



*Association of American  
College and University  
Programs in Italy*

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**PROCEEDINGS OF / ATTI DI**  
**EDUCATING IN PARADISE:**  
**THE EXPERIENCES OF NORTH**  
**AMERICAN INSTITUTIONS**  
**OF HIGHER LEARNING IN ITALY**

**A Symposium Held in Florence, Italy, from October 5-8, 2000**

**UNDER THE GRACIOUS PATRONAGE OF**  
**CARLO AZEGLIO CIAMPI,**  
**PRESIDENT OF THE REPUBLIC OF ITALY**

**AND WITH THE PATRONAGE OF**

**the Ministry for Foreign Affairs  
of the Republic of Italy;**  
**the Ministry for Cultural Assets and Activities of the Republic of Italy;**  
**the Embassy of Canada;**  
**the Embassy of the United States of America;**  
**the Region of Tuscany;**  
**the Province of Florence;**  
**the City of Florence;**  
**the City of Fiesole;**  
**the Commission for Cultural Exchange between Italy  
and the United States - the Fulbright Commission.**

## PROCEEDINGS OF EDUCATING IN PARADISE – INTERNET EDITION

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### ACKNOWLEDGEMENTS / RINGRAZIAMENTI

This Quaderno presents the Proceedings from the international symposium “Educating in Paradise” sponsored by the Circolo di Cultura Politica Fratelli Rosselli and the Association of American College and University Programs in Italy held in Florence, October 5-8, 2000. The purpose of the symposium was to present the activities and experiences of North American institutions of higher learning in Italy.

We would like to thank all of the members of AACUPI for their cooperation and collaboration, all of the speakers whose participation and valid contributions made the symposium a memorable experience, and, in particular, the Organizing Committee members Ermelinda Campani, Heidi Flores, Adrienne Mandel and Renzo Ricchi. Special commendation goes to those presiding over the daily and special sessions, and giving special addresses: Cinzia Abbate, Mary Beckinsale, Jeffrey Blanchard, Gian Franco Borio, Mario Borio, Paola Bortolotti, Robert Callahan, Roberto D’Alimonte, Barbara Deimling, Maria Grazia Ciardi Dupré, Marcello Fantoni, Thomas M. Foglietta, Antonia Ida Fontana, Ezio Genovesi, Sergio Givone, Guglielmina Gregori, Francesco Gurrieri, Serafina Hager, Cristina Acidini Luchinat, Giuseppe Mammarella, Giuseppe Nicoletti, Franco Pavoncello, Alessandro Petretto, Lorenzo Pignatti, Giovanni Puglisi, Rudolph Rooms, Cynthia P. Schneider, Janet Smith, Giorgio Spini, Valdo Spini, Kim Strommen, Vincenzo Varano, and Shara Wasserman.

We are, also, deeply grateful to the Carlo Marchi Foundation for their direct support of our commission of the up-dated version of the 1992 study on academic tourism by the Istituto Regionale per la Programmazione Economica della Toscana. On the eve of the twenty-first century, Rosanna Marini, President of the Carlo Marchi Foundation, and Vice-President Anna Maria Petrioli Tofani readily comprehended our plea and understood the necessity of giving additional weight, analysis and form to the American and Canadian flow of academic tourism. We thank Piero Tani and his staff at IRPET, along with Hulda and Daniele Liberanome, for meeting this challenge with their fine organizational and analytical skills in making this current study another tangible reality.

We, also, thank the Banca Toscana, the Comune di Fiesole, the Comune di Firenze, the Consiglio Nazionale delle Ricerche, the Provincia di Firenze, and Villa Banfi Wines.

This formidable initiative could not have been completed without the assistance of Regina Lee, Caterina Nobiloni and James Zarr whom we thank and gratefully acknowledge.

With best wishes for moving forward in this Paradise of ours,

Portia Prebys, President, AACUPI  
Riccardo Pratesi, President, CFR

Rome and Florence, September 1, 2001.

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Questo Quaderno presenta gli Atti del simposio internazionale “Educating in Paradise”, organizzato dal Circolo di Cultura Politica Fratelli Rosselli, e la Association of American College and University Programs in Italy, tenutosi a Firenze, dal 5 al 8 ottobre, 2000. Lo scopo del simposio era di presentare le attività e le esperienze dei programmi universitari nordamericani in Italy.

Ringraziamo tutti i rappresentanti dei programmi membri dell’AACUPI, la cui partecipazione, e i cui contributi validissimi hanno reso così memorabile questo simposio, e, in particolare, i membri del Comitato Organizzatore: Ermelinda Campani, Heidi Flores, Adrienne Mandel, e Renzo Ricchi. Siamo grati, anche, ai partecipanti che hanno presieduto le varie sessioni, e che hanno presentati dei discorsi di particolare rilevanza: Cinzia Abbate, Mary Beckinsale, Jeffrey Blanchard, Gian Franco Borio, Mario Borio, Paola Bortolotti, Robert Callahan, Roberto D’Alimonte, Barbara Deimling, Maria Grazia Ciardi Dupré, Marcello Fantoni, Thomas M. Foglietta, Antonia Ida Fontana, Ezio Genovesi, Sergio Givone, Guglielmina Gregori, Francesco Guerrieri, Serafina Hager, Cristina Acidini Luchinat, Giuseppe Mammarella, Giuseppe Nicoletti, Franco Pavoncello, Alessandro Petretto, Lorenzo Pignatti, Giovanni Puglisi, Rudolph Rooms, Cynthia P. Schneider, Janet Smith, Giorgio Spini, Valdo Spini, Kim Strommen, Vincenzo Varano, and Shara Wasserman.

Desideriamo ringraziare calorosamente la Fondazione Carlo Marchi per il sostegno finanziario a noi concesso per aver commissionato una versione aggiornata dello studio sul turismo accademico completato dall’Istituto Regionale per la Programmazione Economica della Toscana, nel 1992. All’inizio del ventunesimo secolo, Rosanna Marini, Presidente della Fondazione Carlo Marchi, e Vice-Presidente Anna Maria Petrioli Tofani hanno prontamente accolto la nostra preghiera, e hanno compreso la necessità di dare ulteriore peso e forma al flusso del turismo accademico americano e canadese. Siamo grati, in modo particolare, a Piero Tani e la sua équipe all’IRPET, assieme a Hulda e Daniele Libranome, per aver accettato la sfida di rendere quest’attuale studio un’altra realtà tangibile per noi: hanno fatto un ottimo lavoro.

Ringraziamo vivamente, inoltre, per il sostegno, la Banca Toscana, il Comune di Fiesole, il Comune di Firenze, il Consiglio Nazionale delle Ricerche, la Provincia di Firenze, e Villa Banfi Wines.

Questa iniziativa non si poteva compiere senza la validissima assistenza di Regina Lee, Caterina Nobiloni, e James Zarr, che ringraziamo, e di cui riconosciamo i molti meriti.

Con i migliori auguri per future iniziative nel nostro Paradiso,

Portia Prebys, Presidente, AACUPI  
Riccardo Pratesi, Presidente, CFR

Roma e Firenze, 1 settembre, 2001.

### *Valdo Spini*

I “Quaderni del Circolo Rosselli” sono molto soddisfatti di pubblicare gli atti del convegno sulle università americane in Italia, svoltosi nello scorso ottobre 2000 a Firenze e a Fiesole, nonché gli studi ed i documenti connessi. Il titolo che l’Associazione delle università americane ha voluto mettere al convegno e ai suoi atti, *Educating in Paradise*, Educare in Paradiso, è molto lusinghiero per il nostro paese e per le sue enormi e non sempre sfruttate potenzialità in questo campo.

Lo scambio culturale di alto livello che con la presenza di strutture universitarie, di docenti e di studenti, si stabilisce tra Italia ed Usa è di estrema utilità per i nostri due paesi e per le loro giovani generazioni. La crescente presenza di filiazioni di università americane in Italia, e più specificamente a Firenze e in Toscana, costituisce una grande opportunità, non solo culturale, ma anche economica e sociale, che, nel tempo abbiamo dovuto difendere e sviluppare anche con interventi legislativi ripetuti, addirittura per impedire in talune situazioni che una troppo severa osservanza delle leggi italiane le mettesse in crisi dal punto di vista fiscale e previdenziale e ne provocasse l’allontanamento.

Oggi, per le filiazioni di istituti universitari di tutti i paesi stranieri c’è un quadro legislativo più certo ed adeguato. Non mancano ulteriori cose da fare: le si potranno leggere negli atti del convegno e costituiscono un impegno per il futuro. E’ evidente, infatti, l’interesse italiano a non porre ostacoli bensì a sviluppare la presenza delle università USA (e di altri paesi) in Italia e di trarne tutte le implicazioni positive possibili.

Semmai il problema è un altro. E cioè di riflettere da parete nostra su quella che si può definire come la “fuga dei cervelli” dall’Italia verso l’estero e verso gli USA in particolare. Viviamo in un mondo in cui certo non si devono mettere barriere alla mobilità degli studiosi, anche per poter fruire di tutti i centri di eccellenza che si vengono a creare nella ricerca scientifica a livello internazionale. Il problema è un altro ed è duplice: mantenere e sviluppare quei centri di eccellenza italiani che possono risultare competitivi a livello internazionale da un lato, e dall’altro incentivare o quantomeno non ostacolare il ritorno di chi vuole rientrare in Italia.

Ecco perché dobbiamo pensare al problema del riconoscimento dei titoli di studio conseguiti da italiani in Usa, ecco perché dobbiamo forse pensare a ciò anche nel nuovo quadro europeo, ecco perché dobbiamo dare un carattere organico alla nostra azione di recupero di cervelli, di formazione e di energie che sono andate all’estero. E’ uno stimolo che viene dal convegno.

Ma torniamo alle nostre università americane in Italia. Il reciproco conoscersi serve anche a superare tanti stereotipi che vi sono nella conoscenza che l’un popolo ha per l’altro. Quindi il problema non è solo legislativo o di facilitazione organizzativa. Il problema è di poggiare questa realtà su di un solido ponte culturale. Ed è quanto può discendere anche dalla proposta, che mi è sembrato gusto esprimere, di dare una regolarità a questi incontri fiorentini. L’augurio è che questa pubblicazione possa essa stessa costituire uno stimolo in questa direzione.

Valdo Spini

## INTRODUCTION

### NORTH AMERICAN UNIVERSITIES IN ITALY

The presence in Italy of American and Canadian colleges and universities that have formally established programs of study and research in Italy is formidable with seventy-six programs at present compared to forty-three in 1992, and interest never wanes. Thirty-four percent of the entire national presence of these programs is concentrated in Tuscany with thirty-two per cent in Florence itself and with more than 4000 students in the region in any given year. Forty-one percent of the programs are located in Rome. There are programs also in Milan, Genoa, Vicenza, Padua, Venice, Parma, Bologna, Siena, Cortona, Perugia, Macerata, Viterbo, Naples and Cuma with a total number of ten thousand students studying in Italy in any given year .

Italians, in general, are little acquainted with this phenomenon of North American college and university students studying in Italy and it is for this reason that The Circolo Fratelli Rosselli and the Association of American College and University Programs in Italy (AACUPI) consider it of paramount importance to initiate this very first presentation of these North American academic institutions with a specific symposium in which the directors of these programs will illustrate the history, organization, and goals of each program and will comment on the broad interaction with Italy, in general, as well as the particular relationships with Italian cultural and academic institutions, locally and on the national level.

*Academic tourism* – the term that technically describes the period of study that North American students spend in Italy – had been for a long while assumed to be of importance economically, but had never been quantified precisely, until 1992 when an important study carried out by the Istituto Regionale per la Programmazione Economica della Toscana (IRPET) gave weight and form to the American and Canadian flow of academic tourism and to the structures utilized by American and Canadian study abroad programs, underlining both the economic, cultural and organizational aspects. This type of tourism usually escapes conventional census mechanisms, because about half of these students live in housing provided by their own colleges and universities, or, they live with families, or else they turn to the real estate market and rent rooms, apartments, villas, rather than utilizing traditional hotel services.

The presence of Americans and Canadians in Italy and, particularly in Tuscany, is not a new phenomenon, but it is certainly exceptional to learn about and have contact with the attributes of vitality, rigorousness, and intensity that characterize these AACUPI study programs. The task at hand facing each North American student is extremely serious and very challenging. Every single program has a well-defined, precise objective and set of goals, the academic quality is excellent, the professors – Italians, Europeans, North Americans – teaching and researching a broad range of courses, are specialists in their fields and are dedicated to this type of teaching, peculiar to study abroad. The subjects taught are, naturally, liberal and fine arts, architecture and the social, political and historical sciences.

Italy wields a deep fascination for the young student, a fascination that stimulates extremely intense interests in his imagination, both due to the richness of civilization and antique art that the student comes close to reaching out and touching, and due to its cultural diversity that literature, cinema, music and television coverage continually witness. Studying in paradise, this is what the young North American student anxiously expects.

This image of Italy is successively and inevitably mediated by the experience of first-hand knowledge: the fusion between desire and experience, between dream and reality, creates composite images that often, but not always, harmonize with the subjective vision and the objective one. Each student is, day after day, faced with the comparison, sometimes disappointing, between the myth

created in his or her imagination and the reality of life in the host country. Paradise can become a real paradise, and getting the student to accept this transformation is one of the most delicate tasks facing the faculty in AACUPI programs. Each day, the student involved in the study program of choice is guided through human and social disciplines to the discovery of profoundly different realities that socially, humanly, and culturally are proposed by the new host country. Each critical operation of this type is constant for the student, it pervades every single aspect of daily life, on every level, with every choice at hand, from the simplest to the most difficult.

These academic programs demand much from the student on every level, because they expect a kind of double agility in learning, so the student may quickly become oriented in diverse historical periods, and even more, to settle into a country that is culturally foreign to them. Their serious route to a broader education leads toward the achievement of anew personal identity which is defined through meeting Italian culture, a personal response to this lived experience, and the capacity to amalgamate it with the student's personal culture of origin. This path is practicable, however, only if approached with love, patience, and perseverance, the perseverance of someone who really wants to understand, who is willing to invest knowledge and experience in anew life in the new host country with reciprocal respect.

For each and every student who has walked this path with success- and there have been hundreds of thousands over the years- the student's personal identity will forever be tied to Italy: a month, a semester, a year spent on Italian soil means a bonus in his or her quality of future life. "These students are our best ambassadors" said Mario Leone, President of IRPET, on the occasion of the presentation of the 1992 IRPET Study.

These opportunities for study in Italy assume particular importance because they represent long-term tourism which produces important effects and interaction with the economic and social reality of the areas where most AACUPI study programs are located. Academic tourism is much less influenced by the traditional "trends" tied to economic, political and psychological causes, and guarantees a regular and constant flow of tourism, with an average stay of between six and ten months as opposed to the usual two to three days for the traditional tourist.

The 1992 IRPET Study indicated that between forty and forty-two billion liras were spent in academic tourism directly by the programs, only twenty-three, studied in Tuscany for the single year 1991-1992. This amount, added to the amounts spent indirectly by students and guest faculty and staff for personal shopping and visits by parents, family members and friends and their relative expenditures along with the indirect effects on the regional economy add up to approximately eighty billion liras. And, in addition, over the years, few students fail to return, time and time again, to their own personal paradise.

IRPET, supported by the Carlo Marchi Foundation, has brought up to date the 1992 study, extending it to all AACUPI programs distributed throughout the entire national territory. The IRPET Study 2000, a precise analysis of the economic magnitude of this flow of tourism for academic purposes from North America in terms of economic impact on each of the geographic regions in Italy where AACUPI study programs are located will be presented during this symposium, evaluated in terms of net output, directly and indirectly, generated by expenditures on the part of the programs themselves, students, and guest faculty and staff from the United States and Canada .

AACUPI, desirous of enhancing and facilitating the international education interest of American and Canadian college and university programs in Italy, by cooperative effort, seeks to extend, protect and generally enrich instructional programs and academic research activities by mutual assistance; it also seeks to expand the scope of cooperative relationships between North American programs and appropriate Italian counterpart institutions through educational and other cultural exchange.

On the occasion of this symposium, AACUPI will award its annual AACUPI Prize to Furio Colombo for his efforts in promoting cultural and academic cooperation between Italy and the United States. Over the years, many Italian and American political, cultural, and academic figures

have been awarded the AACUPI Prize for their role in assisting AACUPI in attaining its goals. In Florence, the AACUPI Prize was awarded to Valdo Spini in 1993 and to Paolo Blasi in 1995.

Portia Prebys, President of AACUPI

Riccardo Pratesi, President of Circolo Fratelli Rosselli

## LE UNIVERSITÀ NORD-AMERICANE IN ITALIA

### *Una presenza culturalmente e economicamente assai rilevante.*

Quanti cittadini sono a conoscenza della presenza dei **Programmi** di studio delle università nord-americane in Italia? Pochi, pensiamo. E quanti dei più informati conoscono i numeri di questa presenza? Pochissimi, ne siamo certi. Sarete sorpresi di sapere che oggi ben 76 tra università e colleges hanno un programma di istruzione accademica nel nostro Paese, e che, ad esempio, in Toscana sono presenti attualmente 20 Università e 6 Colleges, pari al 34% dell'intera presenza nazionale, con circa 4000 studenti in qualsiasi momento dell'anno accademico. Ci sono programmi a Genova, Milano, Vicenza, Padova, Venezia, Bologna, Parma, Siena, Macerata, Perugia, Viterbo, Firenze, Roma, Cortona, Napoli e Cuma, ed il numero complessivo di studenti nordamericani in Italia ogni anno supera il 10000.

Il *Turismo di studio accademico* (questo è il termine tecnico con cui si definisce lo *stage* di studio dello studente nord-americano in Italia) è stato a lungo un fenomeno *intuito*, ma mai quantificato con precisione, fino a quando un'importante indagine condotta dall'IRPET (Istituto Regionale per la Programmazione Economica della Toscana) nel 1992 ha permesso di dare un peso e un volto ai flussi di origine statunitense e canadese e alle strutture impegnate in corsi accademici dedicati a questa utenza, mettendo in luce sia gli aspetti economici che quelli organizzativi e culturali. Questo tipo di *turismo* sfugge in genere ai vari meccanismi di censimento, perché circa la metà di questi studenti o trova alloggio presso le sedi delle università e *colleges* o va in famiglia o si rivolge al mercato immobiliare (affittacamere, case, appartamenti) piuttosto che alle tradizionali strutture alberghiere.

Il numero delle università U. S. A. e Canadesi che hanno attivato **Programmi** di studio in Italia è passato dalle 43 unità del 1992 alle 76 unità attuali (34% a Firenze e 41% a Roma), con un ritmo di crescita in forte aumento.

La presenza di americani in Italia e particolarmente in Toscana non è una novità, ma è certamente eccezionale conoscere e contattare le doti di vitalità, di rigerosità, e di intensità che caratterizzano i loro *Programmi* di studio. Il compito, infatti, che qui attende lo studente americano è estremamente serio e assai impegnativo. Ogni *Programma* ha un obiettivo ben definito e preciso; il livello accademico è ottimo, i docenti – italiani, europei, nordamericani – della ricca gamma dei corsi sono specialisti nella loro materia e dedicati a questo tipo di insegnamento.

L'Italia esercita sul giovane studente nord-americano un fascino profondo, che stimola nel suo immaginario interessi intensissimi, sia per la ricchezza delle civiltà e dell'arte antiche che si appresta a toccare con mano, sia per le diversità di cultura e di costume che letteratura, cinema, musica e televisione gli hanno testimoniato continuamente. Studiare in *Paradiso*, questo forse si attende il giovane nordamericano.

Quest'immagine dell'Italia viene successivamente e inevitabilmente mediata dalla pratica della conoscenza diretta: la fusione tra desiderio ed esperienza, tra sogno e realtà crea immagini composite, che armonizzano spesso, ma non sempre, la visione soggettiva con quella oggettiva. Ogni studente è giorno dopo giorno cimentato con il raffronto, talvolta deludente, tra il mito creato nel suo immaginario e la realtà della vita del paese ospite. Il *Paradiso* diventa un paradiso reale, e far accettare questa esperienza è uno tra i compiti più delicati del corpo docente. Ogni giorno lo studente impegnato nel *Programma* viene guidato attraverso le discipline umane e sociali a scoprire

realtà profondamente diverse che socialmente, umanamente e culturalmente il nuovo paese gli propone. Tale operazione critica è per lo studente costante, pervade ogni aspetto della sua vita quotidiana, in ogni scelta, dalla più semplice alla più complessa.

I *Programmi* universitari richiedono agli studenti molta fatica, perché esigono duplice agilità di apprendimento, per orientarsi nei diversi periodi storici e, ancor più, per ambientarli culturalmente in un paese a loro straniero. Il loro serio percorso di formazione conduce al raggiungimento di una identità personale nuova. Questa si configura attraverso l'incontro con la cultura italiana, la personale risposta a questo vissuto di esperienza, e la capacità di fonderla con la cultura di origine. Tale *iter* è, quindi, percorribile solo se confortato dall'amore, dalla pazienza, dalla perseveranza di voler capire e mettere a frutto del proprio sapere la nuova vita nel nuovo paese che li ospita con reciproco rispetto.

Per ogni studente che ha concluso felicemente questo *iter*, la sua identità personale sarà legata all'Italia per sempre: un mese, un semestre, un anno passati in Italia significa per questi giovani la qualità del loro futuro. "Questi studenti sono i nostri bravissimi ambasciatori" disse Mario Leone in qualità di Presidente dell'IRPET in occasione della presentazione dello studio su citato.

L'esistenza di questa opportunità di studio in Italia riveste particolare importanza per il fatto che si tratta di una forma di turismo a lunga permanenza, che determina pertanto una serie di importanti effetti ed interazioni con la realtà economica e sociale delle aree nelle quali sono localizzati i *Programmi* di studio. Il turismo di studio accademico si differenzia da quello tradizionale per essere meno influenzabile da "sbalzi di umore" legati a motivazioni economico-politiche e psicologiche, e garantisce un flusso regolare e costante, anche perché più informato e meno emotivo. Un'altra importante differenza risiede nella durata della permanenza, in media 2-3 giorni per il turista tradizionale contro i 6-10 mesi per il turista di studio.

Lo Studio IRPET del 1992 ha indicato in 40-42 miliardi di lire le spese dirette relative al turismo di studio in Toscana per l'anno accademico 1991-92 per i soli 23 programmi studiati, a cui va aggiunta le somme relative alle visite degli ospiti degli studenti e agli effetti indotti sul sistema regionale, il che conduce alla cifra di ben 80 miliardi di lire. E, poi, non c'è studente che non ritorni al suo paradiso più volte nella vita.

A quasi dieci anni da questo primo, importante studio è nata la necessità di un suo aggiornamento e estensione all'intero territorio nazionale. L'IRPET, con il sostegno della Fondazione Carlo Marchi, sempre attenta ai problemi della crescita culturale della società fiorentina e toscana, sta conducendo quest'opera che sarà terminata entro il prossimo settembre e presentata dal suo attuale presidente Piero Tani. Oltre a valutare la dimensione complessiva del fenomeno, sia in termini di quantità e permanenza dei flussi turistici da questo originati, che per quanto riguarda la loro distribuzione stagionale e territoriale, il nuovo studio intende caratterizzare questa forma di turismo analizzando le modalità con le quali interagisce con la vita socio-culturale delle località nelle quali gli studenti trascorrono il periodo di studio, e, più in generale, le capacità di attrazione esercitata nei confronti di eventuali futuri viaggi nel nostro Paese per motivi strettamente turistici e sentimentale, però, a livelli sofisticati da ogni punto di vista. Potrà essere, quindi, valutata la rilevanza economica di questi flussi turistici per ragioni di studio accademico nord-americani in termini di impatto sul sistema economico di ciascuna delle regioni italiane sedi dei *Programmi*, valutati in termini di valore aggiunto direttamente ed indirettamente attivato dalla spesa effettuata dagli studenti e dal personale docente nord-americano.

La coscienza della scarsa informazione su questa particolare realtà presente nel nostro Paese ha indotto il Circolo di Cultura Politica Fratelli Rosselli (CFR) di Firenze a proporre alle università americane fiorentine un dibattito conoscitivo sull'argomento, che è stato da loro prontamente recepito, e entusiasticamente accolto dall'*Association of American College and University Programs in Italy* (AACUPI), l'associazione nazionale che oltre a coordinare l'insieme dei vari *Programmi* di studio in Italia, svolge un'azione di potenziamento e valorizzazione dei corsi per gli studenti nord-americani che vengono in Italia, di protezione delle attività dei docenti e degli studenti, di facilitazione degli interessi didattici internazionali, e di promozione dello scambio culturale e accademico.



Tale dibattito sarà tenuto in forma di convegno organizzato da AACUPI e CFR dal 5 al 8 ottobre 2000 (*Educating in Paradise. Le esperienze degli Istituti Nord Americani in Italia*). In tale occasione, sarà anche presentato il nuovo studio IRPET e conferito da parte dell'AACUPI il loro premio annuale, alla persona di Furio Colombo. Il premio AACUPI è attribuito a personalità di spicco del mondo culturale, intellettuale, artistico e politico italiano che abbiano prestato particolare attenzione alle *raison d'être* dell'Associazione. A livello fiorentino il premio è stato conferito a Valdo Spini nel 1993, a Paolo Blasi nel 1995.

Il Convegno, che ha l'Alto Patronato del Presidente della Repubblica Italiana e i Patrocini dei Ministeri Affari Esteri della Repubblica Italiana e Beni e Attività Culturali italiani, della Regione Toscana, Provincia di Firenze, dei Comuni di Firenze e di Fiesole, delle Ambasciate del Canada e degli Stati Uniti d'America, della Commissione per Scambi Culturali fra gli Stati Uniti d'America e l'Italia – la Commissione Fulbright, vedrà coinvolte numerose personalità del mondo della cultura nord-americana e italiana.

Portia Prebys, Presidente AACUPI

Riccardo Pratesi, Presidente Circolo Fratelli Rosselli

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## DAY 1: OCTOBER 5, 2000

### OPENING SESSION - SALONE DEL CINQUECENTO - PALAZZO VECCHIO – FLORENCE

**RICCARDO PRATESI**

*President of the Circolo di Cultura Politica Fratelli Rosselli*

#### **Benvenuto**

Si prega di prendere posto, ci scusiamo per il leggero ritardo. Autorità, signori e signore, amici tutti, benvenuti a questo convegno dedicato alla presentazione dei programmi di istruzione accademica delle università e dei colleges nord-americani in Italia, che metterà in luce, finalità e significati culturali, sociali, ed economici delle ben 80 istituzioni attualmente presenti in Italia. Sono lieto di porgervi il saluto del Circolo Rosselli e ringraziamenti per essere qui convenuti.

Quando l'amico Renzo Ricchi, con curiosità di giornalista quale è, mi propose di dedicare una manifestazione del circolo alla presenza delle università americane a Firenze, ben conoscendo la scarsa informazione esistente in città su di esse, dubitammo di riuscire in questo intento, mancando del tutto esempi precedenti. Fummo quindi molto lieti per la disponibilità di Linda Campani, Direttrice della Stanford University of Firenze, a realizzare questa iniziativa, e ancor più per il successo che l'idea incontrò in sede del direttivo dell'associazione che sovrintende a questi programmi di studio: l'AACUPI. Portia Prebys, Presidente dell'AACUPI, ha aderito con grande passione ed entusiasmo all'idea, allargando lo scenario a tutta l'Italia, mobilitando la quasi totalità dei direttori dei programmi italiani, e la partecipazione di molte personalità nord-americane, europee ed italiane.

Ritengo questo convegno un evento assai importante sul piano conoscitivo e culturale e sono convinto che esso contribuirà in modo significativo a realizzare una maggior integrazione fra la presenza accademica nord americana con quella del territorio ove università e colleges operano. Il Circolo Rosselli è impegnato costantemente a contribuire, a tutti i livelli, alla diffusione della cultura. Con questa iniziativa, abbiamo acquisito maggior coscienza della ricchezza umana e culturale che è presente nel nostro paese. Contribuire a prenderne maggior contatto, e a far più partecipe di ciò la nostra università, le realtà sociali e le istituzioni, così da contribuire a rendere i giovani studenti nord-americani i nostri migliori ambasciatori, è stata la spinta che ha mosso il Circolo a impegnarsi con sincero interesse in questo convegno.

Il titolo "*Educating in Paradise*" è certamente curioso, nasce dall'AACUPI, da Portia, senza dubbio lusinghiero per noi italiani, che sul paradiso italiano siamo sempre più critici. Il titolo è, quindi, un messaggio di impegno affinché questo immaginario americano non venga troppo ridimensionato dal soggiorno reale. Concludo questo mio saluto con il doveroso ringraziamento a tutte le istituzioni e le persone che ci hanno aiutato nel realizzare questa iniziativa. Un ringraziamento particolare al comune di Firenze che ospita questa inaugurazione, e a Rosa Di Giorni, che durante il suo assessorado aveva avviato con noi, una promettente cooperazione e garantito un generoso sostegno. Il programma del convegno è estremamente denso e sarà una fatica, spero, lieta, per chi vorrà seguirlo con assiduità, chiedo quindi a tutti di rispettare i tempi previsti in programma,

sia per l'inizio delle sessioni, che per i trasferimenti di oggi da questo palazzo all'università. Grazie ancora e buon convegno.

## **PORTIA PREBYS**

### *President of AACUPI*

#### **Welcome**

Good morning, Ladies and Gentlemen. My name is Portia Prebys, and today, as President of AACUPI, the Association of American College and University Programs in Italy, I represent some eighty-odd, fully accredited North American colleges and universities that have programs in Italy for study and research. On behalf of all member institutions, I welcome you to this symposium, "Educating in Paradise", which is designed to describe the experiences of AACUPI institutions here, over the years.

We are particularly pleased to have had the opportunity to work with the Circolo di Cultura Politica Fratelli Rosselli and I thank Riccardo Pratesi for his finely tuned organizational skills and the support that he and his fellow Circolo members gave us in all of the stages of planning this symposium.

We thank the Ministero degli Affari Esteri, the Regione Toscana, the Comune di Firenze, the Provincia di Firenze, and the Comune di Fiesole for their presence here, today, and for all of their support, as well.

A warm welcome to everyone present.

The third President of the United States, Thomas Jefferson, was extremely fond of Italian things, and history tells us that he spoke Italian quite well. He often left his very Italian home in Virginia, Monticello, a Palladian inspired sacred place in America's history, to travel to Paris and Italy, where he frantically collected objets d'art, books, furniture, paintings and all, to embellish our young nation's capital. A true Romantic, Jefferson was an acute viewer of nature, nature that awed and inspired him, nature in America, nature at its finest. In his opinion, America was far superior to Europe precisely because it was closer to nature, the kind of nature he found pleasing and of which he, ultimately, approved.

Nature was Thomas Jefferson's paradise, and he wanted Europeans to enter this paradise of his slowly, if, at all. He made it very clear that he did not want Europeans, and I quote, to "warp and bias its direction, and render it a heterogeneous, incoherent, distracted mass". To carry these preferences a step further, it is interesting for us to note, here, today, that he sincerely felt that American youth should not be sent to Europe to study, because in the European atmosphere of monarchy and religious fervor, they might just assume, and, again, I quote, that "the hollow, unmeaning manners of Europe to be preferable to the simplicity and sincerity of our own country". He wholeheartedly felt that the very nearness of "civilization" of the sort found in Europe made it inevitable that, and, again, I quote, "when Americans get piled upon one another in large cities, as in Europe, they will become corrupt as in Europe".

Paradise. What is it? Where is it? Does paradise exist only in the eyes of the beholder? Can it truly exist? How can it be achieved?

As educators, and we are, first and foremost, educators, our ultimate goal is to teach our students, initially, to identify who they are, and where they come from; to define their personal and national backgrounds, to interpret their own reality. Hopefully, as our students mature, they will be in a position to delineate their own personal goals, to articulate these goals within their immediate reality and, then, strive to achieve them in a lifetime of challenge and adventure. As educators in an international dimension, we seek to broaden the horizons of our students through knowledge, experience and cultural exchange, on all levels.

For over two hundred and fifty years, American writers, sculptors, painters and men of letters have been visiting Italy and making artifacts of their own national culture from what they saw and experienced here. The same is true of North American students who have been coming to Italy to study for the past sixty years, in programs that are designed to present Italy as the richest repository of historical suggestion, and the most provocative source of stimuli to creative representation and serious meditation. North Americans, sharing a fascination with German, French and English writers and artists, have always been extremely conscious of the uses to which Italy has been put by other European nations in their own cultural self-definition. As citizens of a relatively new nation, Americans have always felt that they had the most to gain from an experience in Italy, and that what they gained would be distinctive, unique. Both the singularity of their political identity, historically, and the deprivation of their cultural circumstances, intensified their experience in Italy. Here, were to be found a concentration of history and an access to experience, knowledge and pleasure that could not be had at home.

Can we take the two worlds we inhabit, worlds so very, very different from one another and meld them into a single personal experience? Can our students, with partial perception and selective emphasis, take imaginative possession of such a different reality? Italy has an apparently inexhaustive capacity to contribute to America's unending process of critical self definition, at least, it appears that way to many of us. Teaching the distance from North America – cultural and geographic distance – and proximity to Italy, ancient and modern, has always had a significant function in the development of the ideals and icons that have come to identify “America” and “American-ness”. The process of self examination and re-evaluation of the identity of the self, the identity of “the American”, is a difficult one. What function does Italian contemporary and past culture play in the creation of this American self? Is this what happens to students who study in Italy on our programs? Can the phenomena of a Francis of Assisi, a Catherine of Siena, a Dante, or a Petrarch, phenomena that could occur only on Italian soil, meld into the mythical dimensions of a Marilyn Monroe, a Horatio Alger, a F. D. Roosevelt, or a Martin Luther King?

Our endeavors are many, our successes multiple, modestly speaking, as you shall discover. Could it be otherwise in such a wonderful place as Italy? Paradise? We have four days in which to define our paradise, and see if it is really worth inhabiting. I hope you will be able to follow us all the way through this complete itinerary.

Thank you.

***Riccardo Pratesi:***

La parola adesso al Consigliere Giovanni Marocco, del Ministero degli Affari Esteri.

## **COUNSELOR GIOVANNI MAROCCO**

### ***Ministry of Foreign Affairs / Ministero degli Affari Esteri***

Grazie. Autorità e personalità presenti già menzionate, Signore e Signori.

Con particolare soddisfazione porto alle Autorità ed ai prestigiosi partecipanti a questo Convegno sulle esperienze delle Università Nord Americane in Italia, il saluto del Ministero degli Affari Esteri, del Direttore Generale per la Promozione e Cooperazione Culturale, Ministro Plenipotenziario Gianfranco Facco Bonetti, che non può essere presente, e, naturalmente, mio personale, quale Capo dell'Ufficio per la Cooperazione Interuniversitaria Internazionale.

Quattromila studenti di 76 Colleges ed Università statunitensi e canadesi, come è stato ricordato, costituiscono la presenza costante nel nostro Paese, con il 34% dell'intera presenza nazionale dei Programmi concentrato in Toscana, e soprattutto, a Firenze, che, quindi, diventa la sede naturale per riflettere su una presenza culturalmente, ma anche socialmente, ed economicamente, quanto mai rilevante, significativa.

La presenza americana e, più in generale, straniera, in Italia, ed in Toscana, non costituiscono certo una novità. Da secoli, oramai, un'educazione con pretese d'eccellenza non può prescindere da un soggiorno in questa Terra, che costituisce un po' il simbolo e la sintesi dei valori della civiltà occidentale, un museo straordinario d'arte e d'umanità vivificato quotidianamente da una ricchezza di ingegno, fantasia, inventiva, sperimentazione, senza eguali.

Ma, anche se il passato è ricco di presenze straniere, ed ogni cenno al riguardo sarebbe pur sempre riduttivo, in un'epoca di globalizzazione imperante è per noi fonte di legittima soddisfazione, di orgoglio e, insieme, di ovvia responsabilità. Comprovare come il fascino antico di questa Terra e di questo popolo continua a vivere un'esistenza talora sospesa tra sogno e realtà che, se non costituisce un Paradiso, di certo, gli si avvicina, è utile. Vogliamo ringraziare le istituzioni, le università, i colleges, che dall'altra sponda dell'Atlantico, hanno contribuito, e contribuiscono, a rendere possibile, ed a sviluppare sempre di più questo fenomeno, così ricco di potenzialità, che ci impegna, che ci deve stimolare ad offrire, sempre di più, opportunità ed occasioni di approfondimento culturale. Noi siamo straordinariamente lieti che nella memoria dei giovani americani e canadesi che ci hanno onorato con la loro presenza, ed i loro studi, rimarrà nel tempo, ne siamo convinti, un sentimento di dolce nostalgia di esperienze umane, ancora prima che artistiche e culturali, che sempre più irrobustiranno, assieme alla conoscenza, il reciproco rispetto, fino a contribuire a definire, positivamente, i contorni di personalità che costituiranno i ceti dirigenti del prossimo futuro. Sintesi mirabili di quanto il pensiero di quest'occidente, troppo spesso definito malato, sa ancora esprimere e diffondere in un mondo, purtroppo pervaso da mali antichi, e tragedie contemporanee.

Grazie, dunque, alla Regione Toscana, alla Provincia, ai Comuni di Firenze e di Fiesole, all'AACUPI, al suo presidente Portia Prebys, al Circolo di Cultura Politica Fratelli Rosselli e al suo presidente Riccardo Pratesi, alla Commissione Fulbright, a tutte le Autorità ed Entità che hanno patrocinato, voluto, e che parteciperanno a quest'evento. Ed un ringraziamento particolare del Ministero degli Affari Esteri alle Università e colleges, che credono nell'Italia e che pensano che investire nella cultura, nella lingua, e nell'umanità di questa affascinante terra, complessa, e, talvolta, contraddittoria, costituisca un affare per l'oggi, e per il domani, per tutti. Terra e città libera ed orgogliosa, che in pieno Medioevo poteva affermare *numquam comune Florentiae fidelitatem fecit aliqui imperatori quia semper vixit et fuit liberum*. Grazie.

***Portia Prebys:***

It is my pleasure to present to you the Assessore alla Cultura del Comune di Firenze, Simone Siliani.

**SIMONE SILIANI**

***Assessore alla Cultura del Comune di Firenze / Councilor for Culture for the City of Florence***

Good morning, ladies and gentlemen. On behalf of the administration the government of our city, let me give you my warmest welcome to Florence. I will speak in Italian because I don't want to give a formal welcome, and I would like to stress some of the issues that we have been working on in recent days about the presence of American colleges and universities in Florence. So, Italian will be easier for me.

Vorrei, proprio per non fare un saluto formale, ma essere anche molto rapido, affrontare alcune questioni. La prima, che è citata anche nel vostro invito, è il tema di cui sempre si discute, cioè l'estraneità rispetto alla città, o della città, rispetto a loro, delle università e dei colleges americani a Firenze. È una sorta di *leitmotiv*, tutte le volte questo tema viene posto, anche ieri, sui giornali, ecc. Allora, io non so in quale misura questo è vero, o non è vero. Probabilmente lo è. Non so a cosa possa essere dovuto. Penso che vi siano sempre responsabilità di tutti, quando si hanno

difficoltà di rapporto. Certamente, la città ha, in qualche modo, preso come un dato di fatto questa presenza, e, forse, ha sempre cercato di trarne i benefici economici, ma, certamente, non ne ha tratto i benefici culturali, come avrebbe potuto. Non so dire in quale misura è anche il portato dell'impostazione di Thomas Jefferson. Cioè, su una superiorità statunitense che oggi certamente si gioca molto su altri terreni: quelli economici, quelli tecnologici. Non so dire a cosa sia dovuto, da una molteplicità di fattori.

Possiamo dire che, oggi, potremmo tentare di rompere questa nefasta tradizione, se non altro perché la sfida della globalizzazione è l'integrazione, è la rete, sia che si tratti della rete delle reti, quella virtuale, sia che si tratti di quella fisica dei rapporti. Credo che la sfida della globalizzazione sia la contaminazione culturale. Forse, questo ci impone, oggi, di cambiare rotta. Intanto, assumendo un fatto importante, cioè, che la presenza così significativa di programmi di studio a Firenze è una grande risorsa, non soltanto economica. L'IRPET oggi lo aggiornerà, ma ha già individuato questo significato. Soprattutto, credo, possa essere una risorsa per la cultura contemporanea di questa città. Naturalmente, perché possa essere pienamente concepita in questo senso, dobbiamo, anche noi, aiutare a crearne le condizioni.

La domanda "è, davvero, il paradiso?" E' un mito? È una realtà? Io penso che tutte le città (e Firenze, sicuramente, non è diversa dalle altre) vivono, in parte, del mito che si costruiscono nei secoli. Allora, penso che dobbiamo districarci fra il necessario rapporto tra mito e realtà. Io ho sempre presente l'esperienza che ogni anno alcuni ragazzi, studenti della Richmond University, fanno, qui a Firenze, svolgendo un'attività di volontariato in alcuni settori; in alcuni più tradizionali, l'accompagnamento di turisti americani in alcune parti della nostra città, altri sono meno tradizionali, ad esempio, l'aiuto che alcuni di questi danno ad alcune iniziative sociali verso gli *homeless* o le persone in difficoltà a Firenze. Ecco, quello è un buon modo per capire la realtà di Firenze.

Firenze non è solo questo fantastico, meraviglioso patrimonio storico-culturale; è, come tutte le altre città, anche, fatta di persone. Però, a mio modo di vedere, quello è un approccio interessante perché consente di comprendere che Firenze è, come tutte le altre città, anche inferno e purgatorio. Lo è quando ci infiliamo nel traffico, quando abbiamo di fronte realtà come quelle dette prima, però, forse, Firenze può sperare di offrire questo tocco di paradiso, *a glimpse of paradise*, in qualche modo. Credo che questo spetti anche a noi amministrazione. Noi abbiamo avviato un confronto con il consolato qui a Firenze, e spero che, presto, possiamo avviare un lavoro concreto, con AACUPI naturalmente, con l'amministrazione comunale per poter definire qualche forma di collaborazione, di accordo, che aiuti gli studenti americani a entrare dentro la nostra realtà, quella paradisiaca: i musei, ma anche quella meno paradisiaca, ma che, sicuramente, può dare l'opportunità di comprendere meglio la città.

Io penso ad un accordo che sia fatto di cose concrete, sulla cultura, sul turismo, e, anche, ad una sorta di conferenza periodica che consenta a noi di avere un rapporto con l'amministrazione, con le università americane meno occasionale, meno dovuto a momenti celebrativi. È stato detto che questa esperienza di sei o dieci mesi cambia la vita dei giovani americani rispetto ai turisti ordinari, tradizionali, che, purtroppo, non stanno due o tre giorni a Firenze. Purtroppo, la media è più bassa: il turismo di massa porta ad avere una presenza a Firenze di un giorno e mezzo. Si è detto che cambia questa esperienza di sei, o dieci mesi di vita dei giovani americani, ed io vorrei che riuscisse a cambiare anche quella di Firenze, e dei suoi cittadini.

La scorsa settimana, abbiamo inaugurato in questa stessa sala l'avvio dei corsi con un saluto a tutti gli studenti americani e spero che davvero questa interazione possa funzionare, perché può essere un paradiso. La conoscenza reciproca può essere un paradiso per tutti, se posso fare un piccolo accenno autobiografico, Firenze è stata un paradiso per mia madre che è americana: vive qui da 40 anni, ha trovato qui una dimensione appunto paradisiaca, gli U. S. A. sono stati per la mia bisnonna un paradiso, è emigrata a nove anni dalla Sicilia a New York. Forse, il nostro compito è di tentare di dare qualche spruzzo di paradiso, anche per le nostre generazioni. Del resto, oggi, davvero, questa possibilità è a portata di mano. Io spero che il convegno di oggi rappresenti un

inizio di un lavoro che può dare frutti soltanto se è quotidiano, e costante. Bene, con questo, vi ringrazio, e vi auguro un buon lavoro.

**Riccardo Pratesi:**

Ho il piacere di dare la parola a Mariella Zoppi, Assessore alla Cultura della Regione Toscana.

**MARIELLA ZOPPI**

***Councilor for Culture for the Region of Tuscany / Assessore alla Cultura della Regione Toscana***

Voglio salutare tutti quanti: autorità presenti, intervenuti e cittadini. Ringrazio, come prima cosa, l'AACUPI ed il Circolo Rosselli, per aver voluto questo confronto. Un confronto importante, perché riguarda un problema ormai diffuso in tutto il territorio nazionale, della presenza di università straniere, in particolare, nord-americane, che gestiscono un volume di studenti veramente ragguardevole, e, anche, di docenti particolarmente interessati nel nostro panorama culturale. Ovviamente, penso, soprattutto, alla Toscana, che occupa un posto, direi, di rilievo, in quanto assorbe oltre il 30%, quindi circa un terzo, di questi programmi. Sono, particolarmente, concentrati a Firenze, ma si stanno diffondendo, con nostro grande piacere, in molti centri della Regione. Sono convinta che questo sia un periodo di studio e soggiorno particolarmente splendido per gli studenti, un'occasione di vivere *under the sun of Tuscany*, e di poter assorbire quello che è la nostra cultura, il nostro ambiente, il nostro paesaggio.

In questo senso non possa non essere orgogliosa di rappresentare una regione che vanta una continuità di cultura e di insediamenti umani, che datano fin dal paleolitico al villanoviano, e che comprendono le grandissime ed incredibili civiltà etrusche e romane ed, ancora, periodo ellenistico e poi medioevo, che per la Toscana significa borghi, città murate, significa forma urbana fondante dei nostri insediamenti, e, poi, Rinascimento. Non bastano le parole per questo periodo. Ma vorrei dire, anche, dopo, la continuità di espressione culturale ed artistica, continua nel '600, quest'anno celebriamo il 4° centenario dell'opera che è nata a Firenze, quindi, possiamo dire che abbiamo espressioni di tutti i generi artistici. Il nostro barocco è un barocco particolare, nel senso che risente delle misure, delle proporzioni, delle regole, che il Rinascimento e l'Umanesimo ci hanno dato quasi come gene strutturale, e la stessa cosa si potrebbe dire per il liberty, per gli altri stili che si sono succeduti in architettura.

Ma vorrei ricordare che l'800 non è stato un secolo da meno, le trasformazioni urbane, e le numerose ville e giardini che popolano la nostra regione sono, indubbiamente, attribuibili a questo periodo. E poi, un '900, non ancora ben scoperto, ma di grande vitalità artistica, e letteraria, che stiamo piano, piano riportando in luce secondo la grandezza che merita. A questo si aggiungono le tre grandi istituzioni universitarie: Firenze, Pisa e Siena; le numerose sedi di studi scientifici. Il nostro presidente Pratesi ne rappresenta una; l'Osservatorio di Arcetri; le istituzioni come la Scuola Normale di Pisa; S. Anna, l'Università per Stranieri, dimostrano che c'è una vitalità costante, che ha dietro di sé, un grande passato, al contempo, ma una grande voglia di misurarsi con il futuro.

Io non voglio portarvi via molto tempo perché il vostro programma di lavoro è molto fitto. Quello che mi auguro, e che credo tutti quanti vi auguriate da questo convegno sono in sintesi tre cose: che ci sia una maggior diffusione sul territorio, in particolare, della Toscana, di istituzioni e di programmi, da parte di università nord americane. C'è veramente una grande sete di confronto, la Toscana è Firenze, ma, è anche una rete di piccole città che fra loro costituiscono un grande universo aperto a tutto quello che è diverso, nuovo, a tutto quello che è sfida culturale, tutto quello che è nuova conoscenza. Indubbiamente, tutta la realtà del Nord America è, per noi, una realtà di grande importanza e di grande interesse.



Vorremmo, e ci auguriamo, che ci sia uno scambio maggiore fra gli studenti, e fra i docenti, e le nostre università. Io ho fatto il Preside della Facoltà di Architettura, e mi ero posta il problema che, forse, gli studi di architettura erano studi che potevano superare anche le difficoltà linguistiche che troppo spesso abbiamo nella nostra reticenza storica di imparare le lingue straniere. Eppure, è stata un'esperienza che abbiamo potuto fare solo un anno con la California State University. Perché, in genere, si preferisce offrire, dei pacchetti legati ai curriculum che vengono fatti nelle differenti università e non approfittare di uno scambio che sarebbe utilissimo per i nostri studenti, e per gli studenti che vengono qua in Toscana.

L'altro punto, approfitto del fatto che qui c'è il rappresentante del Ministero degli Esteri, è il problema del riconoscimento del titolo di studio. Questo è un altro elemento fondamentale, sia per la realtà italiana, che per la possibilità di aumentare questi scambi. È un problema che mi sembra adesso maturo per essere affrontato, perché dal prossimo anno accademico, entrerà in piena attuazione la cosiddetta riforma del "3+2", cioè della laurea breve, e della laurea specialistica nelle nostre università. Ovviamente, è più vicina a livelli di riferimento anglosassoni, e, anche, alla realtà americana. Io spero che in questi quattro giorni, vengano a maturazione tutte queste problematiche in modo anche operativo. La Regione Toscana è, particolarmente, aperta a dare attuazione a eventuali proposte che voi ci vorrete fare, anche accompagnandole, istituzionalmente, e, per questo, non posso che augurarvi un magnifico soggiorno di lavoro a Firenze, ed un'utile conclusione di questa splendida conferenza della quale ancora ringrazio gli organizzatori.

#### **Portia Prebys:**

It is my pleasure to introduce Prof. Giovanni Puglisi who was to appear on the program tomorrow afternoon. Unfortunately, Prof. Puglisi must move on to an important meeting in Palermo, and so he has very kindly joined us this morning. Prof. Puglisi is Pro-Rettore dell'Università di Lingue e Comunicazione di Milano, and he is the Secretary General of the National Italian Commission to UNESCO, and represents the Italian State Department, as well.

#### **GIOVANNI PUGLISI**

***Pro-Rettore Libera Università di Lingua e Comunicazione di Milano (IULM); Segretario Generale Commissione Nazionale Italiana UNESCO, Ministero Affari Esteri, Roma***

#### **Le esperienze delle università italiane**

Grazie dell'invito, grazie all'Associazione delle Università Americane in Italia, grazie alla Regione Toscana, per questa iniziativa che, ritengo, estremamente interessante, e di grande apertura.

Il tema della formazione universitaria, credo che sia un tema di grande interesse e centrale, tanto per le questioni e le problematiche che affronta l'UNESCO, quanto per le questioni e le problematiche che, oggi, sta affrontando il sistema universitario italiano. La Professoressa Prebys ricordava, adesso, l'introduzione nel sistema italiano del "3+2", e, credo, che questo sia un punto centrale. La centralità, nel sistema universitario di tutto il mondo, nell'intreccio fra la didattica e la ricerca, credo, che sia evidente, e sotto gli occhi di tutti. Il sistema universitario americano, e le università americane, costituiscono un esempio, spesso in termine di paragone, talora, anche, un mito per gli studenti universitari italiani. E, spesso, costituiscono un riferimento, un termine di paragone per l'intero sistema universitario italiano. L'Italia dall'altro canto, è, a sua volta, spesso, un mito per la sua ricchezza culturale, per la sua bellezza naturale, per la tradizione, gli studi, la memoria. L'UNESCO parla, addirittura, della memoria del mondo, e ha istituito un registro della memoria del mondo. E l'Italia, di questo registro della memoria del mondo, è uno dei capitoli essenziali, centrali, e, quindi, di grande attrazione per il sistema universitario del mondo, e per i giovani americani, in Italia.

Io vengo dall'inaugurazione dell'anno accademico, per la Commissione Fulbright, all'Università di Trento, per gli studenti americani che sono venuti in Italia. Ho avuto l'onore di fare

la prolusione all'inizio del corso di quest'anno, e ho visto la grande attenzione, il grande interesse degli studenti universitari di quest'anno, studenti già laureati americani, che vengono con la borsa di studi Fulbright in Italia, e vanno verso il nostro sistema culturale, e le nostre tradizioni, la nostra storia culturale.

Allora, da questo punto di vista, credo che, una sede come Firenze che è, forse, una specie di museo a cielo aperto, può essere il luogo ideale per un confronto, per un approfondimento, per uno scambio, che, però, non si fermi soltanto ad un incontro episodico, che cerchi di mettere delle radici un po' più profonde, che cerchi di confrontare, di approfondire la possibilità di uno scambio reale. Mette in condizione i giovani studenti e studiosi americani, che vivono, e che portano le loro esperienze di studio in Italia, realmente in condizione di stare dentro l'istituzione culturale di ricerca e di studio italiana, che possano essere, non solo accolti secondo la tradizionale ospitalità italiana, ma che possano diventare, per il periodo in cui vivono e studiano in Italia, quasi dei cittadini italiani onorari, dal punto di vista della penetrazione nelle istituzioni, e nei luoghi di ricerca. Questo, credo che sia un problema importante e fondamentale, basti pensare, spesso, alle difficoltà che i giovani studiosi stranieri hanno per accedere alle istituzioni pubbliche di ricerca, alle biblioteche, ai musei. Quindi, credo, che sarebbe estremamente interessante trovare, e studiare dei rapporti, delle occasioni, che possano aprire un confronto, per rendere fruibile, che possano rendere facilmente fruibile, il patrimonio culturale italiano.

Sono fra coloro che sono convinti dell'utilità di un'internazionalizzazione del sistema formativo universitario italiano, e, certamente, il riordinamento del sistema, articolandolo in due livelli, con una laurea in tre anni, e la specializzazione nei due anni successivi, avvicina il sistema formativo universitario italiano agli altri sistemi europei, e non. Però, dovrei, in qualche modo, difendere quello che chiamo il valore aggiunto del sistema formativo superiore italiano, ed è il valore della formazione culturale di base. Debbo dire che, per le mie esperienze internazionali, ciò che molti sistemi formativi superiori vi invidiano all'Italia, è quel tipo di formazione culturale di base che la formazione universitaria, e non solo, italiana, ha, finora, fornito, e che molte formazioni al livello europeo, e, anche, americano, troppo preoccupate per una formazione specialistica di tipo tecnologico professionalizzante, hanno perduto di vista.

Allora, credo che sia importante, che noi, come sistema formativo universitario italiano, ci adeguiamo, e cerchiamo di pareggiare le condizioni generali del sistema, però, senza perdere quel valore aggiunto, che la scuola italiana, che l'università italiana, che il sistema italiano, hanno, finora, dato ai propri studenti, ai propri studiosi, cioè, quel bagaglio culturale di base, che consente loro di poter essere, nel contesto internazionale, dei portatori di valori culturali, maturati all'interno di un sistema formativo, che li ha metabolizzati nelle loro intelligenze, e nelle loro coscienze. Credo che questo sia un qualcosa, che, in qualche modo, ci è opportuno garantire.

L'UNESCO, e concludo, essendo un animale universitario, sono sempre portato a parlare sempre un po' di più del mondo nel quale vivo, e del quale faccio parte, però, qui, rappresento l'UNESCO, e vorrei ricordare come l'educazione superiore, in verità, tutto il problema dell'educazione, dall'educazione prescolare, a quella lungo tutto l'arco della vita, costituisce uno dei temi centrali dell'UNESCO. Fa parte dello Statuto dell'UNESCO. Dopo la conferenza di Parigi, proprio sull'educazione superiore, dell'anno scorso, si sta cimentando molto, e anche quest'anno, l'UNESCO ha ulteriormente approfondito, i termini del confronto, e i termini delle possibili omologazioni, pur non perdendo le specificità delle diverse aree geografiche, dei percorsi formativi internazionali.

La missione dell'UNESCO è una missione fortemente portata, non ad appiattare i sistemi, ma, a garantire le comunicazioni, pur salvaguardando le identità dei diversi sistemi. E un'iniziativa come quella di oggi, che mette a confronto due sistemi, così importanti, così qualificati, come quello italiano, come quello americano, non può non trovare interesse e attenzione e sensibilità, anche da parte dell'organizzazione internazionale della cultura, dell'educazione, della scienza, che ho l'onore di rappresentare. Ringrazio dell'attenzione che hanno avuto la cortesia di rivolgere all'UNESCO, e alla mia persona, e assicuro la più grande attenzione da parte dell'UNESCO, verso i vostri lavori e

verso le conclusioni che potranno costituire, per quanto ci riguarda, oggetto di ulteriori riflessioni, anche ospitando, in un prossimo futuro, anche presso la nostra sede romana dell'UNESCO, iniziative di approfondimento, seminari di studio, della vostra associazione. Grazie.

**Riccardo Pratesi:**

Sono lieto di dare la parola al Vice Presidente della Provincia di Firenze, Piero Certosi.

**PIERO CERTOSI**

*Vice Presidente della Provincia di Firenze*

Devo esprimere la mia gratitudine al Circolo di Cultura Politica Fratelli Rosselli, e alla Associazione dei Colleges americani e dei Programmi Universitari in Italia, non solo per avermi invitato a questo convegno per portare il saluto della Provincia di Firenze, ma, perché considero questa iniziativa, e, più in generale, il turismo di studio accademico, una realtà di fondamentale importanza per Firenze, e per tutto il territorio, tenuto conto dell'ormai tradizionale, e numerosa presenza delle università americane nella nostra città.

La Provincia di Firenze, d'altra parte, non è estranea a questo movimento che riguarda un notevole numero di giovani che studiano, e creano un flusso turistico non indifferente, non solo a Firenze, ma anche nel nostro territorio, e in tutta la Toscana.

Devo in questa sede ricordare con particolare soddisfazione, il rapporto, ormai tradizionale, che unisce, fin dal dopoguerra, la scuola d'arte di Minneapolis al nostro Istituto d'arte di Porta Romana. In questo caso, non si tratta di studenti universitari ma, pur sempre, di studenti di scuole superiori, che, anch'essi, come i loro colleghi universitari, saranno gli ambasciatori di Firenze negli Stati Uniti

Inoltre, trattandosi di un'iniziativa limitata nel numero dei partecipanti, è ugualmente importante per il ruolo che gli studi artistici rivestono per la città di Firenze, e perché la Provincia, in questo contesto, si è fatta sostenitrice e garante di questo scambio.

Ancora più importante per la vastità delle relazioni è il rapporto di gemellaggio, tra la Provincia di Firenze e la Contea di Santa Clara, un gemellaggio che festeggia quest'anno il suo dodicesimo anno di attività, e che è il frutto di un viaggio in California dell'allora Sottosegretario agli Esteri, Onorevole Valdo Spini, che favorì la nascita di questo rapporto.

Nella contea di Santa Clara, sono presenti, tra l'altro, tre importanti università, Stanford, Santa Clara e San Josè, tutte e tre legate direttamente, o indirettamente, alla nostra città: Stanford perché ha qui una propria sede, Santa Clara perché è legata ad altre due università americane presenti a Firenze, la Gonzaga e la Syracuse, e l'università statale di San Josè perché, anch'essa, è presente attraverso la California State University. Con quest'ultima istituzione, abbiamo un appuntamento ormai tradizionale, con la mostra degli studenti americani dell'Accademia delle Belle Arti che espongono le loro opere nella nostra galleria Via Larga, in Via Cavour.

Ho voluto citare questi esempi ad ulteriore testimonianza dei rapporti non solo culturali, che ovviamente sono di fondamentale importanza, ma anche di carattere più strettamente umano che anche per via istituzionale, si sono creati tra gli studenti americani e la realtà fiorentina. Per questa ragione, ho richiamato il nostro gemellaggio con Santa Clara, sede della famosa Silicon Valley e delle imprese ad alta tecnologia in essa operanti. Tra l'altro, è in questa realtà tecnologica che per il tramite del gemellaggio dovrebbe approdare tra due anni la mostra sugli ingegneri del rinascimento curata dall'Istituto e Museo della Storia della Scienza di Firenze. La Contea di Santa Clara è vicinissima a San Francisco che è tra le città culturalmente più evolute degli Stati Uniti, e che è sede di un Istituto Italiano di Cultura. E' attraverso questi legami che per parte nostra intendiamo rinsaldare ulteriormente i rapporti che già ci legano alla California, in particolare, ed agli Stati Uniti, in generale.

Sappiamo che la nostra città, il territorio, e tutta la Toscana, costituiranno sempre un fortissimo richiamo per gli Studenti Americani, la sfida che ci sentiamo di affrontare è quella di poterli accogliere sempre meglio, non soltanto con la realtà del nostro patrimonio storico, artistico ed architettonico, ma, anche, e questo è un compito che spetta in primo luogo alle amministrazioni pubbliche, in termini di servizi. E' un impegno che, ovviamente, non coinvolge la Provincia di Firenze soltanto, ma, nel quale la Provincia di Firenze intende svolgere il suo ruolo fino in fondo. Io ho voluto citare queste significative esperienze che attraverso la provincia abbiamo in atto e consolidiamo nei prossimi anni. Vi ringrazio per l'invito e auguro successo a questa iniziativa.

***Riccardo Pratesi:***

Conclude questo ciclo di saluti il Vicesindaco del Comune di Fiesole, Luca Lanzoni, che ringrazio ancora per il sostegno e l'ospitalità che avremo domani al castello di Vincigliata a Fiesole, appunto.

**LUCA LANZONI**

***Deputy Mayor of Fiesole / Vice Sindaco di Fiesole***

Autorità, signore e signori, carissimi amici, vi porgo questo saluto con particolare piacere, innanzitutto, per il forte legame che mi unisce a Circolo Rosselli, mi perdonerete questa annotazione personale, circolo a cui sono iscritto ormai da quasi 30 anni che ha organizzato, insieme all'AACUPI, questa iniziativa veramente molto importante. Ma, vi porgo questo saluto con piacere perché vorrei sottolineare, soprattutto, con forza, in questo breve intervento, l'importanza fondamentale della presenza in Italia, in Toscana, a Firenze ma, soprattutto, a Fiesole, di un qualificato e nutrito gruppo di università straniere, americane, in particolare. Sono presenze che per Fiesole, per Firenze, e per la Toscana, sono, ormai, storicamente consolidate, hanno prodotto molto dal punto di vista umano e culturale, e testimoniano, credo, in modo inequivocabile come nel nostro territorio siamo riusciti a conservare caratteristiche ambientali e sociali antiche e universalmente note che mettono la qualità della vita al centro della convivenza umana.

La sensibilità manifestata dagli ospiti delle università americane, insieme alla nostra tradizionale ospitalità, ci ha consentito di diventare, nel tempo, e in modo sempre più diffuso, e profondo, un luogo di scambio, di conoscenza, di incontro, di sperimentazione, rinnovando il richiamo esercitato da sempre, in ogni epoca, nei confronti di intellettuali e viaggiatori. Basta pensare ai grandi nomi della cultura internazionale che hanno vissuto e lavorato a Fiesole, per capire in che modo la nostra terra abbia, negli ultimi due secoli, attratto grandi pensatori, e grandissimi intellettuali, persone che qui sulle nostre colline, nei nostri palazzi, hanno riflettuto sul mondo, e sui rapporti umani, e offerto di essi interpretazioni che hanno fatto crescere la civiltà.

La vostra presenza è la continuazione di tutto questo, ecco perché abbiamo aderito volentieri alla proposta di collaborare all'organizzazione di queste giornate di studio. Si tratta adesso di capire in che modo crescere, come farsi che questo patrimonio inestimabile possa arricchirsi ancora, produrre nuove cose, nuovi fermenti, nuovi pensieri e anche nuove opportunità, perché la presenza delle università americane è una ricchezza culturale per la nostra terra, ma, anche, una importantissima risorsa economica. Vi ringrazio, allora, per aver scelto Firenze e Fiesole domani per portare i vostri studenti e i vostri docenti a comprendere il nostro paese, e per aver aiutato noi a capire meglio il mondo, e spero che tutti, insieme, possiamo dare un significativo contributo a un grande progetto di comprensione tra i popoli e di convivenza civile.

Vi do appuntamento per domani al castello di Vincigliata, e vi rinnovo il nostro benvenuto, e i migliori auguri e buon lavoro.

### ***Portia Prebys:***

We have finished the welcoming cycle of this first session of “Educating in Paradise”, and I would like to invite Heidi Flores, Secretary-Treasurer of AACUPI, to join us, as well as Renzo Ricchi, who is going to talk about the purposes of our symposium.

### **HEIDI FLORES**

#### ***Secretary-Treasurer of AACUPI***

#### **History of AACUPI / La Storia dell’AACUPI**

Parlerò in italiano perché penso che voi rappresentanti delle università americane sapete bene la storia dell’AACUPI, ma, il pubblico italiano, forse, no. L’associazione dei programmi dei collegi e delle università americani in Italia, conta oggi 76 istituti membri, è riconosciuta sia dal governo italiano sia dalle autorità statunitensi e canadesi in Italia. Come si è sviluppata questa associazione? Che cosa ha realizzato, e quali sono i suoi obiettivi, e i suoi progetti per il futuro? Questi sono le domande cui brevemente cercherò di rispondere.

L’associazione è stata fondata nel giugno, del 1978, su suggerimento del Dott. Richard Arndt, responsabile culturale dell’Ambasciata degli Stati Uniti a Roma, e del Prof. John D’Arms, Direttore dell’Accademia Americana, a Roma, in quel momento. Un piccolo gruppo di programmi di Firenze e Roma presero, pertanto, in considerazione l’ipotesi di unirsi in un’associazione volontaria. Esaminando la propria situazione, questi programmi furono costretti a riconoscere che i programmi americani operanti su suolo italiano agivano in condizioni veramente fuori dal comune, un fatto che aveva implicazioni e conseguenze per entrambe le nazioni coinvolte. Quindi, fu generalmente riconosciuto che l’idea che un’università avesse un programma di studio oltreoceano, distinto dal semplice invio di studenti singoli all’estero, era relativamente nuova in ambito mondiale. Prima che gli statunitensi elaborassero questo modello, gli unici precedenti storici di programmi universitari oltreoceano, erano rappresentati da modelli coloniali imperialistici, come l’università di Ceylon che gli inglesi istituirono come parte della loro responsabilità coloniale.

Fin dall’inizio, fu chiaro che l’AACUPI non avrebbe dovuto cercare di imporre il modello educativo americano ad altri paesi, questo nuovo sviluppo che gli americani stavano dando ai programmi di studio all’estero era dettato, infatti, da un interesse per il “nuovo” tipicamente americano, dal bisogno di una più ricca esperienza educativa e dalla voglia di aprirsi alle altre culture in modo da ridurre il proprio provincialismo.

Di fatto, il modello statunitense di presenza accademica all’estero è un’anomalia storica che sembra essere stato seguito soltanto dal Canada. Il fatto che gli istituti di istruzione nord americani oltreoceano rappresentino un’eccezione piuttosto che la regola, ha condizionato, fin dall’inizio, la formazione dell’AACUPI, nonostante ciò, americani e canadesi ritengono che l’estensione degli studi oltreoceano sia un fenomeno positivo e desiderano che continui. L’AACUPI si è accorta, sin dall’inizio, che questo tipo di presenza straniera solleva problemi particolarmente acuti in uno stato altamente centralizzato come l’Italia, in aggiunta, questo incontro tra due culture avveniva in una situazione a cui mancavano quelle regole, e quelle leggi che avrebbero potuto rendere questo incontro più agevole.

Quindi, il primo e più importante obiettivo dell’AACUPI è stato quello di diventare un centro di smistamento di informazioni e di idee sui problemi legati a programmi accademici. Attraverso questo ruolo informativo, e di ricerca, dell’AACUPI, nuovi programmi potevano ottenere informazioni comparate, inoltre, il contributo informativo totale fornito da tutte queste associazioni avrebbe potuto innalzare la ricerca ad un livello veramente internazionale, ottenendo una qualche misura di consenso per programmi di questo genere, o per altri, all’estero.

Un secondo obiettivo è quello di rispondere alla domanda “qual è il modo migliore di chiarire e coordinare le nostre necessità per farsi che le ambasciate e i consolati americani e canadesi

in Italia possano effettivamente assisterci in questioni amministrative, e in questioni attinenti al nostro status?” L’idea era che l’AACUPI avrebbe potuto ottenere risultati migliori di quelli ottenuti dai singoli membri agendo isolatamente. Difatti, l’AACUPI è diventato l’unico interlocutore rappresentante presso le autorità italiane, americane e canadesi. Successivamente, furono tutti d’accordo su un duplice ruolo dell’AACUPI: a livello locale, doveva essere abbastanza flessibile da venire incontro ai bisogni dei singoli programmi, mentre, a livello regionale, e nazionale, doveva essere usato per promuovere i bisogni generali di tutti i membri.

Quindi, fu fondata l’AACUPI, ed ebbe il suo statuto il cui preambolo dice: “desiderosa di stimolare e facilitare, attraverso la cooperazione, gli interessi dei programmi accademici internazionali americani a Roma e in Italia, allo scopo di espandere, proteggere, e, in generale, arricchire i rispettivi programmi educativi, e le proprie attività di ricerca accademiche attraverso l’assistenza reciproca allo scopo di sviluppare anche la cooperazione tra i programmi americani, e le adeguate controparti istituzionali italiane, attraverso scambi educativi e culturali, in genere, ed essendo rappresentata da persone autorizzate, i sottoscritti istituti si uniscono insieme in un’associazione volontaria”.

La prima vera sfida dell’AACUPI sono stati i visti di ingresso, i visti di studio per gli studenti nord americani che venivano in Italia per studiare nei nostri programmi. Fino al 1979, infatti, era possibile avere un visto soltanto per studiare presso un’università italiana. L’AACUPI, nel ‘79, fece pressione e ottenne che i consolati italiani in America venissero autorizzati a distribuire visti agli studenti americani iscritti a programmi universitari americani in Italia. I nostri studenti ancora oggi raccolgono i frutti di tale iniziativa.

Ci fu, poi, un problema, a Firenze, nell’88 quando la Guardia di Finanza ispezionò molti programmi americani con la motivazione che questi stavano evadendo il pagamento dell’IVA, e vennero inflitte multe severe a parecchi programmi. Questa circostanza, insieme alla minaccia di ulteriori ispezioni, e di multe ancora più pesanti, creò grande costernazione tra le nostre organizzazioni. Con l’aiuto delle autorità politiche nazionali, e locali, e il tempestivo intervento dell’ambasciatore statunitense in Italia, Maxwell Rabb, si riuscì ad inserire una clausola nella legge finanziaria dell’89 in cui questi programmi venivano riconosciuti come istituzioni non a scopo di lucro.

Comunque, fu ancora prima, dall’86, che si discusse di far approvare dal Parlamento una legge che proteggesse e regolamentasse la specifica natura di questi nostri programmi accademici. Ai membri delle istituzioni, fu chiesto di aiutarci a trovare una definizione per il nostro status che, ad ogni modo, dal punto di vista delle istituzioni accademiche, è, tuttora, inesistente in Italia. Dopo parecchie discussioni, fu chiesto al Professor Paolo Barile, noto esperto della Costituzione Italiana, scomparso recentemente, di preparare un disegno di legge da presentare al Parlamento italiano. Dopo molte vicissitudini, questa legge fu presentata come proposta di legge il 5 luglio dell’88, e fu approvata il 14 gennaio del ‘99, esattamente 11 anni dopo, grazie all’appoggio di parlamentari, toscani e non, di tutte le correnti politiche. In seguito a queste nuove disposizioni, le sedi italiane delle università americane potranno continuare a svolgere le loro attività culturali ed accademiche in un contesto normativo certo, e ben definito, con un trattamento fiscale contributivo analogo ai corrispondenti enti non commerciali italiani, agevolando il riconoscimento del programma da parte del Ministero dell’Università e della Ricerca Scientifica.

L’AACUPI, comunque, non si occupa solo di aride questioni legali: nel corso degli anni ha sviluppato una serie di programmi e di progetti svolti a favorire gli interessi dei soci tenendo conto del contesto in cui essi vivono e lavorano. Elenco brevemente alcune delle iniziative: Premio AACUPI, istituito nel ‘93, per riconoscere pubblicamente personalità italiane ed americane nel mondo politico, culturale ed accademico che hanno diligentemente lavorato per aiutare l’AACUPI a raggiungere i propri obiettivi; il primo ad essere chiamato fu il Ministro dell’Ambiente, Valdo Spini, nel ‘93, i successivi premi sono stati assegnati a Warren Obluck, United States Minister Counselor per il ‘94, Paolo Blasi, Magnifico Rettore dell’Università degli Studi di Firenze per il ‘95, Bianca Maria Tedeschini Lalli, Magnifico Rettore dell’Università degli Studi di Roma Tre per il ‘96, al

Sindaco di Venezia, Massimo Cacciari, insieme ad una sostanziale donazione per la ricostruzione di La Fenice. Questo fu uno dei progetti con più successo dell'AACUPI, dopo un Benefit Concert tenuto a Roma, abbiamo raccolto dei fondi che sono stati esclusivamente donati al Comune di Venezia per aiutare la ricostruzione di La Fenice. Abbiamo saputo, recentemente, che questi fondi sono stati usati per i nuovi spartiti musicali dell'orchestra de La Fenice. L'ultimo premio è stato dato alla Dottoressa Cipriana Scelba, e quest'anno sarà assegnato all'Onorevole Furio Colombo.

Abbiamo, anche, organizzato dei balli per beneficenza, il primo nel '95, uno nel '96, e uno anche quest'anno. Nel primo ballo, abbiamo messo insieme dei fondi per finanziare, parzialmente, una borsa di studio destinata ad uno studente universitario italiano che ha frequentato il campus di origine di una delle nostre università negli U. S. A. Speriamo di poter rifare una cosa simile in futuro. Un'altra iniziativa importante dell'AACUPI fu, insieme all'IRPET, nel '93, di aiutare a fare uno studio proprio sulla nostra presenza, più che altro, sul beneficio economico che questa nostra presenza porta in Toscana. Il risultato di questa ricerca ha dimostrato che gli studenti americani di solo 23 programmi, che erano quelli, allora, in Toscana, avevano speso una somma totale di 300.000 giorni di studio, con un consumo diretto di 80 miliardi di lire, e un consumo indiretto circa dello stesso ammontare. Questa ricerca è stata di una validità inestimabile nel mostrare l'importanza dei nostri programmi sull'economia toscana. Nelle prossime giornate, verrà reso noto lo studio IRPET esteso a tutto il territorio italiano, quindi comprendente i 76 programmi americani, aggiornato al 2000.

In conclusione, a tutt'oggi, lavorare insieme ha portato a risultati tangibili nel passato grazie a contributi disinteressati di tempo e di lavoro da parte dei funzionari AACUPI. I problemi futuri sono molti, legali, amministrativi, come accade nelle nostre controparti italiane e di difesa di quanto ottenuto sino ad ora. La grande sfida per il futuro è questa: la relazione con l'Europa si che si sta trasformando, questo rapporto con l'Unione Europea deve essere definito a tutti i livelli, sia a livello di riconoscimento dei corsi di laurea, sia a livello di scambi di studenti e di docenti. L'AACUPI, per iniziare, è, a sua volta, diventata socia dell'AAICU, l'Associazione dei colleges e delle università indipendenti americani, che riunisce quegli istituti d'istruzione di tipo americano che sono pienamente riconosciuti, e accreditati, e che operano in Europa, e nelle regioni medio orientali. E se il passato ci insegna qualcosa, l'AACUPI e i suoi soci saranno sicuramente all'altezza della situazione, lavorando insieme per garantire il nostro futuro sul suolo italiano. Grazie.

### ***Riccardo Pratesi:***

Ho il piacere di dare la parola a Renzo Ricchi che come ho detto è responsabile per la nostra presenza qui, oggi, e nei prossimi giorni.

## **RENZO RICCHI**

### ***Circolo di Cultura Politica Fratelli Rosselli***

#### **Purposes of This Symposium / Gli Scopi del Simposio**

Girando il mondo, come mi è capitato qualche volta, mi sono reso conto di quanto profondo sia il fascino che l'Italia esercita sull'immaginario degli stranieri. Questa, naturalmente, non è una specificità solo italiana: la fantasia di tutti noi accarezza la seduzione di ciò che è lontano, diverso, intessuto da una storia particolare, e misteriosa, e questo significa che ogni uomo è innamorato del mondo, di questo nostro pianeta non privo certo di sofferenze, di problemi, e di paure, ma, comunque, nostra patria, nostra casa nell'immenso e inquietante universo. E' anche vero che ogni paese della Terra, e ancor più alcuni di questi, stuzzicano con maggiore intensità l'Ulisside che si annida in ciascuno di noi, il desiderio che ogni creatura umana ha di affrontare l'ignoto per amore della conoscenza. E, certamente, l'Italia di richiami ne ha tanti, perché è una terra bella, e perché è depositaria di una ricchezza culturale che ne fa un po' un'isola privilegiata delle sirene. Sirene buone

perché i loro richiami parlano con la voce dell'arte, della letteratura, della musica, dell'architettura, della storia.

Quanto agli Stati Uniti, tutti sappiamo che essi sono, per così dire, un paese "giovane". Ciò, però, non ha impedito loro di farsi onore nel campo della cultura e spiace, anzi, che, a volte, questo loro aspetto venga sottovalutato, per cattiva conoscenza o altri motivi che esulano da un'analisi obiettiva e serena della realtà. Volendo restare soltanto sul piano culturale, non vi è dubbio che, nel XX secolo, il Nord America abbia occupato un posto di primo piano in settori come il cinema, la musica, l'arte d'avanguardia, la letteratura, l'architettura, e, di fondamentale importanza per il progresso del mondo, la ricerca scientifica, in genere.

Ecco perché l'incontro di queste due culture – quella italiana, ricchissima di glorie storiche, e quella nord-americana – è foriero di importanti risultati per tutti. Quali? Quali sono stati, sono, possono essere, potranno essere, questi risultati? Siamo, credo, al nocciolo dell'interesse che ha generato questo convegno.

Dunque, in Italia, operano 76 tra università e colleges americani e canadesi, distribuiti in maniera non equilibrata sul territorio: il 34% in Toscana, di cui il 32% a Firenze; il 41% a Roma; e poi, via via, a Milano, Genova, Vicenza, Padova, Venezia, Parma, Bologna, Siena, Cortona, Perugia, Macerata, Viterbo, Napoli, Cuma. Attraverso questa strada, arrivano in Italia oltre 10 mila studenti all'anno che recano seco un turismo collaterale, indotto in danaro, un giro di circa 80 miliardi di lire all'anno. Dunque un "turismo di studio", com'è stato definito, di rilevante peso economico. Questa realtà è poco conosciuta nel nostro paese. Come poco conosciuto è il perché questi 10 mila ragazzi americani vengono a studiare da noi, e vengono a studiare. Si aspettano solo di trovare il "paradiso" o anche qualcos'altro?

Nei prossimi giorni cercheremo di capire queste cose. Nel corso del convegno che si apre questa mattina, infatti, si parlerà dei programmi di studio che vengono attuati dalle università americane, delle loro strutture, della loro organizzazione, dei loro rapporti reali con le altre istituzioni universitarie e culturali italiane; si cercherà di capire in che modo queste istituzioni s'inquadrano – se s'inquadrano – nel più ampio campo degli scambi culturali tra Italia e Stati Uniti; che tipo di esperienza si rivelano, questi programmi, per gli studenti ospiti ma anche per i docenti (sia italiani che statunitensi); e, spero, si cercherà di capire, poi, come queste esperienze, queste nozioni, questa formazione, vengono riportate nei paesi americani d'origine, nonché, al di là delle attese iniziali suggerite dall'immaginario sull'Italia, quale concreta immagine della storia, della cultura e della realtà italiana i ragazzi americani esporteranno nel nuovo continente. Cioè, a fronte delle motivazioni, delle attese e delle speranze iniziali, quali sono i risultati? In che modo gli studi seguiti in Italia, e il contatto con la cultura e le istituzioni italiane, saranno utili dopo, quando i giovani rientreranno a casa?

Sono, tutte queste, tematiche complesse e ampie. Forse non sarà possibile dare, in così pochi giorni, una risposta onnicomprensiva, globale. Ma, a mio avviso, è importante che, intanto, si cominci a conoscerci meglio. Forse, dopo, l'Ulisse che pulsa in tutti i nostri cuori navigherà con più sicurezza, anzi, volerà con più sicurezza sugli oceani e, magari, saremo anche più felici se è vero, come ha scritto Thomas Mann, che la cultura – cioè la conoscenza – è capacità di godere. Cioè di avvicinarsi al paradiso.

#### **KEYNOTE ADDRESS:**

**CYNTHIA P. SCHNEIDER\***

*United States Ambassador to the Hague / Ambasciatore degli Stati Uniti d'America all'Aia*

**Art, Culture, and Diplomacy: Three Links on the Chain of Greater International Understanding**



Thank you very much for that generous introduction. It is an honor to speak before you today. Indeed, these august surroundings are rather daunting. I hope I can prove myself worthy of them.

Education prepares individuals to succeed, to survive, and to respond to challenges. Over the centuries we have modified our definition of what a well-educated individual is – a successful person today can get along quite well without knowing how to knap, flint, or butcher a bison – but, we have always defined an educated individual as one who can understand, analyze, and act on a broad range of information and experience. A hallmark of education is, therefore, flexibility, the ability to respond quickly and appropriately to new situations or information. The more intellectual resources an individual has to draw on, the more educated he is.

Mankind always has seen the value in learning more about others. We have ample evidence in recorded history of mankind's peregrinations in search of knowledge. In the Babylonian tale, Gilgamesh went to the ends of the earth to find out why death took his friend. Native American stories showcase Kokopeli, who travels the world, playing his flute and bringing news. Ancient Sanskrit stories follow the travels of gods and men to other lands to bring knowledge to others. More recently, during the age of chivalry, the sons of noble house were sent to other noble estates to learn the skills necessary to be successful. And from the beginning of the history of the United States, travel and study abroad was the mark of a cultured man. And vice versa. To whom do we look for the most penetrating analysis of the United States of America's early years? Alexis de Tocqueville.

Seymour Martin Lipset, the great sociologist, once said, "He who knows one country, knows no country". For the United States and for all other societies, study somewhere else is valuable. We know that those who experience another culture see their own culture more clearly, appreciate diversity, and are more willing to see possibilities for cooperation. Study or residence abroad can spark the first flickers of patriotism in students who might previously have taken the way of life, school government, or doing business in their own country for granted. Our own country is like family: we freely criticize it, but let someone else, from outside the family or the country do the same, and we immediately leap to the defense.

Think, for example, of Memorial Day. In America, it is the day the swimming pools and beach communities open for the summer. In Europe, or anywhere else where Americans have died in combat, it is a day of solemn commemoration, a day when America's sacrifices, and the values of democracy and freedom for which our sons and daughters died, are venerated. Similarly for the Fourth of July, a day of celebration and unabashed patriotism by Americans living all over the world.

Obviously, these sentiments do not apply to every citizen from every country, but viewing your own country through the eyes of someone of another nationality or background invariably is a learning experience.

One of my most moving experiences with another culture occurred when my husband and I traveled to Poland in December of 1981 during a week that turned out to be the last week of the first flowering of Solidarity. The tanks rolled into Warsaw just as our airplane lifted off the ground. Although the ostensible purpose of our trip was for me to do art historical research – to see a landscape painting by Rembrandt in Krakow – the fervent politics of the moment quickly eclipsed our interest in the art of the past. Throughout the week, in meetings with various members and officials of Solidarity, we saw America, and the democratic principles it embodies, through their eyes as a beacon of hope and inspiration. But our Polish acquaintances invariably had one question about America: "How could you have done to us what you did at Yalta?" "Me?" I thought. "What did I do? What did we do wrong?" Of course, I knew what had occurred at Yalta, but I had never stopped to consider the dividing of Eastern Europe from the point of view of those whose lives were inexorably altered by the stroke of Roosevelt's pen.

