecento, a San Giovanni Valdarno, infine, a Massa e Carrara, specializzate nella scultura.

L’Ufficio Cultura della Regione pubblica, da due anni, un opuscolo – *Arte in Toscana: verso il contemporaneo* – con l’indicazione dei luoghi e degli eventi. Sempre, nell’Ufficio Cultura della Regione si sta elaborando, da un anno, un programma di valorizzazione dell’arte contemporanea che dovrebbe dare visibilità all’intero sistema dell’arte: dovrebbe, quindi, promuovere le singole iniziative mettendole in relazione tra loro, istituire archivi, incentivare le collezioni, sostenere i giovani che vogliono fare arte, e diffondere nelle scuole un’adeguata conoscenza della cultura e della ricerca nel campo dell’arte contemporanea. Con questa ultima dichiarazione di intenti – un impegno che, in realtà, a mio avviso, dovrebbe essere il primo – torniamo al punto da cui è partito il mio intervento.

A Firenze, ci sono artisti eccellenti, e alcuni ne abbiamo invitati qui, stasera, affinché parlino della loro esperienza diretta, che operano con estrema difficoltà perché qui, appunto, manca un sistema dell’arte. Ma, se noi, per primi, crediamo nell’educazione all’arte, e in una formazione che comprenda il nostro tempo, allora, dobbiamo lavorare nel rispetto degli artisti nostri contemporanei, e, quindi, è nostro compito insegnare ai nostri giovani stranieri a capire cosa è successo dopo Giotto, o dopo Michelangelo. Specialmente, quando hanno la grande opportunità, e la fortuna di vivere per un periodo, in Italia, e quando possono vedere, con i loro occhi, sia le opere d’arte antica che contemporanea, nelle gallerie, e nei musei, del nostro paese, e, del resto, d’Europa.

Shara Wasserman:

Can we ask the artists if they are in agreement with what you have just said? I see several here. What is your feeling about being an artist in Florence? Do you find it a suffocating situation, or do you feel you have some support?

Lorenzo Pezzatini:

Being an artist in Florence, and actually being famed in America is, particularly, suffocating, because Florence is dedicated to the past, and the Florentine mentalities are exactly connected with that feeling, and the whole economy is connected to tourism, even the so-called cultural tourism, is, too. Here, we are doing a little bit of cultural tourism, as well. Are you all cultural attachèes?

Shara Wasserman:

We hope we are educating, not conducting tourism.

Lorenzo Pezzatini:

There is a fine line between the two, sometimes. But, it is true that the tourist industry in Florence is really the one that runs the game, and, as an artist, you have to sort of get around this problem. I get out, I try other possibilities, in other cities, other countries, even if your place of residence is Florence, and I was born and raised in Florence, what can I do? The other way is to use this as a laboratory of some kind, because this can be a very interesting example of how the tourist industries can operate on people's heads, and minds, as well, as an industry of another kind that can operate on the minds of another place. But, Florence and Rome and Venice, being some of the most rundown places for tourism, it's obvious to you if you go downtown. Imagine being a true Florentine who sees his culture, day by day, month by month, year by year, disappear, and be replaced by this kind of thing. That's pretty heavy duty stuff. It makes you think about your art, making it into a very politicized thing, for example, that is something you cannot avoid. There is no way to transcend, or avoid this. It is very evident, very clear. This is a fundamental issue about what art is going through right now. What shall we do as artists if we actually live in a place like Florence? Shall we ignore it, and all go to New York? Shall we all go and live in New York? This is a major issue at hand.

Shara Wasserman:

Well, it is not so easy to go to New York, it's far, and expensive. But, do the tourists make so much of a difference? The situation is the same in Rome. There are many people who enjoy looking at odd things, and, then, there are those who enjoy looking at new things. Does this really have to be an issue?

Lorenzo Pezzatini:

It becomes an issue, because it is inlaid in your culture, the city culture has a virus, which is of that kind.

Shara Wasserman:

But, that should make contemporary art in this country so much more vibrant, it is in your culture. I mean, it is one of the issues we deal with all the time when we talk about contemporary art in this country, that looks traditional, that looks historical, it looks like its painting. I don't know what you do as a specific art type, but can't the two coexist?

Lorenzo Pezzatini:

That's exactly what I am trying to do, my house is here, my wife is here, my two sons are here, so, basically, I am stuck, to say it very simply. I try to coexist with this problem, but it is a very

difficult problem. The city really doesn't give a damn what you are doing, to not speak to the city officials, or the city cultural affairs officer, it's crazy stuff!

Shara Wasserman:

Would the American artists present like to say something?

Riccardo Biondi:

In Florence, in the past ten years, the situation has changed. People have been coming to look at Florence in a different way. I am not speaking about students like you, but, for the people who only look in the same place, it is not a good way to look at a city. All the people go to the Accademia, or, to the Cappelle Medicee. In this way, it is like visiting Disneyland. People see only some things, and they think they have understood the feeling of the city, and this is not true. I don't know, now, if it is a way of life, or, if it is only a temporary commercial situation, because there is space only for tourists to buy things.

I would like to mention another topic. There should be the possibility for Italian artists in Florence to meet these American art students who are studying here, to have contact, to communicate about the contemporary art scene. We need to create the occasions. There are so many, many schools, here, now. We need to have the opportunity to talk about ideas on contemporary art. This might be a positive thing for these students. Paola Bortolotti rightly said that they have been planning a contemporary art museum for more than twenty years. That aside, there are contemporary artists in Florence who are valid, and who have something to give.

Shara Wasserman:

Are there any other artists who wish to speak?

Paul Blanchard:

My name is Paul Blanchard. I'm an American artist, and I work in Florence. I'd like to swim against the current, here, and say something about money. And, also, I'd like to talk in a favourable way about the market. I'd like to say, first of all, that I don't have figures on Florence, but I do have figures on New York. Art is New York's second largest industry. In New York City, 11.2 billion dollars are spent on art, not just visual arts, every year. Art is the second generator in New York City, after the stock market. Well, I do not know what the figures are for Florence, and I imagine that the people in the Soprintendenza might know what the figures are. I do know that the Uffizi and Accademia, both, had two million visitors last year. There are five hundred thousand residents in Florence, so that's four times the city's population. I think some of us should have in mind, not just the artists, it is that we live in a very peculiar place. Again, we all know that much of our day to day reality is influenced by people who are passing through, not just people who come from abroad and live here, like me. Have you ever tried to look at real estate between Greve and Chianti, where you cannot get a decent farmhouse for under two million dollars, and that's not because the farmers have a big stash under the mattress.

A great amount of revenues are brought into this area by people coming from outside, at the same time, every Italian commercial gallery, and public institution that shows art is undercapitalized. We are doing something wrong, and we have to take steps to turn that around, and get our piece of that revenue. We are going to have to start thinking outside this standard scheme of the Assessorato al Turismo, the Palazzo this and the palazzo that, doing their little exhibition cycle. We are going to have to start thinking internationally, but, we, also, have to start thinking individually, and not wait for the Soprintendenza, or the Comune, or someone else doing something for us.

San Francisco, an American city with about the population of Florence, recently, built a museum of modern art. Their building campaign ran something like on the order of sixty-eight million dollars, they raised the money in San Francisco. Sixty million dollars were raised by the Board of Trustees, about a dozen individuals. Now, this is not Silicon Valley, and that's a problem

because, as we all know, one of the reasons why we have all these wonderful bits of Renaissance art, and architecture, in the city, is that it went broke in the 16th century, and has been that way ever since.

Otherwise, people would have had time to, and money to, re-do everything in the Baroque style, as was done in Rome, as was done in Naples. But, I can't say enough that there are big revenues flowing into this area, in a big way. This is all contemporary Italian culture, just as Italian fashion, and we are not talking about Leonardo, or Michelangelo, or the Greeks and the Romans, these are things that are on everybody's lips, and it takes just some serious steering effort on our part, some serious marketing, if you will, to bring some of these in our direction. First of all, we have to start thinking about taking initiative, not leaving it to others. And, as Americans, we are used to working and not only in the public sector, but, also, the third sector. That means we are used to writing grants, and working with foundations, going to the President's circle dinners, where we hit our donors for checks and the good news here, today, as far as I am concerned, is that, now, we can, also, come up with specific projects, like the wonderful Temple University Gallery, in Rome, where we can go to those President's circle dinners, and say, hey, how about two million dollars to make this work even better. Each person in this room really has to think about how he has the possibility of doing that, and it's just a matter of what he is doing, and getting it to work.

Shara Wasserman:

How about the private sector, you are citing all of these public institutions.

Paul Blanchard:

Good point! The law in Italy just changed two years ago, actually, a year ago, because it was active in 1999. It is, now, possible for Italian individuals, and corporations, to give money and get tax breaks for doing so. The atmosphere is much more favourable than it was before the new law. Now, on one hand, that is bad news, because individuals and corporations are not used to giving money. The good news is that they do not have a giving tradition, if you don't go to them and say give me a million dollars, you will not get anything. It is an open field.

Barbara Deimling:

Thank you for such a lively round table. I think there is a lot more to be gained from continuing our conversation. We must, however, move on with the program.

I would like to invite Marlis Cambon of Boston University to come up and start the discussions about AACUPI programs that are partially within the Italian university system.

PROGRAMS PARTIALLY WITHIN THE ITALIAN UNIVERSITY SYSTEM

BOSTON UNIVERSITY CENTRO STUDI

Marlis Cambon:

As I said this morning, during the morning session, the Boston University presence in Padova has always been in close collaboration with the University of Padova, from the very beginning to the present. Our students have the possibility of taking courses at the University of Padova. The Boston University Centro Studi Program works on two levels, track 1 and track 2. Track 1 students are the linguistically lower level students, who take all their courses at our Centro Studi, chosen from a great variety of disciplines. The track 2 students are linguistically more advanced, and they have the possibility of attending a course, or two, at the University of Padova. Students who study for two semesters at Boston University have, of course, the advantage of bringing their linguistic skills up during the first semester, and can, then, enroll in one, or two courses at the University of Padova.

Students are enrolled at Boston University, not at the University of Padova. Once they have chosen a course, they present themselves in the department, to that particular professor, with a letter from me, and they agree to a limited program for that particular course, since they are not degree-seeking students. Then, they take the final oral examination like everyone else in the course, and we convert that grade on our official scale into Boston University grades. So, also, students from other universities enrolled in our program get credit for their course through Boston University. Other contacts with the University of Padova for our students are that the university gives us several rooms in a dormitory every semester, so that students have a choice to either live in a dorm, or, with an Italian family. They, also, have a mensa card which entitles them to the use of any mensa in Padova. This is, from the point of view of our students, a good thing.

I mentioned, briefly, this morning that every semester a committee from the University of Padova on which I, also, sit, chooses ten University of Padova students from all disciplines who will receive tuition at Boston University, and will spend a semester in Boston. Most of the students come from engineering, but others come from the social sciences. These students still have to meet considerable expense because they have to pay for their room and board, which, for an Italian student, is a considerable sum, since most of them are accustomed to living at home in Italy. Ten students per semester go to Boston, and the period can be extended for an additional semester if there are not enough applicants to fill the quota of ten each semester. As I said, we have a completely independent program for a full semester, a four-course workload each semester, for students who are linguistically not equipped to frequent the universities. I think I, also, mentioned this morning the faculty exchange between universities, at least three faculty from all disciplines come to Padova, or, go to Boston, not to teach, but for research. Thank you.

Barbara Deimling:

Now, I would like to present Anna Barsanti, Director of the Middlebury College Program.

MIDDLEBURY COLLEGE SCHOOL IN ITALY

Anna Barsanti:

Parlerò in italiano, non solo perché è la mia lingua, ma, anche, per ragioni di coerenza con quella che è la filosofia del programma di Middlebury. Il programma di Middlebury ha, come elemento fondamentale, l'uso esclusivo dell'italiano da parte degli studenti che hanno deciso di venire a Firenze, e di perfezionarsi in questa lingua. Dico perfezionarsi, perché la maggior parte degli studenti prima di arrivare qui, deve avere, almeno, fatto cinque corsi di italiano, altrimenti, non viene accettato. Questo *language pledge* è un impegno di onore che, in realtà, obbliga gli studenti a parlare l'italiano, sempre, in ogni loro comunicazione, quindi, è un impegno che ogni nostro studente firma al momento della sua iscrizione al programma della scuola estiva del Middlebury, nel Vermont, proprio per sottolineare quanto Middlebury tiene a questa sua caratteristica.

Middlebury richiede agli studenti di firmare, un'altra volta, lo stesso impegno d'onore, all'inizio della loro permanenza a Firenze. Le comunicazioni di ogni tipo all'interno del nostro programma, si svolgono in italiano, esclusivamente in italiano; anzi, non esistono americani nel nostro programma, altri che gli studenti. Sia i professori, sia tutto lo staff amministrativo, sono italiani, proprio perché è la ferma convinzione di Middlebury che, soltanto attraverso un uso non sporadico, ma costante, nella lingua prescelta, lo studente americano possa meglio integrarsi nella vita, e nella cultura, del paese che lo ospita. Infatti, questo *language pledge* vale non solo per l'Italia, ma, per tutti i paesi in cui Middlebury ha un programma, la Spagna, la Germania, la Russia, ecc. Certo, ai fini di questa immersione totale che il programma di Middlebury chiede agli studenti, nella cultura italiana, la partecipazione ai corsi universitari costituisce l'elemento formativo più importante, è una partecipazione attiva. Gli studenti sono considerati come studenti italiani.

Noi non abbiamo nessun accordo particolare con l'Università di Firenze. L'iscrizione è quella che, tecnicamente, si chiama corsi singoli, e i nostri studenti sono tenuti a fare esattamente come gli studenti italiani. L'altro giorno, pensando a cosa dire, soprattutto, riflettendo sul titolo del nostro convegno "Educating in Paradise", devo dire che, a volte, questo *paradise* non è così evidente ai nostri studenti che arrivano dagli U. S. A., anche se cerchiamo di prepararli. Si aspettano una struttura diversa, si aspettano, quasi, un campus universitario, cosa che non esiste, e, certamente, il momento più difficile è quello dell'inizio dei corsi all'università. L'incertezza su cosa fare regna sovrana, ma, regna sovrana non solo per gli studenti americani, anche, per gli italiani che entrano, per la prima volta, nelle aule universitarie.

Mi domando, se il paradiso a cui si illude nel titolo, sia proprio quello. Inizialmente, certo, non lo è, anzi, io direi che lo studente medio italiano prenderebbe, come paradiso, qualcosa di più simile a un campus universitario. Per uno studente italiano, è il campus universitario, in realtà, fornito di biblioteche aperte a quasi notte e giorno, fornito di attrezzature di ogni genere, dalle piscine ai campi sportivi, ecc. Il tutto, poi, immerso in una specie di tranquilla irrealtà di boschi, e di prati, che contrasta con il traffico caotico della vita cittadina. Un fatto che vedo ripetersi ogni anno per i nostri studenti, dopo un inizio traumatico, che, a volte, è difficile, cominciano ad apprezzare ciò che la vita universitaria Firenze può offrire, e penso alla possibilità di vedere, direttamente, al termine di una lezione di storia dell'arte, gli edifici, i dipinti, le statue di cui si è parlato a lezione; oppure, passando ad altri campi, come la letteratura e la storia, molto amati dai nostri studenti, la grande scelta di corsi che le facoltà universitarie di lettere, e di scienze politiche, offrono ogni anno.

Certo, gli inizi, per ognuno, sono difficili, richiedono sforzo, e spirito di adattamento, tanto sono profonde le differenze tra le università italiane, e le università statunitensi. Devo dire che non tutti i nostri studenti riuscirebbero a superare le difficoltà che si presentano, continuamente, nel loro cammino, se non fossero molto motivati, forse, non riuscirebbero, se non venissero in loro soccorso alcuni "angeli" che sono, dapprima, gli studenti italiani stessi, che sono sempre, mi riferisco ai miei studenti, pronti a dare informazioni sui corsi, a suggerire la scelta di una materia, invece di un'altra, a prestare i loro preziosi appunti agli amici americani, cosa che, forse, gli studenti americani, in genere, non fanno tra di loro, e "arcangeli", che sono i tutors, professori che noi affianchiamo ad ogni gruppo di studenti, per aiutarli a superare questi momenti difficili, e per aiutarli, anche, a studiare, e preparare gli esami orali. Cioè, completamente diversi da quelli cui è abituato lo studente americano.

Così, in un'ascesa dantesca da un'iniziale "inferno", attraverso uno stadio di "purgatorio", si arriva verso il "paradiso", e si compie, ogni anno, questa esperienza degli studenti all'interno dell'Università di Firenze, e che questa sia un'esperienza proficua, lo dimostra, anche, il fatto che noi abbiamo studenti che sono venuti come *undergraduates* che sono tornati, poi, in America, per finire i loro studi, ma che tornano, di nuovo, a Firenze per il *Master's degree*. Questo è un fatto che si sta verificando negli ultimi anni, addirittura, abbiamo studenti che vogliono rimanere, per ragioni sentimentali. In questo momento, ho due ragazzi che sono seriamente interessati alla letteratura italiana, e che conseguiranno, quest'anno, la laurea in letteratura italiana per, poi, tornare in America, dove hanno già l'accettazione in programmi molto prestigiosi. Così, l'obiettivo di Middlebury di una integrazione educativa, e sociale, può essere raggiunto, anche, se, ovviamente, è un processo che richiede un anno accademico, richiede una certa gradualità.

Una piccola scheda su Middlebury, tanto per dare un'idea ai colleghi italiani che non conoscono questo *college*. E' un *college* fondato nel 1800, nel Vermont, quindi, all'estremo nord degli U. S. A. Il programma di Firenze è un programma che ha più di quarant'anni, è iniziato sotto la protezione di Giacomo Devoto, famoso linguista glottologo, e, per un certo periodo, anche, Rettore dell'Università di Firenze, e autore del famoso dizionario Devoto Oli che tutti i nostri studenti usano, e, da quel momento, quindi, dal 1959, Middlebury ha mandato studenti che si sono integrati attraverso la lingua, e hanno compiuto questo processo di integrazione nella vita, e nella cultura italiana. Con il tempo, il programma è cresciuto. Ora, abbiamo circa 300 studenti a livello *undergraduate*, abbiamo circa venti studenti ogni anno a livello *graduate*, e abbiamo due sedi fiorentine, anche se il *college* pensa di aprire altre sedi, con iscrizione diretta all'università, in città più

piccole, visto che Firenze è, oramai, è una città, forse, un po' troppo piena di persone che parlano inglese. Non mi riferisco solo agli studenti dei programmi americani, ma, anche, all'enorme quantità di turisti che, periodicamente, invade la nostra città. Ad ogni modo, è forse l'unico degli programmi che ha questa richiesta, e questo impegno di onore, di fare ogni sforzo, per integrarsi nella lingua italiana, e mi fa, anche, piacere dire che, presenti in questa sala, sono due ex studenti di Middlebury, che hanno studiato l'italiano proprio con questo sistema di immersione totale. Grazie.

Barbara Deimling:

Adesso, vorrei presentare la Professoressa Franca Mora Feboli del Pitzer College di Parma.

PITZER COLLEGE IN ITALY

Franca Mora Feboli:

La storia del nostro programma a Parma è piuttosto recente, in quanto siamo nati all'inizio degli anni '90. Noi siamo tra i più giovani programmi AACUPI, ed, anche, tra i più piccoli, poiché limitiamo i nostri gruppi ad un massimo di 15 partecipanti per semestre. Ciò per poter offrire e garantire ai nostri studenti quella immersione totale nella cultura italiana che è la caratteristica e la filosofia comune a tutti i programmi del Pitzer College nel mondo (ne abbiamo otto, dalla Cina allo Zimbabwe, in ordine alfabetico).

Perché Parma? Parma rappresenta una situazione ottimale per lo studio della lingua e della cultura italiana. A Parma non si ha mai l'impressione che gli italiani siano una minoranza. Parma non è così, turisticamente, affollata come altre città (ad esempio Firenze), rappresenta la provincia italiana, è sede di una Università tra le più antiche d'Europa, ha un retaggio storico-culturale di notevole interesse. Infine, anche perché Parma è la mia città, dove sono cresciuta e mi sono formata professionalmente. Per questo motivo, una decina d'anni fa, durante un mio soggiorno al Pitzer College di Claremont, mi è stato dato l'incarico di esplorare le possibilità per poter aprire un programma americano nella mia città.

L'obiettivo del nostro programma è quello di sviluppare, negli studenti partecipanti, la capacità di capire una diversa realtà culturale, quella italiana appunto, quale elemento indispensabile alla crescita personale dell'individuo. Riteniamo che uno dei modi più efficaci per acquisire tale capacità sia attraverso l'esposizione totale alla cultura italiana, e cerchiamo, perciò, di fornire il contesto intellettuale, sociale ed economico per rendere tale esperienza accademicamente valida.

I nostri studenti vengono ospitati in famiglie italiane, e ciò offre un'opportunità unica di interazione personale, e linguistica. Le famiglie da noi selezionate hanno, spesso, figli di simile età e poniamo particolare cura nel cercare, per quanto possibile, affinità tra studente e famiglia ospitante, affinché si possano creare le premesse per una convivenza piacevole e, come spesso accade, per durature amicizie. Chiediamo alle famiglie italiane di coinvolgere il loro studente nella loro quotidianità, ed allo studente, di partecipare alla quotidianità della sua famiglia. E' difficile per i giovani americani, di natura indipendente ed abituati alla vita di college, adattarsi a vivere in una famiglia italiana. Organizziamo sessioni d'orientamento sia con gli studenti che con le famiglie, ma, soprattutto, siamo sempre presenti per appianare difficoltà, spiegare, facilitare la comprensione reciproca. I nostri successi, in questo campo, ci ripagano degli sforzi compiuti.

Le gite d'istruzione sono obbligatorie, e, oltre a visite nelle maggiori città italiane quali Firenze, Venezia, Roma e Napoli, offriamo "day trips" in città più piccole quali Mantova e Cremona. Ogni gita è legata al programma di studio (un esempio, tra tanti, è la visita a Monterosso nelle Cinque Terre che diventa laboratorio di osservazione legato alle poesie del poeta Eugenio Montale).

Fin dal primo anno di vita, abbiamo siglato un Accordo di Cooperazione con l'Università di Parma, prima, e con quella di Modena, e Reggio Emilia, più recentemente. Quindi, i nostri studenti possono accedere liberamente alle strutture universitarie e, se linguisticamente preparati, seguire le lezioni con l'assistenza di un docente-tutor ed, anche, sostenere gli esami. Siccome, però, la

conoscenza della lingua italiana non è un pre-requisito per l'ammissione al nostro programma, soltanto una piccola percentuale dei nostri studenti segue corsi all'Università. Per tutti gli altri studenti, predisponiamo, noi stessi, un programma pluridisciplinare che affronta le tematiche più importanti della vita italiana attraverso l'osservazione della nostra area (storia medievale con "La Via Francigena" nel territorio di Parma, storia dell'arte con le opere di Correggio e Parmigianino, musica con Giuseppe Verdi e Arturo Toscanini, l'economia della Valle Padana con la produzione del Parmigiano-Reggiano e del Prosciutto, eccetera).