Living, studying, traveling extensively abroad obliges one to examine one's own history with no holds barred; to see it unadorned, and all through the eyes of others.

Italy has always been a favorite destination for those who would like to expand their horizons. If you are interested in art, politics, architecture, music, or history, Florence has a lifetime's worth of things to offer. Florence has been a center of education for centuries, and scholars, politicians, philosophers, and artists have flocked here to learn, to teach, and to share the sheer delight of living in a city where excellence is so beautifully celebrated.

- 9% of all U. S. study abroad is in Italy
- 23 universities and university consortia have programs in Florence, and after this conference, their ranks will swell
- the percentage of U. S. students in Italy went up 12% from '97 to '98.

In 1993, my family and I had the immense pleasure of living in Fiesole while I taught at Georgetown's program at the Villa Le Balze. While the students traveled the continent with their Eurail passes, we never left Tuscany, and still barely scratched the surface. I will never forget the sight of our two children, age two and four, dragging chairs over to the window to stand on them and look out at the view of Florence below. "Duomo" was one of my son's first words. I am sorry to report that it was quickly followed by one of his first phrases, "No church, mommy!"

Living in a country with children provides added insight. The casual visitor to Italy might think it a child unfriendly country. Compared to America, Italy has few playgrounds, amusement parks, water parks and other amenities for children. But appearances can be deceiving. Children are welcomed in every aspect of life in Italy. Try to take an infant or toddler to a well-heeled restaurant in America; maybe they will let you in, maybe not. In Italy, bring children and you are guaranteed a good table. In America, a crying baby will instantly clear the area, unless you are unfortunate enough to be in a confined space. In Italy, a crying baby is like a magnet. Everyone wants to try his or her remedy for cheering the unhappy infant.

The Italian affinity for children is just one dimension of their balance of the 'work to live/live to work' equation. A fundamental difference between America and much of the rest of the world can be found in our work habits. My niece discovered this after only one day of working in The Netherlands. She returned home to report that in Holland people seemed to work to live, not live to work as was more the case in America. Of course, these stereotypes cannot be universally applied, but the differences exist in a general sense. Indeed, the Italian appreciation of the simple, but essential, ingredients of life – good food, good friends, beautiful surroundings – causes Americans to flock here.

More American tourists visit Florence per annum than the entire population of the city. So, if you think you are hearing more American than Italian as you stroll the streets, you probably are!

Is that bad? Emphatically, no! Those Americans and other tourists have the incomparable experience of walking the streets of the Renaissance. Hours of reading about humanism cannot compare with 15 minutes in the Pazzi or Brancacci Chapels. In each of these extraordinary places, the concepts of a man-centered world, grounded in reason and logic, attentive to aesthetics, are translated into concrete reality. Similarly, the unstable, ungrounded, and uncertain atmosphere of the plague years comes to life in the stern, unforgiving faces of the Spanish Chapel in Santa Maria Novella.

The reverence for history may be one of the most important lessons Italy has to teach the world. And this reverence extends to all segments of Italian society. Once, I was invited to the small town of Cento in central Italy to attend a ceremony at which the English art historian Denis Mahon was given honorary citizenship. And what had he done to earn this accolade? Denis Mahon had "discovered" and published numerous books and articles about the seventeenth century Italian artist Guercino, who was born in Cento. Now, neither Denis Mahon, nor Guercino, are exactly household words, but when I got off the bus and went off – vainly, I thought – in search of the ceremony, I was astonished to see that everyone with whom I spoke knew all about it. There must have been over 500 people in the Town Hall to honor someone whose writing is known only to specialists. But,

Denis Mahon had paid tribute to “their” artist, Guercino, and that was enough to earn him the keys to the city and the undying gratitude of the populace of Cento.

Not just in beautiful Florence – the ‘Paradise’ of our title – but also in less pristine locations, experiencing the look and feel of a place is essential to understanding it.

How can anyone understand the significance of the crumbling of the Berlin Wall without going to Berlin, and standing at the Brandenburg gate?

William Faulkner, the American writer, once said, “The past is never dead. It is not even past.” Just one year ago today, the First Lady of the United States, Hillary Rodham Clinton, spoke here in Florence at “Culture Counts: A Conference on Financing Resources, and the Economies of Culture in Sustainable Development”. The First Lady underscored the importance of understanding one’s own culture as well as that of others. In reflecting on the value of cultural preservation in all societies, including the poorest in the world, the First Lady noted that, “We cannot improve the quality of life without improving the soul of life. And culture is the soul of life. It is what gives us roots, gives our life meaning; it is what binds us to each other. Only through our ancestors’ languages and legends, through their still-existing monuments and still-living traditions, can we understand who we are, where we came from, and what we want to be.”

As a political appointee, someone appointed from private life to an Ambassadorial post, I did not have the benefits of Foreign Service training, but I did have the benefits of the ability to speak multiple languages, knowledge of culture and history, and the experience of having lived and worked abroad, including in Italy and in The Netherlands, a country I first visited as a young art historian over 20 years ago.

Now I work in a very different capacity, but there is no discontinuity. I represent the U. S. government’s positions to the various Dutch ministries; I discuss common issues with Dutch thinkers at my dining room table; I write articles and speeches on the promise of biotechnology; I promote U. S. businesses, as well as artists and musicians.

But, I also continue to work with, and through art and history. In speeches, including the keynote address on the annual Dutch Commemoration of their liberation from the Nazis, I draw connections between Dutch art of the Golden Age and their new identity as a republic that were unfamiliar to many in my Dutch audience. American visitors are introduced to The Netherlands through my tours of Dutch museums. At the Embassy Residence, I have assembled an outstanding collection of American art influenced by Holland and Dutch art, which proves how powerfully art can communicate between nations and cultures.

I am one kind of ambassador, but all of you – and all of the students who attend your programs – also are Ambassadors. These students represent America or Canada every day. A chance encounter might leave a lifelong impression on Italians they meet.

During their time here, your students will immerse themselves in challenging research and academic experiences. But they will learn even outside the classrooms and libraries. Your students will be a bridge between Italy and the United States. The links that will be formed through their experience here will live long after they have gone home.

Senator William Fulbright, the founder of one of our exchange programs, the Fulbright program, said, “The vital mortar to seal the bricks of world order is education across international borders, not with the expectation that the knowledge would make us love each other, but in the hope that it would encourage empathy between nations, and foster the emergence of leaders whose sense of other nations and cultures would enable them to share specific policies based on tolerance and rational restraint.”

The Senator’s vision has come true. The positive impact of exchange programs is concrete. Political leaders of Croatia came to America last year on an exchange program over the strenuous objection of then president Tjudman. One year later he died, and those people who came to America are running the country. An international visitor program to America convinced F. W. de Klerk of the need to change the apartheid system in South Africa. Almost one half of the of the current,

newly democratic Indonesian cabinet consists of people who had traveled on an international exchange to America. Their President Wahid also traveled to America in the same capacity.

In fact, there are 34 world leaders, including the Prime Minister of The Netherlands and the President of Italy, as well as President Romano Prodi of the EU and the President of Korea, who have traveled to the U. S. on an International Visitors program. In the words of the Secretary of State, herself formerly a professor at Georgetown, Madeline Albright, these exchange programs are for the United States, for our foreign policy, for our relationship with other countries in the world, "pure gold." They give back many times over. Indeed, the importance of international exchanges in education is recognized at the highest levels of the United States government. We know that countries which encourage their citizens to study elsewhere, benefit from having people who can speak other languages, understand other cultures and explain those cultures to their people.

The President of the United States has expressed the goal that every college student spends one year abroad. He has issued a Presidential Memorandum to strengthen our international exchange program in which he expresses the government commitment to international education. I quote: "A coherent and coordinated international education strategy will help us meet the twin challenges of preparing our citizens for a global environment while continuing to attract and educate future leaders from abroad."

There are currently about 50,000 foreign students studying in the United States at the post-secondary level. The President said that the goodwill these students will bear for our country in the future will consist of one of our greatest foreign policy assets.

As we enter the new millennium, it is fitting that international exchanges are growing worldwide. More Americans are studying overseas, more foreigners are coming to the United States. And, in addition, more people worldwide are traveling. Tourism numbers are up. Short term exchange programs are going on at younger ages – high school exchanges now are beginning to happen more and more. In addition, summer camps and special programs are attracting more people every year. The booming worldwide economy has made it feasible for employers to bring university students to the U. S. for short time summer jobs.

I hope that you will share the commitment of the U. S. government and to expand international exchange programs to include participants at all income levels and from all sectors of society. The traditional image of the wealthy young aristocrat making the grand tour in Europe or studying abroad, fortunately, no longer applies. We all benefit from expanding opportunities for travel and study abroad, especially to Italy. The great traditions of humanism and aesthetic beauty embodied here belong to everyone and have lessons for everyone.

In this day of electronic information, the Internet has made it easier to "meet" other people, and many people say that the World Wide Web is capable of erasing borders and creating a truly international community. This may be so, but we know that "the last three feet," a distance between the user and the computer, can make the biggest difference and have the most important impact. We can communicate computer to computer, but those "last three feet" still remain a border that we have to conquer, and to do that we have to have person to person interaction. There is still no replacement for individual encounters, for traveling away from your computer screen to another place and experiencing that other place and the people who live in it.

This is important also in the context of globalization. I am sure you can find a GAP or a McDonald's, or whatever, in countries all over the world, but that does not mean, and I do not think it will ever mean, that those countries have adopted the way of life represented by the chain of whatever country. Those stores and restaurants represent a convenience, but nothing more.

At this time, when different countries from all over the world through their economic and political relationships are coming together, there still remain divisions. This is true, I am sorry to say, even between the U. S. and our strongest partners, the Europeans. While we share many overarching political, economic, and security goals, and while we come together to achieve those goals, there is, nonetheless, a good deal of friction, largely due to economic and trade problems. At times, I think that these economic problems risk damaging our overall relationship.

The person-to-person encounters in relationships that occur through our student exchanges and our international programs can make a tremendous difference in overcoming larger frictions. In Italy, you have experienced some tensions in the transatlantic relationship. When we were traveling in Italy this summer, my nine year old son noticed some anti-American, anti-NATO graffiti in a number of places. He was really upset. He said, “What is this, I mean, don’t the Italians like Americans? I always thought they liked us here.”

Of course, people who paint graffiti don’t dominate the world, but it does reflect a certain sentiment. I think a way to overcome that antipathy, whether it be towards America or another country, is to have the people who feel that way, who wrote that graffiti, get to know Americans and not just America. Through individual acquaintances, they will have a better sense of what the whole represents.

Now maybe you think that I am overreaching a little bit, referring to serious problems in international relationships in the same context as student exchanges. But, Senator William Fulbright didn’t think so. In 1946, when he proposed for the first time the Fulbright program, the Senator said that he was creating the program in “the belief that international relations can be improved and the danger of wars significantly reduced by producing generations of leaders who have acquired some feeling of understanding for other people’s cultures, why they operate as they do, why they think as they do, and why they react as they do.”

As you meet over the next few days, you will consider many issues that effect study abroad programs in Italy. You will weigh whether to have the students live in apartments or in families, whether to require them to speak Italian or not. These are important issues, they are issues that we grappled with at Georgetown’s program in Fiesole when I was there. Do you want to have the broadest number of students here, which is beneficial for the country sending them, beneficial for America and Canada? If so, then there will be a number of students who don’t speak Italian and don’t live in an Italian community. Or, do you want to have just students who can immerse themselves here, who live with families, really become part of life, which arguably is better for the Italians.

There will be lots of issues for you to discuss that relate specifically to what you are trying to accomplish here. But I hope that as you hold those discussions, you will keep in mind the larger picture. As your students discover the treasures of Italy’s illustrious past and as they enjoy the delight of Italy’s present, as they rediscover their own country while discovering another, don’t forget that their experiences are the building blocks of international understanding. Their months here will impact the rest of their lives and who knows what impact the lives of these student ambassadors will have on the future.

Thank you very much.

\*Dr. Cynthia P. Schneider, 61<sup>st</sup> Ambassador of the United States to the Kingdom of the Netherlands, was an Associate Professor of Art History at Georgetown University, where she has taught from 1984 until her appointment. Dr. Schneider’s courses covered the Renaissance and Baroque periods in the Netherlands and Italy, and ranged from introductory surveys to more specialized seminars in topics such as “Rembrandt” and “Old Master Drawings”.

Dr. Schneider has published several books and numerous articles on Dutch art of the seventeenth century, including Rembrandt’s Landscapes, Yale University Press, 1990, and the catalogue for the international loan exhibition she organized for the National Gallery of Art, Rembrandt’s Landscapes: Drawings and Prints, National Gallery of Art, Washington D.C., 1990. At present, Dr. Schneider is writing a monograph on Rembrandt for HarperCollins’s Icon series. The book will synthesize the current state of knowledge about Rembrandt and offer new interpretations of familiar subjects.

Dr. Schneider has lectured on Rembrandt and Dutch art in the United States and Europe, both in scholarly symposia and before general audiences. She has spoken at the Louvre (in French), the Nationalmuseum in Stockholm, the National Gallery of Art (Washington, D.C.), the Fogg Art

Museum (Harvard University), and the National Museum of Women in the Arts (Washington, D.C.), among other venues.

In September of 1994, Dr. Schneider was appointed Vice Chair of the President's Committee on the Arts and Humanities by President Clinton. On the Committee she has served on the Steering Committee for *Creative Design* and on the Millennium planning group, and she has chaired the Federal Design subcommittee. During the 1992 Clinton/Gore campaign Dr. Schneider served as Arts Policy Coordinator.

***Portia Prebys:***

Are there any questions from the floor, or comments? The Ambassador is willing to receive questions. Well, it is truly paradise, no questions. Thank you, Ambassador Schneider, very much for the very heartwarming and stimulating commentary on what we are all doing and what we are trying to do here. Still no questions?

Now, I invite Giorgio Spini and Giuseppe Mammarella to take over the table here, and I invite Lester Little, Walter Kaiser, Walter Stevens, Robert Evans and Isabella Lanciotti to join them, and we will move on to the AACUPI program.

**RESEARCH INSTITUTIONS AND POST GRADUATE DEGREE GRANTING INSTITUTIONS**

**Session Chairs: Giuseppe Mammarella and Giorgio Spini**

***Giuseppe Mammarella:***

Buon giorno, prima di tutto, a me piace speak English, it's not clear what's the official language of this meeting, but, since we are living in a bilingual world and, personally, I believe that future Europe should be a bilingual Europe, I will alternate English with Italian. So good morning, everybody. I think we are now switching to the second part of this meeting, and, first of all, I'd like to thank the organizers for having asked me to co-chair this meeting. I've been a member of AACUPI for many years, during my directorship of one of your programs, so it's just like coming back into service, and I would like to ask you to permit me to speak for the next hour and a half of our work on behalf of AACUPI, as if I were still a member of the Association. I'm also very happy to co-chair this meeting with my good friend, Giorgio Spini, to whom I will cede the floor in a few minutes. Giorgio is a pioneer in American studies in Italy. We owe him, whoever is interested in American studies owes him a great deal. He was a frequent lecturer in our program, so I'd like to cede the floor to Giorgio for a brief statement.

***Giorgio Spini:***

Thank you for inviting me to say a few words, now, at the beginning of this session. I wonder whether there is probably a correction necessary in this program because here it is written "history of cultural exchange between Italy and the U. S." As far as I'm concerned, I'm afraid that one ought to say "the archaeology of", rather than "the history of", because I am one of the few surviving veterans of the early educational programs organized by America, their educational programs in Italy. I don't know how many of you remember that, but I'm a witness to the fact that the very first programs were meant for businessmen in the American field of commerce. These people waited in Italy for embarkation to return back home. During the meantime, some courses were taught to them. So, as you see, I can go back with my memory to more than half a century ago. A long span of time, indeed. I think that just precisely for that, there is a reflection to be made, and it is that this educational interchange between the U. S. and Italy, or, better, between American young men and women and the city of Florence, has lasted so long, as more than half a century ago it was started. How many things have passed during this span of time, we have seen so many powerful

men and institutions fall, crumble into pieces, isn't it true? We have seen such deep change in everything and, nevertheless, this educational link this cultural relationship has never been broken, and, as far as I can understand, it is even stronger now than it used to be. It survived a Cold War period, it survived so many changes in our mental horizons, in technological means. It seems to me that this is evidence that we were right when we started on this path. We took the right road, we made the right choices, now, it's up to you, to quite another generation, to go on. But, let me express my deep conviction, not a rhetorical one, a deep conviction that this work we started so long ago will last also for more and more generations to come. Thank you.

***Giuseppe Mammarella:***

Thank you Giorgio, I think your remarks have introduced a touch of informality to our meeting, and I hope the session will proceed along in this atmosphere. Let's not get intimidated by the imposing environment in which we find ourselves now, and let's get to the business which brought us here. Now, if my experience of, my recollection of the meetings of AACUPI are still vivid after the several years since I left my position, I recall that these meetings were especially useful for exchanging experiences, for informing one another about what every program was doing, but, also, to project outside the activities and the programs, the goals of our institution. Together with the many universities and colleges operating in the field of teaching there are institutions of higher learning which offer to the artist, as well as to the scholar, to the researcher, different fields running from the art and culture of the Renaissance to International Relations, excellent research opportunities. This is thanks to their libraries, to the special context they have in the environment, their experience, and, also, the intellectual atmosphere they are able to create around their program. So, we have here four of the directors of these institutions, and I would like to invite them to briefly illustrate their program, and, also, to participate in the round table discussion which has been announced as the concluding part of this meeting. So, I would like to ask you to give about five minutes illustrating the program you direct, the goals you have and the problems you face. If you have any other aspects of your institution you wish to discuss, and, then, maybe we could open the discussion onto some of the common problems, and some of the proposals, which might come out of this first intervention.

So, I'd like to present the four directors, although I'd like to ask them each to identify himself. They are Prof. Lester Little, from the American Academy in Rome; Prof. Walter Kaiser, from the Harvard University Center for Italian Renaissance Studies in Florence; Prof. Walter Stephens from The Johns Hopkins University Charles S. Singleton Center for Italian Studies in Florence; and Prof. Robert Evans from The Johns Hopkins University Paul H. Nitze School of Advanced International Studies in Bologna. I ask Prof. Little to start.

**AMERICAN ACADEMY IN ROME**

***Lester K. Little:***

If you'll let me indulge briefly with a personal reference, I wish to make a general, not a personal point. Beginning with graduate study and, then, in roughly 39 years of teaching, I have devoted all of my professional career to the study of the European Middle Ages, and, along the way, directed the Smith College Program here, in Florence, for three years. And, I'm now starting my third year at the American Academy in Rome. I assure you that these things would just not have turned out the way they have had I not spent my third year of college at the Dartmouth program in Paris. I'm sure there are many other such personal stories of participants in this meeting, but so much for personal history.

Where does our common history begin? The medievalist would say, I think, in the pilgrimage to Rome. Although the more immediate precedent for all of us is in the aforementioned Grand Tour. And the Grand Tour, itself, has what I find a most interesting precedent in the travels of the sons of

Roman patrician families to Greece, where they perfected their knowledge of Greek, perhaps, the first language that was studied as a foreign language, and where they saw, first hand, the wonders of Greek architecture and sculpture.

But, now, coming down to the American Academy's history, the sources are multiple. Rome is peculiar in having some nearly forty foreign academies and they all follow, to some extent, the model of the French: first, with their academy, which is for artists, and, then, their school, which is for scholars. The American Academy was conceived in the conversations and collaborations among the artists of many different media who were gathered at the World's Exposition in Chicago, in 1893. The leader among them was Charles Follen McKim of the architectural firm McKim, Mead and White. But, now, my metaphor is going to get me in trouble because some time after that conception, there came the marriage, a marriage between the School of Architecture founded by McKim and the School of Classical Studies. The resulting American Academy was interdisciplinary from the start, and that was long before the term was coined. Even with all the changes in fields since then, we now offer fellowships in all fields of the arts, and in all fields of Western humanistic studies. We lack critical mass in any given field, and, so, all of our Fellows necessarily mix. But that mixing is internal, which brings me to the single major challenge that we, as all of us, face: namely, cultural isolation.

This is a problem that will never go away, it is revived with the arrival of every new student or Fellow in our programs, so, of course, we must, all of us, give top priority to the learning of the Italian language and the study of Italian history and culture. We must invite Italians in, and I would say it's important to remember that we have much to offer, after all. We have even an interesting history to offer, as an example, in the third week of November, we in Rome are to host a conference on Margaret Fuller, that wonderful lady of letters, from Boston, who became involved in the tragic history of the Roman Republic in 1849, who sent articles back to her newspaper, and so on. But we need to send our students and fellows out and not necessarily just kick them out of the nest, but rather, to motivate them, and then guide them, and the more that we can do this to meet their individual interests, the greater will be the benefit that comes from that.

There is for us, in Rome, a peculiar variant of the Fulbright Program that I'd like to mention. It has served us remarkably well, and it may even contain, in some way, in some form, the idea for something that could be useful for other institutions. Laura Miele will be talking about the Fulbright Program shortly and that, of course, is a very well known large cultural exchange program, but the peculiar variant on it that we have had, now, for a half century, in Rome, is that the Commission makes it possible for an Italian scholar, and now, more recently, a second Fellow, an Italian artist, as well, not resident in Rome, to come, not to America, but to the American Academy for a year. The Italian Fulbrights in Rome constitute today a "who's who" of the intellectual life in this country. I think I can say that it has been of great benefit to them, but, I know much more surely that their presence within our community has been of tremendous advantage to the Fellows at our institution. But, an opening to Italy and to Italians is not enough, because Italy is changing and one of the may important ways it is changing is it's becoming part of a new Europe, and in entirely new ways.

After the collapse of the Soviet Union, some very astute people observed that in Eastern Europe, natural scientists and social scientists had the means to get to the West. Guess who was left behind? The poor old humanistic scholars, and there was a need to facilitate their coming to the West. The Andrew W. Mellon Foundation picked this up, and made it possible for scholars from the Eastern countries to come to spend time in various Western institutions, such as that of my colleague to the left, I Tatti, and, also, to the American Academy. Similarly, I know it's very useful and good for them, but I can also assure you, it is amazing what it does for us to have them present. We, after all, are inclined to take for granted good working conditions, excellent libraries. You should see the way Eastern Europeans, scholars of great talent and skill, who have been starved for decades from access to good libraries, manage. They don't waste their time when they are there in Rome, and I'm sure Walter Kaiser would say the same for those that he has encountered. It is amazing, and when,



after dinner, people think about retiring to the bar, or maybe having a game of pool, here, these people usually go right back into the library, to profit from it a little while longer.

And more recently, and with this I would like to conclude, we are privileged to have a new fellowship for a Russian, specifically, for a Russian poet. Over the '70's, '80's and '90's, Joseph Brodsky frequently came to Italy, he loved this country, he loved Rome, he loved the American Academy. In fact, he developed a dream, very much a poet's dream, I have to say, of there being established, someday, a Russian Academy in Rome. I don't think that's likely to happen very soon, but his widow, his friends, and his many admirers, have established a fellowship in his honour and, so, it was our honour last spring to welcome the first Joseph Brodsky Fellow, a poet by the name of Timur Kibirov, to the American Academy and that provided an additional fringe benefit, if I can say so. Our opening to a whole new group of Italians that we would not have met, and had not met before, namely, the Italians who speak Russian. When Kibirov gave his reading, we had a whole audience of people who were there for the first time, and, of course, when Kibirov read his poems, one half of the room laughed at all of the jokes, while the rest of it sat silently, waiting for the English translation. So, an opening even beyond Italy, it seems to me, is one of the things that some of us need to be considering. I conclude, then, and I would observe that we have a very rich heritage to maintain, but in order to maintain it, we must change it continuously. Thank you.

***Giuseppe Mammarella:***

Thank you, Prof. Little, for this very informative presentation and now, following the list I was given, is Prof. Walter Kaiser from the Harvard University Center for Italian Renaissance Studies, in Florence.

**THE HARVARD UNIVERSITY CENTER FOR ITALIAN RENAISSANCE STUDIES**

***Walter Kaiser:***

I learned one important thing this morning which is never try to follow Cynthia Schneider. That wonderful talk she gave us was impressive. All teachers have a recurrent experience which is they learn something from their students. I've rarely been taught more beautifully, or more vividly, by one of my students than I was by her this morning, and I want to thank her publicly for that address she gave.

I have been pondering with some bemusement the title of this symposium, "Educating in Paradise." For, when you think about it, Paradise wasn't notably successful as a place for education: the minute Adam and Eve acquired the slightest bit of knowledge, they were kicked out of Paradise. From the very beginning, Paradise has been a tricky place for education. When the original Persian world was taken over by the ancient Greeks, their word *paradeisos* was given two distinct meanings: one was, as you might expect, "an enclosed park or garden"; but the other meaning, surprisingly, was "a stupid fellow". Even John Milton, who may be supposed to have been something of an authority on the subject, made his only mistake in Latin syntax when he stumbled over the word for paradise and got its gender wrong. "Educating in Paradise", all the evidence suggests, is uphill work!

Fortunately, for those of us who represent research institutions, education is not one of our primary concerns, and, in that respect, we may well be regarded as interlopers at this gathering. I can only express our collective gratitude for your generosity in allowing us to share in your deliberations. But the fact is that, at least at I Tatti, we don't attempt to teach anybody anything. At the very most, we try to facilitate a sort of auto-didacticism, making it possible, if we can, for mature scholars, who already claim to know most of what there is to know, to pursue their own personal research. My wonderful Florentine doctor invariably greets me by asking, "Ebbene, Professore, gli studenti studiano?" To which I invariably reply, "Sì, i borsisti studiano." The distinction is

fundamental, and sums up, in a nutshell, some of the ways in which the North American research institutions in Italy differ from the other North American institutions of higher learning here.

What precisely are those differences? At least, as far as I Tatti is concerned, they are four: we don't have students, we have post-doctoral scholars doing advanced research; we don't have a faculty, because we don't do any teaching; we don't receive tuition, but rather, give people money to come here; and, our scholars are not exclusively Americans but come from everywhere. Let me explain briefly what I Tatti is, since there may be many here who don't know and probably many who have never heard of us.

I Tatti is The Harvard University Center for Italian Renaissance Studies. As such, it is an integral part of Harvard. We annually award fifteen fellowships to post-doctoral scholars working in some aspect of the Italian Renaissance; they are meant to be younger scholars in the early stages of their careers. In the thirty-nine years of its existence, 475 scholars from twenty-one countries have come to I Tatti as Fellows; roughly half of them have been American, a quarter have been Italian, and the remaining one-fourth have come from most of the countries of Europe except, surprisingly, Holland and Belgium, and from as far afield as Japan, New Zealand, Australia, Russia, and Israel. Fellowships last for an entire academic year, and we give our Fellows a stipend (the maximum, usually around \$40,000), lunch, morning coffee, afternoon tea, a private study, computer facilities, and use of the library and all other facilities. They may work in any discipline, so long as their research is focused on the Italian Renaissance. Hence, we have musicologists, literary historians, art, architectural, and urban historians, historians of theatre and dance, historians of science, sociologists, and almost every other type of historian, from economic historians and cliometricians, to political and diplomatic historians, to biographers and historians of sexuality. It is precisely because so many diverse disciplines and interests are represented, in a community where the Italian Renaissance provides a *lingua franca* for everyone, that such a rich and fruitful interchange of ideas occurs within every group of Fellows. It is because of this, also, that I Tatti is renowned for the interdisciplinary studies it fosters.

We have a library of over 100,000 volumes; we subscribe to almost 500 learned journals; and we have a collection of some 300,000 photographs of works of art. We also have an annual scholarly program of lectures, seminars, round tables, and conferences. And we publish monographs on Renaissance subjects, the acts of our international conferences, and a biennial journal called *I Tatti Studies*. We also, by the way, have a working farm which produces wine, oil, and grain.

In most of these respects, then, we differ from most of the members of this distinguished organization. Yet, as an American-owned and -supported institution in Italy, we, nevertheless, share many of the same concerns as the rest of you, many of the same aspirations, many of the same anxieties, most of the same joys – and most of the same bureaucracies. We are honored to be members of AACUPI, for although, unlike the rest of you, we may not do much educating, we share with you the immense privilege of living and working in paradise.

***Giuseppe Mammarella:***

Thank you, Prof. Walter Kaiser, and special thanks on my part because of your lecture program which I used to attend and always found extremely enlightening.

Now, Prof. Walter Stephens of the Johns Hopkins University Charles S. Singleton Center for Italian Studies in Florence.

**THE JOHNS HOPKINS UNIVERSITY CHARLES S. SINGLETON CENTER FOR ITALIAN STUDIES IN  
FLORENCE**

***Walter Stephens:***

After the incredibly polished presentations you have heard previously, I'm going to offer you something *a braccio*. I'm the Director, for this year, of the Charles S. Singleton Center for Italian

Studies in Florence which is owned and operated by the Johns Hopkins University in Baltimore. We are housed in Villa Spelman which is itself located in via S. Leonardo which all of the guide books to Florence characterize as one of the most picturesque streets in Florence, and given the number of tourists that have to be elbowed off our front step on any given day in order to enter or leave, I think it's probably true. We have a relatively short history as a research institution and we fit into a relatively singular niche within the configuration of programs that are housed in Italy, and in Florence. That is, the Singleton Center of Johns Hopkins University is, at the moment, oriented exclusively towards the training of graduate students, of students working towards the Ph.D. At the moment, we do not have an undergraduate program, so, like the American Academy, and like Villa I Tatti, we fit into a rather anomalous though, I think, very closely related sector of the American experience in Italy and Florence.

Villa Spelman was left to the Johns Hopkins University in 1971 by Leolyn Everett who was a poet and amateur historian, and her husband, Timothy Mather Spelman, who was a composer and one of the founders of Maggio Musicale. They had been living in Florence in the villa since 1919 and, on Mrs. Spelman's death, in 1971, the property passed to Johns Hopkins University for use as a research institute in Italian Studies. In 1985, the centre was rededicated to the memory of Charles S. Singleton, who, upon his death, was arguably the greatest Dantista living in the U. S., and who had taught for most of his career, except for a brief apostasy at Harvard, at Johns Hopkins.

The Johns Hopkins Singleton Center for Italian Studies is owned, if that is the correct term, by the College of Arts and Sciences of Johns Hopkins University which differentiates it from what, to many people, is the more famous center in Bologna, which my colleague to the right will speak about later and which is owned by the School of International Studies. We are dedicated exclusively to Italian Studies with an important exception that I will elaborate on. Johns Hopkins prides itself on being the first American university founded on the model of the German research university and founded for the purposes of research. Everything that goes on at Johns Hopkins is oriented from a research perspective, beginning from the very first year of undergraduate study. Even the undergraduate freshmen, as they used to be called, or first year students as it's now more proper to call them, are expected to carry out independent research, and can even receive multi-year research fellowships for that kind of purpose. So, there has never been a separate undergraduate college at Hopkins and the undergraduates are very much a part of the overall experience at the university.

As I said, in the brief life of Villa Spelman as research institute which began in 1980, we have thus far been oriented towards graduate students. Beginning in 1980, we have had every year a seminar in the spring semester in Italian Studies. This is an interdisciplinary program which is run for the benefit of graduate students studying any aspect of Italian culture at the Johns Hopkins University. The seminar is actually a series of work in progress presentations by scholars, both senior and very well known, and junior and not yet very well known, which meets weekly for the benefit primarily of the Johns Hopkins community, but, also, over the years, increasingly as a kind of *punto di ritrovo* for the American community and Italian and European scholars working on any aspect of Italian culture in Florence. It's an international meeting point for new research and, I think, in this sense, gives to Johns Hopkins a unique niche in the Florentine dialogue on Italian Studies.

The students who benefit from this are what we call "ABDs" in the U. S., that is, students who have finished all but the doctorate, or, all but the dissertation, students who are beginning the dissertation, usually fourth year. They come to Florence for a semester, the Italian Studies students come in spring, they come with fellowship support, they come after passing a rigorous competition demonstrating not only their abilities, but also their need to study in Florence, and they come in a very small number, we never have more than ten, and we usually have five, six or seven graduate students. We have students from Italianistica, from history, from history of art, classics, comparative literature and a number of other programs. The director in residence conducts this seminar, invites the speakers, facilitates the conversation and also the students' access to research facilities in Florence, and in Italy.

There is second seminar that meets at Villa Spelman which has been running since 1985 and in 1985 it was founded as the Program for the Advanced Study of European History and did not, as you can tell from the title, have an exclusive focus on Italy, or Florence. It admits graduate students from all levels, from the first year graduate study right through the dissertation, and has significantly different characteristics from the spring seminar. In 1991, it became even more different from the spring seminar by rebaptizing itself as the "Program in Social Theory and Political Inquiry". You notice that even the European has now disappeared, it is now a much more theoretical kind of endeavour. It is, however, like the spring seminar in Italian Studies, a program of visiting speakers from the U. S. and Europe which seeks to set up a conversation in Florence on topics of interest to researchers. There have been a series of frequent short term colloquia on topics on the humanities and the social and physical sciences, and there have even been collaborations with the observatory in Arcetri, and the departments in the physical sciences at Johns Hopkins. A number of important publications have come from these *convegni* of professional studiosi. I won't try your patience with the list of them.

I hinted at the beginning of this presentation that the fact of Johns Hopkins being exclusively for graduate students is in the process of becoming history, we are now undertaking a recognition of the possibility of setting up a program for undergraduates in Florence. It will probably be significantly different from most of the American programs in Florence, and in Italy, in that it will be very small. We are not counting on having more than 10 students, and it will be elite, the students will have to compete hard for the possibility to come here and, in the best Hopkins tradition, they will have to demonstrate some attitude and love of research. We are hoping to have this in place by the fall of 2001. Just to wrap up, the University has just raised an amazing amount of money, they have just raised a billion and a half dollars in American dollars. We, connected with the Spelman Fund, are hoping that some of this will be used to make the Spelman experience even better for the scholars, teachers and students working here in Florence. We would like to preserve the uniqueness of the Hopkins research mandate, while at the same time reaching out to other programs here in Florence, and we hope to maintain what we see as the centrality of Villa Spelman to the dialogue among junior and senior scholars from Italy and Europe and North America here in Florence. Thank you.

***Giuseppe Mammarella:***

Thank you Prof. Stephens. I have a personal recollection in connection with Villa Spelman. I remember several years ago I was looking for a new residence for my program, the Stanford in Italy Program, and I went around the Florentine hills and found what I considered the perfect place: a beautiful building, just the size we were looking for, beautiful gardens and all, and I was somewhat disappointed when I heard that this gorgeous property was already occupied by another American institution of higher learning!

Now, we have Prof. Robert Evans who is Director of the Johns Hopkins University Paul H. Nitze School of Advanced International Studies in Bologna, to which anyone interested in political science, international relations, and related fields should go. I mean, because of their wonderful library, and fine course work, I have sent several of my undergraduate students to continue their work in Italy as students of the Johns Hopkins Center in Bologna.

**THE JOHNS HOPKINS UNIVERSITY PAUL H. NITZE SCHOOL OF ADVANCED INTERNATIONAL STUDIES IN BOLOGNA**

***Robert H. Evans:***

Very clearly, Johns Hopkins is a rather decentralized university. To have two programs in Italy might appear a little peculiar, and, if you look at the School of Advanced International Studies, you'll discover that there is Washington, there is Bologna and there is Baltimore. The School of

Advanced International Studies was the product of two minds Paul H. Nitze, on one hand, and Christian Herter, who, at the end of the war, felt that there was the great necessity to train diplomats, train American diplomats. Ten years later, a man called C. Grove Haines, Professor of Diplomatic History, pushed that idea one step further, and said “if we want to train diplomats we should also train them where they are going to practice”, and, hence, the move of a part of the school to Europe, to Bologna. And, oftentimes one says “Why Bologna?” Was it “Bologna la Rossa” that attracted? The answer is quite simple, Haines was a good friend of Felice Battaglia who was Director of the University at that time, who was willing to give him room, space, support. But the idea of the school continues, it is to train diplomats, it is also to showcase the best of American education, to bring people of different nationalities together, to bridge differences, to form men and women who will be active both in the public and in the private sector.

Contrary to what my colleagues have just recounted, we are a teaching institution, and not only a research institution. We think of ourselves, and we are, a graduate professional school that gives a graduate degree, a master of arts, an international faculty organized around a core of American faculty members, professional practitioners and academics from all over Europe, to teach our students. Over time, the school has grown from 50 to 150 students, that number we have maintained for the last eight years, and I hope that we will never go over that number. But, it is not 150 Americans, of the total number, there are 66 Americans this year, the others come from 34 different countries and, today, is the first day of classes, and when I look at my list, and I start in the East and move towards the West, they start with Japan, the Republic of China, India, Turkmenistan, Azerbaijan, the Ukraine, Russia, and continue all the way to the U. S. We have over 5,000 alumni, 5,000 ambassadors of the city of Bologna.

It is tremendously impressive, but, after one year, the sense of affection for the city is so great that there is no place on the globe where if I want to find a friend, I cannot find one. There is a Bologna center student alumnus somewhere out there, everywhere. In diplomacy, we have been quite successful, I think it is safe to say, especially in Austria, in Germany, in the U. K., in the Netherlands, and, of course, also in the U. S., in training people. But what we do we can only do because we are closely associated with other organizations, and the first of all of these is the University of Bologna, itself. We live with the University of Bologna, we do many thing jointly. We have joined courses within the political sciences, meetings with economics and law, we share some of their faculty and, most recently, we have studied a true joint venture, fifty-fifty, a center for constitutional studies and democratic development focusing on the countries of ex-Yugoslavia and all of North Africa, the aim of which is not only to research, but also to offer training, civic training, economics, etc., for young leaders from those countries.

The second aspect is, of course, the city of Bologna, itself. “Bologna la Rossa” when I first met it, “Bologna la Rosa”, “Bologna la Rosina”, “Bologna un pò bianchina, o almeno blu”, at this point. But it is a superb laboratory for anybody who is interested in politics and in the social sciences and we have seen, either in our lecture series, or, on the main square, all the Bolognese partitions, all the Italian partitions and a large number of European partitions. In that sense, public lectures that associate us with the city are very much a part of our program. At the research level, we have a number of conferences, we will try to have one or two every year, we just had one on diplomacy as an approach to the 21<sup>st</sup> century. We plan to do in November, a conference on Bosnia five years after the Akron agreements.

These 150 students, like all Hopkins students, pay rather substantial tuition. Foreign students do not have an escape clause. The only way is for us to provide fellowships, and we try to disburse slightly over a million dollars in fellowship monies every year, fellowship monies that are usually acquired in Europe, which makes the job of the director rather interesting. I am quite good at passing a hat around: it is the only way to do it, but we also have marvelous support from the American Embassy, from the Fulbright Commission and from AACUPI. These are the people who help us to keep the program alive, and alive it is since 1965.

The focus, evidently, is International Studies and especially European Studies. But we do not neglect the Americas. America is part of our tradition, and of our way of life. I believe we are also the only school in International Relations that offers a course in Italian art taught by Anna Cavina and a course on Italian literature by Alfredo Di Marino, and the students appreciate that “divertimento”, a “diversivo” from the straight economics that they often have to digest. Is that any where near paradise? It’s difficult to say, but if I may finish on my own experience, I came to Bologna as a student in 1959 and I returned in 1992 and I had a feeling that I was coming much closer to paradise.

**Giuseppe Mammarella:**

Thank you Prof. Evans.

**Also invited to speak in this session:**

ST. JOHN’S UNIVERSITY ROME CAMPUS - MASSIMILIANO TOMASSINI

**ROUND TABLE / TAVOLA ROTONDA: THE BURDENS OF LEADERSHIP AND UNIQUENESS IN THE AMERICAN AND ITALIAN COMMUNITIES**

**Giuseppe Mammarella and Giorgio Spini, Moderators**

**Giuseppe Mammarella:**

What conference doesn’t generally run behind schedule? Our conference is quite a peculiar one because we are actually ahead of schedule! Sì, I’m wondering if this extra time might not, besides offering a more relaxed atmosphere, it might not offer the possibility of some discussion with the members of the panel and, also, between the members of the panel themselves. So, let me ask if anybody would like to say something about what has been said? Is there a request for information, or any proposal? I’ll be glad to turn the floor over today to anyone with comments or questions. Yes, would you please identify yourself?

**Serafina Hager:**

Thank you. Serafina Hager from Georgetown University, in Washington. First of all, I would like to comment and congratulate all the research institutions for inviting the scholars to be in this paradise. But, I’m wondering if this paradise is more a contemplative vision of paradise? I appreciated the comments where there are efforts to integrate the scholars with European scholars, in particular, Italian scholars. My question is are there concerted efforts to integrate more and more our fellows and our scholars and researchers who come here to interact with Italian scholars, so that there is a true mutual exchange? Could you comment on back?

**Giuseppe Mammarella:**

You are raising one of the eternal problem of our institutions. Who wants to answer this question which I think is crucial, I would say, to our presence, and existence in Italy.

**Walter Stephens:**

Well, I’ll start since I made some references to that. I wish I had the statistics here, *sotto mano*. I don’t, actually, but one of the characteristics of the dialogue that goes on, particularly in the spring semester, at Villa Spelman, is precisely that we don’t simply have American scholars coming in and talking to other Americans, and we don’t simply invite Italian scholars in to talk to the graduate students, or, to the scholars visiting from Hopkins, or wherever. We advertise this quite a bit around Florence, and hope to draw scholars from all over, and, in terms of choosing our

speakers, clearly it depends on who's available because, at the moment, we, unlike our colleagues in Bologna, are running on a shoe string. So, it depends a bit on who we can get for a reasonable amount of money. But, we do not simply invite Americans to speak. There are numbers and numbers of Italian researchers and scholars and European researchers and scholars who come every spring to speak with us. Thank you.

**Walter Kaiser:**

I might just say, explain, one thing I didn't explain. I would repeat that, in the history of I Tatti, at least, although half of the Fellows have been Americans, a quarter have been Italians, and so, inevitably, every year we have a number of Italians, as well as people from other countries, and there is automatically such an exchange. We also have a program of what we call "research associates" who are distinguished scholars living in Florence, almost all of them Italian, but several of them are of other nationalities, scholars who have decided to live here such as Eve Borsook, author of the best book on Florence, among other things, or Salvatore Camporeale, the great authority on Italian humanism. Both of them come to I Tatti every day, and have lunch with the Fellows. So, there is a lot of exchange in that regard, I think, certainly, I have been less successful, I can't speak for my predecessors, but I know that they have had problems establishing closer relationships with the University of Florence. This is not because of any animosity on either part, it's simply that, as all of us know, academics are overworked and underpaid. Florentine academics work very hard, they have a lot of other commitments, what they do for I Tatti they do *gratis*, and they do it in what little spare time they have, and one hesitates to ask them to do more. I do think it is perpetual problem, but I don't feel that it is impossible to solve. I wish we had better relationships with Pisa, the Scuola Normale, and the University of Florence, and the University of Siena, but we have every year Fellows who come from those three institutions and that, perhaps, in the end, is the most fruitful kind of relationship with them.

**Giuseppe Mammarella:**

Florence has the reputation of being a difficult town for the possibility of interchanges. It would be interesting to know what the experiences of other colleagues in Rome, and in Bologna are.

**Lester Little:**

Shall I speak for Rome? We do try to put before each of our Fellows the best working conditions that we can, and this often goes beyond a good place in which to study, or a proper studio for an artist. It means, I would say, above all, contacts with peers in Rome. That was what I was referring to somewhat rapidly when I said something about sending them out, but not kicking them out of the nest, but, rather, trying to make some kind of individual contact with them that responds to their particular interests. That is also, of course, a factor that we don't have very many of these Fellows, we have 15 artists, and we have 15 scholars, so, it is very much an individual matter of finding out exactly what the individual is doing, and, then, trying to establish ties with peers in Rome. I'll just mention a few of the built in contacts that we have. This will make it somewhat easier for us.

We have Fellows in historic preservation, and right down the hill in Trastevere we have ICCROM, this great international centre which deals precisely with problems of historic restoration. They have a fine library, this, in itself, is great, it's a gathering place for people from a number of countries. So, for historic preservation, there is a community of peers in that particular field to join, and in a somewhat analogous way, we have writers, also, in our community. There is down in the center, il Centro di Studi Americani. They, of course, have the old USIS library, and a wonderful library of American literature, and history, and the Director there, Daniele Fiorentino, is always anxious to know who our writers are this year because they go down there and they give readings and participate with their peers. And, similarly, in the arts, our Art Director got responsibility for meeting painters and sculptors, and so on. I think Prof Kaiser's words of humility here are

important, namely, that we should be very attentive to these matters, not let somebody slip by, but help them make those contacts which will give just the right tone to their experience.

***Giuseppe Mammarella:***

Thank you. And what about Bologna?

***Robert Evans:***

Bologna is slightly different, both because we have a faculty that is, in part, Italian from the University of Bologna, but also from Rome, from Milan, from Venice, from Modena and Parma, and there is a regular exchange between our faculty, our English or American faculty, and our visiting faculty. That certainly does facilitate the relationship, but, as it was remarked previously, Italian academics tend to be over committed, and it is not always easy to bring in as many as we would like. Especially for certain events where we would like to see a larger representation. With the population at large, we have one great advantage which is that we are a public library, our library is open to every citizen who wants to walk in, and there are scholars, there are also “studenti qualsiasi, gli studenti dell’Università di Bologna”, that come and borrow books, it certainly helps again contact. But, one of the things that have struck me and I’ve been directing now for eight years, nine years, is the difficulty of bringing together, within our boundaries, the intelligentsia or, at least, the upper middle class, that could be interested in some of the questions that we discuss, and the true obstacle, it seems to me, has been that we do not offer simultaneous translation. If we do conferences in Italian we can get a good turn out, if we do the same thing in English, it is a little harder. The third point is really our students are totally integrated into the community and that also is a good way to heighten their experience in Bologna.

***Giuseppe Mammarella:***

Thank you. Any other contributions from the audience, or from the floor? The topic, the theme of the round table is “the burdens of leadership and uniqueness in the American and the Italian communities”. Well, it’s somewhat general, but I would probably stress the point of the uniqueness of the experience that our students, the students in our programs have, while they are here. Any comments about the uniqueness of these experiences?

One of the things that I’ve been wondering about in these past few years is if our institutions should not take up a new challenge. We live in a world of continuing education, and I’m impressed, when I meet some of our former students, with how important the experiences they have had here abroad have been for their subsequent choices, their subsequent life. Not only the cultural and professional events in their lives, but also their human choices. And, I wonder if you shouldn’t consider the possibility of doing something every ten or twenty years for the students who have already been here.

This idea was suggested to me by an experiment we have been running very informally at Stanford by Stanford students. I remember a few years ago, I was on the Stanford campus, and I met with some former students, and they said we meet once in a while but why not have a meeting in Florence next time. And I had to organize a meeting in Florence the following year. At the time, I thought this was to be a single occasion, but, then, there was a request to repeat the experience, and over the years, we are now in the fifth year, these meetings have produced, have reconfirmed the interest of the students for their Italian experiences, but they have developed into a sort of seminar, and, sometimes, even small courses that last one or two weeks, in order to reintroduce them, twenty years after their first experience, to the novelty of Italian life, of Italian society, of Italian politics. So, I wonder if we shouldn’t propose a new challenge, or a new purpose for AACUPI. It’s just an idea!



***Lester Little:***

Could I comment? In connection with the return of people who have been at our institution, we are fortunate enough to have quite a bit of space, even beyond what our yearly group of Fellows need. We accommodate thirty Fellows, as I mentioned before, but they come with about twenty or twenty-five fellow travellers and children-this year we have ten children. Then, there are six to eight distinguished senior people whom we invite to come for shorter periods of, perhaps, two or three months, but, then, we still usually have space left over, and, so, we make it available for our visiting distance scholars. Now, these can be any people with any connection, I mean not necessarily with any past connection with the American Academy, but, among those who do come are a great many Fellows from the past who simply continue to come back, and they rent the space, but they bring us up to a total community of about eighty people. There is no longer a season of the year when we have any more available space, we actually have to turn down a number of requests. So, that's not a single meeting to come back to, but a very strong continuing relationship, as well. We, of course also maintain a series of meetings of Fellows in various places in the U. S. that continues their active involvement with the Academy. Thank you.

***Giuseppe Mammarella:***

Any interventions, for instance, in Italian? I announced that this meeting was going to be a bilingual meeting, so maybe we should have some interventions from the audience in Italian.

Well, the next speaker is going to speak in Italian, e sono lieto di presentare la Dott.ssa Isabella Lanciotti che rappresenta qui la Commissione per gli Scambi Culturali fra gli Stati Uniti e l'Italia, the Fulbright Commission. Credo che tutti coloro che hanno avuto un rapporto con il programma Fulbright, (io, personalmente, sono uno di questi,) hanno un debito di grande gratitudine per la Commissione Fulbright, non solo per aver organizzato il viaggio, ma, anche, per avere orientato e preparato i futuri studenti, i futuri borsisti, e, credo, che la stessa attività l'abbia svolta per anni. Per ciò, hanno guidato i borsisti americani che sono venuti in Italia. Quindi, direi che esiste una grande tradizione e un grande merito. Lascio la parola alla Dott.ssa Lanciotti.

**ISABELLA LANCIOTTI**

***The Commission for Cultural Exchange between Italy and the United States - The Fulbright Commission***

**History of Cultural Exchange between Italy and the United States, delivered on behalf of Laura Miele, Director of the Commission.**

La storia degli scambi culturali fra l'Italia e gli Stati Uniti, ovvero, la storia del programma Fulbright. Adottiamo con piacere, e consapevolezza, questa definizione perché e' la nostra connotazione, la nostra matrice che, fortunatamente, non ha età. Si può dire che il programma ha avuto un inizio, nel 1948, appunto, ma si e' rigenerato ogni anno, entrando di diritto nella storia culturale dei due paesi. E', di fatto, la prima lunga mappa dei rapporti culturali tra l'Italia e gli Stati Uniti ed offre la chiave di lettura per decodificare i significativi mutamenti storici e generazionali.

La storia del programma Fulbright e', soprattutto, la storia personale di numerosissimi borsisti, sia italiani sia americani, molti tra questi sono diventanti i nostri partner di elezione che volentieri si raccontano e ricordano l'esperienza culturale. Non e' un semplice "amarcord", ma, e' il senso di un infinito, autentico messaggio pubblicitario che crea altri, e troviamo che il successo di un programma che cura gli scambi culturali a livello governativo risieda nella possibilità di rimanere fedeli ad un ideale, ponendosi come punto di riferimento, gli scopi di questi scambi.

Siamo lieti dello spazio che ci e' stato riservato in questo convegno, e ci congratuliamo per il successo dell'iniziativa, e, soprattutto, per lo straordinario sviluppo che i colleges americani hanno avuto in Italia.

Il percorso Fulbright nell'ambito degli scambi culturali, come dicevamo, ha disegnato una lunga mappa ed ha, anche, favorito la creazione di una fittissima rete di diramazioni trasversali con un effetto moltiplicatore costante. Il ritmo di crescita e' stato, ovviamente, diverso con diversificate accelerazioni che non hanno impedito di "assaporare" lentamente tutte le fasi di una entusiasmante osmosi culturale.

Questo processo di trasmigrazione culturale ha prodotto, ovviamente, anche dei numeri: i borsisti italiani ed americani Fulbright, dal 1948 ad oggi, sono stati, infatti, più di 11.000. Undicimila leaders, 11.000 borsisti, altamente selettivi e competitivi che con la matrice Fulbright, hanno percorso 50 anni di scambi culturali.

### ***Quali le prospettive nel 2000?***

L'impatto di un processo qual'e' la globalizzazione in atto segna il Tempo e determina la velocità. Entriamo in questa ottica con delle prospettive precise favorendo lo sviluppo di altre iniziative. Vogliamo e possiamo essere il collante per la composizione precisa delle informazioni su ogni grado del sistema educativo negli Stati Uniti, curando, in modo particolare, la consulenza sui corsi graduate offerti dalle università americane. Il nostro servizio di consulenza itinerante presso le università italiane, è il primo segno tangibile di un rinnovamento.

Vogliamo ricreare una mappa alternativa di borsisti Fulbright che fungano da centrale di smistamento per le informazioni dirette e che producano un immediato e allargato effetto moltiplicatore. Vogliamo essere, soprattutto, al servizio degli scambi culturali, entrando in quei progetti definiti di interesse nazionale per i due governi, italiano e americano.

### ***Giuseppe Mammarella:***

Thank you, Dott.ssa Lanciotti.

This conference has already had a number of illustrious guests. I think we had the most illustrious local authorities, we had a brilliant keynote speech by the American Ambassador to the Netherlands, and, I think, it's appropriate that our words this morning be concluded by another Ambassador, Thomas M. Foglietta, American Ambassador to the Republic of Italy. I feel honoured, on behalf of AACUPI, to greet him, and to welcome him.

Ambassador Foglietta graduated in 1952 from Temple University, and he served for many years as a member of the City Council of Philadelphia, a town of great historical tradition. Ambassador Foglietta was elected to the United States Congress in 1980, and, as a political scientist, I think it is quite interesting to recall that he ran for Congress as an Independent. Who says that the American system is a bi-party system? He joined the House of Representatives as an Independent, and worked on many committees of the House for many years. In 1997, he was appointed Ambassador to Italy by President Bill Clinton, and I would like to take this opportunity to thank Ambassador Foglietta for his continuous support of AACUPI, and of our programs. Thank you, Mr. Ambassador.

### **THOMAS FOGLIETTA**

#### ***United States Ambassador to Italy***

#### **Remarks**

Prof. Mammarella, I want to let you know that before being elected to the Congress of the United States of America, in 1980, as an Independent, I used to be a Republican, and then, after I got elected, I became a Democrat. So, I had the distinct honour in the United States of having been elected to higher office as a Republican, an Independent, and a Democrat. Sono contentissimo di essere qui, con voi, oggi, in questa bellissima città di Firenze. Mi hanno chiesto di parlare, oggi, in inglese, scusate.

They requested that I speak today in English. I'm so happy to be here with you, and I am pleased to see my colleague, Ambassador Schneider, join us from her post at the Hague. As a former graduate student in Italy, Ambassador Schneider brings exceptional insight into the relationship between educational exchange and diplomacy. I'm very pleased, also, to be here, to have the opportunity to address this distinguished group, and to thank all of you for your important contribution to our bilateral relationship. Your work in directing the 76 North American programs that make up the Association of American Colleges and University Programs in Italy is a critical element in the promotion of greater understanding between our two countries. I assure you, the American Embassy in Rome is very supportive of your efforts. We were instrumental in the creation and development of AACUPI, and we continue to be a strong advocate for the American study abroad programs in Italy. Bob Callahan, our Public Affairs Minister, is here for the first two days of the conference, and Anne Callaghan, our new Cultural Attaché, will be joining you tomorrow. I know that Larry Martinez who is doing a great job here as our Consul General in Florence is here today, and has made a special effort to reach out to the AACUPI community in his jurisdiction.

Just last April, President Clinton issued a national directive that renewed and strengthened the federal government's commitment to international education. As the President's statement said "the defense of U. S. interests, the effective management of global issues and even an understanding of our Nation's diversity require ever-greater contact with, and understanding of, people and cultures beyond our borders". President Clinton is so right. Increasing in number and diversity, American students studying abroad is one key component of our President's policy. In this regard, the members of AACUPI are here at the forefront. You are to be applauded for providing a wealth of educational opportunities in Italy that attract thousands of young Americans every year.

It is not surprising that Italy is the second most favourite destination of Americans studying abroad. The title of your conference says it all "Educating in Paradise". From the days of the Grand Tour, visiting Italy has been a requisite for young people interested in enriching their education with a greater understanding of the ancient glory of Rome, and the Renaissance masterpieces of Florence. Today, study abroad also prepares young people for life in this evolving global society. Here, too, Italy serves as an ideal destination.

In addition to learning about the rich tradition of Italy's past, American students in Italy are learning about the challenges facing the European Union economy as it adjusts to becoming an increasingly multicultural society, as it debates the pros and cons of federalism, and as it shifts and adjusts, and, also, as it defines its role in the ever more powerful European Union. Looking over at your diverse programs, I see that in addition to attracting aspiring archaeologists, aspiring architects, artists, and classicists, you are constructing your programs to attract our future diplomats, economists, journalists, international business leaders and high tech students. This is important.

Italy is one of our most loyal allies, and one of our strongest NATO partners. Italy's strategic location, makes our political relationship critical to the protection of Atlantic Alliance interests in Europe, in North Africa, and in the entire Mediterranean.

AACUPI represents many programs in Rome and in Florence. I would like to encourage, if I may, more educational linkages and opportunities in other parts of Italy. I'm happy to see that a number of your programs include travels to, in some cases, southern Italy. I would like to encourage studies of the Mezzogiorno. I believe that the South is an important and magical part of this educational paradise. For your American participants, many of whom would welcome a visit to the south to have an opportunity to discover their roots, such an initiative would be a wonderful educational experience, in itself. I know, because it was for me. Bob Callahan, who, by the way is also an Italian study abroad alumnus, will address opportunities for educational exchanges in the Mezzogiorno in more detailed on Friday. As I encourage your introduction into the Mezzogiorno, I should mention that my staff and I also have been working to add more U. S. Italian educational opportunities in Milan, perhaps, in business, or, in fashion. We are also working on info-tech programs.

The other major component of the President's International Education Policy is encouraging students from other countries to study in the U. S. In Italy's case, as you are aware, there are fewer Italians studying in American colleges and universities than we have Americans studying, here, in Italy. I understand that, currently, it is difficult for Italian students to transfer credits to their home institutions, and I know that there are certain advantages for Italian students who want to pursue international study to stay in Europe. We are watching the Italian new university reform legislation carefully, and we are very interested in seeing how the planned reform will affect the ability of young Italians to study in the U. S. I commend those of you who have recently initiated reciprocal exchange agreements with Italian universities. Under my personal commitment to Italo-American educational exchange, I have decided to sponsor a Fulbright Foglietta Scholarship for young Italian professionals interested in the economic development in the Mezzogiorno. These grants will offer young professionals in fields such as urban planning, public and private academic tourism, public and private education and cultural tourism, the opportunity to conduct scholarly research on an on-site professional visit in the U. S. for up to 9 months. It is our intent that these grantees will return to the Mezzogiorno, with a strong network of professional contacts and solid exposure to local and regional economic development. I would like to think that I had my own equivalent of a study abroad experience in Italy because I count up all the times I visited my family, here, as well as visiting the cultural institutions of this country, before becoming Ambassador, but I know that there is no substitute for the high quality academic programs you offer. It almost makes me wish I was young again, so I could sign up. I return to where I began, thanking you for your commitment to this kind of vital educational exchange.

The word "ambassador" sounds so very important and high minded, but it is a very simple one. An ambassador is one who is sent to spread the word and send the message abroad. In that sense, I am not the only Ambassador sent by the U. S. to Italy, you are all ambassadors, your students are ambassadors, and I know we are doing a great job in sending the message, the hopes and the dreams of our country, another paradise. I am proud of the work you are doing, and I wish you very much good fortune in the future. Thank you.

***Giuseppe Mammarella:***

Thank you very much, Mr. Ambassador. Thank you for your support of our programs. We have learned from you that Italy is the second most desired destination, or is it the first? Well, we will check on that. I'm sure you won't be surprised. Thank you.

***Colazione in Palazzo Vecchio offerta dal Comune di Firenze.  
Luncheon in Palazzo Vecchio offered by the City of Florence.***

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**PROCEEDINGS OF EDUCATING IN PARADISE – INTERNET EDITION**

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## DAY 1 - OCTOBER 5, 2000

### AFTERNOON SESSION - AULA MAGNA - THE UNIVERSITY OF FLORENCE

**Session Chairs: Ermelinda Campani and Mina Gregori**

#### *Ermelinda Campani:*

Buonasera e benvenuti. Welcome to the Aula Magna of the University of Florence. Non potevamo sperare in luogo migliore, più adatto per dare il via a questa seconda parte della giornata dedicata ai liberal arts programs. Dico due o tre cose tecniche per, poi, dare il via al pomeriggio. Innanzitutto, ringrazio la Professoressa Mina Gregori dell'Università di Firenze che è qui, con noi, oggi pomeriggio, e che interlocherà con noi, sui vari aspetti, senz'altro interessanti, che usciranno dalle conversazioni relative a questi programmi. Ringrazio, naturalmente, tutti voi di essere qui, ringrazio gli speakers del pomeriggio, non sono tutti qui, ora, per cui ci sarà una sorta di alternanza. Quando facciamo una pausa, cambieranno alcuni dei visi a questo tavolo, ma ci saranno diversi momenti nel corso delle tavole rotonde, per discutere, tutti insieme, di quello che salterà fuori. Io e la Professoressa Gregori, cercheremo di essere due presidi implacabili, ovvero, di mantenere un ritmo agile, perché è il convegno, nel complesso, e il pomeriggio nella fattispecie, particolarmente intenso. Quindi, abbiamo chiesto ai relatori di semplicemente dire il proprio nome, e l'università di provenienza, quindi, in qualche modo, si presentano da soli, per evitare di perdere il tempo, altrimenti molto gradevoli delle presentazioni fatte da noi. Io stessa limiterò le mie considerazioni a pochissime cose, sembrano molte pagine, di fatto, è stato un difetto della stampante, sono solo due osservazioni che ho scritto nel tentativo di introdurre un po', questo pomeriggio dedicato alle arti liberali, insomma, a quelle che, nel medioevo, erano le arti del trivio. E, quindi, leggo per ragioni di brevità, e di semplicità.

L'educazione di matrice umanistica assume un particolare valore soprattutto oggi, quando siamo tutti spettatori dei forti attacchi che le vengono inferti in nome di una radicale opposizione a quello che viene definito il "Western Canon". Anche l'emergere delle materie tecnologiche, e delle scienze esatte, sembra tradursi in una ineluttabile e progressiva spoliatura dei curricula accademici da quella che considero le materie fondamentali. Stanford University, che è la mia scuola, per molti versi all'avanguardia nella ricerca scientifico-tecnologica, non è dimentica del valore delle scienze umane e vede nei suoi programmi all'estero, ne abbiamo circa otto, da Mosca, Kyoto, Berlino, Parigi, Oxford a Santiago del Cile, vede, dicevo, nei suoi programmi esteri, uno strumento principe per educare i propri studenti in questo senso. E ciò che, da molte parti, può considerarsi una posizione reazionaria è, a mio avviso, una scelta ineludibile.

Gli studenti che frequentano i programmi esteri vivono uno spostamento, in inglese "displacement", lo dico perché mi piace di più la parola inglese, non per altre ragioni, vivono, dicevo, un "displacement" che è, sì, geografico, ma, soprattutto, intimamente culturale. Se il programma del nostro convegno si riferisce, nella bella introduzione stilata da Portia Prebys e Riccardo Pratesi, a questo spostamento come ad una forma di turismo di studio, io vorrei, provocatoriamente, introdurre l'idea di questi programmi, e degli studenti che li frequentano, come moderne versioni del Grand Tour; il che fa dei nostri studenti dei viaggiatori, e non dei turisti.

Vorrei citare brevemente tre esperienze significative di viaggiatori americani. La prima è quella di W. E. B. Dubois, l'intellettuale tra i fondatori del movimento per i diritti civili, americano naturalmente, nonché del pan africanismo, il quale appena iniziati i suoi studi graduati a Harvard University, trascorse tre semestri di studio a Berlino, nel 1892, preceduti da un soggiorno brevissimo ad Eisenach, che avrebbe avuto un ruolo cruciale nella formazione delle sue idee. Dice Dubois a questo proposito: "so to a happy holiday in a household where university training and German homemaking left absolutely no room for American color prejudice". Per Dubois, la Germania, o

almeno un fazzoletto di Germania, era diventata l'immagine di una libertà in forte contrasto con la sua America nell'era della post ricostruzione. Mi fermo qui faccio cenni brevissimi.

Un'altra esperienza che vorrei invece legare al titolo del nostro convegno "Educating in Paradise" è quella di Henry Adams, che nel corso del suo viaggio in Francia, racconta la cattedrale di Chartres come epitome della sacralità, che per lui si traduce, anche, in una metafora della sua critica feroce alla cultura americana, in favore di una sorta di moderno medievalismo. Nelle sue parole, la cattedrale diventa un essere in movimento, infatti, lui scrive avvertendo il visitatore "For a first visit to Chartres, choose some pleasant morning when the lights are soft, for one wants to be welcomed and the cathedral has moods, at times, severe", e lascio, anche qui, la sollecitazione che, forse, potremmo riprendere nella tavola rotonda relativa ad Adams.

La terza, ed ultima esperienza riguarda, da vicino, la mia università. Nel 1880, il magnate californiano, ex governatore, Leland Stanford, e la moglie, Jane, avevano già percorso almeno cinque volte le strade europee in altrettanti Grand Tours. Un viaggio successivo, che vedeva la presenza anche del loro figlio unico, ed avuto in tarda età, Leland Stanford, Jr., futuro studente all'Università di Harvard, dove sarebbe potuto diventare compagno di classe di Dubois. Dicevo, questo viaggio che vede la presenza anche del figlio, nacque sotto il segno della malasorte, della disgrazia, perché dopo tappe a Londra, in Francia, a Vienna, Venezia, a Bucarest, a Istanbul e ad Atene, il giovane Leland si ammalò di tifo. Ritornati in Italia, attraverso Brindisi, Napoli e Roma, arrivarono a Firenze, nel 1884, e, qui, il loro figlio unico morì il 13 marzo successivo. Una lapide in sua memoria è ancora visibile oggi, sul muro esterno del Grand Hotel, proprio vicino al Consolato Americano. I genitori, impegnati loro stessi nell'educazione del figlio attraverso il viaggio, decisero di fondare la Stanford University in memoria di Leland, Jr., con il preciso intento scritto, di educare i figli della California.

Con questi tre brevi accenni, che riferisco come esperienze diverse, ma pur intimamente collegate tra di loro, ho voluto suggerire la centralità del viaggio come spazio cruciale nella cultura americana, e come luogo fondamentale, per una sorta di educazione sentimentale, che educa alla vita, ed alla alterità.

E, concludo con un'altra citazione da un altro americano, questa volta, un americano molto vicino a noi, uno dei padri della Beat Generation, Paul Bowles, che ha scritto questo libro da cui Bertolucci ha tratto il *Tè nel deserto*, il libro si intitola *The Sheltering Sky*, che è dedicato ad un viaggio americano, in Africa, come esperienza esistenziale e Bowles, nelle prime pagine del libro, chiarisce, immediatamente, che esiste una grande differenza tra un turista ed un viaggiatore. Naturalmente, il turista, lui dice, passa poco tempo lontano da casa, il viaggiatore passa molto più tempo, ma, poi, aggiunge "another important difference between the tourist and the traveler is that the former accepts his own civilization without questions, not so the traveler who compares it with the others and rejects those elements he finds not to his liking".

L'augurio di essere viaggiatori è quello che faccio agli studenti dei nostri programmi, e, adesso, veramente, nella conclusione, vediamo, quindi, come si configurano nello specifico, i centri di studio americani, dedicati alle arti liberali che ho preso la libertà di considerare alla stregua di un viaggio, appunto, un moderno Grand Tour. Grazie.

## **UNDERGRADUATE LIBERAL ARTS PROGRAMS**

### ***Ermelinda Campani:***

Quindi, direi che possiamo cominciare con i nostri relatori che, come promesso, si auto introducono.

### **A. HISTORY**

### **DICKINSON COLLEGE CENTER FOR EUROPEAN STUDIES**

*George Rhyne:*

My name is George Rhyne and I am the Director of the European Studies Center of Dickinson College in Bologna. Dickinson College is a small, private, liberal arts college, located in rural Carlisle, Pennsylvania. Our enrollment is roughly 2000 students per year. It is one of the oldest colleges in the U. S., tracing its origins back to a school founded on the “frontier” in 1773 and, then, converted into an institution of higher learning ten years later. From the beginning, the College has had a mission to educate young people to service and citizenship. It has always aspired to give a broad education, to create well formed, rather than well filled minds, and to teach our students the skills that enable them to learn throughout their lifetime.

Originally designed to educate young men from the surrounding area, Dickinson now attracts a significant portion of its students from the “Boswash” corridor—Boston, New York, Philadelphia, Baltimore, and Washington, as well as from its traditional recruiting area of central Pennsylvania. Grievous to many in the faculty and administration is the fact that our student population is overwhelmingly white and middle to upper-middle class. Given our location in rural central Pennsylvania, this means that the experience in Carlisle does not reflect very well the multi-cultural and increasingly multi-ethnic reality of America today. A deeper look at our campus in Carlisle would reveal, however, that our student body from other standpoints is not so uniform as first seems to be the case. Many students are from metropolitan areas and have travelled widely; others are from small towns, and have little experience outside their own state. Some students come from generations of professionals; but roughly twenty percent of our students represent the first generation in their families to attend college.

In contrast to its rustic past and serving as a powerful corrective to the relatively uniform social composition of the student body, Dickinson has forged a dynamic international orientation. Dickinson College currently teaches eleven languages. For colleges of its type and size, Dickinson ranks number one in the number of students who earn degrees in languages. Moreover, Dickinson leads all colleges and universities in the country in the per capita production of language majors. We now sponsor 32 programs throughout the world, including six full-year programs in Europe. Of these, four have an on-site director who is a full-time member of Dickinson’s faculty. Last year, eighty-three students with foreign or dual passports studied at the home campus in Carlisle. Of those students graduating in May, 2000, 52% had studied abroad, most for a semester or full year, the rest for shorter periods, such as summer language immersion or science programs. This figure is on the upswing as more programs are added to our offerings.

Among the newest is our “Global Mosaic,” program which will involve a faculty-student team in a comparative study of ethnic and labor relations in the oil company towns of Patagonia, Argentina, and the steel town of Steelton, Pennsylvania. A multi-lingual, interdisciplinary team of faculty and students from both Dickinson College and the University of Patagonia will collaborate in conducting oral histories and archival research in both Patagonia and Steelton. This promises to be a model that will be applied to other Dickinson study-abroad sites.

Another, for which Dickinson was just awarded a FIPSE grant, is called “Crossing Borders: A Program of Student Exchange and Community Studies Between Dickinson College, Spelman College, and Xavier University.” This program will involve students and faculty from three institutions in community-based research projects in West Africa, New Orleans, Atlanta, and Carlisle, Pa.

This international and intercultural thrust is relatively new in the history of the College. Until the mid-1960s, although it drew a significant portion of its students from major metropolitan areas, and although many faculty members had strong international interests, Dickinson was still, in many ways, provincial. Students went abroad, of course, but only a relatively small proportion did, and they went as participants on other colleges’ programs, or, through intermediaries, such as Beaver College and the Institute of European Studies (IES).

Under the leadership of Dean Samuel Magill a new spirit took over the College. The arrival on campus of K. Robert Nilsson (for whom our Bologna Center is named) in 1963, together with



curricular reform, and a number of new faculty appointments in the following years, both in the foreign languages and other departments, stimulated an upsurge in interest in foreign affairs and study abroad at Dickinson.

Dr. Nilsson had earned his Master's degree at Johns Hopkins University, and as part of his training, he had studied at the Johns Hopkins Center in Bologna during the academic year 1959-1960. He was impressed by his own experience in Bologna, and the opportunities it gave, not just for "book learning", but, also, for general cultural enrichment. As a professor of international relations – with a specialization in Italy – he assumed the mission of promoting international education at Dickinson. His goal was to broaden the horizons of our students, not only to know about, but also to experience, life beyond "Sleepy Hollow" as he ironically referred to Carlisle. He was instrumental in the establishment of our program of studies in Bologna, inaugurated for the academic year 1965-1966, and in the introduction of a new interdisciplinary major, International Studies in 1969.

There were many good reasons for establishing a program of studies in Bologna. Most obvious was the fact the Johns Hopkins was here with its graduate program, with its facilities, and with all of the contacts that Dr. Nilsson had maintained. Less obvious was the fact that Bologna, at least, in contrast with Rome, Venice, or Florence, was not a primary tourist destination. Indeed, Bologna was, if not provincial, at least a city that existed for its own purposes as a commercial, manufacturing, and administrative center. In the former cities, one can survive passably well knowing little, if any, Italian. Not so in Bologna. There, relatively few spoke English. American students there would be quickly immersed in Italian life and would have to learn Italian of necessity.

Initially, Dickinson's Bologna Program was closely attached to Johns Hopkins. Dr. Nilsson's contacts with the then director and founder of the Hopkins Bologna Center, Dr. C. Grove Haines, gave us an easy entrée. Initially, Dickinson had an office and one classroom at the Hopkins Center. The Director—initially Dr. Nilsson—taught two classes per semester, and managed the program. The students got one month of intensive language at the beginning of the semester, and the rest of their courses were taught by Hopkins' faculty. The first cohort of students numbered sixteen. Since then, the number has fluctuated, with the average being in the low 20s.

At the beginning, the courses available were relatively few. They formed an undergraduate equivalent of the Hopkins' experience, and were exclusively oriented to international relations—political science, economics and history. We have expanded our course offerings somewhat, with the addition of a course in Fine Arts and with language courses, but our offerings remain relatively modest. As a matter of principle, as well as to distinguish our program from so many others in Italy, we continue to maintain the strong social science orientation that we have had from the beginning.

From the outset, it was established that the on-site director should always be a member of the Dickinson faculty and that each turn normally should be two years. This assumed, of course, that part of the first year of any two-year period would be a learning or re-learning experience. Returning to Carlisle, the faculty member would refresh his/her contacts with colleagues and administrative and academic changes, in particular, and the life of the College, in general. The revolving directorship has a few disadvantages. One of the most important is that there are some stages in a career where it is good to be abroad for two years and some when it is not. Family considerations, such as the age of children and parents and spousal careers are very important, in this regard. On the other hand, over the years at Dickinson, we have developed a relatively large cohort of faculty that have directed programs abroad or who hope to. This gives us a large fund of expertise and contributes powerfully to the already strong international focus of the College.

Since our early days, a number of things have changed, both at Dickinson and in Bologna, itself, and these changes have, of course, influenced our program.

In 1976, we introduced a course on the city of Bologna, which had established a national reputation as one of the best administered cities in Italy, under its Communist or Communist-Socialist administrations. Bologna was the "showcase," chosen to demonstrate the ability of the Communist Party to rule, and provided an appropriate object of study. With the general collapse or

transformation of communist regimes and the political changes which followed in Italy, some of the original inspiration of the course has changed. Focus now will shift to the historical development of the city and the problems inherent in contemporary urban administration.

In 1978, we left the comfortable confines of Johns Hopkins and established our own premises. This was at first disconcerting. Some among Dickinson's trustees and administration had continued to think of our program as experimental. Renting space from Johns Hopkins and owning no property, it would have been easy to "cut and run" should political, economic, or other conditions turn unfavourably against us. Finding our own site – which by the way we do not own, but rent – certainly created a heavier administrative burden. At the same time, the decision to do so was a recognition that the Bologna program was a permanent part of Dickinson College. It gave us a far wider scope for projecting our own identity as distinct from Hopkins. It also gave us more freedom to organize our academic and social life. For example, I cannot conceive how we would have housed our eleven computers or gotten wired to the Internet while still renting a single office and a class-room. We still, however, maintain the most cordial relations with Johns Hopkins. Our students use their library and selected students can take one of their courses there.

Initially, our students lived in private homes and many of them had the option of taking some meals with "their families." This had the advantage of immersing the students immediately into an Italian environment. Over time, as well, we lost our original cohort of host families. Many were elderly ladies who simply died off. Perhaps because of Bologna's prosperity, perhaps because there are relatively fewer American students in Bologna than in Florence and in Rome, the competitive market for housing American students has not developed. As a result, we house our students in apartments, which Dickinson rents, and for which Dickinson as an institution—and not the individual students—takes ultimate responsibility.

For some years, we had had discussions at Dickinson regarding the impact of housing our students in apartments. On the one hand, living with families—or landladies—was a way of instantly immersing our students in one aspect of Italian life. From the beginning, and every day thereafter, they would be forced to speak at least a little Italian. On the other hand, often the "families" were not families at all, but rather elderly widows or single women, whose major goal was to supplement a pension. There were restrictions on having visitors or friends, especially members of the opposite sex. Finally, our landladies—given their financial condition—were far more conscious than our students of the use of hot water and electricity for appliances such as hair dryers, and imposed limitations that our students found vexing. Against apartments, the argument was frequently heard that our students would be ghettoized, living with their fellow American students and having no incentives to speak Italian there. On the other hand, having kitchen facilities and financial incentives to cook for themselves rather than eating out, they are constantly in the marketplace, shopping, and in more contact with Italian life in this context. Moreover, they can have Italian friends visit, and have much wider scope for a freer social life, with all of the opportunities and risks that these present. As it turned out, our decisions were made out of practical necessity rather than out of principle.

It is true that housing students in apartments gives us yet more administrative headaches, such as keeping track of bedding, and televisions, and assessing damage at the end of the year. And, then, we have the inevitable problems that not all apartments are equal, with some students feeling underprivileged relative to others. Still, given the greater freedom that young people have today and—we hope—the greater responsibility they will show, the apartment housing is a good choice. It would be hard to backtrack at this point.

If it was the case that we lost some of the aspects of Italian immersion when we went to apartments for our students—and, again, this is debatable—we have made strenuous efforts to make up for it in many other ways.

1. Our dynamic Program Associate, Clarissa Pagni, has begun a program establishing connections with Bolognese families who invite our students to dinner and involve them in other

activities. The goal, on both sides, is inter-cultural exchange, rather than financial advantage; often, the host families want to improve their English, and good language and cultural exchanges result.

2. Prof. Pagni also does an excellent job of finding activities that our students want to participate in and which they would normally do at home, but for which we cannot offer direct facilities. These would include such things as swimming, dance, music, gymnastics, and the like. All of these put the students in contact with various aspects of Italian life.

3. Our language instruction has increased enormously. Initially we offered only one three-week intensive Italian course, taught for years by a noted cultural icon, Francesco Guccini. This was a first-aid kit of Italian, designed to enable our students to survive. Further instruction was optional; those interested took courses at Johns Hopkins. Gradually, as Italian Studies developed at home in Carlisle, it made sense to offer courses for those who had already studied Italian there. Currently, we teach Italian on two tracks. The first is for those students who have had no Italian at all. It consists of beginning intensive in September, followed by our second introductory course in the fall and intermediate in the spring. The second level is for those who have had at least three semesters and consists of advanced intensive Italian in September, followed by a course entitled "Italian in Cultural Context," designed to prepare students for the forms of discourse they will meet at the University of Bologna.

We encourage all of our students to take as much Italian as possible, as it facilitates every interaction—social, commercial, or otherwise—that they will have in Bologna.

4. Those students who have the necessary language tools, are strongly encouraged to enroll in a course at the University of Bologna in the spring. Several years ago we signed a convention with the University of Bologna, according to which up to ten of our students can take courses there. At the same time, up to ten students from the University can take our courses for credit. Problems coordinating our schedules with those at the University have prevented us from maximizing the potential advantages of this accord, but we continue to work to iron out the difficulties.

5. During the last three years, we have established a program of internships during the spring semester. Managed by our extremely capable Prof. Lee Miller, our internship program has emerged full-blown and beautiful much like Botticelli's Venus. Once underway, every student who wanted one has gotten an internship, and with very few exceptions these have been mutually rewarding. Like Botticelli's Venus, we are now working on developing a wardrobe. That is, as time goes by, we gain information about more and more varied internship opportunities, and the host institutions get more information about us. It is to be expected that some hosts will be dropped, and some will drop us, but that over time we will be able to match students ever more accurately with internship sites.

In terms of teaching methodology in our courses, I assume that our experience is much like others'. All of our courses, save those taught by the director and the Program Associate, are taught by adjunct faculty, who are hired by the course. Some have taught for us for twenty years, others are brand new this year. The teaching styles run the gamut of possibilities. Some courses are taught much like seminars, others are predominantly lecture. It should be obvious that our courses in Fine Arts and Italian language have far more possibilities, here, than one would have at our home campus. Our Fine Arts course supplements slide presentations with field trips, and our language courses have daily and practical reinforcement as soon as the students leave our building.

We have few problems with bureaucratic concerns relating to officialdom, *permessi di soggiorno*, and the like. Our long-time Executive Assistant, Sig.a Pece Venturi, has been dealing with the same offices for years now, knows the officials, and accomplishes the most tedious chores with a speed and efficiency that always surprises me, and that should incite the jealousy of our peers.

If we have any one consistent problem, it is that we never seem to have as much money as we would like. I am confident that virtually all academic institutions have the same lament. Compared with Dickinson's other programs, where students take most of their courses at the local university and where some do not really have a center to maintain, we have a high overhead. This is composed

of rent for our center, utilities, maintenance and, above all, salaries with the inevitable *benefici* included. In consequence, we are always looking for savings wherever we can find them.

Still, given these restraints, we feel we have an enviable program that accomplishes most of our goals for most of our students.

From the very beginning, we have believed that students with no background in Italian language should be eligible for our program. From the beginning, we have maintained a strong social science focus. Many of our other programs in Europe—Malaga, Toulouse, Bremen, and Moscow, for instance—are rooted in language and literature. Although we strongly recommend that applicants study Italian in advance, we have always maintained that there should be a program, as well, for those who are interested in international affairs and politics, regardless of which language they may have studied, and regardless of their facility with language. And Italy is an ideal vantage point from which to study Europe as it evolves. Thoroughly engaged in every stage of European integration since 1950, Italy is a full partner with the most advanced states of Europe. At the same time, it has regional peculiarities that illustrate many issues of the less well developed states of Europe.

Throughout the history of our program we have understood that it should fulfill all of the functions that a liberal arts education promises. That is, in the first place, it forces our students to think critically about themselves and their own society and values. Every day of their existence in Italy, and while travelling to other parts of Europe, as well, they confront different habits and usages. They study directly different political and social problems and ways of responding to them. They are forced, on a daily basis, to compare their American experience, whether it be small town or big city life, with what they find here. Frequently, they are challenged directly by acquaintances, or even strangers, on issues such as the Gulf War or capital punishment. In the process, they re-evaluate their own, often provincial conception of the world. They discover that there are many good (and bad) ways to do the same thing. As they do, they learn more about themselves, and their place in a wider world. Needless to say, this intellectual growth goes hand-in-hand with personal growth. Having to fend for themselves for the first time in their lives, most return home much more self-assured and better equipped to face the challenges that await them upon graduation.

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Il Dickinson College è un *college* privato di *liberal arts* e si trova nella zona rurale di Carlisle, Pennsylvania. Ha circa 2000 iscritti. E' uno dei *college* più antichi degli Stati Uniti, originariamente fondato nel 1773 come scuola sulla linea di **frontiera** ed in seguito – circa dieci anni dopo – trasformato in istituto di studi superiori. Fin dai suoi inizi si è dato lo scopo di educare i giovani in modo da farne dei cittadini responsabili e al servizio della comunità. Ha sempre aspirato a fornire un'istruzione di vasto respiro, volta alla formazione piuttosto che alla saturazione della mente degli allievi e ad affinare in loro quelle particolari capacità che avrebbero loro consentito di apprendere costantemente, per tutto il corso della vita.