Comunque, impartiamo le lezioni in lingua italiana con l'assistenza di un traduttore/interprete che ha lo specifico compito di aiutare gli studenti ad essere, il più possibile, indipendenti, assistendo quelli linguisticamente più deboli.

L'Università di Parma, tramite il Centro Linguistico d'Ateneo, organizza, per noi, i corsi di lingua italiana a diversi livelli, anche per un solo studente, se necessario.

Nel corso di questi otto anni, abbiamo iniziato cooperazioni, più o meno formali, con Istituti d'Arte, licei linguistici, biblioteche, Uffici della Provincia e del Comune, teatri, musei e associazioni musicali.

Durante questi anni, abbiamo sviluppato un'ampia offerta di "borse di studio" presso il Pitzer College di Claremont rivolte a giovani italiani. Offriamo delle borse di studio estive di alcune settimane fino al semestre, o all'anno accademico, negli U. S. A. presso il Pitzer College. Gli esami che gli studenti italiani sostengono a Claremont vengono pienamente riconosciuti dalla Università di Parma.

Questi giovani italiani, quando tornano dagli Stati Uniti, sono desiderosi di "dare una mano" e, quindi, noi non abbiamo alcuna difficoltà a reperire studenti italiani da coinvolgere in attività con i loro coetanei americani, attività di discussioni guidate sulla cultura italiana, consolidamento della conoscenza delle lingue inglese e italiana tramite conversazioni guidate, ecc.

Siamo particolarmente fieri di poter offrire queste opportunità di studio negli Stati Uniti a giovani italiani, perché è vero, che gli studenti americani possono considerare la loro esperienza in Italia come una "esperienza in Paradiso", ma, è altrettanto vero, che, anche, per gli studenti italiani una esperienza negli Stati Uniti può essere "an experience in Paradise".

SARAH LAWRENCE COLLEGE FLORENCE PROGRAM

Cristina Anzilotti:

Il Sarah Lawrence College si trova a Brownsville, a nord di New York, negli Stati Uniti. E' un piccolo *college* per *undergraduates*, circa 1200 studenti, interessati, soprattutto, alle scienze umanistiche. Quest'anno, tra l'altro, il Sarah Lawrence College è stato nominato da *Time magazine*, il *liberal arts college of the year*, per aver sviluppato un intenso programma di scrittura creativa. E' quello che noi cerchiamo di inserire all'interno del nostro programma, pur all'interno di una struttura che cerca di essere, il più possibile, italiana. Bilanciare l'italianità con l'americanità è uno degli obiettivi che più ci impegna, perché questi studenti vengono, sì, per essere inseriti nella cultura italiana, ma, anche, devono trovare i metodi, e i punti di riferimento, a cui sono abituati negli U. S. A.

Da 13 anni, a Firenze, Sarah Lawrence College si trova in Borgo Santa Croce, all'interno di palazzo Spinelli, in una sede piuttosto piccola, con un gruppo che non supera mai i trentacinque studenti, che sono qui per il loro *junior year abroad*. Gli studenti sono pochi, anche perché Sarah Lawrence College insiste molto sull'attenzione individuale a ciascuno, il che non significa viziarli, ma, tener conto della loro individualità, e dei loro interessi particolari. Per questo, ogni studente, oltre a seguire i corsi, che non prevedono mai più di nove persone, come a Sarah Lawrence, a Brownsville, ogni studente si trova, periodicamente, a tu per tu con l'insegnante, sviluppando, insieme, un progetto tutto proprio. Qui, a Firenze, cerchiamo di spingere gli studenti a non rimanere

ghettizzati all'interno della scuola, ma cerchiamo di fare in modo che ognuno abbia la propria esperienza personale, in Italia, unica.

E' in questo contesto che, si inserisce la nostra pressione, affinché frequentino corsi singoli all'università, affinché si impegnino nel volontariato, nello sport, presso il CUS, di Firenze, e, per gli appassionati di musica, che vengano inseriti in corsi, in ensemble, in cori cittadini. Tutti i nostri studenti abitano in famiglia, e questo, spesso, è un'occasione per avere un'esperienza speciale, ognuna diversa dall'altra, dove frequentemente, si creano legami che, poi, durano nel tempo. Dal momento in cui gli studenti arrivano, tendiamo a portarli fuori dalla città, con mezzi pubblici, il treno o l'autobus, dimostrando quanto sia facile usarli, per raggiungere centri piccoli, ma, bellissimi, in cui, ancora, poter incontrare persone disponibili a chiacchierare, e ad ascoltare. Infatti, troviamo che in questi ultimi anni, più che la tipologia degli studenti, è cambiata la città di Firenze, sempre più sopraffatta dai turisti, in cui i nostri americani devono fare grandi sforzi, per farsi conoscere come stranieri che vivono qui, per un anno. Tutto ciò, nei piccoli centri, è più facile, sia perché la vita è meno frenetica, e, c'è più tempo per l'ascolto. Grazie.

PROGRAMS TOTALLY WITHIN THE ITALIAN UNIVERSITY SYSTEM

BOLOGNA COOPERATIVE STUDIES PROGRAM

Richard Stryker:

I am Richard Strycker, from Indiana University, and I am the Managing Director of a large consortium called the Bologna Cooperative Studies Program, which began in 1964, as, simply, the Indiana University Program at the University of Bologna. Its characteristics have remained the same, even though we have gone from one institution to eight, in the last thirty-five years. The basic philosophy of the Program has remained the same, and, that is, as is the title of this session "Programs Totally Within the Italian University System". That is not quite true for us, it never has been, it is probably impossible for it to be. The term that I prefer is maximum integration into the Italian university system. I'll explain what I mean by that.

The program was founded by Professor Mark Musa, of Indiana University, and he worked, closely, with Professor Ezio Raimondi, recently retired from the University of Bologna, who was the first official sponsor of the Indiana Program. A few years later, the University of Wisconsin joined, they became a formal partner, and it was, then, the Indiana-Wisconsin Program, and the number of participants grew to around twenty a year.

In the early 1980's, three other institutions joined us, the University of Minnesota, the University of Pennsylvania, and Queen's College of New York. The name was becoming too long, and, so, the label Bologna Cooperative Studies Program was created, a name, and, indeed, an acronym that has proven to be somewhat problematic over the years. It is less than felicitous to say BCSP, and, we have been told by some of our directors, that when they say the name of the BCSP, people in Bologna, and in Emilia-Romagna, assume that it is some kind of Communist organization. We have looked for an alternative title for some period of time, and I have extended offerings to all students on our program: a free dinner, in any restaurant of their choice, in Bologna, if they can come up with a more felicitous name that can be translated easily into Italian, spoken easily by Italians, and the catch can be accepted by all eight partners of the university. In fact, the default mode for people who don't understand, or, who don't want to pronounce BCSP, is, simply, to call it the Indiana Program, which, as you might imagine, has created some tension with the partners who feel that they are not, necessarily, subsumed under Indiana.

New partners were added in the late 1980's, and early 1990's, in part, because of pressures from major Italian departments in the U. S., that wanted to join what was, until the mid-1980's, a fairly unique program, in Italy, of mainstreamed students, primarily, complete integration with the

university system. But, also, the fact that a program of this sort required a full year of study at an Italian university, meant that the pool of students for us to recruit from was fairly good, at any given institution, and, so, in order to keep our enrollments up during periods of declining Italian interest, we were responsive to requests from other institutions, and, so, four other institutions joined us, the University of North Carolina, Northwestern University, the University of Illinois, and the University of Chicago. Queen's College withdrew in the late 1990's. Enrollment increased to an average of around thirty students a year, full year participation has been somewhat less in the last few years.

Each year, the BCSP appoints a faculty director in rotation from the member schools, and that person provides academic advising, and acts as a professional liaison with the University of Bologna. The current faculty director is Professor John Curran, from the University of Pennsylvania. In turn, leading faculty members, from the University of Bologna, have served as our program advisors over the years. Until 1980, it was Professor Raimondi, and, then, it was Professor Mario Pazzaglia from 1980 to 1994, and, since then, it has been Professor Tiziano Bonazzi, who is in political science at the University of Bologna.

The staff, in addition to the rotating professors, in order to provide continuity, has been a continuing program assistant of varying titles, over the years. We had someone, continuously, for thirty years, and, only in the last year, did she retire. A new program coordinator was appointed who was a graduate from the Program ten years ago.

From the beginning, the primary goal of the program was the maximum, feasible academic integration possible, of students into the University of Bologna. Students are mainstreamed into university courses. That is the core of the program, they must take a minimum of three courses in four months, and, in addition, we organize a small number of program courses for the students, all of which are taught by professors from the University of Bologna. Everything is taught in Italian, and, these additional courses are, in part, to provide access to courses that are organized somewhat more *all'americana*, but that is a continuing debate. What should be the extent to which we impose American kinds of procedures, and philosophy of teaching, on often distinguished professors from the University of Bologna, who teach for us? So, the goals have been constant since 1965, in terms of the focus of the students.

The second goal, which is new for us, really, is, during the 1990's, to strengthen the institutional linkages between our eight universities, and these are all large research institutions, five public and three private, linkages between these schools and the University of Bologna, and, so, our agreements, throughout the 1990's, have provided for student exchanges to come to our universities and exchange faculty members which has not been as numerous as we had hoped, but, we also have faculty exchange, now.

Certainly, the biggest challenge all along has been how students, American students, with only an average four or five semesters of Italian, how they are actually going to cope in the Italian university system, in addition, we provide a pre-session which has, now, shrunk to about three and a half weeks, as the university calendar has changed. There is an intensive language course that, ideally, is equivalent to another semester, but we know, in reality, that it is less than that. Certainly, we have some students that are much more advanced in Italian, nonetheless, students who first come here in September, with four, or five, or, even six semesters of Italian, face a very significant challenge, in coping with the University of Bologna courses.

That challenge has intensified, in the last few years, because of the semestralization of the University of Bologna, which requires a much more careful calendar planning than in the past, because, now, they have the luxury of waiting until late May, or June, before their Italian course ends, and their knowledge of the content will be examined. But, they will have exams in February, for first semester courses, so, it intensifies the process by which they've got to adapt linguistically, and academically, to the university, since the semester courses move at, roughly, double the pace of the annual courses. The linguistic and intellectual challenges are quite substantial. Scheduling is much more complex than it used to be, we used to have the luxury of a six week pre-session, and students could go off for a couple of weeks and travel. Now, courses begin on September 20th

which is only two and a half weeks after the students arrive and, therefore, the travel interlude is gone the three weeks pre-session is gone, too. Moreover, the students are having to juggle, really, four different calendars: one is the one for the full year courses, as most of those in *lettere* and *filosofia* still are; the second is for the first semester courses which, virtually, are all of those in *economia e commercio*, and *scienze politiche* now; then, the second semester courses, the content of which, of course, is not known in September, and in October, when they have to make choices about first semester, and full year courses, and, then, our own real semester calendar in the American sense, for five program courses. We offer two, or three, in the fall, and, then, two, or three, in the spring, and, therefore, the complexity of planning, the logistics of putting together these different schedules is truly daunting and is, probably, from the prospective of students, today, the biggest challenge that they face.

Given the limited amount of Italian, and culture, which we can require, reasonably, and still have a program with any number of students, which means four, or five semester courses, it is astonishing how well these students do. It's a very steep learning, and adjusting curve, and, certainly, the key is support courses, language, and culture courses, which we offer, as well as the role of the faculty director, and the program coordinator, in advising the students, and assisting them through the complexities of immersion from a very early state. Unfortunately, the trend in the U. S. is away from full year programs, and we feel a bit like a dinosaur, at times, because our values are so deeply committed to the full year experience. Yet, it's more and more difficult to recruit students for a full-year program. Therefore, really against our best academic, and cultural judgments, we will begin a second semester program – first semester doesn't work well with the university calendar. We will, in January, of 2001, begin a semester option, but, we plan to continue, in a variety of ways, to privilege those students who make the commitment for the full year. As of the last class of students who have come through the BCSP, there are about eight hundred alumni of the Bologna Cooperative Studies Program. Many of them have returned to Bologna, or, to elsewhere in Italy, to pursue careers and family life. As I mentioned, one of them is now employed by our program, as the program coordinator. Grazie.

Adrienne Mandel:

Thank you very much.

I'm sorry but I have to ask the rest of the participants to be as brief as possible, because we are running desperately behind schedule.

So, we should move on with great alacrity to Brown University and Anthony Oldcorn.

BROWN UNIVERSITY IN BOLOGNA

Anthony Oldcorn:

Hello, I am Anthony Oldcorn. I am running the Brown Program this year, or, at least this semester. In the second semester, it will be run by Anna Maria DiMartino, who is in the front row on your left. Brown also attempts to immerse its students in the University of Bologna.

As time goes by, I am, more and more, reminded of a notice I once saw in the Providence railroad station which said, "Train late due to improvements".

Bologna is a university that is more than nine hundred years old; Brown is a university that, for American standards, is fairly old (three hundred and twenty years). Bologna has 110,000 students; Brown has 7,000, back in the States. The present system goes back, I guess, to the Unification of Italy, but was, probably, renewed after the Second World War (I'm not an historian of Italian education). The Italian university is, as you know, a palimpsest in the full sense of the word, that is, it is a place where one system exists and is reformed without being removed, and another system is placed on top of it.

Let me talk a bit about the impact of the American student coming to Italy. Here, we are dealing with two different kinds of freedom, or, if you like, two different kinds of constraint. It depends on which way you look at it. Students from the United States, and, especially, as everybody knows, Brown students, create their own curriculums. At Brown, all but one year, in most departments, I think, all but eight courses are electives; they choose courses across the board. But, on the other hand, at Brown, and at other American schools, all courses begin on the same day, all courses meet three times a week, have daily and weekly assignments, mid-terms, papers with due dates, and final examination within a single exam period, whereas Italian students enroll in a particular “indirizzo”, or “corso di laurea”, that is, a particular degree program within a single “facoltà” (a false friend, of course; it doesn’t mean faculty but, what does it mean? a school, I suppose, like School of Education) and the Italian student’s course of study is pretty much cut and dried. The Italian student progresses, more or less, at his or her own speed, and, rather than in terms of course units, or credits – I’m talking about history, not the future – their progress is measured in terms of exams. “Gli esami non finiscono mai”. Course attendance is not obligatory. There are listed in the guides to the different faculties, special programs for students who have no intention of attending courses: non frequentative – distance learning with a vengeance. There is, often, no interaction with the professor, no feedback, no papers – these are all generalizations, and I don’t want them to be taken literally. There are new trends in many “faculty”, certain “faculty” more than others, towards a pseudo-Americanization of the Italian university.

When I first heard, for example, that the Italian university was introducing the semester system, like the rest of you I thought, “Oh, just like us”, and welcomed the change. Instead, the Italian semester system had nothing to do at all with the American model it claimed to be imitating. What it meant at first, which is changing, was that the individual professor whose teaching responsibility was to teach one course of 60 hours per year (in all fairness, it should be said that this is only part of the responsibility of the Italian faculty member [docente, or teacher], the teaching aspect) was now free to choose whether he wanted to spread those hours over the traditional twenty weeks, or so, of the “corso annuale”, or to concentrate those hours into half that time – six hours a week, instead of three hours a week – so as to have the rest of the year free for research. The subsequent tendency has been towards ever-increased semestralization.

We had a long period when semester courses coexisted in the same faculty with annual courses. I am told that, even in the faculty of Lettere at Bologna, which is probably one of the more traditional faculties, by now, 80% of the courses are semester courses. In the faculty of Political Science, all courses are semestralized; the professor teaches either in the first semester, or, in the second semester, and the dates when first semester courses begin and end are specified; likewise for the second semester.

What I wanted to say, to conclude, is that this new semester system – we all seem to be saying pretty much the same things over and over – this pseudo-Americanization, has created a whole slew, for us, of new problems. Richard Stryker alluded to them. Problems, but also opportunities, I would say. Problems because many of the University of Bologna’s first semester courses now begin in the middle of our orientation program, causing our orientation program to become a disorientation program. Opportunity because we have already introduced – Brown had, until two years ago, a full-year program like yours – but, as of two years ago, we have a second semester program, also, and this new semestralization is going to make it possible, I hope, to introduce a first semester program, because, as you say, this is the tendency.

Traditionally, we have had twenty to thirty people for the full year. This year we have twelve people for the full year, and twenty-two will be coming in the second semester. We have one student this year who is doing the first semester only, and this looks like a possibility. Next year, I am told, the situation in the Italian university will be even more chaotic, because the whole system of degree programs is going to change: there is now going to be the first three-year course where the student can conclude or choose to go on and do the second two years of specialization. Each new Italian reform leads to a new need for us to reform. Next year, the Italian school system is supposed to

change radically, and in many ways I am sure it will, making everything I have just said obsolete—maybe!

Adrienne Mandel:

Thank you very much. Problems never cease. We continue with the University of California and Ermanno Bencivenga.

Anthony Oldcorn:

Before he speaks, I would like to say that he published an article in last Sunday's *Il Sole 24 Ore*, which all of you should read, about the American system.

UNIVERSITY OF CALIFORNIA STUDY CENTERS IN PADUA, VENICE AND BOLOGNA

Ermanno Bencivenga:

Good afternoon, everyone. I will be concise; I'm not sure about brief, because those things do not always go together. My name is Ermanno Bencivenga. I am a professor of Philosophy at the University of California – Irvine, and I am the Director of the University of California Study Center in Italy. This is my second tour of duty; I was director before, between 1986 and 1988, and, if I decided to return, it was primarily because of the enormous growth of this program in Italy: we have grown six-fold since my first term as director, from about 50 students to about 300, and I think we are slated to grow even more. I wouldn't be surprised if we grew by 100%, and more, in the next ten years. So, there is a big challenge there, and a big opportunity, and that's why I wanted to give my contribution to it.

The Education Abroad Program at the University of California opened its doors in 1961 with the opening of the first center in Bordeaux. The second center was Padua, in 1962. We have been in Italy for almost 40 years. The choice of the cities should tell you something. I've heard mentions of Viterbo, and Perugia, today, and that's very important. Again, we agree with the philosophy that people should be, as much as possible, away from the tourists, and we try, as much as possible, to stick to that. We now have, system-wide, over 2100 students, going to 30 countries around the world, and we have conventions with over 100 academic institutions. In Italy, we have relations with five universities: we have students at the University of Bologna, the University of Padua, the University of Venice, the University for Foreigners in Siena, the Bocconi University in Milan. As you might understand, that means that I am on the road about half my time. But that's okay, because it's a great goal and, of course, we should all work hard for it.

I've heard the words "immersion", "immersed", "full immersion" mentioned a lot today. Well, we believe in full immersion, entirely, so much so that we are an integral part of the various Italian universities we have conventions with. We are fully integrated administratively; that is, our fully-functional offices in all our major sites (Bocconi is an exception, because we only have half a dozen students there) are actually property of the local university. We do not own any property in Italy, nor do we (EAP) own, as far as I know, any property around the world. When we need classrooms, we just go to the local university and get those, but we need few classrooms since most of our students – in fact, all of our students most of their time – take classes in the Italian universities, with the Italian students from Italian professors. We are fully integrated, sociologically. Our students in Venice, in Siena and in Bologna live in apartments with Italians. They spend time finding the apartments. We provide listings for them; they go around, make the appointments, make the phone calls, and eventually find their apartment. In Padua, we have an arrangement with the University of Padua, and they live in the dorms with Italian students.

We are fully integrated academically, as I was suggesting, that is, our traditional students take courses at the local university in the local language, in whatever their subject is. We have math majors, we have economics majors, we have some philosophy majors (not many of those), but

whatever it is they major in, they take those courses in Italian, and take the regular exams in Italian, from the Italian professor, at the end of the course. The Director, in this case myself, is the instructor on record for all these courses, so what I do at the end of each course is to take the grade from the Italian professor and convert that into a UC grade.

To prepare our students for this experience, we require, first of all, two years of Italian in California. Those who do not have two years of Italian, but have at least one and decide to participate anyway, we organize a pre-intensive language program in July and August. It is now based in Siena, and, again, I will say more about Siena in a minute. This program should bring the students with less than two years of Italian up to speed with those who do have two years of Italian. Then, by the time they get to their sites, that is, Bologna, Venice, Padua and Milan, they will have an additional intensive language program which will bring them up to speed, hopefully, with their Italian colleagues. The outcome of this? Well, first of all, statistically, we know that our students make normal progress toward the degree. We have statistics showing that, whether or not a student goes on EAP, time to graduation is exactly the same.

Again, statistics is a funny thing, and everybody is an exception, but it is, for us at the University of California, four years and a quarter statistical time to graduation, whether you go on EAP or not. As far as the many wonderful things I have heard about experiences that students have, and how much it impacts on their lives, I can only confirm it. Of course, I don't have any alumni from this tour of duty yet. I just started in July. But, I have many alumni from my previous tour of duty, and everybody tells me that it was the experience of their lives, that it changed their lives. Many of them are in Italy working, actively, and having a really wonderful bicultural, bilingual life, as, in fact, I do, because I myself am bilingual and bicultural.

Now, let me say something about the Siena program. We started about five or six years ago, trying to offer our students, who were always going for one year for this full-immersion program, a different kind of opportunity. Of course, we have 150,000 students at the University of California, and we are expected to have 60,000 more in the next ten years. So, though we have over 2000 students going on EAP every year, we think we are not really offering everyone what they might need. So, we thought, the year program is a really great thing; we are fully committed to it; but why don't we offer an additional alternative for those students who might not be ready for that kind of experience, who might not have the language and might want to have something different.

We established an agreement with the University for Foreigners in Siena, and, now, that agreement has grown from about half a dozen students, which was five or six years ago, to about 200 students. So, this year, I will actually be supervising 200 UC students going to Siena, for short-term language and culture programs, typically a quarter, though we are also planning a semester option. They can go with no Italian at all. Our philosophy continues to be the same: these students continue to take their classes at the Italian university. In this case, it is the Italian University in Siena for Foreigners, and it is Italian teachers teaching them as they teach any other students going to that university. Again, the success is just in the numbers. We didn't know what to expect when we offered this option, and we have seen our numbers grow tremendously, so, we are really thinking that this may be a time for us to branch out.

Though there is, actually, only one study center in Italy, despite the literature that everybody has received, there is only one director and only one study center with various sites, various programs, and various offices, there may very well be, in the near future, a second study center, because the numbers are just incredible. We have three directors, and three study centers in Spain, three directors, and three study centers in England, with a little over 400 students. We have a total of 300 students in Italy, so, that means we are ready for a second director, and a second study center.

Let me just mention one last thing, something that connects with what the Consul was saying last night. I heard very little during this conference about Italians going to the United States. Well, we have, of course, since the foundation of EAP, a reciprocity agreement with all the universities that we have conventions with for the year programs. So, in Italy, we have 95 students for the year:

41 in Bologna, 34 in Padua, 18 in Venice, and 6 in Bocconi-Milan. With each of these universities, we have a one-on-one reciprocity agreement by which an equal number of Italian students go to the appropriate campuses of UC. Now, of course, UC has 9 campuses, 8 probably are relevant. I don't know how many would go to San Francisco. But that means that these students will have wonderful opportunities for education at, of course, one of the premier academic institutions in the world. I think this was concise. I'm not sure if it was brief, but that's it. Thanks.

Adrienne Mandel:

Thank you very much. It was very interesting. We now invite Sarah Stevenson of the University of St. Thomas Rome Campus to give us a very brief presentation.