Fondato con lo scopo di fornire un'istruzione ai giovani della zona circostante, oggi buona parte degli iscritti proviene dal corridoio **Boswash** – Boston, New York, Philadelphia, Baltimore e Washington. Parecchi docenti e amministratori lamentano il fatto che, dato che la stragrande maggioranza degli studenti appartiene alla razza bianca e alla borghesia medio-alta e che la Scuola si trova nella zona rurale della Pennsylvania centrale, l'esperienza di studio a Carlisle non riflette l'odierna realtà americana multi-culturale e multi-etnica, in continua evoluzione. Ma un esame più approfondito del corpo studentesco rivela che, sotto altri punti di vista, esso non è così uniforme come potrebbe a tutta prima apparire. Molti provengono da aree metropolitane e hanno viaggiato; altri provengono invece da cittadine e non si sono mai spinti oltre i confini del loro Stato; alcuni provengono da famiglie di professionisti, e tuttavia il 20% è formato di studenti che rappresentano la prima generazione della loro famiglia a frequentare l'università.

In antitesi al suo passato **rurale** e come ampio correttivo alla relativamente uniforme composizione del corpo studentesco, il Dickinson College ha elaborato un orientamento internazionale dinamico: sono stati attivati insegnamenti di undici lingue. Fra i *college* dello stesso tipo e grandezza, occupa il primo posto quanto a studenti che si laureano in lingue; inoltre, occupa sempre il primo posto nell'ambito delle università e dei *college* per la produzione *per capita* di laureati in lingue. Abbiamo 32 programmi sparsi nel mondo, 6 dei quali annuali e localizzati in Europa. Di questi, quattro hanno un direttore residente *in loco* che è anche un docente *full-time* del Dickinson College di Carlisle. Nell'anno accademico 1999-2000, a Carlisle hanno studiato 83 studenti stranieri (o con doppia nazionalità); il 52% dei laureati nel maggio 2000 ha studiato all'estero, quasi tutti per un semestre o un intero anno accademico, e il resto per periodi più brevi – ad esempio nell'ambito di programmi intensivi di lingua o di programmi scientifici. E il numero tende ad aumentare man mano che nuove proposte si aggiungono a quelle già offerte nel curriculum.

Una delle proposte più recenti e innovative è il Global Mosaic, un programma che coinvolgerà un gruppo di insegnanti e studenti per uno studio comparato dei rapporti etnici e di lavoro tra le cittadine sede di compagnie petrolifere della Patagonia in Argentina e Steelton, la città dell'acciaio in Pennsylvania. Un gruppo multi-lingue e interdisciplinare di docenti e studenti del Dickinson College e dell'Università di Patagonia lavoreranno fianco a fianco nelle ricerche d'archivio e orali sia in Patagonia che a Steelton. In futuro è possibile che questo modello sia applicato ad altre aree di studio estere del Dickinson College.

Un'altra proposta, per la quale al Dickinson è stato assegnato il finanziamento FIPSE, si chiama **Crossing Borders: A Program of Student Exchange and Community Studies Between Dickinson College, Spelman College, and Xavier University**. Questo programma riunisce studenti e docenti dei tre istituti in progetti di ricerca su comunità in Africa occidentale, New Orleans, Atlanta e Carlisle, Pa.

L'impulso internazionale e interculturale è relativamente nuovo nella storia del Dickinson College. Fino a metà degli anni '60, nonostante buona parte degli studenti provenissero dalle grandi aree metropolitane e nonostante numerosi docenti del Dickinson College avessero chiari interessi internazionali, il College era, sotto molti aspetti, piuttosto provinciale. Gli studenti andavano sì all'estero, ma in numero limitato, e spesso per seguire corsi offerti da altre università oppure usufruendo dei programmi di Beaver College e dell'Institute of European Studies (IES).

Un nuovo spirito pervase il College sotto la guida del Dean Samuel Magill. L'arrivo a Carlisle di K. Robert Nilsson (al quale è intitolato il nostro College di Bologna) nel 1963, e, nel corso degli anni immediatamente successivi, una revisione dei corsi e l'ampliamento del numero delle cattedre, sia nel dipartimento di lingue che in altri dipartimenti, determinarono un evidente aumento di interesse nel campo degli affari esteri e degli studi all'estero.

Il Prof. Nilsson aveva ricevuto un Master dalla Johns Hopkins University /SAIS e aveva frequentato il Johns Hopkins Center di Bologna nell'anno accademico 1959-1960. Quell'anno di studio gli aveva lasciato un ricordo durevole delle numerose possibilità che gli si erano aperte a Bologna: possibilità non solo strettamente accademiche, ma di arricchimento culturale nel senso ampio della parola. Docente di relazioni internazionali – con una specializzazione sulle questioni italiane – si assunse il compito di promuovere un tipo d'istruzione internazionale nell'ambito del Dickinson College. Si prefisse lo scopo di ampliare gli orizzonti degli studenti offrendo loro la possibilità di sperimentare di persona – spingendosi oltre il livello meramente informativo – quella che è la vita fuori dei confini di Sleepy Hollow, come definiva, con molta ironia, Carlisle. Grazie a lui è stato fondato il nostro Centro di studi a Bologna, inaugurato nell'anno 1965-66, ed è stato introdotto nel curriculum del College un nuovo indirizzo di studi: quello di Studi Internazionali, nel 1969.

Numerose buone ragioni suggerirono di scegliere Bologna come sede del Centro: la più ovvia era il fatto che a Bologna esisteva già il Centro della Johns Hopkins/SAIS di studi post-laurea, esistevano i locali, esistevano i contatti che il prof. Nilsson aveva creato. Meno ovvia la ragione che Bologna, diversamente da Roma, Firenze, Venezia, non era una città meta di turismo. Infatti, essa

era, se non proprio provinciale, una città che viveva di risorse proprie: attività commerciali, industriali e amministrative. Nelle altre città che ho menzionato, uno straniero può cavarsela abbastanza bene anche se non sa l'italiano. Ma non era così a Bologna, dove relativamente poche persone parlavano inglese e quindi gli studenti si sarebbero trovati immersi nella vita italiana e avrebbero dovuto necessariamente e senza indugi imparare la lingua.

I contatti che il Prof. Nilsson aveva mantenuto con l'allora direttore e fondatore dell'Hopkins Bologna Center, il Prof. C. Grove Haines, facilitarono l'ingresso e l'inserimento del Dickinson College Center nella comunità bolognese. All'inizio avemmo un'aula e un ufficio presso il Centro Hopkins. Il direttore – il primo fu il Prof. Nilsson – insegnava quattro corsi semestrali, oltre a organizzare e curare il funzionamento del Centro. Gli studenti seguivano un corso intensivo di lingua all'inizio del primo semestre; potevano inoltre iscriversi ai corsi del Centro Hopkins. Si cominciò con sedici studenti, e da allora il numero non è mai stato fisso; la media si aggira tra 20 e 25.

All'inizio i corsi offerti erano pochi e orientati soprattutto alle relazioni internazionali – scienze politiche, economia, storia -; essi costituivano l'equivalente pre-laurea dei corsi offerti all'Hopkins Center. Da allora abbiamo aggiunto un corso di storia dell'arte e altri corsi di lingua, pur, tuttavia, rimanendo il curriculum piuttosto modesto. Per principio e anche per differenziarci dai numerosi altri programmi presenti in Italia, proseguiamo la connotazione di programma incentrato sullo studio delle scienze sociali che ci ha contraddistinto fino dalla fondazione.

Il direttore *in loco* del Dickinson College deve fare parte del corpo docente della Scuola madre e, di solito, gli è richiesto di fermarsi a Bologna per due anni; naturalmente, parte del primo anno è assorbita dalle necessità di adattamento o riadattamento all'ambiente; al suo ritorno a Carlisle, egli deve ristabilire i contatti con l'ambiente accademico e aggiornarsi sui cambiamenti che sono intervenuti nel frattempo. Questi turni hanno anche alcuni aspetti negativi e uno dei più importanti è il fatto che nel corso di ogni carriera ci sono periodi in cui è positivo essere all'estero per due anni, e altri invece in cui sarebbe meglio non allontanarsi; a questo si aggiungono anche le necessità familiari del docente/direttore, la presenza di figli, il lavoro della moglie (o del marito). Per fortuna, nel corso degli anni si è riusciti a formare un gruppo abbastanza numeroso di docenti che hanno già diretto programmi all'estero o che sperano di poterlo fare, e questo, oltre ad alimentare l'aspirazione internazionale del College, ci permette di attingere a una riserva abbondante di persone competenti.

Molte cose sono cambiate, sia a Carlisle che a Bologna, dai tempi delle origini.

Nel 1976, abbiamo introdotto nel curriculum di Bologna un corso specifico sulla città, allora internazionalmente riconosciuta come una delle meglio amministrate d'Italia, sotto la guida comunista o comunista-socialista. Bologna era la vetrina scelta per mostrare la capacità di governare del Partito Comunista, e ci è sembrato potesse rappresentare un ottimo soggetto di studio. Con la caduta o la trasformazione dei regimi comunisti ed i conseguenti cambiamenti politici che ne sono seguiti in Italia, parte delle motivazioni che avevano suggerito di attivare il corso si sono esaurite. Il campo d'interesse si concentra ora sullo sviluppo storico della città e sui problemi relativi all'amministrazione cittadina attuale.

Nel 1978, lasciammo la comoda nicchia del Centro Hopkins/SAIS e ci stabilimmo in locali autonomi, il che, all'inizio, creò un certo scombussolamento. Sia alcuni membri del consiglio d'amministrazione che alcuni amministratori del Dickinson College consideravano ancora quello di Bologna un programma sperimentale. Come ospiti paganti della Hopkins e non avendo immobili di proprietà, sarebbe stato facile lasciare in fretta il paese nel caso in cui la situazione politica o economica, o altro, si fosse volta a nostro sfavore. Avere invece una sede propria – che, per inciso, non abbiamo acquistato, ma della quale siamo affittuari – avrebbe certamente creato un aggravio dal punto di vista amministrativo. Allo stesso tempo, tuttavia, una tale decisione avrebbe ufficialmente riconosciuto il programma di Bologna come parte fissa del Dickinson College; ci avrebbe dato maggiore possibilità di distinguerci dalla Hopkins, e anche più libertà nell'organizzazione della nostra attività accademica e sociale. Per fare un esempio, non so come avremmo potuto disporre degli undici computer e del collegamento a Internet che abbiamo attualmente disponendo soltanto di due

stanze: una per l'ufficio e una come aula. Ma i rapporti con la Hopkins sono ancora ottimi; i nostri studenti possono usufruire della loro biblioteca e un certo numero di studenti ritenuti idonei possono iscriversi ad alcuni loro corsi.

Quando nacque il Dickinson Center, gli studenti vivevano presso famiglie e alcuni vi consumavano anche i pasti. Quella soluzione offriva indubbiamente il vantaggio di inserire senza indugio lo studente nell'ambiente italiano. Con gli anni, il numero delle famiglie disponibili è andato assottigliandosi: in molti casi si trattava di signore anziane che sono andate gradualmente scomparendo dalla scena del mondo. Forse a causa della prosperità di Bologna, o forse perché ci sono meno studenti americani a Bologna di quanti non ce ne siano a Firenze, non si è sviluppata un'offerta concorrenziale di famiglie disposte a ospitare studenti americani. Di conseguenza, i nostri studenti vivono in appartamenti che il Dickinson prende in affitto a proprio nome e del quale esso – e non il singolo studente – è responsabile nei confronti dei proprietari.

Per alcuni anni a Carlisle si è discussa a fondo la questione di dove fare vivere gli studenti a Bologna. Da un lato, la sistemazione presso famiglie – anche se composte di una sola persona – era un modo per inserire lo studente immediatamente in un aspetto della vita italiana. Dal loro arrivo, e fino alla loro partenza, sarebbero stati costretti a dire quotidianamente almeno qualche parola in italiano. D'altro lato, spesso le famiglie non erano veri gruppi familiari, bensì anziane vedove o anziane signorine che in quel modo integravano la pensione; c'erano limiti alle visite di amici e parenti, soprattutto dell'altro sesso; inoltre, le padrone di casa – data la loro condizione economica – erano molto accorte nell'uso di acqua calda e di elettricità (per esempio, per gli asciugacapelli) e imponevano delle restrizioni che contrariavano parecchio gli studenti. Quanto alla sistemazione in appartamenti, l'argomento a sfavore più frequentemente citato sosteneva che gli studenti sarebbero stati ghettizzati, sarebbero vissuti in compagnia di altri americani e non avrebbero avuto incentivi a parlare italiano. D'altro lato, molti erano i lati positivi di questa soluzione: poter usufruire di cucine in cui preparare i pasti e quindi risparmiare sul costo del cibo, e non essere costretti a mangiare sempre fuori; fare la spesa e quindi avere più contatti con la vita italiana sotto questo aspetto; invitare amici italiani e avere maggiori possibilità di una più intensa vita sociale, pur con tutte gli aspetti positivi e i rischi che ciò comporta. Alla fine, la decisione fu presa per ragioni pratiche, piuttosto che per ragioni di principio.

E' pur vero che la sistemazione in appartamenti comporta più organizzazione e lavoro: per fare qualche esempio, la fornitura di biancheria e di televisori, e la stima dei danni causati agli appartamenti alla fine dell'anno accademico. Inoltre, ci sono anche le questioni che sorgono perché non tutti gli appartamenti sono uguali e quindi alcuni studenti si sentono penalizzati in confronto ad altri. Comunque, data la maggior libertà di cui godono i ragazzi d'oggi e – si spera – il maggior senso di responsabilità che dovrebbero avere, la scelta a favore degli appartamenti sembra quella giusta. A questo punto, sarebbe difficile fare marcia indietro.

Se – e, comunque, la cosa è discutibile – la vita in appartamenti ha eliminato alcune possibilità di integrazione nella vita italiana, abbiamo cercato di rimediare ricorrendo ad altre soluzioni.

1. La nostra dinamica Program Associate, Clarissa Pagni, ha avviato un programma di collaborazione con famiglie di Bologna, le quali ospitano gli studenti a pranzo e li coinvolgono poi in altre attività familiari. Lo scopo, da entrambi i lati, è quello dello scambio interculturale e non finanziario; spesso si tratta di famiglie che desiderano migliorare la conoscenza dell'inglese, col risultato che si raggiungono buoni esiti culturali reciproci.

2. La Prof.ssa Pagni svolge anche l'eccellente lavoro di ricercare attività che possano interessare gli studenti, attività che spesso essi già svolgono negli Stati Uniti, ma che il Dickinson Center non può offrire direttamente. Cito il nuoto, la danza, la musica, la palestra, ecc. Anche questi sono punti di contatto con aspetti della vita italiana.

3. Abbiamo sviluppato enormemente l'insegnamento linguistico. All'inizio offrivamo soltanto un corso intensivo di tre settimane, che per anni è stato insegnato da un famosissimo personaggio del mondo culturale, Francesco Guccini. Quello era un corso che potrei definire **di pronto intervento**, inteso per aiutare gli studenti a sopravvivere. Coloro che desideravano

proseguire lo studio della lingua, potevano farlo iscrivendosi ai corsi offerti dal Centro Hopkins/SAIS. Man mano che il dipartimento d'italiano si arricchiva a Carlisle, parve sempre più logico ampliare l'offerta anche a Bologna, per quegli studenti che già prima di venire qui avevano studiato l'italiano negli Stati Uniti. Attualmente offriamo due programmi di lingua: uno, per coloro che non lo hanno mai studiato, che comprende un corso intensivo in settembre, a cui segue un corso elementare in autunno e un intermedio nella primavera. Il secondo livello è destinato a coloro che hanno studiato italiano per almeno tre corsi semestrali e consiste di un intensivo in settembre, a cui segue **Italian in Cultural Context**, destinato a preparare gli studenti al tipo di linguaggio che dovranno comprendere qualora seguissero dei corsi all'Università di Bologna.

Spronomo gli studenti ad apprendere quanto più possibile la lingua, poiché ciò li aiuterà certamente in tutti quei rapporti – sociali, commerciali, ecc. – che avranno a Bologna.

4. Gli studenti che hanno una buona conoscenza della lingua italiana sono incoraggiati a seguire nel secondo semestre qualche corso dell'Università di Bologna. Diversi anni fa firmammo con l'Ateneo bolognese una convenzione sulla base della quale dieci studenti dell'Università possono seguire dei corsi con crediti regolari presso il Dickinson Center, e viceversa. Ciò che finora ha limitato la possibilità di sfruttare appieno il programma-scambio è il fatto che il nostro calendario accademico differisce sensibilmente da quello italiano, ma stiamo cercando di eliminare l'ostacolo.

5. Nel corso degli ultimi tre anni abbiamo avviato un programma di *internship* durante il secondo semestre. Sotto l'abile supervisione della prof.ssa Lee Miller, il programma è sorto già ben strutturato e perfetto come la Venere di Botticelli. Ogni studente che ha espresso il desiderio di fare un *internship* è stato accontentato e, salvo rarissime eccezioni, con piena soddisfazione da entrambe le parti. Sempre prendendo come punto di riferimento Venere, ora stiamo cercando di cucirle un guardaroba, cioè di raccogliere sempre più informazioni per ampliare la scelta di *internship*, da un lato, e di dare sempre maggiori informazioni su di noi a possibili controparti. Certamente, alcuni non richiederanno più i nostri studenti, ed altri saranno da noi scartati, ma col tempo dovremmo riuscire a fare in modo che ogni studente sia inserito nell'ambiente a lui più congeniale.

Per quanto riguarda l'insegnamento vero e proprio dei corsi, penso che la nostra esperienza sia simile a quella di altri istituti dello stesso genere. Tutti i corsi – con l'eccezione di quelli di competenza del direttore e del Program Associate – sono affidati a docenti esterni: alcuni sono con noi da oltre vent'anni, altri sono freschi d'annata. Gli stili d'insegnamento sono i più vari: alcuni sono di tipo seminariale, altri seguono il tipo conferenza. E' chiaro che i corsi di storia dell'arte e quelli d'italiano offrono possibilità assai più ampie qui che non a Carlisle: per esempio, il corso di storia dell'arte affianca alle lezioni in aula con proiezione di diapositive, alcuni viaggi culturali guidati dalla docente; quelli di lingua sono rafforzati dalla pratica nel momento stesso in cui gli studenti lasciano i locali della scuola.

Non incontriamo pressoché difficoltà alcuna per quanto riguarda le pratiche burocratiche, i rapporti con le autorità di polizia, ecc. L'Executive Assistant del Bologna Center, la sig.a Pece Venturi, che è con noi da lungo tempo, tratta da anni con gli stessi uffici, conosce le persone a cui rivolgersi, e risolve le cose con una rapidità e un'efficienza sorprendenti.

L'unico vero problema perenne è che i fondi di cui disponiamo sembrano non essere mai sufficienti e ho notato che praticamente tutti gli istituti hanno la stessa lagnanza. Se paragoniamo il Bologna Center con gli altri programmi accademici del Dickinson College, che non hanno uffici autonomi e nei quali gli studenti seguono la maggior parte dei corsi presso le locali università, è chiaro che il nostro ha molte più spese da sostenere: affitto dei locali, manutenzione, stipendi e relativi contributi sociali. Ne consegue che siamo costantemente impegnati a cercare dove risparmiare.

Eppure, nonostante le restrizioni suddette, pensiamo di offrire un programma invidiabile che raggiunge gli scopi che noi e i nostri studenti ci prefiggiamo.

Fin dagli inizi abbiamo pensato che il programma di Bologna fosse aperto anche a studenti che non conoscevano l'italiano e che la centralità degli studi riguardasse le scienze sociali, a differenza di numerosi nostri programmi in Europa – a Malaga, a Toulouse, a Brema e a Mosca, per



esempio – che si concentrano sulla lingua e la letteratura. Abbiamo sempre sostenuto che dovessimo offrire un programma accessibile a tutti coloro che fossero interessati agli studi di affari e politica internazionali, al di là del fatto che sapessero o no l'italiano, o che avessero o meno facilità ad apprendere le lingue. L'Italia è un palcoscenico ideale dal quale osservare l'Europa in sviluppo: fin dal 1950 presente sulla scena dell'integrazione europea, essa si trova a livello paritario con gli altri Stati d'Europa; allo stesso tempo, però, conserva delle caratteristiche regionali che riflettono alcune situazioni degli paesi europei meno evoluti.

Abbiamo sempre ritenuto che il nostro programma dovesse adempiere a tutte le funzioni che ci si aspettano da un'istruzione basata sulle *liberal arts*: cioè, in primo luogo, costringere gli studenti a pensare in modo critico a se stessi, alla società nella quale vivono e ai valori nei quali credono. Ogni giorno che passano in Italia o nel quale viaggiano per l'Europa si trovano davanti nuovi usi e abitudini; toccano con mano una grande varietà di situazioni politiche e sociali e osservano il modo in cui vengono risolte; quotidianamente sono costretti a paragonare la loro esperienza americana – sia essa di vita metropolitana che di vita provinciale – con la realtà di Bologna; spesso i loro conoscenti o anche dei perfetti sconosciuti li interpellano sulla Guerra del Golfo o sulla pena di morte. Tutto ciò li aiuta a rielaborare la propria – spesso provinciale – idea del mondo. Scoprono che esistono modi diversi – buoni o cattivi – di fare una medesima cosa. E tutto serve a capire meglio se stessi e il posto che occupano in un mondo più ampio di quello che conoscevano. E' superfluo dire che la crescita intellettuale va di pari passo con quella personale. Costretti a fare da soli, per la prima volta nella vita, ritornano a casa assai più fiduciosi nelle loro capacità e più preparati ad affrontare le sfide e gli ostacoli che li attendono al termine dell'Università.

## GONZAGA UNIVERSITY

### *Rev. Anthony P. Via, S.J.:*

My name is Father Anthony Via. I'm the Director of Gonzaga University in Florence. We have been here since 1963 and at the present time we have 130 students.

Gonzaga University, located in Spokane, Washington, developed a program, established in 1963, which was designed to immerse a student in Italian life, language, and culture. On November 1, 1964, the program was formally inaugurated by Gonzaga's President, John P. Leary, S.J., in the presence of Cardinals Bea and Tisserant, as well as other ecclesiastical and civil dignitaries gathered in the Sala dei Cinquecento in the Palazzo Vecchio of Florence.

Gonzaga's Florence program was established with the idea of introducing young men and women of college age from the small towns and farms of the Pacific Northwest to European history, culture, and civilization. What city better than Florence could do this? Central to the past of Italian and of European civilization itself, Florence was the stalwart defender of civic liberty in the Renaissance. Her intensely loyal citizenry produced the people and ideas that served as models for a Europe in transition from the medieval to the modern.

At the time the Florence program was established, Gonzaga University still held to the two-year foreign language requirement for the B.A. and the B.S. degrees. Hence, it was easy to recruit students who could fulfill the one-year Italian requirement for admission to the program. With students already reasonably well prepared for Italian language study, the emphasis of the program was on Italian language even though several other courses were offered. Indeed, many students from this period went on to graduate schools to complete graduate degrees in Italian, or, in areas where their Italian was used, to full advantage. When the University dropped the language requirement in the mid-70's, fewer students were enrolling in Italian classes and, as a result, fewer were qualified to enter our Florence program. Consequently, the Italian language requirement for admission was dropped and the program more and more became a Junior year abroad program, i.e., the focus of the curriculum was on courses which would support the students in completing the general requirements for the Bachelor's degree. Indeed, a series of business courses was added in

the late 1980's to make the program more attractive to the students from the School of Business. The Florence program, thus, became more broadly based and was made more attractive to a greater number of students. As a result, although the language requirement was dropped, other admissions criteria became stiffer and the quality of students has been greatly improved.

There were still a good number of students, however, who wanted to study in Florence to perfect themselves in Italian language. To this end, the University organized an Intensive Italian Program which, though limited in number, offered those students a more intense exposure to Italian language study.

From the outset, it had been decided that our program was to be a true program in the sense that all aspects of student life would be centered on the Florence experience. Indeed, perhaps the most unique feature of the Gonzaga-in-Florence experience is that it is a **program**, that is to say, Gonzaga is not simply an academic administrative center, nor is it a set of classrooms where lectures are delivered. It is a program in the sense that students live together, study together, recreate together, and travel together, and this, in such a way that these students can share their experiences and personal observations yielding a rich harvest of personal growth, self-confidence, and individual responsibility.

The program was originally housed in the Istituto Stensen, a center conducted by the Jesuit Fathers of Florence who sponsored from there lectures and conferences on religious and cultural topics of current interest. The first Gonzaga-in-Florence students were housed in that facility on the Viale Don Minzoni and attended classes there. A small library was also set up at that time to support the courses that were offered. The program remained in that building until the fall of 1967, when the University obtained the use of the first floor of the Palazzo Antinori. With this move, the program found itself in the heart of Florence, and the students discovered how easy it was to participate in the cultural and civic life of the city. The students were housed in a variety of family-run pensioni close to the Palazzo Antinori. This move took the students out of an institutional environment into one that was more family oriented. In the early days these hotels never hosted more than 20 students emphasizing family life which has remained over the years an essential quality of Italian culture.

The Gonzaga-in-Florence program has always recognized the role that travel plays in the educational development of its students. Fridays have always been non-class days and this has encouraged students to travel on week-ends. Mindless tourism is not acceptable, but a well programmed selection of historical and cultural sites is encouraged by the staff members who lead excursions to various places in Italy every week-end. The students, along with the principal administrators, take two officially sponsored tours per year: (1) the Arrival Tour takes place in mid-September. The administrators of the program meet the students each September 16 in Frankfurt. After all the students have been assembled, the whole group takes a tour of Germany beginning with the Rhine trip, then to Rothenburg, to Munich, to Salzburg in Austria, and, finally, from there to Florence; (2) the Christmas Tour begins at the end of the first semester around the 20th of December. The group flies to Tel Aviv, buses to Jerusalem. From there the group visits the holy places in Jerusalem, as well as the Lake of Tiberias and then to the Dead Sea, to Masada, and, finally, to Eilat. From there the group buses into the Sinai peninsula and then flies to Luxor-Karnak ending the tour in Cairo.

For many years, up until 1990, the group ended the academic year with a 10-day optional tour of the Soviet Union. With the collapse of the Berlin wall, and subsequent changes in the Soviet Union itself, this tour ceased to have the attraction it once held. Consequently, a tour of Kenya and Tanzania (Kilimanjaro) was initiated with great enthusiasm. The tour has now become very popular and has proven to be an impressive learning experience for students as a corollary to their Italian experiences.

The University expects to expand the Florence program in the future in order to meet increasing demand, a result of increased enrollment on the home campus. In 1999-2000, we had 117 participants. For the year 2000-2001, we have 133. The number will go to 150 for the 2001-2002 academic year. More classroom space will be needed, since many of the approximately 25 classes

we offer every semester are under subscribed. We do not anticipate any increase in the number of courses or faculty.

Throughout Gonzaga-in-Florence's 37 year history, there have been only two directors: Father Clement H. Regimbal, S.J., who witnessed the program's inauguration and remained director until 1980, and Father Anthony P. Via, S.J., who took over at that time and remains Dean and Director to the present day.

The level of student satisfaction and the gratitude of parents insure that Gonzaga University will continue to operate here in Florence reaping the multiple benefits which this marvelous city bestows upon its guests.

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L'Università Gonzaga, situata a Spokane nello stato di Washington, ha sviluppato un programma fondato nel 1963, finalizzato ad immergere lo studente nella vita, la lingua e la cultura italiane. Il primo novembre 1964, il programma è stato formalmente inaugurato dal Presidente di Gonzaga John P. Leary, S.J., alla presenza dei Cardinali Bea e Tisserant e di altre autorità ecclesiastiche e civili, riunite nel Salone dei Cinquecento di Palazzo Vecchio a Firenze.

Il programma Gonzaga-in-Florence è stato creato con l'idea di introdurre alla storia, la cultura, e la civiltà europee giovani studenti delle piccole città e dei centri rurali del Nord-Ovest degli Stati Uniti. Quale città meglio di Firenze poteva assolvere a questo compito? Eminente nel passato dell'Italia e della civiltà europea, Firenze è stata il baluardo della libertà civica nel Rinascimento, ha forgiato i personaggi e le idee che sono serviti come modelli per un'Europa in transizione dal medievale al moderno.

Al tempo in cui il nostro programma è stato fondato, Gonzaga University ancora esigeva due anni di lingua straniera per i diplomi B.A. e B.S., dunque, era facile reclutare studenti in possesso del requisito di un anno di lingua italiana; con studenti già ragionevolmente ben preparati nello studio della lingua, l'importanza di tale materia era notevolmente accentuata, anche se molti altri corsi venivano offerti. Infatti molti studenti di questo periodo hanno frequentato poi "graduate schools" per perfezionare diplomi in campi in cui il loro italiano è stato di grande vantaggio. Quando l'università ha eliminato l'obbligo dello studio delle lingue alla metà degli anni '70, meno studenti si iscrivevano ai corsi di italiano e, come risultato, meno erano idonei ad entrare nel programma a Firenze; di conseguenza, il requisito della lingua per essere ammessi fu eliminato anche da Gonzaga-in-Florence e il programma è diventato sempre più un "terzo anno di corso" all'estero cioè ha focalizzato l'attenzione sulle materie che permettono allo studente di completare il piano di studi per il diploma di Baccalaureato. Perciò, una serie di corsi di business è stata aggiunta alla fine degli anni '80 per rendere il programma più utile per gli studenti della Scuola di Business. Aumentando il numero di richieste, i criteri di ammissione sono divenuti più selettivi e il livello degli studenti è notevolmente migliorato.

Ad ogni modo, ha continuato ad esservi un buon numero di studenti che volevano perfezionarsi nella lingua italiana, ed a questo scopo l'università ha creato un piano di studio intensivo dell'italiano. Sin dall'inizio, era stato deciso che Gonzaga in Florence dovesse essere un vero "programma" che incentrasse tutti gli aspetti della vita dello studente sull'esperienza di Firenze. Perciò la caratteristica che distingue il Gonzaga-in-Florence è che si tratta di un **programma**, vale a dire che Gonzaga non è un centro di amministrazione accademica o un insieme di aule dove si tengono lezioni, è un programma nel senso che gli studenti vivono, studiano, si divertono, viaggiano insieme e quindi condividono le esperienze e si scambiano le osservazioni maturando il proprio spirito di gruppo e la sicurezza di sé.

Gonzaga-in-Florence era originariamente situato nell'Istituto Stensen, un centro diretto dai Padri Gesuiti di Firenze ove organizzavano conferenze su temi religiosi e culturali di generale interesse. I nostri primi studenti erano alloggiati e frequentavano i corsi in questo centro in Viale Don Minzoni, dove fu allestita anche una piccola biblioteca per la consultazione e la ricerca. Il

programma è rimasto là, fino all'autunno 1967, quando l'Università ha ottenuto l'uso del primo piano del Palazzo Antinori; e con questo trasferimento, Gonzaga-in-Florence si è trovato nel cuore della città e gli studenti hanno constatato come era facile partecipare alla vita di Firenze. Da questo momento i nostri ragazzi sono stati alloggiati nei pressi di Palazzo Antinori in pensioni a gestione familiare, dove, nei primi tempi, erano ospitati non più di 20 studenti ricreando il modello di vita di una famiglia, aspetto essenziale della cultura italiana.

Il programma Gonzaga-in-Florence ha sempre riconosciuto il ruolo primario svolto dai viaggi nell'istruzione. I venerdì sono sempre stati giorno libero per incoraggiare i ragazzi a viaggiare nel fine-settimana; non un turismo irresponsabile, ma una selezione di siti storici e culturali, programmata e incoraggiata e guidata dai membri dello staff. Insieme al Direttore, gli studenti fanno due tour organizzati dall'amministrazione ogni anno: (1) il Tour di Arrivo a metà settembre; i responsabili del programma incontrano i ragazzi ogni 16 settembre a Francoforte ed il gruppo visita parte della Germania (la valle del Reno, poi Rothenburg e Monaco), Salisburgo in Austria ed, alla fine, arriva a Firenze; (2) il Tour di Natale, che comincia alla fine del primo semestre, intorno al 20 dicembre; il gruppo vola a Tel Aviv e di qui in pullman raggiunge Gerusalemme, dove visita i luoghi santi. Poi, si reca sul Lago di Tiberiade e sul Mar Morto, a Masada ed in ultimo, a Eilat; da qui viaggia verso la penisola del Sinai e, dunque, vola a Luxor, terminando il giro al Cairo.

Per molti anni, fino al 1990, il gruppo ha concluso l'anno accademico con un tour facoltativo di 10 giorni in Unione Sovietica; con la caduta del muro di Berlino ed i conseguente cambiamenti nell'est Europa, questo viaggio ha diminuito la sua attrattiva, quindi è stato sostituito con successo da un giro del Kenia e della Tanzania (Kilimanjaro).

L'Università si aspetta in futuro un'espansione del programma a Firenze per andare incontro all'incremento di domande di ammissione, risultato del crescente numero di iscrizioni alla sede a Spokane. Nel 1999-2000, abbiamo avuto 117 partecipanti; per il 2000-2001, ne abbiamo 133 e arriveremo a 150 nel 2001-2002. Avremo bisogno di più spazio per la didattica, ma non prevediamo di aumentare il numero dei dipartimenti o dei corsi, che sono già approssimativamente 25 per ogni semestre.

Nei 37 anni di storia di Gonzaga-in-Florence, ci sono stati solo due direttori: Padre Clement H. Regimbal, S.J., che ha presenziato l'inaugurazione ed è rimasto direttore fino al 1980, e Padre Anthony P. Via, S.J., che gli ha succeduto ed è tuttora direttore.

La soddisfazione degli studenti e la gratitudine dei genitori assicurano che Gonzaga University continuerà ad essere attiva a Firenze, cogliendo le molteplici opportunità ed i benefici che questa meravigliosa città offre ai suoi ospiti.

## **LOYOLA UNIVERSITY OF CHICAGO ROME CENTER OF LIBERAL ARTS**

### ***George Hostert:***

I want to thank, first of all, those who are responsible for putting this conference on. Thank you. It's a wonderful conference, modestly titled conference, I hope the word doesn't get back to Chicago, because I suspect they will cut my salary if they know that I'm in paradise already.

I've asked our Academic Dean, Anna Camaiti, to join me in the time allocated to Loyola, because she is involved in academic matters, and far better qualified to handle those things than I am. With a degree from the University of Pisa, and, also a Ph.D from the University of Chicago, she has managed to go through both systems, and she has been a tremendous asset to us, at the Loyola Rome Center campus. I don't want you to misunderstand, I'm still the director, I'm the boss, il grande capo, but I'm involved in different areas. I spend most of my time involved with heating, electrical problems, with the bagni, and all those sort of things. In fact, I'm a sort of an expert now in matters of plumbing.

Loyola has been around for 40 years almost, we have a couple of hundred of students second semester, 120 in the first semester. We have been located in Monte Mario, a beautiful section of

Rome, high on top of the hill, for the last 22 years, but I don't want to mislead you, we are an American campus, we are an American community, television cameras, basketball courts, a palestra, an internal gymnasium, a large mensa, a bar that is open from 8 in the morning till 11 at night, a 55-57,000-volume library which suits our students, a study and research library, but an undergraduate library from what I hear, a very good undergraduate library, from friends and colleagues in the area.

What else do we have? Sleeping quarters for 200 students, so, it's an American campus. But, in our last two, two and a half years we have been trying to change that a little bit. We have had an English language program in the past, still do, for 180 200 Italians coming in the afternoon to study English as a second language. And, that helps to bring our students to the Italian culture, but, again, we felt in the past that and we still do, at this time, that we have a certain niche. Our niche is to fulfill a requirement, or the desire that many American students have to experience another culture, but not be immersed in that culture, because they are afraid of that, they are not ready to do anything like that, they don't have the language skills to do it, and they don't want to acquire them, they don't have time to acquire the language skills. They are here for a semester, possibly a year, but, that's it. But, we still think that we are providing a wonderful service for our students, and we can tell that from our very, very loyal alumni.

I would like to ask Anna Camaiti to come up to the lectern now. I didn't spend that much time so we have a little bit more.

***Anna Camaiti:***

Buon pomeriggio, grazie, io parlo italiano perché sono italiana di partenza. Vorrei ringraziare, anche io, tutti, quindi, l'AACUPI, il Circolo di Cultura Politica Fratelli Rosselli, l'Università di Firenze, la Regione Toscana e il Comune di Firenze e, last but not least, il Collegio del Poggio Imperiale dove io sono stata studentessa, e dove, anche, mi sono sposata.

Come diceva il direttore, che non ha detto il suo nome, ma il suo nome è Gorge Hostert, noi siamo un campus americano, a Roma, quindi, con tutti i pregi e i difetti che questo comporta. Ciò significa che, appunto, noi permettiamo agli studenti della nostra università, la Loyola University di Chicago, di non perdere un anno accademico quando vengono in Italia. Noi siamo un campus di liberal arts, e, quindi, abbiamo discipline che vanno dalle discipline classiche ed umanistiche alle discipline sociali ai media. Quindi, abbiamo corsi di antropologia, sociologia, scienze politiche, cinema televisione, storia, filosofia, teologia, archeologia, ecc. Io credo che il fatto che noi siamo un campus americano a Roma, in Italia, ci consenta, anche, di guardare a quello che noi possiamo fare per il nostro curriculum negli U. S. A. I corsi che noi insegniamo qua, di tutte queste discipline, sono corsi che, comunque, devono avere un tocco di italianità, o, comunque, un tocco che abbia a che vedere con il fatto che gli studenti sono in Italia. Il fatto che questi corsi, poi, siano "trasportabili" negli U. S. A., significa, anche, mettere questo tocco di italianità nel curriculum americano. Quindi, io credo che questo sia molto importante sia per gli studenti, sia per noi in Italia. Naturalmente, siamo un po' un'isola, questo è vero, però, siamo un'isola che cerca di aprirsi, e di far venire la cultura italiana dentro la nostra università.

A parte questa scuola di inglese di cui parlava il direttore, per cui ci sono nostri studenti che hanno "speaking partners" con gli studenti italiani, e, quindi, si fanno amicizie, si fanno collegamenti, oltre al fatto che gli studenti quando finiscono la lezione vanno immediatamente a Roma. Noi siamo collocati su una collina, un po' fuori, però, con i mezzi pubblici, in un quarto d'ora, sono a S. Pietro. Le altre cose che io ho cercato di fare da quando sono Dean, cioè da due anni e mezzo, sono queste: intanto, incoraggiare gli studenti a viaggiare in Italia, perché i nostri studenti spesso vengono in Italia, ma, in realtà, vanno in Europa, vanno un weekend a Praga, uno a Monaco, semplicemente per poi raccontarci che differente sapore ha la birra tedesca da quella inglese e, magari, se ne vanno dall'Italia senza essere stati a Perugia, in Sicilia, a Torino. Quindi, io incoraggio gli studenti a viaggiare, e non solo li incoraggio, ma, con la Dean of Students, abbiamo preparato l'anno scorso e quest'anno dei piccoli viaggi il finesettimana, per i nostri studenti, e, proprio ieri, ho fatto una

riunione con un gruppo di ex alunni del Loyola Rome Center e ci hanno dato i fondi per fare delle visite guidate ai maggiori musei delle più importanti città italiane. Le altre due cose, che sono un po' il mio tesoro da quando sono arrivata, ci sono state delle conferenze con personaggi del mondo della politica, del mondo dei media, del mondo del cinema, io insegno cinema. Per esempio, visto che siamo a Firenze, è venuto ospite il Presidente della Regione Toscana, e la settimana scorsa, la ex Vice Presidente della Regione Toscana, Mariella Marcucci. Io credo che questi siano elementi importanti di conoscenza per i nostri studenti ed, infatti, queste conferenze sono sempre piene. Alla fine di ottobre, verrà Robert Callahan, che è qui presente, e ci parlerà dell'Ambasciata Americana, e delle relazioni diplomatiche tra gli U. S. A. e l'Italia. L'altra cosa che ho cercato di fare è organizzare un convegno di carattere internazionale con l'Università di Roma La Sapienza. L'anno scorso, abbiamo fatto un convegno internazionale dei nostri studenti di dottorato, perché anche se noi siamo un campo di undergraduates avevamo, fino all'anno scorso, un gruppo di graduate students. Con loro, e con la Sapienza, in particolare, con il Dipartimento della Sociologia delle Comunicazioni, con cui io ho legami stretti, anche per collaborazione di carattere scientifico di ricerca, abbiamo fatto la prima iniziativa-un convegno organizzato dagli studenti. Abbiamo avuto una conferenza di tre giorni, e una partecipazione da tutto il mondo, dal Canada, dalla Turchia, dall'Australia, quindi, studenti e professori, che presentavano dei saggi sul tema dei cultural studies. Non entro in questo, perché questo è un po' più specifico. Quest'anno, faremo, di nuovo, un convegno a marzo, e questo sarà, per lo più, sui temi della trasparenza e della privacy, quindi, vedremo, siamo ancora nel processo di decisione con l'università, e con altri istituti, l'Istituto Superiore del Design, e l'Istituto Superiore della Comunicazione Regionale di Monte Celio. Quindi, i nostri studenti in realtà vengono in contatto non solo con la cultura italiana, in generale, ma, con i loro colleghi, studenti nelle università italiane.

Perché io credo che uno dei compiti fondamentali anche nostri, parlo come Dean di un'università americana, sia, sì, di prendere dalla cultura in cui siamo, ma anche di dare. Io credo che questo sia una possibilità che viene data anche agli studenti italiani, che vengono alla nostra università, perché quando facciamo questi convegni, abbiamo sedi dislocate, quindi, una sessione alla Sapienza, una sessione a Loyola, ecc. L'altra cosa che mi interessa molto sviluppare, e che so che è una cosa che sta nascendo negli U. S. A., visto che, poi, questo è il mio campo, è questo tema dei "visual studies", con collaborazione sia della nostra università che delle università italiane che vogliono partecipare. Grazie

## SMITH COLLEGE

### *Alfonso Procaccini:*

Grazie, buonasera, io sono Alfonso Procaccini, direttore dello Smith College, qui a Firenze. La nostra sede qui a Firenze è in Piazza Signoria, con la bella veduta di un bel palazzo abbastanza interessante. La nostra sede negli Usa è a Northampton, Massachusetts, quindi, tra Boston e New York. Sono molto lieto, e mi sento veramente onorato di essere qui, come rappresentante dello Smith College, here, in Italy. Il programma ha il merito e, direi, la distinction, di essere il primo programma universitario nord americano a Firenze, addirittura, in Italia, se si esclude l'American Academy a Roma. Il nostro programma, infatti, nasce, e si stabilisce, qui, a Firenze, nel 1927. Per i primi quattro anni, l'interesse era orientato solo allo studio della storia dell'arte, ma, a partire dall'autunno del 1931, Smith College inizia, e stabilisce, un vero programma di studi di italianistica. Infatti, già nella primavera del '31, il preside dello Smith College, William Nilson, arriva a Firenze con otto studentesse con lo scopo di iniziare un programma di studi di lingua e cultura italiana. Un programma autonomo, ma legato in rapporto diretto all'Università di Firenze.

Da una notevole quantità di materiale a disposizione degli archivi del nostro College, soprattutto, quello trovato nei vari diari e corrispondenze epistolari, sappiamo che, sin dall'inizio, il programma era dedicato allo studio della lingua, e della storia e cultura italiana, soprattutto, la storia

dell'arte. Fra i primi docenti che si impegnavano ad accogliere ed insegnare alle nostre studentesse, troviamo ad esempio, Mazzoni, Salmi, Giannelli e Bertognoli.

In quei primi anni, almeno fino al '39, un piccolo gruppo di sei o sette studentesse arrivava ogni anno, verso la fine di agosto, sbarcando a Napoli, e proseguendo poi, con visite a Pompei, Roma, e Perugia. A Perugia, sì, per l'intero mese di settembre, per seguire corsi di preparazione linguistica e culturale all'Università per Stranieri. All'inizio di ottobre, il gruppo, poi, arrivava fino a Firenze, dove ogni studentessa veniva alloggiata presso una famiglia, per iniziare un programma di studi all'Università di Firenze.

Abbiamo trovato una lettera del nostro presidente Nilson, in cui dichiara che "i professori mi hanno riferito che sebbene siano le prime lezioni, le ragazze seguono attentamente i corsi, soprattutto, dimostrano una viva intelligenza e una buona volontà di imparare". Uno degli aspetti che veniva segnalato, riportato da molte studentesse di questi primi anni, cosa che ancora oggi si manifesta, era la novità e il terrore di dover fare esami orali.

Un altro aspetto, questo di maggior interesse, sono le osservazioni, commenti, riportati da molte studentesse in riguardo alle loro esperienze vissute durante il periodo del regime fascista. Un altro capitolo di grande interesse, veramente un libro che andrebbe scritto, il ruolo centrale dello Smith College nel movimento antifascista, con l'iniziativa presa dal Prof Michele Cantarelli e sua moglie Helen Cantarelli, insieme, alla presenza del noto storico impegno di Gaetano Salvemini alla Harvard University. Smith College, addirittura, divenne il centro del movimento antifascista degli anni '30 dagli U. S. A. Con l'inizio e per tutta la durata della Seconda Guerra Mondiale, il programma viene sospeso per ovvi motivi, però verrà ripreso nell'autunno del '47. Nell'immediato dopoguerra, il numero di studentesse resta relativamente piccolo, però già all'inizio degli anni '50, il numero aumenta e continua a crescere nei seguenti 20 anni. In questi ultimi 10-15 anni, il numero è rimasto costante: in media dalle 20 alle 25 studentesse per anno.

Vorrei aggiungere a questo anche il fatto che da più di 20 anni lo Smith College offre, e continua ad offrire, cioè la sede in America, una borsa di studio, a full scholarship, a due studenti italiani. Due borse che permettono un anno di studi avanzati, graduate students, di cultura e storia americana, allo Smith College.

A questo punto dico solo due parole per descrivere il nostro programma qui a Firenze. Il nostro, qui, a Firenze, è uno dei quattro programmi che Smith ha, uno a Parigi, uno a Ginevra, l'altro ad Amburgo; qui, a Firenze, noi abbiamo il requirement assoluto di due anni di lingua più un anno di quello che noi chiamiamo "il survey", quindi, una panoramica della cultura italiana, prima di poter fare domanda. Arrivati qui, a Firenze, gli studenti sono obbligati a seguire corsi alla sede tutti in italiano, ad alloggiarsi in famiglia, ed a seguire un corso all'università. Parte intrinseca del nostro programma sono i viaggi, obbligatori, che portano le studentesse non solo a luoghi rinomati, ma, soprattutto, a luoghi poco conosciuti, o difficili da raggiungere, magari Gubbio, Volterra, luoghi del genere.

L'anno prossimo si celebrano 70 anni del nostro programma e, sebbene nell'arco di questi 70 anni siano avvenuti tantissimi di questi cambiamenti di ogni tipo, tuttavia, rimaniamo fedeli all'idea che lo scopo originale è quello di potere, e volere, offrire alle nostre studentesse la possibilità, o l'occasione, di poter trasferirsi qui, di studiare, apprezzare, e partecipare attivamente, in modo concreto, alla vita e la storia di questo meraviglioso paese. In particolare, di poter apprezzare un paese che, qualche volta, può sembrare, addirittura, un inferno, a volte, un purgatorio, ma ben spesso, uno splendido paradiso. Grazie.

## STANFORD UNIVERSITY

### *Ermelinda Campani:*

Io ho già utilizzato i miei sette minuti, quindi, ne prendo uno solo, per dire due parole nello specifico, del programma di Stanford University, qui, a Firenze. Il programma è qui dal 1960,

quindi, molto più giovane rispetto a Smith, ma, analogamente a Smith, ha subito diversi cambiamenti nel corso del tempo. Basta dire che il programma il cui direttore che mi ha preceduto avete conosciuto questa mattina, il Prof. Mammarella, il programma era inizialmente ospitato presso Villa San Paolo, e gli studenti convivevano con i Barnabiti. Questo è durato per circa 10 anni, quasi l'intero periodo degli anni '60, fino al punto in cui l'università ebbe numeri sempre maggiori di studenti che desideravano venire a Firenze, e, per una sorta di desiderio, anche da parte degli studenti, di avere un luogo proprio, verso la fine degli anni '60 l'università è stata ospitata presso Villa il Salviatino, nota anche come Villa Ojetti, appunto, della famiglia Ojetti, che è una bellissima villa, ancora in piedi, oggi, ma, purtroppo, disabitata da più di dieci anni, da quando l'università, tredici anni fa, l'ha lasciata. Il terzo capitolo in questa storia dell'università riguarda il luogo in cui ci troviamo oggi, che è, invece, a Ponte Vecchio, molto vicino agli altri programmi, e a Smith College. Noi siamo dall'altra parte del ponte, un po' con gli Uffizi di fronte a noi, e l'Arno, in mezzo.

Ora dico di questi spostamenti geografici, o di luoghi, perché sono spostamenti che corrispondono, anche, ad un senso diverso del programma, ed a un rinnovamento del programma. Per Stanford University, la scelta di ospitare gli studenti in una villa, oggi, è inaccettabile, ed, invece, è molto accettabile per altre università, però, per come ragioniamo noi, questo nostro programma ha un senso solo se gli studenti sono integrati, al massimo, nella cultura fiorentina. Quando parlavano i miei colleghi di Bologna, e dicevano che a Bologna, in effetti, bisogna parlare l'italiano perché non sono tanti i bolognesi che parlano l'inglese, noi, a Firenze, diciamo agli studenti: se voi non fate uno sforzo, Firenze è una città nella quale potete vivere tranquillamente con il vostro inglese.

Quindi, l'università ha ritenuto il luogo della villa, che diventa poi un luogo, perdonatemi il termine forte, incestuoso, perché gli studenti fanno i corsi nella villa, dormono nella villa, mangiano nella villa, e la nostra villa era quasi a Fiesole, con la piscina, un giardino rinascimentale meraviglioso, nessuno avrebbe mai pensato di venire fino in centro. Ecco, un'organizzazione di questo tipo, per l'università, per il senato accademico, per i professori, non è più quello che vogliamo fare, non corrisponde, così come era, alle nostre necessità. Riteniamo, dal nostro punto di vista, che era perfetta per l'atmosfera degli anni '60 e '70; risulta obsoleta, oggi.

Questo, anche perché è cambiato molto il corpo degli studenti a Stanford nel corso degli anni. Quindi, gli studenti, adesso, vivono presso famiglie italiane ma non solo; seguono dei corsi accademici, imparano in inglese, ma, in gran parte, in italiano. Devono venire con un requisito di lingua di almeno un anno, talvolta due, dipende in quale corso di laurea sono, arrivano e seguono anche corsi nei due poli fondamentali del nostro curriculum fiorentino, uno sono le scienze sociali e la contemporaneità, l'altra, evidentemente, è il rinascimento e le liberal arts. Scelgono corsi accademici in italiano, l'insegnamento di lingua a Firenze non lo facciamo più attraverso corsi di italiano, anche con un approccio comunicativo, ma abbiamo introdotto il cosiddetto "content based language instruction", dove l'apprendimento della lingua avviene attraverso dei corsi contenutistici. Insomma, sostanzialmente gli studenti sono avviati alla lingua attraverso dei contenuti che gli interessano e sui quali devono lavorare per il profitto accademico.

Abbiamo, altresì, delle attività extra curriculari, in gran parte, sponsorizzate da generosi alumni dell'università. Abbiamo introdotto un programma di internships, mentre tu descrivevi il tuo, riconoscevo molte delle stesse caratteristiche. Ma la cosa fondamentale, ed io sono per natura provocatrice, è che io ho sentito dire "non volevamo che gli studenti di Loyola perdessero un anno accademico", ecco, i nostri studenti per noi perdono un anno accademico se vengono a Firenze e riproducono un campus all'americana. Se Stanford University a Palo Alto fa le stesse cose qua, "Why take them all the way to Florence?" Infatti, i corsi che noi accettiamo nel nostro curriculum vengono accettati sulla base della seguente filosofia: devono avere senso, in particolare, perché sono fatti qui. Anche io insegno cinema. Abbiamo corsi di storia dell'arte, ad esempio, fatti in situ, e non con le diapositive, per cui "the philosophy behind the courses that we offer is that they have got to make particular sense because they are being offered here". Quindi, le risorse umane, gli archivi, the field trips, tutto quello insomma che li arricchisce.



Dico, da ultimo, un problema anche nostro, è quello dei viaggi, cioè concordo pienamente con l'idea di questi studenti che con questi Eurail Passes, prendono, fanno questi European loops, loro li chiamano, che sono delle cose orrende, vedendo molti treni, e poca europa. Anche noi, cerchiamo di dare dei modelli positivi di viaggio attraverso dei site visits di gruppo, dei modelli positivi di viaggio come "models for travel", e gli diciamo "to travel thickly", cioè, di cominciare ad esplorare Firenze stessa, il loro quartiere, poi, la Toscana, prima di avventurarsi in grandi esperienze fuori.

Ultimissima cosa è che i nostri studenti vengono da diverse discipline, per cui abbiamo introdotto una serie di corsi che chiamiamo "multi-site courses" e che facciamo attraverso i computer. Quindi, ad esempio, se c'è uno studente di ingegneria che vuole trascorrere un anno a Firenze, e studiare la storia dell'arte, o le scienze umane, ma deve anche fare quei tremendi sequence technical courses per cui se ne perde uno, perde il ritmo, lo studente può fare il corso attraverso il computer. Attualmente, abbiamo diversi corsi, web-based, Stanford University courses che gli studenti possono fare qui, e ricevono credito sul campus.

Cerchiamo, anche, di mandare gli studenti, quando è possibile, all'Università di Firenze. Da ultimo, per la stessa ragione per cui riteniamo opportuno che questi corsi siano fortemente radicati nella città, nella regione, nell'Italia, per la stessa ragione, cerchiamo di interloquire con delle istituzioni culturali, cittadine e italiane, in generale. Ad esempio, abbiamo un rapporto ormai da sette, otto anni con il Centro Fiorentino della Storia e Filosofia della Scienza, con il quale organizziamo convegni annuali sugli argomenti più disparati, ad esempio, l'ultimo con lo studio teologico fiorentino, insomma, cerchiamo questa osmosi, questa "cross pollination between our center here and the local institution, the academic local institutions which we consider our most important interlocutors". Questo è, in due parole, il nostro programma.

## **TRINITY COLLEGE - CESARE BARBIERI CENTER**

### ***Livio Pestilli:***

Sono Livio Pestilli, Direttore del Trinity College di Roma. Leggerò la versione inglese per motivi di alternanza.

Located on the Aventine Hill overlooking the Tiber on one side, and the Circus Maximus on the other, Trinity College/Cesare Barbieri Center enjoys an enviable campus in a virtual oasis in the heart of Rome: the Camaldolese Convent of Sant'Antonio Abate. The program was founded on this site by a now retired colleague from Trinity College, Hartford, Connecticut: Prof. Michael Campo. It is thanks to his vision, determination and love for Italy that, since the summer of 1970, a total of about 3,000 American university students have studied at our institution.

After the successful turnout of the first two consecutive summer programs with enrollments at well over 100 students, the College committed itself to a regular academic schedule of spring and fall semester programs starting in the fall of 1971. Enrollments at Trinity have: been around 45 to 50 students per term, with one third of these generally coming from our home institution and the rest, primarily from colleges in the New England area.

In the last thirty years, of course, there have been changes to the premises, the program and student life. For example, the initial limited curriculum that focused on the Italian language and on archaeology was soon replaced by a wide array of courses from different disciplines; from literature to art history, from drawing to political science, from philosophy to the history of religions, from economics to cinema, to mention just a few. Overall, however, the liberal arts nature of our school, and our objectives, have remained relatively constant through the years.

What has really changed is the world around us. If one were to choose a single aspect that would be indicative of this metamorphosis, it would have to be the impact that computers and the Internet have had on education, in general, and on studying abroad, in particular.

When our students began coming to our program in the early seventies, there was a definite sense of distance between themselves and the world they left behind. I often think back to the days when the art of epistolary writing had not been supplanted by stenographic e-mail messages, and of how students would trek across town to mail their hand written letters at the Vatican post office to obviate the occasional strike that afflicted the Italian postal system. Sometimes, it would take two or three weeks for students to receive an answer to their letters. One would see them anxiously waiting for news from home. Today, of course, after the invention of fax machines, cell phones and the onslaught of the Internet, students are instantaneously connected world wide. But while “snail-mail” taxed their emotions, and created a certain amount of tension in their daily life, it certainly gave a more concrete significance to their “overseas” experience. This is not to say that study abroad was necessarily more meaningful in our “pioneering” days, but, perhaps, that real sense of distance from the world the students left behind, built a tougher and more autonomous character.

If, on the one hand, computers are contributing to the evolution of a “global village” (a village that tends to flatten all the cultural differences that are treasured and appreciated by liberal arts schools), on the other, they have also been incredibly instrumental in the improvement of our academic aims and expectations. For example, at the Trinity College/Rome Campus, we are now fine-tuning a program that will create a direct link between our Hartford library, with its thousands of volumes, and our library in Rome. Not only electronic books and full-text scientific journals available to the Hartford students may now be easily consulted by the Rome students, but even older publications may be partially scanned, and downloaded, on request, by students at the Rome campus, as they work on their research papers. Furthermore, visiting professors will be able to place on a server all the readings for their courses before coming to Italy, and have all the material, literally, at the students’ finger tips. This will result in enormous savings in time, paper and customs fees, as we will have less of a need to buy, and ship textbooks across the Atlantic. These innovations, unthinkable even ten years ago, will not only benefit every overseas program that has space and budget limitations, but will, most of all, raise the professors’ expectations, and improve the quality of the students’ course work. For us, this promises to be an exciting new phase in the pursuit of academic excellence.

The school’s goals, in 1970, were not much different from those being sought in 2001. Then, as now, with true respect for cultural differences, we try to expose young Americans to Italy’s history and cultural heritage; to enlighten them on this country’s complex, dynamic present; to allow them to expand their cultural horizon by coming in contact with a society so different from their own; to encourage them to question their beliefs and opinions; to understand that there are not better or worse ways of handling issues and problems, but just *different* ways. If we have succeeded in reaching even a small percentage of those students who have participated in our program, our work has been fully rewarded. Because it is only by educating our youth to understand and appreciate other cultures that acceptance and collaboration will prevail. In an age in which different ethnicity, political views and religious convictions continue to fuel human hatred and misunderstanding, it is no small feat.

I would like to conclude this brief presentation by emphasizing that the collaboration that is so desirable among individuals is obviously just as crucial among institutions. For this reason, I am proud to know that Trinity College was among a handful of American institutions that, in 1978, founded the Association that is represented here today: the Association of American College and University Programs in Italy. It is thanks to the collaborative efforts of the members of A.A.C.U.P.I. that educating American university students in Italy, today, is a far easier task than it was a generation ago. By organizing symposia in conjunction with Italian organizations, such as the Circolo di Cultura Politica Fratelli Rosselli, A.A.C.U.P.I. helps to make the job of “educating in Paradise,” if not a heavenly experience, a culturally and professionally fulfilling activity.

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Trinity College/Cesare Barbieri Center è ubicato sull'Aventino, con Il Tevere da un lato ed il Circo Massimo dall'altro, in una vera oasi nel cuore di Roma: il convento Camaldolese di Sant'Antonio Abate. L'istituto è stato fondato in questo posto da un collega del Trinity College, Hartford, Connecticut, attualmente in pensione: il Professor Michael Campo. E' grazie alla sua lungimiranza, la sua determinazione e il suo amore per l'Italia che, dall'estate del 1970, ad oggi, un totale di circa 3.000 studenti universitari americani ha studiato presso il nostro istituto.

Dopo l'esito positivo dei due primi corsi estivi, con iscrizioni ben al di sopra dei cento studenti, il college ha avviato un programma accademico normale con corsi semestrali in primavera ed autunno a partire dall'autunno del 1971. Le iscrizioni al Trinity sono, in media, di circa 45-50 studenti al semestre, con un terzo degli studenti provenienti dal Trinity College, Hartford, e il resto da college e università, per lo più, dagli stati del New England.

Negli ultimi trenta anni, ovviamente, ci sono stati molti cambiamenti alle strutture, ai corsi ed alla vita accademica. Per esempio, il ristretto curriculum iniziale, che faceva perno sullo studio della lingua italiana e sull'archeologia, è stato sostituito da una vasta gamma di corsi di varie discipline: dalla letteratura alla storia dell'arte, dal disegno alla scienza politica, dalla filosofia alla storia delle religioni, dall'economia e commercio al cinema, tanto per fare alcuni esempi. Comunque, tutto considerato, l'assetto e gli obiettivi "umanistici" del college sono rimasti costanti nel corso degli anni.

Ciò che è, effettivamente, cambiato è il mondo intorno a noi. Se si dovesse indicare un solo elemento rappresentativo di questa metamorfosi, questo sarebbe l'impatto che i computer ed Internet hanno avuto sull'istruzione, in generale, e sullo studio all'estero, in particolare.

Quando i nostri studenti iniziarono a frequentare il nostro istituto negli anni settanta esisteva una vera sensazione di distanza tra se stessi ed il mondo che lasciavano alle spalle. Spesso ripenso a quando l'arte epistolare non era stata ancora soppiantata dai laconici messaggi di posta elettronica e a come gli studenti attraversavano tutta la città per andare a spedire dal Vaticano le loro lettere, onde evitare gli scioperi che affliggevano le poste italiane. A volte, ci volevano due o tre settimane prima che essi ricevessero una risposta, e ciò creava in loro tensione e ansia. Oggi, come tutti sappiamo, dopo l'invenzione del fax, dei telefoni cellulari, e l'effetto prorompente di Internet, gli studenti sono collegati istantaneamente col mondo intero. Ma mentre la "snail-mail", o "posta~lumaca", tassava la pazienza degli studenti, e veniva a creare una certa tensione nella loro vita quotidiana, certamente questo distacco dava un significato più concreto alla loro esperienza "oltremare". Ciò non vuol dire che studiare all'estero fosse più valido nei giorni del nostro "pionierismo accademico", ma, forse, la vera sensazione di distanza che gli studenti avvertivano nei confronti del paese di loro provenienza temprava delle persone più forti ed autonome.

Se da un lato i computer stanno contribuendo all'evoluzione di un "villaggio globale" (un villaggio che tende ad appiattire tutte le differenze culturali che sono care agli istituti ad indirizzo umanistico), dall'altro lato, questi sono stati incredibilmente decisivi nel miglioramento degli obiettivi accademici. Per esempio, al Trinity College/Rome Campus stiamo mettendo a punto un programma che metterà in collegamento diretto la biblioteca di Hartford, con i suoi migliaia di libri, e la nostra in Italia. Come i loro amici ad Hartford, non solo gli studenti a Roma potranno consultare libri e periodici scientifici pubblicati elettronicamente, ma, anche, vecchie pubblicazioni potranno essere parzialmente scannerizzate e scaricate elettronicamente dagli studenti al campus di Roma per elaborare le loro tesine. Inoltre, i nostri colleghi americani che vengono ad insegnare per un semestre a Roma potranno collocare su un server, le loro dispense, e tutto ciò che dovranno consultare i loro studenti, ponendo, davvero, a portata di mano, tutto ciò di cui questi necessitano. Tutto questo farà risparmiare tempo, carta e costi doganali, in quanto avremo meno bisogno di spedire testi di corso oltre l'Atlantico. Queste innovazioni, impensabili anche dieci anni fa, non solo torneranno a beneficio di tutti quei college che hanno limiti di spazio e di costi, ma incideranno più di tutto sulle aspettative accademiche dei professori, e miglioreranno la qualità del lavoro degli studenti. Ciò rappresenta per noi un'esaltante nuova fase nel conseguimento di una sempre migliore qualità accademica.

Gli obiettivi del college nel 1970 non erano molto diversi da quelli che ci proponiamo nel 2001. Ieri come oggi, nel totale rispetto delle differenze culturali, cerchiamo di far conoscere a dei giovani americani, la storia ed il retaggio culturale italiani; di render loro comprensibile l'Italia odierna nella sua complessità e dinamicità; di permettere ai ragazzi di ampliare il loro orizzonte culturale venendo in contatto con una società così diversa da quella americana; di incoraggiarli a mettere in discussione le loro opinioni ed i loro convincimenti; di far capire loro che non ci sono modi migliori o peggiori di risolvere questioni e problemi mal solamente dei modi *diversi*. Se siamo riusciti seppure in parte a "illuminare" una piccola percentuale degli studenti che ha partecipato ai nostri corsi, il nostro lavoro è stato totalmente ripagato. Perché è soltanto se riusciremo ad istruire i nostri giovani a comprendere, e ad apprezzare, le altre culture, che il consenso e la collaborazione prevarranno. In un'epoca nella quale diversità etniche, politiche e religiose continuano ad alimentare l'odio e l'incomprensione tra gli uomini, questa non è una impresa da poco.

Vorrei concludere questo breve intervento sottolineando forse un'ovvietà: che la collaborazione, così importante tra le persone, è altrettanto fondamentale tra le istituzioni. Per questo motivo, sono fiero di ricordare che il Trinity College è stato tra un piccolo gruppo di università americane che, nel 1978, ha fondato l'associazione che oggi è qui rappresentata: la Association of American College and University Programs in Italy. E' grazie alla collaborazione tra i membri dell'A.A.C.U.P.I. se istruire gli studenti universitari americani in Italia quest'oggi è molto più facile che non lo fosse una generazione fa. Organizzando delle tavole rotonde in collaborazione con organizzazioni Italiane, come il Circolo di Cultura Politica Fratelli Rosselli, l'A.A.C.U.P.I. aiuta a far sì che il lavoro di "Educating in Paradise", se non un'esperienza paradisiaca, sia almeno un'attività culturalmente e professionalmente appagante.

#### **ROUND TABLE / TAVOLA ROTONDA: HOW THE PURPOSES OF THE PROGRAM, THE COURSES OFFERED AND THE EXPERIENCES OF THE INDIVIDUAL STUDENTS HAVE CHANGED**

*Alfonso Procaccini and Mina Gregori, Moderators*

##### ***Ermelinda Campani:***

Direi che, come tempi, siamo messi benissimo, quindi, aprirei la tavola rotonda annunciandovi che, purtroppo, Annamaria Petrioli Tofani non può essere con noi oggi pomeriggio, ma, io sono certa che la Professoressa Gregori, e anche il collega Procaccini, avranno, certamente, suggerimenti e commenti da proporre, che ci aspettiamo anche da voi. Nelle domande, io ho lanciato delle provocazioni, e, quindi, immagino un periodo di almeno 20 minuti di buona conversazione, dopo di che, propongo un coffee break, una piccola pausa, per, poi, passare al secondo gruppo.

##### ***Mina Gregori:***

Io non so se conduco bene le cose, perché non ho molta pratica, ma ho fatto alcune note ascoltando le relazioni molto interessanti. Intanto, devo ringraziare per "il paradiso", la definizione mi ha molto commosso, perché non sempre, per noi, questo è un paradiso, ma è quello della vita quotidiana, le difficoltà che tutti fanno ci sono per noi, ecc. Però, il fatto che si pensi, ancora, che questo è un paradiso mi fa molto piacere, perché è una realtà, senza dubbio, storica; l'Italia e Firenze, in particolare, è stata la sede di una sorta di idealizzazione della vita che si è manifestata nella bellezza, ad esempio, e che, appunto, è quella che talvolta mi chiedo non sarà proprio la cosa che salverà il mondo? Del resto, si dice che la bellezza salverà il mondo, la bellezza in molti aspetti, ma non ci sono dubbi che, anche, la bellezza artistica, la bellezza che hanno intraveduto, e realizzato gli italiani nella forma, e in quello che era la trasfigurazione della realtà quotidiana, è un aspetto che il mondo moderno non deve perdere, e, credo, che proprio l'Europa, per questi aspetti, potrà molto, molto contribuire ad avere ancora un'idea della bellezza, l'Italia, in particolare.

Ora anche sono molto d'accordo a pensare che se questi giovani vostri, che vengono in Italia, e fanno dei viaggi, li facciano con uno spirito diverso dai turisti. È chiaro che i viaggi vanno preparati, questo, immagino, che loro lo faranno, perché, come tutti noi, quando eravamo giovani, anche ora, prepariamo i viaggi con adeguato studio, confronti, note per poter andare. Ora io vedo che questa tecnica, che è una tecnica che veramente viene dal Grand Tour, che gli italiani hanno imparato dagli inglesi, perché l'hanno inventata gli inglesi, è un modo anche di continuare questa tradizione che è quella che ha, in qualche modo, messo il cemento, unificato l'Europa, nel '700 e, quindi, è importantissima. Quindi, ancora in questo spirito, io penso che questo concetto del Grand Tour sarebbe molto bene tenerlo in mente e mi fa piacere che sia venuta fuori questa cosa che è ancora il grande concetto, il grande modo di viaggiare, che deve essere ripetuto, anche da questi giovani, anche se hanno delle opportunità diverse. Tanto l'aereo, in qualche modo, impedisce quelle esperienze di una volta che era quella di passare nel territorio, quindi, bisogna rimediare in qualche modo, perché si possa, lo stesso, capire la realtà in cui si viene a vivere in Europa.

A questo proposito, sono d'accordo con chi ha detto che è necessario invitare, ed esortare, i giovani a visitare l'Italia. Io sono stata docente, e, ancora, ho la cura di giovani, e sono la Presidente della Fondazione Roberto Longhi, e mi voglio presentare, perché, poi, sarà l'occasione di parlare, anche, di possibili rapporti, e di esperienze comuni. Dicevo, non c'è dubbio, bisogna spingere i giovani che hanno molta tendenza a stare nelle biblioteche, a stare sui libri, e a non viaggiare abbastanza. Noi facevamo molte più esperienze sul campo di quelle che non fanno oggi, i giovani, perché, anche, c'è un accumulo di nozioni, di bibliografie che appesantiscono.

Ora, quando si viene in Italia, le esperienze devono essere, il più possibile, vive, quindi, anche nei programmi. Forse, bisogna pensare di fare dei programmi proprio in funzione di qualche cosa che è sul campo, e non ripetere le tecniche che si tengono in America, e così via. Perché qui, proprio l'esperienza deve essere viva, è quella che, poi, rimane in mente, per sempre, che è quella che fa acquisire, veramente, le cose, perché non c'è niente come vederle per capire.

Ora, ci sono tante tecniche, appunto, quella del Grand Tour abbiamo detto, ma, per esempio, è molto importante far capire che l'Italia va conosciuta, non soltanto nel centro dove si studia, o in quelli vicini, perché l'Italia è stata sempre una concentrazione di centri, tutti diversi. Cioè, c'è una ragione storica per spingere a conoscere i centri. Andare a Bologna, per esempio, sarebbe molto interessante proprio per, poi, provocare discussioni, e osservazioni, sulla differenza tra Firenze e Bologna. E' capitale. Si passa l'Appennino, ed è tutta un'altra cosa. Ecco. Queste sono cose molto importanti da sottolineare ai vostri studenti perché, credo, che è così che si conosce la realtà italiana, perché l'Italia è costituita da molti centri che hanno una storia diversa; e, adesso, si vede che ci sono dei fermenti in questo senso, tentativi di federalismo, che hanno la loro origine proprio dal fatto che l'Italia è tutta diversa.

Io sono del nord Italia, e, tante volte, dico, sono vicina più ad uno svizzero, o un inglese, che un siciliano, con tutto ciò, io amo moltissimo i siciliani, ed i napoletani. Penso che abbiano delle qualità straordinarie. Ancora, per esempio, il senso dell'ospitalità che c'è nel sud, io penso, i giovani dovrebbero farne esperienza perché è una cosa che fa capire la sopravvivenza di cose molto antiche che là vivono ancora, che ci sono ancora, e che noi non conosciamo più. Anche noi, siamo ospitali, anche gli americani sono ospitali, ma, in un altro modo. Non so, ci sono delle cose che si scoprono in Italia che fanno capire la storia dei sentimenti umani, degli usi. Per esempio, un'esperienza importantissima del nord, per vedere come l'Italia si inserisce nell'Europa. Ma, c'è l'esperienza del sud che è diversa, e fa capire queste, diciamo, resistenze alla modernità, che, però, offrono dei valori umani straordinari. Forse, una delle ragioni per cui gli americani amano l'Italia, non è solo la bellezza, ma il modo di vita, il modo di concepire la vita che gli italiani hanno ancora, che rispecchia, appunto, dei valori che si stanno perdendo.

Quindi, penso che l'esperienza italiana deve essere sviluppata in questo senso, perciò molti contatti con gli italiani, questo è molto importante. Per esempio, vedere che a Firenze non c'è l'usanza del caffè. Vai a Bologna, e sono tutti seduti al caffè, ora, anche lì, cosa significa? Significa un modo di conversare, di scambiarsi le idee, è un antico centro universitario, anche questo dà

un'impronta alla città, che è diversa da quella che, invece, è Firenze. Quindi, in questo senso, incoraggiare molto il contatto, e le esperienze particolari, e, anche, dell'Italia, nei suoi diversi centri. Questa, credo, possa essere una grande scoperta dei giovani americani.

Poi, c'è anche un modo di guardare la città. Io ho una certa tecnica che ho adottato per i miei studenti, quindi, la trasmetto proprio come esperienza didattica: Intanto, ci sono delle chiese che sono dei templi della cultura, della storia. San Lorenzo è una chiesa che si dovrebbe conoscere, pietra su pietra, non c'è una cosa che non abbia significato storico, epigrafico, artistico, liturgico; sono quei templi dello spirito umano, è, come dire, Santa Sofia, a Costantinopoli. Io mi ricordo che, in viaggio, con Federico Zeri, e un'altra amica, andammo a Costantinopoli, soprattutto, per vedere Santa Sofia, e si passarono due giorni dentro Santa Sofia, guardando i marmi, le più piccole cose particolari.

Ecco, bisogna conoscere a fondo due chiese di Firenze, San Lorenzo, io dico, e Santa Croce, veramente a fondo. E così, a Bologna, San Petronio, o il Tempio Malatestiano, di Rimini, altro scrigno di storia di esperienze del primo umanesimo. Io credo che questo dia il senso. Un'altra esperienza che io ho fatto molto positivamente con i miei studenti, è quella di mandarli in un piccolo centro, Cortona, mettiamo, e dire di entrare nella città, vedere quali sono i segni visivi che fanno capire la storia. Basta dire i colori dei muri, l'intonaco, per capire se una cittadina era stato della chiesa, o era ancora Toscana. Ci sono, cioè, dei segnali che fanno capire l'abitudine, ad esempio, dell'edilizia, cosa importantissima, perché l'edilizia è una delle attività principali dell'uomo, anche l'edilizia minore.

Un'altra cosa che consiglio, per Firenze, che può essere applicata in modo diverso ad altre città, io, adesso, per la Fondazione, per i nostri borsisti, sto sperimentando, da due anni, ma, cerco di migliorarla, la presentazione della Firenze scoperta da Ruskin, da Berenson, le colline, e, allora, facciamo una passeggiata, a piedi, immaginiamo, come facevano loro. Poi, finiamo con una colazione fiorentina, perché Firenze è uno scrigno di esperienze, che sono storico artistiche, e di alta cultura, mista anglo sassone italiana. Allora, ritrovare delle persone che conoscono questo, ma da un punto di vista emotivo, non scholarly, di rifare queste passeggiate, anche attraverso delle piccole chiese, anche leggendo certi scrittori, riscoprire certi itinerari, e rifarli. Io ho visto che questo ha un grandissimo successo, è molto importante, perché significa offrire un'altra stratificazione della storia culturale artistica fiorentina in rapporto con il mondo anglosassone, e questo, mi sembra, a Firenze, si fa molto bene.

Poi, volevo dire qualche alta cosa: trovo molto importante, proprio per una mia esperienza, che i vostri studenti frequentino i nostri corsi all'università. Ho insegnato loro per molti anni. Io, viaggiando in America, mi sono trovata varie volte, ma cito due esempi. Una volta, al Getty, e ci accompagnava una giovane di cui ricordavo il viso, non capivo bene, poi, questa si è aperta, e ha detto, "ma io ho fatto un corso a Firenze" e, camminando, dice "devo dire che ho capito certi metodi vostri che, adesso, servono qui, a me, che lavoro allo Smith College, perché noi siamo ancora dei conoscitori". E, questa, è un'esperienza che, a lei, aveva fatto impressione.

Ora, ci sono proprio delle metodologie diverse che dovrebbero essere scambiate, perché siamo consapevoli di carenze nostre, e di carenze vostre. Per esempio, una tavola rotonda di incontri per capire le diverse metodologie che si adottano ora nelle scuole, nelle università, di cui si sentono i limiti ed i vantaggi. Per esempio, uno scambio così, tra noi e voi, sarebbe molto importante, perché io mi sono accorta che siamo su due binari diversi, e non c'è comunicazione spesso, anzi, quasi mai, e questo, invece, deve avvenire proprio in una concezione globale, anche perché, c'è un grande profitto, come quando noi andiamo, ed ho avuto, anche io, una esperienza quest'anno, a Washington, per me, estremamente proficua, perché ho visto certe cose, di come vanno certe ricerche che a me servono moltissimo. Ora, si potrebbe vedere di farlo qui, proprio in sede, conoscendo appunto, persone che conoscono i due aspetti. Ma, c'è anche un ritorno, un contatto che può rimanere, ecco perché bisogna un po' ricordarsi di invitarsi, reciprocamente, in certe circostanze.

Quest'anno, a Washington, ho incontrato una giovane signora di media età. Anche lei aveva un viso che non era nuovo, e, anche lei, aveva seguito un corso a Firenze. Le ho chiesto che cosa faceva, e lei, avendo sposato un diplomatico, è stata molto in Medio Oriente, ed, ora, sta finendo un libro su un argomento molto interessante, che sono le legature dei libri del '400, con l'influenza del Medio Oriente. Le conosce tutte, e l'ho invitata, adesso, una settimana, a venire da noi, per insegnarci tutte queste cose, che, in Italia, non si studiano. Incontrandosi, vengono delle idee di collaborazione, e questo, per dire, che, da un corso seguito con lo Smith College, tanti anni fa, è venuta fuori una collaborazione che avrà, certamente, un risultato importante.

Torno a Firenze: esplorare i quartieri, i mercati, l'abituarsi presto, al mattino, di andare a vedere la vita che è proprio quella più sincera e, poi, magari, avere un incontro con qualcuno che gli spiega queste esperienze che loro hanno fatto, che ragioni hanno, a cosa conducono, da dove vengono, e via dicendo, insomma, approfondire molto questo rapporto vivo.

***Ermelinda Campani:***

Grazie, Professoressa. Non solo ci ha seguiti con grande attenzione, ma, credo, ci abbia dato, sia dei suggerimenti collegiali, sia delle questioni su cui dibattere. Era molto ricca, e molto intensa la sua risposta in sostanza a quello che ha sentito. Direi che questo è un momento che apriamo alle domande, alle questioni che sono state sollevate.

***Bob Callaghan:***

My name is Bob Callahan, I'm the Public Affairs Officer at the Embassy, and I'm an alumnus of a study abroad program, in Rome, at Loyola University, where I was in 1969, and 1970. I noticed that the topic of our round table is concentrated on changes in the purposes of the programs, the courses offered, and the experience of the students, themselves. That's a question I would really like to ask, because I think that all of you have made some very good points, and I'm now looking from a perspective of 30 years ago. When I went to Loyola of Rome, in 1969, I was the first of my family that traveled abroad. My father had come to Europe to fight in World War II, and I had a grandfather who was born in Ireland, and had no choice in that, and who came to America as soon as he could. None of my friends, and none of my relatives, had ever been to Europe. When I came here, what I really expected was to have a grand tour. It was inconceivable, then, that travel would become as easy as it is today, that communication would become as easy as it is today. And, as you pointed out with the students of Trinity, when we got here, we were out of touch with the U. S., we did spend a month, or 6 weeks, at exchanging letters. In fact, I remember very well at about this time of the year, a sign posted on the top of the bulletin board at Loyola that went something like "anyone interested in calling the U. S. over the holidays, please reserve your time now". And that reservation consisted of reserving the exact hour and minute of the day, and the exact amount of time you would be speaking, so, it was a different experience, altogether.

My question is: Your students, today, and, perhaps, Dr. Pestilli, you would be the best one to answer this because you have been here for 20 years, when they come here, are they expecting this to be their only experience in Europe? Their only experience in Italy? Or, is it, for them, an introduction to Europe? And, if so, how does it change? And, of course, your point Dr. Campani, about lots of the students seeing the experience as more of a train for Europe. At least, in my days, it was true, because you were trying to see Europe, trying to compress all of Europe into nine months. It really was true, until I ran out of money in the spring and was forced to hitchhike instead of taking a train, and, when I was hitchhiking, I was forced to speak in Italian. Then, I acquired my Italian, and acquired a real appreciation for Italy, but, I was more a victim of circumstance than I consciously wanted to be. But, I wonder how your programs have changed as a result of, and response to, the easier travel and communication, and how the experiences of your students have changed. Thank you.

***Alfonso Procaccini:***

I think that the experience of the students, at the present time, is very similar to what we just heard. The students come here, and this is the chance of their lifetime, it's for them. They know that after they finish the year, they must return to the university to complete their fourth year. They know that if they're going to graduate school, they are in for three, or four years, at graduate or professional schools. They know they are going to get married, they know they are going to have babies, there is going to be at least another 25, or 30 years, before they ever get a chance to come back again. So, they want to maximize their opportunities for travel, as they say, and as I said in my presentation, we hope and we work so that this travel will not be a mindless boarding of trains to anywhere. We train them, and we accompany them, to a great extent. We point out the things they should see. To get back to your question, I don't think the students have changed much. This is their chance of a lifetime, and they want to maximize this opportunity.

***Ermelinda Campani:***

Se posso aggiungere una cosa, è anche una chance per gli studenti che non hanno nemmeno viaggiato negli U. S. A., cioè, a me, capitano degli studenti che vengono da un posto in the middle of nowhere, che conoscono Palo Alto, and the next thing they know, they get to Rome, and up to Florence, and spend three, or six months here, so, è anche una questione di persone che non hanno molto viaggiato dentro gli U. S. A. Ora, io non voglio demonizzare l'idea del viaggio europeo, il viaggio europeo è proprio nell'atmosfera del viaggiatore, non del turista. Quello che io critico apertamente, con i miei studenti, è l'idea del viaggio da turista europeo, loro dicono your Eurail Pass puts pressure on you because you are supposed to do "x" number of whatever trips, etc. Questa è la sostanza, ma, credo, anche per altri versi, l'esperienza della sua generazione fosse enormemente diversa, Bob. La e-mail ha cambiato moltissimo i rapporti con la casa, con gli amici, loro hanno questo emotional network here, grazie, anche, a questi scambi telematici che fanno.

***George Rhyne:***

Yes, I directed our program in 1964-'65, and, then, in 1983-'84, and I have seen the same changes. Waiting for snail mail, registering with the authorities for a telephone call, and I had to do it myself. I'm somewhat concerned about the ease of communication, but, this is something we have to live with. I'm impressed by what you are doing with the downloading stuff, but, on the other hand, I want to get our students out of our center, as much as possible. First thing they do in the morning, they rush at the computers to do e-mail, and they have lost the sense of displacement. To make up for that, I think, and, we have always thought, it good for our students to travel, not mindlessly. It may be, at first, mindlessly, but, then, after they have taken our course in Italian politics, after they have taken our course in sociology which concentrates on immigration and immigration problems, after they have taken our fine arts course, increasingly, their travel becomes well informed, and they can, then, begin to approach things more critically, as their time goes, on and we think that traveling is really good for them, and, as you said, maybe for another 30 years they won't get to do something like this, again.

***Alfonso Procaccini:***

I would like to say, simply, that despite the different premises and philosophies, all of our programs may have, and despite all the changes that may have occurred over the last, whatever, 57 years, I do think there is one constant thing that keeps recurring, and has recurred all day, today, starting this morning. It is that we, as directors of these university programs, certainly have the responsibility to address this problem, whether it is tourism vs. the viaggio. I'm rather likely to add a different word which is certainly in my mind all the time, as I take on my responsibility as the director. That is, to say "yes to the viaggiatore, to the tourist", but, I like, also, to remind myself, and others, that I think we ought to instill constantly in our students the very notion of being a "student abroad", that is to say a student. It was interesting this morning, I don't remember exactly who it was who brought up the fact that, after all the metaphor of the journey, making reference to



Ulysses. I remind everyone that, after all, Ulysses is a heroic figure, but Dante has condemned him, he is in Hell. Ask yourself why. There is something to be learned there, that to run around the world only for the self may not be admirable.

I think, if we introduce the concept of “student”, in addition to “the journey”, I think, we may have something. One suggestion that I found in my own experience is very useful for our students is, yes, of course, you encourage them to travel, to see all sorts of things, to go to Sicily, whatever. But one of the things I do, I just got through doing it this past week, I will take my students, all 25 of them, to a place like Volterra, and, of course, I give them time to see things, all kinds of things. But, I insist that we sit in front of Rosso Fiorentino for a full hour, and just discuss that, prepare that, get in front of one work of art, get students prepared, ask two or three of them to give a little preparation, force them to stay in front of a work of art, because that work of art, in this case, *The Deposition*, can tell you so much about the context and, as soon as they are after this, I think they learn that you don’t necessarily have to travel, physically, all over the world, but, one particular work of art, one particular building can help.

The other example that I always use, and that I am offering to all of you, because it works, is: those of you who know the famous letter by Machiavelli to Vettori. (*Editors’ Note*: to Francesco Vettori on December 10, 1513.) He writes it out of San Casciano, Sant’Andrea, where he talks about doing a day, chatting with *contadini*, getting made, where he is bored, he doesn’t know what to do, eventually, he writes *The Prince* but, then, when evening comes, he crosses the street, and he goes over there, he takes his clothes off, and, he starts talking to Livy, and Tacitus, and all the great men. And the next day, of course, he has got to go back and fight with the *contadini*, and everybody else. But this journey, this metaphor, once again, of going from the reality of the day, to this night, where, in his imagination, at least, he is able to talk to these people who, clearly, are dead, after all, part of the *passato remoto* here, but, they are the ones that, perhaps, the next morning, will be able to help. So, I think that this journey metaphor clearly is a key issue, and at the same time, I think it raises, for all of us, really, who we are going to guide, where we are going to lead our students.

***Mina Gregori:***

Yes, I think we should remind ourselves of there being a difference between “la metafora del viaggiatore”, e “viaggiare”, in their taking trips over the weekend, this is important, Portia.

***Portia Prebys:***

As one of the organizers of this symposium, I think there is an area that we simply have not even opened up. I’m very interested in knowing, and, I think, many of our listeners are, what about the students that come? The students that came in the ‘50s, those in the ‘60s, in the ‘70s, in the ‘80s, in the ‘90s? How was their preparation different? How was the student that we had to deal with different? What about the academic preparation? Were we, in these years, forced to adjust our courses to what we were being sent from America? And what about the demands that the students are making on us now, are they different from the demands in the ‘60s, or the ‘70s? And, have we changed? Are we being forced to change? Will we change? Is it desirable to change? Now, I think this is something that we haven’t touched, yet. We have 15 minutes in which to do so. Thank you.

***Mina Gregori:***

Because this is such a large issues in the afternoon, we have two colleges we’d like to ask our question to, or, why don’t we just postpone it to later this afternoon, va bene?

***Ermelinda Campani:***

Mi sembra opportuno, Kim.

***Kim Strommen:***

Our students come back often, after a year, after two years, they all return. The important thing is to present their city to them in a valid fashion right from the beginning. For us, it is an introduction to Roma. Rome as a foreign city has to become the Rome that they know very well, but, then, it becomes a base, when they return to Europe. We see students coming back all the time. The issue of travelling Europe has a lot to do with the quality of their experience. For many students, I think it's a check list, I've been to all of these cities. I make an announcement during orientation that just shatters the students, this is in the fall, "I'm sorry to announce to you that they have cancelled Oktoberfest". This doesn't get a laugh, at all, when I make this announcement, but, I think, that what we have tried to do because the point is that they are coming to Rome. Should we spend three fourths of our weekends travelling to other locations in Europe? So, it's our application of our program to introduce them to Rome, and get them out.

One of the things we do, with all of our faculty, the second Sunday that they are in Rome, we walk our students around the Aurelian Walls. Eighty per cent of them are present, it is a nine hour walk, and we have eighty students show up at 8:30 on a Sunday morning standing before St. John Lateran. And, this is not a required event, and they walk the walls for the nine hours required. Can you find any contemporary Roman that has done this? So, our students are doing something the second weekend of their experience. You are not going to find a Roman in the street at that hour, and, even if you told him this idea, he would think you were crazy to attempt that. So, that's something we have to do in our programs, introduce them to the wonders of wherever we are based, and, also, that's good for building camaraderie, and we have students from about 40 institutions, from all around the country. For them to get to know one another, and for good old school spirit, and all that stuff, this is important.

***Ermelinda Campani:***

Grazie. Venga.

***Anna Camaiti:***

Innanzitutto, propongo che, come sottotitolo del convegno, "educating in paradise", sulla base di quello che diceva il Prof Procaccini, "per finire all'inferno", mi sembra molto carino quello che ha detto, Lei. Le provocazioni, io devo dire, che sono la regina delle provocazioni, nel senso che io ho fatto five ore di dibattito al Leoncavallo, dopo il mio libro *Passing*, quindi, io accetto le provocazioni, e mi piacciono, però, detto questo, devo dire che, forse, prima di dare un giudizio di valore come obsoleto, rispetto ad un campus, bisogna vedere quali sono le finalità che un campus in Italia, si propone oggi. Perché, è vero che noi siamo un po' un ghetto, cioè, il campus rappresenta l'idea di ghetto, il dorm, la mensa, danno l'idea del ghetto, e noi stiamo pensando alla possibilità di cambiare questo, però, questa è una cosa a parte. Il fatto di avere, invece, dei corsi, e, quindi, delle classi, fisicamente, la presenza dell'istituzione ci consente, e di questo sono molto fiera, di avere rapporti con le istituzioni italiane, non soltanto per usare le istituzioni italiane per i nostri studenti, ma, anche, di fare in modo che le istituzioni italiane possano trarre dei vantaggi, mandando gli studenti dentro la nostra università. Quindi, fare dei corsi congiunti, fare dei joint certificates, fare dei diplomi, in maniera tale, che la presenza dell'istituzione, sul territorio italiano, consenta, anche, all'Italia, un rapporto con un'istituzione americana. Questo è, dal punto di vista accademico e scientifico, la cosa che a me interessa, nella presenza di un'università americana, in Italia.

Poi, per il resto, io non posso essere più d'accordo con te su quello che hai detto rispetto al fatto che i getti oggi non dovrebbero esistere, non sarebbero mai dovuti esistere, ma tantomeno oggi con il concetto di identità, come identità etniche, religiose, con il computer, con l'osmosi che si genera, non esiste la possibilità in questo senso. Io non sto difendendo la posizione di un campus americano, in territorio italiano, come idea di ghetto, ma, anzi, al contrario, come idea di apertura. È proprio il rapporto istituzionale che a me interessa delle due culture, la possibilità che le due culture entrino in contatto, e, che, quindi, si contaminino, per usare un'espressione cara a Bertolucci, che, sì,

che tu conosci bene, visto che ho letto il tuo libro, “dove c’è contaminazione, c’è vita” dice Bernardo Bertolucci. E, in effetti, è proprio questo, io ho scritto un libro su questa opinione. Nessuno crede più di me nella possibilità della contaminazione.

***Ermelinda Campani:***

Non volevo dare un giudizio di valore, e, infatti, la cosa bella di queste nostre conversazioni è che tutti veniamo da un’università diversa, con una filosofia diversa, con un modo di guardare alle cose diversamente. Dal punto di vista nostro, per come è il nostro curriculum, anche sul campus, per come vengono concepiti gli altri centri, il programma così come era, che era un’ottima cosa nel momento in cui lo era, non era più proponibile, ma questo non è un automatico, e negativo giudizio verso tanti programmi che optano, invece, per la villa.

***Janet Smith:***

I’m Janet Smith Associated Colleges of the Midwest. I’m here in my role as a Resident Director, but I’m also an art historian, and I’d like to respond to Dottoressa Gregori’s comments. I agree with her, completely, that there needs to be more contact between the people who are teaching art history for the American programs, and people who are teaching art history at the University of Florence, università, in general. It’s amazing how little contact there is between these two sets of faculty, and mentalities in ways of teaching art history, and, if you look at the programs, we have sessions on studio art, on architecture, and fieldtrips, no program is really specifically oriented only to art history. But, practically every program teaches art history and, for years, I thought it would be useful to have, sometime, a symposium where art historians, even consultants to our programs, who have little contact from one program to the other, could sit down, and discuss what is the most effective way of teaching art history here.

How do you integrate field trips to art history? And, it would be wonderful, if we could take advantage of this offer of Dottoressa Gregori and, perhaps, have, in this context, some contact with the art historical world of Florence, of Rome, or, wherever. Maybe this is something that AACUPI could do in the future. Her idea of spending a lot of time concentrating on one building like Santa Croce, or San Lorenzo is a great concept. Very few of us have the courage to do it, because our students have such little background, that we feel we have to do this sort of survey-type courses, but, perhaps, the Italian system of concentrating on one thing, and forcing the students to go out on their own, and study background, would be an interesting experiment. But, we might profit by being able to collaborate with some of the people who are practically unknown to the American faculty teaching here.

***George Hostert:***

I think this is meant to be a compliment for all of you people: I think you are having a tremendous impact on all of your students. I can see it, just being at our center for the last 2 years. For the last 2 weeks, we have hosted 16 or 17 alumni from 1967, we have got 21 more coming in about a week, or two, and a group consisting of the President, and a group of major donors, were here last week, also. Alumni told me, when I first came here, that they had had a life changing experience, I didn’t believe it then. I thought: How can it be a life changing experience in three months, six months. But, I’m starting to believe that, there are too many people that say that. So, regardless of what we do at our programs, I guess we are doing it all right, now, in our own little niche, and, so, I just wanted to compliment everyone, to say, well, maybe, we take ourselves too seriously, don’t worry about it too much, no matter what we do, they are going to have a wonderful experience.

***Ermelinda Campani:***

Grazie. We shall break on this thought. Thank you for being with us for this first session.

## **B. PROGRAMS REPRESENTING CONSORTIUMS**

### ***Ermelinda Campani:***

Riprendere mentre i nostri altri colleghi tornano in questa parte del pomeriggio che è dedicata ai programmi che rappresentano i consorzi di università, e che vede la presenza di vari colleghi, e di moderatori, ed interlocutori italiani, che, secondo la regola che un po' arbitrariamente abbiamo stabilito, diranno da sé, il proprio nome, e la propria qualifica, e l'università di provenienza. Possiamo iniziare.

## **AMERICAN HERITAGE ASSOCIATION**

### ***Filiberto Bracalente:***

Io sono Filiberto Bracalente, e rappresento l'American Heritage Association che gestisce programmi a Siena, e Macerata, per due consorzi di università, un consorzio nel Nordovest degli U. S. A., le università dell'Alaska, del Washington, e dell'Oregon, e l'altro consorzio del Midwest, Ohio Indiana e Michigan. I programmi che si chiamano MIX per il Midwest e NIXA per il Northwest. Nascono, noi siamo relativamente giovani paragonati ai direttori dei programmi che hanno parlato sino ad ora, noi nasciamo solamente nel 1986. Anche la localizzazione dei nostri programmi è piuttosto inconsueta, rispetto a Roma e Firenze, le due città nelle quali ci sono i programmi Loyola, Stanford, e così via. Questa è stata una scelta di queste università, di localizzare i loro programmi in delle città medie, città nelle quali può essere più possibile, un contatto con la vera Italia, non che Firenze e Roma non rappresentino la vera Italia, ma è molto facile per uno studente americano vivere, o sopravvivere, a Firenze, o Roma, senza la conoscenza della lingua italiana. Negli anni, molte cose sono cambiate, anche in queste città. Io ci ho vissuto undici anni, tanti anni fa, e non c'erano tutti i pub, o quei bar, che esistono oggi. Quindi, forse 20, o 25 anni fa, l'esperienza di un americano a Firenze era leggermente diversa rispetto a quello che è oggi.

L'organizzazione dei nostri programmi è in due città relativamente piccole. Siena la conoscete tutti, siamo sempre in Toscana, piena di bellezze storico-artistiche, mentre, da sette anni, un altro programma, che io dirigo, è a Macerata, e, qui, siamo veramente alla domanda, "Ma, dove è Macerata, è in Italia?" Quando abbiamo iniziato questo programma nel 1991-92, quando andavamo in giro in alcune università americane, qualcuno mi chiedeva se vi si parlasse addirittura l'italiano. Mi rivolgeva questa domanda un professore dalla University of Chicago, che era di Catania, e, allora, io gli chiesi se insegnava anche la letteratura italiana, e lui disse, "certamente". "Conosce Leopardi?" Allora, ovviamente, "Di dove era Leopardi?" "Di Recanati." "E, Recanati, dov'è?" "Vicino Firenze." "Beh," dico, "Recanati è vicino Macerata." Mi dispiace per la risposta.

Comunque, con questo secondo programma, abbiamo, anche, un tipo di rapporto particolare con le istituzioni locali. Infatti, collaboriamo. Abbiamo una convenzione, fin dall'inizio, con l'Università degli Studi di Macerata, e, da due anni, anche una convenzione con l'Accademia di Belle Arti. Questo, per capire come si localizza un programma americano con le istituzioni locali. Io capisco, perfettamente, che una cosa del genere, è molto più semplice, e fattibile, in un piccolo centro, piuttosto che in una grande città. L'esigenza delle università, che hanno voluto questi piccoli centri, era quella di dare allo studente americano, un'idea della vera Italia, dell'Italia della provincia, perché sappiamo che la gran parte degli italiani vive in provincia, non nelle grandi città. Questo, ovviamente, ci ha portato degli aspetti molto positivi in quanto è più facile per loro integrarsi nella cultura locale essendo, particolarmente Macerata, non al centro dell'attenzione, non degli altri turisti che vi vengono, comunque, ma delle persone locali. Dal punto di vista educativo, questo ha aiutato moltissimo i nostri studenti a sentirsi parte della comunità. Non voglio entrare nel dibattito isole, vedi Loyola, non parlo di ghetto o isole. I nostri studenti vivono in appartamenti, insieme a studenti italiani.

A Macerata, c'è un'università che data 710 anni di vita, ed ha 13,000 studenti, e noi abbiamo trovato, dopo diversi anni di esperienza, molto comodo, ed importante, farli vivere insieme a studenti italiani, per conoscere, dal dentro, quella che è la vita, o le regole, che tante volte potrebbero essere diverse, se vivessero altrove. Per partecipare ai nostri programmi, non c'è un "language requirement", i programmi sono "liberal arts programs", con una grossa concentrazione sulla storia dell'arte, e sulla cultura italiana. C'è uno sbilanciamento, soprattutto, su due materie, la storia dell'arte, e "contemporary Italy", l'Italia che va dal Risorgimento ad oggi, e tutti gli studenti sono obbligati a prendere almeno questi due corsi. Da una parte, far capire l'Italia di oggi, da dove viene, e come funziona, dall'altra parte, l'Italia storico artistica, quello che il turista classico vuole - conoscere, viene in Italia esattamente per determinate cose, ovviamente, lo studente arriva da turista, e noi vogliamo trasformarlo in viaggiatore.

Quando si parlava, prima, delle possibilità di apprendimento, e, così via, è indubbio che lo studente americano sia molto diverso dallo studente italiano, soprattutto, per il "background", per il tipo di studi che ha fatto prima di venire. Noi trattiamo "undergraduate students", e lo studente americano, all'inizio, sembra quasi una tabula rasa, ma una tabula rasa dove è possibile costruire. Quindi, e qui vengo al commento fatto dall'ultimo intervento, bisognerebbe fare un monumento a tutti voi perché anche noi abbiamo studenti, seppure siamo giovani, che ritornano dopo qualche anno, e ricordano questa "lifetime experience". Vivendo in un piccolo centro, siamo riusciti, anche, a gestire il tutto in particolar modo, ad esempio, noi abbiamo lezioni di lingua italiana tre giorni a settimana, un giorno alla settimana, c'è il mercato, ed il mercato è il laboratorio linguistico. Piuttosto che stare con delle cuffiette di fronte al computer, vanno direttamente a chiacchierare, e contrattare, con le persone del luogo.

Ovviamente, una parte importante dell'esperienza sono i "field trips", vivendo in un luogo non conosciuto, non molto centrale, sarebbe simile ad uno studente italiano che vuole andare in America, e sogna la California, arrivare in una piccola cittadina del Midwest, o del Nordovest, mentre sognava la California, Chicago, o New York. Parte integrante dei nostri corsi sono i field trips, tre giorni trascorsi a Roma, Firenze, Venezia, insieme a numerosi "day trips", questi sono anche "required", non sono "optional". Dicevo della nostra esperienza, avendo a che fare non con un'unica istituzione negli U. S. A., ma con diverse istituzioni, i programmi sono completamente disegnati *a priori* un anno in anticipo, dalle istituzioni che partecipano al consorzio, per cui, tutti i "courses" che vengono insegnati, fanno parte del curriculum studiorum. Non riesco prima a capire quando si parlava di studenti che perdono un anno. Tutti i corsi valgono per ottenere "credits" per i "graduate studies", sono corsi studiati *ad hoc*. Insieme alla possibilità data agli studenti di trascorrere dai tre ai sei mesi all'estero, nei nostri programmi, c'è un'altra possibilità, quella di una possibilità data ai professori che vengono da queste istituzioni, ne abbiamo dodici nel Northwest, e undici nel Midwest, di venire ad insegnare per un semestre, o un trimestre, nelle nostre strutture. Questo significa una possibilità data al professore americano di confrontarsi, *in loco*, con una realtà diversa, quindi, non c'è solamente l'attenzione verso lo studente, ma, anche, verso i professori dalle istituzioni che ci mandano studenti.

Ascoltavo con attenzione la Professoressa Mina Gregori e, architetto con una laurea in storia dell'architettura, approvavo, pienamente, quando diceva "bisogna portare gli studenti due giorni interi a Santa Croce, o, a San Lorenzo", sono libri aperti che ci direbbero molte cose. In realtà, dobbiamo fare i conti con i nostri studenti, non che non siano capaci di apprendere, ma, spesso, succede che i programmi sono disegnati e proposti da adulti, ognuno di noi ha determinate tendenze e passioni, mentre, per lo studente, spesso e volentieri, quelli che sono i nostri grandi interessi non sono i loro. Magari, non è che non lo siano, ma, lo sono in modo più modesto. Si arriverebbe, subito, a bruciare quell'"attention span", o quell'interesse che, invece, è rivolto altrove.

Questo programma che dirigo a Macerata da sette anni, precedentemente ho diretto sette anni quello di Siena, quindi, ho quattordici anni di esperienza, ricordo, con enorme entusiasmo, quando, all'inizio, gli studenti arrivavano, e chiedevano il programma dei concerti, ed io fornivo il programma dell'Accademia Chigiana, e del Comunale di Firenze, e gli studenti dicevano "non questi,

U2!”, c’è voluto un po’ per capire “U2”, poi, piano, piano... quindi, anche nelle nostre escursioni per il centro Italia, si cerca di dosare sempre l’arte, e la cultura, con altri elementi. Per esempio, la nostra posizione non lontano dai Sibillini, ci permette, anche spesso, chi vuole, di partecipare a delle escursioni, “field trips” fatti sugli Appennini, sui Sibillini. Spesso, quando ci riuniamo, e parliamo di grandi ideali, bisogna, poi, comprendere chi sono gli utenti finali, e quelli che, poi, approfittano di questo tipo di esperienza, e di possibilità, che vengono concesse.

Un’ultima parola sull’Internet, ascoltavo, con attenzione, Bob Callahan, e la sua esperienza nel 1969, io feci, nel ‘72, un’esperienza inversa. Ero un exchange student negli U. S. A., e ricordo, anche io, perfettamente, le prenotazioni fatte, con largo anticipo, per telefonare “overseas”. Oggi, tutto questo è cambiato con Internet, e noi, all’inizio, avevamo reso “available” nei nostri “premises” l’accesso ad Internet. E c’è stato un grande ripensamento negli ultimi due anni in quanto, a parte esistono delle strutture all’università di Macerata dove possono sempre andare, abbiamo cercato molto di battere il chiodo sul fatto che la loro esperienza in Italia inizia nel momento in cui tagliano il cordone ombelicale, oggi costituito da Internet, cioè, dal vivere con un orecchio da questa parte, ed uno dall’altra. Certo, è fantastico che questo tipo di possibilità esistano, però, anche lì, bisogna, passato il momento di “shock” culturale, cercare di far capire agli studenti che possono decidere di iniziare la loro esperienza italiana.

## **ASSOCIATED COLLEGES OF THE MIDWEST**

### ***Janet Smith:***

The Associated Colleges of the Midwest (ACM) is a consortium of small liberal arts colleges and universities located in Illinois, Wisconsin, Iowa, Minnesota and Colorado. It is composed of fourteen institutions: Beloit, Carleton, Coe, Colorado, Cornell, Grinnell, Knox, Lake Forest, Lawrence, Macalester, Monmouth, Ripon, Saint Olaf, and the undergraduate college of the University of Chicago. The smallest has a student body of about 900, the largest of around 3,000. Organizing foreign study programs is only one of many services provided by the consortium, which has its administrative offices in Chicago. Admissions, inter-library loans, sports, faculty workshops, curriculum development, statistical studies, and fund raising are some of the other activities coordinated by this organization. It would be difficult for the individual schools to handle all these things on their own. By pooling resources and collaborating, they can offer much more to their students and faculty.

The ACM Florence Program has been functioning for about twenty-five years. It has never had premises of its own, and has always worked through an Italian language school called Linguaviva, which is located in Via Fiume near the railroad station of Santa Maria Novella. This arrangement has great advantages. It means that we can function with a minimal staff. We use Linguaviva classrooms, the Linguaviva fax and photocopier. Their secretaries take messages for us. We do not even have to have our own telephone line. Given this particular arrangement, we are probably one of the few programs that doesn’t offer Internet to students. They have to go to an Internet café, which, I think, cuts down considerably on the amount of time they spend on Internet, also, because they have to pay out of their own pockets for the service. The Linguaviva teaching staff provides the Italian language instruction, and Linguaviva hires art history professors for us.

Our other courses are taught by visiting faculty, who come to Florence from one of the ACM campuses for an academic year. A committee, formed of past visiting faculty and Chicago staff, chooses new visiting professors from a pool of applicants. Since the individual schools do not have large faculties, it would be difficult to find a visiting professor every year from one school, someone with a minimal knowledge of Italian, who could teach a subject appropriate to Florence, and who could up-root his or her family to come here for a year. The spouse, very likely, would have to take a leave from his or her work for a year, and the children would have to go to an Italian school. Neither is impossible, but, both are difficult to arrange. The consortium provides a much bigger pool

of applicants. When the professors return to their home campuses, they help recruit students for the program. They also provide the students with some basic orientation before they leave the States. Our students come from fourteen different schools, which means that we have quite a large pool of applicants, and can be selective. Again, a committee of professors from several colleges and the Chicago staff select the students for each semester.

The program has three sessions a year. The fall Florence Program semester runs fifteen weeks, finishing in mid-December. The London/Florence program has two sessions. One group of students arrives in early January for eleven weeks, and, then, moves to London at the end of March to complete the semester there. Another group starts in London and arrives in Florence at the beginning of April, finishing at the end of May.

### ***What is our academic focus?***

ACM puts a lot of emphasis on learning Italian. The students take a total of 110 hours of instruction, 80 of them during the first month. Some students have studied Italian before, but many have not. Using Linguaviva allows us to place students at nine different levels of proficiency. Our students live with Italian families which contributes to their progress in learning Italian. A selection of art history courses, and a very traditional drawing course are always offered. The other two courses are taught by the visiting professor, and, in the past, have included Dante, Roman, Etruscan, medieval, Renaissance and contemporary Italian history, Italian literature, history of science, history of religion, history of film and mythology. All courses taught are related to Italy, usually to Florence. About half of the classes for each course are taught onsite, in the museums, churches, palaces and even out on the streets. Our goal is to have the students come away with a solid foundation in the Italian language, and a good understanding of several aspects of Italian culture.

Recruiting students from different schools could mean that there would be a wide diversity in intellectual preparation and expectations, which might cause problems. This has not been the case with ACM because the colleges have quite similar teaching methodologies and standards. The students are used to small classes, which emphasize discussion and include a lot of group participation. This model is followed in Florence. We rarely accept students from colleges other than the ones in the consortium. Many non-consortium programs in Italy accept students from colleges other than their own. Their students could have a much more diversified background than ours. The program is small; the average number of students per semester is 23. This enables us to have between 12 and 15 students in each class, never more than 11 in Italian classes.

There is some diversity among the colleges on grading policy. Most schools require students to take courses for letter grades, only. Because ACM is not an accredited institution, transcripts are not generated through the program, nor through the ACM. The director of the program sends the ACM office a grade recommendation, and this is then sent to the students' college registrar's office. The registrars record the program grades according to their institution's grade/credit policy, and give the recommended credit.

A potential disadvantage could be the necessity of consulting fourteen different college presidents, who meet together only a few times a year, before making any major changes. This problem has not arisen, because the president of ACM has a lot of discretionary authority to institute changes, and we plan quite a long time in advance. Once a year, there is a meeting of program representatives from all of the schools. Issues such as grading policy, field trips, security measures, and legal issues are discussed. About every eight years, the program is reviewed by a committee of professors who come over to observe classes and participate in a field trip. Usually, there is one member from a non-ACM school on this committee.

### ***How do finances work?***

Each student pays regular tuition for a semester to ACM in Chicago, plus a program fee that is given back to them in monthly installments for their housing. The Chicago office works out a budget, much of which goes to Linguaviva for all the services they provide. There is little

discretionary spending on part of the Florentine staff. The ACM office is, of course, accountable to the individual institutions, and provides detailed financial reports, which have been controlled by outside auditors.

The ACM program in Florence works efficiently and very successfully because the consortium behind it works well. It is a closely-knit group of colleges with similar goals and a good working relationship. Continuity is also important. Over the last twenty-five years, there has been little turnover in staff in the Chicago office. The President and the Vice-president follow the program closely, and one of them comes over every year to talk with the students, and to consult with professors, local staff and Linguaviva. I have been teaching art history for the program, and acting as local coordinator for many years. The rapport between the Associated Colleges of the Midwest and Scuola Linguaviva has always been one of utmost mutual respect and trust. There have been twenty-five years of very successful and enjoyable collaboration.

§§§§§

The Associated Colleges of the Midwest (ACM) è un consorzio di piccoli collegi undergraduate “liberal arts” e di università statunitensi distribuiti negli stati di Illinois, Wisconsin, Iowa, Minnesota e Colorado. Ne fanno parte quattordici istituzioni: Beloit, Carleton, Coe, Colorado, Cornell, Grinnell, Knox, Lake Forest, Lawrence, Macalester, Monmouth, Ripon, Saint Olaf, e la parte undergraduate della Università di Chicago. Il college più piccola accoglie circa 900 studenti, il più grande circa 3.000. Una delle finalità di questo consorzio accademico, con sede amministrativa a Chicago, è di organizzare programmi di studio all'estero. Altre finalità sono la gestione delle iscrizioni, lo scambio fra biblioteche, le competizioni sportive, gli workshops per professori, lo sviluppo di curriculum, gli studi statistici, e la raccolta di fondi.

Pur non avendo mai avuto una sede proprio a Firenze, il programma fiorentina degli Associated Colleges of the Midwest è attiva da più di venti anni, grazie alla stretta collaborazione, e al supporto logistico di Linguaviva, scuola di Italiano per stranieri situata in Via Fiume, vicino alla stazione di Santa Maria Novella. La collaborazione con Linguaviva porta molti vantaggi al nostro programma: possiamo operare con uno staff ridotto, utilizziamo aule ben attrezzate, nonché fax e fotocopiatrice; il personale di segreteria può ricevere messaggi per noi senza bisogno, quindi, di una nostra linea telefonica. Linguaviva fornisce i propri docenti di ruolo per l'insegnamento dell'Italiano e provvede anche ad assumere i nostri insegnanti di storia dell'arte.

Gli altri corsi offerti dal nostro programma sono tenuti da un professore americano che si trasferisce in Italia per l'intero anno accademico, e proveniente da uno dei collegi o università del consorzio. Un comitato, composto da professori che in passato hanno ricoperto lo stesso incarico in Italia, e dello staff di Chicago, ha il compito di scegliere, ogni anno, un professore fra un pool di candidati. Normalmente, il numero di interessati a partecipare al programma fiorentino non è grande. Inoltre non è facile trovare ogni anno un professore con un minimo di conoscenza di lingua italiana, preparato ad insegnare corsi attinenti alla storia e alla cultura fiorentina, ed in grado di trasferirsi, per un anno intero, in Italia, con la famiglia. In alcuni casi, il coniuge deve prendere un anno di aspettativa dal suo lavoro, ed i figli devono essere inseriti in una scuola italiana. Esperienza interessante, ma non facilmente realizzabile. Il consorzio di quattordici collegi ci fornisce un pool più grande di possibili candidati. Di ritorno negli Stati Uniti, al termine dell'esperienza italiana, il professore è disponibile a svolgere un programma di orientamento per gli studenti interessati al programma italiano. Come si è detto, i nostri studenti provengono da quattordici istituzioni accademiche, il che significa un discreto numero di richieste di partecipazione con la possibilità di operare un'attenta selezione da parte di una commissione di professori rappresentanti le varie Istituzioni e dello staff di Chicago.

Il programma fiorentino di ACM prevede tre gruppi di studenti durante l'anno accademico. Il semestre autunnale dura quindici settimane fino alla metà dicembre. Il semestre successivo, London/Florence Program, è costituito da due sessioni: un primo gruppo di studenti arriva all'inizio



di gennaio per undici settimane, dopodiché si trasferisce a Londra per frequentare la seconda parte del semestre, fino alla fine di maggio. L'altro gruppo di studenti, che iniziano il semestre a Londra, arrivano a Firenze all'inizio di aprile, e ci rimangono fino alla fine di maggio.

### ***Quali sono i principali obiettivi accademici del Programma?***

ACM dà molta importanza all'apprendimento della lingua e della cultura italiana. Durante il semestre autunnale, gli studenti frequentano un totale di 110 ore di italiano, di cui 80 ore intensive durante le prime quattro settimane di presenza. Gli studenti provengono da vari college con una preparazione linguistica non omogenea, e vengono inseriti nei corsi di lingua italiana, in uno dei nove livelli disponibili. Oltre al corso di italiano, il programma offre una scelta di corsi di storia dell'arte, ed un corso di disegno classico. Gli altri due corsi vengono tenuti dal professore proveniente da uno dei collegi. In passato, gli argomenti furono Dante, storia Romana, Etrusca, medievale, rinascimentale, storia e politica contemporanea italiana, storia della scienza, della religione, del cinema, mitologia. Tutti i nostri corsi hanno come specificità una forte relazione alla civiltà italiana e, in modo particolare, a quella fiorentina. Circa metà delle lezioni vengono svolte direttamente nei musei, chiese, palazzi e strade di Firenze. Il nostro obiettivo primario è fornire agli studenti delle basi solide di lingua italiana, ed una buona conoscenza dei vari aspetti che caratterizzano la cultura italiana.

La provenienza degli studenti da varie istituzioni potrebbe causare dei problemi per la diversità di preparazione intellettuale, e aspettative nei confronti del programma. Questo non è un fatto molto ricorrente per i collegi ACM, in quanto, molto simili fra loro nell'approccio pedagogico, e nello standard di qualità raggiunto nei corsi. Gli studenti sono abituati a gruppi di studio molto piccoli e con una loro forte partecipazione attiva. Questo modello viene riproposto anche nel programma di Firenze.

Raramente vengono accettati in questo programma studenti provenienti da università non appartenenti al consorzio. Generalmente, i programmi accademici americani in Italia accettano anche studenti con una formazione eterogenea. Il nostro programma è frequentato da pochi studenti rispetto ad altri analoghi in Italia, con una media di 23 studenti per gruppo. Questo consente, generalmente, di formare dei gruppi di studio di massimo 15 studenti, spesso meno. Nel caso delle lezioni di italiano, il numero massimo è di undici partecipanti.

Esiste una certa diversità di assegnazione dei voti finali fra i collegi del consorzio. Generalmente, vengono assegnate delle valutazioni in lettere (A, B, C), e gli studenti non possono usufruire della semplice opzione *superare non superare* l'esame. Non essendo l'ACM in se accreditato per l'assegnazione dei voti finali, questi vengono trascritti direttamente dal collegio di provenienza dello studente. Il direttore del programma ha il compito di far prevenire all'ufficio di Chicago, la lista dei voti assegnati dai professori, con lo scopo di essere, poi, trasmessi ai relativi collegi di provenienza, dove, successivamente, vengono trasformati in *credits*.

Una potenziale difficoltà potrebbe esse causata dalla necessità di consultare i presidi dei quattordici collegi, i quali si riuniscono solo poche volte l'anno, per proporre dei cambiamenti sostanziali. In realtà, il problema non si verifica, grazie all'ampio potere decisionale, di cui gode il presidente del consorzio, su eventuali cambiamenti, e la possibilità di pianificare gli interventi con largo anticipo. Una volta l'anno, i rappresentanti dei vari collegi si riuniscono, e discutono di vari argomenti, come il sistema di valutazione, le escursioni didattiche, accorgimenti per la sicurezza degli studenti e le questioni legali. Circa ogni otto anni, il programma viene rivalutato da un commissione di professori, di cui uno non appartenente al consorzio, provenienti dagli Stati Uniti. Durante il loro soggiorno, avranno la possibilità di partecipare a delle lezioni e a delle escursioni.

### ***Come funziona il lato finanziario?***

Ogni studente versa la sua normale retta (tuition) per un semestre alla sede di Chicago, più una cifra che gli sarà poi restituita mensilmente a Firenze per pagare il suo alloggio. In base ad un budget elaborato da Chicago, viene trasferito a Linguaviva, un importo per la copertura di tutti i

servizi concordati. Rimangono a disposizione del direttore del programma di Firenze, pochi fondi da utilizzare a sua discrezione. L'ufficio ACM a Chicago fornisce, alle quattordici istituzioni, un rendiconto dettagliato del bilancio, il quale è controllato da un revisore dei conti esterno.

Il programma ACM a Firenze offre un buon grado di efficienza, e di successo, grazie al buon funzionamento del consorzio, costituito da collegi aventi finalità molto simili fra loro, ed un buon rapporto di collaborazione. Un dato altrettanto importante è la continuità del programma: negli ultimi venticinque anni, ci sono stati pochi cambiamenti nello staff di Chicago. Lo staff dirigenziale di Chicago, presidente e vice-presidente, segue con attenzione il programma, visitandolo annualmente con la possibilità durante la loro visita di incontrare studenti, professori e lo staff di Linguaviva. Personalmente, oltre ad insegnare storia dell'arte, svolgo, da molti anni, un ruolo di coordinatrice del programma. La collaborazione fra ACM e Linguaviva è sempre stata caratterizzata dal massimo rispetto, e fiducia reciproca, ed ha garantito al programma, venticinque anni di successi, e felice convivenza fra le due istituzioni.

## UNIVERSITY OF MICHIGAN - UNIVERSITY OF WISCONSIN - DUKE UNIVERSITY

### *Joan Raducha:*

I'd like to begin by thanking, sincerely, the organizers of this conference, not only for offering us the opportunity to think about study abroad in Italy, at this time, but, also, very personally for inviting not only many of you here, who are the people on the ground here in Italy, making these programs work, and function, in a very vital way, but, also, for including colleagues like me, who direct the study abroad office in the U. S., and is taking care of the things going on back in the U. S.

I'm here to represent the consortium made up of the University of Michigan, University of Wisconsin and Duke University, and, if any of you is looking down at your program, I am not Ken Kollman, my name is Joan Reducha. Professor Kollman will be speaking tomorrow about the challenges and the pleasures of operating a program in a historical property.

The consortium program, and the name of our program, is very indicative of the nature of our consortium. We are three universities, we have separate academic policies in many ways, we have separate budgets, we have shared, in some ways, but, also, somewhat different, academic philosophies and yet we pull together for this consortium, and operate a program here, in Florence, bringing together a certain number of fundamental rules that you need to have in order to operate a successful program for students. Many of our faculty would call our program in Florence the crown jewel in the crown of study abroad institutions, but, it is one of those jewels. All of us have other opportunities for our students to study overseas, specifically in Italy, through a series of exchange programs, in some case where we send students to university, here, and bring Italian students to our university. We send students to Perugia to study Italian language, in the wonderful institute offered by the Italian government. So, the program in Florence is one particular type of program that serves a wedge of our students, but we have students studying in Italy in many different ways.

But back to this consortium, it was established in the early 1980s, and the purpose of this particular program is to introduce undergraduates to Italian culture, specifically, the arts, history and language. In 1982-83, the program was set in the villa Boscobello, in Fiesole. The interest in participation, and the program grew, and, as a result, a larger facility was required, and, subsequently, we moved to our present location, the Villa Corsi Salviati, which is a Florentine baroque building, located in Sesto Fiorentino. Michigan and Wisconsin were the two original members of the consortium, and, in the fall of 1987, Duke University joined the consortium, and this is one of the examples of particular needs of our different institutions. They joined as a full member, but a full member for the fall semester only, so, we are, in fact, a three-part consortium, one semester and a two-part consortium second semester; a very strange arrangement that suits all of us. In terms of the governing structure, the consortium has a structure that is made up of representatives of the

three universities. We meet annually, to make decisions about the academic and administrative aspects of the program, and we approve the budget for the following year.

The program is paid for, not by any funds that come out of our university's central budget, but is only based on the fees that students pay into the program. We all separately charge our students what we feel we need to in order to cover the costs of the program and away, then, into a central budget. Michigan is the lead administrative university for the program, and oversees the regular operation of the connections between the U. S. side and the Italian side of the program. We are a rather large research university, and, unlike the description my colleague just made of the ACM student experience, many of our students spend their early years in quite large classes, although our universities are, of course, addressing this in some ways.

But the conception behind our Florence program had really been to create a residential college, a place where faculty and students could live in a teaching and learning community. Our students and faculty live, share meals, as well as have classes, in the villa in Sesto Fiorentino. There is no language requirement before participating in the program, but, as a result of the review that we conducted of the program several years ago, language study is mandatory for all students while they are participating in the program, and we have found this to be a very effective change in terms of students engaging in the experience beyond the very rich cultural experience, that of being in Florence. Our history is thought of both in terms of the academic year, and those classes are always quite fully subscribed. We, of course, make use of the monuments that surround the program. We don't have any kind of a general course, however, in which all students enrol. The program was really conceptual from the beginning, with a regular focus on what Florence, and the immediate environment has to offer, so all of our courses have a component in which students, in some way, are actually using what the experience in the field yields to enrich the course. The curriculum, therefore, varies each semester, based to a large extent on who is chosen to be the Resident Director.

Typically, our courses represent a wide span of social sciences and humanities, within any given time frame. We have had classes in literature, studio art, architecture, music, art history, history of science, political science, history of physics and philosophy. The consortium, besides for having the pleasure of sending students here, consortium members have certain obligations. In addition to participating in the oversight of the program, each university supplies faculty from their home institution that teach in the program on a regular basis. And, at our universities, at this point in time, the dedication of a faculty member, or multiple faculty members, to be away from campus, is considered a very serious commitment on the part of our institutions, and is really support for the notion of international education. The director comes from one of the universities on a rotating basis, and, in general, our directors are here for a full academic year, but, we have had times where we've had a director here only for a semester, because of demands that are back on the home campus and it is only the on-going staff support here, and the administrative networking structure, that we have developed back in the U. S. that enables this kind of continuity we need in the program to happen. Even as directors are here for very short periods of time, we try to maximize on the academic overall contribution that they can make, and keep the administrative load that the directors are bearing, as small as possible, although it is still considerable. The program faculty and staff, the program faculty, rather, from the U. S., are supplemented by faculty we hire here, on site, and, of course, the expensive community of scholars in Florence provides a rich pool of instructors.

Earlier, there were a few comments about ways in which it would be useful to network the local scholars with other scholars, locally, and abroad, and we have done things in our program, like we had a local faculty member, and a faculty member from one of our home institutions co-teach courses, seriously enriching the value of that course for students, as well as for both faculty. We have, at times, had some of our faculty here, that we hire locally, participate in professional meetings back in the U. S., as a way of engaging in a discourse on the course material that they are offering. And those have been, I think, opportunities that have been enjoyed both by the faculty member from here, but, also, their new colleagues in the U. S.

Our administrative staff are all hired locally, and to operate a villa, to take care of, not only, the day-to-day needs of students in terms of housing, and food, and field trips, but, also, just the maintenance of a historical building, the quality of that administrative staff is a very important thing, and we have been very fortunate to have serious continuity among our staff.

The student recruitment that occurs in the U. S. is, again, similar to some of the other consortium programs that have just been discussed. We, primarily, aim to serve the students from our institutions, although, occasionally, we do have a few students from non-consortium universities participating in the program, many of them tend to be residents of Michigan, or Wisconsin. Since we are public, state-funded institutions, we have an obligation to serve the students of our states. At present, the program averages about sixty students a semester.

We conducted a review of the program in the mid-'90s as a part of a regular cycle of reviews that our universities do, not only of programs overseas, but, also, of our programs in the U. S., and, as a result of that review, we made some changes, and we decided to keep some things exactly as they were. It was a very useful process for acquainting a wide range of faculty with the program. We revised our orientation, as a result of that review, perhaps, in part, in response to the issue that was raised earlier, of how our student body has changed. Ten years ago, the orientation the students needed upon arrival is not the same orientation that students, perhaps, receive today. Outside of the changing nature of the individual students, I think, it's very fair to say that the student culture in the U. S. is changing, and the demands the students are making on our home campus are, exactly, what you are seeing here, in Florence, in Bologna, in Rome, all throughout Italy.

So, we revised our orientation, we made the commitment to make the study of language mandatory, before this review, language was optional for half the students in the program. One of the two universities always had language as a requirement, but, the other university did not, and, as a result of the review, it was decided that all students in the program would study language while they were participating. We confirm the model of a diverse curriculum. There was a long discussion about whether or not we should have a fixed curriculum, and, while the faculty who conducted the review felt strongly that art history, and language, should be at the intellectual core of the program, they felt that the diversity of courses that were brought in by various faculty, from our institutions, enrich the experience of the students.

We revised, a bit, our field trips model, we have a couple of overnight trips that are regularly run, each semester, the daylong trips change a great deal from semester to semester, now, depending on the courses that the faculty are teaching, so that the trips that students are doing are really closely integrated into the academic course of the program, and the students are seeing things from the point of view of written material, as well as through their own eyes. The other recommendation that the Review Committee made that is very reflective in the current name of our consortium is we decided that Michigan and Wisconsin would expand, and include another consortium member, because we thought that it would be helpful to have a broader pool of faculty from our universities to draw from, to participate in the program here, and that's why, now, we are presently the Michigan, Wisconsin and Duke University Program. Thank you.

***Also invited to speak in this session:***

EASTERN COLLEGE CONSORTIUM IN BOLOGNA - FLAVIA LAVIOSA  
INSTITUTE FOR THE INTERNATIONAL EDUCATION OF STUDENTS - ROBERTO ANDREONI  
INTERCOLLEGIATE CENTER FOR CLASSICAL STUDIES IN ROME - FRANCESCO SGARIGLIA

**ROUND TABLE / TAVOLA ROTONDA: HARMONY OF INTENT AND INTERPRETING EXPERIENCES**

***Janet Smith and Antonia Ida Fontana, Moderators***

***Antonia Ida Fontana:***

Mi chiamo, appunto, Antonia Ida Fontana, e dirigo la Biblioteca Nazionale Centrale. Vorrei, soprattutto, riprendere i discorsi che sono stati fatti relativi all'integrazione degli studenti statunitensi nella nostra città. Un tentativo di integrazione è stato compiuto alla Biblioteca Nazionale Centrale, attraverso una Convenzione stipulata con la Syracuse University, e che prevede la possibilità, al momento, per cinque studenti della Syracuse University, di svolgere uno stage di 135 ore, ciascuno, presso la Biblioteca Nazionale. Io credo che queste esperienze siano particolarmente importanti per consentire, non solo l'apprendimento della lingua, che è sicuramente molto importante, ma, soprattutto, per consentire agli studenti di entrare nel mondo, nella civiltà, nella città, che li ospita. La Convenzione non è facilissima da stipulare, perché, chiaramente, c'è un aspetto burocratico; la Biblioteca Nazionale Centrale, come voi sapete, è un organo periferico del Ministero per i Beni e le Attività Culturali, quindi, abbiamo dovuto, innanzitutto, studiare una formula accettabile, anche da un punto di vista giuridico, per stipulare questa Convenzione.

Si è ritenuto fosse possibile ospitare degli stagisti in cambio di un'attività che gli stessi avrebbero svolto presso la Biblioteca Nazionale, e 135 ore sono sembrate un minimo che permetteva, allo studente, di apprendere una qualche attività, e, alla Biblioteca, di ottenere un qualche risultato concreto di questo lavoro. L'esperienza che, per ora, si è svolta, con una prima studentessa, è stata svolta presso il Gabinetto delle Stampe, della Biblioteca Nazionale Centrale, e, ha visto, da parte della studentessa, un periodo di apprendimento dei criteri di catalogazione importanti, ma, non è detto che la studentessa continui l'attività come bibliotecaria, ci è sembrato, soprattutto, importante, ai fini della prosecuzione degli studi, insegnarle la ricerca sui repertori specialistici di questo settore, particolarmente interessante.

Quindi, dopo un periodo di apprendimento, sotto la guida sempre di un *tutor* interno, il programma era stato, naturalmente, studiato fra la Biblioteca e l'Università, era stato messo a punto questo programma, che ha previsto la catalogazione di circa 125 stampe sui costumi degli Indiani d'America. Ci è sembrato interessante offrire a questa studentessa, la possibilità di avvicinarsi alla sua cultura, quello che rappresenta una realtà per lei, più nota, e, quindi, poter confrontare come le tribù americane venivano conosciute in Italia. Le litografie erano della prima metà dell'800, quindi, era importante per la studentessa, ma, anche, per la Biblioteca, adesso, avere il lavoro compiuto, era importante, dicevo, vedere anche il canale attraverso cui questo nuovo continente era, in qualche modo, conosciuto in Europa.

Quindi, si è trattato di questa esperienza di formazione, durata due mesi, le 135 ore sono state divise in vari moduli, anche se l'allieva non è entrata a fondo nelle problematiche connesse alla catalogazione specifica, il lavoro è risultato, comunque, soddisfacente per la Biblioteca, ed ha permesso, io credo, una integrazione della studentessa che ha potuto trovare anche un ambiente di lavoro, quindi, anche nuove relazioni, e un'esperienza sicuramente diversa da quella che può compiere attraverso i normali studi.

Ecco, io credo che esperienze di questo genere vadano, in qualche modo, favorite proprio perché possono creare quel tessuto di connessione tra le università che lavorano sul nostro territorio, e le istituzioni che possono, veramente, contribuire a un migliore scambio di formazione e, quindi, in prospettiva di cultura, di conoscenza, e, anche, di amicizia, e di solidarietà fra gli studenti e le istituzioni italiane.

### ***Ermelinda Campani:***

Ecco, può prendere il via, Janet, il dibattito. Se posso prendermi la libertà di fare, subito, un'altra provocazione, sono contenta di avere la direttrice della Biblioteca Nazionale, qui. Ricordo, qualche anno fa, uscì nell'ultima pagina de *L'Espresso*, in una delle Bustine di Minerva, scritte da Umberto Eco, un bell'articolo, dove lui raccontava del libro come dell'oggetto più difficile da poter afferrare in Italia. Ecco, la mia provocazione è questa: noi incoraggiamo gli studenti a venire in Nazionale, e ad andare a studiare in biblioteca, perché lì, ci sono i libri, ci sono gli italiani, perché è la culla di una grande italianità, però, la Nazionale, ma non solo, come altre biblioteche italiane,

sembra faccia di tutto per rendere il libro la cosa più difficile da raggiungere. Questo è per gli studenti, e per i professori che, di tanto in tanto, tentano di andarci.

In America, i nostri studenti sono abituati, come sappiamo, ad avere le biblioteche aperte 24 ore al giorno, ad andare con una carriola, riempirla di libri, e portarseli a casa. Quindi, è uno *shock*, sicuramente un'esperienza culturale, ma è, senz'altro limitativa, tanto che i nostri studenti tendono ad utilizzare molto la nostra biblioteca, e, anche, la biblioteca dell'Istituto Universitario Europeo, con cui Stanford University ha una convenzione, ed è una *open stack library*, quindi, gli studenti vanno lì, e la utilizzano. Quindi, io trovo lodevole l'iniziativa dell'*internship* con la Syracuse University, sono molto gelosa perché non ce ne è una con Stanford, ma, credo, che il punto cruciale nostro, nel rapporto con le biblioteche, è di dare l'accesso in una qualche forma, in un qualche modo.

**Antonia Ida Fontana:**

Io ringrazio, sinceramente, questa provocazione, che mi permette, di fronte ad un pubblico così qualificato, di spiegare, non dico per l'ultima volta, credo, lo dovrò spiegare ogni giorno della mia vita, che la Biblioteca Nazionale non è una biblioteca per tutti. La Biblioteca Nazionale, come la Bibliothèque National de France per il settore riservato, come la British Library, non è una biblioteca dove lo studente va a studiare. La Biblioteca Nazionale è una biblioteca di conservazione, e di ricerca, è la biblioteca a cui si va, in ultima istanza, dopo che si è verificato che, nelle altre biblioteche, non esiste quello che si cerca. Questo deve essere chiarito, ma questa non è la politica della Biblioteca Centrale di Firenze, è la politica di tutte le biblioteche nazionali, al mondo, che aspirino ad essere biblioteche nazionali, perché il nostro primo compito non è l'affluizione indeterminata, il nostro primo compito è la raccolta, e la conservazione, e la diffusione, attraverso strumenti diversi dalla consultazione del libro, ed è l'affluizione, solo per coloro che hanno già cercato altrove, e non hanno trovato.

La Biblioteca Nazionale è aperta undici ore al giorno, dalle 8,00 alle 19,00, quindi, chi vuol fare la ricerca, credo che possa trovare, veramente, il tempo, con un'apertura ininterrotta per, non solo venire in biblioteca, per avere i libri, le opere. Mi stupisce che mi si dica che è difficile accedere, è difficile accedere per chi non ha titolo per accedere, non ha motivo per accedere alla nostra biblioteca, ma a Firenze, ce ne sono tante altre. Chi non ha ragione di venire in Nazionale per consultare i fondi specifici della Nazionale, commette danno contro la società a venire in Nazionale. Quindi, dopo questa spiegazione...

**Ermelinda Campani:**

E' una spiegazione che capisco, e che apprezzo, però, devo dire che gli studenti mandati, e i docenti che vanno, vanno perché non hanno trovato i volumi altrove. Vanno con una ricerca, magari, stanno scrivendo una tesina, stanno preparando il loro *Honors Thesis*, non vanno degli sprovveduti. Ma, ogni volta che vanno, per noi, generano un mare di lavoro enorme, nel dovergli fare una lettera.

**Antonia Ida Fontana:**

Una lettera, è richiesta, solo, una lettera di presentazione, non credo sia un lavoro enorme. Una lettera che dica che, effettivamente, lo studente ha bisogno di questa biblioteca, altrimenti, ce ne sono altre.

**Ermelinda Campani:**

Ma, insomma, io lo trovo sempre un po'...

**Antonia Ida Fontana:**

Provi ad andare alla British Library.

**Ermelinda Campani:**

E' più facile, francamente.

**Antonia Ida Fontana:**

Senza lettera di presentazione? Alla British Library?

**Ermelinda Campani:**

Io pensavo, qui, alla Biblioteca del British Institute.

**Antonia Ida Fontana:**

No, no, parlo della British Library, che è l'esatto equivalente della Biblioteca Nazionale di Firenze. Alla British Library è richiesta una presentazione, mi scusi, ci sono andata.

**Christine Wilding:**

I am the Director of the British Institute, and, I feel, I shouldn't let this occasion go by without saying that, in the past two or three years, we have totally renovated our library, and it contains 50,000 volumes, mainly in English, and the topics will be topics which will be relevant for the study abroad students. We already have *convenzioni* with several American programs, here, in Florence, and I would welcome meeting more people who might want their students to use our facilities, because they are open to everybody. It is an open shelf, open access library, and you can borrow books, and there is a new reading room, there, as well.

**Ermelinda Campani:**

Allora, forse, possiamo ringraziare I relatori di questa sessione, e procediamo alla parte successive, che sarà iniziata e presieduta da Jeffrey Blanchard di Cornell University, a Roma. Diamo il via, quindi, alla sessione relativa a *on site experiences*.

## C. ON-SITE EXPERIENCES

### CORNELL UNIVERSITY

**Jeffrey Blanchard:**

Henry James, age 26, arrived in Rome for the first time in October 1869. At the end of his first day of explorations, he wrote to his family:

At last – for the first time – I live! It beats everything: it leaves the Rome of your fancy – your education – nowhere. It makes Venice – Florence – Oxford – London – seem like little cities of pasteboard. I went reeling and moaning through the streets, in a fever of enjoyment. In the course of four or five hours I traversed almost the whole of Rome and got a glimpse of everything – the Forum, the Coliseum (stupendissimo!), the Pantheon, the Capitol, St. Peter's, the Column of Trajan, the Castle of St. Angelo – all the Piazzas and ruins and monuments....Even if I should leave Rome tonight I should feel that I have caught the keynote of its operation on the senses. I have looked along the grassy vista of the Appian Way and seen the topmost stone-work of the Coliseum sitting shrouded in the light of heaven, like the edge of an Alpine chain. I've trod the Forum and I have scaled the Capitol. I've seen the Tiber hurrying along, as swift and dirty as history! Infine, I've seen Rome, and I shall go to bed a wiser man than I last rose – yesterday morning.

When I was preparing this, I decided I might leave out the subsequent passage, but I'll mention it, anyway. Henry James then goes on to Florence and writes back and says that he feels that he has been taken away from a plum pudding, and served up with some hearty tapioca.

Not unlike their illustrious predecessor Henry James, the young Americans who frequent our Italian study programs are likely to conclude after their first exhilarating day in the Eternal City that they have seen just about everything. After a few weeks, they have acquired a greater degree of humility. By the end of a semester of study, they will, more often than not, subscribe to the adage – “Roma, non basta una vita.”

For Cornell in Rome, as for many other AACUPI programs, our base city of Rome is in a sense our first and foremost travel destination. The fact that all of our students will have spent several months in Rome by the end of the semester guarantees that their familiarity with this exceedingly complicated city will be more extensive than their familiarity with other Italian places. The city of Rome is our classroom and laboratory much of the time, for architecture and art studios, as well as for history courses, for drawing and photo classes, as well as for Italian language instruction. The extensive use of on-site teaching is perhaps what most distinguishes our pedagogy from its counterpart in the United States.

The experience of Rome is complemented and extended by a program of day trips and overnight trips that span other regions of Italy. At Cornell, each semester, about 23 days are dedicated to these study trips beyond Rome. Quite obviously, given the extraordinary richness and diversity of Italy, any selection of sites is made from an embarrassment of riches. The important places left out are always more numerous than those we include in our travel plans. Rather than repeating a standard set of itineraries each semester, we tend to re-invent new programs, often combining classic destinations like Florence and Venice with other sites that are less obvious and more off the beaten path. For example, a trip to Campania will certainly take us to Napoli and Pompei, but it is also likely to include the Certosa di Padula.

Any semester’s travel program will include historical sites spanning from antiquity to the present: a trip in Northern Italy will certainly highlight historical city centers and their early monuments and collections, but it will also include the works of Giuseppe Terragni, the Futurists, Carlo Scarpa and the Biennale di Venezia. Within the temporal confines of the 3 to 4 weeks at our disposal, we attempt to present a reasonable sampling of Italy’s astonishing richness and variety, across the long span of the peninsula’s history.

The planning of itineraries and the conducting of site visits is strongly linked to a number of academic concerns. At the same time that we encourage our students (principally studying the disciplines of architecture, fine arts and urban planning) to grasp the cultural unity that tends to characterize many Italian places, we also favor activities that allow special disciplinary interests and skills to be developed. To cite a concrete example, during a visit to Bologna, we might introduce the city – historically, topographically, artistically – to the entire group, and subsequently point the students in different directions: the architects might do analytical drawings of street systems and porticoes, while the artists visit the Pinacoteca, and the planners meet with municipal authorities to discuss current social problems and planning issues.

Faculty members participating in field trips play different roles, but all are actively engaged. While archaeologists and historians of art and architecture will typically do on-site presentations with the methodological tools of these disciplines, professors of architectural design and studio art will contribute pertinent analytical and formal observations and will closely supervise graphic exercises which go on throughout the trip. Students are also expected to be active participants, not simply the passive recipients of faculty wisdom – we employ Socratic teaching methods, and dynamic faculty-student inter-action is a constant goal.

One of the greatest challenges in orchestrating such student travel is achieving the right equilibrium between structured group activities and free time. Clearly, any form of highly organized group travel must accommodate individual needs and interests, and acknowledge that much of what travel provides by way of education is personal and involves serendipity. Returning from a long field trip, our students will typically count among their greatest experiences seeing Giotto’s frescoes in the Arena Chapel, or, having their first encounter with the unique artistic splendors of Venice. But they will also remember the countless quotidian episodes they have observed and participated in, from the



coffee bar, to the open air market, to the conversation about political and social issues with a new Italian acquaintance, to the unusual Venetian variations on most daily routines. In other words, the scope of education during such travel is as vast as life itself, and this is perhaps the most cogent argument in favor of study and travel abroad as a component of university education.

## **JAMES MADISON UNIVERSITY PROGRAM IN ITALY**

*Alessandro Gentili:*

### ***Of Experience***

Io sono Alessandro Gentili, e dirigo il programma della James Madison University della Virginia. E' un programma che è stato fondato, qui, a Firenze, nel 1986, è un programma relativamente giovane, però, diciamo, ben radicato a Firenze. E' un programma *undergraduate*, che consiste di 2 semestri, il *fall semester*, e lo *spring semester*, e in più, il *summer program*. E' un programma che porta a Firenze, su tutto l'anno, circa 80-85 studenti. Il programma della James Madison University è affiliato, fin dalla sua nascita, qui, a Firenze, con l'Istituto Britannico di Firenze, il British Institute of Florence, ed è, per noi, una situazione ideale, condividiamo anche degli spazi. L'Istituto Britannico, come sapete, è specializzato nell'insegnamento dell'inglese ad italiani, e dell'italiano a studenti di lingua inglese, quindi, è il luogo ideale per l'incontro di queste due lingue, e di queste due culture, oltre alla grossa opportunità della biblioteca in Lungarno Guicciardini, che offre la possibilità ai nostri studenti di poter consultare questi libri.

E' un programma che, in sé, già tende a essere una *on site experience*. Consiste, naturalmente, dell'italiano, che non è un *requirement*, però, sempre più studenti arrivano con almeno due o tre semestri di italiano. Ci sono, poi, materie come la letteratura italiana, ed, essenzialmente, Dante, c'è, poi, la storia dell'arte, quindi, c'è la tradizione di Firenze, poi, c'è la musica, ed è la musica fiorentina, l'opera, quindi, ancora, quella tradizione, in più, c'è il cinema, e la civiltà italiana, che portano questa metafora fiorentina fuori da Firenze, e la collocano nell'Italia. C'è, poi, l'insegnamento di scienze politiche, che in questi ultimi anni è, essenzialmente, dedicato all'integrazione europea, quindi, c'è Firenze come metafora, c'è l'Italia attraverso la civiltà moderna e contemporanea, il cinema dal dopoguerra in poi, e c'è Firenze, e l'Italia in Europa.

Gli studenti stanno presso famiglie, ormai da diversi anni, la maggior parte delle quali abita, più o meno, nel centro di Firenze, o, in posti piuttosto centrali. Oltre a questo, ci sono dei viaggi che, generalmente, quasi ogni fine settimana facciamo, e sono obbligatori, fanno parte del programma. Si parte prima dalla Toscana, si deve partire da casa, e andiamo a Siena, Pisa, e Lucca, e, poi, per esempio, questo semestre andiamo a Ravenna, quindi, dalla Toscana, si riparte dall'inizio, poi, ad Assisi e Perugia, poi, a Roma, che è il senso del programma, e, poi, quest'anno, andiamo a Venezia.

Si cerca di dare a questi ragazzi, in queste gite, un senso di contrasto; per esempio, alcune settimane fa, siamo stati a Siena, e a San Gimignano, e siamo partiti dall'estasi di Duccio, e siamo arrivati, poi, all'agonia del Museo delle Torture di San Gimignano. Insomma, vedono, anche, questi forti contrasti italiani, che riescono bene, però, a capire, ed assorbire. La settimana scorsa, dalle stravaganze e le bizzarrie di Piazza dei Miracoli a Pisa, di cui io stesso non capisco molto il senso di quelle cose, fino a quell'elegante presenza di Lucca, l'Ilaria e il Volto Santo. Ora, pensando a quest'esperienza, e preparando, qui, qualcosa per questo straordinario simposio, e questo titolo, che mi ha affascinato immediatamente, *Educating in Paradise*, proprio qui, la città di Dante Alighieri, esperienza e paradiso, non posso fare a meno di pensare, e qui, spero me lo concediate un momento di meditazione sul senso e sull'esperienza, di pensare, idealmente, quasi un pensare allegorico, con nella mente, i significati della parola esperienza nella Sua *Commedia*, quest'anno, a 700 anni da quel resoconto di quello straordinario viaggio oltremondo. Siamo a Firenze, un tributo a Lui è necessario.

In *Inferno* 17, non voglio essere pedante, ma una meditazione si impone sulla parola esperienza, si legge: *Quivi 'l maestro "Acciò che tutta piena esperienza d'esto giron porti" mi disse, "va, e vedi la lor mena."* Così *Inferno*, 31: *"S'esser puote, io vorrei che de lo smisurato Briareo esperienza avesser li occhi miei"*. Infine, nel primo del *Paradiso*, e, qui, siamo a *Educating in Paradise: Trasumanar significar per verba non si poria; però l'esempio basti a cui esperienza grazia serba*. Fare esperienza, per Dante, è veder con gli occhi, e con la mente, ovvero, comprendere, conoscere, avere visione, contemplare, per pervenire, fino al dono che la Grazia Divina riserva al cristiano di compiere, l'esperienza ultima, quella del finale levarsi in condizione di sopra dell'umana: *trasumanar*. È questo, dantescamente, il senso misurato, giusto dell'esperienza, non quell'*ardor del divenir del mondo esperto, quel folle volo* di cui si parlava prima, oltre al limite, che porta Ulisse sicuro al naufragio, all'*Inferno*. È questo misurato e giusto senso che deve ispirare studenti, pellegrini, siamo nell'anno del Giubileo, quanti, insomma, si accostino ad esperienze *on site*, lontani da *sites* domestici, nella concezione del viaggio come metafora del processo conoscitivo e creativo. Più empiricamente, non possiamo, per certo, aspettarci, né pretendere, che al *trasumanar*, conduca la grande varietà di esperienze che ai nostri studenti può presentarsi in forma di viste, e visite a luoghi d'arte, di religiosa e laica civiltà, di attività linguistiche giornaliere, quotidiane, di diretta partecipazione alla vita quotidiana, del luogo, in Italia e nella fattispecie, qui, a Firenze.

Sì, le grandi lezioni dell'età comunale, dell'umanesimo, del rinascimento, ma, anche, la reale molteplicità di ogni giorno nel nostro paese, d'oggi. Questo atto empirico dell'andare, o venire, non porta al *trasumanar*, peraltro, quella degli studenti è un'età di visioni, di rivelazioni e conquista, di animosità incontro a quanto, all'inizio, può apparire un disorientante insidioso labirinto. È proprio qui il nostro compito di educatori, di guide quasi virgiliane, che è di condurre questi studenti, garbatamente, e nel rispetto delle loro facoltà a esigenze sempre mutanti, a veder le cose qui, ed ora, a conoscerle, così che ogni *on site experience* divenga una stazione essenziale del lungo viaggio verso quella fonte mitica della conoscenza e della felicità che Dante chiamava *Paradiso*, e che gli irlandesi chiamavano *Tipperary*, del toponimo gaelico *Tibrodoron*, *the well of knowledge*, la polla della conoscenza.

Speaking at this symposium, *Educating in Paradise*, on a topic such as "On-Site Experiences", and right here in Florence, the city of Dante, I feel driven by ideal, almost allegorical thoughts. I'd like to consider the meanings of the word *experience* in Dante's *Commedia*, this year seven hundred years after the account of that extraordinary journey into the Other World.

In "Inferno" XVII (37-39) we read;

Here the Master said to me: 'That thou mayst  
carry away full experience of this round, go and  
see their condition...'

And in "Inferno" XXXI (97-99);

....'If it is possible, I would  
my eyes might have sight of the vast Briareus.'

Finally, in "Paradiso" I (70-72) Dante asserts;

The passing beyond humanity cannot be set forth  
in words; let the example suffice, therefore, for him  
to whom grace reserves the experience.

For Dante, having an experience is seeing things through the eyes and the mind, in other words, acquiring understanding, knowledge, a vision, in order to achieve what that gift, divine grace, reserves to the Christians, that of the ultimate experience, the passing beyond humanity.

This is the pondered fair sense Dante attributes to the experience, not "the passion...to gain experience of the world" ("Inferno" XXVI, 97-98), the "mad flight" beyond the limits which urges

Ulysses to the point of being ultimately swallowed by the waters of the ocean. This is, also, the sense that should inspire students, pilgrims, whoever is going to go through an “on-site experience” away from the four walls of home, always living the journey as a metaphor of the process of knowledge and creativity.

More empirically, we certainly cannot expect our students to be led to ‘the passing beyond humanity’ by the wide variety of experiences they may have in Italy. From views and visits to sites of art, of religious and secular civilization, to language activities and participation on-site in everyday life. And, moreover, here in Florence, from the lessons of the Commune civilization, from Humanism and the Renaissance, but also from the current multiplicity of our country as it looks now. This empirical act of coming, and seeing, does not lead to ‘the passing beyond humanity’. However, the students’ age is one with visions of revelation and achievement, of setting out, young and plucky, in the direction of the new which can, at times, appear as a confusing labyrinth of daily pitfalls.

Our job as educators, Virgil-like figures almost, is to be respectful of our students’ minds, their ever-changing needs, and to guide them to see, know, and appreciate things, here and now, so that every ‘on-site experience’ may become an important station of a longer journey to that mythical fountain of knowledge and happiness the Irish call Tipperary (from the Gaelic place name ‘Tiobraid Arann’: ‘the well of knowledge’). *It’s a long way to Tipperary.*

§§§§§

### ***Dell’esperienza***

Venendo a parlare a questo simposio, *Educating in Paradise*, su un tema come “On-Site Experiences”, proprio qui a Firenze, la città di Dante Alighieri, non posso fare a meno di pensare idealmente, quasi un pensare allegorico, con, nella mente, i significati della parola *esperienza* nella *Commedia* di Dante, quest’anno a settecento anni dal resoconto di quello straordinario viaggio oltremondano.

In “Inferno” XVII (37-39) si legge:

Quivi ‘l maestro “Accio” che tutta piena  
esperienza d’esto giron porti”,  
mi disse, “va, e vedi la lor mena.”

Così in “Inferno” XXXI (97-99):

.....”S’esser puote, io vorrei  
che dello smisurato Briareo  
esperienza avesser li occhi mei”.

Infine, in “Paradiso” I (70- 72) si afferma:

Trasumanar significar *per verba*  
non si poria; pero’ l’ esempio basti  
a cui esperienza grazia serba.

Fare esperienza per Dante e’ vedere, con gli occhi, e con la mente, ovvero, comprendere, conoscere, avere visione, contemplare, per pervenire fino al dono che la grazia divina riserba al cristiano di compiere l’esperienza ultima, quella del finale elevarsi in condizione al di sopra dell’umana (“trasumanar”).

E’ questo, dantescamente, il senso misurato giusto dell’esperienza, non quell’ “ardore...a divenir del mondo esperto” (“Inferno” XXVI, 97-98), quel “folle volo” oltre il limite (*Ibidem*, 125) che porta Ulisse sicuro al naufragio. E’ questo il senso che dovrebbe ispirare studenti, pellegrini,

quanti, insomma, si accostino a esperienze “on-site”, lontani da “sites” domestici, nella concezione del viaggio come metafora del processo conoscitivo, creativo.

Più empiricamente, non possiamo, per certo, aspettarci né pretendere che al “trasumanar”, conduca la grande varietà di esperienze che ai nostri studenti può presentarsi, in forma di viste, e visite, a luoghi d’arte, e di religiosa e laica civiltà, di attività linguistiche, e diretta partecipazione alla vita quotidiana del luogo – in Italia, e nella fattispecie, qui, a Firenze, sì, le grandi lezioni dell’età comunale, dell’Umanesimo e del Rinascimento, ma, anche, la reale molteplicità di ogni giorno del nostro paese di oggi.

Non porta al “trasumanar” questo atto empirico del venire e vedere. Peraltro, quella degli studenti è un’età di visioni di rivelazione e conquista, di animosità incontro a quanto può, all’inizio, apparire un disorientante insidioso labirinto. Proprio qui, sta il nostro compito di educatori, guide quasi virgiliane, che è di condurre questi studenti, garbatamente, e nel rispetto delle loro facoltà e esigenze sempre mutanti, a vedere le cose, *hic et nunc*, a conoscerle, così che ogni “on-site experience” divenga una stazione essenziale nel lungo viaggio verso quella fonte mitica della conoscenza, e della felicità, che gli irlandesi chiamano *Tipperary* (dal toponimo gaelico ‘Tiobraid Arann’ : ‘la polla della conoscenza’). *It’s a long way to Tipperary*.

## **SAINT MARY’S COLLEGE ROME PROGRAM**

### ***Portia Prebys:***

The Saint Mary’s College, Notre Dame, Program has been in existence for 33 years in downtown Rome, and we do mean downtown, in Largo Argentina, a block and a half from the Pantheon, and within just a few minutes’ walk to many of the eternal City’s most famous and important museums and monuments. In effect, our program is “on-site”.

Most of our trips are in function of the kinds of courses that we teach. We basically, have a sophomore year abroad program for students from Saint Mary’s College and the University of Notre Dame. We do no recruiting of any kind, and we will accept qualified students from other accredited colleges and universities, if they apply. The program was designed to be a year-long program, interdisciplinary in nature, covering life and culture on the Italian peninsula chronologically from the very beginning with the ancient world to the present.

Our students, basically, take core requirements and we urge them to take, besides the required Italian language course, the trilogy of mythology, archaeology and art history, and, if they can, ancient philosophy, and Western civilization. All of these courses are interdisciplinary on many levels.

Since we live right in downtown Rome in the midst of characteristic Roman chaos and noise, our first trip is to Assisi for five or six days. Right from the airport, leaving their luggage behind to be loaded up and sent off to the Rome residence, staff, some faculty, and students head to the upper town of Assisi where they acclimate, get to know one another, learn how to handle the lira, adjust to three-course meals, and learn the layout of the medieval town like the palm of their hand. I can gauge our success when, after two or three days, I am repeatedly asked “Dr. Prebys, don’t you think we could go down to Rome tomorrow instead of waiting until Sunday?” Already comfortable within the Italian domain, and with personal accomplishment and self confidence in tow, we move into the traffic, noise, and gaping “paparazzi” of Largo Argentina on Sunday and begin classes on Monday.

Our first day trip is to visit the Etruscan tombs peculiar to Tarquinia and Cerveteri with a picnic lunch on the Tyrrhenian Sea. Both on-site and in the museums, students give reports researched in advance on particular course-related topics, and faculty lecture to students divided alphabetically into three, four or five groups, depending on the spaces at each point of interest. On any given trip, thus, students hear three or four sundry voices, all faculty lecturers covering a standardized course plan defined in advance and drawn up in the illustrated *Tour Book* drawn up in house and distributed to accompany the entire repertoire of on-site visits and lectures for the

semester. On day trips we go to Palestrina, Tivoli to visit both Hadrian's Villa and Villa d'Este, Ostia Antica, all taught by accompanying faculty. In the first semester, we spend five days in the Naples area visiting Pompeii, Oplontis, Herculaneum, Paestum, Capri and Cumae where the students read from the *Aeneid* and put on a mythology-inspired production of their own in the Cave of the Sybil. We also do the Archaeological Museum and the Capodimonte Museum and the Museum of San Martino in Naples, while at the same time, trying to have the students acquire a good bit of "city savvy" there. In Rome, we accompany the students to every major museum and site and relate these visits to material presented in class, Palazzo Altemps, Collegio Massimo, the Roman Forum, the Palatine, the Colosseum, the Capitoline Museums, the Vatican Museums, Saint Peter's Basilica, the catacombs, etc.

In the second semester, with yet another in-house-produced *Tour Book*, we move through the Middle Ages, the Renaissance and the Baroque with visits to Siena, Arezzo, Urbino, and a five-day trip working out of Ferrara to Ravenna, Bologna, Parma, Mantova, Vicenza and Padova. Courses such as Contemporary Italian Political Problems, Modern Italian History, and Italian Contemporary Authors in Translation put modern Italy into context for the students, which is illustrated quite dramatically by Bologna and other cities in Emilia-Romagna. Giorgio Bassani's *The Garden of the Finzi-Continis* comes alive on the streets of Ferrara, as do the works of Primo Levi and Natalia Ginzburg at the Jewish cemetery there. Chronology is important to a real understanding of Italian culture, and by seeing and touching history first-hand, our students do imbibe a great deal. Student researched and presented reports are increasingly important as the year progresses.

Basically, we try to accompany the students to towns they would not go to on their own, and we, at the end of the year, have had them experience, with a stay of more than just a couple of nights, a huge metropolis like Rome, a smaller metropolis like Naples, yet, a smaller town like Ferrara, and then a very small town, like Assisi. We pay all of their entrance fees on program-sponsored travel, and within the definition of cultural experience, usually take them to at least one opera a year, and to a ballet or symphony concert, in addition to those attended by the music history class. All in all, being perpetually on-site, whether at home or on the road, makes the year on the Rome Program the best year of our students' lives.

## UNIVERSITY OF DALLAS

### *Wayne Ambler:*

My name is Wayne Ambler, and I represent the University of Dallas. I thought that I would neglect, for the time being, at least, the way we choose the sites we visit, and just look, very briefly, in a sort of micro way, at what happens when we are there, the ranges of experiences that we have, and they are, as most of you probably know from personal experience. These range wide from exhilarating, to tremendously insightful, to very exciting, and, to deadly boring, and the variable that affects this, of course, is what we need to study, and, in order to figure out how to make the experiences more insightful, and less boring. And, just thinking about it, very simply, of course, the key is the professor, and I have the responsibility, as many of you do, of making sure that we have the best possible professors. Unfortunately, this is not always something that is easy to succeed in and this can be a problem.

The weather is an enormous problem, of course, the heat of summer is one of my great challenges, how to handle the Roman Forum on a summer day, the proximity of a recent meal, the quality of that meal, the parties of the night before, all of these are challenges that we face, the size of the group. The biggest recurrent problems are weather related. There are crowds, too, the monuments in their proper setting, such as we find, today, at the Baptistery here in Florence, they distract us. Lectures, too, can simply be too long. The best solution? The quality of the faculty, variety, I think, is tremendously important, as Jeffrey just mentioned. Our program happens to be one that features a variety of different disciplines. We try to employ all faculty on all sites, so that

there is not just a single voice that has to carry the full burden, history, philosophy, literature, and, then, as much student involvement as possible. Also, as Jeffrey suggested, questioning, involving in that way is important, presentations by students at the site. We have found that dramas are useful at the end of a long day, acting out a scene from Shakespeare's *Othello*, in front of San Marco in Venice can, actually, transform a crowded piazza into an asset, instead of letting it be a liability. *Julius Caesar*, in the Forum, can do the same sort of thing.

Recently, we have tried to do more and more, at least from time to time, self-guided tours, so that we can create something that can be, later, in touch with something a bit more serious, that would guide the students toward the most important monuments and inscriptions, and, hopefully, toward finding the right questions to provoke them to think seriously about these. Those are the ranges of our on site experiences.

Let me begin with a list of the trips we at the University of Dallas Rome Program usually take, and, then, identify their different dimensions. We take one overnight trip of six nights that visits Florence, Venice, Ravenna, and Assisi. We have, occasionally, added Siena and/or Arezzo, and we are thinking of shortening the trip by dropping Venice. Our other overnight trip is to Greece, where our main stops are Delphi, the monastery at Hosios Lukas, Athens, Corinth, Mycenae, Epidauros, Nafplion, and Olympia. Our day trips are, naturally, all in the Rome area, and vary from semester to semester. We always do the Roman Forum, St. Peter's, the Vatican Museums, the Galleria Borghese, Hadrian's Villa, and an assortment of other churches, that would typically include San Clemente, San Giovanni in Laterano, Santa Maria in Trastevere, and others. We, usually, also visit either Subiaco, or Monte Cassino, and we have a long list of recommend sites for our students to visit on their own.

One way to distinguish the purposes and dimensions of the trips we take is by the courses we teach while taking these trips. Since our curriculum is a broad one, including history, art and architecture, philosophy, literature, and theology, our site visits also involve all these fields to the extent possible. Although our professors of art and architecture tend to take the lead, we try to involve all of our faculty members on our site visits, and we try, thereby, to enrich all the courses we teach by each visit. The chief limit on our success in this regard is set by the capacity, interest, and willingness of our faculty, in any given semester.

Our trip to the Roman Forum, for example, usually includes a dramatic reading from Shakespeare's *Julius Caesar*, and, at least, brief mention of Lucretius or the Stoics, as well as reflections on the history and architecture of the Forum itself. Our trip to Ravenna, to mention another example, includes theological discussion of the Arian controversy, while our Greece trip always includes an introduction to the theological and political issues that led to the split between Roman Catholicism and Orthodoxy (as well, of course, as focusing on the historical, architectural, literary, and philosophical themes obviously raised by a trip through Greece). In short, where possible, our trips have multiple dimensions that reflect the multiple disciplines featured in our curriculum.

This variety of subject matter implies also a variety of purposes. For some courses, the sites we see are, themselves, of the greatest importance. For our art history course, for example, to understand the Parthenon is a task of the highest order. For other courses, the sites may rather provide evocative occasions to stimulate student interest in readings that are independent of the site. For our philosophy course, for example, the Parthenon becomes an aid in bringing Socrates to life, and helping students to take his thought more seriously. It is not clear to me that the time and money spent on travel can be justified merely as a stimulus to help students read with greater attentiveness, something that should be expected of good students in any event, but, I am persuaded that even our book-oriented courses, such as philosophy, and literature, can enjoy significant benefits from the trips we take, just as they also can make significant contributions to them.

Since maintaining student interest on site is not always easy, especially, if the weather is hot, the group large, and the day long, the multi-disciplinary approach has the advantage of adding variety. Having students read, recite, or enact appropriate passages from literature, philosophy, or

theology, tends to engage not only the students directly involved, but the whole group. They like to see their classmates in action, and the result is often memorable. For understandable reasons, this has been especially true at the Theater of Epidaurus, where our students take special pains to ensure a production of superior quality.

An intended consequence of the former points is that our trips are, almost always, collegial efforts, and this gives the students a chance to hear a variety of voices, or, as they might put it, rescues them from having to listen always to the same voice, the same point of view. Only occasionally does this lead to the exciting and useful spectacle of faculty members disagreeing with one another, spontaneously and in public, but it, almost always, enriches faculty conversation and increases student interest.

From the strictly academic point of view, I see no difference between our day trips and overnight trips. The sites are different but not the way we approach them. Although we make not promises, the hope that our Rome Semester will help our students mature and become more independent is widely shared. Both day and overnight trips can help our young students take an important step in the direction of this independence, for they both often require that students do a measure of traveling and navigating on their own. The overnight trips have this requirement to a much greater degree, so much so that the difference in degree becomes a difference in kind: the overnight trips clearly require a greater measure of responsibility on the part of the students, and they are clearly envisioned as a way of helping students prepare both for the independent travels they take later in the semester and, we hope, for their lives more generally.

Because our campus has a rural location, our overnight trips also provide our best opportunity to experience a little Italian and Greek night life. We regularly include a concert on our trip to Venice, for example, and our students sometimes do a good job on their own of finding an authentic expression of the local culture. Unfortunately, I think, it often happens that a good fraction of our students will settle into a pub with a decidedly American character. One dimension of both day and long trips is, thus, not surprisingly, the American one. It is a source of some satisfaction, and certainly a consequence of the trips we take, that, by the end of the semester, this tendency is substantially diminished. Many are even prepared to say that, for at least a semester, they have been educated in Paradise.

***Also invited to speak in this session:***

DRAKE UNIVERSITY PROGRAM IN FLORENCE - GABRIELLA GANUGI  
FLORIDA STATE UNIVERSITY FLORENCE PROGRAM - VICTOR CARRABINO  
PEPPERDINE UNIVERSITY-ELIZABETH WHATLEY

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**PROCEEDINGS OF EDUCATING IN PARADISE – INTERNET EDITION**

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## DAY 2 - OCTOBER 6, 2000

### MORNING SESSION - CASTELLO DI VINCIGLIATA - FIESOLE

**Session Chairs: Barbara Deimling and Paolo Marrassini**

#### UNDERGRADUATE LIBERAL ARTS PROGRAMS, CONTINUED

#### D. TEACHING

##### *Barbara Deimling:*

I would like to start right away, we have a very tight schedule today, and it is already nine o'clock. It is my pleasure to welcome you to the second day of the conference "Educating in Paradise". This morning, we will continue to introduce the undergraduate liberal arts programs that we began describing yesterday afternoon. The focus of the session today on the liberal arts programs is going to be teaching. Our first speak is Marlis Cambon of the Boston University Program.

#### BOSTON UNIVERSITY

##### *Marlis Cambon:*

Good morning. After listening to my colleagues, yesterday, and their efforts at creating a small America in some of these Italian cities, I realize we are pretty much at the other end of the spectrum. Our program is, also, younger, 1987. We are in Padova, and we thank our destiny every single day that we are in Padova. Our students, the moment they have to leave the house in the morning, have to speak Italian. There is simply no English heard on the streets. Rather than bring America to this country on a campus, or, into the classroom, we try, we aim, for full immersion into this culture, and that starts, of course, with teaching.