UNIVERSITY OF ST. THOMAS ROME CAMPUS

Sarah Stevenson:

Now, there is pressure. I'm Sarah Stevenson. I am the Director of International Programs at St. Thomas, which is not in the Virgin Islands, but in St. Paul, Minnesota. I am the States-side person. Marlene Levine is, at this moment, hosting our Board of Trustees, and I understand we will be hosting AACUPI in December at a new residence that has just opened in Rome, so, I look forward to seeing you there. Our program is a very small and very new – only three years old – program in a specific major, in Catholic Studies.

St. Thomas is a private, Catholic, diocesan institution, and one of our newest interdisciplinary majors is Catholic Studies, which is an attempt to look at contemporary Catholicism and the way it impacts, or forms a context, for our everyday lives. The Chair of that department is committed to providing students with an international perspective to Catholicism. So, our first overseas site for those students is Rome, which makes an obvious choice, and we have had an opportunity to affiliate with the Dominican Pontifical University of St. Thomas Aquinas. That has, I think, provided the most unique aspect of the program, and, also, the most international of perspectives.

The reason we can do this is that the faculty of social science at the Angelicum has a program in English, so our students are able to come, with intensive Italian while they are here, but they do their course work in English at the Angelicum. I'm not going to spend a lot of time going through the structure of the program, but I do want to emphasize what I think some of the benefits are in this relationship. I think the real reason that this relationship works is that we have a faculty of Catholic Studies at St. Thomas, and a faculty of Social Science at the Angelicum, who are committed to the same mission, and that is the exploration of how the Church works in modern-day life. That commitment on both sides to a philosophy has really allowed us to overcome some of the detail problems, such as schedules and things like that. Because of the commitment of the Chairs and faculties on both sides. And, certainly, that also has been seen as a mutual opportunity for faculty and students on both sides to interact.

One of the things that, I think, is also very unique about the Angelicum is that the faculty and students are Italian, to some extent, but they are also very international, so the experience is both the Italian experience, and a very international perspective on the Church. As one of the students said, "I came to see Rome, and Rome brought the world to me", because the students in her classroom, the students with whom she was living, her faculty were from all over the world. This helped provide a very unique perspective for our students of the Church throughout the world. To be honest, the students who participate in this program tend to be fairly conservative in their Catholicism, and we feel it is very important for them to understand the complexity of the Church, and that the answers to modern-day life are not black and white, they are not the same in every part of the world. I think this particular program has provided them that opportunity.

The Angelicum, also, provides our students an opportunity for integration, not only into the academic system that they have, but into the variety of activities they provide for their students.

They have been a tremendous resource for us to get our students out into the community through service, because we expect our students to do some kind of service project in working with the poor while they are in Rome, and they all have done so. But, also in terms of site visits in reaching out to a number of the Pontifical Councils, so the students have been able to meet with these councils to discuss justice and peace issues, education issues, and, I think, that has had a tremendous impact on them as well.

They are in the heart of the city. Again, we think that is a good opportunity. They are not Italian speakers. They make good progress while they are here, but it is important to sort of force them into the life of the city, and being in the heart does that. It has, also, been very practical for St. Thomas. We do not have to hire faculty; it is the Angelicum that provides the academic program. It has been fairly reasonable financially as well, because we are not having to rent classrooms and do all of that. Again, I think the combination of course work, the opportunities they have to meet with a variety of Catholic bodies, the internationalness of the student body and faculty has really helped them examine Catholicism in its most complex nature.

Adrienne Mandel:

Thank you very much.

Now we are going to have a small panel made up of Rettore Paolo Blasi of the University of Florence, Alberto Febbrajo, Rettore dell'Università di Macerata, and Prof. Vincenzo Varano.

PANEL: THE EXPERIENCES OF THE ITALIAN UNIVERSITIES

VINCENZO VARANO

Università di Firenze

Good evening. I will start in English, and, then, I will switch to Italian, in part, for those coherent reasons which Anna Barsanti mentioned earlier, and, also, because I think I can save some time if I speak in my mother tongue. I'm Vincenzo Varano. I am a professor of Comparative Law at the University of Florence, and I am also part of the Global Law Faculty at New York University Law School. Sono stato molto contento di assistere al lavoro di questa Tavola Rotonda, di questa sessione, in particolare, perché riflette quelle che sono le mie convinzioni su questi programmi. Se noi parliamo di "goals" e "benefits" di questi programmi, io credo il "goal" è venuto fuori a più riprese. Il goal è quello di far crescere, culturalmente, gli studenti stranieri che si recano in un'altra nazione attraverso un contatto forte con una cultura diversa. Ecco, io credo che allora il beneficio, e tanto maggiore quanto più forte, è l'impatto della cultura locale, l'integrazione con la cultura locale.

Questa è la mia idea, buona o cattiva che sia. Io credo che il "cultural shock" che gli studenti americani, o altri, debbono, o possono avere quando si recano per un semestre all'estero, e quello appunto è stato evocato, mi sembra, dal Prof. Oldcorn, è stato quello di sedere nelle nostre aule universitarie, di lavorare nelle nostre biblioteche, di interagire con studenti italiani, di parlare italiano.

Io sono nel comitato di uno dei tanti colleges americani a Firenze, e mi capita, un paio di volte all'anno, di fare le valutazioni dei corsi e dei papers, buoni e cattivi, che fanno gli studenti. Buoni o cattivi, però accomunati da un fatto: troppo spesso la bibliografia di riferimento è una bibliografia in lingua inglese, i papers si sono scritti in inglese, e questo, per conto mio, è un difetto di questo tipo di programma. Io credo che l'interazione con le istituzioni universitarie italiane sia un aspetto molto positivo da curare.

Una seconda brevissima considerazione che vorrei fare, poi, lascio la parola ai due rettori e me ne vado, mi assento. Io sono giurista, quindi, si potrebbe pensare un pochino estraneo a questi movimenti di diritto di norma inteso come roba da avvocati, puramente nazionali, ecc. Questo è così, è stato così, ma sta cambiando, sta cambiando molto rapidamente. Non occorre che vi dica

che in Europa, e in Italia, vi sono un numero sempre crescente di summer programs – Columbia, Cornell, Miami. Noi a Firenze, la nostra Law School ha un rapporto ormai ventennale con Dickinson, Temple a Roma, ecc. Questo era un aspetto, insomma, questo era studio turismo, tutto sommato. Ci sono delle cose più importanti che stanno accadendo. La mia facoltà, per esempio, sta per firmare un accordo con la Law School di Boston University, per uno scambio di studenti. E questo è ancora nulla rispetto a quello su cui stiamo lavorando in queste settimane: un accordo con una top law school americana, per un joint degree, riservato a un numero, ovviamente limitato, di studenti – questo è ovvio, da cinque a dieci studenti americani, all’anno, da cinque a dieci studenti dell’Università di Firenze, all’anno – che conseguono, attraverso un percorso formativo non facile, e, probabilmente, più lungo di quello americano, e di quello italiano, conseguono però un titolo di studio, spendibile professionalmente in ambedue i paesi. Il che vuol dire soddisfare, ad esempio, i requisiti stringenti dell’American Bar Association, per quello che riguarda gli studenti che si sottopongono a questi scambi. Quindi, anche in un settore che si pensava potesse essere immune a questi shock culturali, in realtà, le cose stanno cambiando, e stanno cambiando molto rapidamente. Queste sono le due riflessioni brevissime che volevo fare. Cedo la parola al Rettore Blasi, padrone di casa, per così dire.

PAOLO BLASI

Rettore dell’Università di Firenze

Io sarò abbastanza breve perché, poi, parlerà il Prof. Pepeu, il pro-Rettore per i rapporti internazionale. Entrerà più nel dettaglio di quelli che sono i rapporti dell’Università di Firenze con le università americane. Io sono un fisico, quindi per natura, per la mia disciplina, ho lavorato negli Stati Uniti, come ho lavorato in altre università europee, la comunità scientifica nostra è una comunità che è globale, ormai, direi, dall’inizio del secolo. Quindi, shock da questo punto di vista non li abbiamo mai avuti, nel frequentare, nello scambiare docenti e, soprattutto, giovani ricercatori. Nel nostro campo, nel campo scientifico, la mobilità avviene per la tesi, per i corsi di dottorato, comincia in quel momento e, poi, si consolida.

Però, come Rettore, ho promosso una internazionalizzazione del nostro ateneo, con attenzione non soltanto all’Europa, ma anche agli Stati Uniti. Oggi, noi abbiamo undici accordi formali, con undici atenei, e due accordi per scambio di studenti tra università, e questo scambio avviene, non nel ambito dei programmi delle università americane, in Italia, ma, come una cosa a parte. Di questo, appunto, dirà più, in dettaglio, Pepeu. Voglio solo dire che per lo scambio degli studenti, il lavoro fatto non è stato facile. Noi siamo riusciti in questo solo grazie alla presenza di Roberto D’Alimonte tra i nostri docenti, che, essendo coniugato con una gentile signora americana, e passando parte di ogni anno negli Stati Uniti, conosce, perfettamente, il sistema americano, quindi, è stato capace di creare quelle condizioni, e quella comprensione reciproca, che ha permesso, per esempio, un’impresa che sembrava disperata, come quella di organizzare uno scambio di studenti tra l’Università di Firenze e New York University, o, ancora di più, tra l’Università di Firenze e Georgetown. Il fatto che a Georgetown, si paga, non so, trentamila dollari all’anno, e a Firenze, se ne paga meno di mille, era un punto di partenza che sembrava rendere quasi impossibile questo scambio. Invece, con degli accorgimenti, ci siamo riusciti, e siamo molto soddisfatti di questi scambi, perché, anche se sono numericamente modesti, però servono, come è stato detto qui, per innescare altri scambi, che, spesso, non sono regolamentati, non vanno secondo i canali ufficiali, ma che comunque si creano.

Io credo che il processo di globalizzazione favorirà e renderà sempre più necessario, per uno studente europeo, avere delle esperienze overseas, come si dice, lo stesso come per uno studente americano. Il nostro principale handicap è quello di non avere strutture ricettive, però, poi, con quella flessibilità tipica del nostro paese, superando le leggi, ecc., perché se si va secondo le leggi, non si ottiene niente. Sì, sì, lo sappiamo. Vi dico solo questo. Avevo cercato di fare un ufficio

dell'Ateneo per aiutare gli studenti stranieri, e non solo quelli americani, a cercare casa a Firenze. Dopo alcuni mesi, l'ho dovuto chiudere, perché giustamente l'utenza è venuta da me, diceva, "Guarda che l'ufficio tuo ci dà informazioni ufficiali di appartamenti affittati a cifre ufficiali, denunciati, ecc. Ma noi li troviamo a molto meno, e in molto meno tempo, così, come si dice, al nero." Effettivamente, ho dovuto chiudere l'ufficio. Questo, purtroppo, è la situazione. Però la prova abbiamo fatto.

Vorrei sottolineare l'importanza crescente dello scambio di docenti, e dello scambio di studenti, al livello di dottorato. Perché anche l'esperienza europea – conoscete tutti Erasmus, che poi è diventato Socrates perché ad una iniziativa che è stata lasciata libera di accordi, tra singoli docenti, delle diverse università europee, si è sostituito, successivamente, una forma diversa, cioè accordo tra università, cioè accordi istituzionali, che richiedono molto minore sforzo di gestione al livello di Bruxelles. L'ufficio Erasmus aveva oltre 120 persone a Bruxelles; l'ufficio Socrates ne ha, credo, una ventina. Quindi, da un punto di vista comunitaria, è stato un buon vantaggio. Ovviamente, il carico di lavoro è stato scaricato sulle singole università. Però, anche questo ha i suoi vantaggi, perché coinvolge l'istituzione universitaria attraverso la collaborazione. La obbliga a fare, a definire una sua mission per quanto riguarda questi rapporti, e a investire delle risorse – noi investiamo, ormai, un miliardo e mezzo, o due, all'anno per i programmi Socrates – per favorire queste mobilità. Negli Stati Uniti, credo che si comincia a pensare, a organizzare, anche nei confronti dell'Europa, qualche cosa di simile. Almeno alcune università hanno preso, per esempio, quello che è avvenuto tra università europee. Questo sarà reso più facile – voglio sottolinearlo – dalle modifiche all'architettura dei corsi che sono in corso, in Italia, e negli altri paesi europei.