I think I am the only non-native speaker of Italian on our faculty, and I am, also, the Resident Director. Our faculty is Italian-recruited, from the University of Padova, for the most part, except for some of the language teachers. I should mention that, right from the very beginning, we have had an agreement with the University of Padova that permits their faculty to teach at our center, and that permits our students to take courses at the University, and to sit for examinations. On our part, every year, a University Commission selects ten students from every department of the University of Padova, except medicine, who may go to our university, Boston University, for a semester, or, even for a year, if all the slots have not been sufficiently filled in any given semester.

This directly refers to what we were discussing yesterday afternoon. I think that American universities have to open up to Italians, and even the cities of Boston and Padova have facilitated this

exchange. If we did not have this agreement, however, I doubt that many students from Padova would be encouraged to study in Boston. We must do more to encourage exchange of this sort.

Returning to the concept of full immersion, we try to apply it to every aspect of our program. Our students, for example, are housed with families, not with *affittacamere*, but with families who accept the students into their family life, and include them in special events, and occasions, even vacations. At our center, the only language spoken is Italian. (Only if I see tears, will I allow a student to speak to me in English.) All students have to have taken at least one full year of the Italian language before coming. All of our texts are in Italian, except, perhaps, an Italian grammar in English, for reference, to keep the faculty at home happy.

Then, there is the teaching which is the other side of paradise, the challenge of paradise, as far as I am concerned. It is not easy to reconcile, or to strike up a compromise between American and Italian teaching methods. This is my seventh year as Director in Padova, and, I think, it has taken me a full five years to get a proper syllabus from every member of my faculty, a full bibliography, and so forth. We live in Italy, and we would like to immerse the students, completely, in the Italian culture. But, being an American university, we have to compromise these American credits that the student has to earn. The universities that send us their students want courses that can be compared to the ones taught on the home campus. So, also, the teaching methods have to change. Instead of the Italian professor walking into class, giving his lectures, and, then, walking out, and giving an oral examination at the end of the term, and not even knowing the name of the student, we must impress on the Italian professor the importance of a teaching method that involves students, that solicits students to participate, rather than someone simply talking at them, without having any sense of an individual's progression in the course. That is not something that is easy to do.

At the same time, the students have come to Italy, not to live in paradise, but to live in another reality, and a reality it is, indeed. We try to prepare them for the entirely different system of the university, mind you, only our better students attend the University of Padova, those that have had at least five semesters of Italian, or, those who speak Italian at home, do so. If they are linguistically prepared, they may take a maximum of two courses at the University of Padova. This would be the exception. We are on the semester system, and, in the fall semester, we discourage the Italian university courses. However, in the spring, I carefully go over the offerings in the social sciences, humanities, psychology, that seem to appeal most to students, and encourage them to take a course in the spring semester.

In what we call the intensive month, either in September, or, in February, we offer a kind of trial run, taught by an Italian professor, in the Italian manner, with an oral examination at the end of the course. This is done extremely well for us by a professor of history who has taught for us for a number of years. He offers an intensive short survey of Italian history. He lectures, and they take notes, and after the oral examination, they get a grade, but this grade does not appear on their transcript. Along the way, there are many tears, as the students thought they had arrived in paradise, and, then, the tension of the total blank out at the oral, and so forth. It usually gets worked out for the best. Later on, if they so choose, they may take a regular history of Italy course from him. Most of them end up taking a course at the University of Padova in the spring semester.

We, also, try to expand the teaching beyond the academic situation. As soon as the students arrive, we find a language partner for each one, a conversation partner, an Italian student who would, also, like to practice English. They usually exchange a half an hour of language, each. In this way, our students get to know student life in Padova, and in Venezia. Too, we have conversation groups during the intensive months participation in which is mandatory. Older Italian students meet with our students at our center, and talk about a given topic, and they write about it, as well, which is good, as most Italian courses do not require any writing. Once they are beyond their grammar course, very little writing is required of them. Most of our courses do require a written mid-term, especially if the final is oral, and many courses require a *tesina*.

Our course offerings can be quite flexible, given that, for example, we have only eighteen students this spring, and a maximum of thirty-five in a summer program. We have a basic stock of courses offered every semester, but, other than that, we can be flexible, depending upon the needs of the students coming. This past semester, I didn't think I would be teaching, but, there was a demand for a literature course, and, so, I taught Boccaccio. Thank you for your attention.

***Barbara Deimling:***

Thank you very much, Marlis. I think, if we leave questions for the end it will be less disruptive.

Now, I would like to invite Keala Jewell of Dartmouth College to speak.

**DARTMOUTH COLLEGE**

***Keala Jewell:***

I am Keala Jewell, and I represent Dartmouth College. I am not the Director of Dartmouth College for Italy, in general, because we don't have one single director. Our program is unique in that it is splintered over several sites in Italy. We have an art history program in Florence, we have a Classics program in Rome, and an advanced Italian program in Rome, an intermediate language program in Siena. Each department seems to manage, and to run its own show, at least, for the time being. We don't really have much coordination between the programs, at this point, either. I can speak for what we do in the Italian Studies programs, but, we do not have representatives of the other programs present here, today, to describe their own programs.

One thing I do know is that this fragmenting keeps the faculty constantly commuting back and forth between the home campus and Italy, forcing us to constantly re-do our program, to take into consideration what the interests on the home campus might be. We send about fifty students to Siena every year because there is more interest in that level of Italian. We have about ten students for the advanced Italian program in Rome. Art history usually draws about twenty students, annually, and Classics, about twenty students, every other year.

One of the things that characterizes Dartmouth is the language preparation on the home campus for those students coming to Italy for language. We offer intensive language programs that condense a two-year program into one. When students go to Siena in the intermediate program, they have only done two quarters of Italian, but they have done ten hours a week of language. Then, they are kind of thrown into the intermediate setting, they live with families, they have a language pledge, they have Italian faculty. It is total immersion.

The Rome Program in Italian Studies is the most advanced program that we have, and I am currently directing this program. These students take a cultural imagination course taught by professors from the University of Rome La Sapienza, and a seminar taught by whomever is directing the program. All of the Dartmouth faculty rotate in and out to direct this program. What's nice about the seminar is the fact that the faculty can teach what they are interested in, but they, also, try to coordinate with the demands of the home campus. For example, I am teaching a course on cinema and my specialty is twentieth-century Italian literature. I can teach, in the seminar, something that might have to do with Women's Studies, or comparative literature in Italy, as long as I teach it in Italian. So, there is a lot of freedom in the curriculum, which is nice.

One of the expectations of the students in Rome is that they learn to do research in the Italian libraries. It is a pretty demanding task to go out to the Biblioteca Nazionale, or, take the students to the Centro Sperimentale, in Cinecittà. In the library, they learn to handle the card catalogue, and all the requirements in order to consult the books. They, usually, meet some other students while they are doing the research, quite a lot of it, actually, for their papers. I think the didactic experience is great in that they learn to do research. Sometimes, you will note that students go on into fields in which they can really use their language skills, because they are very high level. For example, law. I,

recently, had to do with a student who is now working in London, for an international firm. He commutes to Rome once a week, and has to draw up contracts, and he is able to do that because he majored in Italian Studies, and he is able to pull that off. It, also, means that the students are working at a high enough level, and we, often, get to invite them back to campus, as alumni in their own fields. So, we are lucky enough to have a Chair of Italian Studies who believes in this sort of thing. I'm currently the holder of the Chair, and the previous Chair is now at Hopkins, Walter Stephens, and he set up a program where, yearly, we invite an alumnus from Italian Studies to come back, and give a talk about their career achievements, and what they have done with Italian. So, the high level of achievement has been great, and we really need the Italian programs to get to that point.

One of the problems that we have, we send so many students to Italy that remain at the intermediate level, and don't seem to go on, on campus, to explore more things that have to do with Italian Studies. It seems like we lobby to try to get more variety, an art historian, for example, to teach Italian, to try to make interconnections with other departments, but, sometimes, that's not very easy. Because we were all coming back and forth, and we all teach various subjects, we have tried to move in the direction that seems to be popular on campus, with just cultural studies. Perhaps, a professor may be teaching in Siena, where the curriculum used to be, basically, mainly, medieval, because it's a medieval city, and there are so many wonderful things to do. Nonetheless, this professor teaches a course on medieval literature, and, often, invites a writer for the students to meet, and interview, and they'll do a paper. For the same reasons, we have sort of been going in the direction of cultural studies, we've moved into studying different kinds of texts. I'm a literature professor, but I teach film, and I try to teach as many different kinds of image-producing manifestations as I can, while I'm in Italy.

Sometimes, we run into problems, because what happens is that the way that certain activities, I don't know how to explain this, it is that certain things count in certain ways, on campus, which have to do with the question of interdisciplinarity. On the home campus, there is a direction towards interdisciplinary work, and there is an interdisciplinary requirement for graduation, and the College has a number of courses which are called College Courses, that are thought up by several different faculty members, and we need to sort of work ourselves into the new graduation requirements, into the new curriculum that the campus is devising. And, so, when we are talking about the didactic experience in Italy, we can't engage in an only didactic experience, with considerations that come from the College. Sometimes, it seems, we are engaged in struggles to make certain activities that we do, count. They may not be as obvious as interdisciplinary activities, although, oftentimes, we have tried to do a course on the Renaissance that was music, literature, art history. It seems clearly interdisciplinary. But, something as simple might not count on campus as being an interdisciplinary course.

So, those are the problems that we run into in the didactic experience. There are wonderful things, and, also, some things that we are struggling with, although, I think it is quite interesting to engage in a struggle with campus about what culture studies is. It's a constant process, and it has its rewards in terms of our intellectual life as a community.

One of the last things that I want to say is that, sometimes, we have students that come on the program, quite a number, that are not majoring in Italian, nor in any of the disciplines that we offer on our program, either Classics, or art history, or, whatever. Many more students are taking scientific programs, and we are, sort of, experimenting with ways to try to get to work in a scientific vein. We don't really teach science, I can't say that we teach science on campus, on our Italian campuses, at all, but, we are making an effort to try to do some units in which scientific exploration is possible in terms of experiments. I can just give one example, in the course in Rome, on the cultural imagination, there is a unit that they do in the nineteenth century, in which they explore scientific thinking under the subject head of Romantic natural history. So, there is some study of the scientific notions of what culture is, and what history is, and so on. This is one thing we are trying to work on in our teaching on campus. I think that's the last thing that I wanted to say about science. Some of the changes, I see our curriculum changing over the years, from a more strictly Italian

oriented in an art historical program, into a much more varied one, even if it's a fragmented series of concerns.

## **FAIRFIELD UNIVERSITY FLORENCE PROGRAM**

### ***Edna Wilson:***

Good morning, I'm Edna Wilson, and I'm Dean of the School of Continuing Education at Fairfield University, and what I'd like to do this morning is talk a little bit about the University, the Fairfield University Florence Campus Program, and some of the perceptions that we have received from our professors that teach in the Fairfield Florence Program.

Fairfield University is one of the twenty-eight Jesuit academic institutions operating in the U. S. You heard from two of the Jesuit institutions yesterday. We are one of the youngest of these institutions, and this next graduation class will be a celebration for the first class that will have a fiftieth anniversary year reunion, so, we are really a post-World War II institution. We are ranked n° three by *US News and World Report* as the top regional institution. There is a strong commitment, in the Jesuit tradition, to the liberal arts, and at Fairfield University, we require 60 credits of liberal arts courses, and that can be very demanding and restrictive, at times. So, you can imagine that the study abroad programs that we offer really have to have an emphasis on the liberal arts.

Now, the reason why I'm here as the Dean of the School of Continuing Education is that three and a half years ago, there was a centralized effort at the University to combine all the study abroad within the School of Continuing Education. For about 20 years or so, the Continuing Education area had been running the summer session, the study tours, and there was a very fragmented approach to study abroad. There was the Associate Dean in the School of Continuing Education who directed all the study abroad efforts. There was a really monumental change in how things were being done. Linking continuing education, and linking study abroad, was a clear concept in many people's minds, but not in everyone's mind. But, I can sit here today, and tell you that it's been very successful, and that we are really serving the mission of the University which is to increase in the diversity of students that do a program, a study abroad program, and we are working toward maintaining a balance in a rather new area, because it is important. Probably, many of you have experienced this where many study abroad programs are really viewed as a tuition drain, so, we are looking for that magic formula, we haven't found it, yet, but, it is working better now that things are centralized.

So, that's a little bit about the University. We are located in Fairfield, Connecticut, which is an hour outside New York City, and our Fairfield Florence Program is located at Lorenzo de' Medici, in Florence, as I mentioned, with the Jesuit emphasis on liberal arts. Many of the courses that we run at Lorenzo de' Medici give emphasis to the liberal arts, so, there is art history, studio art, political science, Italian language and culture, science, women's studies, and literature. And, with the studio art, there is this emphasis on these wonderful facilities there, and, I would like to invite all of you to visit our school, at some point, and there is lot there done with fresco restoration, and there is a lot of work being done for the government with restoration, so, the students have this experience of not just restoring something, just as a class project, but it's actually being done to be on display in one of the many museums, or churches. There is a very intensive language program, and the students can come here and study up to the seventh level of Italian language.

Now, we find, even with our centralized study abroad efforts, that a third of the students that come here, are Fairfield University students, the other two-thirds come from the top-ranking institutions throughout the country, many of them are from private institutions, and we have some students from state schools, and a good number of the students come from the other Jesuit institutions. It's an interesting relationship we have with the Jesuit schools, we collaborate, and, then, we compete with each other, too, but, it's all done in good spirit.

At Lorenzo de' Medici, we really have had limited opportunities for American professors to teach. It's really a program designed for the students that come here to have an experience with other professors, not just the professors that they would have back on campus. We have had our professors come, and they have taught things like art history, political science, economics, European studies, things like that. But, really, at our Fairfield Florence campus, what we try to do is expose the students to different ways of learning, and having different experiences. There is an emphasis on critical thinking, on self discovery, and on really understanding self, in relation to the environment, for example, in the art history classes, as one can imagine, it's just so much different for someone to study here, and be able to look outside the window, and see exactly what they are reading in the textbooks.

So, the strength is to relate the learning and knowledge immediately to one's environment. As we have previously said, and talked about learning by doing, there are a lot of, also, out of class activities, and experiences, and, you know, we have talked, yesterday, about the students and their desire for travel, and can we keep them here from Oktoberfest, and, so forth. But, as much as possible, those experiences are, also, integrated into the discussion, in the classroom, and the professors encourage the students to understand all levels of learning that is taking place during this experience. You know, it is a life changing experience, and they, often, don't understand it completely until they go back home, and adjust to life, again, back on the American campus. So, we really try to emphasize the total experience of learning, and this fits in very well with our Jesuit mission of educating the whole person.

I've had an opportunity, I've only been with the program for a year, but during that time, I've had an opportunity to talk with many of our professors that teach here at Lorenzo de' Medici. So, what I am going to talk about, now, you may consider somewhat a generalization, so, I hope when we conclude our formal presentation, you may have some comments, some questions, or challenges to this, but I'm simply going to tell you what some of the professors have shared with me.

They found that when they, themselves, were students, there was an emphasis on the respect for the past. For instance, it's different from what they experience now, as professors, because, one example will be about Dante: if they were going to comment Dante, in an Italian university classroom, they would feel intimidated, and not comfortable with doing that, unless they view themselves as Dante scholars, whereas, the students that they teach, very quickly will have a comment, and will not feel, in any sense, that they have to study all levels of Dante before they express their opinion. So, for many of them, the whole question of "what do you think?" directed to the students, is a new concept, and they've had to adjust, and modify, their teaching practices, and many of them teach at the Italian university, so, they have to modify what they would do at Lorenzo de' Medici. So, they did experience, many of these professors, classroom culture shock, by going from the total lecture experience, then, moving from lecture to guided discussion, and, then, into small groups, and what they seem to express to me is that they enjoy teaching this way, it's more challenging to them, but, it has opened up a whole new way in which they can view the whole thinking process, and the way they feel it's different is that there is more opportunity for the exchange of ideas and thoughts and that the American students prefer comparative studies, and, so, they have had to make some adjustments.

Now, some of the changes that they have made, is that there maybe somewhat more of the emphasis on developing the syllabus to explain all the activities, all the learning objectives, that will be different from what they would do in the Italian classroom. But, then, in some way, once that formal structure is made, then, it becomes more of an informal learning process, and if they are teaching a course in literature, they wouldn't stress all the facts, and, you know, you would learn every document, every piece of date about Italian literature. What they would do, instead, is choose selected works, and, then, have more in-depth review of those works, and that was really new thinking for many of them.

In terms of classroom behavior, they found a difference, and, again, we go back to the example of Dante, where it would almost be disrespectful for a student at a young age, with little

experience in the field, to pose these questions or challenges, you know the thinking of it. So, the professors have had to adjust to this, where, with the American students, this is not viewed as disrespectful. One example was with one of the characters in Italian literature that the student walked into the classroom, the second day of class, and compared herself to one of Dante's characters, and the professor said I would never ever, even at my stage in life, think that I could do this. So, it's still somewhat of a struggle, and a challenge, around classroom behavior, again sometimes, it is viewed as being out of line with regard to disrespect.

One other issue was around eating in the classroom. The professors have to get it clearly established whether or not they have the authority to say students can or cannot eat in the classroom. But, one professor uses the example of when she was in class at the Italian university, a student came into the classroom, and took a bite of an apple. The professor, in front of the other 200 people in the classroom, just stopped, and turned around, and said "If I want to see animals eating, I will go to the zoo". The professor tells that story, and, in an indirect way, sends the message to not eat in class, and it seems to be working for her.

So, the whole idea of self discovery, too, in some ways, is different, because for these professors, what they have said, is the way they had this self discovery experience, is that in the Italian classroom, they had to get out, and discover their own ways of learning. It wasn't dictated to them to get out and go, as you will do this, and you will meet in this small group. So, even though the content was very structured, their process of growth occurred through understanding how they would go out, and, then, study and learn. Whereas the self discovery with teaching the American students tends to be more based on this open way of thinking, and discussing, and sharing ideas and putting the emphasis on critical thinking. So, in many ways, although there are distinctions, there are some common areas, that we find between what we emphasize at Fairfield University, in Connecticut, and, here, in Fairfield University, Florence.

We do emphasize class attendance, class participation, and, we encourage the building, and strengthening, of the student-teacher relationship. And, in some ways, with the latest technologies, e-mail, and so forth, that we were talking about yesterday, versus the previous types of study abroad experiences, there is always something that can build a lasting relationship, and, of course, we emphasize personal attention, and, in the Jesuit tradition, we really do believe in teaching in the proper environment. Thank you.

***Barbara Deimling:***

The next speaker is going to be myself.

## **SYRACUSE UNIVERSITY**

***Barbara Deimling:***

Syracuse University celebrated, last year, it's 40<sup>th</sup> anniversary. It is the largest program in Italy, and we dare say, it is even the largest study abroad program in Europe. We have, regularly, more than 300 students, around 320 to 330 students and off to more. We have 100 staff and faculty members, and I just counted, yesterday evening, we offer 117 courses each semester. However, our ambition does not lie in the scale of the program, but it lies in it's academic excellence, we have five departments, each headed by a department chair, who, together with the Director, are responsible for the academics. The departments are architecture, art studio, art history, humanities and social sciences and the Italian department.

Essentially, what are we? We are like a college, we have tremendous advantages because of that, and we have disadvantages. The advantages are clear. We can do much of what is not possible in the U. S., with the availability of interdisciplinary studies that is hardly manageable within any other program on a large home campus. We have professors, many of whom are teaching only for us, we offer guest lectures in each of the classes, we have courses that are team taught, we have

seminars which are taught by professors from different disciplines. Just to give you an example of the strength of our offerings, we have, for example, the art history field where I, myself, come from, and we offer every semester 22 courses in Italian art history, which range from introductory, to intermediate, upper level classes, to graduate classes. Twenty-two. So, we allow such classes as, for example, Public Palaces in the Medieval Communes, a class that actually I taught. We allow only five students to be in a class of this sort, and we can allow this, because, at the same time, we offer large introductory classes, with enrollments of, for example, eighty students, with lectures and sites visits. How we do this, I'll talk to you about, in a minute.

Our teaching, and the quest for academic excellence, is aided by our extra curricular academic events. We have a lecture committee that is run by our faculty who invite lecturers, each department invites speakers in their own field, we sponsor conferences, we have a strong collaboration with Georgetown University, with whom we sponsor events and conferences, particularly, with emphasis on interdisciplinary studies. That's where we feel that our strength lies. Teaching is aided a lot by our graduate programs. As I said, we are like a college because of our size, yet, at the same time, what helps to give the college a university atmosphere is our graduate programs where the graduate students serve as contemporary models to the undergraduates.

We have three graduate programs, one in the fine arts, a post graduate level in architecture, and with an emphasis on the global market, there is a masters for international affairs. These graduate students help in the teaching process. In this way, these students, later on, have the possibility of serving as teaching assistants for the large introductory classes that I mentioned before. We offer, particularly to the fine arts students, the possibility, once they have received the masters, of staying with us a little longer, and serving as teaching assistants. They are the ones who, then, in the introductory classes, go on the site visits, where we allow only 10 to 15 students, because, otherwise, on-site visits in Florence would not be possible. At the same time, these teaching assistants may become future professors of art history.

We have about four to five field trips each weekend that we offer to students. Our classes are organized in such a way that they are intrinsically a part of these field trips. Our idea is that we encourage the students to travel by offering, from within our institution, as many field trips as possible, any given semester. The graduate students are the ones who help out on the fieldtrips, as we mentioned before. Sometimes, if it's a small class, like with my public palaces class, at this point, it is the professor, himself, who goes on these field trips. Again, for us, two notions are important, on the one hand, to strength the notion of the college atmosphere, but, also, to provide academic excellence. This is an issue that has been brought up in the regular faculty meetings that we have, how we can provide the best academic excellence at our institution. At the same time, Syracuse University has been working constantly against the image of being an American island. I talked about the advantages, previously. The disadvantage is, of course, that if you are such a large program, it is very easy to become very quickly an American island. We, therefore, just do many activities to counteract this image.

We have two important obligations: the first one is the students have to live in Italian families, we have a department that only deals with housing, and housing issues, because if you can imagine 300 students needing to be housed in families, that's an immense task that we have, and we have two to three staff members, full time, only for this task. The other obligation that we have to the students is that every student, at whatever level, has to learn Italian. This means that our Italian department is one of the biggest in our University. We have 18 Italian professors teaching Italian to our students, and, again, this is on all different levels, from introductory, to classes in art history, or, in political science, taught only in Italian.

As I know that time is brief this morning, because we started a little bit late, I would stop here. I know there are numerous things that I could talk about, as you can imagine. I will talk, again, about the historical properties that we have. So, therefore, I would like to stop my brief presentation of Syracuse University, in Florence.



## UNIVERSITY OF CONNECTICUT FLORENCE STUDY PROGRAM

### *Andreina Bianchini:*

Well, yesterday, at a certain point, Portia Prebys brought up an interesting and important topic. I don't know whether it's been addressed yet, or not, that is, the whole matter of the changes in the preparation of the American students, the changes in the kind of students that we are receiving now. We studied, so many years ago, the whole different context in which the students studied, and the functions of the instruction, and the student expectations.

The program of the University of Connecticut could easily be considered a case study, a mirror image of these changes over the past 20 some years. The program, which was established in 1978, was established in Florence. At that time, it was conceived of as a small program, created, really, by the members of the Italian section of the Romance Languages Department at the University of Connecticut, to facilitate study at the University of Florence for their advanced students. That is, the program brought here a small group of students who had a couple of years of study of the language behind them. They were either Italian majors, or were studying in fields closely related to Italian literature. In general, they came to Florence and took a very intensive six-week language program to perfect their language skills, not to introduce them to the study of the language. Certainly, to prepare them for their experiences at the University of Florence where they were sent off in November, or so, when the courses used to begin at the University, to take their courses and the students remained largely, or semi, independent, until the end of the academic year.

The directors would rotate. There were, indeed, one, or two, internal courses that would complete their course of studies, so that they would go back to the University with the sufficient number of credits. That's the way it functioned for the first 10 –15 years. Obviously, with the changes in University policy, changes in the interests of students, changes in the kind of preparation the students received at the home University, all of this became increasingly difficult to maintain, in this particular form. The number of students that were able to carry out a program of this kind dwindled, and dwindled, and, it, soon, became clear to the University that, unless radical changes were introduced, this program would simply disappear. There was no way that we could simply continue to find students in that way for the University of Florence.

And, in fact, some five years ago, the program underwent radical reorganization, and it has become much more of a typical study abroad program. It continues to be a small program, it has about twenty-five students per semester, in a good year, and this is what we expect to maintain from now on. We have gone to becoming a two-semester program, actually, we have two programs that run parallel to one another. One, is the two semester program on which the students can come, either for the fall semester, or the spring semester. We have the academic year program which continues to carry on all the tradition of our former students in the University of Florence, for one or two courses. Now, however, that the University of Florence has, itself, undergone considerable reorganization in it's semestralization, we don't have the time, with our annual students, to give them that six-week preparation in order to send them off in November. They really have to be informed about what's been going on at the University much earlier, and, in fact, we are tending toward the pattern which I have learned about already in this conference, of encouraging them to attempt a course at the University only in the spring semester, and this has been an advantage for us, that we have the possibility of spring semester courses at the University of Florence.

But, in any event, of the twenty-five students that we have in this program of advanced students, those who are able to, in fact, follow one, or two courses, at the University number about six, or seven of the students. The other students take internally-organized courses that are taught on our premises, at piazza Madonna degli Aldobrandini, where the Cappelle Medicee are, as you probably know. We have all levels of Italian, we accept beginners, we accept students who have had no Italian at all, and so, we teach an intensive beginning, we teach intermediate, we teach advanced. These are all taught by native speakers. We teach a course of Italian civilization both semesters, and we teach a number of Italian and literature and art history courses. Very few of our internal courses

are now taught in Italian. The needs, and the interests, of the students have changed over the years. We are not getting students who have studied Italian at any considerable degree before their arrival, and their interests are not, necessarily, in the liberal arts, any more. This has come out again, and again, in this symposium. It's the social sciences. In fact, of our six advanced students who will be taking courses at the University, in the spring, only one is interested in the Facoltà di Lettere. All of the others are interested in the scienze politiche, economia, etc.

The positive thing that none of us could have foreseen 15 years ago, is that the decrease in pursuing, at least, formal study in Italian literature, for example, or in the Italian language, has not produced a decrease in the interest in coming to Italy. Students come to Italy, anyway, even if they are not studying Ariosto, but, if they are interested in studying the European Union, the social sciences, and so forth. This has been an interesting and unexpected development. The Italian Department, in a sense, is stepping into the background, to some extent, and other departments, history, political science, and the social sciences are coming into the foreground, and the students are more often requesting credits from those departments for full courses taken at the University of Florence. In a sense, these departments are becoming unexpectedly internationalized, while the Italian Department, or the departments that were conventionally involved in study abroad, are not furnishing the number of students that they used to.

The problems in teaching, because this is supposed to be the focus of this particular session, all of the transformation of the program of the University of Connecticut has been in response to the changes in the needs for teaching American students. In a sense, it has been driven by the changes in these areas, but, we have the same experiences with the Italian vs. American differences in teaching methods, of course, that all the programs have. The teachers that they have are Italian natives, and they adjust as they have experienced with other American programs. Usually, they make the rounds of these programs in Florence, we have a large number in Florence and we share experienced teachers, so they have some experience with American students. It's still difficult for them, even after years of dealing with American expectations, to adjust to the fact that the very premises are different.

In Italy, the task of education was largely the transmission of a body of information, of a body of skills, of a body tradition, whereas with the American premises, you inculcate a predisposition, as has been mentioned by someone else, for lifelong learning. This is a lofty ideal, when it works, it's marvelous, when it doesn't, you have someone who has neither the predisposition, nor has received the body of information. In the Italian system, there is, at least, a safety clause. If the person doesn't become a great critical thinker, they at least know things, so we are constantly dealing with this problem of how to justify the fact that some of our students neither know very many things, nor are predisposed. So, it's a give and take proposition: that we try to come to some middle ground. I'm skeptical, myself, about the American premise, because it wasn't ever meant for what we, in fact, have today which is mass education, on the upper levels. The idea of a mass, democratic alphabetization of the population which was at the very origin of American educational history, and has become, of course, true of all the Western world, indeed, all of the world, was never, probably, intended to be applied to the university. And, instead, we have seen, we have lived in, all of these so-called changes, that we are experiencing in teaching, in the preparation of students, partly and to a large extent, the result of the massification of university level education, and when we are dealing with that, and, at the same time, we maintain the idea that we are inculcating a predisposition, and critical thinking, and so forth, it's a little tricky. I think we have to be very careful, and conscious, and, probably, have a whole re-examination of the premises upon which we function in view of the massification of the educational process. Certainly we are getting students who are coming for a life experience and this is what we find ourselves dealing with. Thank you.

*Also invited to speak in this session:*

**ROUND TABLE / TAVOLA ROTONDA: THE DIDACTIC EXPERIENCES FOR ITALIANS AND AMERICANS TEACHING IN ITALY**

*Cristina Acidini Luchinat, Marcello Fantoni, and Franco Pavoncello, Moderators*

***Giuseppe Nicoletti:***

Parlo io per darvi una giustificazione. Allora, dopo un'illustrazione così perspicua dei programmi, e così articolata, parliamo attraverso il metodo così collaudato, della tavola rotonda, di alcune esperienze sul campo di carattere didattico, e la parola è affidata ad esperti diversi nel campo della didattica della storia dell'arte. Con la Professoressa Cristina Acidini Luchinat, abbiamo la storia delle idee, e la storia della civilizzazione attraverso il Professor Marcello Fantoni, e, credo, la storia delle scienze politiche, attraverso il Professor Franco Pavoncello.

Io ho diretto, per qualche anno, il Dipartimento di Italianistica, dell'Università di Firenze, e una casuale, ma fortunata coincidenza, mi pone accanto, stamattina, ad una collega che insegna in una sede universitaria americana, che esiste sulla stessa piazza sulla quale esiste il mio dipartimento. Ho esperienze di collaborazione con le tante istituzioni accademiche americane che vi sono a Firenze? Personalmente, no, constato questo al di là delle obiettive differenze, soprattutto relative agli ordinamenti didattici dei nostri sistemi universitari. Mi pare di aver constatato, una atavica leggendaria diffidenza reciproca. Abbiamo pensato, a volte, appunto, noi al dipartimento, quando ho diretto per tre anni il dipartimento stesso, di organizzare alcuni moduli didattici che potessero, magari, essere funzionali alla preparazione e agli interessi degli studenti americani. Poi, avevamo come ambasciatore un collega, il Prof. Brusagli, che, credo, molti di voi conoscano per molte ragioni, anche per la sua preparazione, soprattutto, nel settore della letteratura italiana rinascimentale, ma ho l'impressione che non abbiamo mai ottenuto quel riscontro che, inizialmente, ci attendevamo. D'altra parte, anche noi, non abbiamo fatto sforzi particolari.

Un po' con la Syracuse, qualche risultato abbiamo ottenuto, mi pare, che, poi, è stato organizzato un convegno sulla letteratura novecentesca, e sugli scrittori contemporanei italiani, io poi, ho seguito una studentessa della Syracuse che faceva uno stage per noi. Ecco, forme di collaborazione, e di interazione, più marginali che non sostanziali, forse, ma ripeto, vi è da maturare un rapporto di reciprocità che, appunto, deve superare delle difficoltà non sempre legate alla buona volontà dei direttori dei programmi, o dei direttori di dipartimento, ma, spero, che la situazione nel tempo possa migliorare. Già, il fatto che ci sia stato questo convegno, e che l'opinione pubblica fiorentina abbia preso atto dell'esistenza di questa ricchezza enorme che esiste sulla città, è un fatto positivo.

Allora, dopo questa breve premessa chiamerei qui, al tavolo, i tre colleghi che ho ricordato prima.

***Marcello Fantoni:***

So I was asked to start, I know it's already five minutes past ten which makes speakers who have to end, a little bit nervous, but, I think, the purpose of this round table is, on one hand, to make comments on what happened in the first part of the morning, and encourage questions, if there are any. So, I would like to keep what I have to say very short, I promise no longer that five minutes. And, maybe, something else. Instead of talking about my teaching experience, I would rather play the role of the external observer. And, in a way, I'm allowed to, giving my specific perspective of the American universities. In which sense, as an external observer, having heard what was said this morning, already conferred on me, one more time, as an external observer, as I said now, American universities exist. In this conference there is the combination of a long process that started years ago. They exist juridically, they are an economic reality, they have a social importance in many cities

of this country. They have developed relations with municipalities, with the state administration, and many Italian cultural institutions, but, I would rather emphasize something else, they exist in my opinion, for another reason, they exist because they have been able to achieve a sort of dignity of being a university in this country which probably was not necessarily the case when I started teaching for American universities, ten to fifteen years ago. A dignity to be considered legitimate, academic institutions in this country because of the quality of what is being done here.

Years ago, for an Italian teaching in an American university, was considered having chosen, or been obliged to teach in a second rank university. This is not the case, and, any more, I think that the work that has been done is quite important in this direction. So, this conference is a point of arrival, but, I would say that it should also be considered a point of departure, giving the premises I have made, because, now, I think we have clearly the awareness of the potentialities of the collegial work that has been done, the human resources to continue, and, I would say, we need to create more opportunities such as this, but probably more focused on issues, issues in the sense of creating an occasion to discuss and to address specific common problems, or possible ways, to prove and collaborate, such as, and this is the list of the few things I consider relevant.

As Professor Nicoletti just said, the relationship with the Italian university, here, is not so harmonious or idyllic. There is a lot of work to be done in this direction, in my opinion. A lot of work that requires sharing our experience. I heard the case of Padova, this morning, which definitely doesn't match what happens in Florence. For many different reasons, the structure, itself, of the University, changes in the differences with the semester system, reform is now helping a lot in this direction. So, there are problems relating to the logistics somehow, but there are, also, other types of problems, in my opinion. You know, the University of Florence has signed agreements with many American universities. I think, more than sixty, already, which would imply that there could be a full reciprocity of students, and all of that. But, when it gets down to the practical activating of those programs, there is still a lot to be done. Therefore, the possible thing that could be considered as a continuation of this would be seriously meeting with people who are in charge of departments, organizing the didactic approach, or the administrators of the Italian universities, in their various locations, and try to really develop reciprocal collaboration.

There is something else that I think could be done, Barbara has mentioned what Syracuse and Georgetown have done together, I think this not because Georgetown is involved, but because I think this should be encouraged. In other words, cultural activities, in all their various forms, because this could be a possible, and important way to integrate, and complement, just the teaching, and as we know, not necessarily, the individual universities have the financial possibility, or the capacity, to organize this type of things. So, I think this would have to be, necessarily, the result of a collaboration, and, then, one last thing which is important in many ways. I haven't yet figured out what is the balance between the students who come to study in Italy or who come to study Italy, and this would have to be addressed, sooner or later, because this is, on one hand, part of the internal policy of the individual university, but, it is, also, a manner of planning the future. I don't know how much the popularity of Italy will last, I don't want to sound pessimistic, I hope it will last for a long time, but, definitely, this type of cultural aspect has to be carefully pondered, and eventually metabolized, in the planning of the teaching, here, in the universities. Also, because, on the other hand, there is probably a difference between the popularity of Italy among American students and the importance of what is called Italianistica in the American universities. There are, I think, thousands of American students coming to Italy, but the Departments of Italian Studies, or Italianistica, are not necessarily, involved. I think it is more appropriate that they be involved. I think there could be something here that needs to be understood.

I know a lot of people in this room, and I know that some of those who are professors in the American universities in Italy were once students in Italy. So, there has been this kind of seduction by Italy, which clearly perpetuates in a way the attraction to this country. I think one should imagine building something more culturally focused in order to project an image of what could be learned in this country, which goes beyond this generational circle. So, I would hope that our students would

want to be professors here, but, I think we should, also, try to develop a different idea of what Italian Studies could be. In other words, definitely, this occasion is a great success, this event is very important, but I think we should also imagine taking advantage of this to continue working, and I know there is no organization in what I've said, but, because it's a Round Table, I feel justified just having expressed my opinion. Thank you.

***Cristina Acidini Luchinat:***

Good morning, I'll use only a few minutes to share with Marcello what is to be considered the point of view of an external observer, and, I hope, a friend. What I want to tell you is what's happening, I think, as a positive case in the institution which I'm responsible for, the Opificio delle Pietre Dure, an institution entirely devoted to conservation, and restoration of works of art, based in Florence. It was founded in 1588, but, I don't want to go so far back, and to explain the history of such an institution.

What I want to stress is that, now, it is one of the two places where the state teaching activity in restoration is performed, the other one is in Rome and is at the Central Institute for Restoration. So, what we do, essentially, is to give four years of very intensive, and very tough courses on restoration, in different fields, and the people who come out with a diploma from our institution are supposed to be good restorers. But, we have possibilities of teaching beyond this, and that's exactly what I want to stress, today, which is to host young, or not so young people, for stages, and what we are doing is to have them in different sectors, as in a continuous teaching process, so to say, which is based on laboratory experience, and, for the first time this year, we will have a "stagista" from the U. S. A. I'm very glad, and very proud of it, because it never happened before, and she will be here in a while, and she comes from the Fine Arts Institute of New York University, so, that's the first good news. And, the second thing I want to say may develop into good news, but I'm not sure, yet. As you all know on experience, many students come to Florence especially in order to visit our museums, and to know from the inside, our art treasures, our art heritage. And this is not very easy and this is very expensive, and, personally, I have always been feeling guilty without a real fault, though, because this is not so friendly, this is not so welcoming as it should or could be. So, together with Portia Prebys, we resumed an old problem which is to build the conditions of an agreement between the Ministero per I Beni Culturali, our Ministry, which owns, and runs, the major state museums, and the American universities in Italy, especially in Florence, but not only in Florence, of course, and to sign a mutual agreement, thanks to which, the possibility of visiting public museums and monuments, at special conditions, would be made possible. I know this is a problem, if it was easy to solve, it would have been already solved, so, what I only want to announce is that a Special Committee which is within our Ministry, has been especially appointed to examine those proposals, it has now considered this possibility, and it is rather positive about it, and, sooner or later, maybe, a solution will be found, in order to allow a more easy and friendly visit to our museums. So, that is exactly what I wanted to say, that it is not yet, good news, but it is the beginning.

***Franco Pavoncello:***

Good morning, everybody. I am Franco Pavoncello, I am the Dean of Academic Affairs, and Associate Professor, at John Cabot University, in Rome. John Cabot University was founded in 1972, and it has, right now, about 400 students in the University, itself. We are a liberal arts, four year program, and we give degrees in five areas: business administration, political science, international affairs, art history, and English literature.

I will not comment any longer on what I have just said, my presentation will be quite exhaustive, later on, but, I'm saying this as a way of introducing some of my reflections on the things that have been discussed, here, today. We teach about 200 regular students, and 200 American visiting students, so, we are, in a way, looking from a very peculiar vantage point on the issue of American education in Italy. We have people coming from all over the world, we have 46 countries represented in our university, about 100 are Italian, 100 from the rest of the world, and 200

American students. We bring together the American, and the non-American, to study together, and this is very interesting, because, obviously, the necessities are very different, and the different ways we have to approach teaching in the classroom, show this. I would say that it's very important that we realize that, as has been said before, there is a change between the need to study Italy, and the need to study the Italian language. As, even while the study of the Italian language dwindles, it is very important to realize that more and more interest is generated for the study of Italy. Italy, in terms of culture, Italy in terms of art history, Italy in terms of social science, and, I think, that it is important.

I would say that it would be quite important, also, for the Italian authorities to realize, from this point of view, the tremendous importance that American institutions have been, in Italy, bringing foreigners in touch with the Italian cultural and historical experiences. Foreigners that would not do so, if it weren't for those institutions, because they would not be willing to invest that kind of time that they would have to invest in order to learn the language, to allow them to attend the Italian university. I, also, feel that, as has been said, there is some kind of difficulty, perhaps, in the cooperation between the American institutions, and the Italian institutions, and, as a way of provoking some thought, afterwards, I wonder what will happen as a result of the program changes that have been taking place in the Italian academic world. The fact that Italy has decided to move away from the traditional "laurea" to a European degree, Italians call it "European", but, it is, in a way, the typical American B.A. for Europeans. I think it would be interesting to see how this will affect the way we can interact.

But, at the same time, as a final point of consideration, I think it is very important to understand the experience of John Cabot University because it shows what it is that is appealing for American academia, for Europeans, and Italians. Why is it that Europeans, and Italians, come and study at John Cabot, what is it that we give them that other types of situations do not give them? We have about 100 Italians, and we have roughly 50 students coming from the Balkans, and the Yugoslavian countries. They are coming here, more and more, and I know that, in other American institutions around Europe, there is an increase of Eastern Europeans coming over, and, I think, that what is important is to realize that the experience of American academics should now, really, be concentrated in terms of the fact that we bring study abroad, we bring Americans to study in Italy, but, also, the fact that we can build a very important academic tradition, in Europe, for Europeans, and this is an important challenge, in my opinion, as important as the challenge of educating Americans to Italy, itself.

As a final note, let me read to you a very recent survey that was put together by the Alumni Committee of John Cabot University, a survey that was taken of 100 students who graduated between '96 and '99, and, let me say to you, that 43% of those who were surveyed said that they plan to attend graduate school in the future, so this is an important consideration. The goal of the students enrolled at John Cabot University was to seek, and, or continue, an American education, and, I think, that the liberal arts, and the combinations with the English language, is becoming extremely important in terms of determining the choice of students who come to study in a European environment at the University.

Finally, the main strengths of the university were identified as due to its international environment, and low student-faculty ratio. I think that this is the kind of development that we are seeing today in the world academics. People want to have international exposure, they want to have an integrated structure, they don't want to be left out in the cold, they want to have structured classrooms, and, I think that American academics can give a very important answer to these kinds of demands. Thank you.

***Cristina Acidini Luchinat:***

I would like to open the floor to some questions. Actually, we only have five minutes, so, if you would like to have some questions that you would ask to the people that were present this morning, please do so. Yes.

***Participant:***

My question regards what is the language pledge which the students undertake at Dartmouth College.

***Keala Jewell:***

Before the students even come to Italy, when they have been accepted into the program, and they have a formal document which they have to sign in which they say, they pledge that they will only speak Italian to each other, and to the faculty, then, they are allowed to speak to their friends, and to their family in English. Otherwise, they are required to speak Italian, and there is a certain disciplinary procedure in place if they fail to abide by the pledge. All of the Dartmouth programs in other countries have the same pledge.

***Cristina Acidini Luchinat:***

Are there any other questions?

***Participant:***

I think that we should distinguish between the students studying in Italy. Professor Fantoni mentioned that we should distinguish between students in Italy, and students who were studying Italy. I would simply point out that one can come to Italy in order to study European things, too, because Italy, ever since the last World War, and, indeed, much before has gone “pari passo”, step by step, along with the rest of Europe and this is as valid as for the study of Europe, and, say, Germany, or France.

## **E. PROGRAMS ON HISTORICAL PROPERTIES**

***Barbara Deimling:***

I was unable to give you a break because we are running late, and, unfortunately, Robert Callahan has to catch a train. Lunch has to be served, so, we really have to be on time. I ask all of you speakers to stick to the limit that has been given to you, which is three to five minutes. If not, I will be forced to interrupt you. So, therefore, please concentrate on the main issues that we have set up for this morning.

I am pleased to announce the next session. This time, we will have American universities which are located on historical properties. The challenging, and yet, the wonderful things that they have to offer are positive points, but, at the same time, the challenges they may face could be daunting.

Immediately, I would like to introduce the first speaker, Mary Beckinsale, from Bowling Green State University.

## **BOWLING GREEN STATE UNIVERSITY**

***Mary Beckinsale:***

Bowling Green State University’s overseas affiliated program is known as SACI, or Studio Art Centers International. SACI grew, in 25 years, from 12 students to 120, with 20 graduate students, and last year purchased, with the help of an Italian bank mortgage, the Palazzo dei Cartelloni. This historic monument is of great importance, as on the front of the Mannerist façade, the great mathematician, Vincenzo Viviani, honored his mentor and teacher Galileo Galilei. It is the only monument put up to honor Galileo contemporary to his times, because the Vatican had expressly passed an edict in 1662, forbidding the dissemination of his work or ideas.

Recently, Dava Sobel, in her book on Galileo's daughters, again drew attention to the remarkable memorial, which, to this day, adorns our building on Via Sant'Antonino, 11. It shows the bust of the old blind philosopher/scientist. Beneath him, is a sculpture of a sea captain looking through a telescope, and, probably, trying to estimate longitude, by observing the moons of Jupiter, and, on the other side, is a canon being fired, demonstrating the laws of trajectory, which he researched and formulated.

The two "cartelloni", or big scrolls, list Galileo's truly stupefying achievements, ending with the statement that there were two great sons of Florence, Michelangelo Buonarroti and Galileo Galilei, that both gave what they were able to give to humanity, through the study of nature, and, through the use of their actual optical observations, a very fitting maxim for our art school.

We had the total cooperation and support from all the city officials and institutional bodies in the city. In few other countries in the world, could we have obtained the permissions we needed from the town planning office, the Ministero dei Beni Culturali ed Architettonici, the fire, health and safety offices, with such support and speed. I cannot speak too highly of the way Italian bureaucracy, when confronted with an urgent problem, that is not a personal matter, but a social issue, such as the continuing presence of a contemporary art school in Florence, moved with alacrity and remarkable creativity, resolving the problems of how to enable a contemporary school to enter appropriately, and legally, into a historic listed palace.

SACI tries, in many ways, to respond to that support, by working with the Comune to co-host Florentine exhibitions, and to help with various charitable initiatives. Last year, our students painted a mural for the AIDS children in the Anna Mayer Hospital, we have designed and decorated the school buses in Marciana, projected the layout and historical brochures for the sanctuary museum in Elba, and restored over 400 Etruscan objects for the museum in Rio Maggiore. We, also, helped set up the small Etruscan museum with the Florida State University at Gaiole in Chianti.

We have, for the past four years, undertaken the major restoration project of the Chapel of Santa Maria degli Angeli for the teaching nuns of the Conservatorio. This includes the lunettes of Francesco Curradi, and the Baroque altars. On November 21<sup>st</sup>, we will reopen the chapel for Mass in Holy Year.

Our extensive garden in Via Sant'Antonino, will also become of social use as a space for exhibitions, as it is developed and planted. We have a great appreciation of Florence, and the Florentines, for being such generous and supportive hosts, and find that through art, we can share truly international initiatives.

Lastly, I would like to give tribute to Giovanbattista Nelli, the architect who built such an extraordinarily comfortable building. This Florentine Baroque palace has to be one of the most beautifully designed buildings of the period in Florence. It is comfortable, cool in summer and warm in winter, with beautiful human spaces and excellent acoustics. A model of successful design, a predecessor to the great achievements in Italian design and architecture of today, and surely, one of the reasons SACI chose as a milieu for its students to be in the very center of Florence, living a part of the city reality that the students can explore, daily.

Much as the hills of Tuscany are a beautiful idyll, the city center contains the inspiration for the contemporary art student, who must be technically and academically equipped, with a knowledge of history, philosophy, politics and languages. An artist must understand great spaces of human knowledge if he/she is going to produce a work of art that speaks for its time, and that is SACI's aim, to train the artists of our time, utilizing the discoveries, the inventions, the new of every age.

***Barbara Deimling:***

I would like to thank Mary Beckinsale for her very concise comments, and I would like to now invite Heidi Flores from Georgetown University.



### *Heidi Flores:*

I know I have to be brief and, indeed, I will be, I just want to give you a little history of Villa Le Balze where the Georgetown University program is located. Villa Le Balze was built around 1912 by the English architects, Cecil Pinsent and Geoffrey Scott, who, at that time in their lives, were enjoying a great deal of renown and that renown was because of their friendship with Bernard Berenson. Villa Le Balze, as the name suggests, is a narrow strip of land, below Fiesole, le Balze means cliffs. The property was bought by Charles Augustus Strong, a contemporary of Bernard Berenson's, who graduated from Harvard at the same time Berenson did. And, the story has it, that he used to vacation in the Villa San Girolamo, right above us, and, one day, he decided that he wanted to settle in Italy and bought that very strange piece of land. It is very steeply terraced. He had the good luck to marry Bessy Rockefeller, John D. Rockefeller's favourite daughter, so, you can understand immediately where their wealth came from. However, he commissioned the two architects to build the beautiful Villa Le Balze.

Villa Le Balze was built starting in 1912, and it was completed in the 20's. The garden took a little longer, and, I think, the final date might have been 1924 when it was actually completed. It lies on about three acres of land, some of which is, still, steeply terraced, and we have about 200 olive trees, we still make olive oil which we enjoy in our meals. The Villa is really a "casa signorile", a villa for a very small family. It was, indeed, a villa for a very small family: the Strongs had one child, Margeret. The Villa has one living room, a library, a dining room, and about seven bedrooms on the upper floor. Margaret grew up in Villa Le Balze, but she had an unhappy childhood, as her mother died when she was very young, and, as soon as she could, she got married, and left Florence. She married a Chilean marquis by the name of Decuevas, and she inherited her mother's wealth, and, therefore, travelled all over Europe, and the U. S., and they had homes everywhere.

To make a long story short, she donated the Villa to Georgetown University in 1979, because her lawyer, a Georgetown University Law School graduate, recommended it. She was looking for an academic institution that might be interested in receiving such a gift, and she asked for several proposals, and she liked the proposal that Georgetown made, and that is why she gave it to Georgetown University. They gladly accepted the gift, and, I don't think they knew what was coming, however, because the house had not been lived in for 40 years. Her father, Strong, died in 1940, and Margaret had kept just a skeleton staff of people at the Villa, a gardener and a caretaker. They just prevented the house from falling down, but mainly, the roof from falling down. The garden, of course, was in terrible disrepair when Georgetown took it over 1979.

The first thing that Georgetown did, of course, they had to do what had to be done, which was a lot, and it took them a good year, the whole of 1980, to put in a central heating system, which replaced the previous one which was very old and didn't work, some electrical wiring. They did nothing to the garden, really. We only started the restoration of the garden about five, or six years ago, and that is, still, an on-going project. So far, Georgetown has spent about \$250,000.00, actually on the garden, and, all together, we spent \$900,000.00 on the restoration of the Villa, itself. This includes things like septic tanks, telephone installation in all the rooms, a new roof over the Villa, on work on a damp wall, a lot of money in things that are not seen, not visible, a new kitchen equipped with all sort of equipment that is up to standard with the 626 safety regulations. That's about it, in terms of that.

The Villa is now used to house 19 of our 27 students, really very few. Space, I have to say, is limited, but, I think, giving the students the opportunity to live in such beautiful surroundings is something we don't want to give up. Students do respond to beauty, and that is one thing I have found that is certainly an advantage in having a program in a historical building. The disadvantages are pretty evident, and I won't go into details. You know, when we try to redo a façade, and we have to keep the school going, it is not easy to coordinate that. We have to put up the scaffolding, and make a lot of noise when the students want to sleep, so, they complain, and we have to close the windows so the workers don't give glances to the corridor, as the girls go running back and forth.

I mean, I could tell you lots of other incidents, but, I think you can imagine that certain difficulties do occur. I am aided by Rudolph Rooms, who is our architect, and he and I developed a very good working relationship, so, he is now very sensitive, he understands what our problems are, and he understands that I have, sometimes, difficulties in explaining to the mother university in Washington how things are done, here, what the problems are, because, sometimes, I think people in the U. S. cannot grasp the thousands of intricacies and bureaucratic details that go into starting a renovation project. So, working, I think, with an architect such as Rudolph Rooms is wonderful, and you certainly need someone that understands both sides, and, perhaps, both cultures, as well. That is all, I don't want to keep saying so much more. I know there will be discussion after this, so, perhaps, I will add something, then. Thank you.

## **HARDING UNIVERSITY**

### *Jay Walls:*

Good morning. Harding University has its main campus in Searcy, Arkansas, and Harding University in Florence was established in 1980. We have three groups of forty students a year, and we also have study abroad programs in London Athens and Brisbane. In 1983, some thirty villas were examined in the Florence area to decide which one would be appropriate for our program, and at that time, the President of the University, and the Dean of International Studies, came over to see three different properties which had been chosen as the most likely places to settle. My friend at the Italian Consulate, at that time, mentioned that he also knew that "il Palazzaccio" was for sale, in the hills of Scandicci, and, so, in addition to the three that they had chosen to look at, they also looked at this additional villa. And, it was decided, at that time, that it was the most suited to our program and it was bought in 1984.

Il Palazzaccio is on one acre of land, and at an elevation of about 2,000 feet on the hills of Scandicci, as I mentioned. Just like one of the programs that presented earlier, we, also, have olive trees and make olive oil which we enjoy throughout the year. The students also help us harvest the olives, which is always a fun activity for them. We are, as could be expected, in the "zona verde", which means there are restrictions on any building projects that we could do, and, also, on the type of vegetation that we can grow on our property. We have to, more or less, keep it as it always has been. The villa, itself, was built in 1590, with an addition in 1610, and, before we bought it, the main restoration on the project was done before we bought it, and, at that time, it was restored to its original floor plan, I believe in the 70's, or, in the 80's. The villa has twenty-four rooms, and it was modernized to include also eight bathrooms. We, also, house all of our faculty, and students, and we have an Italian cooking and gardening staff, so, our students eat their meals in the dining room, most of the time that they are here in Florence. Although they also have a Eurail Pass for two months of the semester, and do quite a lot of traveling.

Among the different rooms that we have, we have a library, and a computer room, we have also turned a cantina downstairs into a game room, with a ping-pong table, a Coke machine, and things like that. As would be expected, it's also a protected historical property, and, as such, we cannot make any great structural changes, which, of course, would be one of the challenges that we face. We felt like we needed to expand our offices within the last few years, and we took the addition to the building which was done in 1610 which were the barns and the well of the villa, and also, the bread oven, we took that area of the villa, and we restructured the inside of it, and refurbished it, and that's now all of our administrative offices. In fact, my office is the one that has the well, and the bread oven. If you want to come and visit, I'd be glad to make you some bread. It's quite a challenge for upkeep, and we have a full time electrician-handy man, and gardener, that we are kind of in a trial period with, but we think that we'll be hiring him to stay all year around, to help us out, and save a little money with other people that we would normally contract with. I

believe that because of the tranquility of the location, and the breathtaking view that we have of the valley, I agree with those who decided that this was the right place for our Italian program.

***Barbara Deimling:***

I would like to invite now ask Allen Grieco to talk about the properties of the Villa I Tatti, or the Harvard University Center for Italian Renaissance Studies, basically just around the corner. I'm sure you all drove by when you came in.

**THE HARVARD UNIVERSITY CENTER FOR ITALIAN RENAISSANCE STUDIES**

***Allen Grieco:***

Good morning. I must say that I thought, originally, that it was going to be more specific this morning, so, I prepared things that some of us who have to manage this kind of a property encounter, but, I see that we are sort of moving between some kind of hagiographic approach to the villas, and, maybe, also, that has to do with the use that these villas are put to, and I think that's exactly the key to the difference that we would find between our various situations.

Villa I Tatti is not in the situation of having undergraduate students, as you probably know. We have, every year, fifteen Fellows, who are usually about mid-career and, therefore, have what, in Italian, is usually termed with not a nice term, but an "utenza", that is somewhat different. In other words, Villa I Tatti is a kind of museum, therefore, we are living in a museum, where nothing has changed. In fact, that is one of the stipulations of the donation, precisely, that the Villa, and, even the small objects, can not be moved at all. However, it is also an institute that is growing, if only because books have been bought for the library, and, so, to a certain extent, it is an institution that is not always what it seems, and, therefore, we have been trying to get permission to do a whole bunch of changes, in particular, have more rooms for the books, and, also, to build studies for the Fellows, and Visiting Professors who, up to now, have not had their private space. We are talking about Visiting Professors, not the Fellows who have private studies. Thank you.

***Barbara Deimling:***

I would like now to invite David Travis to talk about New York University.

**NEW YORK UNIVERSITY**

***David Travis:***

To talk about the use of historic buildings, I've gathered together some general information, first, about the site where New York University has its undergraduate education program, and, secondly, about the most recent project New York University has brought to completion.

Villa La Pietra, the principle building, has also lent its name to the entire site where New York University operates its academic program. As you may know, La Pietra was the property of Sir Harold Acton, until his death several years ago. Its origins are 15th century, and, for hundreds of years, it has been the private home of noble Florentine families, including the Sassetti, the Capponi and the Incontri. The Actons – Arthur Acton and his American wife, Hortense Mitchell, purchased Villa La Pietra in 1908, and lived there for the rest of their lives. Sir Harold Acton, their elder son, lived on the estate until 1994. New York University established its academic program shortly after Sir Harold died.

The site includes much more than Villa La Pietra. It has hundreds of olive trees amongst a 54-acre farm, a marvelous (and historically significant) 5-acre garden, and a stupendous private art collection. Most importantly, for the concerns of this conference, there are four other smaller villas, three of which are currently filled with American and international undergraduates. These buildings are Villa Colletta, Villa Natalia and Villa Ulivi.

The questions faced by NYU at La Pietra are both similar to, and different from, other American college and university programs in Italy. The greatest similarity lies in the shared challenge of how to reconcile the preservation and (in many cases) the restoration of historic buildings and grounds, fully respecting Italian regulations, while, also, satisfying the educational needs of 21st century American students. Most often, this means upgrading a facility to both meet Italian legal requirements, and American standards, installing the equipment and facilities necessary for classroom and study, and – somehow – anticipating the immediate future, in terms of the building's use, and the technology of information exchange in an academic environment. There is nothing simple in all of this.

If this is the challenge we all share in Italy, the biggest difference for NYU in Florence lies in the scale of these activities – the number of buildings (five villas) and the size of the grounds – and in the limited time limit that NYU had to respond.

Six years ago, NYU hosted its first undergraduates group of around 20 students. This semester we have 260. We will have even more next semester. Therefore, the restoration, and improvement, of the facilities has been taken on quickly. Let me say a bit about what has been done, and how.

Villa La Pietra, itself, is a listed, historical site, as are its gardens and the ceremonial entryway (the *viale*). Nothing can be done to alter these features. NYU's project at La Pietra, then, is restoration and preservation. The space is not suitable for regular academic activities and, once the work is completed, the main Villa will be maintained as a museum to the Acton family and its art collection. Villa La Pietra, therefore, is an exercise – a rather large exercise – in restoration. And this project is now fully underway. In fact, Villa La Pietra will be closed to the public through May 2002. The gardens are, also, in the midst of a multi-year restoration program, and are, currently, closed, although certain areas will be opened again – as the work is completed – but, again, not before the spring of 2002.

The other villas on the site are the focus of the academic project, and scholarly conferences, of NYU in Florence. These are not listed buildings – and, therefore, their status does not fall under the Ministry of Art and Culture – but they are buildings of historical and/or cultural value overseen by the Commune of Florence. Three of the four were built in the 17th century; one of the villas, Villa Colletta was actually a farmhouse, until the 1940s, when it received a make-over, and emerged as an Englishman's idea of what a 17th century villa should look like. He succeeded very well, and Colletta is now one of the many, marvelous fakes built by Anglo-Saxons around Florence. Villa Colletta is currently a student dormitory.

For many years, through the 1980s, the Olivetti Corporation used three of the villas as a training center. For this reason, the conversion of one, the Villa Ulivi, into classrooms was a relatively straightforward process. Villa Sassetti will become the conference center and research faculty facility, after its own restoration. The most recent, and largest project, focused on the Villa Natalia. Let me say a bit more about this one building because it is a completed project of which NYU in Florence is justly quite proud.

Villa Natalia was falling apart when NYU moved in. Olivetti had used it for accommodations but its condition was tragic. The first attempt to consolidate the second floor only revealed the need to restore the entire building before it simply collapsed. So, in the spring of 1999, Villa Natalia was closed. The work started with twelve visits to the Commune for discussions, and negotiations, to agree on an overall design. What was done with the building?

- The structure of Villa Natalia was consolidated inside and out.
- Two floors were converted into student dormitories (and each room was wired for telephone and Internet connections, more than eighty kilometers of cable were laid down in the building).
- A full-service cafeteria was added.
- A small exercise gym and a laundry room built.
- Heating and air-conditioning installed.

- Stairways enlarged (and one new one created to satisfy safety regulations).
- Fire escapes added.
- Handicap and disabled access provided for and a special bathroom built.
- A state of the art security system installed.
- A computer lab put in place.

The result? From the outside, Villa Natalia looks only as if it received a new coat of paint – a few years ago. Its old feeling has been maintained, its roofline unchanged, and its grounds are now beginning to look good, again.

Here's the important news: All of this was done in just over eight months. And, one of those months was called August. Villa Natalia was ready for the Fall 2000 semester students, a good eighteen hours before their arrival in Florence. Who says you cannot do things quickly, and well, and also respect regulations on historic buildings and sites in Italy? The keys are organization, great attention in the earliest planning stages, an accomplished architect in Rudy Rooms, detailed discussion with the Commune, excellent relations with the various supervising and regulatory organizations, and, finally, an unceasing commitment to staying on top of the project every day.

Of course, Villa Natalia is also a very lucky project. Things went according to schedule and construction followed the plan. But *fortuna* isn't just a gift. As Machiavelli noted in The Prince, *Fortuna* flourishes in the right conditions. Those have to be created. NYU in Florence did just that. Today, Villa Natalia is a magnificent, modern facility for educational purposes, student accommodation and dining, while remaining a building of historical significance, and grandeur, that preserves its stature, and enhances the overall La Pietra site.

***Barbara Deimling:***

Thank you very much, I'm now again introducing myself as I did this morning, already, because I'm now going to talk about the historic properties of Syracuse University.

**SYRACUSE UNIVERSITY**

***Barbara Deimling:***

I'm Barbara Deimling, the Director of Syracuse University. I talked this morning more about our program, I talked about our quest for academic excellence, I talked about our college atmosphere, and about our strength because we are so large and, that is, in interdisciplinary studies. In contrast to other universities that were presented, or programs, and research institutes, we consider ourselves urban, meaning we are in the city and we take advantage of that. We are, however, not urban-urban in the sense that we are not in the historical center, we are just beyond the medieval city walls, that were destroyed under the directions of Giovanni Poggi in the 19<sup>th</sup> century, a big viale was made out of this and, then, the area immediately adjacent to the walls was urbanized. Now, it's exactly in this area where we are. There are distinct advantages and that is: we are not in the historical center where there is really an overflow of tourism, and you hear only English spoken, more and more. We are now in an area which is presently inhabited by Florentines, so, our students are really within this area, where we are, in a very authentic environment, if you want.

I would like to focus on the two historic properties that we have. Of the five buildings that we use, two are the property of Syracuse University. One is the so-called Villa Rossa, and the other one is the historic art studio on piazzale Donatello. Very close to one another, Villa Rossa as the name says, seems to be a non urban villa, meaning somewhere in the countryside. That's what it was when it was built in the 19<sup>th</sup> century. It was surrounded by fields, and the decorations you still see in the Villa, in fact, reflect the outside, so we have decorations with grain, and flowers, and poppy seeds, exactly what you were able to see at that time. Today, of course, we are surrounded by apartment buildings overlooking the piazza Savonarola. The Villa Rossa was built by Conte Mario

Gigliucci who was an amateur architect, he came from the Marches to Florence, and designed and had this Villa built for himself and his family.

Just recently on the 4<sup>th</sup> of July, we signed the contract purchasing three large studio spaces, on piazzale Donatello, which are the other large property of Syracuse University, of which we are very proud because these are historic art studios. Now, as I mentioned, in the 19<sup>th</sup> century, the city was enlarged, the medieval walls were torn down, there was a need to house, particularly, English artists. This was at the time of the Grand Tour, and the city built for these English artists, and for artists, in general, these art studios which are right near the English cemetery, which is located on the viale. Now, these art studios were built for individuals, one art studio was built for one artist, so, what you have is a beautiful studio space, huge windows, northern light that comes in, and you have a little apartment beside it, or integrated into this, which is equipped with a kitchen, a bathroom, and so on, which are now used for the students, but, also, for our offices. In these studio spaces, we have three of them. One of the unique features is, for example, a balcony overlooking the art studio space, that actually the artist could look out from at the models while they were working, even from above and from different view points. Now, our challenge is that we face, for example, safety issues, we have to look into the safety issues of the balcony, how many students can be on this, and so on. We have, at the moment, three programs that, or three studios that we house there, and, that is, sculpture, drawing and painting.

With this, actually, I would like to finish by saying we do not have our olive oil, but what we can do in our garden that is connected with the Villa Rossa is that we can pick our own plums. So, at least, we have something to offer the students, as well as the garden.

With these words I would like to now pass the word to Kenneth Kollman from Duke University, the University of Michigan, and the University of Wisconsin.

## **UNIVERSITY OF MICHIGAN - UNIVERSITY OF WISCONSIN - DUKE UNIVERSITY**

### ***Kenneth Kollman:***

The Academic Year Program in Florence is located in the Villa Corsi-Salviati, Sesto Fiorentino. The Villa's history, the history of its owners, and the cultural history of Florence have been linked from the sixteenth century to the present. The plan and decoration of the Villa, with its high frescoed ceilings, interior courtyards, and statuary, are largely Baroque. Elaborate formal gardens, restored early in the twentieth century, appear much as they did in the eighteenth century.

As much as the Villa is a link with the past, it operates well for American university students in the twenty-first century. Students and faculty live, eat, and hold courses at the Villa, which has been renovated for the program. Academic facilities at the Villa include a lecture hall, equipped with two slide projectors and screens and a piano, and several small spaces appropriate for class meetings. There are several computer laboratories, equipped with up-to-date machines that can access the Web, and that have a variety of software for students and faculty to do coursework, prepare for classes, and communicate with professors, friends and family. There is a studio room with drawing tables for architecture courses. Offices for the director, the program secretary, the Villa manager, and the faculty are also equipped with computers.

There is library with a collection of nearly 2,000 books, and many are books used directly for courses, but there is a reasonably large collection of books on Florence and Italy, including art history, history of science, travel literature, general history, and novels. The slide collection and video collection have been built up over the years, and provide critical support for the teaching at the Villa. The focus of the slide collection, with almost 8,000 slides, is Italian Renaissance art and architecture; there are also significant holdings in modern Italian art. Each year, the program devotes resources to improving the collections of books, slides, and videos.

For students and faculty, living arrangements are comfortable. The faculty live in four apartments, each equipped with a modern kitchen and bath, TV, VCR, and phone jacks for computers and telephone. The students live in dorm-like rooms, most with multiple beds, and they share bathrooms.

The Villa runs well because of the loyal services of its staff. A Villa manager has been with the program for several decades. She oversees a gardener, who works both for the program and for the owner of the Villa, a cook, and a staff of three others who help in the kitchen, and with custodial duties. Students and faculty eat together in a large dining room that overlooks the gardens.

The challenge of living and working in the Villa are both sociological, and architectural. While the Villa is large, it does come to seem like close quarters among so many people, especially, during the winter. And, in such an old building, making changes to accommodate new technologies requires patience and is often expensive.

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### ***Il programma dell'anno scolastico a Firenze:***

Il programma dell'anno scolastico a Firenze si svolge alla Villa Corsi-Salviati Guicciardini a Sesto Fiorentino. La storia della Villa, quella dei suoi proprietari, e la storia della cultura fiorentina, inizia nel sedicesimo secolo fino al presente.

Il progetto della Villa; con i suoi soffitti alti e affrescati, i suoi cortili interni, e la sua scultura è in gran parte barocco. I giardini sono elaborati e, sebbene siano stati restaurati all'inizio del ventesimo secolo, appaiono in una maniera assai simili a quelli del diciottesimo secolo.

Benché la Villa costituisca un legame col passato, funziona anche molto bene per studenti universitari americani del ventunesimo secolo. Gli studenti ed il corpo insegnante vivono, mangiano, e partecipano alle lezioni, insieme, alla Villa, ch'è stata restaurata proprio per questo programma.

Le attrezzature accademiche della Villa sono composte di un'aula per lezioni, la quale è fornita di proiettori, due schermi ed un pianoforte. Ci sono anche diversi piccoli spazi che sono adatti per incontri scolastici. Inoltre, ci sono numerosi laboratori in cui sono collocati diversi computer dotati di software. Questi computer sono dotati di collegamenti Internet, per fare i compiti, e mettersi in contatto con professori, amici, e famiglia all'estero. Per gli studenti d'architettura e d'arte, c'è uno studio equipaggiato con i tavoli da disegno. Gli uffici del direttore, dell'amministrazione, del corpo insegnante, e della direzione della villa sono anch'esse tutti equipaggiati con i computer.

La biblioteca è dotata di circa 2.000 libri, la maggior parte dei quali è usata per i corsi universitari, ma c'è una collezione piuttosto grande dedicata ai libri su Firenze, la Toscana ed l'Italia. La suddetta collezione include i libri di storia dell'arte, storia della scienza, letteratura di viaggio, la storia, in generale, ed anche romanzi. Il programma possiede una collezione di diapositive e videocassette la quale provvede a dare sostegno all'insegnamento alla Villa. La maggioranza delle circa 8.000 diapositive contengono immagini d'arte, ed architettura, del Rinascimento italiano, ma, c'è anche un numero notevole di diapositive sull'arte moderna italiana. Ogni anno, il programma stanziava mezzi per migliorare le suddette collezioni.

Le sistemazioni alla Villa sono comode sia per il corpo insegnante che per gli studenti. Il corpo insegnante vive in quattro appartamenti, ciascuno con la sua cucina moderna ed il suo bagno. Gli studenti vivono in camere simili a quelle che si trovano nei dormitori: hanno vari letti in ogni stanza ed i bagni in comune.

Il programma alla Villa funziona bene per la dedizione e capacità del personale. Il manager della Villa lavora con il programma da diversi decenni, sorveglia il giardiniere, il quale lavora sia per il programma che per il proprietario della Villa, il cuoco, ed il resto del personale composto di tre altre persone che si occupano della cucina e della pulizia della Villa. Gli studenti ed il corpo insegnante mangiano insieme in una sala da pranzo da cui c'è la vista sui giardini.

Lavorare e vivere alla Villa presenta una sfida sia sociologica che architettonica. Sebbene la Villa sia grande, ed ospiti tante persone, specialmente in inverno, sembra molto più piccola. In un palazzo così vecchio, ci vogliono, inoltre, pazienza e denaro per fare cambiamenti per quanto riguarda la nuova tecnologia.

***Also invited to speak in this session:***

WAKE FOREST UNIVERSITY - LAURA GRAZIANO

**ROUND TABLE / TAVOLA ROTONDA: MEETING THE CHALLENGE OF RESTORATION AND PRESERVATION ALONG WITH DAY-TO-DAY LIVING**

***Rudolph Rooms and Roberto D'Alimonte, Moderators***

***Paolo Marrassini:***

Allora, andiamo avanti, e senza prendere respiro, secondo lo stile americano, chiamiamo la seconda Tavola Rotonda a cui partecipano due esperti della conservazione, come l'architetto Rudolph Rooms, e Roberto D'Alimonte che non è un architetto, ma è un professore. Allora, posso riprendere il tema ufficiale della Tavola Rotonda che è "*sfida del restauro e della conservazione in una proprietà vissuta giorno per giorno dagli studenti*".

***Roberto D'Alimonte:***

I have a question for Portia and Heidi, what am I doing here? I'm a political scientist. I'm not an expert in conservation. I teach political science at the University of Florence, but listening to what I heard this morning, I realized the great wisdom of Portia and Heidi because a very interesting issues came out that really requires a political science perspective.

So, now, I really understand why I'm here. I'll really be very brief, and I'd like to say something about what David said. The Villa Natalia project was not just an architectural challenge, an architectural success, it was, also, a political success. What David did not stress, and, I think, there is a general lesson, here, for all those of you who reside in, or own, or rent historical properties, the lesson that also Mary Beckinsale told us, today, is that you have to prepare your presence here through a public relations project with local authorities. The Villa Natalia project has been completed so fast, not only because Rudy Rooms has been a great architect, and all the other people, and so on up with it, but also because the institution prepared the way properly. NYU has really prepared the ground very carefully with the local authorities, and I'm not talking just about the ground for Villa Natalia. It has been a long term project, a long term approach to being in the city of Florence. This applies to NYU, it applies to what Mary Beckinsale said, it applies to other American programs here. It does not apply, I'm afraid, to other programs who have been a little more isolated from public authorities, so they have faced, or might face some problems.

One more thing, and, then, I'll close this commentary. I've been involved in American programs for many years, over 20 years, I'm less involved now, I think, than I was in the past, and I've seen the great change in the attitude of public authorities in this country toward the presence of American programs, or foreign programs, here. Today, there are great opportunities for American programs because the ideological climate has changed. I remember 20 years ago, they were looking upon Fiesole, and Florence, particularly, in this part of the country, very suspiciously. These American programs were looked upon with some suspicion, if not outright hostility. This is entirely changed today. Many of these historical villas, properties that are not used today, they are up for grabs, for American programs, or foreign programs, because the public authorities realize that this is the best destination for these properties. The other possible destination would be hotels, or expensive residences. And, if the public authorities have to choose between giving permission for a



hotel in a historical property, or the presence of American programs, today, they will choose to have an American program. So, the attitude has entirely changed.

It is difficult as I heard, and as I experienced, myself, for American programs sometimes. We heard even, just now, Ken Kollman. It is difficult to operate a successful pedagogical program in a historical villa, sometimes, and, so, you have to take this into account, but, I think, today, there are great opportunities, if you are interested in moving into a historical palace, as we have heard. Thank you.

### ***Rudolph Rooms:***

Hello, everyone. Let me introduce myself, although I know several of you because I've been working for several universities in past years, I don't know everyone here. I'm an American-born, and, I should say, a paradise-educated architect, working in Florence, and in the past ten years, I've been working, basically, on historical buildings, some of which are listed, others are not. They are, still, protected by other bodies, and, many of them, have been taken over by American universities, and, perhaps, this is the reason why I'm here today.

In my past experience, I've gone through several kinds of situations with American universities. Some are small programs, they take over small buildings, they do very little work, they just try to upgrade, and, perhaps, are downtown, or close to downtown. Others are still small, they are up on the hills, and they have different kind of problems, others are very large. Basically, what I would like to tell you is what problems all universities share, because you know very well about the differences, some have money, some have less money. I think that the thing that most universities do share is a problem of having to do work with students inside, with courses going on, if not with students, perhaps, other people like alumni, or foreign courses, exterior courses, of universities that are hosted during summer months, or things of that sort.

I would say that the experience of New York University is a sort of exception, a marvelous exception, for an architect, because, although I did get it all accomplished, it was a challenge to get through this eight-month project, and see the end of it, alive. Still, it was something natural for an architect. I mean, to take a building that is empty, just close it off, and do your work. Of course, at that point, you have to go through all problems with the authorities. I'm not going to make a list because you know them. I think, though, that even at NYU, previous to Villa Natalia, and in all of the universities I've worked with, the problem of having students inside while the work goes on, is a common problem.

I usually get very nasty about the students because of this, and, also, program directors don't like me, but, at the end, they do need the jobs done. I think part of my job is getting yelled at, or looked at badly, because I make a lot of noise, or, rather, the working people make a lot of noise, and they make a lot of dust. You can't go here, you can't go there, and will we be done by next Thursday, because we have someone coming the next day. And, that makes it a very difficult job, of course, my collaborators are trained for that, by now, but, still, there are things we just cannot cope with, such as, will that permit come in on time, or not, so, a new art has developed, which is try to work around red tape. In other words, we analyze the laws very closely, we try to do whatever we can according to the spirit and letter of the laws, and, then, we get to the end, that we are perfectly on board, with all regulations, local codes, etc., but, it is, I would say, a separate specialization.

I'm thankful to those directors that understand us, once we have gone through work that has come up a bit at a time, like we just have two weeks in December, we just have three weeks in July, and things of that sort, and we want to do the rendering on the south façade in August, which means two things: it's going to be very difficult to find anybody to do the job, and if they do it, it's probably going to crack up in about a couple of months, because you have the sun shining at it. Well, we managed to work with that, too, and we got acceptable, if not perfect, from my point of view, results, and we are continuing.

So, in a way, I think that most American programs have to cope with things that are done just a little bit at a time, and that's one big problem. It's very important, whoever, I don't know if

I'm the only architect in this room, but, for sure, anybody that works with American programs must face this problem. Hardly anybody, even a program that comes from nowhere, just comes up, doesn't even start, buys a building, and must upgrade it to their needs, at a certain point, will give just a very short time to do it, because the money has been invested, you can't wait more than so much, so, that is one of the basic things.

And, then, of course, there are other problems that, perhaps, do not sound new to you, but are very important, such as being able to put all modern equipment in, all the installations that regard electricity, and, above all, modern communications, into historical buildings. This is very difficult, especially if it's a listed building, so, new technology is coming towards us, and some universities are already trying to install wireless telecommunications for Internet, and things of the sort, but, this is very new, the laws are not ready, yet, in Italy, to accept this, so, it's something that has to be done. Up to now, we have just been hiding miles and miles of wires under the floors, so, when you walk into a building of that sort, something has been completely updated. But, there are other examples. You are actually walking on something that is resting on cement, and, in between, there are kilometers, miles and miles, of wires that keep the university going, because, in a way, that's the way education is organized. And, then, of course, Americans come from a country in which it is normal to have air conditioning, it's normal to be perfectly comfortable, to have the right kind of light, the right kind of acoustics, also, these are things that actually did not exist when historical buildings were made.

You were talking about buildings that go back to the 16<sup>th</sup>, sometimes the 15<sup>th</sup>, century, or were built, even in the past century, meaning the 1900s, but they were built according to what the Anglo-Saxon community in Florence considered, through architecture, or, rather, neo Renaissance architecture, and, of course, built their villas according to the old way, so nothing new was actually put into these villas, and, so, you have something built in the 1920s, which really is just the same as doing something on a building of the 16<sup>th</sup> century. In all cases, I think, the number of American universities starting programs is growing, because all American university courses, in this period, are growing, and they do have problems of expanding. They must consider that architects need just a bit of time to do things properly. It is difficult, and building is dirty, building is noisy, building is expensive, and these things must be taken into consideration.

Planning ahead is the trick and, of course, it's important that all university directors do two things, basically: they provide a good plan, ahead of time, and, in the sense that they work with the architects a long time before anything happens, and that they do relate back to the director, at home, in the U. S., the people that are in charge of the study abroad programs. Normally, to convey the actual situation in Italy in historical buildings, and the bureaucratic situation that we have to deal with, we have to, also, intelligently expose the situation, so that these people back home understand what is going on, and what are the possibilities. Because, sometimes, what happens is that they will sort of sell the program without knowing what the implications are, over here, and, at that point, the director is usually the person that has a nervous breakdown. I guess that's all. I think it's important for anybody here that has questions to ask them. Thank you.

***Barbara Deimling:***

Thank you very much for the very important interventions. I would like to open the floor to questions now.

***Heidi Flores:***

Because Professor D'Alimonte has had relationships with many American universities, he has, also, had an official relationship as an officer of the University of Florence as liaison with the American universities. I think that he knows us well enough, and we know him well enough, that he can be perfectly frank with us. What is the opinion of the common man, in Florence, and of the intellectual, and, if you will, of the University of Florence, on the idea that so many of these historical buildings have been purchased by foreigners, and are being maintained by foreigners. I mean, after

all, yes, this is a paradise, we are not angels, we are from the outside world. I think it would be very interesting to have an educated comment.

**Roberto D'Alimonte:**

I think, as I mentioned before, the attitude has changed, and is changing, and, I think, at the level of the public authorities, it has already dramatically changed. If you ask me, from the perception of the common man or woman, on the street, I think there is a lot to do, yet. I have never done a survey, so I'll give you my impression. So, where it is at the elite level, that is the level of political and business intellectual, it is now evident that these properties cannot find, easily, a destination, and the fact that they are purchased by American, or foreign institutions, to transform them into educational centers is of value, it is an asset this is a realization, that, I think, is quite widespread, today. If you ask me about the level, as I say, of common people, I think this might not be true, yet.

You know, if you go around and ask, there might be, occasionally, some resentment about these Americans buying our property, because common people don't realize that these properties, very often, are a burden, even when they are owned by the Commune, or by the Regione, or, by the State. They don't know what to do with them. As I say, common people don't realize this, easily. So, again, I go back to the issue of public relations the issue of the fact that American universities shall not isolate themselves in the city as some do, others don't, but some do. I mean, Americans have to be present in the community. This is a time consuming, and, sometimes, frustrating kind of work, because the community, sometimes, doesn't listen, it has to be a long term project, it cannot be a short time affair. But, this is the way to change those perceptions. And, so, going back to what I was saying at the beginning, maybe I didn't mention that it is not just a matter of *fortuna*, as David was saying, it's also a matter of *virtù*, *fortuna* has to be accompanied by *virtù*, the virtue of a careful relationship, of a public relationship, maybe not at the right time, but, it conveys the idea. It's a question of educational relationships, so, they have to be built with the University of Florence, with the Commune, with the Regione, with the community, at large. This is, I think, the key to changing those perceptions and, also, to develop a more enriching relationship, and there is a lot to do, I think, in this area.

**Heidi Flores:**

Thank you very much, this is a very important issue that you've brought up, which we already discussed, yesterday, in several of the sessions. It has come up, again and again, as, really, one of the major themes, so to speak, of this conference. The question is how can we overcome the differences between the American universities, and Italian life? And, I think, that's something everybody realized, and that everybody is working on, in their own ways. I would like to add one thing, and that is: I think that the Italians, I can speak only for Florence, the Florentines are, many times, just not aware of the many, many possibilities that American universities offer, or, of the many sometimes, even, just single events, that occur in order to overcome this natural barrier. I think it goes from both sides. A better public relationship would actually help to show that, in fact, a lot is being done to integrate our students very much into the Italian way of life. As many universities are around, there as many possibilities. I have heard all of the different introductions of the different universities, and this is one aspect of how we can do this, to integrate our students better into Italian life.

I would like to refocus the question, again, back onto the ideas of the programs, and the historical properties, and the challenges they face, and I would like to encourage questions, in that prospective. I saw, Mary, you had a question at the beginning.

**Mary Beckinsale:**

Two different things, one is to go back to Professor D'Alimonte's point of the diplomacy you need to have with the city. You must interrelate, and try to give back, to your host, in the city, and

what we are, now, in process of doing with the Regione, and with the Commune, is, actually, discussing ways by which we can, actually, try and offer courses to Florentines, so not to give back just objects, like conservation projects, and the chapels, and the museums, and other areas, that we work with, but, actually, work with the Florentines, themselves, and their children, and that's something we have under discussion. I think this is of enormous importance, and it will be a huge breakthrough, if we can manage to do this.

The second point, I just want to ask, this is a technical question that I wanted to ask you, Barbara. Did you work out your health and safety regulations for painting and sculpture, changes in the building, before you bought the building, or, afterwards?

***Barbara Deimling:***

Unfortunately, afterwards. I say unfortunately, because what we are encountering now, all the safety regulations that we are facing, particularly, because we have printmaking. Painting and sculpture are sort of dangerous activities, in house, and that caused a lot of problems, and still causes problems. I'm, actually, relatively new on the block, as well, and I just realized that there is a big mountain of work ahead of me.

***Mary Beckinsale:***

Now, just one word of advice to everybody: before they purchase, or rent, any building, the first thing to do, is to find out if the health and safety conditions can actually apply, before you do any contract, on any basis, because that's the basic area of safety for the students, before you begin.

***Barbara Deimling:***

Are there any other questions? Yes.

***Francesca Baldry:***

I just wanted to introduce myself, my name is Francesca Baldry, and my experience is an Anglo-Italian experience, because I'm an art historian, in Florence, but, I've been teaching in several programs. So, I'm speaking from the point of view of a professor and teacher, and, also, from the point of view of a student. When I was a student, and I was an Italian student in Florence, and studied art history, museology, and conservation, and I have a PhD in museum studies. So, I want to kind of touch two points. One, that's what Professor D'Alimonte was speaking of, and one is what Rudy Rooms was intent on.

The first is this need that there is to keep in touch with the Florentine Italian institutions, and my experience is that this has been done by certain universities, such as SACI, and NYU, because I have a kind of direct experience with them, but, I think, that the common person, the Florentine I have on campus, when they come in to visit, in this moment we are closed, but we will be open in the future, at Villa La Pietra, the common Florentine says, "Why can't we see these villas?" So, this is one thing that I'm noting. In the future, we all have to try to find out a way to have regular visits, so that the Florentines see that we are all operating well, that we are doing our best to preserve their heritage. As the Anglo-Florentines used to do in the 19<sup>th</sup> century, this castle, for instance, was also owned by an Anglo-Florentine, we are doing our best to preserve this, because, of course, they like it, but, also, because they were trying to offer it for the conservation of the city. Now, this is one thing, trying to find a way not only to have visits, but, also, conferences, trying to have classes in the University of Florence.

The other point is an idea that is just coming to my mind, I don't know if you could ever find out a way of having a Master's program in the conservation of historical buildings in one of the programs in Florence, where American students could start learning, understanding, historical buildings, and grow up, and understand how difficult it is, for instance, when I teach museology, I have to start by saying that Gli Uffizi cannot have a wonderful restroom and cafeteria just because, in some way, the historical building doesn't allow it. If you start, in some way, putting into a big bowl,

all the various issues that you have in a historical house, building, or monument, they, of course, will stimulate ideas. I mean, architects, and art historians, how this can be eventually transformed into projects would be a good issue for all of us.

In the U. S., and in Italy, and, ideally, I really agree with Mary Beckinsale, we'll see having Americans and Italians working together on these projects. I don't know if this is a dream, but I think that, on my side, when I was studying at the university, I had to go to London, I had to go to New York, I had to go to Paris. I had that experience, and that was very difficult. I mean, for me, it was easier, because of the language, but I had to really go through losing two, or three years of my studies in Italy to do that. Nowadays, we have the Erasmus Program, that is slightly better, but it is still hard to exchange. So, the point is we can have programs where American students or Europeans and Italians can study conservation building history and, generally speaking, study Italian culture. Thank you.

***Barbara Deimling:***

Thank you. What we realize is that it is hard, sometimes, to separate the themes, and just say we're going to talk only about historical buildings. We just leave that separate from the other ones, I mean, it's always going to be a question of delving into more general questions, as well as, at the same time, into general comments. I do see one further question which I would like to allow.

***Walter Stephens:***

This is not a question, but a quick comment. Since we are talking about historic buildings, I'd like to make a brief comment. As you know, Johns Hopkins doesn't have undergraduates, yet, and so on. We do have a building that appeared in the "catasto" of 1427, and the reason I bring this up, is because Richard Goldwaith, who just retired from the History Department, has written a history of the Villa Spelman, which has been done in the archives, here, in Florence, and in the Spinelli Archives, at Yale. I think it's privately printed, but if anyone is interested, I might be able to get a hold of a copy for you. It's a very interesting little book, tracing the Villa Spelman back to the "catasto", in 1427.

***Barbara Deimling:***

Thank you. We have, immediately, three people who are interested in this book. This is the last question we can have.

***Heidi Flores:***

I would like to comment on the subject of diplomacy with the local authorities. Well, we opened up our garden, the Villa Le Balze garden, to visits from the Commune of Fiesole, and, I know, that was very successful. And, on our example, other owners of villas around us were encouraged to open their villas, and it is now resulting in a little publication that is going to be presented, actually, at our Villa next week, on October 13<sup>th</sup> called "Giardini di Fiesole" by Mariella Zoppi and Ines Romiti. So, I'm saying, there are thousands of ways, and I would, certainly, encourage that to be done, even though there are difficulties concerning large groups in villas, in our garden. But, we did think that by showing good will toward the Commune of Fiesole, we might obtain something in return, which hasn't come true, yet, however, which is the closing of our loggia, so that we can create a huge classroom center there, but, perhaps, that will mature in the future. Thank you.

***Barbara Deimling:***

I do allow Allen one more question, please.

***Allen Grieco:***

I just want to say, because somebody whispered in my ear, saying, well, of course, that is very difficult, to visit these villas. And, I do want to point out that, at Villa I Tatti, we have visits on Tuesdays, and on Wednesdays, at 3 and at 4, and that, in the course of the year, at least 500 people visit the site. So, I don't think we are that closed to the public. Of course, a visit can always be had by appointment.

***Barbara Deimling:***

Well, I would, first of all, like to thank all the participants, the speakers and the commentators. I think, to conclude, what is really important for those who have historical properties is, to put it in sort of more simple terms, that is to say, it's not only to take, but, also, to give, to make sure that what we take, we take care of. Where we are now, we are the owners, and have our responsibility, but, at the same time, we must be in a position to give, and, that is, to open these properties, as much as possible, to the public, and to, most of all, the Florentine community. With these words, I would like to pass immediately on to our next session.

**SPECIAL PROGRAMS**

***Barbara Deimling:***

We have been talking up to this point about the normal, let's say, undergraduate liberal arts programs. However, there are numerous universities that have special programs, that are serving needs for very particular, and very small kinds of student bodies, and, with these few words, I would like to introduce now Daniel Tartaglia, from Beaver College.

**BEAVER COLLEGE**

***Daniel Tartaglia:***

I'm Daniel Tartaglia, and I represent the Beaver College Program, in Perugia. This is a new program, this is our inaugural semester. I would say that, although new to AACUPI, and new as a program director, I'm not very new to education in Italy. I had the good fortune of working with John Cabot University for nearly four years, and, again, had the good fortune of experience with President Michael Good, whom many of you may know, the former Director of the Syracuse University Program in Florence, and the former President of John Cabot University. And, also, I had the good fortune of working with Franco Pavoncello, at John Cabot, and, now, I have the wonderful fortune to establish a new program, in a relatively unknown city, to many American students, and many American programs, and that's Perugia. For those who don't know, Perugia is the capital of Umbria, and it has about 220,000 inhabitants, but, what really characterizes the city, is that within the walls of the city, in the historic center, you have a very large student population. In Perugia, we find "l'Università per Stranieri of Perugia" and we, also, find the regular town university, the Università degli Studi in Perugia.

The combined population of those institutions is somewhere near 30,000 students, in an environment where in the historic center, you have, maybe a population of 50,000, so, you can see how rich the environment is for American students who go there. And, that is one of the particular reasons why we chose that location. We wanted our students to immerse themselves in Italy, and have the goal of studying Italian, and Italian Studies, but, in an international environment, almost an Italian program, with an international focus, and we are hard pressed to find a better place than the location we have selected now. The Umbra Institute is the location of the program and the Umbra Institute is quite unique, and this is probably why it is categorized as a special program, because the institute was created specifically for study abroad programs, but, also, to open itself up to the Italian

population, for students who have a good proficiency in the English language who would like to participate in the courses, and, also, open itself up to foreign universities. You know, universities of other countries who have students who would like to study in Italy, in the American university tradition.

We are very fortunate to have some participants, now, from the Italian universities, who are studying along with our students. We only have, during this inaugural semester, twenty-five participants from America, three participants are Italian. However, we do expect to grow a bit, but right now, it's a perfect starting number for us to get the experience in doing something like this. The program combines two elements: mandatory Italian components for the students who are there, and who could never even consider doing an Italian Studies, or an Italian language program, without linking with the Università per Stranieri. Very, very important. What we have managed to do, which is unique, is, originally, we thought we would have to put the students into a language program which may have been intensive for a month, or a three-week program, before entering the regular semester program, that's something we did not want to do, under any conditions, so, we worked something out with the Università per Stranieri, to allow our students to remain immersed in the Università per Stranieri throughout the semester, or, during their time abroad, here. So, they actually study part of their program, every day, at the Università per Stranieri, and, then, they come to the Institute to take a few of the elective courses that we offer. Now, with twenty-five students, we don't offer many, we have about six, or seven courses, and we have classes in art history, political science, studio art.

We know that being in a small city and providing opportunities like this, you cannot really be everything, to everyone, so, we know, we want to build on the richness of the city of Perugia. What Perugia offers is a very rich musical, literary and art-oriented community. There is the Umbria Jazz Festival, there is the special music festival during Christmas, and, of course, all these different theatre festivals, which combine with, as well, in the summer, the Festival dei Due Mondi, in Spoleto, which many of you may be familiar with. So, we will probably move toward strengthening our performing arts curriculum, which, we believe, will be unique, and, in that respect, with the Conservatorio in Perugia, and, also, with the theatres in the city, as well.

The unique thing about the Umbra Institute is: one, we are open to different universities to send students to us, but we have incorporated something new, called CSA, which was developed with Beaver College, and the Università per Stranieri, and, that is called Cooperative Study Abroad. What we do is we open the Institute up to universities, or professors, who would like to run a program in Italy, maybe, for one semester. Or, maybe, every spring, but, cannot, otherwise, afford the infrastructure, or the payment for the rental of the facilities. So, we open the school up for programs like that, and we are very pleased to say that, for next semester, we will have two universities running special programs with us. What they will be doing is, simply, sending a professor along with their students, and those students immerse themselves in the Institute, in the program, but, also, take the course with their visiting professor, with the professor with whom they arrived.

It seems to be working very well. We are, still, learning, here, during the inaugural semester. But, we feel that we want to bring up treasures of Perugia, which are different than those from Florence and Rome. We are, actually, between the two. We look at both sides, and we see what we have, so, the students actually enjoy both.

The reason why I really wanted to be in a special program category is because we are doing something very unique, as well. I know we do not have much time, but I want to talk about some of the research we are doing at the Umbra Institute, and that research is in distance learning, and special Internet access to America. We had the good fortune of being linked up with the Internet Backbone in Perugia. Not many places in Italy have the capability, have the hook-up. We were very fortunate, we have a high band access to the Internet. Last night, I was downloading things, and there were about twenty-four people still on line, browsing, so, it was a wonderful thing seeing that, especially, here, in Italy. And we are working with a number of companies who are helping us develop software

that will allow us to link with the home institution, not so much for distance learning, but for communication purposes, and we are hoping that, in the next month, or so, we'll be placing a satellite which will allow us to get up to two megabytes access to the Internet, and to a point by point location from Italy to the home institution. So, we are going to try to work with that with Beaver College, between the home institution, and our location, here. We invite anyone who would like to come to Perugia to see the city, and, actually, see what we are doing. Our real goal is not so much to provide a distance learning course, although that is, actually, a benefit that could be taken from this, but to share the technology with the other programs that may need to have some significant communication with the home institution.

I'll finish up now with one of the things about the opportunity with distance learning, and that is, we have discovered that we can never have a diverse enough curriculum to draw students from many different disciplines, for example, engineers have very few opportunities to study in Italy, scientists and people of different trades. But, with distance learning, it may be a possibility to offer something like that to those students. So, with that, I will finish up and invite you all to come to Perugia to see us at the home institution.

***Barbara Deimling:***

Thank you very much. Our next speaker is Lisa Feuerherm from the Fashion Institute of Technology

**FASHION INSTITUTE OF TECHNOLOGY - POLIMODA**

***Lisa Feuerherm:***

I represent the Fashion Institute of Technology, in New York City, a college of art and design. We have many study abroad programs, and this particular one in Florence, is one of the largest ones that we have. One year in Florence offers a one year study in fashion design, both at the associate level, and, also, at the bachelor level, at the Polimoda School. You may ask yourself what Polimoda is. Polimoda is a fashion school that was created in 1986 by the combined efforts of the Fashion Institute of Technology, the city of Florence, the city of Prato, and several business and trade associations. Polimoda has grown from 25 students to almost 500 this year. So, in the past 14 years, it has grown quite a bit, and, just in the 2 years that I've been gone, I've seen a tremendous change. We need to kind of catch up with the infrastructure a little bit, but, we've got lots of students.

Polimoda is affiliated with FIT, and, also, with the University of Florence. The courses range from marketing, fashion design, knitwear, shoe design, to many other courses like these in the Polimoda program. The exchange program consists of the students that are coming over from New York. Actually, the study abroad program that I'm in charge of uses the Polimoda facility, and all of the specialized classrooms that we have, and art rooms, many things like this. So, we use this Polimoda facility, and we use the faculty. We currently have 70 students studying in the program, at three different levels, freshmen, sophomores, or those who are finishing their associate degree, and juniors. The fashion design program includes major courses that are related, such as fine arts and marketing courses, and liberal arts courses, and, of course, Italian language courses. One of the special effects of this program is that the students may initiate their study either here, in Florence, or in New York. Freshmen beginning the program here, in Italy, are recruited outside of the U. S. and apply, directly, to the home campus of FIT. This fall, we have students from Italy, Greece, Pakistan, Iceland, Sweden, Turkey, and Germany, aside from those who are American. For students interested in studying fashion design, the combination of Italy and New York is, really, extraordinary, it provides a tremendous draw and opportunity for them. Many of our European students, especially the Italians, start the program here, and they are nervous about going to New York. That's the big cultural exchange for them, and, so, they talk to the American students and get familiarized with



what they can expect when they go over there. So, there is a nice exchange that goes back and forth. Our American students, as we've been talking about in many programs, really benefit from the unique experience of Italy, the history, the culture, and, in particular, the fashion in history; we really incorporate that into our program.

Our students are exposed to the fashion world here. The global market place, they are able to see labels, or companies, that produce both here, in Europe, and, in the U. S. You can make comparisons: how the fashions are fabricated, how they are distributed, and this is all very exciting for them. Many of our faculty are professionals in fashion, so, we have got people who work for Hugo Boss, Max Mara, Iceberg, Roberto Cavalli, and others, and it's really wonderful. Our faculty is very hands on, they are very involved in the industry, they take the students to their studios, they take them on to incredible field trips. Our students have been to Benetton, in Treviso, and have seen all of the mechanical systems that they have for packaging, and producing, they have been outside, to Bologna, to Les Copains, too.

This is all coupled with their art history, and all the usual wonderful trips that they are getting in the liberal arts courses, in and around Florence, and in the region of Tuscany. But, they are also taking these great distance trips: we go to Paris for one week, in the spring, we go to Milan, they shop in the stores, they see different manufacturers, and this is really great. They study knitwear design, in Prato, and have tremendous exposure to people who are involved in industry there, and they are very excited about it. We put out a student at the end of 4 years who has a real competitive edge when they graduate, because they get something that took me years to get in the industry, which is exposure in the European market and trade shows. They go to the Pitti shows, the Prato Expo, and all these things that take a long time to discover. So, they are very well equipped when they graduate, they really enjoy the program and they all want to come back here and work here and many actually do. So, that's about it. You are welcome to visit us, we are in the Villa Strozzi, in Florence.

***Barbara Deimling:***

Now, the last speaker for the special programs category is Gary Braglia from Hunter College.

**HUNTER COLLEGE, THE CITY UNIVERSITY OF NEW YORK**

***Gary Braglia:***

Good morning. A brief background, I coordinate three short-term study abroad programs in Italy. Since 1995, we have a one month program in January, we have a one month program in Rome, in June, in Classical Studies, and a language program in Pescara, in July. About a year and a half ago, we sent a silent language interpreter with a group of hard of hearing students to Paris with a Paris literature program, an English literature program. It was very successful, so we decided to try to continue allowing access to students with disabilities to our programs. This January, in our Florence program, we have a silent language interpreter who will accompany a group of five to ten deaf and hard of hearing students. When addressing this population, we try to open it to all disabilities. We know the hotel that we'll stay in in January has wheelchair access, we know the Uffizi are accessible, and we hope to have more and more students with more disabilities participate. This is still an experiment, but, I think that our short-term programs of January and June, in Rome, we'll be turning them, shortly, into a semester program with students who have disabilities who can attend these programs, short-term, or long-term.

The reason is we have 250 students a year participating in short term programs. We have special programs within special programs. At the City University of New York, we have half of our student population that was born outside of the U. S. Hunter College has 20,000 students, and of these, we have 10,000 students born outside of the U. S. These students are close to work, to family, and to get away for a semester is something that they, and we, plan on in the future. But, for

now, it will be short time programs. I think that in a year and a half, we'll start a semester program, based on what we have learned from our short term programs, for the special needs of our student population. I think we'll be more successful with our semester program, once we have taken into consideration all of the needs concerned.

***Barbara Deimling:***

Thank you. I think the last issue that you brought up was quite important, dealing with students with disabilities. At least, we at Syracuse University, we are confronted with this now, more and more. How can we integrate students with disabilities into our regular semester, into our regular system, and we find many problems. I mean, to begin with, of course, that we are in two historical properties where certain changes have to be made. Actually, here, we are at the end of this session so, I'll allow myself to come into a little bit of this. I would like to open the floor to questions, if there are any regarding these programs.

***Heidi Flores:***

I would like to ask one question and that is concerning disabilities. Do you also have students who come with wheelchairs, do you have specific programs, I mean, let's say, not all the museums are handicap accessible. Some of the museums are hard to access with the streets, and all. How do you manage that, do you have people who accompany each student? How does that work?

***Gary Braglia:***

We haven't begun, yet, with those disabilities, just the deaf and hard of hearing. But, I was speaking to a hotel, this morning about having a mini bus, or a van, to bring the students closer to the center, so, it would be an experiment. We'll just try one or two with an aid, watching very closely, indeed. I think it will be ok.

**MOUNT MARY COLLEGE**

***Yvonne Hennigan:***

Mount Mary College in Milwaukee, Wisconsin, is a Catholic college for women sponsored by the School Sisters of Notre Dame, who own a Pontifical Motherhouse in Rome.

More than 1,300 students attend Mount Mary and choose from over twenty-five undergraduate majors. The vision of the College is to educate women to transform the world.

The College sits on 80 acres of beautiful lawn and is twenty minutes from downtown Milwaukee and a ninety-minute ride to Chicago.

International students make up six percent of this year's Freshman class, and President Patricia O'Donoghue is committed to increasing international opportunities for the students. Mount Mary College hopes to begin its own four-week study abroad program, in Rome, by either late spring, 2001, or January, 2002. The Rome Program will offer liberal arts classes that will fulfill the core curriculum. Thank you.

**SAINT MARY'S COLLEGE OF CALIFORNIA SPQR ROME PROGRAM**

***Lisa Pieraccini:***

Saint Mary's College is dedicated to offering students a liberal arts education, both at the home campus and abroad. The SPQR Rome Summer Program allows students to study Italian, in addition to Classics and Anthropology courses that explore the ancient and modern aspects of Italy. The program is made up of five intensive weeks, where students spend their mornings in class and their afternoons, and weekends, at lectures, on site, at various monuments, archaeological parks, and important sites, both in and out of Rome.

The success of this program has suggested to us that many students prefer the summer months for study abroad, especially, those students who receive financial support that stipulates their residence on campus for both the fall and spring semester. Without a summer program, these students would not have the opportunity to study in another country. In addition, the SPQR Summer Program has had many students whose “major” does not allow them the freedom to take courses in different areas of study during the fall and spring semesters.

We hope to continue to meet the needs of these students, and to provide for them an intensive academic “summer experience” that will enhance their majors, their careers, and their future. Thank you.

***Also invited to speak in this session:***

UNIVERSITY OF LAVERNE - SANDRA SPATERA  
UNIVERSITY OF NEW BRUNSWICK - PETER KENT  
UNIVERSITY OF WESTERN WASHINGTON - EDMUND S. HARVEY  
THE VERGILIAN SOCIETY OF AMERICA - ANTIMINA SGARIGLIA

**DEGREE-GRANTING UNDERGRADUATE INSTITUTIONS**

***Barbara Deimling:***

With this, I would like to introduce, now, to you representatives of two institutions that are degree-granting undergraduate institutions, here, in Italy. The first one is James Creagan who is from John Cabot University, in Rome.

**JOHN CABOT UNIVERSITY**

***James Creagan:***

I’m going to be quite brief. We are a university which is Italian and American. It’s an American university, founded in 1972, in Italy, primarily, for Italians. That’s how it started. There were two visions, but it, truly, began Italian. We relate to you, as well, because we now have, as Dean Franco Pavoncello told you before, a study abroad component. We are different, I guess, from those who were discussing historic properties, because in the Florence area, at least, many of them are in historic properties, outside the city, these villas which bring their own special difficulties. We are right in the middle of the city, I mean, we are in Rome, we are in Trastevere. We are truly a urban university. We have a historical property, too, we have a 16<sup>th</sup> -17<sup>th</sup> century building, an ex convent, but that brings different difficulties. In Rome, I think, maybe unlike here, I’ve not detected a great desire on the part of, either the Vatican, or the Italian State, to sell properties to us, but they do let us lease and, now, we are leasing from the Lincei, that’s the scientific academy that Galileo belonged to. In terms of natural beauty, we do have the opportunity to look out over the garden of the Accademia dei Lincei, and the Farnesina, and watch the plums, and other things, drop from the trees. And, we seem to produce, in our on Bosco Memorial Cortile, we produce quite a lot of cigarette butts, but, that’s about it.

Again, we, I guess, as the professor was saying, earlier, about the ideological framework, and of how things are better, now, students, are much better off. John Cabot, in 1972, was created in an ideological framework. I remember, because I was in the American Embassy in those days, which were really politically-charged, and the universities were ideological, primarily left, and, so was the secondary school system. There were those who inspired this university. They thought it would be important for there to be, in Rome, an American university, and that’s what we are, I mean, we are from Delaware, but, in Italy, and fully, how would you say, we have the new legislation, and, then, the *imprimatur*, if you will, from the Ministry of Public Instruction. So, it is an Italian institution,

one that will provide for the Italians, and others, a university education which is on the American model, which we all seem to assume as an objective, and all that kind of thing, certainly, non ideological.

The Italian students, and we are talking about, in those days, maybe one hundred, for a total of even less, at the beginning, took courses focused on business, that's the interest, so, therefore, it's different from your kind of programs, in that way. It's pragmatic. It's business-oriented, in one sense, we have the majority of the regular students who are Italian, and the majority of them would be in business, but, they get these courses of liberal arts studies which, again, if you remember, American universities, we have forgotten about them, in the '50s, the '60s, and, even, the '70s, we did have core curriculum, so, that means that those business students are getting literature, and American literature, and they are getting all those things that you think of when you think of liberal arts, and, we think that's very important for them.

There was, also, another vision because this university was founded by, and, in that way, it resembles some of yours, it was founded also by trustees of Hiram College, Hiram, Ohio, and that's that classic liberal arts college. The founding of John Cabot was really due to the intervention and vision of the head of American Home Products. They wanted to relate, therefore, to Italy, and the idea was to give American students the opportunity to come to Italy, and to study these liberal arts, and, then, it gets into the thing that you all know about. As the university developed, our strengths in business developed, but, also, we got into, very much into, international affairs, and very much into political science, and that's the other big area of study for those students, those 200 who are degree-seeking, because that's what we are, a degree-seeking university, and, therefore, we look to that area which is important.

From 1957, Rome is very important as an international city, a governmental city, a city where you can study Europe. So, we think that was quite a strength and our professors that teach in that area come from all over, Franco Pavoncello from the University of Michigan, and, then, we have many professors who are in the business of government, around Rome, but there are those who come from the U. S., and, here, is how we relate to you, as well, because we are quite a magnet, now, for study abroad programs. U. S. universities wish to send their students abroad, those universities that don't have villas, that don't have their own programs, to a place where they will mingle, immediately, with Italians, and with international students, and, in our case, students from over 40 other countries. So, they are mingling, and that is what many U. S. universities like, so, some have programs with us, and some have a kind of a duality. So, that's interesting, and, I think, what might be relevant for you is you might be interested in some of our experiences with the two cultures in that dynamic city of Rome. So, we are certainly open to talking with you, and to giving you whatever it is, the benefit, or the lamentations, of our experiences as an Italian institution, and as an American institution through the years, and how we work well, or ill, with the authorities.

One last thing, we give an American degree, that's important, especially, of course, for the American students. For the Italian students, it is less important, but, since we give them internships, and many different things they would not get in the Italian system, they get jobs, and that's really important for Italy. We teach in English, we, of course, focus on Italian, we focus on computers and the technology that's necessary for the future. But, now, we give, and that's important, a European degree, so, when you graduate from John Cabot, you have a degree from John Cabot University, but you have, as well, a degree from the University of Wales, and it all comes back home, because the Italians really have a "laurea". I will stop, here, so you can move on with my partner, there, and then to Richmond College.

***Barbara Deimling:***

Thank you very much. I would like to conclude this morning's session with Monica Giovannini, from Richmond University.

## **RICHMOND THE AMERICAN INTERNATIONAL UNIVERSITY IN LONDON**

### ***Monica Giovannini:***

I thought that, in this meeting, we would use two languages and it looks like we are overusing English a little bit, so, I will try to rebalance it, using Italian, so that we integrate a little bit more.

### ***La Sua Unicità: una Doppia Laurea, Inglese ed Americana***

Richmond svolge la sua attività accademica a Londra dove opera in due campus – uno aperto agli studenti dei primi due anni situato appena fuori del centro di Londra, a Richmond Hill, ed uno per gli studenti degli ultimi due anni, i laureandi e gli iscritti al master, situato a Kensington, nel centro di Londra.

Negli Stati Uniti, la sua laurea è riconosciuta dalla Commissione di Istruzione Superiore del Middle States Association of Colleges and Schools, e, in Inghilterra, dall'Open University Validation Services. La sua laurea è, pertanto, valida sia in America che in Inghilterra. Il recente riconoscimento della laurea inglese acquisita a Richmond è stato il risultato di un lungo lavoro attraverso il quale si è cercato di operare una fusione degli aspetti più significativi del sistema universitario americano, e britannico. Ne è risultato un campus nel quale si amalgamano, in maniera complessa, la cultura britannica, quella americana, e quella internazionale.

Richmond si definisce un'“Università per gli Studi umanistici e Professionali”, il che significa che è organizzata, esattamente, come un piccolo college americano, dove si impartiscono materie umanistiche, e si rilasciano, anche, lauree in informatica ed economia. Per la maggior parte, si rivolge a studenti che desiderano ottenere una prima laurea, ma offre, anche, due programmi di Master. Un Master in Business Administration con enfasi sulle problematiche di gestione internazionale che includono anche un progetto, od uno stage di lavoro presso una compagnia che opera a livello internazionale, e un Master in Storia dell'Arte che si avvale delle grandi possibilità di studio nel campo dell'arte che due città, come Londra e Firenze, possono offrire.

A livello logistico, Richmond è organizzato come un piccolo college americano. Classi poco numerose – circa 16 studenti di media – dove ciascun studente riceve una buona attenzione individuale, stessi meccanismi per la registrazione ai corsi, l'organizzazione delle lezioni, le consultazioni accademiche. Una delle principali differenze rispetto ad un college prettamente americano potrebbe essere che i membri della facoltà, per la maggioranza di nazionalità Britannica, si aspettano una maggiore indipendenza accademica da parte degli studenti, e una maggiore quantità di produzione scritta per ogni corso rispetto a quello che comunemente viene richiesto nei collegi americani. Per esempio, a Richmond, non è contemplato l'uso di tests a scelta multipla.

### ***Un'Università a Carattere Internazionale e Multiculturale***

Richmond si avvale di un corpo studentesco che rappresenta più di 100 paesi, oltre ad ospitare un numero rilevante di studenti americani che la frequentano per un semestre o un anno. Nel 1999, contava 1204 studenti, dei quali, il 74 % iscritti al corso di laurea, e il 26 % iscritti per uno, o due semestri. Tra la popolazione studentesca non vi è una nazione, una cultura o un'area del mondo che siano predominanti. Non esistono minoranze perché tutti gli studenti sono considerati una minoranza, e tutti studiano all'estero, anche se, alla fine, riceveranno una laurea da Richmond. Il Nord America, l'Europa, l'Africa e il Medio Oriente rappresentano circa il 15% ciascuno, degli iscritti al corso di laurea. Il Sud Est Asiatico, la Grecia, la Turchia e l'India rappresentano l'8% ciascuno, della popolazione studentesca.

### ***Come opera Richmond nell'ambito di una cultura a livello internazionale?***

L'idea di una cultura che ha basi internazionali e della sua importanza recentemente sta avendo un grosso impatto sull'educazione universitaria americana come è evidente dal numero sempre più rilevante di studenti che si recano all'estero. La crescente accettazione del concetto di

globalizzazione ha convinto gli studenti che una esperienza a carattere internazionale può avere una valenza molto positiva nel loro curriculum.

Richmond si propone quale missione primaria quella di preparare gli studenti ad affrontare un mondo che sta diventando sempre più interdipendente e questo sia attraverso il carattere del suo ambiente prettamente internazionale sia attraverso il curriculum dei corsi offerti. Agli studenti viene richiesto di inserire nel loro piano di studi anche corsi "interculturali", cioè a carattere comparativo, che analizzino le similarità e differenze fra due o più culture e possano così promuovere la comprensione e l'accettazione del concetto di diversità. Gli studenti di Richmond si trovano in classe con studenti che provengono da varie parti del mondo. Sviate attività extra scolastiche forniscono una buona opportunità perché studenti anche americani apprendano concetti e culture diverse.

### ***Che ruolo svolge la sede di Firenze?***

Il numero sempre crescente di richieste di iscrizione da parte di studenti americani interessati a trascorrere uno o due semestri a Richmond rispetto al numero degli iscritti ai veri e propri corsi di laurea ha incrementato l'idea di aprire altri centri che potessero far fronte a tale domanda. Sono così nati un centro a Firenze, uno in Giappone ed uno a Roma che sarà operativo dalla primavera del 2001. Tale diversificazione nell'offerta ha contribuito a rinforzare anche il carattere internazionale dell'università.

### ***Obiettivi Mirati***

Tutti i programmi di Richmond hanno gli stessi obiettivi: permettere agli studenti di progredire negli studi accademici con la possibilità di trasferire i voti ricevuti nelle rispettive università, e, al tempo stesso, progredire nel raggiungimento dei propri obiettivi personali. Ciò avviene attraverso l'offerta di corsi che si avvalgono delle opportunità offerte dal fatto stesso di essere in città come Londra, o Firenze, e, quindi, agganciati alle realtà artistiche e culturali di questi ambienti. Talvolta gli studenti stessi si devono convincere che, anche, se devono fare cinque corsi in psicologia, per esempio, forse dovrebbero prendere in seria considerazione l'opportunità di rinunciare, forse, a due di questi per privilegiare corsi di arte, cultura, storia, politica legate alla realtà dei paesi che li ospitano. Questo può, ovviamente, essere rafforzato anche attraverso tutta una serie di attività collaterali che mirino ad approfondire la conoscenza del paese dove studiano. L'integrazione nella cultura locale rappresenta un momento essenziale nell'esperienza dello studente straniero.

A Londra, gli studenti degli ultimi anni possono integrare le loro acquisizioni scolastiche con esperienze dirette nel loro campo di studi attraverso stages lavorativi in compagnie, e organizzazioni che spaziano dal campo pubblicitario, a quello informatico, commerciale, finanziario, bancario, artistico, governativo e editoriale. Tali esperienze possono rappresentare un trampolino di lancio per la carriera lavorativa, favorire lo sviluppo di abilità professionali, o interessi personali.

Anche nel programma di Firenze, l'integrazione nella cultura, e nella vita della comunità, sono temi particolarmente sentiti. Ogni semestre, un esteso programma di volontariato viene organizzato sotto la supervisione di un membro dello staff. Prima di iniziare tale attività, gli studenti devono partecipare a incontri di preparazione per dimostrare la loro attitudine, e serietà di intenti. Gli studenti del Richmond possono offrire servizi di volontariato presso varie organizzazioni locali che includono ospedali, scuole pubbliche, asili nido, case per anziani, centri di distribuzione di cibo, e assistenza ai senza casa. Generalmente, un 20/25% degli studenti iscritti al programma Richmond di Firenze partecipano, attivamente, a questo progetto. Nella relazione finale, quasi tutti sottolineano la valenza estremamente positiva di tale esperienza, evidenziando quanto questo li abbia aiutati a capire meglio la realtà italiana, a stabilire profondi legami di amicizia, e migliorare la loro conoscenza della lingua italiana.

Nel valutare la loro esperienza all'estero, una risposta comune alla maggior parte degli studenti di Richmond è che tale esperienza è servita, anche, ad aumentare la loro consapevolezza, e fiducia in se stessi, grazie, anche, al semplice fatto di essere riusciti a destreggiarsi in maniera

autonoma, in una cultura, e in un ambiente, diversi dal proprio. Questo è alla base di qualsiasi valutazione sull'importanza che ricopre poter studiare all'estero, anche per un solo semestre come un'esperienza che può lasciare un segno molto significativo nella formazione personale e culturale di ciascun studente.

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### ***American and British Accreditation: A Unique Combination***

Richmond operates on two campuses in London – a lower division campus in a suburban setting, and a central London Campus for upper division and graduate students. It is accredited in the U. S. by the Commission on Higher Education of the Middle States Association of Colleges and Schools, and, in the U. K., by the Open University Validation Services. Its degrees are, thus, American, and are British honors degrees. The recent British validation of Richmond degrees has been the result of a process through which an attempt was made to merge the best practices of the American and British higher education systems. The resulting environment on campus is a complex mix of its American, British and international cultures.

Richmond considers itself a “Liberal Arts and Professional Studies” university, meaning that it resembles a small U. S. liberal arts college with business and computing degrees. It is, predominantly, undergraduate, offering selected degrees at the master’s level: an MBA which emphasizes international management practice, and features an internship project for an international company, and an MA in Art History which makes use of the greatest cities in the world for art – London and Florence.

Richmond is modeled, in some ways, like a small liberal arts college in the U. S. Classes are small – average class size is 16 – and students receive much individual attention. The organization of classes, registration processes, academic advising are similar to U. S. colleges. One major difference may be that the faculty, a major proportion of whom are British, expect more academic independence of students, and require more writing for each course than is common in the U. S. At Richmond, multiple choice examinations are very rare.

### ***Emphasis on International and Multicultural Issues***

Richmond serves as the home institution of an international student body representing more than 100 countries and hosts a sizable population of U. S. study abroad students each semester.

Its enrollment in Spring, 1999, was 1204, comprising 74% degree students, and 26% U. S. study abroad students. There is no dominant country, culture or area of the world among the student population. There is no indigenous majority at Richmond. All students are in the minority and, almost all, are studying abroad, even if they are going for a degree with Richmond. North America, Europe, Africa, and the Middle East each represents approximately 15% of the undergraduate degree students. Southeast Asia, Greece, and Turkey, and the Indian subcontinent provide 8% each, with other areas of the world contributing smaller numbers.

### ***How does Richmond promote internationalization of undergraduate education?***

The message of internationalization, and of its importance, seems, recently, to have been having an impact on U. S. higher education as evidenced by increased numbers of undergraduates studying abroad. The increasing acceptance of the reality of globalization has convinced students that their resumé will be enhanced by an international experience. Richmond’s mission is to prepare students for an increasingly interdependent world, and its curriculum and learning and living environment are designed to accomplish this. The curriculum at Richmond is designed for internationalization, and students are required to take also ‘intercultural’ courses. These courses are comparative in character, examine patterns of similarities and differences between two, or more, cultures and foster an understanding and appreciation of diversity. U. S. study abroad students find

themselves in classes with students from around the world. Co- and extra-curricular activities provide the out-of-class opportunity for U. S. students to learn about the cultures, and attitudes, of the international students.

### ***How does the Florence Program fit in the picture?***

The increasing number of U. S. study abroad students versus degree students has enhanced the idea of opening other Richmond centers that could absorb the demand for one semester, or one year of study abroad. A center in Florence, and one in Japan, were opened and, a forthcoming one, in Rome, will be opened in Spring, 2001. Such diversification has contributed to reinforce the international character of the University.

### ***Goals and achievements***

All the Richmond programs have the same goals: to allow students to make progress in their academic careers as measured by earning credits toward their degrees while ensuring that they progress in their personal development goals. Integrating these two goals through courses that take advantage of the location is a priority, and, both London and Florence provide an excellent setting for this. The student who comes ready to take five courses in psychology needs to be convinced that the study abroad experience will be enhanced if one, or two, of those courses are dropped in favor of courses on the art, culture, history or politics of the host country. This can be reinforced with appropriate extracurricular activities.

Integration into the local culture is one of the main issues when studying abroad. In London, upper-level students can complement classroom learning with work experience, for credit, in the Internship Program. Students seeking this experience are placed in appropriate positions with leading London companies and organizations: Internships provide insight into a career, experience in a job area and development of professional skills and personal interests. Students can do internships in advertising, computer companies, sales and merchandising, finance and accounting, galleries and museums, government and publishing.

Also, in the Florence Program, integration into the local culture and community is a key issue. An extensive program in volunteer work coordinated by one member of the staff is run each semester. Before starting the program, students have to attend meetings and get some training to test their commitment. Students can offer their services at several local organizations including hospitals, public schools, retirement houses, centers distributing food and assistance to homeless, churches. Generally, 20/25% of the Richmond students in Florence commit themselves to volunteer work. All of them rated this as one of the best experiences they had while studying abroad, pointing out that it enabled them to better understand the reality of Italian life, to establish deep friendship with local people, and to improve their knowledge of the language.

One of the most common responses of study abroad students, and Richmond students, when evaluating their experience is that they gained in self confidence and self-esteem because of the independence they demonstrated in the simple accomplishment of going away, and surviving on their own, in a different environment. This underscores the value of study abroad for all students, and provides a foundation for building life-changing experiences for them.

### ***Paolo Marrassini:***

Ecco, come avete visto, la mattinata è stata molto ricca di interventi. Non voglio rubare altro spazio, e sono lieto, quindi, di dare la parola al Dott. Robert Callahan, che è Ministro Consigliere dell'Ambasciata degli U. S. A., a Roma, e che parlerà del tema "Opportunità Didattiche e Potenziali nel Mezzogiorno".

### **ADDRESS:**

**ROBERT CALLAHAN**



*Minister-Counselor for Public Affairs, United States Embassy to Italy*

**Potential Educational Opportunities in the Mezzogiorno**

Thank you for this opportunity to speak to all of you this morning. Before I start the topic of my address which is “Educating in the Mezzogiorno”, I ask you to indulge me in a few personal recollections of my year as a student, here, which, I think, at least some of which may be pertinent to some of the themes we were discussing over the last day and a half. I’m here today speaking to you, I’m certain, because I was here 30 years ago, as a student. I learned far more than I realized then, it only revealed itself over time, because I was an indifferent student.

But, nevertheless, I began to pick these things up, subconsciously, as I said, unaware of doing it. You learn tolerance, you learn to make adjustments, you come to appreciate other cultures. Instead of listing differences, you learn very practical things, how to get from place to place when you speak the language in a rudimentary form, or, not at all.

For many of these students, a year abroad changed their life. In my case, it certainly did, and led me into the foreign service, and made me more a traveler, than a tourist, and, for that, I have really great experiences. I think that all your students would feel as I do, and, that is, to paraphrase Hemingway “those of us fortunate enough to have been in Italy when we were young will carry it everywhere because Rome and Florence like Paris is, a movable feast”.

I remember traveling to the Mezzogiorno, hitchhiking in those days, it was very common, and it took me two and a half days to get to Sicily. It wasn’t because I was lacking for rides, but we couldn’t get to Sicily, for the simple reason that every time that we were picked up, we were asked to come home, come have a meal, come meet my brothers, come meet my sisters. They had never seen an American before, it was such a revelation to us, and such a great experience, learning about Italy. The other thing I noticed about the Mezzogiorno, I grew up in Chicago, I began to finally see names of the people I had grown up with, Cabrini, Salerno, which you don’t find so much in the North, and I learned, certainly, then, and, in other times, that Italy has many, many treasures, but I always thought the most valuable were the people. So, if some of your students find the hill towns of Umbria, and the coast of Sicily, the wine, and the food, and the people, a bit more compelling than what is being said in the classroom, I wouldn’t fret too much, because the worst thing that can happen is, they’ll grow up to be diplomats.

Now, I’ll talk briefly about the Ambassador’s Mezzogiorno initiative. This is, frankly, a very personal initiative on the part of the Ambassador, it’s not politics driven by Washington, anyway. As many of you know, the Ambassador’s ancestors came from Molise. The Ambassador, himself, visited his relatives, there, and has visited throughout the Mezzogiorno, and he has a real affinity for it, he has a real affection for the Mezzogiorno. And, he was often asked why the Americans couldn’t do a little bit more to develop that area of the country, which contrasts so starkly with the prosperous North. Not to say that the Mezzogiorno was, anyway, poor by world standards, but, compared to the North, we all know it is. And so, what the Ambassador hopes to accomplish is to encourage 1. the Italians to improve the infrastructures, especially, for tourism, better roads, better communications, better hotels, and, for his part, what he is hoping to do is to persuade a lot of American airlines, now that we have these free skies agreements, to fly directly into the Mezzogiorno. As for educating there, you are the experts and I’ll leave it to you, but, in preparing these remarks, I spoke to our offices in Naples and Palermo, to find out what they thought might be attractive in the Mezzogiorno, and, also, they suggest to contact city authorities, people in education, in local business, to see what they were prepared to do, if an American institution wanted to establish some kind of a program there. We all know of the natural beauty down there, we all know of the history, of course, Pompeii, the trulli houses, Lecce, and so forth.

We all know how instinctively kind and generous the people are. And, we did discover, in these phone calls, that they want American institutions down there and they are prepared to help. Again, it seems to me, that if you decide that a prudent way to begin would be a minor scale initiative, to do a 6 week course, perhaps, an even shorter course over Christmas, to offer

specialized, or combined courses. What we really hope to accomplish, if this comes to pass, is to get more Americans into the Mezzogiorno, then, the students, and professors, will go home, and tell others “it’s a beautiful place, it’s a safe place”. If any of you are interested, even in beginning to discuss the possibility of programs anywhere in the Mezzogiorno, please contact the Embassy. We can arrange to have our offices in Naples and Palermo help you to get down there, and assist with any kind of support. The Ambassador is so passionate about this, and so committed to it, that he himself, I’m sure, would help. Thank you.

***Barbara Deimling:***

I would like to thank all of you for this interesting morning we had. Unfortunately, time is so pressing, that there are not even questions possible for a topic that, I find, definitely needs exploration. Now, with this, I would like to conclude the morning session of this conference. I would like to thank you all, and remind you there is lunch served upstairs in the courtyard, and in the main halls of this Castello.

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**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 16<sup>th</sup> 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 20<sup>th</sup>

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'AACUPI, 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.



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**PROCEEDINGS OF EDUCATING IN PARADISE – INTERNET EDITION**

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## DAY 3 - OCTOBER 7, 2000

### MORNING SESSION - VILLA DEL POGGIO IMPERIALE - FLORENCE

**Session Chairs: Cinzia Abbate, Lorenzo Pignatti and Francesco Guerrieri**

#### THE ARCHITECTURE PROGRAMS - PURPOSES AND GOALS IN GENERAL

CALIFORNIA STATE UNIVERSITY INTERNATIONAL PROGRAM IN ITALY - ALEX CASSUTO  
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CLEMSON UNIVERSITY - SILVIA CARROLL  
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KENT STATE UNIVERSITY - RICHARD ROLE  
OHIO STATE UNIVERSITY ABROAD - BEATRICE BRUSCOLI  
PENNSYLVANIA STATE UNIVERSITY - ROMOLO MARTEMUCCI  
PRATT INSTITUTE - RICHARD PICCOLO  
RENSELAER POLYTECHNIC INSTITUTE - CINZIA ABBATE  
RHODE ISLAND SCHOOL OF DESIGN - EZIO GENOVESI  
ROGER WILLIAMS UNIVERSITY - PETER ALFIERI  
SYRACUSE UNIVERSITY - BARBARA DEIMLING  
TEMPLE UNIVERSITY - KIM STROMMEN  
UNIVERSITY OF ARKANSAS ROME STUDY CENTER - DAVIDE VITALI  
UNIVERSITY OF FLORIDA VICENZA INSTITUTE OF ARCHITECTURE - FRANCA STOCCO  
UNIVERSITY OF NOTRE DAME ROME STUDIES PROGRAM - SAMIR YOUNES  
UNIVERSITY OF WASHINGTON - KATRINA DEINES  
UNIVERSITY OF WATERLOO - LORENZO PIGNATTI  
VIRGINIA POLYTECHNICAL INSTITUTE AND STATE UNIVERSITY - KATHRYN CLARK

#### CINZIA ABBATE

*Professore Associato alla Rensselaer Polytechnic Institute e Direttrice di sede del Programma di studi a Roma*

#### I PROGRAMMI DI ARCHITETTURA AMERICANI IN ITALIA

Buon giorno a tutti. Voglio prendere cinque minuti per ringraziare tutti che sono qui oggi. In particolar modo, voglio ringraziare il Prof. Riccardo Pratesi, Presidente del Circolo Fratelli Rosselli, che ci ha permesso di organizzare questo nostro convegno, e voglio ringraziare la Dottoressa Portia Prebys, senza i cui entusiasmo e impegno, credo, non sarebbe stato possibile avere questo convegno, oggi.

Vorrei anche ringraziare i nostri ospiti. Abbiamo qui il Prof. Francesco Guerrieri, Direttore della Facoltà di Architettura dell'Università di Firenze, e l'Architetto Francesco Scoppola, che è Sovrintendente Ispettore alla Soprintendenza Archeologica di Roma.

E, ovviamente, vorrei ringraziare il nostro collega, l'Architetto Lorenzo Pignatti, che ha collaborato con me all'organizzazione di questa sessione, e, certamente, tutti voi, colleghi direttori e professori dei programmi di scuole di architettura nord-americane in Italia.

Vorrei presentare, appunto, questi programmi, per far capire proprio l'importanza di questa concentrazione in Italia di tante presenze di scuole di architettura così famose in tutto il mondo. Abbiamo la California State University International Program in Italy, la Catholic University of America, Clemson University, Cornell University, Iowa State University, Kent State University, Ohio State University Abroad, Pennsylvania State University, Pratt Institute, Rensselaer Polytechnic

Institute, Rhode Island School of Design, Roger Williams University, Syracuse University, Temple University, University of Arkansas Rome Study Center, University of Florida Vicenza Institute of Architecture, University of Notre Dame Rome Studies Program, University of Washington, University of Waterloo, e Virginia Polytechnical Institute and State University. Ho, qui, indicato circa venti università, distribuite un po' per tutta l'Italia, con maggior concentrazioni a Roma, e a Firenze, ma, anche, a Vicenza, ed a Genova.

L'occasione di ringraziarvi mi ha offerto la possibilità, in qualche modo, di fare intuire la grande potenzialità del nostro gruppo: questo ampio coacervo delle università più notee prestigiose al mondo, e la fortuna di ritrovarle insieme a lavorare, in poche, e selezionate città italiane.

La collocazione delle nostre sedi di architettura, stabilitesi principalmente fra Roma, Firenze, Genova, e Vicenza, non costituisce, comunque, un limite alla loro operatività accademica, che esiste, infatti, sul tutto il territorio italiano, sia per i temi di progettazione ed i seminari affrontati, sia per il grande scambio di professionisti del settore che partecipano ai nostri gruppi di studio, e alle nostre esercitazioni progettuali.

Il fatto che tutte queste università in America, tipicamente, così distanti fra loro, si ritrovino ad operare, invece, a poca distanza l'una dall'altra, semplifica, e favorisce lo scambio di informazioni, l'organizzazione di attività congiunte, aumenta il potenziale di ricerca, rendendo tutte le nostre azioni, senz'altro, più agili, e proficue.

Nella maggioranza dei casi, le nostre sedi risiedono in palazzi dei centri storici, dall'uso misto, residenziale e commerciale. I nostri studenti non vivono segregati in "dormitori", ma, in appartamenti nel centro, vicino ad altre famiglie italiane, non sempre felici del particolare entusiasmo di questi giovani inquilini.

Ma, questa situazione abitativa stimola, senz'altro, la voglia di integrarsi, di imparare meglio l'italiano, e come cucinare la pasta alla carbonara ed il tiramisù, di "vestirsi come loro", di affittare un motorino, ed avere un cellulare.

Ma quanti siamo, e come operiamo, veramente, in Italia, ma, soprattutto, perché siamo proprio qui?

### ***Quanti siamo***

Da una stima a braccia, in attesa di scoprire domani i risultati dello studio IRPET, credo di poter, tranquillamente, citare la presenza, nei programmi di architettura, di circa mille studenti per semestre, fra architetti, paesaggisti ed urbanisti, per un totale di circa duemila studenti, all'anno, se si considerassero anche tutti i programmi estivi. Gli studenti che partecipano a questi programmi frequentano, per la maggioranza, il terzo, il quarto, o il quinto anno di corso. Per la maggioranza dei casi, sono studenti selezionati per merito, o, attraverso una selezione a concorso, delle domande ricevute.

Molto spesso, il programma di studio, in Italia, è uno fra i diversi programmi internazionali offerti dalle nostre università. Esistono programmi simili in Cecoslovacchia, Turchia, India, Cina, Olanda, ecc.

### ***Cosa facciamo in Italia?***

Generalmente, il semestre, o il quadrimestre, di studio, in Italia, è organizzato intorno a una serie di corsi, fra cui, ovviamente, la progettazione architettonica, la storia dell'arte e dell'architettura, e dei corsi di lingua, e cultura italiana.

Tutti i programmi prevedono un periodo di circa due, massimo tre, settimane di viaggi di studio attraverso l'Italia. Questi viaggi individuano delle zone per caratteristiche geografiche (nel Nord, soprattutto, il Veneto, l'Emilia Romagna, qualche volta, la Lombardia, nel Centro, il Lazio, la Toscana, l'Umbria e le Marche, e, nel Sud, spesso, la Campania, più raramente, la Puglia, e la Sicilia.

Tipicamente, un programma di viaggi presenta un panorama storico, che va dall'antichità al contemporaneo; considera tutte le categorie di manufatti, dalle città, ai singoli edifici, alle opere d'arte; differenzia, talvolta, le attività secondo gli orientamenti disciplinari degli studenti. Durante i

viaggi, gli studenti seguono lezioni sul luogo, in costante dialogo con il corpo docente, compilano dei veri e propri diari dei viaggi, attraverso schizzi, note fotografiche, video, che fanno parte integrante del corso di progettazione.

Tutto l'insegnamento in Italia è basato sull'esperienza diretta dei luoghi, pertanto, la metodologia dell'insegnamento "on-site" è l'elemento unificante di tutti i programmi.

La visita di tutte queste città è importantissima perché consente, allo studente, di comprendere le differenze geografiche, e, spesso, la complessa varietà culturale, ed industriale italiana. Lo studio dell'influenza degli aspetti storico-politici e sociali, nonché la variegata configurazione paesaggistica del territorio italiano, aiuta gli studenti a rimuovere le loro precognizioni dell'Italia, ma, soprattutto, servono ad esporre lo studente alla realtà produttive, e sociali delle varie regioni.

E' importante sottolineare che molti studenti provengono da piccole città americane, e non hanno mai viaggiato prima di arrivare in Italia. Per molti di questi studenti, l'Italia è solo la prima tappa dell'esplorazione dell'Europa.

Alcuni studenti provengono da altri paesi stranieri, in particolare, dalla Corea, dall'India, dal Giappone, dalla Cina, o, dal Sud America. Questa valenza multi etnica delle università americane è molto importante, perché, dopo un semestre, in Italia, è molto interessante rileggere il nostro patrimonio culturale attraverso un approccio così internazionale. Nonostante questo, per molti studenti, l'esperienza con le città italiane è il loro primo confronto con una città antica, ed è molto complessa.

### ***I temi di progettazione***

Studiare in Italia può diventare un'opportunità per rivedere, ed esaminare se stessi, come americani, come cittadini del futuro. Ma, lo stesso è vero, anche, per noi, italiani, che lavoriamo con loro. Ogni anno, apprendiamo un nuovo modo di guardare al nostro patrimonio architettonico, e culturale, di comprendere la nostra cultura attraverso "la lente" americana. E, il nostro obiettivo in Italia, è quello di consegnare, invece, a questi futuri progettisti, una lente italiana.

In questa luce, lo studio dell'architettura non è, certo, un obiettivo estetico, e la storia non è una cronologia di eventi, ma, tutto il processo educativo diventa la possibilità di creare un nuovo contesto culturale. Studiare in un ambiente straniero sfida le aspettative, e allarga gli orizzonti intellettuali, sia dello studente, che del docente; stimola un dialogo con i soggetti di diversa cultura, e offre nuove prospettive, e nuovi criteri di valutazione. Inoltre, poiché la maggior parte degli studenti abbia poca, o nessuna esperienza personale, di un ambiente urbano, città come Roma, Firenze, Venezia, costituiscono il primo vero impatto con la complessità, e la vivacità di una grande città. Il semestre segna un momento culminante nella loro carriera universitaria. Forse, nessun'altra paese offre un ambiente così ricco, ed articolato, per studiare le teorie, e le metodologie del passato nel proprio contesto storico, adattare alla nostra immagine del presente, e riformularle nelle nostre visioni del futuro.

Potremmo rubare una frase di Henry Adams, che soggiornò a Roma nel 1860, e scrisse: "Roma rende insignificanti i docenti." Potremmo certo ampliare questo merito a tutta l'Italia.

Il rapporto fra antico e moderno diventa, quindi, il tema principale dei corsi di progettazione architettonica. Diversamente dalle esercitazioni architettoniche in America, il progetto, in Italia, non può esularsi dall'analisi del contesto urbanistico, dalla coscienza delle implicazioni sociali dei propri gesti spaziali.

I contenuti teoretici, tecnologici e storici sono progressivamente integrati alla progettazione. L'ampia diversità tematica dei progetti affrontati, pur variando di scala, e tipologia, sono sempre focalizzati sulle questioni della globalizzazione, e della contestualità urbana.

L'ampia casistica di progetti affrontati dagli studenti varia dai temi di urbanistica per la comprensione complessiva della struttura urbana, e del paesaggio, fino a progetti alla scala di dettaglio architettonico, e del prodotto industriale. Ogni semestre, asseconda dell'interesse specifico, o della specializzazione del direttore accademico americano, vengono coordinate delle esperienze

interdisciplinari alla progettazione (incontri e revisioni di progetti con storici, urbanisti, industrial designers, visite a stabilimenti di produzione, studi di progettazione, cave dei materiali da costruzione, ecc.).

Gli esercizi di composizione si avvalgono, spesso, degli stessi temi dei concorsi contemporanei: dalle stazioni ferroviaria dell'alta velocità, all'ingresso degli Uffici, al Museo dell'Ara Pacis a Roma, il Museo di Arte Moderna, ecc. La stessa AACUPI ha organizzato iniziative di concorso come, per esempio, la Cripta Balbi.

Si usano, spesso, ancora, temi e progetti abbandonati, come quelli dei famosi vuoti urbani, e che, pure, ancora stimolano speranze, od illusioni per gli architetti contemporanei.

Gli studenti collaborano con programmi di studio italiani, partecipano ad iniziative di scavo e rilievo archeologico, seminari con studenti di altre facoltà italiane, e professionisti del settore architettonico e artistico. Tutto questo avviene, ancora, però, grazie all'iniziativa personale dei loro docenti o direttori, grazie ai loro contatti. Solo, negli ultimi anni, si sta cominciando a vedere una certa istituzionalizzazione di scambi fra le università pubbliche italiane, e quelle, per lo più private americane, ma, lascio che questo tema sia affrontato dal mio collega, Lorenzo Pignatti, ed i nostri ospiti.

I risultati di questi seminari sono molto soddisfacenti, e significativi, per entrambe le nazionalità degli studenti: è molto stimolante assistere a questi scambi di idee, confrontare le ambizioni, mischiare le energie; confrontarsi sulle metodologie progettuali, e sulle tecniche di presentazione.

Un altro importante appuntamento accademico è quello della mostra di fine corso, che vivacizza una settimana itinerante fra le diverse sedi americane in Italia. Questa è una reale occasione per comprendere i diversissimi approcci metodologici, le tendenze formali, l'intreccio o meno, delle svariate discipline che concorrono alla progettazione.

### ***Gli scambi culturali***

Per finire, credo, sia opportuno tornare a toccare il principale argomento della nostra giornata, che è quello delle potenzialità di scambi culturali.

Proprio recentemente, è stato firmato il protocollo d'intesa tra il Ministero della Pubblica Istruzione ed il Consiglio Nazionale degli Architetti sul disegno di Legge del "Diritto all'architettura", per l'emanazione di legislazioni e normative di promozione, e di difesa della cultura architettonica.

Questa legge come pronunciata dal Ministro Giovanna Melandri rilancia la questione della tutela del nostro patrimonio architettonico, con una veste, senz'altro, più moderna e più aperta. La cito: -"Occorre ragionare sul ruolo e sulla qualità dell'architettura contemporanea in Italia, con un confronto aperto alle altre esperienze europee", e, poi, continua, "si difende l'Antico anche migliorando la qualità del Nuovo, permettendo cioè al Nuovo di presentarsi nelle forme migliori e dialogare intelligentemente con ciò che già c'è, con la natura, con l'ambiente. Dobbiamo far sì che l'architettura torni ad essere un segno della civiltà".

Questa legge ci ricorda che stiamo, finalmente, agendo in un ambito non più solo italiano, ma bensì, europeo, e, nella formulazione del suo articolo 10, si occupa della promozione della formazione in campo architettonico, urbanistico e paesaggistico.

Questa legge, come altre appena varate in Italia, stanno, finalmente, lasciando maggiore possibilità di operatività fra il pubblico, ed il privato.

Con molta probabilità, questo momento rappresenta la giusta occasione per ufficializzare, ed ampliare quegli scambi, finora rimasti solo a livello di collaborazioni amicali, per intraprendere progetti, e ricerche più importanti, e durature. I Comuni, le Soprintendenze, le varie Università pubbliche italiane, possono, finalmente, legalmente, aprirsi al dialogo, ed operare, anche, con istituzioni private straniere.

Io non posso che augurare, a tutti noi, una grande interdisciplinarietà, ed un futuro di lavoro ampio, e proficuo.

Adesso do la parola all'Architetto Lorenzo Pignatti, che è Direttore dell'Università di Waterloo.

**LORENZO PIGNATTI**

*Direttore, University of Waterloo*

#### **RAPPORT WITH ITALIAN EDUCATIONAL INSTITUTIONS**

Ringrazio Cinzia Abbate per il suo validissimo intervento.

Gli studi possono offrire, da parte nostra, quello che noi possiamo fare, per esempio, al livello locale e al livello nazionale. Sappiamo che, appunto, l'amministrazione comunale di Roma, che, tra l'altro, adesso sta, appunto, attraversando questi concorsi, ha uno spiccato interesse per instaurare dei rapporti di vera collaborazione, e di consulenza a carattere puramente scientifico, di ricerca, ed attivare delle convenzioni, anche, su piccoli progetti, con i nostri programmi.

Altra cosa che volevo dire è che le convenzioni tra le nostre università, e le istituzioni pubbliche, non devono durare anni, ed essere eterne, si possono fare le convenzioni su piccoli progetti, su piccoli temi di ricerca, e su parti di lavoro che noi possiamo svolgere con le nostre attività. E, quindi, appunto, forse, una volontà è di istituire, ancora di più, questi programmi. Per quanto riguarda sempre un'altra persona che doveva essere qui, ed è un rappresentante dell'Università di Roma Tre, un'università che è molto interessata a questi rapporti, fra l'altro, esistono già dei rapporti tra il Preside, Francesco Cellini, e l'Università di Arkansas, però, so per certo, perché se ne è parlato, perché abbiamo avuto diverse occasioni per parlarne, che il corpo docente e la facoltà di architettura di Roma Tre è interessata a continuare questi legami, è interessata ad avere un ulteriore scambio.

Anticipo una cosa che mi è stata detta dal Prof. Cellini, di nuovo, parlo di Roma Tre, e mi scuso, per i programmi che non sono romani, comunque, ci sarà una mostra di Robert Venturi nella primavera. Robert Venturi è un famoso architetto americano, la volontà è di non fare solo una mostra, ma, di fare, anche, un seminario di progettazione, una specie di, diciamo, attività collaterale, che possa coinvolgere, credo, per la prima volta, perché, credo, che questa cosa non sia mai successa, strumenti italiani e strumenti dei nostri programmi. Quindi, a breve, credo, che questa cosa si potrà formalizzare, e noi riceveremo, nell'insieme, questo possibile invito, e, credo, che sia un bel, non dico gesto, ma una bella iniziativa, appunto, promossa da Roma Tre, in concomitanza con questa mostra di Robert Venturi, per non far sì che sia, solo una mostra, ma un'occasione di scambio. Ma, credo, che sia meglio lasciar parlare i nostri ospiti.

Molti di noi ci conosciamo, sia voi, che noi, abbiamo interesse a consolidare questi programmi americani, abbiamo interesse che questi programmi continuino e, da italiano, questa volta, auspico che queste convenzioni, questi rapporti si consolidino. Auspico che questi programmi di reciprocità si consolidino perché, di nuovo, io credo, che sia strano che ci siano su una ventina di programmi di architettura americani, o nord americani, in Italia, e non ce ne sia uno con queste convenzioni, per cui gli istituti italiani possono andare negli Stati Uniti, e possono scambiarsi studenti e docenti. Credo che siano, di più, i programmi universitari che possono mandare i propri studenti nelle nostre sedi, cioè, invitiamo gli studenti italiani ad andare in America, in Canada, nelle nostre facoltà madri; perché, credo, che questo sia il primo momento che i programmi AACUPI faranno un grosso balzo in avanti, ed è il momento in cui veramente si parla dell'università italiana, ed è il primo momento in cui questo bello scambio che, fino ad adesso, avviene unilateralmente potrebbe diventare uno scambio bilaterale.

Le premesse ci sono, i programmi di scambio ci sono, le ambasciate e saluto la Dottoressa Hélène Lafortune, Attaché Culturale dell'Ambasciata del Canada in Italia, che è in fondo alla sala. Sapete che io sono Direttore di un programma canadese, l'Università di Waterloo, e parlo di questa minoranza canadese che è all'interno di AACUPI. Saluto, anche, la Dottoressa Nicoletta Barbarito

che si occupa delle relazioni accademiche all'interno dell'Ambasciata del Canada, a Roma, e ci ha dato, sempre, una grande collaborazione; fa di tutto, perché gli studenti che lavorano all'interno del nostro programma, vadano in Canada, a lavorare, e a studiare, studenti italiani.

Quindi, abbiamo, appunto, questo aspetto di poter mandare studenti italiani nelle nostre facoltà, è, forse, l'aspetto di cui dovremmo cominciare a riflettere, da adesso in avanti, cercando di promuovere una nuova iniziativa, e un nuovo carattere della nostra permanenza in Italia. Grazie.

**Cinzia Abbate:**

Passiamo adesso la parola al Prof. Francesco Gurrieri che è il Preside della Facoltà di Architettura, dell'Università di Firenze.

**FRANCESCO GURRIERI**

*Preside, Facoltà di Architettura dell'Università di Firenze*

Grazie. Io ringrazio Riccardo Pratesi, prima di tutto, per avere intuito, e corrisposto a questa bella e importante iniziativa. In questi giorni, credo, abbiate avuto occasione di visitare alcuni luoghi di questo paradiso in cui si trova il nostro incontro, credo, che stamane, a proposito di paradiso, questa simbiosi tra questa sala neoclassica e il paesaggio fiorentino, e toscano, sia una delle migliori risposte a qualche preoccupazione che caratterizza i nostri lavori. Io sono lieto di portare qui il saluto della Facoltà di Architettura di Firenze, una facoltà che ha sempre avuto legami forti con numerose facoltà americane, ma, che si colloca in una realtà, quella, appunto, di Firenze, che da sempre ha consolidato legami, ha provocato riflessioni, di grande respiro, ha, in qualche modo, contribuito ad una maturazione di rapporti internazionali che, ovviamente, nella cultura trovano la vera ossigenazione, la vera radice più duratura della loro esistenza.

Voi mi permetterete, anche, una brevissima parentesi retorica. La retorica non è, solo, un fatto negativo. A proposito di questa continuità, noi tra qualche giorno apriremo un convegno su John Ruskin, e il problema della conservazione ambientale. Voi sapete che quest'anno ricorre il centenario della morte di John Ruskin. Ci sarà questo incontro internazionale; ci saranno colleghi, e amici inglesi e americani, e questo, per dirvi, una continuità che non ha mai avuto interruzioni: C'è la presenza in spirito di John Ruskin a Firenze, uno degli architetti inglesi più appassionati. E, quindi, c'è un tradizione ininterrotta.

Quando Frank Lloyd Wright ebbe la sua prima grande crisi esistenziale, venne qui, ad ossigenarsi, a Firenze. Voi sapete che c'è anche una piccola dimora fiesolana dove Frank Lloyd Wright rimase per qualche tempo, prima di tornare negli U. S. A. Ecco, quindi, per dire come, un grande compaesano amico e storico dell'arte Wright abbia fatto di Firenze, la sua seconda dimora e aveva una casa non lontano da Vincigliata.

Questo per dire come sia abbastanza inutile sottolineare quanto, e come, questa continuità di rapporti reciproci sia davvero intensa, e, come, nelle università americane, gli studenti, a Firenze, abbiano una continuità di rapporti. Vedo con piacere un carissimo amico e collega, Gianni Péttina, che sicuramente inviteremo ad intervenire. Credo che lui sia tra le persone che più vivono senza discontinuità questo rapporto.

Che cosa potremmo dare, di più, o con maggiore attenzione, agli studenti americani giovani? È una riflessione che ho maturato proprio negli ultimi tempi; fino a qualche anno fa, quando noi parlavamo di conservazione ambientale, di restauro architettonico dei monumenti, certamente gli U. S. A. non erano un paradigma da evocare. La logica, la ratio, la dinamicità della gestione del patrimonio degli U. S. A. era sempre stata tesa ad un rinnovamento, anzi, ad un tumultuoso rinnovamento, e questa è stata una delle cifre della cultura architettonica americana. Da qualche tempo, ho constatato, le cose stanno cambiando, ci sono regioni come il New England più puntualmente attente a problemi di conservazione, ma, quello che mi fa piacere, è trovare queste attenzioni in luoghi tradizionalmente tumultuosi nelle trasformazioni come Boston, Chicago, parte

del New Mexico, e, perfino, nel profondo nord di Duluth, recentemente, dove, piuttosto che trasformazioni tumultuose, si comincia a pensare a trasformazioni, anche a recuperi, con una certa rilevanza.

Bene, allora, io vi ho detto che la Facoltà di Firenze possa, proprio in questo settore, contribuire ad un dialogo efficace, un dialogo che non vorremmo, appunto, unilaterale nel senso di avere più studenti, o studenti americani, ai nostri corsi, ma, di immaginare qualcosa di più reciproco, come già giustamente è stato detto. E l'occasione potrebbe essere la fondazione di una scuola di perfezionamento di specializzazione, che apriremo il prossimo anno, e che sarà fortemente connotata da una docenza, da professori internazionali, e in questo stato, e stiamo lavorando per questo, vorremmo, anche, qualche docente americano, impegnato nel collegio dei docenti. D'altra parte, a proposito di convenzione dei rapporti, questi non sono venuti meno, ed è in via di ridimensionamento, una convenzione tra la Facoltà di Firenze e MIT, per uno studio di sociologia urbana, materia che è stata un po' trascurata negli ultimi tempi, devo dire, in Italia, e, a Firenze, in particolare, non negli U. S. A., ma, che, invece, trova a Firenze, un terreno estremamente fertile.

Qualcuno ha ricordato gli amici canadesi. Tra due giorni, noi avremo un incontro, piuttosto importante, di tre giorni, sulla tecnologia dei Beni Culturali, proprio con i colleghi canadesi. L'incontro si aprirà nell'Aula Magna dell'Università. Ma, questo era, solo, per ricordare alcune cose, certamente, nel panorama italiano, La Sapienza di Roma ed il Centro Palladio, il Centro Internazionale di Cultura a Vicenza. Questo è un centro che ha avuto e ha un ruolo veramente importante, perché i giovani studenti che frequentano quel corso, hanno, per la prima volta, contatto decisamente internazionale, con la docenza che restituisce, testimonia di un dialogo veramente internazionale. Ho avuto l'onore di partecipare, mi pare, al secondo, o al terzo corso, ormai, nel lontano 1967, e, in quell'occasione, conoscere anche Wittkower, Chastel, e tanti altri.

Ma, veniamo alle cose proposte concrete, dunque. Altri hanno già detto, sicuramente il Prof. Blasi, Rettore dell'Ateneo, come l'università italiana stia attraversando un periodo di forte riorganizzazione, che io, qui, non sto a ricordare, ma, voglio ricordare una cosa, quello che è definito il sistema europeo dei crediti, che è, poi, il modello che ha le radici negli U. S. A., il modello dei crediti, ormai, sta diventando un aspetto estremamente concreto, e, allora, questa strada del riconoscimento dei crediti, forse, può essere quello più rapido, e di più veloce soluzione. Creare le convenzioni non è facile, talvolta, hanno tempi medi, o tempi lunghi, nella loro realizzazione. Il riconoscimento reciproco del credito può, in fondo, essere l'occasione per interfacciare i nostri studenti americani, in Italia, e italiani, negli U. S. A., nel senso che il loro percorso di studi, costruito, appunto, su un certo numero di crediti, può avere riconoscimenti nella frequenza di corsi, in Italia, nelle facoltà, e, reciprocamente, negli U. S. A., per cui, per arrivare ai 60 crediti, ai 180 crediti, alcuni di questi, basta mettersi d'accordo, possono essere costruiti in facoltà diverse, proprio in questa logica di scambio. Questo per gli studenti.

E, quindi, si tratta di mettere a punto, diciamo, se c'è la volontà, questo scenario di reciprocità nel riconoscimento dei crediti. Questo, credo, potrebbe essere la maggior spinta in una integrazione dei sistemi, in attesa, forse, di un riconoscimento reciproco, dei titoli di studio, ancora da raggiungere, in Europa, ma, che non vedo perché non si possa già affrontare un ambito internazionale più vasto, come già, in alcuni paesi, si sta facendo.

Allora, io mi permetterei di concludere con tre proposte concrete: uscire dal nostro incontro dalla confusione di questi lavori, e, qui, guardo Pratesi, che potrebbe assumersi un impegno di questo tipo, noi potremmo inventare, o aumentare dei seminari comuni, seminari che, non necessariamente, devono svolgersi in periodo estivo, come, già, ormai, accade, ma dei seminari da programmare, almeno con un anno, o due anni, di anticipo, tra le varie sedi universitarie italiane e americane. Quindi, la frequentazione di un seminario comune è una delle occasioni di maggior cemento tra i giovani studenti. Il secondo punto è elaborare una piccola commissione, qualche cosa impegnata nella messa a punto del riconoscimento, e della attivazione dei crediti, perché se noi riuscissimo a formulare, almeno inizialmente, per alcune discipline, il riconoscimento dei crediti, potremmo fare un grosso passo avanti molto concreto, molto pragmatico. Il terzo punto è quello di incrementare



qualcosa che a livello personale, individuale, esiste già, ma, incrementare dei protocolli di scambio tra docenti finalizzati alla ricerca.

Ecco, io credo che questi tre punti possano essere tre vie d'uscita, tre impegni di protocollo da giornate di lavoro come quelle che ci hanno visto, qui uniti, che sia facile; ripeto: seminari comuni, lavoro per un'attivazione del riconoscimento reciproco dei crediti, un protocollo di scambi che dovrebbero essere almeno biennali, perché la ricerca in un anno non si fa. Ecco, su questo potremmo lavorare. Poi, chiaramente, ho concluso, siccome, mi pare, di aver capito che l'Associazione non ha sede ancora ad oggi, mi permetto di candidare, poi, vedremo con l'amministrazione, di candidare Firenze come sede della vostra Associazione. Grazie.

**Cinzia Abbate:**

Grazie. Diamo, ora, la parola all'Architetto Francesco Scoppola del Ministero dei Beni e Attività Culturali.

**FRANCESCO SCOPPOLA**

***Sovrintendente Ispettore alla Soprintendenza Archeologica di Roma del Ministero per i Beni e Attività Culturali***

Vorrei, innanzitutto, ringraziare Cinzia Abbate, e Portia Prebys, per l'invito, e vorrei essere molto sintetico, ma, non vorrei perdere alcuni punti fondamentali, di cui vorrei parlarvi, e vengo subito, al primo, che è quello della difficoltà di specifica propria dell'Italia, nel rapporto tra istituzioni italiane, e straniere, in generale, in particolare, gli U. S. A. Noi abbiamo beneficiato dell'aiuto e dello stimolo che gli U. S. A., ci hanno posto, e quasi imposto, sotto il profilo economico, quando col trattato di Maastricht, l'Italia si è accorta di essere alcuni punti indietro rispetto agli altri paesi d'Europa, e ha fatto una gran corsa, faticosa, che l'ha portata a migliorare, e, sostanzialmente, a mettersi al passo, e, a rientrare, seppur faticosamente, nei canoni dell'Europa. Quella differenza, quel rischio di esclusione, e, anche, quella corsa, erano una cosa che colmava una differenza estremamente marginale, se rapportata ad altre nostre differenze, se vogliamo, anche, ad altre nostre peculiarità, addirittura arretratezze. Vi ricordate, tutti, che il filo di lana che Prodi cercava di tagliare era legato a pochi punti percentuali, cioè, la lira, per una piccolissima frazione, rischiava di entrare, o non entrare, nella moneta europea. Purtroppo, in altri settori, non siamo lontani di due, uno e mezzo, lo zero cinque per cento dalla Francia, dalla Germania, o dall'Inghilterra, fino a maggior ragione, dagli U. S. A., o dal Canada, ma, siamo lontani, una misura pari al 90%, cioè, ci sono casi in cui l'Italia è dieci volte, o quindici volte, più indietro degli altri paesi, e sono casi difficili a misurare, ma, se capitano sotto gli occhi, sono desolanti.

Un esempio che voglio farvi è quello delle leggi. In Italia, le leggi su una data materia sono pari a più di dieci volte di quelle che regolano una stessa materia in Francia, in Germania, o in Inghilterra. Il nostro gap con le norme è terribile, e benché l'Italia sia internazionalmente riconosciuta come la patria del diritto, questa sua condizione privilegiata non l'ha aiutata, affatto, a semplificare. Se il Prof. Guerrieri ha, giustamente, indicato lo sviluppo tumultuoso dell'ambiente fisico dell'architettura degli U. S. A., la cifra del tumulto italiano è quella del dire che, forse, il mare che ci separa è proprio quello tra il dire, e il fare, per usare un proverbio. Gli U. S. A., e il Nord America, sono tumultuosi nel fare, l'Italia è caotica nel dire, e dovremmo riuscire a trovare un ponte su questo oceano, e lo stanno già facendo tanti studiosi. Io verrò a darvi solo un piccolissimo contributo, che ho vissuto, dal mio particolare punto di vista, che, devo dire, che con la cifra della cultura americana non ha avuto molti contatti. Mi ha fatto piacere il riferimento a Mumford perché quando dovevo scegliere se iscrivermi, o no, ad architettura, mi imposi la sfida del Mumford, cioè, vedendone solo la costola mi dissi: "se riesco a leggerlo fino in fondo mi iscrivo sennò, no" e l'ho divorato.

Le mie esperienze americane, quindi, al di là di questo debito iniziale allo stile avvincente di Mumford, sono state un po' con la TGV, per il progetto dell'Alta Velocità, e altre singole episodiche quando lavoravo a Siena, ecc. Ma, è un'esperienza non ricca e, in base alla quale non avrei alcun titolo per parlarvi. Quindi, vi parlo della mia esperienza italiana al di qua del mare che ci separa. Innanzitutto, si può partire con un po' di ottimismo. Per fare progetti culturali, in Italia, fino a poco tempo fa, dopo il '74, il '75, bisognava fare i conti con almeno tre ministeri, il cosiddetto MURST, per Ricerca Scientifica e Tecnologica, oltre che Università, il cosiddetto Affari Esteri, la Farnesina, e i Beni Culturali, per non parlare, se si tratta di studi pre-universitari, della Pubblica Istruzione. Quindi, il panorama era abbastanza vasto e complicato. Attualmente, la riforma del '98 ha permesso, volendo, una certa semplificazione.

Si parlava, prima, delle convenzioni, ma le due novità principali del nostro Ministero dei Beni e delle Attività Culturali, sono state, non solo l'estensione alle attività, cioè, non solo i beni, ma, anche, le attività. Quindi, l'estensione verso un ritorno più che l'estensione, perché abbiamo radici comuni verso l'università, verso la ricerca scientifica, ma, anche, la competenza per l'estero. La riforma Veltroni dice che, dal '98, la finalità del Ministero è la promozione di attività, e la tutela delle attività in Italia, e all'estero, e, quindi, diciamo, c'è stata questa apertura che non permette, certo, di saltare il rapporto con la Farnesina che è indispensabile, ma, di semplificarlo, perché il Ministero ha competenza anche per il recarsi, o far andare i propri funzionari all'estero. Altre semplificazioni delle leggi di tutela in attuazione della legge Veltroni del '98 sono avvenute, poi, con la pubblicazione del testo unico: un decreto legislativo che ha raccolto le norme finora esistenti; ma, qui, veniamo a finire con l'ottimismo e torniamo alla realtà. Queste leggi esistenti, per una pura coincidenza del fato, del destino, non certo, credo, per un calcolo, nel settore della sfera, quindi, nella conservazione di uno dei due poli del mare che ci separa, erano state fatte con un ritmo esponenziale.

All'epoca della riforma, quando si riformarono le leggi del 1909, riformate dal regolamento del '13, nel 1939, avevamo due leggi di tutela. Sono infinitamente grato a Francesco Guerrieri che ha dato a noi, tutti architetti, un pilastro per farci un'idea di questo tumultuoso sviluppo normativo, grazie alla sua illuminante raccolta intitolata "Del Restauro nei Centri Storici e Monumenti al restauro del Territorio". Erano due nel '39, se prendete gli atti parlamentari, erano 4 nel '49, erano 8 nel '59, erano 16 nel '69, erano 32 nel '79, e via dicendo. Quindi, ritorniamo, anche se ora sono riunite da un testo unico, ritorniamo a un andamento esponenziale.

Potremmo dire che essere fuori legge in Italia è un obbligo, è una necessità, anche se sembra – non parliamo dei cantieri, se volessimo colmare il baratro tra il dire e il fare, non dovremmo occuparci solo della tutela; per realizzare un progetto, per farlo passare dalla carta alla realtà bisogna aprire un cantiere. I cantieri sono attualmente governati da più di 550 norme, tutte in vigore, non riassunte una dall'altra, alcune di queste norme hanno regolamenti, o manuali esplicativi, che superano le 500 pagine, come quelli dei vigili del fuoco, o dell'anti infortunistica, ecc. Quindi, in pratica, il dire italiano è talmente tumultuoso che si può, senza ombra di dubbio, sostenere che presupponga l'immortalità dei progettisti e dei direttori dei lavori. Per sfortuna non è una battuta.

Buone notizie, altre, molte non ne abbiamo, perché, anche, a proposito del regime fiscale di cui si parlerà domani, c'erano state buone nuove con il 512, dell'82, quanto a detraibilità e deducibilità. Ma, voi sapete che lo Stato, un tempo, se, con una mano dava, con l'altra toglieva, cioè, è stata fatta una riforma in base alla quale gli investimenti nei beni culturali, nel settore della cultura, formazione educazione, ecc., erano detraibili, o deducibili, ma in pratica, con varie manovre successive, la cosa è stata, quasi, resa nulla, fino ad avere insensate, assurde dispute tra il Ministero del Tesoro, e il Ministero Beni Culturali. Il Tesoro e la Finanza dicevano, se qualcuno paga meno tasse perché ha fatto cultura, e ha investito per voi, quindi, noi vi diamo meno bilancio annuale, perché noi dobbiamo recuperare le tasse, e non voi, ma, è meglio non entrare nel bizantinismo dell'amministrazione pubblica. A proposito, in particolare, delle pubblicazioni, che sono una parte di quell'ossigeno al quale faceva riferimento il Prof. Guerrieri, e non è, solo, quindi, dell'ambiente, ma, anche, delle nostre biblioteche, e dei nostri archivi, ci sono state, anche qui, notizie contraddittorie. Sapete tutti che la legge Ronchey, la legge numero 50, del '93, è stata commentata come una legge

americana dal regolamento bulgaro; cioè, è una legge che, con tutto il rispetto per la Bulgaria, ma fu una cosa che uscì sui giornali, l'espressione, se non sbaglio, fu di Ronchey, è una legge che vorrebbe veder partecipare lo Stato agli utili delle imprese a cui partecipa come oneri, quindi, a fondamento più che legittimo, e più che giusto, ma, poi, è nel regolamento d'applicazione nella quantificazione dei diritti, dei royalties, ecc., è diventata talmente complicata, che ne ha reso più difficile la pubblicazione nel settore della cultura, e dell'arte, soprattutto, per quel che riguarda l'immagine.

Nell'ultima finanziaria, c'è una buona notizia che il Ministro Melandri ha annunciato, pubblicamente, l'altro ieri, e, cioè, che si tornerà a poter detrarre interamente dalle tasse, e non dall'imponibile, le spese sostenute per pubblicazioni per libri nel settore della cultura, e dell'arte, e che, quindi, questa specie di altalena della 512 in poi, che lo Stato ha fatto tra il concedere e il riprendere, in questo momento, vede un'oscillazione, non del tutto, negativa.

Quanto, poi, cambiando tema, ai difficili rapporti tra pubblico e privato, c'è da dir che, anche qui, volendo essere ottimisti, qualcosa si sta aprendo. Il primo segnale, se non sbaglio, nella finanziaria Dini, fu il famoso, e temuto articolo 47 *quater*, quello che, secondo alcuni, minacciava l'ingresso dei privati nei pubblici, e che permise i primi sogni di conversione, e di rapporti tra pubblico e privato, anche nel senso opposto, cioè, anche nel senso della partecipazione pubblica al privato. Ma, la sferzata sostanziale è stata data, poi, dalla legge Veltroni del '98, di riforma del Ministero che, in parte, deve trovare ancora applicazioni concrete, non escludiamo che, anche in Italia, si possa arrivare a quella forma del trust, o delle fondazioni, che seguono un'area, un monumento.

Altro terrificante gap dell'Italia rispetto al resto del mondo è quello dei responsabili di sito. L'abbiamo sottoscritto sulle carte nel trattato internazionale ma, al di là dell'esecuzione centovenennale delle sovrintendenze non li abbiamo; i responsabili di sito non sono tali, se devono seguire 6 comuni, 8 comuni, 12 comuni, come sono i funzionari e sovrintendenti, e del ruolo di responsabile di sito potrebbero, oltretutto, dare uno sbocco professionale a molti laureati in architettura, ma, anche, i Beni Culturali, anche, in altri settori, archeologia, ecc., che, attualmente, stentano a trovare una collocazione sul mercato del lavoro. Ma, io forse chiuderei qui questa parentesi del tentativo di presentarvi le difficoltà, e la distanza che ci separa nel tentativo di colmarla, o, quantomeno di capirla, sotto il profilo amministrativo, da funzionario del Ministero, e vorrei, se me lo permettete, se c'è tempo, passare al tentativo di farlo sotto il punto di vista sostanziale.