E' stato fatto cenno, quel "maybe" finale mi ha fatto sorridere – certamente, noi stiamo affrontando una strada nuova. Però, la logica con la quale il 3 più 2, come si dice, più il dottorato di tre anni, più la possibilità di fare dei corsi di Master di primo livello, dopo i tre anni e di Master di secondo livello, dopo i cinque, è un primo passo che introduce una grossa flessibilità nel sistema didattico italiano, una flessibilità che permette di superare i limiti delle facoltà, che crea quelle che si chiamano le classi. Le classi, non una aggregazione, diciamo, di percorsi formativi che, però, è destinata ad essere in continuo movimento. Cioè, mentre la facoltà aveva la caratteristica di essere una struttura stabile, le classi dovranno essere qualche cosa che si modifica, nel corso del tempo, con continuità.

Cioè, si sta cercando di creare un sistema che sia capace di stare dietro alla rapida evoluzione delle esigenze formative, che non si possono prevedere con grande anticipo. Perché dieci anni fa, si diceva l'ingegneria elettronica garantisce un posto, ecc., oggi, l'ingegneria elettronica non è quasi più niente. L'Internet non c'era; l'Internet ha cambiato tutto. Ma, domani ci potrà essere qualche altra cosa; non lo sappiamo. Quindi, dobbiamo creare delle strutture flessibili; e, poi, dobbiamo creare dei sistemi, perché lo studente possa trovare giovamento nel frequentare diverse università, ma, soprattutto, gli venga riconosciuto quello che ha fatto. E il sistema di crediti, come sapete, è un meccanismo finalizzato a questo. Anche in Italia, adesso è stato introdotto e, quindi, richiederà qualche anno perché sia compreso nella sua effettiva funzionalità, perché ancora, oggi, io mi sento telefonare dai miei colleghi che mi dicono, "Ma allora non si dà più i voti, non si fa più gli esami." Dico, "No, sono cose diverse; il credito misura l'impegno medio dello studente, per apprendere certe nozioni."

Quindi, per la prima volta, nel nostro sistema universitario, ci si mette della parte dello studente. Peraltro, questo è essenziale in un'università, l'Università di Firenze, che accoglie, ormai, il 55% dei 19enni fiorentini, comunque, nel contesto del bacino di utenza. Quindi, come è negli Stati Uniti, che l'undergraduate è, ormai, quasi obbligatorio per tutti, così anche, credo, in Italia, e in Europa, il primo triennio universitario diventerà obbligatorio, per tutti, nel giro di una decina di anni. Queste sono le mie previsioni. Ripeto, faciliterà la mobilità dello studente, il quale potrà studiare una parte delle sue interesse, soddisfarle presso un'università, un'altra parte presso un'altra, e così via. I titoli di studio saranno molteplici, ed essendo tanti, perderanno, gradualmente, quel valore legale che,

oggi, c'è nel nostro paese, e non negli Stati Uniti, non in Inghilterra, ma, da noi, ancora esiste questo aspetto.

Quindi, in questa prospettiva, credo che queste iniziative, come questa di oggi della Portia Prebys, e dell'ACUPI, e di Riccardo Pratesi, sono quanto mai opportune, perché permettono quello scambio di esperienze che, fino a ieri, era molto difficile, perché, in effetti, i programmi estivi, e invernali, degli atenei americani, in Italia, rimanevano, spesso, molto chiusi. Al loro interno, c'era quasi il timore che lo studente – molto coccolato lo studente americano – che veniva qui, doveva essere protetto da tutti i rischi della società italiana. In effetti, forse, in parte, è ancora così, mentre lo scambio di studenti diretto non è così, e lo shock c'è. Quando arrivano, questi studenti, da New York, o da Washington, devono adattarsi. Imparano presto la vita italiana, vivono, poi, di fatti della loro esperienza, e, credo, che la skill che hanno appreso, qui, sia di molto giovamento, anche, al loro ritorno, negli Stati Uniti.

Nel campo della ricerca, le iniziative non possono che partire dai singoli docenti, perché, oggi, i collegamenti tra ricercatori sono molto facili. Non c'è più bisogno di essere il nostro sul luogo, ecc. Allora, naturalmente nascono tutte queste collaborazioni. Noi, spesso, al livello di rettorato, non le conosciamo nemmeno tutte. Ogni tanto, si fa qualche censimento, ma ci sfugge, sempre, qualche cosa. E interveniamo, con degli accordi quadro, solo laddove ci viene sollecitato questo, perché l'accordo quadro serve, soprattutto, per adire, poi, a fondi di finanziamento che richiedono la presenza di questi accordi. Però, io vedo, ho sempre visto, sollecitato, e aiutato, con favore, tutte le iniziative come quelle che Vincenzo Varano vi stava illustrando, della Facoltà di Giurisprudenza, e che sono, ormai, presenti in tutte le altre facoltà. Basta. Non voglio aggiungere altro.

Adrienne Mandel:

Grazie. Do la parola al Rettore Alberto Febbrajo dell'Università di Macerata.

ALBERTO FEBBRAJO

Rettore dell'Università di Macerata

Parlando dopo Paolo Blasi, che, naturalmente, rappresenta la grande tradizione di ospitalità nei confronti dei programmi americani, dovrei portare una voce diversa, quella dell'Italia minore di cui si è parlato più volte in queste giornate. Devo dire, peraltro, che avrei avuto piacere di svolgere una relazione diversa, pur breve, ma diversa, negli accenti, da quella del collega Blasi, anche perché, una volta tanto, avrei potuto sottolineare una certa diversità, essendo stato io, al Michelangelo, qui a Firenze, in anni più o meno uguali, a quelli di Paolo Blasi, lui al Dante, e, normalmente, le persone che studiano nell'uno e nell'altro liceo, non sono mai d'accordo. Però, devo dire...

Paolo Blasi:

E' bravo. Le medie lui ha fatto con me, al Dante.

Alberto Febbrajo:

Comunque, queste sono cose interne, tra fiorentini, o ex fiorentini. Però, devo dire che l'esperienza, grosso modo, non è così divaricata. Certo, se è vero che Parigi, e Londra, non sono la Francia e la Gran Bretagna, questo è ancora più vero, quando si dice che Firenze, e Roma, diciamo anche Siena, le sedi classiche dei programmi, non sono tutta l'Italia. C'è un'Italia minore, non sufficientemente conosciuta. Direi, peraltro, che non esiste una collocazione ideale di un programma, americano. Se ci fosse una città ideale, anche nel Paradiso che è l'Italia, questa città, questo paradiso del Paradiso, ci si andrebbero tutti. Evidentemente, ci sono pro, e contro, ci sono vantaggi, e svantaggi. Solamente, e mi ha fatto piacere sentire in questa sede, sottolineare dei

vantaggi non tanto evidenti, che sono, peraltro, percepiti da chi ha l'avventura di organizzare programmi in questa Italia, più diciamo, al riparo dei grandi flussi turistici.

L'esperienza che noi abbiamo a Macerata, è un'esperienza mista. Da un lato, cerchiamo di integrare ragazzi con un sistema, che ho sentito essere adottato, anche da altri programmi, cioè nelle famiglie, o, meglio, ancora, in comunità, con studenti italiani, in modo che l'integrazione avvenga al livello, diciamo, di coetanei, che è il livello migliore, però, si mantiene la lingua inglese nei corsi. Questo è congiunto, peraltro, con una specificità, un'esigenza che è stata sottolineata nella prima giornata, più volte, del contenuto dei corsi che tiene conto, anche per quella ragione di concretezza, dei corsi fatti all'estero, dovrebbero avere anche di tradizione locale, naturalmente, l'arte.

In Italia, vedono il 90% del patrimonio mondiale di beni culturali. E' diffusa in tutto il nostro territorio, e ci sono alti esempi in tutte le località. Ora, il dare un palazzo, dare una sede, fisica, unitaria, è un discorso che abbiamo affrontato più volte. Però, non l'abbiamo mai realizzato, non per mancanza di palazzi, perché palazzi del Cinquecento, del Seicento, qui, se ne trovano quanti ne vogliamo, diciamo. Nell'Italia minore, ancora più a buon mercato. Il problema è, appunto, di evitare questa segregazione. E direi, visto che si è dibattuto corsi in lingua inglese, e corsi in lingua italiana, o, addirittura, integrati totalmente, direi che i corsi in lingua inglese hanno un vantaggio di rendere la comunità americana – chiamiamolo così – più riconoscibile e, quindi, paradossalmente, ancora più facilmente integrata. Cioè, ai corsi in lingua inglese, che nelle nostre università, sono molto rari, possono partecipare anche quegli studenti italiani che hanno interesse per la cultura, e, quindi, si ha uno scambio che, poi, naturalmente, porta ad altri livelli di aggregazione.

Al livello personale, devo dire che cerco di sostenere, nell'ambito delle possibilità, in tutti i modi, questo programma, perché mi sembra che, non solo serva agli studenti americani che vengono nel così-detto paradiso, ma, anche, sia un'apertura notevole, per gli studenti italiani, al di là dell'Europa, alla quale, spesso, un po' esclusivamente, ci concentriamo.

In effetti, ritengo che, se è vero come è stato detto, che per lo studente americano, venire in Italia, superato lo shock di cui si è detto, è anche avere un ricupero di una certa dimensione storica, che, per ovvia ragione, negli Stati Uniti, è impossibile avere, per lo studente italiano, e direi, anche, per il docente italiano, è un modo per superare, invece che ricuperare, qualche cosa, superare un qualche cosa che la storia purtroppo ci ha regalato. Cioè, una tradizione accademica, a volte, un po' troppo chiusa, e un po' troppo burocratica. Cioè, questo è un modo diverso di intendere la vita universitaria che il collega Blasi, ed io, cerchiamo, nella nostra funzione omologa, di trasmettere ai nostri colleghi, non sempre, devo dire, con qualche successo.

Si è parlato, nella prima giornata, alla quale ho potuto partecipare, perché in Italia ci si può muovere rapidamente. In tre ore, ci si muove dalla mia università, all'Università di Firenze, da Macerata a Firenze. Si è parlato, la prima giornata, del concetto di viaggiatore. L'ha detto la collega, la Professoressa Campani. Ha distinto fra turista, e viaggiatore. La distinzione mi è piaciuta; però, devo dire che il vero viaggiatore, così, come lo concepisco io, è il viaggiatore solitario. Io penso ad Alberico Gentili, che andava a insegnare a Oxford, a Matteo Ricci, che, partendo da Macerata – Alberico Gentili è, addirittura, da un paesino vicino a Macerata, San Genesio, – partendo da Macerata, andava a insegnare la cultura europea, in Cina. Perché, mi chiedo, questi ragazzi hanno bisogno di programmi, e di essere così, diciamo, protetti? La risposta, naturalmente, è molteplice; molte di queste ragioni sono state anche sollevate. Dal mio punto di vista, il discorso è un po' negativo, per il nostro sistema. Cioè, secondo me, appunto, questo eccesso di burocrazia è, forse, la cosa da cui questi ragazzi devono essere, in qualche modo, protetti, da un'organizzazione. Altrimenti, anche per la loro, diciamo, beata assenza di esperienza, in questo settore, potrebbero, veramente, non uscirne, come, del resto, hanno difficoltà ad uscirne gli stessi nostri studenti, e questo è stato ricordato.