Noi abbiamo incontrato, spesso, una gran difficoltà tra il dire e il fare, tra il conservare e l'innovare, in tantissime occasioni differenti, al punto che l'amministrazione pubblica italiana può dirsi, senz'altro, afflitta da una forma di schizofrenia. Noi abbiamo architetti bravi, anche illustri, che, con sincero senso di inferiorità, vanno a ossigenarsi negli U. S. A., sperando, al ritorno, di riuscire a far partire qualche cosa di innovativo, e di nuovo, anche, in Italia, e sperano dal loro viaggio di riportare un po' di ossigeno fattivo per fare, e abbiamo istituzioni e funzionari, tra i quali il sottoscritto, che si occupano di impedire l'attuazione di quei progetti. E se ne devono occupare, non per scelta, o per convincimenti personali, ma, per non incorrere in ulteriori trasgressioni delle infinite leggi che vanno osservate. Allora, questa schizofrenia va, almeno, compresa, va, almeno, illustrata, perché, se gli studenti che vengono ad ossigenarsi in Italia, non la capiscono, quindi, se non gliela spieghiamo, rischiamo, soltanto, di accrescere delle tifoserie, cioè, rischiamo di creare i fautori della conservazione a oltranza, e i fautori dell'innovazione a oltranza, ed è nocivo, è pericoloso, perché non si può conservare senza una disponibilità, una ossigenazione al cambiamento, e non si può innovare senza una ossigenazione alla conservazione.

C'è stata una grande soddisfazione nella rottura di questi fronti di posizione quando i più aspri sostenitori della innovazione, hanno proposto al nostro Ministero, l'istituzione di un archivio dell'architettura moderna, e contemporanea, perché si sono accorti che i progetti fisici, i progetti su lucido, o i floppy disk dei progettisti, andavano perduti, e, siccome, lo sappiamo tutti, quanta mole nei progetti non siano, poi, realizzabili, fummo consultati, finalmente, per problemi di conservazione, seppur cartacea, o su supporto magnetico, dagli innovatori. Quindi, non si può innovare senza

conservare, e non si può conservare senza, almeno, una qualche disponibilità al cambiamento, all'innovazione.

Secondo me, la chiave di questo enigma, o di questa contraddizione, ce la dà la materia. La materia indicata, e riconosciuta, nel senso indicato da Cesare Brandi, è sintomatico, che il pilastro di Cesare Brandi, "La teoria del restauro", non abbia trovato una degna, e integrale traduzione in inglese. Ce n'è una incompleta, e non abbastanza chiara, traduzione, ma, una traduzione comprensibile, in inglese, della teoria del restauro, ad oggi, non c'è. Che cosa riconosceva Cesare Brandi? Qui, se mi permettete, credo che sarebbe obbligatorio agli studenti che vengono a educarsi in paradiso spiegare che cos'è un palinsesto. Tutti sappiamo, che quando la pergamena, o il papiro erano molto costosi, e cari, si scriveva più volte sullo stesso foglio, e per farlo, o si cancellava, o si imbiancava il foglio, in altre forme, si riutilizzava lo stesso foglio di carta. Va da sé che gli studiosi utilizzino i fogli cercando di leggere, riconoscere ed interpretare, con luci infrarossi, o raggi-x, tutte le scritture dei fogli, perché sullo stesso foglio, ci sono vari autori, varie epoche, ecc. Va da sé che se quel foglio, oggi non accade, oggi, dovesse essere riutilizzato per scrivere, andrebbe utilizzato con estrema cautela. Ma, questo non succede, perché, oggi, usiamo un foglio nuovo, e lasciamo in antico il palinsesto.

Il territorio è più caro dei fogli, ovunque nel mondo, e, quindi, il territorio è sempre stato, ed è sempre un palinsesto; non esiste territorio, neanche negli U. S. A., nel quale non sia scritta una presenza umana precedente. Il riconoscimento di Cesare Brandi, che è la base della teoria del restauro, è appunto questo, cioè, saper leggere un palinsesto prima di scriverci sopra. O, almeno, scriverci sopra dopo averlo letto, dopo averne lette le varie fasi. Se non consideriamo questo, rischiamo di lasciare i nostri studenti nell'illusione, e continuare ad alimentare la produzione di progetti che saranno destinati a restare solo su carta, e a non trasferirsi sulla realtà, che è un palinsesto.

Veniamo accusati, giustamente, poi, se noi conservatori di diventare quasi dei maniaci, cioè dei dipendenti dalla materia, degli schiavi della materia. Non tutti noi, senz'altro, ma Cesare Brandi, sicuramente, poteva sembrare schiavo della materia, ma, perché, nella materia, sapeva riconoscere le persone che l'avevano formata, e che l'avevano vissuta. Cioè, la materia dell'opera d'arte del territorio del contesto è un veicolo per arrivare alle persone. È stato fatto, prima, un riferimento ai maestri che ricordano il passato. Se noi non abbiamo più i paesaggi e i temi descritti, se non li possiamo più riconoscere, poi, in quei diari di viaggi, quei tappini di memorie, si leggono improvvisamente buchi.

Oggi, anche i *best sellers* letterari appena usciti, appena tradotti nelle varie lingue, ci illustrano viaggi nel passato, ma ricostruiti per tappe. Giovanni Mosto nell'Oriente compra questo e quel monastero, ed, oggi, è difficile ritrovare le rovine di quel monastero nel deserto, e non sempre, è possibile ritrovare le tracce delle strade percorse da Giovanni Mosto nel V secolo. Ma il territorio le conserva, in qualche campo ci sono sicuramente i tratti di una strada del V° secolo, progettate su quel campo, senza aver letto Giovanni Mosto. Il prato spirituale è un reato non solo per la selva delle leggi italiane.

A questo punto, io credo che, anche per necessità di sintesi, occorrerebbe abbandonare il discorso del palinsesto. Il motivo del riscrivere è dato dall'esiguità, e dal caro prezzo, i fogli di carta erano pochi; il territorio è finito è limitato, ed è, oltretutto, un bene di investimento, e di rifugio per l'economia, quindi, è caro; e, quindi, l'uso del suolo è, normalmente, subordinato agli interessi economici, ma, dobbiamo, ancora una volta, riconoscere che non tutte le attività sono stimate economicamente, dobbiamo spiegare ai nostri studenti che esiste l'inestimabile, e che non è possibile stimare l'inestimabile.

Dobbiamo arrivare a convincerci che, anche, nelle nostre case, i metri quadri destinati allo studio per chi è professionista, la bottega per chi è commerciante o artigiano, sono, a volte, inferiori, e di minor pregio, o costo, dei metri quadri destinati al living, al salotto, ma, che il living, e il salotto, pur avendo assorbito dei nostri guadagni una quota superiore a quella destinata al sito per l'attività produttiva, il living è un bene inestimabile. Non posso non svegliarmi la mattina, non ricevere gli

amici, non mangiare, quindi, ho bisogno di investire soldi, anche in settori che non rendono economicamente, ma che sono di valore inestimabile.

E così nel territorio, la casa come piccola città, e la città come grande casa, lo ha detto Leon Battista Alberti, per aiutarci a ragionare, o a non perdere la possibilità di farlo. E, a questo punto, ai nostri studenti, dovremmo spiegare, anche, un'altra cosa che è un altro pericolo che ha spiegato tanto bene e, soprattutto, ha ripetuto in tante forme tutte convincenti, tanto da essere, da noi alcuni, accusato di ripetere sempre le stesse cose che, però, non vengono ascoltate, non arrivano a destinazione, non vengono memorizzate. Vi è stata una frattura; quando abbiamo abbandonato l'energia muscolare, e siamo passati alla meccanizzazione, abbiamo cominciato a diventare onnipotenti. E' stata la fine dell'infinito, se volete, ma, comunque, con la meccanizzazione, le nostre potenzialità di ognuno di noi, o di noi come società, si sono dilatate enormemente.

La nostra potenzialità di distruggere, e di costruire, è cresciuta enormemente. Pensate alle armi. Non c'è dubbio che, da quel momento in poi, è un momento di non ritorno, e coincide col momento in cui si è smesso di scrivere sui fogli già usati. Cioè, le cose prodotte prima della rivoluzione industriale non possono essere utilizzate come palestra per la nuova produzione. Se siamo bravi architetti, non dobbiamo avere bisogno di impadronirci di una cornice barocca, o neoclassica, o classica. Dobbiamo saper fare dei nuovi quartieri che meritino attenzione e stima, che meritino, in futuro, di essere chiamati *paradise*.

Per legittimare le nostre opere, non dobbiamo farci belli della epoca pre-industriale, dobbiamo produrre qualcosa di post-industriale, che stia in piedi, da solo. Questa interazione tra quadro e cornice, questo appropriarsi della ricchezza inestimabile dei secoli trascorsi, è una delle peggiori situazioni della cultura architettonica, del fare e non del dire, cioè quando si fanno concorsi di architettura, possibilmente ubicati tra il palazzo pubblico e la piazza del mercato, di non importa quale città italiana, e l'anfiteatro romano, e la cattedrale, di non importa quale città italiana.

Secondo me, la sfida post industriale, la nostra sfida, non è, più, quella di Michelangelo, non è, più, quella dei secoli delle grandi conquiste geografiche, in cui l'America, o, doveva essere, ancora scoperta dagli Europei, o, non era ancora stata scoperta. La nostra sfida non è, più, arrivare a mete eccelse, affermare geni individuali, trionfare con il grande gesto, o con la grande fabbrica; la nostra sfida è, certamente, la discrezione, la nostra sfida, oggi, qui, in questa sala, o ovunque, nella nostra vita, è comunque, saper convivere con gli altri, senza dare eccessivo disturbo, e, possibilmente, arrivando a migliorare la vita nostra, e degli altri, non trionfare. I trionfi sono finiti con Napoleone, nell'epoca, appunto, della prima meccanizzazione, i trionfi successivi hanno il sapore del totalitarismo.

Perdonatemi il calore, ma dobbiamo trovare una terza via, nel bivio tra l'abbandono al sottosviluppo, e al degrado, e allo sviluppo intensivo, e tumultuoso, del territorio. Questa terza via, per i nostri studenti, dev'essere quella del riconoscimento. Tiziano Mannoni a Genova ha sollevato, per primo, lo scavo archeologico all'architettura, vent'anni fa, trent'anni fa, ha detto, esiste la stratigrafia dell'elevato; voi potete scavare un buco, o sondare un palazzo, con il metodo dell'indagine stratigrafica.

Il palinsesto non sta, solo, nel sottosuolo, ma è, anche, in elevazione. Quel tipo di impostazione ha spostato il significato stesso balistico della parola progetto. Specie in grande scala, il restauro è diventato, e questo, lo vorrei affermare, soprattutto, ai progettisti, il restauro, specie in grande scala, è diventato ineludibile, cioè, non si possono fare progetti in grande scala che non siano di restauro. La creatività deve, certo, essere espressa, dobbiamo, certo, aiutare gli studenti, soprattutto, a esprimere le loro idee, le loro creatività. Ma, in quest'epoca di grande affollamento, di sovrapproduzione, di dilatamento delle potenzialità individuali, dev'essere una creatività misurata, una creatività che sa, anche ascoltare. Dobbiamo tornare, per concludere in una parola, a ricordarci dell'etimologia dell'origine del termine invenzione, dal latino invento.

**Cinzia Abbate:**

Io vorrei ringraziare, tantissimo, i nostri ospiti perché, credo che, già, in questa prima parte, abbiano sollevato degli spunti molto interessanti per la discussione. Ci farebbe molto piacere tornare su questi punti aperti dal Prof. Guerrieri a proposito della possibilità di incrementare il numero di seminari tra italiani e americani, il problema del riconoscimento dei crediti, e, anche, il problema dei protocolli di scambi di ricerca tra docenti.

Voglio ringraziare molto l'Architetto Francesco Scoppola. Credo che dovremmo invitarlo molto più spesso, di nuovo, nelle nostre revisioni. Quindi, ti faremo vittima dei grandi gesti dei nostri studenti nella progettazione, perché, credo che, ha toccato un punto di discussione molto importante per tutte le nostre scuole di architettura: questo cruciale rapporto tra innovazione e conservazione, e, proprio sul punto, riuscire a comprendere, e a definire, che cosa significhi progettare, con discrezione, cosa significhi, anche, il problema di cosa dovrebbe essere, in fondo, il monumento di oggi. Non credo che il tuo intervento, in fondo, sia stato un intervento limitativo, sulla possibilità, certamente, di lasciare dei nuovi manufatti del nostro tempo, ma dove farli, e come farli.

Quindi, io proporrei di riprendere alle 11:00. Ci farebbe molto piacere, ho visto in sala il Consigliere all'Ambasciata del Canada, la Dottoressa Hélène Lafortune, e, anche, il Prof. Gianni Péttena. Quindi, ci farebbe molto piacere, riaprire, invitando loro a intervenire, e, poi, sollecitiamo tutti i nostri colleghi ad aprire una discussione su questi temi, e, anche, a suggerirne altri, che, magari, ci sono sfuggiti in questa prima parte. Grazie.

**Cinzia Abbate:**

Adesso invito l'Architetto Gianni Péttena a parlare della sua esperienza.

**GIANNI PÉTTENA**

***California State University and the University of Florence***

Sì, in effetti, sono varie le relazioni che ho avuto con varie istituzioni americane. Soprattutto, sono iniziate quando l'università italiana non dava da vivere, appena laureato, assolutamente, non dava da vivere, e, per potermi permettere il lusso di fare il giovane assistente, lavorando *gratis* nell'università italiana, dovevo andare in America, lavorando nelle grandi istituzioni. Per fortuna, avevo, anche, l'invito, perché avevo fatto alcune progetti per gli studenti che finirono pubblicati su riviste come *Donne*. Questo diviene un veicolo di pubblicizzazione, di chi cerca l'originalità di quei lavori, ecco, innescato il processo di rapporto con le istituzioni di insegnamento nordamericane.

Rientrato nell'università italiana, ed invitato a tenere delle lezioni sulla mia esperienza americana, ho cominciato, anche, più tardi, verso la fine degli anni '70, a fare queste lezioni con la Pennsylvania State University. Dopo essere stato professore all'Università di Genova, mi ritrovo professore all'Università di Firenze, di Storia dell'Architettura, dopo essere stato, e continuando ad essere professore di Storia dell'Architettura alla Pennsylvania State University. E la Pennsylvania State University, cui nasce a Firenze, in rapporto con la Facoltà di Architettura di Firenze, e, solo di recente, si è trasferita a Roma. Altre istituzioni, come la California State University, sono tutt'ora, da una ventina d'anni a Firenze, anche se il programma, non so ora, ma per un lungo tempo, è stato solo semestrale. I due programmi cui ho potuto collaborare sono la California State University con cui ancora collaboro con piacere, e la Syracuse University, cui il rapporto si è piano, piano, esaurito.

Le due istituzioni fiorentine che ho definite di maggiore continuità, una ventina d'anni in cui sono state attive, e, ancora, molto vivaci nella loro attività, tanto da veri, e stessi programmi comuni, soprattutto, quando si tratta di un lecturer che costa parecchio denaro. Il rapporto tra queste due istituzioni e la città, è stato, poi, secondo il mio punto di vista, molto felice, anche se le occasioni non sono grandissime, e le convenzioni non sono realmente in atto, ma, rimangono costanti rapporti da

anni a questa parte, con istituzioni come l'Accademia delle Arti del Disegno in Firenze, con il quale spesso sono state fatte delle splendide mostre nel 1980.

Il tipo di collaborazione si è, anche, integrato con il lavoro, per esempio. Spesso, si ha tenuto mostre in collaborazione, anche alla produzione di progetti di recupero, per esempio, del Forte Falcone, del sistema dei bastioni a terra, della città fortificata. Sono iniziative che sono tutt'ora in corso come collaborazione. Ma, che io auspico, possano integrarsi in ulteriori attività.

Certamente, le valenze della Facoltà di Architettura di Firenze sono quelle del restauro, dal restauro architettonico al restauro dell'ambiente, e del territorio, e quella sperimentale progettuale che ha visto la Facoltà di Firenze protagonista nella rifondazione concettuale, e linguistica, degli anni '60, nel design, e nell'architettura, che ha visto Firenze in colloquio con le capitali internazionali, in dialogo con Vienna, con New York, con l'Europa. Questa integrazione fra la ricerca, così come si è consolidata nella Facoltà di Architettura fiorentina, e la disponibilità delle due facoltà di Syracuse University, e di California State University, hanno segnalato la maturità dei rapporti con dei progetti comuni.

### ***Lorenzo Pignatti:***

Volevo chiamare il Consigliere dell'Ambasciata del Canada, a Roma, H el ene Lafortune, che ci pu , forse, parlare dei rapporti tra il Canada, e l'Italia.

### **H EL ENE LAFORTUNE**

#### ***Consigliere dell'Ambasciata del Canada a Roma***

Mille grazie, sono gi  impressionata dai discorsi di questa mattina. Per , devo cominciare col dire, per ringraziare a tutti, e Portia Prebys, e aggiungere lo Stato del Canada, anche se l'Associazione si chiama "americana". Questa concezione dell'America   molto italiana, Amerigo Vespucci aveva scoperto tutta l'America, incluso il mio paese. Mille grazie a tutti, e ci sentiamo, sempre, molto apprezzati, e vorrei parlare di questa collaborazione con le universit  italiane.

Abbiamo in Canada, forse, trenta convenzioni con differenti universit  italiane. Negli ultimi dieci anni, queste convenzioni erano un po' messe da parte, per ragioni di prosperit  finanziaria. Oggi, nell'anno 2000, siamo tutti convinti che si deve dare un altro sviluppo a queste convenzioni, che si deve avere, nei prossimi cinque anni, il doppio degli studenti, e delle attivit , e, personalmente, mi impegno a provare di pressare il governo. In Canada, funziona come negli altri paesi quando abbiamo un ministro che viene, e che apprezza un programma, dopo, d  risorse finanziarie a tutto per dieci anni. Allora, posso dire, che sono convinta che avremo ministri canadesi, avremo le autorit , che possono cambiare le cose, l'atmosfera   molto pi  positiva, in Canada, e so che la stessa cosa   negli U. S. A.

Abbiamo avuto personale eccezionale, come Lorenzo Pignatti, che ha lavorato in circostanze di miseria per continuare il programma. Noi canadesi abbiamo, per esempio, due programmi un po' eccezionali, quello del Prof. Pignatti, con l'Universit  di Waterloo e Pescara. Abbiamo un piccolo gruppo a Roma, un altro dell'Universit  di Toronto, con un centro a Siena. Questi due centri hanno continuato a lavorare, anche nel deserto. E, penso, che questa conferenza pu  marcare come una nuova epoca; oggi, si comincia a fare le cose con un poco di serenit , a pensare che siamo nell'anno 2000, e che l'anno 2000 significa iniziare a preparare il futuro.

All'inizio del millennio, noi, nel campo dell'educazione, nel campo della cultura, siamo coscienti che il futuro vuol dire studenti americani, canadesi, e italiani che fanno scambi, che hanno un'apertura del mondo, che  , forse, ancora pi , una necessit  con il computer. Non si pu  apprendere tutto con l'Internet; si deve visitare. C'  una Firenze virtuale, per , i canadesi devono anche venire a studiare, e studiare a Pescara, come loro fanno. Posso dire che   un impegno che noi dell'Ambasciata di Canada abbiamo, veramente, a cuore, e questa   una promessa, che in due, o tre

anni, si potrà vedere, a Firenze, anche il Primo Ministro. Si parla di Firenze negli anni 2003-2005, i programmi del prof Pignatti, e quello di Siena, riceveranno più che l'apprezzamento. Mille grazie.

***Cinzia Abbate:***

Vorremmo, senz'altro, ringraziare la Dottoressa Lafortune, perché è evidente l'impegno che l'Ambasciata del Canada sta offrendo come supporto ai programmi di studio in Italia, ed è sicuramente un esempio straordinario, ci dispiace che non ci siano, in questo momento, anche i rappresentanti dell'Ambasciata Americana, o ci sono? Dobbiamo invitarli, subito, a parlare perché è importantissimo. I would like to invite you to talk, because I think it's extremely important that we show the same level of support. I know that we have many more programs than Canada, so we definitely need your help, and your support, in order to make these dreams of a relationship with Italian institutions come true, so please come.

**ANNE CALLAGHAN**

***Cultural Attaché, United States Embassy to Italy, Rome***

Good morning. My name is Ann Callaghan and I am Cultural Attaché at the United States Embassy. I arrived in Italy this summer. I think you heard from Ambassador Foglietta on Thursday and from our Minister Counselor for Public Affairs, yesterday, so, I think, we were well represented at AACUPI. I'm also delighted to have the opportunity to attend. Since I'm new to Italy, this is a learning experience for me. I had the opportunity to come to Florence last month to meet the directors of all the American programs, and I am thrilled to have the opportunity to talk with you today, and tomorrow, just to let you know that we would like to offer our full support for your good work.

**ROUND TABLE / TAVOLA ROTONDA: ADVANTAGES FOR THE PROFESSIONAL SCHOOL STUDENT  
OF FOLLOWING A PROGRAM IN ITALY**

***Cinzia Abbate, Lorenzo Pignatti and Francesco Gurrieri, Moderators***

***Cinzia Abbate:***

Credo che sia arrivato, finalmente, il momento di aprire il nostro dibattito, so, I think, this is the right time to start our Round Table. We invite all of you to come with any questions, or any ideas that, perhaps, we didn't touch upon this morning, and we can translate, if necessary, between English and Italian. Who would like to come up here, and, maybe, open with some questions about the discussion that took place today. Prego.

***Portia Prebys:***

I'll speak in English, since so many people in the audience are English-speaking. Of course, I think it would be interesting for us, today, since we have so many program directors present, to ponder the question of change. What kind of change must the program that you are directing consider? Since you began your program, and we have programs that have been in existence since the 60's, the 70's, the 80's, and the 90's, what kind of change has taken place throughout those years, and why? Is it because the students demand it, because the schools of architecture desire it, or simply, because the situation of Italy has changed over the years. Speaking in general terms, can anyone describe what has happened over the years in the architecture programs operating in Italy? It is impossible for us, today, to imagine how things were ten, twenty, or, even, thirty years ago. But, these concepts are important to understanding our presence here, why we have come, and why we stay. What improvements have we made, or been forced to make, over the years, and what has been the effect on the quality of the programs for our students? Are the students that come here the same,



or, are they different, is their preparation different? Do students, today, have a better experience than they had, again, ten, twenty, or, even, thirty years ago? How do departments on our home campuses view the architecture programs here?

**Lorenzo Pignatti:**

Volevo fare qualche riflessione su parte dei riferimenti, e su quello che è stato detto. Mi sembra interessante che anche i colleghi di Firenze abbiano portato fuori, presentato alcuni temi, appunto, legati all'attività didattica dell'Università di Firenze. Mi sembra abbastanza legati al restauro, al recupero, quindi, sarebbe abbastanza interessante, per le scuole americane, iniziare un po' ad affrontare certi regionalismi che ci sono in Italia, certe specificità, che ogni università può offrire. Quindi, per i programmi americani, anche scegliere seriamente delle sedi, o dei luoghi, che, appunto, non devono essere, necessariamente, le grandi città, ma, che possono essere, anche, dei centri minori, o dei luoghi minori. Un collega ha parlato delle ville lucchesi, ce ne sono tantissime di situazioni in Italia.

Però, fondamentalmente, mi rivolgo a dove, sia dal punto di vista culturale, ma anche, dal punto di vista universitario, e didattico, certi problemi possono essere affrontati. Quindi, incominciare, ecco, prima, si parlava di cambi, di situazioni nuove che si possono verificare, un invito ancora. E che questi nostri programmi si possano adattare sempre di più a delle condizioni culturali, a delle condizioni regionali, o, per lo meno, a delle condizioni che hanno delle specificità di ogni città, ma, anche, ogni distribuzione universitaria può offrire, in quel luogo, quindi, i laziali, e Firenze, si caratterizzano in quel modo, altre università, Roma, Venezia, Milano, Torino, offrono, con le loro specificità, o Genova, anche, come città di mare, penso, anche Pescara, hanno una condizione adriatica che può essere interessante per certe situazioni. Quindi, incominciare a vedere come questi nostri programmi americani possono rispondere a certe specificità, e, quindi, non considerare l'Italia, in generale, come luogo di cultura, e di storia, ma dove si affrontano certi argomenti.

In questo senso, poi, sarebbe interessante, come ha detto il Prof. Gurrieri, sì arrivare a riconoscere i crediti, visto che l'università italiana si sta muovendo molto verso un sistema nordamericano, tre più due, crediti, tutte queste cose. Quindi, i punti di contatto saranno sempre più sostanziali, e più reali, e, quindi, sarebbe interessante, e auspicabile, che si possa arrivare ad un riconoscimento, anche molto semplice che sono alcuni crediti possano avere questa facilità.

Un altro possibile campo di lavoro, e di reciproca collaborazione, può essere a livello di studi post-laurea, in particolar modo, il dottorato in Italia, ed i corsi master, o di specializzazione, che esistono in America. Credo che in Italia, il dottorato, o i vari dottorati, attraversino, anche questi, un momento di necessità di rinnovarsi, e in questo rinnovo, o in questa volontà di affrontare l'impegno di ricerca, credo che la collaborazione tra il dottorato italiano, e l'istituto di ricerca americano, credo che possa essere un fertile terreno di collaborazione.

Questo, per fare, solo, un breve accenno a quello che ha detto il Prof. Scoppola, e, anche, al suo fervore, con cui esprime il suo desiderio che questi studenti, che questi programmi che vengono da oltreoceano, si calino in una realtà che è molto italiana, e, quindi, affrontino il tema della storia della tradizione, affrontino la consapevolezza della lettura di un palinsesto di un luogo, e, quindi, fondamentalmente, questo della storia è uno dei temi più alla base nel confronto tra due culture diverse. Adesso, senza generalizzare, forse, la cultura d'oltreoceano è più permissiva, ed una cultura europea è più attenta a certe condizioni. Ovviamente, questi termini sono molto grandi da affrontare, e ogni programma di architettura AACUPI ha le sue caratterizzazioni, ha le sue specificità, ha i suoi modi di affrontare temi legati alla storia, al recupero, ha i suoi docenti che, chiaramente, hanno un loro indirizzo. Sono temi molto difficili, però, appunto.

Spero che questo sia un invito alla cultura d'oltreoceano di rendersi sempre più consapevoli di quello che l'Italia può offrire, e, forse, è un invito più generale, forse, questo potrebbe essere, anche, una bella sfida, dal 2000 in avanti, ad aumentare il numero di questi programmi di architettura. Già, sono parecchi, sono già tanti, però, aumentare la loro italianità, aumentare i momenti di inserimento reale nella cultura italiana, nei temi che la cultura italiana ci propone, non

solo studiosi dall'esterno dell'Italia, ma programmi che entrino più dentro la cultura italiana, e, credo che quello possa avvenire, solo, attraverso quello di cui stiamo parlando, oggi, cioè, degli scambi con istituzioni italiane, istituzioni universitarie, istituzioni amministrative, regionali, comunali, però, forse, quello che abbiamo detto, proprio oggi, dopo tanti anni dell'esistenza di AACUPI, in particolare, di programmi di architettura in Italia, alcuni sono più giovani, alcuni più vecchi, forse, è il momento in cui questi programmi devono entrare in più diretto contatto con noi, con le istituzioni di ricerca italiane, non ultimo, quello dei dottorati, quindi, dal 2000 in avanti, divenire un po' più italiani visto che in Italia stanno questi programmi.

***Cinzia Abbate:***

Ecco, anche io, per concludere, ringrazio molto il mio collega Lorenzo Pignatti, perché ha, senz'altro sintetizzato i punti salienti del nostro incontro di oggi. Per concludere, io mi permetterei, anche per non ricadere nel problema precedentemente accennato da Francesco Scoppola, del grande mare di dire, tipico dell'Italia, e, purtroppo, del poco fare, mi permetterei di darci un po' di compiti per casa. Io credo che questo convegno ci abbia aiutato a riflettere moltissimo, anche, sulla necessità nostra, come programmi americani, di coprirci all'Italia, e non lavorare più, come, semplicemente, delle sedi delle nostre università americane in Italia, quindi, di lavorare nel nostro piccolo nido. Siamo qui, siamo venuti a chiedere ai nostri colleghi italiani, alle istituzioni italiane, di aprirci, e, pertanto, mi solletica la voglia di lanciare qui, un'idea da discutere alla prossima riunione AACUPI, di tentare di dare un tema al seminario, sul tema del palinsesto, che abbiamo visto, è un tema che ci accomuna molto. Questo seminario organizzato dall'AACUPI, potrebbe essere un seminario che, infatti, fa convergere tutte queste specifiche professionalità, ci vedrebbe, di nuovo, al lavoro, tutti insieme, oggi, quindi, signori, ahimè, sarete, di nuovo, coinvolti in un seminario cui l'Arch. Scoppola, il Prof. Guerrieri, il collega Pèttena, e, ovviamente, tutti noi direttori. Questo seminario potrebbe essere, non solo, una serie di incontri accademici, di discussione con presenze di professori, sia italiani, sia americani, ma, di tutti i nostri studenti, e, forse, con un secondo tema di un concorso AACUPI aperto, ovviamente, agli studenti italiani. Si tratta di lavorare, si tratta di avere il supporto delle nostre ambasciate, del Canada e dell'America, per fare questo, ricordando che, grazie a voi, è stato possibile, l'altra volta, organizzare il concorso Crypta Balbi, e, credo, poi, che, da un altro punto di vista, abbiamo un grosso lavoro burocratico da fare, che, a questo punto della equivalenza dà la possibilità di poter scambiare i nostri credits tra l'Italia e gli U. S. A. Credo che, oggi, abbiamo infittito la nostra agenda di altri impegni, ma che vanno portati avanti, quindi, ringraziamo, di nuovo, tutti quanti per la collaborazione. Ringrazio, di nuovo, il Circolo Fratelli Rosselli che ci ha permesso di avere l'opportunità, in queste sale, di discutere, e, ovviamente, di nuovo, la Dottoressa Prebys, per averci, di nuovo, riuniti qui, a pensare, insieme. Grazie e arrivederci.

***Representatives of Italian Institutions invited to speak***

MINISTERO DELLE UNIVERSITÀ E DELLA RICERCA SCIENTIFICA E TECNOLOGICA  
COMUNE DI GENOVA  
COMUNE DI ROMA  
UNIVERSITÀ DI GENOVA  
UNIVERSITÀ DI PERUGIA  
UNIVERSITÀ DI PESCARA  
UNIVERSITÀ DI ROMA "LA SAPIENZA"  
UNIVERSITÀ DI ROMA "TOR VERGATA"  
UNIVERSITÀ DI ROMA III  
UNIVERSITÀ DI URBINO

**AFTERNOON SESSION - VILLA DEL POGGIO IMPERIALE - FLORENCE  
SPONSORED BY THE CARLO MARCHI FOUNDATION**

## Session Chairs: Portia Prebys and Alessandro Petretto

### STUDIO IRPET 2000

#### *Portia Prebys:*

Welcome to this afternoon's session. I am particularly pleased to be able to talk about another IRPET study. We have said, repeatedly, throughout this symposium, that fifteen, or twenty years ago, it would have been impossible to have had a symposium of this sort. Why? The political and social climate was different, not only in Italy, but also, in the United States and Canada. We were different, too. We didn't know who we were, and, above all, the Italian government had no idea of who we were, or, what we were doing here. We did believe that what we were trying to do for our students, for our colleagues, and for our institutions was extremely valuable for cultural exchange, for broadening horizons a thousand fold, for us, for them, for everyone. We could see the tangible results in our students, in their choices of majors, in the life choices they made consequent to their stay in Italy. Many program directors simply did not have the time, then, to seek collaboration, and cooperation, outside of their own program's confines. The tasks at hand, ever present in administering such endeavours were, often, overwhelming. We were afraid to make our presence known, in many instances, for sundry reasons. There were no black and white answers about anything, really. Even the mention of the entity of our psychological, sociological, and, above all, economical impact on the Italian economy, and on Italian life, in general, was unheard of. If we thought about it, and some of us did, we just didn't talk about it. AACUPI was formulating the challenge and trying to imagine concrete ways of dealing with it.

In 1991, our old friend, Valdo Spini, suggested that we do a study about the economic presence in Tuscany of some of our programs. He contacted IRPET, and the questionnaires were drawn up, and the research got off the ground. At that time, too, I was President of AACUPI. At the end of the spring semester, Valdo Spini called me and said, "These Florentines! They don't want to cooperate. They don't want to do anything." He was referring to the fact that the Florentine-based AACUPI programs simply did not wish to reveal information of any kind for the IRPET Study. They would not answer the questionnaires. So, I came up to Florence, I remember, on a very hot June day, and I made the rounds of the programs. I said, "What's going on? It's only a questionnaire, anonymous, at that. Let's help these people." I tried to point out that it would be extremely valuable for AACUPI to have, in its possession, a document, commissioned by Italians, researched by Italians, drawn up by Italians, and published by Italians, that showed, exactly, what the economic impact of American programs was in Tuscany. Needless to say, there was a great deal of diffidence. Hulda Liberman was in charge, then. Believe me, just to get 23 programs to give some answers of some sort to a questionnaire about our economic presence took a great deal of insisting. And I couldn't help but think that this study would be useful.

To make a long story short, the IRPET study that we did, in 1992, of only 23 programs, in only Tuscany, was the most useful endeavour that AACUPI has ever undertaken. Why? The results, finally, made us a visible reality, a tangible entity, an entity that had quantitative and qualitative dimensions. These dimensions, at that point, could only be positive, from every point of view. None of us want to be "ugly Americans". None of us want to come and say, "Well, look at the money we are bringing in here." That sounds awful, and it is an awful approach, from certain points of view. That's not the point of our presence, and that's not why we want to be here. However, this is a fact we cannot ignore. It is useful when we need a black and white answer, in writing, and need it quickly, to show upper level government administrators, political appointees or not, what our economic impact really is, and has been over the years. Many of our programs, as we saw yesterday, have purchased, or restored, important historical buildings; all of us have hired Italian help, we have Italian personale. At this point, after the passing of the Barile law, on the 19th of January, 1999,

there is no question of our legality here. We are here with full rights, and responsibilities, as well. We are fully legal, and people should understand who we are, and what we are doing here. Quite frankly, it is very nice to have an Italian entity tell other Italians who we are and how much we represent, economically, qualitatively, and quantitatively, for the Italian economy, for the Italian way of life.

So, it is my pleasure to introduce to you Piero Tani, il direttore all'IRPET (Istituto Regionale per la Programmazione Economica della Toscana). We are extremely grateful to the Fondazione Carlo Marchi for making it possible to finance this study. Without their contribution, the study would not have been carried out. We did not have sufficient funds to research this study on the national level, to cover all of our programs, because, now, we are 76 members of AACUPI, and growing every day – we have three applications already that need to be acted on soon. Professor Tani was extremely understanding, and very kind to collaborate with us, and to try to find some funding for this study. It was done in a great hurry, as you know; we passed out the questionnaires in April, and both Hulda Liberanome and her son, Daniele, and the IRPET staff were extremely cooperative, in trying to finish the study for this meeting. So, this is a great day. I will ask Professor Tani to take over the floor.

## PIERO TANI

### *Istituto Regionale per la Programmazione Economica della Toscana (IRPET)*

Grazie. I hope I am not expected to speak English. Preferisco parlare in italiano. Dovendo fornire indicazioni, anche quantitative, voglio essere sicuro di essere preciso, e di non sbagliare.

In questo mio breve intervento, riferirò di alcuni interessanti risultati di una indagine compiuta dall'IRPET sull'attività delle Università nord-americane in Italia: gli aspetti sui quali riferirò sono quelli che derivano dal considerare questa attività **sotto l'angolazione del turismo**, precisamente "turismo con finalità di studio (accademico)". E' ovvio che **il significato e l'importanza di questa attività non si colloca, principalmente, su questo versante**, e su quello degli effetti economici che ne derivano per l'Italia. Si tratta, però, di effetti di grande rilievo, che ritengo siano **non sufficientemente percepiti**. A parte l'interesse di una loro conoscenza, credo che sottolinearne l'importanza possa anche essere utile per richiamare l'attenzione degli **Enti locali** su un fenomeno verso il quale non si dimostrano sempre abbastanza solleciti, come sarebbe desiderabile.

Io **sottolineerò**, brevemente, alcuni dei risultati più interessanti di questa **indagine, che ripete e approfondisce una analoga** ricerca svolta sette anni fa, soffermandomi sugli **aspetti economici**. **La dottoressa Liberanome**, che ha sviluppato la ricerca, si soffermerà, poi, sulle caratteristiche della attività delle Università nord-americane in Italia, sulle scelte e sul gradimento espresso da studenti e professori, **anche in comparazione** con i risultati emersi dall'indagine di sette anni fa.

Le **dimensioni quantitative assolute** di questo fenomeno credo che siano ben note ai presenti: sono attualmente presenti in Italia sedi di **76 istituti universitari nord-americani, aderenti alla Association of American College and University Programs in Italy (AACUPI)**.

**Il numero è cresciuto** nel tempo, in modo non uniforme, ma con una **accelerazione negli anni '90 (25 nuovi programmi)**. Ancora **più forte la crescita del numero degli studenti**, che ha segnato nell'ultimo anno tassi di incremento che vanno dal 10 % circa degli studenti del gruppo più numeroso (quelli dei corsi di BA, i più giovani, con una età media di 22 anni), fino a un tasso di incremento di oltre il 20% per gli studenti di corsi di diploma. Complessivamente, **nel 2000 gli studenti frequentanti sono stati oltre 10000**. Le città dove si collocano questi Istituti sono Roma (29), Firenze (25), Bologna (6), Padova (2), Napoli (2), altre (12).

Le **discipline** trattate dai corsi appartengono, in larga prevalenza, ai campi dell'Architettura, dell'Arte, della Lingua e della cultura italiane, e degli studi classici; ma vi è anche un numero considerevole di corsi in economia e scienze sociali, in genere.

Le **quote di iscrizione** ai corsi sono abbastanza elevate, il che, dal punto di vista che qui ci interessa, testimonia che **gli studenti provengono da famiglie con redditi medio-alti, e, quindi, con buona capacità di spesa.**

**Quali, dunque, i risultati,** tra i molti interessanti, che debbono essere segnalati? Procedo schematicamente:

**-Importanza quantitativa del fenomeno dal punto di vista del turismo estero in Italia.** Nell'anno 2000, gli studenti sono 10020, che costituisce naturalmente una **quota molto limitata del totale degli arrivi** di turisti esteri in Italia. **Ma, poiché il tempo medio di permanenza è assai elevato** (molti studenti restano per più di un trimestre, la permanenza media è di oltre cinque mesi), le giornate di presenza degli studenti costituiscono l'1,3% delle presenze totali di turisti esteri in Italia; la percentuale sale al 5% se si considera il solo turismo estero che ha per destinazione le città di interesse storico e artistico.

Inoltre, sempre per misurare la dimensione quantitativa di questo fenomeno, **alle presenze degli studenti vanno aggiunte quelle dei docenti non stanziali (il loro numero è circa 200, le loro presenze sono stimate in 33000 giornate complessive);** ma, soprattutto, vanno aggiunti **parenti e amici di studenti e docenti** che, dalla presenza in Italia del parente o dell'amico, sono indotti ad una visita – spesso di durata assai più lunga di quella del turista medio.

Considerando anche queste categorie di visitatori, **si giunge ad un numero complessivo di arrivi di 40000 persone,** con una **presenza complessiva di oltre 2 milioni di giornate,** pari all'1,7 % delle presenze di turisti esteri in Italia, e al 6,5% delle presenze estere per visite alle città di interesse storico ed artistico.

**Percentuali analoghe sono ottenute dalla ricerca per quanto riguarda stime della spesa che origina da questo particolare turismo.** Considerando le spese di gestione dei programmi e altre spese direttamente sostenute dagli studenti, si raggiunge già la somma di **334 miliardi (il 6 per mille della spesa totale dei turisti esteri in Italia);** la **valutazione della spesa complessiva – comprendente, cioè, anche quella dei docenti e di amici e parenti di studenti e docenti – è, ovviamente, più incerta.** Ma se applichiamo a queste categorie la spesa media dei turisti esteri, si raggiunge un ammontare di spesa complessiva di oltre 500 miliardi (l'1 % dei consumi turistici stranieri, e il 4% della spesa dei turisti esteri che hanno per destinazione le città d'arte).

**Il peso di questo particolare turismo appare quindi decisamente significativo.** Ma, sempre fermandosi solo sugli aspetti economici, vi sono anche alcuni **elementi di natura qualitativa** che danno rilievo a questo particolare flusso di visitatori. Cito i seguenti:

-Negli studenti si genera spesso il desiderio di tornare ancora in Italia; vi è, quindi, una **“fidelizzazione” alla visita turistica in Italia** di una sezione della popolazione nord-americana che, per età e reddito, ha possibilità di tornare, più volte, nel nostro Paese;

-Visitatori esteri che **sostano a lungo** nel nostro Paese hanno tendenza (e le risposte fornite dagli intervistati lo confermano) a **estendere la loro visita anche a centri minori, e a realtà storico-artistiche meno frequentemente visitate** dai turisti che si fermano solo per pochi giorni;

-Visitatori esteri che sostano a lungo nel nostro Paese hanno maggiore opportunità di **interazione con gli italiani** che hanno occasione di incontrare, e, anche, con il patrimonio storico artistico del nostro Paese; da alcune risposte degli studenti, ma, anche, da interviste ai direttori degli Istituti, il desiderio di una interazione con la popolazione italiana sembra manifestarsi anche con la scelta di città meno importanti di quelle tradizionalmente scelte come sede.

Ringrazio molto la Professoressa Prebys per questa opportunità, anche per l'IRPET, è stata un'opportunità preziosa per tornare su questo tema di approfondire sul territorio italiano, gli aspetti economici della presenza degli studenti americani. Sapevamo dell'importanza, anche, economica di questo fenomeno, ma questa ricerca, mi pare, che l'abbia confermata, anche, al di là delle mie

aspettative. Io, in questo mio intervento breve, toccherò alcuni dei risultati di questa ricerca sotto una particolare visione, cioè, sotto gli aspetti economici visto questo fenomeno come turismo di studio accademico, e l'importanza di questo fenomeno, al di là di questo aspetto, ma, già da questo punto di vista, si tratta di un fenomeno di grande rilevanza, sia quantitativa, sia economica, quindi, mi fa piacere avere un'occasione per parlarne.

Credo, anche, che questo tipo di risultati nella ricerca potranno avere importanza se riusciranno a richiamare l'attenzione degli enti locali su questo fenomeno, e credo non ci sia stato un'attenzione sufficiente nei confronti del peso, del ruolo, sia culturale, sia appunto economico. Io sottolineerò gli aspetti economici. La Dottoressa Liberanome che ha fatto la ricerca, si fermerà, poi, sulla caratteristica, anche più generale, dell'attività della comunità delle università americane, in Italia, sulle scelte, e sul gradimento espresso dagli studenti, e professori, anche in comparazione con alcuni dati emersi dall'indagine fatta sette anni fa.

Le dimensioni quantitative assolute del fenomeno, credo che siano ben note: sono presenti in Italia le sedi di 76 università nord americane aderenti all'AACUPI. Importante è notare che il numero è cresciuto nel tempo in modo non uniforme, aumenti diversificati in diversi anni. Negli anni '90, c'è stata una crescita molto forte, da 51 a 76, sono 25 nuovi programma, una crescita di 50%, che è molto rilevante. E, ancora più notevole, è la crescita del numero degli studenti; se consideriamo anche soltanto l'ultimo anno, per gli studenti del BA, cioè quelli più giovani, ma, anche più numerosi, c'è stato un incremento di oltre il 10% e per altre categorie anche tassi di crescita superiori.

Complessivamente in questo anno 2000, gli studenti frequentanti sono stati oltre 10,000. Le città dove si colgono sono, soprattutto, Roma, e Firenze, e poi, altre città italiane. Le discipline trattate appartengono, in larga prevalenza, a Architettura, Arte, Lingua e cultura italiane, in plastici però, e questo fa estremamente piacere, di essere un numero considerevole, e, credo crescente, di corsi per discipline economiche e scienze sociali, ecc. Un aspetto non poco rilevante, dal punto di vista che stiamo guardando, le quote di iscrizione ai corsi sono abbastanza elevate, il che testimonia che gli studenti provengono da famiglie con redditi medio alti, quindi, con buone capacità di spesa. E quali i risultati che mi sembrano più importanti di questa ricerca: il primo è l'importanza quantitativa del fenomeno visto come un aspetto del turismo estero in Italia.

Dicevo, nel 2000, gli studenti sono stati 10,020, il che, naturalmente, costituisce, in termini di quota sul totale degli arrivi di turisti in Italia, una quota molto limitata, un percentuale da questo punto di vista molto piccolo. Tuttavia, siccome il tempo di permanenza medio degli studenti è assai elevato, molti studenti restano più di un trimestre, il periodo medio è 5 mesi. Quindi, le giornate di presenza degli studenti di queste università in Italia costituiscono l'1,3% del totale delle presenze turistiche in Italia. E se consideriamo soltanto il turismo che ha per meta le città di interesse storico e artistico, la percentuale sale al 5%, quindi, una percentuale di tutto rispetto in termini della rilevanza quantitativa di questo fenomeno.

Inoltre, se alle presenze degli studenti, aggiungiamo quelle dei docenti e se aggiungiamo, soprattutto, amici e parenti, di studenti e professori, che li visitano e che, in genere, si trattengono qui un periodo che è, decisamente, più lungo del periodo medio di permanenza di turisti esteri in Italia, abbiamo un numero complessivo di arrivi che raggiunge le 40,000 persone, e abbiamo una presenza complessiva di oltre 2,000,000 di giornate, il che significa: l'1,7% delle presenze di turisti esteri in Italia, e il 6,5% di presenze estere per visite alle città di interesse storico. Un dato importante che dà, anche dal punto di vista del turismo, una rilevanza più che sufficiente.

Un po' più difficile, ma, anche, molto interessante, è valutare gli effetti in termini del consumi turistici, cioè di spesa indotta da questa presenza. Il totale della spesa, della quale ci sono delle stime, sì, è più difficile vedere, è un dato ricavato attraverso un mettere insieme di molti dati, di molti elementi, quindi, è stato un lavoro molto accurato, molto preciso. Si arriva ad una valutazione di spesa di 334 miliardi, che è il sei per mille della spesa totale dei turisti esteri in Italia, spesa, si capisce, attendibile. Una valutazione che comprende, soltanto, quella dell'impegno delle università in

Italia, per le loro attività, più alcune delle spese fatte dagli studenti. La ricerca, molto correttamente, non va oltre.

La stima della spesa del turismo, collegato a amici, e parenti, è molto più difficile. Io, per divertirmi, diciamo, sono andato più in là, ieri sera, attribuendo a questi altri turisti, una quota di spesa pari alla media di turisti esteri in Italia. Si arriva ad una spesa complessiva che supera i 500 miliardi, che va sull'1% di consumi turistici stranieri, e un 4% di quella spesa di turisti esteri per destinazione città d'arte, anche questa, approssimata. A questi ultimi dati, non mi sentirei di mettere una firma. Tuttavia, dando un'indicazione quantitativa, un po' grossolana, ma, invece di 4, può essere 3,5, può essere 4,5, la dimensione del fenomeno con tutto il resto, se le presenze arrivano a 6,5% del totale per turismo, nelle città d'arte, e d'interesse storico, credo che, anche, con quella spesa, non si possa andare molto lontano da questo tipo di percentuale. Quindi, in termini quantitativi, da diversi punti di vista, il fenomeno è decisamente rilevante.

Mi pare, però, che ci siano, anche, alcuni aspetti, del tipo qualitativo, che valgono la pena di essere sottolineati, sempre in termini di rilevanza economica. Un primo aspetto riguarda, diciamo, la stagionalità. Fenomeni turistici hanno sempre, dal punto di vista dell'utilizzazione risorse, un problema di stagionalità: si concentrano in certi periodi dell'anno, e, per quanto, per le città d'interesse storico, e artistico, la stagionalità sia meno forte, un fenomeno meno concentrato, in confronto a località marine, per esempio, certamente, esiste, lo stesso. Per ciò, c'è un interesse da parte delle città medie di turismo di utilizzare, in modo più uniforme, le risorse. Non c'è dubbio che il fenomeno del turismo collegato allo studio è diffuso durante tutto l'anno, anzi, da qualche punto di vista, ha una stagionalità che è, esattamente, complementare rispetto a altri fenomeni.

Il secondo punto importante è che la presenza in Italia per un periodo di studio crea, in queste persone, una sorta di fidelizzazione alla vita vissuta qui in Italia, cioè, c'è una tendenza, dichiarata, giustamente, anche, nelle risposte allo questionario, di essere disposto a tornare in Italia, per rivedere i luoghi di studio, e per vedere, visitare, anche, altri luoghi.

Ancora, un aspetto importante è collegato con la durata del soggiorno. Il fatto che le persone rimangono in Italia, per un periodo lungo, le porta ad allargare la visita d'interesse ad aspetti del patrimonio storico-artistico, ai cosiddetti centri minori, o non così frequentati, centri. Quindi, si allarga il fenomeno. Gli studenti visitano, con molta intensità, anche, altri luoghi, città minori meno rilevanti rispetto a quella che è la tradizione. Anche, questo è un aspetto, decisamente, importante. Allarga la conoscenza di tutto il patrimonio storico-artistico italiano, e, soprattutto, distribuisce, così, i turisti potenziali su un ambito più largo.

Ancora, il fatto, sempre legato al periodo di lunga sosta in Italia, di queste persone, crea una maggiore opportunità di relazioni, sia con le persone che vivono in Italia, sia con lo stesso patrimonio storico artistico. C'è una conoscenza più profonda, la possibilità di conoscere meglio, e più a fondo, e che permette di individuare, in queste persone, un turista di qualità maggiore del turista che arriva, e visita per un periodo molto breve, e che, poi, scappa, per cui ha necessariamente una conoscenza più superficiale. Questi aspetti che ho accennato, rapidamente, si collegano bene.

C'è una difficoltà che, oggi, la crescita del turismo presenta, un turismo che importa difficoltà a conoscere, e a collegarsi con l'ambiente umano, di cui si collocano le persone visitatori, quella di una difficoltà a consentire, a un turismo crescente, la visita di quei particolari monumenti, nella città in cui si concentrano, maggiormente, l'attenzione del visitatore più frettoloso. Questi aspetti sono collegati con una tendenza interessante, cioè, una tendenza recente che sembrerebbe allargare le sedi, da quelle tradizionali, come Firenze e Roma, a sedi minori, a sedi in città più piccole, o meno importanti. Questo può essere spiegato sia proprio con la ricerca di luoghi dove il contatto con l'ambiente umano, e culturale, possa essere più profondo, perché in un posto piccolo, ci si può sentire meglio, sia, anche, per un particolare fattore economico. Roma e Firenze, essendo città care, e piuttosto costose, attraggono un certo numero di turisti, ma non bisogna sottovalutare, dall'altra parte, la possibilità di visitare il resto dell'Italia, una scelta più scomoda, diciamo, ma, lo stesso, interessante.

Mi fermo qui, perché credo sia opportuno dare il tempo restante per gli altri aspetti importanti emersi dalle indagini. Ma, mi pare che, già, questi aspetti che ho delineato, rapidamente, sottolineano il peso, l'importanza dal punto di vista, ripeto, economico di questo turismo specializzato. Grazie.

**HULDA LIBERANOME**

*Istituto Regionale per la Programmazione Economica della Toscana (IRPET)*

**Presentation of the Year 2000 Study conducted by the Istituto Regionale per la Programmazione Economica della Toscana (IRPET): Il Turismo con Finalità di Studio Accademico in Italia**

Io ho cominciato l'argomento con finalità di studi accademici, già, diciamo, all'inizio degli anni '90, perché mi sembrava un turismo molto particolare, che ha delle potenzialità importanti dal punto di vista di contatti con la cultura italiana, una maggiore conoscenza della realtà italiana. E, anche, perché, in un certo senso, studenti così giovani, di un'età media di 20-21 anni, restano per un po' di tempo. Ed è, allora, che ho pensato di proporre all'IRPET, di proporre una ricerca mirata a capire un po' questo fenomeno, e devo dire che all'IRPET, erano piuttosto entusiasti, anche perché era una novità, si va a cercare, e a capire un fenomeno che sfugge, come sapete, alle statistiche, almeno per il 50%, perché gli studenti sono alloggiato, almeno per il 50%, in appartamenti, o nelle stesse università. Quindi, sfuggano alle statistiche. Allora, abbiamo cominciato a lavorare su questo argomento.

Dunque, voglio dire che non si è pensato, allora, solamente di lavorare, a cercare di capire l'importanza economica, ma, anche, il punto di vista sociale. Dunque, così è nata la prima ricerca che è stata presentata nel 1992. Vorrei soffermarmi su alcuni elementi che fanno capire la sostanziale differenza tra le due ricerche, e anche uno trend di sviluppo che penso, spero, vada a incrementare, ancora, questo particolare tipo di turismo. Dunque, in primo luogo, la ricerca del '92 è stata indirizzata alla sola Toscana. Allora, la Toscana era il centro italiano principale dei programmi e, se io non vado errata, secondo in Europa, dopo la Gran Bretagna. Mentre, oggi, in questo studio che si sta presentando, ora, è diverso, perché Roma ha superato Firenze. Oggi, ha 29 programmi, e qui, 25. Ancora, non ci ha superato come numero di studenti.

Mentre, allora, erano pochissimi programmi fuori dei due centri, oggi, abbiamo programmi in molte altre città. Dunque, vorrei sottolineare questo per far capire che se, oggi, come nove anni fa, avessimo studiato solamente la Toscana, il quadro che voi avreste avuto di questo fenomeno sarebbe stato più parziale di quanto, oggi, nel quadro nazionale, e lo vedo un aiuto molto importante dell'AACUPI, e, naturalmente, di voi. Altre cose che volevo sottolineare, un trend che è proprio molto interessante, il fatto che, oggi, molti programmi sono localizzati fuori di Firenze, e Roma, nelle piccole città: dunque, negli ultimi cinque anni, sono stati aperti 7 nuovo programmi, di cui 6 fuori di queste due località. Quindi, il trend è quello di andare in città meno grandi, così, lì, vedono un altro aspetto dell'Italia, non quello di Firenze, e Roma, che, tra l'altro, attirano più turisti. La presente ricerca, dunque, si riferisce a 76 programmi universitari, in confronto con i 23 di allora. Anche allora, era diverso, era appunto più piccolo. E' cresciuto, notevolmente, il fenomeno del turismo con finalità di studi accademici.

Altra cosa, la ricerca del '92 è stata condotta in un periodo segnato da difficoltà per l'economia americana, e, quindi, il cambio per il dollaro era piuttosto sfavorevole, e questo ha avuto un impatto negativo. Al contrario, questa nuova ricerca è stata condotta in un momento favorevole per l'economia americana, e un cambio assai favorevole per la moneta americana. Ma, io credo che questo sviluppo è tradotto, non soltanto in numero di studente, ma, forse, in un certo cambiamento avvenuto negli Stati Uniti, nel modo di considerare lo studio all'estero. Vedo questo parlando con gli studenti, che mi hanno detto che, oggi, in America un anno in Italia, per un giovane studente di



architettura, significa diversi punti in più, dal punto di vista professionale. Quindi, al monte in questi anni è cambiato qualche cosa, che incoraggia, certamente, lo studio all'estero da parte di studenti americani. Penso che sia un trend che continuerà con tempo, che il cambiamento della mentalità, dell'apprezzamento dello studio all'estero, ha, certamente, aspetti durevoli.

Altre differenze che vorrei sottolineare sono dal punto di vista del metodo di condurre le due ricerche. Al suo tempo, noi abbiamo basato la nostra ricerca, soprattutto, su materiale che abbiamo raccolto nelle interviste. La Dottoressa Prebys ha accennato alle enormi difficoltà che abbiamo trovato, cercando per mesi, di contattare studenti, e direttori di istituti. Qualcuno temeva, forse, che noi eravamo una specie di filiale dell'ufficio tasse, ma, comunque, le risposte abbiamo avuto solo dopo che l'AACUPI, Heidi Flores a Firenze, e la Dottoressa Prebys, sono intervenute. Prima, abbiamo avuto troppe poche informazioni. Dopo, no. Tant'è che la ricerca è stata abbastanza completa per quanto riguarda la Toscana. Al contrario, questa volta – anche se con qualche ritardo – abbiamo avuto centinaia di risposte; abbiamo potuto basare, in gran parte, questa ricerca sulla vostra fattiva collaborazione. Con tutto ciò, noi abbiamo pensato di completare i questionari con interviste. Vorrei spiegare. Il questionario, anche se molto dettagliato, non dà mai il tocco umano.

Dietro la cifra, c'è un ragazzo, c'è un professore con i loro problemi, il rapporto con le città e con la realtà italiana, ed è questo il motivo per le nostre interviste, che abbiamo avuto in alcune vostre università. Grazie a queste interviste, devo dire io, personalmente, che non solo è stato un piacere, ma ho imparato anche molte cose, per esempio, l'importanza per gli studenti di architettura di studiare qui, di vedere quelle bellissime città italiane, l'armonia della storia dell'architettura, di toccare con le mani, non solo per loro, personalmente, ma a monte negli Stati Uniti, dal punto di vista professionale. Ho anche potuto capire, forse un po' meglio, le difficoltà che hanno questi studenti per entrare in contatti con dei giovani italiani, studenti e non studenti. Vorrei raccontarvi un episodio che mi è sembrato bellissimo. Un ragazzo americano, di un programma, qui, a Firenze, voleva, in tutti i modi, avere un contatto diretto con giovani italiani. Lui, appassionato di calcio, ha comprato un pallone, e si è messo a giocare in una piazza, e, dopo un po', si è trovato a giocare con qualche ragazzo che era lì. La cosa è diventata settimanale. Dopo un po', è stato invitato nelle case, e, oggi, mi diceva, ha molti amici cui lui va nelle case, e si trova inserito in una realtà, grazie al pallone, grazie alla sua iniziativa. Ecco l'importanza, se mi permettete, delle interviste, del contatto diretto con le persone che nessun questionario può dare.

Come oggi, il giudizio degli studenti, e, anche, degli professori, sulla pulizia delle città italiane è piuttosto severo. Penso non solamente degli studenti, ma, anche, di noi, che ci abitiamo. Meno importante di allora, risulta il fattore prezzo. Il cambio favorisce loro. Alcuni studenti parlavano, forse, più oggi, di allora, dell'influenza durevole di questa permanenza abbastanza lunga in Italia sul loro modo di vedere la vita, sul loro modo di agire, e questo, mi sembra, ha notevole importanza sulla formazione dei giovani. Con tutto ciò, vorrei sottolineare il fatto che, allora, e oggi, non è molto cambiato. La difficoltà dell'inserimento nella realtà delle città italiane, allora, si parlava di 40 50 per cento, in grosso modo. Naturalmente, non si può qualificare esattamente: c'è chi, come il ragazzo con il pallone ha maggior iniziativa, c'è chi ne ha meno. Io vorrei sperare che, da questo vostro convegno, esca una proposta alle autorità italiane di nominare un punto di riferimento dove c'è una vostra importante presenza nel Comune perché si possa studiare questo problema, si possa vedere in che modo una ragazza può essere agevolata nella ricerca di contattare la realtà italiana.

Mi sono fermata solo, molto marginalmente, sugli aspetti economici, e vorrei, naturalmente, lasciare l'argomento al Prof. Tani. Ma, per concludere, volevo sottolineare pochi aspetti economici, perché mi sembrano importanti da ricordare. Il 6,5 % del flusso turistico verso le città d'arte, che si traduce in 2 milioni giorni di permanenza in queste città degli studenti e dei professori, cioè di persone con reddito medio-alto; una spesa complessiva di diverse centinaia di miliardi. Un altro punto che vorrei sottolineare è l'importanza dal punto di vista promozionale. Gli studenti fanno venire parenti, è stato calcolato 3,6 persone per ogni studente. Anche questo, si traduce in diverse centinaia di migliaia di presenze, ma non è quello. E' il fatto che lo studente, dopo qualche anno, è un professionista, si sposa, porta la famiglia a vedere dove ha studiato, e parla di questa sua

esperienza, e altre persone vengono. Quindi, è una promozione a media-lunga scadenza, che già abbiamo notato a suo tempo nel '91. Questa volta, con una situazione economica generale più favorevole agli Stati Uniti, è certamente molto più accentuata. E l'ultimo punto dal punto di vista economico è la diversificazione. La massa dei turisti stranieri che sono interessati a città d'arte vengono a Venezia, a Roma, a Firenze, e voi siete testimoni delle enormi difficoltà che creano alle stesse amministrazioni. La presenza di questi studenti porta una grande diversificazione. Noi abbiamo confermato che più del 50 per cento degli studenti e dei professori, anche quelli che sostano un solo semestre, escono dalle città sede dell'università e vanno a vedere altre città. Il turismo diversificato è quello che è, per così dire, il sogno delle amministrazioni al livello nazionale, portare gente a vedere cose importanti, ma non sono tutte in quelle tre città dove la sosta media è 2,4 per 5 giorni, che vuole vedere gli Uffizi e tutto quanto in un solo giorno. Non è possibile. Questo fenomeno del turismo con finalità di studi accademici porta gli studenti, e i loro professori, per forza, per loro interesse ad altri centri, a vedere altre realtà non meno importanti in Italia.

Dunque, vorrei concludere per dire che ambedue ricerche, che hanno avuto una finalità economica, non c'è dubbio, di studiare l'impatto dal punto di vista economico, hanno portato alla nostra conoscenza – e spero anche alla vostra conoscenza – tanti aspetti di questo tipo di turismo che non sono, facilmente, quantificabili: l'importanza per la formazione di questi ragazzi, e anche per i giovani italiani con i quali loro vengono in contatto. Io vi ringrazio per avermi concesso la possibilità di illustrare la ricerca, e per l'attenzione.

## **ROUND TABLE / TAVOLA ROTONDA: THE ECONOMIC IMPACT: WHY ITALY, WHY FLORENCE, WHY ROME?**

*Cristina Anzilotti and Portia Prebys, Moderators*

**Portia Prebys:**

Grazie mille, Dottoressa Liberanome.

Are there any questions or comments about this study? We invite ample discussion from the floor. Cifra globale di spese in un anno? Non ne abbiamo parlato.

**Piero Tani:**

La stima per le spese degli studenti riportato nel documento è di 334 miliardi. Questo è il consumo turistico collegato a questo tipo di attività, la spesa attivata dalla presenza degli studenti.

**Portia Prebys:**

Si è parlata di una spesa indiretta?

**Hulda Liberanome:**

E' stato fatto una stima di consumo indiretto. Naturalmente, sono stime che non possono mai essere precise. Ma, le stime riguardano, in generale, il turista straniero di un certo livello, che cosa spende quando sta in Italia. L'abbiamo, più o meno, riferito allo studente, e al professore americano. Sono stime, non possono essere altro che stime, quindi, sono cifre che danno un'indicazione.

**Portia Prebys:**

Quindi si tratta di...? Quale cifra stimata?

**Piero Tani:**

La stima relativa alle spese direttamente connesse ai programmi nordamericani in Italia: spese di gestione di programmi, 218 miliardi; altre spese direttamente sostenute dagli studenti per

alloggio, vitto, spese culturali, rispettivamente 25, 26 e 65 miliardi; si arriva a 334 miliardi. Questo dato è una stima attendibile. Come ho detto prima, per conto mio, avevo fatto un'ulteriore estrapolazione, cercando di dare una stima, anche delle spese sostenute dai visitatori non-studente, ma connessi, attribuendo, come spesa media, la stessa spesa media stimata per i turisti esteri in Italia. E' un'extrapolazione, anche quella. Non esiste un turista medio. Però, secondo la mia valutazione, forse, c'è una sottovalutazione, invece di una sovravalutazione, con questo tipo di calcolo, si arriva a 548 miliardi di spesa, complessivamente attivata dalla presenza di questi visitatori.

**Portia Prebys:**

Quindi, questo è al di sopra dei 334 miliardi?

**Piero Tani:**

I 548 miliardi comprendono i 334 miliardi. Questo totale significa più del 1 per cento della spesa, complessivamente attribuibile, ai turisti esteri, in Italia, una cifra intorno a 50 mila miliardi annui.

**Portia Prebys:**

So we are talking about 10,020 students who spend, directly, 334 billion liras. These 10,000 students are visited by 28+ thousand guests or family members, 3.6 people for each student, so, direct and indirect expenditures of 548 billion liras. This is an estimate, exclusive of transportation.

**Participant:**

La ricerca mi sembra molto interessante, ma direi che l'istituto categoriale di riferimento dovrebbe essere, appunto, il quasi-turista. Perché? Non è un turista, perché non usa le strutture ricettive ufficiale per i turisti, perché alloggia in case in affitto. Questo fatto è molto importante, perché, allora, quando si fanno le stime, non si dice che è una percentuale di un corrispondente al turismo, ma si dice che è una quota che, quasi, fa paragone, ma non una parte, un qualcosa di diversa che deve essere aggiunta. Così come, per esempio, è vero che gli studenti vanno a visitare le città minori, ma, rispetto al soggiorno, è molto ridotto. Probabilmente, corrisponde quella stessa percentuale del totale dei turisti stranieri che vengono in Italia. Ho fatto questa precisazione perché è molto impressionante, e stimolante.

**Portia Prebys:**

Quindi, la conclusione Sua è che questa cifra è troppo bassa, o troppo alta?

**Participant:**

Tenuto conto di questo, la cifra è molto sottostimata.

**Portia Prebys:**

Voglio fare un commento sull'Italia minore. Io credo che non ci siano enti più importante di queste scuole americane per sviluppare l'Italia minore. Noi facciamo proprio un progetto su visitare l'Italia minore, su andare in posti come Cuma, in posti come Ercolano, andare a Paestum, andare a Ravenna, andare a Imola. Chi è che va a Mantova, anche se Mantova è la città italiana con più opere d'arte pro capite in tutta l'Italia? Chi ci va mai? Ci andiamo noi. E, spesso. Andiamo noi a Padova, a Ferrara, a Pomposa, a Ravenna, a Vicenza. Sarebbe interessante, anche, uno studio di questo tipo.

**Piero Tani:**

Voglio ringraziarLa per la precisazione, perché è vero, che nella mia esposizione, alcune parole hanno contraddetto la precisazione. Voglio dire, quando andiamo a sommare la presenza degli studenti, la presenza di amici e parenti degli Stati Uniti, questi sì, sono turisti che rientrano negli elenchi ufficiali, ovviamente, facciamo qualcosa che non è del tutto corretto in termini di

classificazioni ufficiali, quello che cercavo di cogliere con una cifra globale confrontata con il risultato complessivo dei giorni.

***David Travis:***

Mine isn't really a question, just a request for information. Thank you for a study that is going to be extremely useful in all our negotiations with local authorities, on upwards. Will a copy of the report be available for us?

***Portia Prebys:***

As soon as we can get it out. We just got it today. As soon as we get to Rome, and have it duplicated, we will send a copy in Italian to you. Give us a month to translate it, and we will get the translation to you, as well.

***Margherita Ciacci:***

My observation has to do with something of a comparative nature. I understand that Italy is very much the target of these American programs, as well as Canadians, and, more recently, Australians. What about programs in other European countries? It would help us understand the peculiarities of the Italian identity in terms of offering a stimulating educational set-up, of we knew what it is about Italy that American universities like. What is it that makes American students want to come to Italy? I think it is important, in this moment, when Europe is undergoing this process of unification, and building a European identity, to understand what the specificity of Italy, which has many assets, but, perhaps, not enough self-consciousness, is all about.

***Hulda Liberanome:***

I just would like to add something that I, maybe, forgot while talking. Recently, there are far more American programs around the world, in other European countries, but, also, in Australia, and South America. Programs in Italy are far more diversified; they are not merely Italian language, art and history, which are still major subjects, but there are many more departments that take part in these programs. So, I would say, today, there is far more competition between the various programs, from the point of view of the American universities back home. We should make everybody consider this kind of development. What is happening? For every student, the choice is far wider. It is not only for certain subjects, but for many subjects, and there are far more programs today than there were at the time. And, I am told – this is also the result of interviews – that this is a sort of growing trend in American universities, and you, certainly, know more about it than I do, to open programs scattered all over the world, so much so that Italy might become less important from a general point of view, and this is my question to you, if I may.

***Adrienne Mandel:***

I would like to briefly respond to the question posed by Professor Ciacci, because I represent California State University, and, as you know, we have 24 campuses throughout California. Having such a large student population – half a million in the California State University system, which does not include the University of California, which has 9 campuses – we have international programs throughout the world. We have numerous ones in Asia, in Africa, in Latin America, in Mexico, in Europe, etc. I was talking to the Administration just before coming here, and we discussed the interest of our students in coming to Italy. We said that we offer our students the opportunity to go anywhere, under the same conditions, with the same financial support, but they want to go to Italy, to Spain, to England, and France is fourth, Germany is fifth. In the imagination of Americans, I think Italy remains very powerfully embedded in the culture, in the tradition, so, maybe, the students want to experience what Italy has to offer. As a matter of fact, from an administrative point of view, we would like to prevent them, but we cannot; we would like some of them to go to Zimbabwe, to Argentina, to Chile, and other third-world countries. And I am very happy about that myself.

***Cristina Anzilotti:***

I would like to go back to what Dottoressa Libranome was saying about competition between our programs. I do not find that, right now, we have any competition, even though we are so many, because the students are very many. Right now, we can only help each other. I do not know what the trend will be, and, if some of us will not be here anymore, and will have to go to Africa or South America, but, for the time being, I do not find us in competition. What is hard is to do something different. Each one of us tries to do something different, even though we are all going towards the same goal. That is what is challenging.

***Kim Griffin:***

This sounds like a good time for me to jump in, and introduce myself. In Spain, our association is called APUNE. I am the Director of Middlebury College in Spain. We now have 4 centers. I will be speaking a little tomorrow, so I will not go into that. But, I am interested in this report. We are about to embark on a similar study in Spain. We still do not know how it is going to be funded, or how it is going to be done, but, I think, it will be just as interesting as the one here in Italy, and it will be interesting to compare the results.

I have three specific questions. First of all, specifically, what Italian authorities are aware of this report, or, have received copies of this report, and, at what level? Two, can you tell what specific impact the report has had, at all levels? Three, has there been any official reaction?

***Portia Prebys:***

We received the report today, so, as far as I know, there is no official distribution that has been carried out. We will, certainly, make all the officials in Tuscany, and in Lazio, in the cities of Florence, and Rome, aware of this report. Within seven days, all of our members will be given a copy of the report, which is 43 pages, so, we cannot do it overnight. It is a public document, and people can be made aware of it. We will, certainly, bring it to the attention, especially, of the Embassies, which can, in turn, bring it to the attention of people they deal with. Because it is new, we have not had any official response.

***Kim Griffin:***

And the first report?

***Portia Prebys:***

The first report was very useful, although it was very subdued, because it only spoke about a portion of AACUPI. It was extremely useful, because it was included in packets of information to prospective member programs, to people thinking of opening programs in Italy. We, certainly, did not parade it around, but it was useful to send to officials we were hoping to deal with. To my knowledge, there was no official reaction to that report, though this report has generated much more interest.

Posso chiedere ai nostri legali, Gian Franco e Mario Borio, che effetto questo rapporto avrà o quello passato ha avuto, what effect this has had on our past legal and fiscal dealings.

***Gian Franco Borio:***

It is true that the old report had a very important effect. This is something we will deal with, in greater detail, tomorrow, when we talk about legal and fiscal challenges. But, the main challenge faced by all your academic programs, and by all foreign programs, in general, has been, and, sometimes, still is, to let the Italian “market”, or authorities, know about existence of this phenomenon of North American students and faculty coming here to Italy every year. This is so, simply, because, until not too many years ago, each program was working almost on its own, almost

without any coordination with other programs – AACUPI has only been in existence for about twenty years. The Italian authorities, simply, did not know about the extent of this existence.

So, the fact that IRPET did its first research some years ago, and, now, has updated, and enlarged it, has been key for the Association. Just to introduce itself to the authorities, to the Ministry for Universities and Technological Research, to all the local authorities (sometimes, the Comune did not know that a very important program was operating within its territory) has been important. Sometimes, it has been useful for introducing oneself to the tax authorities. There were some situations where the programs were operating in a totally gray area; they, simply, did not know what to do to fulfill their tax obligations.

The first reaction from the Italian authorities was, who are you? Why are you here, and what is your importance? Once they realized the economic impact, both direct and indirect, of your activities here in Italy, things have changed, though very slowly. Sometimes, they have changed with difficulty, because, it is obvious that something so new, and so peculiar, has not been accepted easily, but, things have changed. So, this, in our experience, because we deal with this every day, has been the most important consequence of your study. Thank you.

***Hulda Liberanome:***

I would like to add something. At the time, it was an internal study done by IRPET with the help of AACUPI, and it was not publicized, like this one. It was completely different. We, at a certain point, presented it in Palazzo Medici-Riccardi, here, in Florence, and the Under-Secretary for Foreign Affairs at the time, Valdo Spini, was extremely interested in this particular point. I believe he, then, presented in Parliament, a bill to change the legal situation of the universities. But, to start with, it wasn't thought of as something as important as it, then, proved to be. It was a pilot study that IRPET decided to do, and it had far more important consequences than we thought, to start with. That is why it was not published, officially. You will not find a publication of that study.

***Portia Prebys:***

And, of course, the advantage is that there is tremendous anonymity, because we are dealing with the details of all of us put together, not of any single program that is named, or described. This is the advantage of a huge study of this sort, so that none of us are exposed to any possibility of criticism.

To go back to the first question, that is why we are here, because most of us believe that Italy is wonderful; because we believe in what we are doing, even though the title is meant to be ironic – “Educating in Paradise”, but, dealing with all this bureaucracy, and the legalese, and fiscalese, can it really be paradise? But, in the end, we all do it, and we stay here.

***Hulda Liberanome:***

Let me ask you a question, perhaps, for a future study. What would you like the Italian authorities to do to encourage your programs?

***Pasquale Pesce:***

First of all, I think it would be very important for the Italian authorities to be well aware of what the programs are doing it. Second, I think it should be part of the system, even with university institutions. But, we, also, have what has been a big problem, namely, the recognition of university degrees, which, at the moment, are not accepted in Italy, which does not permit Italian students, for example, to be part of the majority of the programs in Italy. We know that there is this cultural bridge between America and Europe, and between Italy and the United States, in particular. The students go back to their home institutions to talk about their Italian experience. I must say that, as an Italian, I did not have that opportunity.

I think it would be useful for local Italian students to be part of the American institutions, particularly, if they are, already, here in Italy, and to be sure that what they do here will be valid for

their own country, too. On the other hand, I think it, also, is important that the Italian government start to think about non-profit organizations. Most of us are non-profit organizations, but, there are not, yet, any regulations, or laws, that really favor non-profit organizations. Most of our programs, particularly, those that own property, are still paying taxes as commercial activities. That is really important, because it is up to, I think, 20% of the budget of each program.

***Portia Prebys:***

Professor Pesce, we need to recognize, was a very important past President of AACUPI. He helped AACUPI through the period of registration with the government after the legislation of 1989, under which the vast majority of us were recognized as non-profit organizations, and the non-profit nature was transferred from the United States and Canada to Italy. We, also, have in the audience, another important past President of AACUPI, James Fougerousse, who was instrumental in forming many of the goals and establishing ties with many of the programs.

Prof. Fougerousse, do you have anything to say about what we would like from the Italian government, local, regional or national?

***James Fougerousse:***

Thank you. I did not expect this honor. I came late because I am in the process of moving my campus from one site to another, so, it has been a very busy time. All of this, of course, strikes a note with me because, back in the days when we began this process, it was something of great concern to all of us, that we be properly recognized, and not treated as business entities, here, for profit. Great strides were made, thanks to all the former and current Presidents that are gathered here, today. There is, obviously, however, more that needs to be done.

That we are an important part of the cultural exchange between Italy and the United States, indeed, one of the most important parts of that exchange, must penetrate to every level of the Italian State, and bureaucracy, and to the people we deal with every day. This was a point brought home to me by the Cultural Attaché at the American Embassy, at one point. What the concrete steps are to realize improvement in our situations is always difficult. As you know, in Italy, as in so many other places, this has to be negotiated on a step-by-step basis, a kind of continual battle, from one street to the other, from one household to the other, from one office to the other.

We are helped in such things by the wonderful report we have just heard about, because this provides us with objective material to present to those in authority over us in one way or another. These are great tools with which we will, of course, be able to move forward, and make progress on all fronts. It seems to me that enormous things have been done since the old days, back fifteen years ago, when I had my foot in this office. I commend all of you. I have been out of the country for about twelve of those fifteen years, and, it is a delight to come back here and see all of you again. Thank you very much.

***Cristina Anzilotti:***

Dottorssa Liberanome, La ringrazio per questo magnifico lavoro, e per la sua pazienza con i nostri programmi, e i nostri studenti. Io so cosa potrebbe importare alla città di Firenze – e, credo, che tanti di voi di Firenze sono d'accordo – uno spazio multifunzionale, soprattutto, come spazio per esposizioni di lavori d'arte dei nostri studenti, e dei nostri insegnanti, che potremmo contribuire a tenere su, insieme. Questo è una cosa che, veramente, ci piacerebbe, che potremmo scambiare con artisti italiani. Inoltre, la solita cosa che dico da vent'anni, ma nessuno lo sente, è la biblioteca americana al Magistero, che è stata incrementata dalla donazione USIS, del Consolato Americano, per ciò, è una biblioteca americana, che potrebbe essere aperta tutto il giorno, fino alla sera, anche di sabato, e potremmo, tutti, contribuire con studenti volontari che hanno una tranche di tempo, e potrebbe aiutare molto i nostri studenti, come gli studenti italiani. Grazie.

***Kim Griffin:***

Another question just occurred to me. We have many students in Spain, and I am sure the same is true here, who will then go back to the United States to teach Spanish and will, in turn, – in fact, I run into them about every year in April – come back with groups of students, themselves, and, because they have already studied in Spain, know exactly where to go. So, they bring these groups, apart from those 3.6 people that are associated with them, while they are here in Italy. So, I wonder if the questionnaire for this report took into account the people the students will bring back to Italy, if not for tourism, for study at a later date.

***Portia Prebys:***

No, I do not believe that the study does take into consideration this aspect, because we have no way of knowing this information. In the last few years, I have been receiving the children of students who met on my program. Last week, I had three former students show up, each of whom brought a group for the Holy Year. This has been happening all summer. But no, this is not a part of the study; we have no way of estimating this kind of phenomenon. But you are right; it is a very important part, because they all come back, especially, those that major in Italian, and go on in Italian Studies.

I have been a member of the Board of the Fulbright Commission for Italy, for a number of years, and it is very interesting to see, over the last ten years, that, of the students who apply for Fulbrights, now, over 75% of them have studied in our programs. This means that, before, when these students applied, there was always a language skill element that was taken into consideration, because, somehow, if they were going to do research in Italy, on a topic that Fulbright felt was important, you had to give them funds, and time, for language, but this is no longer true. If they have studied with our programs, they already have this skill. These people come now – about one half to two thirds of the students receiving Fulbright fellowships have studied, previously, in AACUPI programs.

This permits a very high level of proficiency in Italian matters, it permits the scholar, upon arrival, to get right into their own research. They already know the language, they already know how things work, and they know their way around. This means that they, then, go on to get their Ph.D., they go on to teach in their own, or in other universities, and they feed into us, or into other programs. In any case, they come back to Italy and their students come to Italy. We, our programs, generate, and create, an ever-increasing interest in, and specialization for, Italy and Italian Studies. This is a very important development, that has just occurred over the last ten or twelve years, that, also, is not taken into consideration.

***Hulda Liberanome:***

May I call your attention to the fact that we tried to clarify the importance of your programs, which cannot, of course, be quantified. We cannot say how many of your students come back with family, friends or groups, but, the promotion effect is extremely important. But, it cannot be precisely assessed.

***Participant:***

I have been teaching in Florence since 1967, so for 33 years, for various American universities. Therefore, I have seen quite a few students, and have experienced, first-hand, various changes and mutations that have occurred in teaching in Florence, from that time to the present. One thing that is very obvious, hearing various reports, is that, in the unification of the various schools, there is a certain force, especially, if it is translated into dollars and cents, or liras in this case. A few minutes ago the question was asked, is it possible to quote these figures as reported? I can anticipate that, going with these figures in hand, will become a lever to ask for certain things. What do we want from the Italian government? Or, tax laws? Or, an American teaching, here, in Italy, and the difficulties that one confronts trying to deal with these problems. So, having these figures will help groups of people get together to make some demands. As for how to estimate how



many students come back, in the 33 years that I have been teaching Art here, of course, many of my previous students come back with groups. I can think, immediately, of seven, or eight, that have formulated various programs with the desire to come back and teach because they want to pass on the experience they had when they were students here, first-hand, not just verbally. I would suggest that, perhaps, if some kind of a request were made to your study group, and sent to various programs, with this as an optional comment to make about any faculty member that knows about these things, you might find interesting results.

**Christopher Maggio:**

My name is Christopher Maggio, from Phillips Academy in Andover, Massachusetts. We are a secondary school program based around the Classics, and the reason we are coming to a small town, Viterbo, to set up is because it is close to what we need to study – this is a Latin-based program – and it is for students to come to for a year. We do not require Italian of them, but we require them to learn it.

**STUDYING ABROAD - STUDENT REALITIES AND PERCEPTIONS**

**Expectations**

**Life in Italy**

**Italy in Perspective**

**ROUND TABLE / TAVOLA ROTONDA: DAY-TO-DAY LIFE FOR NORTH AMERICAN STUDENTS IN ITALY, WITH CURRENT AND FORMER STUDENTS**

*Ezio Genovesi, Vincenzo Grasso, Kim Strommen and Sergio Givone, Moderators, with Robert Huber, Swietlan Kraczyna, Abner Preis, and Helen Sullivan Sini*

*(Editors' Note: Because those contributing to this lively exchange were often distant from any microphone, it was impossible to transcribe everything that was said. What follows represents only those portions that could be clearly understood, so as not to misrepresent what the speakers intended to say.)*

**Vincenzo Grasso:**

Scusate, ma, non sono abituato, proprio. Ringrazio per avermi invitato a questa conferenza, a parlare della mia esperienza, e della mia associazione, di cui sono Presidente.

Io suddividerei il discorso in due parti: la storia nostra, la storia degli studenti, e, un'altra parte, i progetti. La storia è che, ancora, oggi, questi studenti sono trattati come turisti, e questo, a me, dà profondamente fastidio, come penso, anche, a voi; loro non sono turisti, molti sono diventati i miei amici durante gli anni, con molti, spesso, ci sentiamo, e dal primo giorno che li ho incontrati, dal primo giorno in cui ho potuto salutare un gruppo che ripartiva per l'America, ho promesso che il prossimo anno, il prossimo gruppo, si troverà meglio.