Direi che, in questa prospettiva, potrei fare un'osservazione, cioè, che anche i paradisi terrestri nei quali viviamo, a volte, hanno riforme. Se fosse un paradiso, nel senso stretto, non ne avremmo bisogno di questa riforma, e, qui, ritorna il Dante-Michelangelo: vorrei dire, io sono un po' preoccupato del collega Blasi, nel senso che, siccome messa nelle mani, con tutte le libertà e,

diciamo, l'assenza di regole abbastanza, diciamo, l'assenza di regole è forse un po' troppo, ma colla flessibilità di regole che dà l'autonomia di coloro che non erano riusciti a migliorare il sistema, pure avendo prima gli strumenti, devo dire, che potrebbe, forse, creare qualche imbarazzo in più, anche per gli stessi nostri studenti, e, quindi, creare qualche problema, anche nei confronti della mobilità, nei confronti dell'orientamento, ove non ci fosse, veramente, a tutti i livelli per un magico cambiamento di mentalità. E questo è quello a cui tutti speriamo: una iniezione di grosso buon senso.

Un problema che, peraltro, vorrei sottolineare in questa sede, senza addentrarmi nel fatto che questa riforma penalizza, un po', i nostri studenti, anche come durata, perché introduce corsi di fatto di cinque anni, quando, nel resto dell'Europa, si fa 3 più 1, invece di 3 più 2, e, al livello del dottorato, mantiene tre anni, quindi, comporta una certa lentezza, anche nel migliore dei casi, quello che volevo sottolineare in questa sede, è che, da questi programmi americani, e dagli esperimenti che sono stati fatti, non da ultimo, forse tra i primi dall'Università di Firenze, di programmi, veramente integrati, si riesca a superare un ulteriore limite, del nostro mondo accademico, che è quello di una diffidenza, a volte, al di là di ogni logica, nei confronti di cultura che viene impartita, non dico da parte del collega di una altra sede universitaria italiana, ma, nei confronti di un collega di una altra sede universitaria europea, e, a maggior ragione, nei confronti di un collega che è stato scoperto da Cristoforo Colombo, e, quindi, appartiene, forse, ad un'altra, e, invece, appartiene ad un mondo universitario al quale, in qualche modo, questa riforma si è voluta ispirare.

Devo dire che il riconoscimento degli studi, effettivamente, è uno dei punti nei quali siamo molto in ritardo. Che la cultura sia cultura, e che non dipenda dal marchio di origine, dall'Università A, B o C, che l'ha impartita è, ancora, un salto di mentalità che, forse, non abbiamo fatto, e che colla presenza di questi studenti americani, che rappresentano a volte, nel mio caso, l'uno per cento degli studenti, effettivamente frequentanti, che sono circa la metà di quelli teorici, potrebbe, mi auguro, in futuro, portare ad un miglioramento. Grazie.

Adrienne Mandel:

Voglio ringraziare il Rettore Blasi, e il Rettore Febbraio e il Professor Varano dei loro interessanti interventi. Tante grazie. E adesso vorrei chiamare il Professor Giancarlo Pepeu, pro-Rettore per la ricerca scientifica e le relazioni internazionali dell'Università di Firenze.

INSTITUTIONAL RELATIONSHIPS – AGREEMENTS

GIANCARLO PEPEU

Pro-rettore per la Ricerca Scientifica e le Relazioni Internazionali, Università di Firenze

Le attività svolte dall'Università degli Studi di Firenze nell'ambito degli accordi di collaborazione culturale con università estere

Obiettivo

L'obiettivo degli accordi internazionali è instaurare, e intensificare, rapporti di collaborazione con Università europee, ed extraeuropee, per un adeguato sviluppo delle funzioni istituzionali di insegnamento, e di ricerca, e per favorire il processo di internazionalizzazione dell'Ateneo.

Modalità

Gli accordi sono firmati dal Rettore dell'Università di Firenze, e dal corrispondente Rettore/Presidente dell'Università straniera.

Nella maggioranza dei casi, l'accordo viene attivato su proposta dei Dipartimenti/Istituti/Facoltà che, con questo strumento, formalizzano rapporti di collaborazione scientifica in determinati settori. Alcuni di tali accordi coinvolgono più Unità Amministrative.

Gli accordi vengono stipulati secondo uno schema quadro elaborato in conformità alle disposizioni emanate a livello nazionale e approvato dagli Organi Accademici dell'Università di Firenze.

La durata media degli accordi è di cinque anni; nell'accordo i partners stabiliscono, secondo criteri di reciprocità, il settore di ricerca, e di didattica, le modalità di scambio del personale docente, tecnico-amministrativo e degli studenti, nonché le condizioni in materia di assicurazione e di spese di viaggio e soggiorno dei partecipanti.

Sono 91 gli accordi culturali attualmente firmati con i Rettori di importanti Università straniere in 38 Paesi europei ed extra-europei. L'alto numero di collaborazioni internazionali è il prodotto di due fattori: il prestigio scientifico dei docenti, e le loro collaborazioni, con i colleghi delle Università straniere, e la fama della città di Firenze, e l'interesse che essa suscita nel mondo.

Accordi con Università nordamericane

Dei 91 accordi in vigore, 11 sono stipulati con Università nordamericane.

La più antica collaborazione scientifica con Università nordamericane è quella con la Johns Hopkins University: il primo accordo formalizzato risale all'Anno Accademico 1984-85; tale accordo è stato rinnovato nel corso degli anni ed è, tuttora, in vigore.

La collaborazione scientifica tra i ricercatori del Dipartimento di Fisica della Johns Hopkins University di Baltimora, e i ricercatori fiorentini risale al 1975, e si è sviluppata attraverso numerose visite, tra cui molti soggiorni semestrali, ed ha avuto, per oggetto principale, ricerche di fisica teorica nel campo delle particelle elementari.

Occorre, peraltro, sottolineare che tale collaborazione è stata molto importante per la formazione scientifica di alcuni giovani ricercatori fiorentini, che hanno trascorso vari periodi a Baltimora.

La collaborazione a partire dall'Anno 1984/85, è stata formalizzata in un accordo internazionale, che riguarda principalmente i seguenti settori: Fisica, Astronomia; Scienze Neurologiche e Psichiatriche e che prevede lo scambio di docenti, ricercatori, dottorandi e studenti.

Per l'Università di Firenze, i Dipartimenti proponenti sono il Dipartimento di Fisica, il Dipartimento di Astronomia e Scienza dello Spazio, ed il Dipartimento di Scienze Neurologiche e Psichiatriche. Per la Johns Hopkins University è coinvolta la School of Hygiene and Public Health.

Altro accordo con lunga tradizione di scambi è quello con la Brown University, stipulato nell'anno 1987, che riguarda il settore della ricerca storica, e che prevede lo scambio di docenti, ricercatori, dottorandi, studenti, personale tecnico e amministrativo.

Attualmente, sono interessati il Dipartimento di Studi Storici e Geografici dell'Università di Firenze e il Department of History della Brown University.

L'accordo ha scelto di privilegiare, nel periodo di soggiorno presso l'altra Università, lo studio e la ricerca, senza comunque pregiudicare la partecipazione a seminari, a lezioni e conferenze.

Ciascuna delle due Università ha utilizzato i periodi di ospitalità disponibili presso l'altra Istituzione, consentendo ai propri docenti, ricercatori, dottorandi e laureandi, di compiere proficue permanenze di studio, e di approfondimento scientifico, presso la Brown University, nel campo della storia americana, della storia moderna e contemporanea. Fra gli ospiti del Dipartimento di Studi Storici e Geografici, si segnalano valenti studiosi di Storia americana, come il Prof. Chudachoff, e di Storia fiorentina come il Prof. Litchfield.

Si segnala, inoltre, l'Accordo con l'Università dell'Arizona, Tucson, stipulato nel 1991, per lo sviluppo di una collaborazione che, inizialmente, interessava i settori agrario ed umanistico e che, successivamente, si è estesa ad altri settori; sono state inserite, infatti, la medicina, le scienze sociali, le belle arti, l'astronomia, la fisica (spettroscopia non lineare) e le scienze aziendali.

Gli altri accordi con Istituzioni nordamericane sono stati stipulati nel corso degli anni '90, con le seguenti Università (vedi elenco allegato):

- CORNELL University, Ithaca, New York
- NEW YORK University
- SYRACUSE University
- University of NEW MEXICO, Albuquerque
- University of the PACIFIC, Stockton, Long Beach
- CALIFORNIA STATE University, Long Beach
- University of OKLAHOMA
- The University of TEXAS at Austin, Texas

I settori di prevalente interesse, nell'ambito di questi accordi, sono le Scienze umanistiche, le scienze sociali e politologiche, l'architettura.

Protocolli specifici per la mobilità di studenti

Si segnalano, infine, due Protocolli specifici, relativi alla mobilità di studenti, stipulati con la New York University e con la Georgetown University.

Tali Protocolli prevedono un bando annuale per lo scambio, per un semestre, di studenti regolarmente iscritti all'Università di Firenze (esclusi quelli della Facoltà di Medicina e Chirurgia) per frequentare i corsi presso tali Università.

Per l'Anno accademico 2000/2001, sono stati selezionati 8 studenti fiorentini in mobilità verso la New York University, e 4 studenti fiorentini in mobilità verso la Georgetown University.

Ladies and Gentlemen, good evening. I will try to be very short and answer the question that Prof. Prebys asked me. She has asked me to draw up a short history of the relationship between the University of Florence and the American universities. The story of the relationship began well before the signing of formal agreements. We could say that it began, spontaneously, and saw the involvement of many Florentine students, and the charming girls of Smith College, Vassar, and other women's colleges, who sent their students to study art in Florence. How many marriages have resulted from the interaction, and have enlarged the Anglo-Saxon influence in the Florentine society, and how many brilliant Florentine young men went, at that time, to the U. S.? I can list at least five cases, only in my small circle of acquaintances, of that time.

On a more serious level, the relationship between my department – the Department of Pharmacology; I am a professor of Pharmacology – and the Department of Pharmacology of Yale University, began in 1958, and resulted in the post-doctoral training of three of my colleagues, besides me, and the visit of a number of colleagues from Yale. However, it was never formalized. This is one of the cases that Prof. Blasi described earlier. Many of these interactions never reached the degree where they needed to be formalized. This is an example of the informal cooperation which is taking place between Florence University and American universities.

The first formal agreement was established with Johns Hopkins University in 1984, and is still active, but, the cooperation between the physicists of the two universities started in 1975. Within the framework of this program, a large number of exchanges took place and are still going on, involving mostly investigators in the field of theoretical physics. The present agreement between the two universities has been extended to cover also astronomy, neurological sciences, and psychiatry.

In 1987, an agreement was signed with Brown University involving the Department of History of Brown University, and the Dipartimento di Studi Storici e Geografici of Florence. In 1991, Florence University and the University of Arizona signed an agreement concerning Medicine, Social Sciences, Humanities, Astronomy, Physics and Management. In the Nineties, the number of agreements increased rapidly to the present number of eleven. There are, also, two agreements with Canadian universities.

There are – and this has already been mentioned by Prof. Blasi – also two Protocols for student mobility between Florence, and New York University, and Georgetown University. The agreement provides for the exchange of students who will attend courses for a semester. For the academic year 2000-2001, eight students from Florence will go to NYU, and four to Georgetown.

The agreements are usually born from the initiative of a department, but they may also involve several departments. They offer a general framework, covering the exchange procedures, health insurance, provisions for the cost. The agreement lasts for five years and can be renewed if the parties maintain an interest. They are signed by the Rector. With this technical detail I am answering the question asked by Prof. Prebys: the agreements are signed by the Rector of our university and the President of the American university. The money for implementation comes, usually, from the department that is promoting the exchange. In a few cases, grants from the Ministry for Universities and Research have been obtained, but, the amount of money, usually, is really minimal. So far, all the agreements have been renewed. The question has been asked whether the agreements have been successful. I would say, more or less, yes, and some, also, very successful. I, too, have a personal example: five undergraduate students from the University of Arizona have spent from three to twelve months in my lab, in the last three years; one is still with me.

The areas of prevalent interest are art and humanities, social and political sciences, architecture. Renaissance monumental masterpieces are the main attraction for the American student. Nevertheless, even if the numbers are smaller, exchanges of faculty, and a few students, are also, taking place in Physics, Medicine, and Bio-Physics. Several science departments, and special laboratories of the University of Florence, enjoy international reputations, and attract scientists, also, from the United States. Globalization is a general trend; English is becoming more and more the international language of culture, and its diffusion within the University of Florence is rapidly increasing. Florence is becoming more and more popular, perhaps even too popular. All these premises are for further expansion of exchanges between American universities, and our university, and the cross-fertilization of our cultures, from scientific and humanistic sides; in both fields, our university has much to learn, but, also, much to offer. Thank you very much for your attention.

Adrienne Mandel:

Thank you very much. Now, I would like to present Prof. Giorgio Zanchini, Delegato per i Rapporti con il Nordamerica dell'Università di Padova.

GIORGIO ZANCHINI

Delegato per i Rapporti con il Nord America, Università di Padova

Buona sera. Essendo penso l'ultimo – mi scusi, penultimo – vi faccio grazie del mio americano che, evidentemente, non può essere perfetto. Per ciò, preferisco parlarvi in lingua italiana. Desidero ringraziare il comitato organizzatore, in particolare, la Professoressa Prebys, che mi ha, cortesemente, invitato, e porto, anche, i saluti del Magnifico Rettore della nostra Università, il Professor Giovanni Marchesini. Questo è un saluto non soltanto formale, ma sostanziale. Vale dire, l'Università di Padova di oggi, che supera, ormai, sessantamila studenti, ricalca attrazioni molto antiche, che hanno sempre tenuto, in grandissima considerazione, gli scambi internazionale. Io appartengo alla Facoltà di Medicina. Il mio lavoro è di neurologo.

Debbo, per lo meno, citare due studenti stranieri – all'epoca non c'erano ancora gli Stati Uniti d'America – ma, che hanno illustrato, veramente, la scienza medica a Padova. Uno è Andrea Vesalio, di Bruxelles che, come voi sapete, fu, prima, studente a Padova. Si laureò a Padova, e, poi, divenne, giorni dopo, caso molto singolare, forse l'unico docente, professore a Padova, e meritatamente, perché con la sua opera, *De manibus corporis fabrica*, nel 1543, fondò l'anatomia moderna. L'altro invece è Harvey, un inglese, che fu studente, a Padova, e, poi, negli anni successivi, è tornato in Inghilterra. Scoperselo, e pubblicò la sua scoperta sulla circolazione del

sangue. Sino a allora, qualcuno di voi, forse, la ricorderà, prevaleva la teoria secondo la quale il sangue si muoveva, non con un movimento circolare, ma con un movimento, tipo marea. Divenne, forse, la singola scoperta più importante nella storia della medicina.

Detto questo, non arrivando ancora ai tempi moderni – ma sarò breve; non spaventatevi – anche se prendo la rincorsa da lontano – se andiamo a parlare della nostra tematica più specifica, cioè il rapporto con università americane, sono andato a vedermi un po' la bibliografia. Avendo quest'eredità, mi sono sentito così responsabile, anche di aspetti storici, in effetti, il primo studente americano, che, si, è venuto, e ha frequentato l'università padovana, e si è laureato, da noi, è un certo Edmund Davy, nella seconda metà del 1600. Questa è stata anche una piccola scoperta – non mia, ma di una studiosa della nostra storia, dalla Professoressa Rossetti – dai nostri registri, risultava che non si trattava di uno studente che si definiva “angloamericanus” ma “cantabrigensis”. Come, ora, l'inglese, il latino era, naturalmente, la lingua internazionale dell'epoca. Stranamente, però, questo studente non figurava nei registri dell'Università di Cambridge, in Inghilterra. Qualcuno, giustamente, è andato a vedere sui registri di un altro Cambridge – Massachusetts – e, in effetti, l'angloamericano che corrispondeva al nostro studente era iscritto nell'università. Pure, essendo di origine inglese, e essendo venuto a laurearsi a Padova, nell'occasione di un viaggio fatto per questioni di eredità – si trattava di un nobile inglese emigrato nelle loro colonie americane – era iscritto, invece, come studente, all'università di Cambridge, in Massachusetts. Chiudiamo la parentesi del passato.

Dicevo, Padova, oggi, è una grande università del nordest, erede del suo ruolo storico di università di Stato, della Repubblica Serenissima, con una fortissima tradizione di scambi, come ho già detto, con l'estero. Per secoli, fu polo d'attrazione, soprattutto, per i paesi dell'est europeo, ma, anche, per i paesi di lingua tedesca, l'associazione di studenti di lingua tedesca, comprendendo in questo, anche, gli olandesi e i bohemi. Era estremamente influente, anche, proprio nel governo dell'Università, ma, anche, come abbiamo detto, studenti di altre nazionalità, ad esempio, inglesi, francesi, e spagnoli – comunque del bacino del Mediterraneo – questa tradizione è continuata, nei secoli, per andare più vicino ai nostri tempi, e per andare, più specificamente, nell'argomento oggetto di questa breve comunicazione.

Per quanto riguarda le università americane, i colleghi che mi hanno preceduto, il Professor Ermanno Bencivenga, e la Professoressa Marlis Camion, hanno già accennato all'esistenza di questi due importanti centri di studio, rispettivamente, dell'Università della California, o, meglio, il sistema dell'Università della California, con nove campus, e la Boston University, in Padova. Per noi, questo è un grande vantaggio, perché, al di là dei rapporti, dell'amicizia, della simpatia, della collaborazione, effettivamente, la presenza fisica di questi centri costituisce un notevole punto di riferimento, per i nostri studenti, e per gli studenti americani. Gli scambi con la California risalgono ai primissimi anni Sessanta, e, negli anni Ottanta, si sono aggiunti gli scambi con la Boston University, nell'insieme, in questi programmi, noi abbiamo uno scambio reciproco, come è già stato detto, complessivamente, di una sessantina di studenti. Questo, da un punto di vista ufficiale.

Evidentemente l'indotto culturale, meno strutturato e, forse, meno evidente, è assai più ampio. Questo ci dà molta soddisfazione. I nostri studenti, che rientrano da questa esperienza, sono entusiasti. Aprono il loro orizzonte culturale, e mi danno, personalmente, una grande soddisfazione, anche perché rivivo, io, quello che fu la mia esperienza, e privilegio, negli anni Settanta, di usufruire di una borsa del governo americano, di passare due anni negli Stati Uniti, in un centro di ricerca. Ebbi anche un figlio, ma, al di là dell'aspetto della ricerca, la crescita individuale, la crescita umana, che io ritengo c'è una parte, almeno, e altrettanto importante, di quest'esperienza. Poterlo offrire ai nostri giovani, credo, sia uno degli aspetti più qualificanti di un moderno ateneo italiano. C'è questo aspetto talmente rilevante, talmente all'attenzione del nostro Senato Accademico, che sostanzialmente, abbiamo, ormai, quasi una cinquantina di accordi di scambio formali, ufficializzati, con diverse istituzioni europee, e americane, in senso più ampio, nei diversi continenti.

Per quanto riguarda, poi, medicina, in particolare, ed università americane, i nostri studenti non possono, sfortunatamente, usufruire dei due accordi, che ho menzionato, ora, con la Boston

University, e con l'Università di California, per ragioni, semplicemente, di ordine burocratico, e professionale. Voi sapete che le scuole professionalizzanti, come sono ora i law schools, come è la medical school, rappresentano delle difficoltà maggiori, sia di riconoscimento, ma, anche, proprio di partecipazione ai programmi di studio. Questa proposta mi interesserà approfondire questo accordo che sembra, venir realizzato, adesso, con la Law School, dove non siamo riusciti, della B.U. Invece, siamo riusciti a creare degli accordi paralleli precedenti, più specifici, per medicina. C'è pure un numero limitato di studenti che può essere scambiato con la Medical School della Boston University, con la Harvard Medical School, e, molto più recentemente, con l'Università di Pennsylvania, Philadelphia. Mi dà piacere dire che, la settimana prossima, terremo una piccola cerimonia celebrativa dell'accordo recentemente firmato, proprio tra le Medical Schools della nostra università, e della Columbia University.

Credo di dovermi fermare qui, anche, perché il tempo è molto breve. Mi sfurio se questa è stata una relazione, forse, un po' troppo tecnica, un po' troppo arida, ma non c'è tempo per molte altre considerazioni, che, del resto, ho sentito fare già, da molti interventi pretendenti. Vi ringrazio per l'attenzione.

Adrienne Mandel:

Grazie. Vorrei dare la parola alla Professoressa Margherita Ciacci adesso, Rappresentante delegato del Rettore per le Università australiane.

MARGHERITA CIACCI

Rappresentante delegato del Rettore per le Università australiane, Università di Firenze

I don't want to keep you waiting. I know you have many other engagements. I just will say a few words about some English-speaking universities that are becoming more and more relevant on the world scene because of globalization issues, and because they have, perhaps, decided to get into this trend of offering educational programs abroad. I am speaking not about American universities, nor about Canadian ones, that have already been mentioned, but about Australian universities.

When, about five years ago, the Rector said that we should begin this kind of relationship, I knew Australia just for being a very lovely country, I associated it with the various stereotypes that go around the world with it. In the meantime, we have established about six cooperation agreements: the University of Sydney is one; other universities in Melbourne, including one, which is Monash University, that is a very large university, with five different campuses all around Melbourne, that was so interested in the prospect of having a relationship with the University of Florence, that they decided to come Tuscany. This is, for us, a source of deep satisfaction, in the sense that we think that this proves that even such a far distant university system such as the Australian one, which, however, is based on the British model, can find an interest in Italy, and, in particular, in Tuscany, not because of being in Florence or of being in Rome, but because it chose an even smaller city than Macerata, or Padova, and this city is Prato. Prato because, symbolically, the wool from Australia often comes to Italy – despite the fact that it often goes to the North – the wool industry in Prato is very important, and they thought that it would enhance their appeal to place themselves in Prato. The other element, which is very pragmatic, is that the local administration, which was somehow approached, offered them very interesting possibilities of renting a palace in the middle of the town.

So, now, I think, hearing from the future Director, Prof. Bill Kent, they are going to start their activities at the beginning of 2001. This is one interesting point about this exchange. But, I would, also, like to say that the University of Florence has tried to foster exchanges with bilateral agreements, such as Prof. Pepeu just mentioned. In this case there is not much money, as we all know, but the regional government gave us, as a faculty of economics, some funding for our students to go abroad and, also, for having Australian students come to Italy to carry out *stages*, or

internships, which were carried out at the Foreign Trade Office in Florence or Cesvit, also in Florence, and in firms, in Australia.

Industry-based learning, I think, is one of the answers that can be given with small financial support for students, because this encourages them to get the feeling of what it is like to work in Italy and to study in Italy, and for our students the same can be said when they go abroad. This can also lead to an appreciation of the possibilities of the labor market, of future developments in the labor market, trying to bring the experience in the classroom closer to the experience outside.

This is a very brief testimonial, but I do not want to keep you any longer. Perhaps tomorrow, if there are any points you would like to discuss, we can pick up the subject again. Thank you very much.

Adrienne Mandel:

Thank you to everyone who has participated, and I hope you have a lovely evening.