L'idea è nata, due anni fa, da un gruppo di ragazzi italiani, studenti, e un gruppo di ragazzi americani, anche loro, studenti. Abbiamo partecipato a tante piccole esperienze, e a tanti piccoli esperimenti, ottenendo grossi risultati nel piccolo. Abbiamo organizzato feste di beneficenza, ho organizzato tantissime partite a calcio, a basket, abbiamo fatto viaggi insieme, forse, non sono di grande cultura, se volete farvi una risata, abbiamo fatto un *pig festival*, abbiamo comprato maiale ed arista e abbiamo mangiato. Non abbiamo fatto grandi cose, però, hanno visto l'Italia dei piccoli borghi della signora, del nonna, che, forse, qui, a Firenze, non sono abituati a fare. Avremmo voluto fare tante cose in più. Cos'è nato l'onlus, INTEGRA 2000, con queste idee.

***Kim Strommen:***

Shortly after their arrival, we do an orientation for our students, during the first few days that they are here. We take everyone, a hundred students, or so, ten different guides, and we take the students out, and show them Rome. So, I always like to start off telling people to relax, it's very hard for people who are in Rome, or in Florence, to remember that the students are coming to a place they have actually never been before, the language is different, the people's attitudes are different, and, many times, students have never been away from home. So, there's so much outside, it's so much for them right off, new noises, and things that you look at that it's very easy to get overwhelmed. As a student, as faculty, you have to understand that all of this is a new thing, and they are new to this thing, to this experience of living in a new city, in a foreign country. I, always, say, just remember to keep your head up, always look up, don't walk around with your head down, look up. They are frustrated the first few days, it is all so new, so strange, and we tend to forget this.

And, I don't know, I guess I came to learn how it all goes, I have learned how to represent a student living in Rome, now. The importance of living abroad, you'll never again see things the same, after you have spent a long period of time in a different country. That's the fact of it. But, the truth is that what you learn to do is learn to recognize other cultures, which teaches you a whole different way of being in the world, it's just an experience that once you've done this experience you're not going to be the same, ever again. It's an overwhelming experience when it's new, and you've never had this experience before. And, it's an overwhelming experience when it's over, because it's so different when you go home.

It is wonderful to have, here, with us today, some former students who are representative of the student bodies we all have. It is marvellous that they took the time to come up to Florence, to be with us, and to share with us, their experiences and reflections.

***Robert Huber:***

I am very grateful to have this opportunity to speak to all of you today. If someone would have asked me ten years ago, to speak to a group like this, I would have thought it crazy. When I came to Italy five years ago, as a student, it wasn't my first time here. It was my first time as a student, however. I had already had some wonderful experiences here. One of the things I totally agree with is saying that it's a very personal experience, for whoever is involved in studying abroad. You learn just as much inside of class as outside, and, so, for me, I have gotten much out of the experience, I have gotten permanent things from Italian culture, one of these is cycling. And, so, I bought my bike because of this experience. Another passion I had was cooking, and Italy has given me so much in this area. And, generally speaking, my experience as a student was marvellous, it provided me with this outlet onto life, it provided me with this opportunity to come back to Italy, and that is success. So, I think you all have succeeded in your goals.

***Vincenzo Grasso:***

Scusate per prima, ma l'emozione. Io sono arrivato in questo momento, dalla Calabria, noi abbiamo un problema enorme che nessuno sa. E questo, per farvi riflettere su quello che, veramente, devo dire, oggi; dovete sapere che, in Italia, molto spesso, le cooperative che ci affidano non sono all'altezza del loro compito. Noi abbiamo scoperto che, in Italia, i problemi fondamentali dipendono da questo. Si vuole fare una convenzione per gli studenti, o una convenzione per le mense universitarie, o, per qualsiasi cosa, spesso, e volentieri, vengono fatte, ma, veramente, per pochi gruppi, o, per singole università. Però, tante altre università non beneficiano di questo servizio, a parte questa parentesi, noi abbiamo cercato di fare delle convenzioni per studenti stranieri, in generale, certo, consideriamo che, a Firenze, la maggior parte di studenti stranieri sono americani, poi, vengono gli studenti Erasmus, poi, quelli degli altri paesi.

Dunque, se potessi fare una piccola analisi rispetto a quello che hanno detto i miei colleghi, i ragazzi che vengono dall'America, spesso e volentieri, arrivano come dei bambini. Ho visto, su esperienze passate, arrivare ragazzi, sui 19-20 anni, prendere a vivere per la strada, vivere da tutte le parti, cercare di districarsi in mezzo alla burocrazia italiana, e ripartire con un altro tipo di spirito, con un altro carattere, non so da che cosa dipende. Ci sono delle persone con cui ci conosciamo da tanti anni, sono le mie cavie, su cui sperimentiamo. Per tutte le università. Abbiamo, già, fatto partite di calcio, e tante altre cose, abbiamo cercato di portare la cultura americana nella cultura italiana, e, allo stesso tempo, la cultura italiana nella cultura americana. In questo senso, la California State University ci ha, già, dato la possibilità, con altri mezzi di scambio, per acquistare degli altri servizi in favore degli americani. Noi stiamo lottando per fare entrare i ragazzi americani nelle mense universitarie italiane, per poter trovare dei coetanei italiani, gente che non sia del pub. Sono i luoghi che frequentano questi ragazzi che gli danno la possibilità di svilupparsi, di diventare uomini. Mentre, all'università, certo, accademicamente, crescono, ma al di fuori dei corsi, che cosa succede?

Il problema burocratico è il problema che ci ha piegati mille volte, fino ad oggi, ma, non ci ha spezzati. Abbiamo avuto dei suggerimenti durante questo incontro, e speriamo di poter lavorare bene nel prossimo futuro. Grazie.

***Abner Preis:***

It's very interesting for me, as a student, and, also, as a son of faculty, of Temple University. I cannot help but note that the students' voice is not heard very often, and, it's slightly frustrating for a student to be around academia, and to understand that our voice is not heard that often. I understand that a university, or, an educational institution, has to maintain itself, and the aspects, the financial aspects, are very, very important, and, so, many times, I'm not aware of all the business things that go on in the university. But, to hear things from a student, especially some of the things I heard this morning, to speak about students' needs, you have to take into consideration their point of view. Not just the professor, nor the faculty, nor the administrative staff needs to be heard, but you need to hear it from the students. The students' voice has to be considered in everything that deals with the academic field, with study abroad programs, and everything, because the students are the reason why there are these programs. We could be taken into consideration a lot more than we are, at present. And, so, in these discussions of yours, I think it would be more important to put the students into the forefront. I haven't been here all weekend, so, I apologize, if I don't know exactly what has been said, but, I guess what I'm saying is that it would be very much appreciated if you let the students lend a voice. Thank you.

***Swietlan Kraczyna:***

Listening to the other students is fascinating. One major thing you have to keep in mind is the time factor within the framework of schoolwork, and, actually, try to living in a city like Rome. I mean, there are lazy students, and, then, there are those that work all the time. We all know that. And, then, there are students that like to have fun, and enjoy this and that, but, there is a problem with the amount of work that is given to the students and that is expected of them. Professors want this great amount of work, but, there isn't enough time to actually live the study abroad experience if you do all of the work required of you. I have to do four papers this week, but, I, also, want to see the city, or, see the country, and that's a problem. Now, it's a tricky issue, because some people say that the professors don't care, that they believe that living in Rome is enough to understand, and, therefore, you don't need any kind of assignments. Living in Rome is enough to learn of art history. Then, there are other teachers that feel you are here to learn, that you need to write a paper about it in order to really understand it all.

So, the work load is a very important subject, and, I think, maybe, in a way, the whole school, if at all possible, should create a set of guidelines to aid the student and the professors. It is not possible to have four papers in one class, and zero papers in another. I know this is very hard because, I know, professors need space to teach their own curriculum, but, I think, that if the school

sort of sets a standard, a loose standard, of the work that is expected, and the amount of living that is expected in the outside world, it would be better. So, the work load is one aspect that could be considered.

Another thing is the faculty. I've discussed this with a lot of students. It's hard for a professor who has never been to Italy before to get the ball rolling, to come and teach here. If you are at school just for one semester, and if a professor is in a school just for one semester, I do not think that's enough time for the professor to push his or her point of view, and it's not enough time for a student, either. Professors do not always have enough time to give their ideas, and the students to see their ideas, so, I think it is important to take this into account. So, I think that there is a huge problem with one semester faculty, especially those who have never been to Italy before. I think it's very important to consider the fact that a professor needs to, also, feel comfortable in his or her environment to do his or her job well.

***Helen Sullivan Sini:***

I was here as a student some years ago, and, now, I'm teaching English. When I was a student, I had some really excellent professors, and there were excellent professors who were so involved with their course that they wanted you to learn absolutely everything there was to learn about their subject. It ended up that there was so much material that you couldn't help getting behind, and you felt guilty if you went away for the weekend. That was not ideal. And, then, there were professors who presented ideas, and expected you to run with those ideas, and develop them, and so forth. So, when I had to decide for myself, how to design my courses, and I'm teaching art history, I have to think about putting one lecture in class, and one lecture on site, to take in various sites, using public transportation, and you have to calculate how much it is going to cost, and, then, the time issue involved. It is not so easy. I had to realize that the students couldn't possibly do this, and this, and this, in one day. It is very complicated, and, as students, we did not always realize how difficult it was to do everything they wanted us to do, for our own good.

***Ezio Genovesi:***

Non abbiamo ancora parlato del fatto che andare all'estero è, il viaggio stesso, un'esperienza di arricchimento. Bisogna leggere questa esperienza, e leggerla attentamente, con molta attenzione. Bisogna vedere le iniziale *expectations*, aspettative, cioè, con quale spirito si va all'estero, si affronta il viaggio. Il punto fondamentale è la preparazione di questi studenti, la preparazione accademica che avviene negli U. S. A., quando si preparano per venire in Italia. Se si lascia molta iniziativa agli studenti, non c'è garanzia che affrontino bene l'esperienza. La preparazione è fondamentale, davvero.

***Sergio Givone:***

Ringrazio tutti i partecipanti per questi interventi davvero interessanti. E' tardi, non abbiamo, ora, la possibilità del confronto, del commento. Posso rimandare a domani? Arrivederci alla prossima sessione.

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## PROCEEDINGS OF EDUCATING IN PARADISE – INTERNET EDITION

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**DAY 4 - OCTOBER 8, 2000**

**CONCLUDING SESSION - VILLA DEL POGGIO IMPERIALE, FLORENCE**

**Session Chairs / Moderatori: Portia Prebys and Enzo Cheli**

***Portia Prebys:***

Good morning, everyone. I would like to welcome you to the last morning of “Educating in Paradise.” It really seems like a paradise in this beautiful Villa dell’Educando at Poggio Imperiale.

I would like to welcome, back home, if you will, because Valdo Spini always has a home amongst us. He has, in a sense, created our paradise; he has created a legal and fiscal home by helping us through many difficult moments.

I am very pleased to introduce to you Valdo Spini, who is a member of Parliament of long standing. He is Chairman of the Defense Committee of the Italian Chamber of Deputies, and former co-Chairman of the Commission for Cultural Exchange between Italy and the United States (the Fulbright Commission). He has also been a Minister, and, many times, Under-Secretary in many ministries. So, he is a hands-on member of Parliament, and someone who has been very gracious in understanding our realities. Valdo, may I turn the floor over to you?

**VALDO SPINI**

***Member of Parliament, Chairman of the Defense Committee of the Italian Chamber of Deputies***

Thank you very much, Portia. I must thank you, AACUPI, the Circolo Rosselli, and Prof. Pratesi for the organization of such an important assembly. I was told just this morning to speak in English, so I will ask you to be understanding.

In fact, we had many problems organizing, from a legal and tax point of view, the affiliations of American universities in Italy. In this sense, there is a very long history of modifications that took place in order to arrive at an organic piece of legislation. We had some first-aid legislation in the Finance Law, at a time in which it was a very difficult problem to deal with the Italian Finance Minister. And, then, we tried to make a law to define the situation of American affiliations in Italy, both from the point of view of labor legislation, which does not translate, mechanically, from Italian labor legislation, to the American affiliations, in order to make them more flexible and more able to fulfill their purpose, and, also, from the tax point of view, because the money that was needed from the mother university by the daughter university had to be taxed, and, if we did not modify this, probably, many of these programs would be discouraged and abandon Italy.

But, fortunately, we found some comprehension at that moment, so, we were able to change the Finance Law. Then, we tried to establish organic legislation. At times, we had success. I want to remember today Paolo Barile, the famous Italian lawyer who had been my colleague Minister in the Ciampi government, and with whom we made the Decreto-Legge, which is an act of the Government which has the force of law. This Decreto-Legge was called the Barile Bill in honor of Barile. This seemed to be the solution, but, unfortunately, – and this is very Italian – the Decreto-Legge was never converted into law. So, it had the force of law, but it did not really become law. So, I, with some other m. p. colleagues, on January 5, 1997, presented this legislation, that is, another law, on “Rules and Methods of Affiliation in Italy of Foreign Universities or Colleges at the University Level”. This was a turning point, because we understood that, to say only American, could create some misunderstanding, or some feeling of privileged dealing. So, from that moment, we decided to try to develop legislation for all foreign affiliations. Attention. I say this to the

Americans. As far as what regards European countries, we are no longer speaking about “foreign” universities. For them, we have the European Community regulations, and law. So, when we say “foreign”, waiting for Chinese, Russian, Ukrainian institutions, we mean, mostly, American, and, I think, some Canadian, and maybe other institutions. But, when we say “foreign”, we mean mostly American. Everybody wishes that many other countries could have affiliations here, but at the moment, this means mostly Americans.

It was not too easy to pass that law, so, at a certain moment, we were able to put some of the articles of the law into a more general law about universities and scientific research, which was Law N° 4, of 14 January, 1999. So, it is a law that will be two years old next January. As you can see, with Article 2 of this law on affiliations in Italy of foreign universities and colleges, we practically have what we had decided to have in our original bill. I think this is a good regulation. There is an official record of every foreign university. This official record is drawn up by the Minister of Universities and Scientific Research. This gives some order, among other things, and gives them a particular disposition in terms of what was our concern, that is, exemption from Article 34, comma 8-bis, of Law 154, of 27 April, 1989, and gives to these universities the possibility of making private law contracts for their teachers. This means that they are not subject to what regards the State-run universities in Italy. It would be impossible for an American university to fulfill everything that is determined for the State-run universities in Italy.

Is everything finished or not? I think our lawyers could say it much better than me, but, nothing is ever finished, ever. This is true of everything. In particular, there are still some problems to deal with: for what I can perceive, there are still some problems with visas for students. In this sense, I think the Foreign Affairs Minister of Italy can help us. There are also other details regarding what regards tax or legislative problems. I think the matter of visas is a practical matter of having an agreement between the Foreign Affairs Minister and the Interior Minister. For what regards other dispositions of law, I think that, maybe a kind of paper or document can come from this meeting about what we need to do, and, naturally, we will try to do it, at the right level, whether national, regional or local. So, I think this meeting can be very good to make a point about what we have been able to do, which is not little, in fact, because, as you can understand, there was a certain jealousy, especially as regards labor legislation, etc. We have done very much.

So, we can have a kind of summary of what has been done, and a kind of summary of what we have to do. Naturally, I and, I think, many other members of Parliament and Senators are very disposed to take another step in this direction. I must say that the success of this meeting is very important in that direction, because now public opinion in Italy is very aware of the importance of these programs.

You have given us the number of students that come into Italy, about ten thousand every year. You have about the equivalent to calculate over four hundred and thirty billion liras as the presumptive support that these American students in these programs give in a direct way to Italian economic life. I will not enter into the magic with which we have calculated these billions of liras but, it's exact.

I think public opinion is aware of what this means in general terms, not only economic, but, also, social and political. I always remember that, in 1986, I visited the Senate of the State of California. As you know, California has a gross national product that is much bigger than the Italian one. And when this grand rumor went around that I was Florentine, some senators wanted to greet me just because I was Florentine, and because they had attended this Temple Program in Italy. That is a little example of how much this creates something, also, because they wanted to enter into this themselves. Even the fact that we are very glad to hear from the “avvocati”, and others, the next step is to create good legislation about foreign affiliations. I underline this. Now, we prefer to talk about foreign affiliations, in general.

But given this, I think we have to make a second point, that is, how this seminar of Florence can become, in a certain sense, permanent, naturally, for maybe a smaller number of days, but this is not so easy to do. But, I think it will be very good if this seminar can become permanent because, as

you realize, both in Italy and in the U. S. A., there is a kind of stereotype of one country for the other. In America, there are still some stereotypes about Italy, about its role, its function, that I think can be really changed by a perception of real Italian life, by living with the people, living with the Italian situation, etc. In Italy, there are still some stereotypes about American political life. For instance, I had the pleasure of attending the Democratic Convention in Los Angeles last July, and I could tell the difference from what the Italian newspapers were writing about it. Sometimes, I was really surprised – even the best Italian newspapers – because there was this perception of American political life as something superficial, funny. Naturally, this was facilitated by the kiss between Vice-President Gore and his wife, etc.

There is nothing to say to explain what is inside all of these phenomena, so, I think, that the developments of this exchange can be really useful to change the stereotype each country has of the other. Florence is a very good town to do it in, also, because we host the European University that, I think, is a very important institution. We also host some other important cultural institutions: the British Institute, for example. I think it can really be a good place in order to make it, in a certain sense, permanent, and trying to put at the center of our seminar, surely, as you have done, naturally, fiscal and legal problems, but, also, to talk, and exchange ideas about the development of cultural relations between the two countries. So, I think this is the proposition we can make, both to Portia, and to Riccardo, to study, to have this seminar every year, maybe one day, but to have a kind of exchange, and to see at what stage we are.

In this sense, I must say that, having given a contribution to the good working of American universities and colleges in Italy, the third point I would like to stress, to underline, is the reverse. I feel very dissatisfied from that standpoint. I know that many people have already said this but, in fact, we have two directions of university and cultural tourism. Not only American people in Italy, but, also, with the globalization that is going on, many Italian people are in the U. S., and I feel very dissatisfied regarding the possibility of recognizing, officially, the courses they have taken, the degrees they have received. It is something very difficult; I know there are people who use a kind of triangle, in the sense that there are some agreements between the U. S. and Great Britain, and, given the fact that Great Britain is in the European Union, if I am well informed, this is a way of recognizing American degrees in Italy, but it's a bit complicated. I think, from the Italian point of view, we have to facilitate the return of these people who are going to the U. S., and, recently, maybe you read in the Italian newspaper about two scientists who really have had great success in the United States, they have made very important discoveries. Last week, they indicated they are forced to go to the U. S., because, in Italy, there is too much nepotism, and, so, they have been forced to leave.

This is sad for Italian people in the sense that, naturally, everybody in this world is now free to go where he wants to go, but, in a certain sense, Italy must do what it can to facilitate the return of these people in order not to lose precious brains and precious preparation. So, my concrete proposal which can be, naturally, changed if there is a better proposal, would be this: we have to have a cultural agreement between Italy and the U. S. This cultural agreement has, from time to time, been renewed, and changed according to new necessities. I think this could be a way to renew the cultural agreement between Italy and the U. S. and include in this new agreement, some of these ideas of exchange. In a certain sense, we have to facilitate that the law can really be at the level of the times, the times are very changing, the situation is very changing. I think that our laws and regulations should be able to be in time with the reality and not behind the reality.

So, I think these three points may be important, ones we can really stress in our work of these days. What now we have to do in order to have a still better functioning of the American affiliations in Italy; the second, how to achieve this, in a certain sense, giving a permanent cultural contribution to the relationship between our States; and, the third point, I would like to talk with you about is why don't we think of the reverse, of what happens to Italian students in the U. S. And, I think if we'd been able to work out papers about these three points, we could continue to work together, because what we have done is really very important, because it is according to the



exchange of education that really you can have the experience, or the perception of the world that is much different that you receive from the press, television, or oral tradition.

Myself, I had the chance to go, for the first time, to the U. S. in 1958. I did not attend college at the time, I attended the seventh grade of the Peabody School in Cambridge, Massachusetts. But, naturally, this experience for me was decisive in order to have a first hand perception of the American reality, of the American way to teach, etc. Naturally, it is much better to do it in more advanced age, when you have more cultural possibilities of understanding, and perceiving; but, I think, this is really decisive for the relationship between our countries. And, so, let me conclude by saying this: we have worked so well these past few days, but we must not lose the context; I think we can make Florence a privileged town, Florence and Fiesole, naturally, can be, in a certain sense, a permanent place in which to discover our studies of this cultural relationship. Development about the political will to increase this relationship can be stressed, year by year, in order to achieve always new and better objectives and goals. We have achieved so much, that we can be encouraged to achieve much more. Thank you.

***Portia Prebys:***

Thank you very much. Does anyone have any questions for Valdo Spini. Yes. Could you come up to the front please.

***Participant:***

I can relate to the problem of “brain drain.” My question for you is this: is there an organ that actually is in touch with, or wants to create a structure, for those people who have had the opportunity to grow professionally abroad, and who now want to bring their experience, and their new skills back home? If there isn’t such an organization, could it be a possibility to encourage these brains who, for different reasons had to go somewhere else, to now come back?

***Valdo Spini:***

When you read the newspaper maybe you read about these two scientists who have studied un nuovo batterio su una malattia infantile, how do you translate this? Somebody was congratulating them, and they said thank you for the congratulations, but we have to denounce that we were forced to abandon Italy, because we could not develop our activities, because of the relationship we had in our institute. I think that the first step we have to take is that we have regulations, agreements, recognizing degrees. The first step is regulation, it is law, to have an organism, to have something. Maybe this can be also very useful. Maybe we can study having one of these existing bodies, I don’t know if the Fulbright Commission, or other bodies, can be taken as points of reference about this.

The trouble is that if the two governments had an agreement about this subject and, maybe, if the two governments could also establish one or another of these bodies in order to do this, it would be ideal. In fact, we must admit that in Italy there is not a coherent, systematic policy about this. We lack this. I hope that this marvelous work of American universities in Italy can encourage us, also, to make, in a certain sense, something in the reverse. I think that the two governments can establish a body that can really do this job. Then, the initiatives are various; for instance, and Mariella Zoppi could discuss this better than I can. The Regione Toscana encourages the sons or daughters of immigrants from Tuscany to come here to have some scholarships, to study, in order to maintain the relationship between Tuscany and immigration out of Tuscany; there are some initiatives. But, I think that the two governments should find a regulation and, maybe, this is a good suggestion, a specific body in order to encourage this.

***Portia Prebys:***

Thank you. I, as President of AACUPI, would like to accept the challenge from Valdo Spini and others, about working upon these agreements, both formally and informally, between Italian institutions and American institutions of higher learning. However, I think we need to understand

that the problem is extremely complex. When our colleagues at home, in our home institutions, learn that an examination taken at the University of Venice is not accepted at the University of Naples, or at the University of Florence, or any other place, it seems like we have a bigger problem to face before we cross the Atlantic, and I would exhort the Italian government to do something, first, about this because it would make our lives much, much easier in trying to take these credits, and these examinations across the Atlantic, both ways, because it would work both ways, Americans coming to Italy, and Italians going to the U. S. So, again, with the Common Market, it seems that when we get the Italian universities to agree on accepting one another's examinations, then, it would be an easy step to do so within Europe, and, then, to cross the Atlantic. That doesn't mean we cannot start already, but there is a lot of framework, and lots of base work, to be done before this becomes reality. And, again, AACUPI is extremely interested in this problem; we are very willing to work on it, formally and informally, but it is a very complex problem.

***Portia Prebys:***

Yes, please come to the front.

***Participant:***

I have a question related to exchanges, American or otherwise, on the European level? Shouldn't you talk about the problem here, in Europe, before crossing the Atlantic? We should test it in Italy, shouldn't we? Wouldn't it be a solution, coordinating Europe, the European state? I was wondering if there is some kind of initiative about this between the members of the Parliaments of the various European countries?

***Valdo Spini:***

I think this is a very good remark. The fact that Italy has now developed a reform, not such an easy one, but one in which the university gives the first degree after three years, and, then, another degree after two more years, which is more similar, naturally, to the Anglo Saxon system, or other systems. I think that it would be very good to have coordination at the European level. I must say, first of all, in our world, naturally, we have to accept the fact that a French scientist will live in the U. S., or an American scientist will live in Great Britain. We cannot have the protection we used to have. What we have to do is to give really free choice, not have barriers that can push you not to have free choice. But, naturally, one could study where it is more convenient. These barriers we have in Europe. In this sense, we can talk about "fuga di cervelli". I think that the two propositions are not alternatives.

The fact that Italy can develop an updateable agreement, a particular cultural agreement with the U. S., and the fact that we try to have common relationships between Europe and the U. S., I don't think these are alternatives, also, because, to find a European solution, is not so easy. It's a bit complicated. Even if, I am not very informed, I think that Great Britain has already some solutions so, maybe we can study this, also. Great Britain has this solution because they are more similar as a university. What I think we have to do, at a European level, is to develop a common push on scientific research, to have a level comparable to that of the U. S., that is, to make the policy of scientific research one of the core objectives of the European Union. That, I think, could be very, very important, because if we are able to put together the force of our countries, we can have a dialogue with the U. S. that is less uneven. This is the same for language. We can defend much better our language together, than isolated. The battle of every single country is without hope, we can defend our language, our culture, in a common way. So, I don't think the two positions are alternatives, I think that both have to go on. The problem, naturally, is of political will. For Italy, the problem became very concrete, I can make a concrete example, just to show you. Somebody I know, took an examination of English at New York University and it was not recognized by the foreign university. Why? Because NYU, at the time, was on a semester system, and, at the time, the Italian course was one year, and it was not considered valid by a European institution. So, you can

smile about it. The course of English at NYU was not fully recognized by the University of Florence. That is something completely absurd, but, from the bureaucratic point of view, six months don't have the same weight as one year. Naturally, this we changed, because we have changed our university system. But this is to give you an idea of how absurd the situation is and how urgent it is to do something about it.

And, I think, the success of the American universities in Florence, in Tuscany, in Italy, can also give our foreign ministers, our university ministers, our cultural ministers, the concrete idea of how important it is to do something, also, on the other side. I think both the relations will increase in this sense, it is not Italian revenge. I think this is a circular process, increasing the number of Italian people, or the number of European people who go to the U. S., which will increase the number of American people who would like to come here. And, naturally, we can have many jokes about it. One of the jokes I've already told, but, maybe, some part of the public is new. We lived in a house in Florence, and our neighbor was a lady who supported herself renting rooms to the American girls who studied in the American universities in Florence, and we made friends with one of these girls. She said to us, "I go to the library of political sciences; I go very often". I said, "Oh, that's a very good library, it's a good cultural milieu, etc." She answered, "Yes, io vado alla biblioteca di scienze politiche perché lì si trovano bravi ragazzi". Anche questo fa parte, ovviamente, dell'attrazione di Firenze.

### ***Portia Prebys:***

Any other questions? I would like to turn the floor over to Gian Franco Borio who, along with Mario Borio, will speak about our current legal and fiscal challenges.

## **GIAN FRANCO BORIO AND MARIO BORIO**

### ***The Institutional Framework: Legal and Fiscal Challenges***

I am afraid that there is a lot of expectation from this morning's section. There are a number of issues which have been put on the table, and with which we will try to deal. It's true that the title of this panel is quite realistic: legal and tax challenges. I would like to adapt it, and change it, into legal and tax accomplishments. So, what we, AACUPI, have been able to do in the last decade, and what still remains to be done.

Onorevole Spini was right when he said that the Barile law which, now, we could easily rename the Barile-Spini Law, because Onorevole Spini helped so much on that, was meant, at the very beginning, as the final point of a political and cultural movement which led to the approval of the law. Well, now, this has become a starting point because "l'appetito vien mangiando", living on a daily basis, with all the legal and tax difficulties, and issues, which come to our attention, this has become a starting point, a lot still has to be done.

Now, for the first challenge, the first basic challenge over any kind of foreign academic problem, I would like to come back to the old definition of the North American problem, trying to establish something permanent in Italy. Well, the first challenge is quite a general one, in the comparative legal word, we say the meeting of the minds is the key point, and, having two completely different systems like the common law system, from which all the North American programs come, and with the Italian legal system, which is the heart of Roman Law, the civil law system, well, that's always the main challenge. It's quite difficult, at first, to have the two worlds combine together. The risk is that there is no meeting, but that there is a clash, and this is something which some of you have already experienced in our situation. Well, the meeting of the minds is the key point, the North American colleges have a different legal background, a different legal framework, and all of a sudden, to say so, they land in Dante's land, which is a completely different system, a completely different situation.

So, the Italian problem has been, and, sometimes, still is, to understand who these aliens are. The aliens have the problem of understanding how to adapt to the local reality and by local reality, I'm not saying only legislation, as such, but I say, also, local regulations; from the difficulty of obtaining a certificate at a certain public office, and from the mentality which is quite, quite different, the application of the laws, and, also, the closing of the eyes, about some school infringement of the law, is quite different from U. S., or Canadian standards. Well, this has been the first problem, for too many years.

North American programs in Italy have been operating on a permanent basis, where sizeable programs in the 20's, and in the 30's, and, then, in the 50's, and in the 60's, and 70's, and, so on. But, usually, each program went on it's own and had, obviously, its own local small legal system, which was built, maybe proprieties were purchased, or, were received as donations, proprieties were rented, contractual agreements were made, students were sent here, and the program was born, and completed. But, no one exactly knew how these programs could be defined and regulated from a strict legal point of view.

Onorevole Spini has already mentioned the two pieces of our legislation which now regulate this activity. The first one, the oldest one, now, dating back to 1989, was just to solve a specific one, a specific tax problem, a tax issue. Then, the new one, the Barile-Spini Law which is, again, included in law number 4, of 1999, it's article two, of this legislation. Well, this gives, at last, a formal, legal definition of foreign academic programs in Italy, it gives the conditions under which such programs can be authorized by the Italian system, in a sense, and it's the Ministero dell'Università di Ricerca Scientifica that is competent. It gives, again, some tax releases, and gives some labeled law briefs. Now, without going into old details, of the new legislation, which has been implemented in this addition, I would like to note that there are still some adjustments to be made on the administrative level.

Well, I would like just to read to you the precise definition of the law, because article 2 of this law number 4, 1999, clearly confirms that, given certain conditions, and following a given administrative procedure, branches in Italy of universities, or higher educational institutions at the university level, having their legal office in the territory of foreign states, and Onorevole Spini explained the pardon that did not approve the old which said U. S. and Canada, so foreign states, and there, in their home states of origin, as a known problem, acting according to their domestic law, well, they can be authorized to operate on a permanent basis, in Italy, by the competent minister, the Minister of the University, in connection with, "in concerto", as we say in Italian, administrative law, with two other ministers, who are the Minister of Foreign Affairs, and the Minister of the Internal Affairs.

So, now, we know how to define these programs, in Italian, it is "filiazioni di università straniere", thanks to this law, from a general, legal point of view, as we would say, from a civil point of view, "dal punto di vista del codice civile italiano", these branches can be deemed branches of foreign legal entities, or "sede secondaria di una persona giuridica straniera". The foreign legal entity is the home institution, so, the home university, "l'università estera è la persona giuridica straniera"; the program in Italy is the branch, it is the "sede secondaria". When we come to the peculiarities of each program, which have to be studied case by case, this is, because sometimes, the foreign university is a state university, therefore, with specific rules, in other situations, there can be a consortium of universities, you have the number of members vary in this situation, etc. And, even the local branch can differentiate a number of points of view. But, the legal framework, the general rule now is the same for everyone.

The first consequence of all of this is that each program wishing to operate on a permanent basis in Italy, needs, first, to formally open this branch, in other words, to register at the local civil court "tribunale competente per zona", at a specific registry, which is called "registro delle persone giuridiche", which is something quite different from the corporation registry, "registro delle imprese o delle società", and, immediately, gives it a difference in the eyes of the Italian authorities.

When applying for this kind of registration, the Italian authorities, the civil court, first, and then, all the offices, the tax office, first, naturally, immediately, understands that you are not going to perform any kind of commercial activity in Italy, any kind of business activity in Italy, otherwise, you should have the branch registered under the “registro delle imprese”, the business registry. On the one hand, there is this small registry, because in some small civil courts, it’s a very limited registry, which sometimes, is lost in the “archivi del tribunale”, but, it exists. Once this has been accomplished, and it’s, unfortunately, a bureaucratic procedure, so, it takes time to complete it, once that it is completed, then, a formal application has to be submitted to the Ministero dell’Università, and the other two Ministries, again, supplying a number of pieces of documentation, especially, to give evidence of the two main key conditions which can allow the Minister to give the authorization to operate, and to complete the “cerchio”, to complete this.

The foreign academic programs are all authorized to operate in Italy if, first of all, the branch has as it’s sole purpose and activity, the study in Italy of program courses, which are fully part of the didactic, or research program, of the home institution over all academic programs. So, your courses here, in Italy, must be fully part of the plan of study of the home institution. Secondly, all courses must be solely given to your students, I mean to students duly enrolled at home, that’s the other key point, because in the past we had some cases in which, for instance, a language school, or other kinds of Italian institutions, Italian operations, tried to get into this legislation, because of the tax benefit which derived from it. So, these are the two conditions: first, the programs must be part of the overall academic U. S. or Canadian program; secondly, the students must be formally enrolled in the U. S., or in Canada, and then sent to study here in Italy. This gives the legal environment, the legal basis for operating.

What are the consequences? Well, first of all tax consequences, and we come back to the past, because the first piece of legislation was passed in 1989, because of a series of tax assessments, and inspections, made by the Italian tax police, especially, here, in Florence. Then, they did not focus on what these problems were, because they said, well, this is a commercial entity, the students pay their tuition fee to the university, in general, so, this is a commercial activity to be taxed, according to Italy, because you have a permanent establishment, according to Italian tax law. Thanks to our legislation, Parliament acknowledged that, given all those conditions already mentioned, these activities performed in Italy by the branches of foreign academic institutions do not qualify as commercial activity from any tax point of view. In other words, from the Italian tax point of view, the branches are non commercial, they are “enti non commerciali”.

So, there is no corporate income tax, or IRPEG as we call it. But be careful, being non commercial, from a tax point of view, doesn’t mean having a completely exempt status for all the points of the Italian tax system, because even non commercial entities like the Italian university, the public university, we have to make the comparison, are, unfortunately, subject to some minor, or major taxation, depending on how you look at it. So, even your programs are subject to tax obligations and tax fulfillments. The main tax that is still owed by your programs was introduced in 1997, and it’s called IRAP. IRAP is the regional tax on productive activities, and it is a special provision for non commercial entities, in general, so, your programs are not exempt from such tax. IRAP is a tax which is calculated on the total amount of the salaries and compensation which are paid by branches to it’s own collaborators, and so on. It’s four point thirty five percent of this total amount. There will be some changes in the future, thanks to the “legge finanziaria” of this year, but anyway, this is a tax that is due, and this has been confirmed by the ministries, it has been confirmed by the authorities of both countries. And, as a matter of fact, the bilateral treaty covering double taxation in Italy and the U. S. has been changed because of IRAP. Now, IRAP can be credited in the U. S., even if paid by the local branch, but it depends, obviously, on whether or not the home institution pays any kind of income tax, which usually is not the rule. So, this might be a cost which is applicable to the branch, but, it is, unfortunately, due. There is no doubt about it.

Some of the directors of some of the programs also perform some kinds of local commercial activities. We have heard during this symposium about programs having not only nice property, a

nice villa, but also producing wine, or oil. Well, that's an agricultural activity which is commercial and taxed, which is completely distinguishable from the academic services, obviously.

Programs can own properties in Italy, and there will be taxation on such property on a cadastral basis. The cadastral basis is a national tax which is attributed to the property even if no income at all is earned. In that case, IRPEG, the corporation tax, will be due at 50% because it's an academic institution and so on. There is no local tax on properties, the so called ICI, which is not to be pronounced *ici, alla francese*, which stands for "imposta comunale sugli immobili". There is a specific exemption on it, but you see that a number of issues need to be known, in advance, because most of all, for budget purposes, because once you plan an activity in Italy, then, on a yearly basis, you need to know in advance how much you are going to devote of your finances to deal with all these local taxes.

Unfortunately, the main tax, and this might be the point, which AACUPI will challenge with the authorities, sooner or later, the main financial point relates to the "imposta sul valore aggiunto" IVA, or VAT tax, which is paid by your programs, now. IVA is one of the oldest Italian indirect taxes, it was introduced because of the European Common Market, so, we come back to Europe. On IVA, I'll pass the microphone for a couple of minutes over to my older partner. We are known as the Borio & Borio team. Unfortunately, for him, he is not my brother, but my father, but, anyway, he is much more experienced in this area than I am. So, maybe, "lascio la parola a chi ne sa molto di più".

### ***Mario Borio:***

Una delle sfide fiscali che l'AACUPI potrà lanciare, in un prossimo futuro, sarà quella riguardante appunto l'IVA. L'IVA, istituita il 26 ottobre del '72, coincide con il passaggio di Gian Franco dall'asilo alla scuola elementare, l'IVA. L'imposta sul valore aggiunto, sui beni e sui servizi, che i programmi nord americani subiscono, in quanto viene abilitata, e che essendo considerati i programmi stessi consumatori finali, non possono in alcun modo scappare, e, quindi, il programma risulta un posto secco e definitivo. L'IVA in Italia, appunto, è stata istituita il 26 ottobre, 1972, con il numero 683. In precedenza, esisteva l'IGE "imposta generale sull'entrata", che noi addetti ai lavori, commercialisti e avvocati, avevamo definito "imposta a cascata", perché: sul valore del bene come servizio veniva applicata l'IGE. In realtà, le aliquote erano migliori rispetto all'IVA, erano il 2%, o il 4%, ad ogni successivo passaggio, l'IGE aumentava sull'imponibile, sull'IGE precedente, per cui era una cascata successiva, fino a oltre 2, 3 o 4 passaggi, si cumulava sempre di più.

Con l'introduzione dell'IVA, i vostri programmi si fanno carico di tale imposta, e non essendo possibile il recupero, salvo in casi del tutto particolari, come, ad esempio, quando il programma svolge, anche, un'altra attività, per esempio agricola, ci sono dei programmi nord americani che possiedono, in Italia, dei terreni coltivabili, e che, quindi, sono assoggettati al regime agricolo, a culture di olio, vino, e vengono, questi prodotti, fatturati appunto. E solo in casi particolari, una parte, o totalmente, questa IVA può essere recuperata, o compensata. Oltre questi pochi casi, i vostri programmi non recuperano l'IVA, per cui, resta il cosiddetto, posto secco, e non è possibile recuperare. Da questo, ne consegue che la sfida futura che altri, con la nostra assistenza legale e fiscale, ma, soprattutto, l'apporto dei parlamentari italiani che, in altri casi, hanno fattivamente collaborato con interventi in sede legislativa.

La futura sfida sarà quella di intervenire presso le competenti autorità italiane in materia e, particolarmente, con il Ministero delle Finanze, al fine di ottenere che cosa? Leggo, in ordine di importanza, e di difficoltà di conseguimento: l'esenzione totale da imposta che grava sui beni e sui servizi che voi avete, in subordine; esenzione parziale dell'imposta, sempre su questi beni e servizi. Un'ulteriore terza possibilità che va a diminuire in senso d'importanza sarebbe un'aliquota ridotta sui beni e sui servizi, ultima spiaggia, qualora i precedenti non fossero praticabili e accettabili. Esenzione totale, o parziale, su alcuni beni che sono tipici dei vostri programmi; mi riferisco ai materiali didattici, libri, o altri costi inerenti alla vostra attività. A questo scopo, avevamo tramite altri, richiesto a tutti i programmi la quantificazione annuale dell'IVA pagata, al fine di avere un

orientamento globale dell'incasso da parte dell'erario italiano sui beni e servizi acquistati e costruiti dai programmi in Italia. Questo è importantissimo per motivi che adesso ho accennato. Poi, non nascondiamo l'estrema difficoltà che potrà incontrare tale richiesta di esenzione totale, o parziale, in quanto la prima reazione da parte del fisco italiano sarà quella di fare quello che noi abbiamo chiesto a voi programmi, farà la somma di tutta l'IVA che grava sui vostri beni e servizi, e dirà "quanto verrò a perdere in termini di entrate fiscali, se esento, totalmente, o parzialmente, i programmi dall'IVA?" Questo è un preteso di cassa che lo Stato deve fare, per, poi, capire il danno che subisce l'erario, e cercare di recuperare questo imponibile da altre parti, da inserire nelle varie leggi finanziarie che ogni anno, entro la fine dell'anno, vanno presentate.

Oltre questo, la problematica di un'eventuale esenzione parziale, o totale, dell'IVA coinvolge anche degli aspetti che travalicano i confini dello Stato Italiano, in quanto coinvolge anche l'Unione Europea per effetto della richiesta armonizzazione che ogni Stato deve attuare nelle sue decisioni fiscali, in quanto aderente all'Unione Europea, e per non creare delle disparità tra i nuovi Stati. Questa richiesta vi porterà, o esenzioni, o riduzioni, dell'IVA. Altre problematiche porterà allo Stato, perché la richiesta viene fatta dai programmi nord americani. Le altre università straniere, e l'università italiana, diranno: uguale trattamento, vogliamo, a maggior ragione noi, in quanto, altrimenti, si creerà una disparità di trattamenti fra enti di soggetti stranieri e soggetti italiani. La previsione dei tempi che saranno necessari alle competenti autorità italiane per la valutazione di una richiesta di questo genere, saranno necessariamente lunghi, perché coinvolge parecchie tematiche. Come ricordo delle recenti olimpiadi dove i records, le sfide, sono la qualità per riuscire a battere il precedente record. Speriamo di ottenere da parte dello Stato Italiano, e da parte nostra, di riuscire a battere il record degli undici anni della legge Barile per ottenere termini concreti. Questo è, in estrema sintesi, il quadro.

#### ***Gian Franco Borio:***

Thank you. The point is, if I may make one observation, that, again, this is a European point, a European challenge. IVA counts for some 20% of all the purchases which all the North American programs effect here in Italy. So, 20% is a remarkable sum, obviously. It was introduced at the European level, and it can be changed by each member State only upon a procedure of scrutiny by the European Commission. Now, if all, or a number of States, ask for a reduction of the VAT, or, the exemption of it in a specific field of activity, like cultural and academic services, there is a good chance that the European Commission officially would propose it to the European Parliament, and the European Council, which is the meeting of all the member State governments, and this can become, maybe, a directive, or a European regulation. This is, again, the moment because the President of the Commission is an Italian, because one of the fine points of this program was, again, to sustain culture, and research, so, this is the moment in which a European AACUPI should act on Bruxelles, first, rather than on just Italy, and this, obviously, can be applied to the other challenges.

Now, we turn to the future which North American programs in Italy and in Europe will have. A lot of discussion has been devoted to the issue of the acknowledgment of the academic titles of degrees and credits. Again, this is something that has to be negotiated, as Onorevole Spini has correctly pointed out, on a European level. This would be the answer, also, to the remarks that have been made. If it's Bruxelles that needs to understand the importance of the bilateral cultural relationship between the U. S. A. and the United States of Europe, at least, from the academic point of view, then, the domestic rules will have to be changed, sooner or later. Then, each State will have some possibility of having some "spazio di manovra", in order to adapt to it's own reality. At that point, a bilateral agreement between Italy and the U. S. A. can close the roof, can even make a better environment for your programs here. The attack should be bilateral, it should be from two points of view, Bruxelles, first, and Rome, second.

May I just mention two, or three other points that your programs have to take into account when planning and investing in Italy, because, in the end, it becomes an investment. We have dealt with all these points with more particulars, and more details, in the little report we have given

AACUPI and which is obviously at your disposal and anyone of your programs requires it. (This information will be published in the second volume of the proceedings of this symposium.) We try to activate it regularly by our monthly *Newsletters* given to the Association. But, once a program intends to operate in Italy, there are, at least, three issues that have to be clarified enough: first of all, how to locate, with whom to locate, and how to host the students.

How to locate means the usual choice of purchasing, or renting a property. It's obvious that you need some space, some adequate space for your academic activities. The choice is between purchasing a property, and renting a property. Well, it's impossible, here, to go into the technicalities of the purchasing procedure. Italian law is very different from common law, so, it's a complicated, bureaucratic, urbanistic, cadastral, and notarial procedure. Usually, anyone who wants to purchase a property in Italy needs the assistance of a number of professionals. So, you just cannot rely on one attorney to do everything, you need an attorney for the legal part, and not only, also a notary public, and this is mandatory, not only are notary publics in Italy much more important than in the U. S. or, than English notary publics, they are the "pubblici ufficiali" who can materially write the documentation involved in property changing hands. Then, you will need, obviously, an architect, or a "geometra", someone who is very much expert on the urbanistic and cadastral situation of the property, because then, the new owners may have to make renovations, and the like. You will probably need, also, a "commercialista", a tax consultant, a CPA, because of the taxes which are involved in a purchase. So, it's a remarkable procedure.

A little bit easier is renting properties, but, again, a number of procedures will have to be followed. In any case, there are quite strict rules, at least in theory, on the possibility of adapting and renovating existing buildings to meet one's needs. For new buildings, things should be easier, in a sense, because all the safety works, and safety procedures, for accommodating students, and faculty, on those premises should be easier to implement. But, think of an old property, something like this marvelous villa, for instance. Well, one has to combine two different legislations, one which is very protective of the building, so that nothing can be changed, unless a specific authorization is obtained by the local competent soprintendenza, etc., especially, if the property is somehow tied up by the Italian authorities, on one hand, and, then, you need to adapt it to your own exigencies. If, for example, you have to host a computer lab, if you have to host 50 students in a room because there is a need for classrooms, etc. There are, now, several regulations which are quite strict, again, imported from the Common Market, from the European Union. So, it's difficult, sometimes, to combine the two things, and when you think of the investment, this can be a substantial part of the financial investment.

Then, with whom to operate, and by whom. I would say the how to lies with your faculty, and collaborators. It's obvious that any program in Italy will need a faculty team, a faculty staff, usually, imported from the home campus, but, also, from the local base, because we have been talking about cultural exchange. Your program needs local faculty, faculty who come from the local university, to come and teach your students. So, how to structure this relationship from the legal and fiscal point of view. Italian law is much stricter than common law. So, there are rules, which are mandatory, that cannot be derogated by the parties. Thanks to the Barile-Spini Law, something has changed for the better in the sense that limitation on the faculty activity exists, so, as far as the teaching activities are concerned, you will not need to formally employ, to formally establish a dependent relationship with faculty, be they Italian or non Italian, but you can just enter into a contractual agreement for professional services, which has, anyway, some taxes, and some social contribution consequences, which can be quite substantial if not identified in advance. On the other hand, if you want to utilize your own U. S. or Canadian staff, coming from North America, then, proper agreements, and proper documentation, has to be prepared.

In order to avoid paying for social contributions in two countries, the U. S., or Canada, and then Italy, as well, the main place of work would be Italy, obviously. The personal taxation of the faculty will be an issue, if not dealt with properly, in advance. There is a specific provision in the Bilateral Convention between Italy and the U. S., and Italy and Canada, for the avoidance of double



taxation, so that faculty are exempted from any kind of income tax in Italy for the first two years' stay in Italy. This is something that must be known, but implemented, correctly. A specific certificate must be obtained from the IRS, and so on. These are the things that must be known, in advance, and on this, you will need, inevitably, the assistance of a local CPA for taxes.

The third issue is how to host the students. There are three alternatives, in general. If your program acquires a property which allows you to build on your campus, then, you can host the students inside your facility, your campus. Again, urbanistic and city regulations would apply which you have to be aware of. The second alternative which is, maybe, the most used, so far, at least, in a city like Florence, is having the students hosted by Italian families. This is something that is very, very well in tune with the local society, the local population, because it gives a lot of cultural exchange between the parties, but, again, there are some rules which are applicable, rules that are applicable more to the families, than to the programs. But, the programs must know, in advance, otherwise, the families can opt for the wrong bureaucratic category, and, then, be taxed, heavily taxed, on this activity which should not be their main professional activity. They shouldn't become "affittacamere", or "alberghi", in the Italian legal sense of it.

The other alternative would be to rent specific apartments, or spaces, and, then, allocate to the students those apartments. Again, some bureaucracy is involved in all this, there are, for instance, very old anti terrorism rules, which impose the formal notification to the local Questura, to the local police authorities, of those students assigned to each apartment, and, if this is not declared, and something happens, there is a big fine assigned to the legal representative of the program, and, so on. So, all these are the daily small problems, which, all together, make for a legal framework that is quite complicated, if not known in advance.

I would like to conclude this preliminary report on our situation mentioning another point which has become a key issue. Onorevole Spini has already mentioned the issue of visa and sojourn permits. This is still a big challenge to be solved. Student visas, and sojourn permits are quite complicated, let's say, easily obtained, once the specific procedure is followed, depending on each Italian Consulate abroad. And this is the point which has to be always stressed. Each Italian Consulate abroad follows different rules, different usages. And, this is something which has not been resolved so far, even in the latest official instructions from the Ministero degli Affari Esteri, there is wide discrepancy on the part of each Consulate. This is clear, I mean, one can understand it. If you compare the Italian Consulates in the U. S. to the Italian Consulates in other parts of the world, there is a great deal of difference, on many levels. So, I believe that AACUPI will continue to press the various Italian ministries involved, to receive, at least, coherent and homogeneous regulations, for AACUPI member institutions, once and for all.

But the other issue which has been a problem for most of the programs is sojourn permits for their own faculty staff. There is specific legislation for this so-called "immigration consolidated act" to prevent illegal immigration into Italy, and the activities of professors, researchers, and so on, are ruled by a specific provision which should exempt them from a long bureaucratic procedure, which is needed for those who want to come to Italy, and work on a permanent basis. Unfortunately, the implementation of these rules and instructions which have been established and defined by the competent Ministero del Lavoro, e Ministero degli Affari Esteri, did not understand, at all, your particular and privileged situation. In other words, all these professors should be, in theory, formally employed in Italy in order to get their sojourn permit for work reasons. Now, these permits for work would be needed if they stay longer than 90 days. Sometimes, professors stay much longer than 90 days. This is not coherent with another law which says that you cannot be hired by the same subject both in the U. S. A., and in Italy. So, you see, there is a conflict of laws which has not been resolved so far. Unfortunately, our authorities have not understood this situation, yet. Then, things are solved on a case by case basis, so the local office of the "Direzione Provinciale del Lavoro" understands the situation, and says it's fine, but, sometimes, we have to face some serious problems. So, this will be another issue to deal with, in the near future. Hopefully, it will be resolved much sooner than the other ones were. Thank you for your attention.

### ***Portia Prebys:***

It's always wonderful to have some facts from Mario and Gian Franco Borio.

I would ask Pasquale Pesce to join us at the head table. He is going to talk about American Foundations in Italy. Pasquale Pesce is a former program director. He directed the Intercollegiate Center for Classical Studies, for many years in Rome. He was the Director of the Rockefeller Foundation Center in Bellagio. He was a very successful past President of AACUPI, at the time when we had to rally, in order to get some legal recognition. And, now, Pasquale has become an expert on American Foundations in Italy: how to form them, what they mean, and so forth. Pasquale.

### **PASQUALE PESCE**

#### ***American Foundations in Italy***

Grazie. Buon giorno. Thank you for the opportunity che mi date oggi di parlare delle fondazioni americane in Italia. Naturalmente, vi parlerò delle fondazioni americane, quelle culturali, quelle di cui ho avuto diretta esperienza, perché ne ho dirette, oppure, anche attualmente, faccio parte della board of directors. A quale titolo vi parlo delle fondazioni americane? Attualmente, faccio un'attività di consulente, per l'appunto, le organizzazioni "not-for-profit" in Italia, ma, particolarmente, per le organizzazioni che sono U. S., ed Europa, in generale. Quindi, non starò qui a dirvi come si crea, o come si può organizzare, una fondazione in Italia di questo tipo. Anche perché ne avete sentite tantissime di leggi. La situazione per le fondazioni in Italia non è più semplice, anzi, è tanto complessa, però sono abbastanza ottimista in quanto l'Europa praticamente riesce, in qualche modo, a dare delle direttive, a stabilire delle leggi comunitarie che possano essere simili un po' in tutta l'Europa. Perché l'esperienza delle fondazioni è molto più sentita in Inghilterra, come in Germania, basta che io vi presenti il caso delle donazioni. Il fund-raising, per esempio, è uno dei grossi problemi, soprattutto in Italia, ma, per esempio, il governo tedesco ha deciso sei mesi fa che i contributi dati alle organizzazioni non-profit sono esenti da tasse. Invece, se vengono dati per successione, ci sono grosse tasse da pagare.

Allora, la cosa di cui voglio parlare è anche un po' riferita all'argomento principale di questa conferenza, insomma il taglio, mi sembrava, che stanno dando i vostri discorsi era quello dell'impatto economico delle organizzazioni americane in Italia. E, devo dire che la ricerca che è stata fatta dall'IRPET è estremamente importante, ed è un valido strumento da utilizzare, non soltanto a livello locale, ma anche a livello nazionale, per far capire quanto è importante la nostra presenza qui in Italia. Io sono abbastanza ottimista che, per il futuro, possa essere più facile per noi, tutti, nel momento in cui le generazioni politiche saranno alternate da quelle nuove e, soprattutto, perché molti, e molti italiani hanno avuto esperienze all'estero, e possono, più facilmente, capire l'importanza di questa nostra presenza.

Ora, vorrei, anche, affrontare l'argomento delle fondazioni americane, guardandolo sotto due aspetti fondamentali, e, soprattutto, riferito al mio passato, alla mia esperienza lavorativa. Sono stato, per circa sette anni, Direttore della Fondazione Rockefeller, e, per quasi sedici anni, responsabile del Centro Universitario di Studi Classici a Roma, quindi, un programma universitario americano, che, allora, era gestito, e amministrato, dalla Stanford University. Quindi, vorrei affrontare l'argomento, guardando le fondazioni americane su questi due aspetti, e cercare di fare un parallelismo, e mettere in evidenza le varie situazioni.

Devo ammettere che la presenza di fondazioni americane è poco conosciuta, in Italia, in modo particolare. Cominciamo a dire, perché sono in Italia? Il motivo principale perché sono in Italia le fondazioni americane, è perché hanno avuto, e hanno un patrimonio, che sarebbe l'oggetto principale per istituire la fondazione in Italia. Quindi, abbiamo fondazioni di tipo che io vi vorrei presentare in questo momento, che sono state obbligate ad essere in Italia, dal fatto che la proprietà è

in Italia, quindi, viene dato l'usufrutto dell'autorizzazione per poter espletare l'opportunità in situ, e, quindi, di un bene immobile che è impossibile portare altrove; a meno che uno lo venda, e, allora, gli scopi per la fondazione vanno perduti, completamente. Quindi, l'interesse non è quello di portare studenti in Italia, in quanto c'è l'interesse culturale programmatico, ma è un fatto reale. Perché queste fondazioni vorrebbero entrare nella ricerca dell'IRPET? In effetti, come tutti gli altri programmi, le fondazioni hanno un bilancio, e questo bilancio viene, praticamente, utilizzato per la gestione, per il personale, e per le attività, che le fondazioni svolgono qui, in Italia, sul territorio nazionale. Quindi, sono delle spese abbastanza alte, si parla di diversi milioni di dollari.

Le fondazioni di cui io vorrei parlare, proprio perché, appunto, sono poco conosciute, qui, in Italia, sono tre: una è la Fondazione Rockefeller, che risiede a Bellagio, sul lago di Como, poi, la Fondazione Bogliasco, che è vicino a Genova, in provincia di Genova, e la più recente, la Santa Maddalena, che è qui in Val d'Arno, a 27 km da Firenze.

La prima fondazione è la Fondazione Rockefeller. Devo dire, innanzitutto, facciamo una distinzione tra le fondazioni. La Fondazione Rockefeller è un "grant-making foundation"; è una fondazione che, in modo particolare, non si occupa solo delle attività che svolge nella sua prestigiosa Villa, sul lago di Como, e nel centro interuniversitario di conferenze, di cui ho avuto l'onore di dirigere per sette anni, diciamo che la fondazione ha altri programmi. Tutti conoscete sicuramente la Fondazione Rockefeller, uno dei dieci più importanti, dei "top ten" fondazioni americane e, quindi, ha programmi che svolge in tutto il mondo. Ma, si è trovata a ricevere delle donazioni, nel 1959, da una cittadina americana, Hella Walker, innamorata dell'Europa, e arrivata agli inizi del secolo, e diventata, prima, una contessa polacca, poi, una principessa serenissima, questo, naturalmente, attraverso diversi matrimoni.

Era il periodo in cui l'America, e gli americani, erano visti come quelli che portavano i capitali, mentre l'Europa poteva offrire i titoli, e, quindi, questo connubio è andato molto bene. Quindi, Hella Walker, figlia di Hiram Walker, del whisky company, in vacanza sul lago di Como, presso la Villa Serbelloni, che, a suo tempo, era proprietà della famiglia Serbelloni, innamoratasi del posto, l'ha comprata. E, vi è rimasta per trent'anni, alla fine, per poter, diciamo, dare la possibilità agli altri, di godere di questo paradiso, in questo caso possiamo parlare apertamente di paradiso, ha voluto che, la proprietà, fosse destinata alla possibilità di incontri internazionali. Quindi, ha cercato diverse istituzioni, naturalmente americane, per portare avanti questo tipo di attività, e a suo tempo, nel 1959, Dean Rusk, che era il presidente della Rockefeller Foundation, prima di diventare il Segretario di Stato di John Kennedy, e guardando con lungimiranza all'utilizzo che si poteva realizzare della proprietà, ha accettato questa donazione.

Devo dire che la donazione è stata accettata con molta difficoltà, perché non era negli interessi, e nelle attività, della Fondazione, di possedere una proprietà di quel livello. Quindi, diciamo, è uscita un po', la Fondazione, da quello che era il proprio ambito, e, ancora oggi, il Centro di Studi e di Conferenze di Bellagio rappresenta soltanto il 2% dell'intera attività della Fondazione Rockefeller, quindi, la minima parte dell'attività, anche avendo un bilancio di circa tre milioni di dollari l'anno, un grosso impatto economico, quindi. Direi che, in qualche modo, rappresenta un po' la Fiat di Bellagio, in quanto assume l'un per cento della popolazione, e, quindi, è una grossa presenza economica nel territorio. Ovvio, che la differenza dei programmi universitari che ospitano studenti, vengono ospitati studiosi, artisti, e professionisti americani, e da tutte le parti del mondo, quindi, se vogliamo parlare di quel turismo di studio, in questo caso, diciamo, che è aperto un po' a tutte le discipline, e a tutte le nazionalità. Quindi, questo dovrebbe essere un qualcosa, in più, da aggiungere per la ricerca.

I tre programmi che la Fondazione Rockefeller svolge sul lago di Como sono quello di ospitare le conferenze, ne ospita circa 35 l'anno, su tematiche che sono prettamente dei programmi della fondazione, che svolge la casa-madre, a New York, ma, nello stesso tempo, offre residenze lì per un mese ad artisti, scrittori, scienziati, quindi, a tutte le varie discipline possibili, ed immaginabili. Inoltre, ha anche il programma di team residencies, della durata di 5 a 28 giorni, per un gruppo di persone, di un massimo da 3 a 10, per discutere di speciali tematiche, e risolvere problemi. Quindi,

diciamo che, in effetti, la cosa più importante di essere in questo centro, non è solo di trovare un ambiente stimolante al proprio lavoro, perché, in effetti, tutte queste persone vengono accettate in seguito ad una selezione, e la selezione viene fatta in base a progetti che presentano. Una volta accettati, possono sviluppare, possono, praticamente, attivarsi, in questi programmi, e sviluppare il proprio lavoro, indipendentemente, all'interno della sede della fondazione. Ma, la cosa più importante è le interazioni dei partecipanti. In questo caso, interagire con diversi studiosi, di diverse nazionalità, crea, tante volte, dei rapporti di lunga durata.

Ecco, ieri si parlava che passare un semestre a Roma, o a Firenze, o, in generale, in Italia, cambia la vita di questi studenti. Devo dire che è vero, ma, è vero, anche, il fatto che non è soltanto per quanto riguarda tutto quello che può essere la cultura, soprattutto, l'ambiente e, soprattutto, la qualità della vita di cui si viene a far parte, qui, in Italia. Molte volte, quando sento gli studenti, o gli ex studenti, quello che ricordano, in particolare, è la possibilità di potersi conoscere, reciprocamente, e avere l'esperienza, in comune. Questo è stato, per loro, uno dei grossi punti importanti, e poi, quando sono tornati a casa, non hanno fatto altro che pubblicizzare questo tipo di esperienza avuta, per averla fatta, e perché, per loro, è stata, davvero, un momento importante nella loro vita.

Devo dire, anche, all'interno di queste fondazioni, succede la stessa cosa, in modo particolare per i partecipanti che provengono dai paesi meno industrializzati. Quindi, per queste persone qui, poter contattare loro pari, di paesi del mondo occidentale, e più industrializzato, si sviluppano delle opportunità estremamente importanti, sia a livello professionale, che di scambi culturali. Quindi, questo è per quanto riguarda la Fondazione Rockefeller.

Un po' figlio della Fondazione Rockefeller, ma, soprattutto, figlio del Centro Studi e Conferenze di Bellagio, è la Fondazione Bogliasco. La Fondazione Bogliasco, che è in questo caso, adesso è una "corporate foundation", e, soprattutto, "an operating foundation". Questo che vuol dire? Vuol dire che la fondazione è stata istituita *ad hoc*, sempre negli U. S. A., per gestire the Liguria Study Center for the Arts and Humanities, ed è nata nel 1996. La fondazione ospita, in tre prestigiose ville sulla costa ligure, artisti, scrittori e, soprattutto, rappresentanti del mondo dell'arte e delle lettere. E' nata nel momento in cui, negli Stati Uniti, proprio il mondo artistico soffriva di grosse difficoltà economiche, anche perché, al livello federale, sono stati tagliati grossi contributi. Quindi, è venuto fuori proprio la necessità, soprattutto, da parte di organizzazioni "non-profit", di poter creare dei programmi *ad hoc*.

Quindi, il Liguria Study Center for the Arts and Humanities adesso celebra il suo quarto anno di attività con 154 residenti. E' una fondazione che, praticamente, dedica tutte le sue risorse all'attività del Centro Studi a Bogliasco. Il sistema è un po' simile a quello di Bellagio, cioè la fondazione offre delle residenze, delle permanenze, all'interno di questi fabbricati, ma, soprattutto, quello che fanno è cercare di stimolarli ad avere delle interazioni, non soltanto, all'interno della comunità presente nella fondazione, ma, soprattutto, con la comunità locale di Bogliasco, e interagendo con Genova, e con l'Università di Genova. Quindi, ci sono varie possibilità di rapporti tra le varie istituzioni culturali e, spero, che questo possa, ancora maggiormente, ampliarsi, anche, al di fuori di quello che praticamente è il territorio di Genova.

L'ultima nata è la Santa Maddalena. La Santa Maddalena Foundation, un'altra "operating foundation", aperto quest'anno, il 1° gennaio, nata negli Stati Uniti, gestisce The Gregor and Beatrice von Rezzori Retreat for Writers and Botanists. E' la proprietà di Gregor von Rezzori, scrittore, che nasce in Romania, vive a Vienna, e, per la maggior parte, in Germania, soprattutto, dopo la Seconda Guerra Mondiale, e diventa uno scrittore, anche conosciuto negli Stati Uniti. La sua proprietà, che è stato lasciato dalla vedova agli scopi della Fondazione, è una bellissima casa rustica, con una torre quattrocentesca, in mezzo degli ulivi, con una grossa estensione di terreno, isolatissima. In questo caso, l'isolamento è un *plus*. E' importante, perché permette, non solo di lavorare tranquillamente, ma, dà, anche, la possibilità di interagire, maggiormente, tra i partecipanti. Poi, essere così vicino a Firenze, e tutto il resto dell'Italia, possono usufruire delle strutture culturali sul territorio.

La Santa Maddalena, come ho detto, è la più recente. I giovani sono sempre i più poveri; i vecchi, gli anziani, sono i più ricchi, e, tante volte, hanno anche delle possibilità, anche al livello di organizzazione legale, e strutturale. Chi è stato in Italia prima degli anni Ottanta, forse, ha avuto la possibilità di ottenere cose che le altre non possono, più. La legge dovrebbe essere uguale per tutti. Quindi, per questa fondazione, in modo particolare, c'è il problema di "fund-raising". Questo problema è grossissimo in Italia, adesso, perché ci sono leggi, ma sono minime, per donare alle organizzazioni "non-profit", ma parliamo di quello che gli americani chiamano "peanuts", parliamo di pochi milioni di lire, che uno può destinare. Quindi, ovviamente, è impossibile gestire un'organizzazione a questo livello, senza poter fare una grossa campagna di "fund-raising", mentre negli Stati Uniti, e in altri paesi, pure, è abbastanza facile. Ora, le cose stanno cambiando. Speriamo che cambieranno abbastanza velocemente, perché tutta la parte legislativa, e burocratica, che riguarda il terzo settore nel "non-profit", proprio perché sta creando opportunità di lavoro, hanno un grosso impatto economico, e, soprattutto, anche perché stiamo venendo fuori da uno stato assistenzialista, è sempre più probabile che queste organizzazioni possono avere il loro spazio.

Attualmente, queste proprietà di tipo culturale, dove poter farsi che le proprietà private possono essere utilizzate come fondazioni? Onestamente, se uno proviene dagli Stati Uniti, è più facile crearla negli Stati Uniti. Chi ha bisogno di informazione sulle fondazioni, come deve fare, ecc. Sono a disposizione per dare tutte le informazioni necessarie, per avere, appunto, nel futuro un'opportunità maggiore, per creare fondazioni, con scopi culturali. Quindi, diciamo che il patrimonio immobiliare e attività programmatiche aprono un rapporto tra le organizzazioni "not-for-profit", perché i loro donatori, e fondatori stranieri, hanno subito il fascino profondo della cultura italiana, tanto da indurre loro a cercare una residenza permanente. La loro esperienza è stata intensissima, da indurre, successivamente, a far sì che attraverso le loro donazioni, il paradiso fosse condiviso.

Per concludere, vorrei fare un appunto su quello che era la ricerca dell'IRPET, ieri, che secondo me, deve essere utilizzato come strumento per ottenere altre agevolazioni. Qui, non parliamo di agevolazioni nel senso di favori. Bisogna, veramente, chiedere perché si fa un'attività importante per l'Italia, e per gli Stati Uniti, ma, è un'attività culturale che, certamente, è patrimonio di tutti. I valori che sono stato quantificati, siamo tutti d'accordo, sono sottostimati, direi, particolarmente, se noi andiamo a considerare, in aggiunta, un altro aspetto che è impossibile quantificare. Risulta che, negli ultimi 125 anni, i "social leaders" hanno viaggiato attraverso l'Italia per quello che viene definito il "Grand Tour". Oggi, questo Tour si è evoluto nella partecipazione degli studenti, nei vari programmi, presenti sul nostro territorio. Una volta completata la loro esperienza, questi stessi studenti ritornano a casa, impregnati dalla cultura italiana, che non è solo arte e architettura, ma è, anche, design, fashion, food. Tutto questo crea una forte domanda per il "made-in-Italy" nel mercato dei paesi di appartenenza, aumentando, così, l'esportazione per l'Italia. Sappiamo bene che questo è un settore importante per l'economia nostra. Certamente, il tutto sarebbe molto ridimensionato, se non ci fossero le nostre istituzioni, che rendono possibile la continuazione di questo Tour. Grazie.

### ***Portia Prebys:***

Thank you. I would like to ask Dr. Serafina Hager to come up. Dr. Hager is very familiar with everything that goes on in Italy, having been here many times. She is going to address us today on International Education: "Crossing Borders and Building Ties in an Interdependent World".

## **CONCLUSIONS**

### **ADDRESS:**

**SERAFINA HAGER**

*Special Assistant to the Provost for International Initiatives, Georgetown University*

**International Education Crossing Borders and Building Ties in an Interdependent World**

I would like to commend the organizers Portia Prebys, Heidi Flores, and numerous other collaborators who had the genial ideal of a conference on issues that have tremendous impact on both American and Italian institutions of higher learning. I am honored and privileged to be among the elected few in “Paradise.” Having taken part in the events of the last three days, I must admit that the conference has fulfilled its promise. It has informed, stimulated, and challenged us to action on issues of international education. However, it has accomplished much more than that. Judging from the number of representatives and participants from both American and Italian institutions of higher learning, it has facilitated the crossing of institutional borders, and I highly congratulate you for that.

We have gathered here, drawn by a shared vision of a philosophy of education that is all encompassing, that celebrates cultural and ethnic diversity. An education that, in its truest sense, leads individuals to growth. However, we also know that growth, both at the individual and institutional level, requires openness to change. The institution and its members have an obligation to move forward. We can learn from the past, but we must also look toward the future. World events in the last twenty years clearly call us to examine our practices, and point us to the demands that a new worldview places on institutions entrusted with the education of our youth.

In our international efforts, we must look at global changes and leave the comfortable confines of our past traditions. Our curriculum must reflect the challenges presented by a new China and a new Europe. We must forever be open to an *aggiornamento*. Please allow me to make a few remarks on the current state of international education. We do not need to be convinced that the added value of an experience abroad is a necessity in today’s interconnected world. As an Italian who has lived abroad more than half my life, and has learned to really know a culture different from my own, I share and adamantly promote crossing national borders, even though not all borders lead to “Paradise.”

Nonetheless, even if we dismantle the myth of “Paradise,” the reality remains that we live in a global community, and cannot escape the demands that the new world order places on us. In light of these demands, the problem before us is to examine what efforts are in place, in progress, or will be necessary, to create, to ensure that institutions of higher learning do not lose sight of the global dimension of the curriculum. In examining the mission and goals statements of colleges and universities, I discovered that every single institution has included in its strategic plan, a goal to internationalize its college or university. A similar goal is endorsed by The Carnegie Foundation for the Advancement of Teaching, a strong proponent of international education. A new report entitled *Reinventing Undergraduate Education* emphasizes the international dimension of education. The American Council on Education (ACE) is, also, taking a stronger stance on the significance of an international education. It has made available to universities a number of resources, from *Educating for Global Competence*, to guidelines for *College and University Linkages Abroad*, a conference. In September, I attended a conference on International Initiatives sponsored by ACE. The group, composed of Presidents and Provosts, met to address issues which ranged from the role of chief academic officers to promote “comprehensive internationalization”, to policies, integration of the global dimension in the institution’s mission and goals statement, distance learning, to even a suggestion to include, in some areas of the Middle States review, a question to determine to what extent learning has been impacted by internationalization. The Federal government has joined in the debate to raise consciousness to the added value of crossing borders. In April, The White House sent a memorandum to the heads of executive departments and agencies on the subject of international education policy. The statement from the White House reads as follows: “To continue to compete successfully in the global economy and to maintain our role as a world leader, the United States needs to ensure that its citizens develop a broad understanding of the world, proficiency in

other languages, and knowledge of other cultures.”<sup>1</sup> It, then, called for a coordinated and coherent international education strategy, and pledged a commitment from the Federal Government to encourage students from other countries to study in the U. S., promote overseas study for U. S. students, support faculty exchanges, expand high-quality foreign language learning, and advance new technologies to aid the transfer of knowledge across the world.

In response to President Clinton’s April memorandum to establish a national policy on international education, Secretary of Education Richard Riley has declared November 13-17 *International Education Week*. This is the first time the U. S. government has designated such a week to highlight the importance of internationalizing our curriculum. If we consider these efforts as a whole, we would deduce that these signals bode well for our goal to cross borders and infuse a globalism into our philosophy of education. The presence of so many college and university programs in Italy seems to confirm the desire to achieve this worthy goal.

Unquestionably, international and global have become today’s buzzwords. We are all familiar with the benefits we reap by transcending the peculiarities of our own traditions and culture and understanding another. The question I would like to pose is the following: How much is this rhetoric, and to what extent have the government and institutions implemented this ambitious goal? For industry, crossing borders is no longer viewed simply as an intellectual enhancement. It is inherently linked with the development of the nation’s economic and political future. We have learned from the report issued by IRPET that *Academic Tourism* in Italy alone contributes Lit. 334.000.000, Lit. 548.000.000 if we include their families and guests, to the national GNP. Reports issued by a number of leading American universities, including Duke, Johns Hopkins, Notre Dame, and my own institution, Georgetown, call upon the administration and faculty to shape the curriculum to include a program of studies that will offer students greater understanding of world cultures, history, economic and political systems, and scientific achievements of other peoples to prepare them to work in a global environment. Some colleges and universities have responded to this call by strengthening and expanding their student exchange programs. At Georgetown, for example, we have more than 75 programs across the world. We even require an overseas study experience for language majors.

These initiatives seem giant steps, however, the conceptual formulation of worthy goals is often tempered by harsh realities that prevent full internationalization of an institution. As we move toward a concerted effort to internationalize American institutions of higher learning, I would like to address five areas. Although I will speak about American institutions, I would hope that the same can be said for Italian or European universities.

### ***Institutional Structure***

If universities are serious in promoting international education, they must support that initiative with a position reporting directly to the Provost to coordinate, facilitate, create, support and sustain international initiatives across campus. Many international efforts are department-based, lacking the support and visibility they deserve. International, with its concomitant crossover to interdisciplinarity, underscores the need for systematic attention required at the administrative level beyond an office of international student programs. Only if firmly grounded and sustained by an institution, will international efforts achieve the objectives conceptualized in so many mission and goals statements. Similarly, if the Federal Government is serious in its goal toward internationalization, it must do more than issue statements and memoranda. It must assist institutions through faculty’s grants, aid for international students, and support of internationalization of public education to facilitate crossing borders.

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<sup>1</sup>The White House, Office of the Press Secretary, April 19, 2000.

## *Curriculum*

In the September report on the internationalization of higher education, the American Council on Education states that colleges and universities lack broad curricular internationalization of their curriculum. While foreign language study and area study are recognized as components of an international education, colleges and universities have not reached a consensus on what constitutes international education. Further, their findings show that less than 2% of all higher education students have achieved the basic standards of “global preparedness”.<sup>2</sup> What emerged in the study is that much work needs to be done in the internationalization of undergraduate curriculum and co-curriculum. Although foreign language instruction is viewed as an integral part of gaining international competence in college, statistics show a significant decline in foreign language enrollment in the last forty years. Overseas study participation accounts for only 0.8 percent of total enrollments, mostly students in the humanities and social sciences. Although the number of sites has increased, there is “a shift toward shorter periods of international study.” Many factors contribute to this shift. I would like to offer two: first, a growing reluctance on the part of students to leave the home campus because of broad curricular resources available there, and, second, the problems inherent with going abroad during junior year. We are all aware that junior year is a particularly significant year in students’ intellectual growth. In most colleges and universities, students have completed their core requirements and begin in-depth exploration of areas that may lead to their thesis. An hiatus at this juncture may not be desirable, both from the student and faculty perspective. To address this concern, colleges and universities may need to reevaluate the traditional junior year abroad. They may want to consider a sophomore year abroad, instead.

Furthermore, no systematic assessment has been conducted to determine to what extent the overseas experience is preparing students to achieve global preparedness, nor the extent to which they are integrating themselves into the culture of the country. With so many students who are permitted to study abroad with little or no language proficiency, what measures are colleges and universities taking to prevent overseas programs from becoming isolated islands within the host country. How can we ensure that crossing borders is more than a geographical crossing? Similarly, how are American campuses benefiting from the presence of international students? Since they are not eligible for financial aid, most international students are a homogenous group who isolate themselves, and are never fully integrated. We fail to see what a valuable resource they can be to internationalize American campuses. We do not need to go very far to cross borders.

## *Faculty Development*

Although colleges and universities have concentrated more on providing students with international opportunities, they have not attended much to faculty development in the international arena. To raise faculty international consciousness and involvement, institutions need to create incentives that will encourage faculty exchanges and reward international efforts initiated by faculty. Internationalism at the faculty level is crucial. A Carnegie Foundation Study of 14 countries conducted to assess internationalism at the faculty level, discovered that American faculty alone stood out for their lack of commitment to internationalism.<sup>3</sup> While 80% of the faculty in the 13 other countries value connection with scholars in other countries, slightly over 50% of the American faculty seek such a connection. On every measure studied, including foreign trips for research, American faculty ranked last. Many reasons cause this problem, including poor foreign language preparation, and a concern for rank and tenure. However, for international education to be taken

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<sup>2</sup>Internationalization of U. S. Higher Education: A Status Report, American Council on Education, September 2000.

<sup>3</sup>Philip G. Altbach & Patti McGill Peterson, Internationalize Higher Education, Change, July/August 1998.



seriously, faculty members must join the ranks of supporters and universities need to establish a systematic program to encourage and support faculty development in the international area.

### ***Resources***

Everyone agrees that it is good, if not necessary, to internationalize our colleges and universities. We could overcome departmental debates on the definition of shaping an international curriculum; however, the biggest obstacle remains resources. In an environment of tight budgets and fiscal constraints, international education is viewed as an expensive proposition. From faculty resources required to infuse international perspectives into the curriculum to the financial burden that an overseas program places on the university, international education must become part of the strategic plan of colleges and universities and a concerted effort must be made to show how the benefits of an international education outweigh its drawbacks. Therefore, it becomes imperative that colleges and universities appoint an individual or establish an office to enhance communication, oversee resource-sharing, and seek opportunities for external support. Otherwise, international initiatives will be viewed as conflicting with departmental academic and faculty efforts.

### ***Assessment***

Finally, colleges and universities must commit themselves to regular review of their international efforts to ensure that they meet the goals and objectives outlined in their mission and goal statements. An assessment both at the internal and external level to ensure objective measures and recommendations is key to a dynamic educational process that takes into account demographical, economical, political, and cultural changes.

I would encourage AACUPI to continue this magnificent effort to share, and disseminate information, on overseas study experiences, and to assess, periodically, the intrinsic meaning of global education. To continue to raise questions, to probe, and to facilitate the road to “Paradise,” we will need more Virgils to guide us to a Paradise that is not a mythical place, but firmly grounded in reality—a true reciprocal exchange of open borders with a free flow in both directions, just as Lorenzetti beautifully portrays in the *Effects of the Allegory of the Good Government*. Let us also look at the new, and not the old, Europe. Let us learn from the Erasmus and Socrates programs, the free flow of students and faculty to benefit from rich heritages that we must continually renew.

Finally, I would like to urge you to consider holding a conference such as this on the other side of the Atlantic, and initiate a dialogue on international education with American colleges and universities to strengthen links across national borders.

Thank you.

### ***Portia Prebys:***

Thank you very much. And now it is time to consider the future.

## **AACUPI-STYLE ASSOCIATIONS IN OTHER EUROPEAN COUNTRIES**

### ***Portia Prebys:***

We believe that there is an enormous challenge for the future here. We know that the European Union has produced many positive things for its members; one of the less positive things is that America has been cut out, financially, economically, culturally in some ways, and we have gone into detail in these matters over these past days. We believe there is a challenge for the future, and we would like to talk about it. There are several AACUPI-style associations in other European countries, though not in all European countries. The fact that most American students who study in Europe study in England, (Italy is second), prompted us to invite the Association of Study Abroad

Programs in the United Kingdom to join us, but they were unable to do so. At this point, I would like to welcome Kim Griffin, who represents the Association of American Programs in Spain. Kim.

## **THE ASSOCIATION OF AMERICAN PROGRAMS IN SPAIN (APUNE)**

### ***Kim Griffin, President of APUNE***

Thank you very much. As Dr. Prebys said, I am the very recent President-elect of APUNE, the Asociación de Programas Universitarias Nordamericanos de España, and I am also the Director of the Middlebury College Program in Spain. We have four sites right now, and are expanding. So, I am wearing two hats.

I very sincerely appreciate that APUNE has been invited to this conference. This seems to be the start of a long and productive, mutually favorable relationship. Even though we do not have funds to do this, I would invite all of your directors to attend any of the APUNE meetings in Spain. I also see that there is a similar tradition in both Italy and Spain, that is, when one takes possession of the microphone, you know when that person will start, but you do not know when he will finish. But, I will try to be brief and concise. There is a lot to say, and I am very conscious that we are coming to the end of a very long and dense four days. I am thankful, professionally, on behalf of APUNE, but also personally, because this is my first trip to Italy, despite having lived 25 years in Europe.

I would like to describe very briefly the history of APUNE. It is very similar to that of AACUPI, so I will not go into detail, but, I think, what is probably more interesting to you, is to go through some of the similarities, and the differences between the two organizations, and, maybe, touch on some points where it looks like we might work together in the future.

APUNE is an organization that was provided more for moral support for directors than for anything else. It was, originally, conceived as an open forum, particularly, for gathering and disseminating information, especially to directors. Since then, it has taken on some more roles. We started in 1968, so we are quite an old organization, but, for about 15 years, it was a place for directors to come together, and talk about problems, and possible solutions. It was, originally, founded because there was a need to establish some sort of academic quality criteria amongst American programs. It was established only for non-profit, accredited organizations, like yours, and originally, though this is just beginning to change, it was established for only Spanish-speaking programs. This is one of the differences we will find between our two organizations. For about 15 years, we had between 20 and 30 members, until the 1980s.

I see that we have a similar history. It was in the 1980s, that, all of a sudden, the Spanish authorities realized who we were, or, at least, that there was something out there that was not quite under their administrative control, and we began to have some legal problems, not as serious as the ones you have here in Italy. The legal problems came, not because we were doing anything illegal, but because, previously, in Spain, there was literally no fiscal or administrative infrastructure that could take programs such as ours into account.

When we began to look at this situation, with lawyers and legal representatives, we realized that, even though there now is more of an infrastructure, there still is nothing that contemplates our activities. In fact, we came to the very unusual conclusion that, at this point, by the Spanish administration, at least labor-wise, we are considered something similar to airline ground personnel. That's where we are for the Spanish administration.

American programs, on the one hand, enjoy some economic benefits: not having to pay many taxes, not having to pay social security for employees, etc. For quite a few years that meant saving an awful lot of money. When we began to look at legalities, and to ask programs to become legal, some of them actually left the Association, rather than become legal, because of the expenses that it was going to entail. Unfortunately, we have not been able to convince the Spanish administration, yet, that we should have any sort of a discount on, for example, paying social security benefits and

such, to our employees. So, from the 1980s, we dealt with how we could become legal in this legal vacuum, and what that could mean for our programs. And that, also, is when APUNE took on a new significance. Right now, we are at the crossroads of becoming even more significant, with more members. We now have 40 members, with three new applications, and we are about to begin actively recruiting programs that, we think, should belong to the organization for our benefit, and for theirs. So, I think we will be growing for the next five years, or so.

Our most recent accomplishment has been the recognition of all the programs in the Association by the Comunidad di Madrid, at least, the programs that are within the community of Madrid, and that will be extended to some of the other autonomous regions in Spain. That recognition is still tenuous; it does not really mean anything, tangibly, but, at least, we have our names published in the *Boletín Oficial de la Comunidad*, and, once you are on paper, you exist. So, that is a big help.

Most recently, our newest accomplishment is the creation of a web-page. I am handing out a list of APUNE members, and a map of Spain. You can see that, although the vast majority of the programs are located in Madrid, there are a number of program outside Madrid, spread all over Spain. As for our activities, we hold meetings, once a year in Madrid and, in recognition of the large number of programs located outside Madrid, once a year at another location, usually in connection with a Spanish university that is willing to host our organization. Up until now, this has been very successful for making our American programs known within the Spanish university system. We, also, try to combine our meetings, especially outside of Madrid, with cultural pleasure and cultural business. We have speakers and we take tours, etc. It is interesting, and brings us all together and working on some common issues.

As far as the university programs are concerned, apart from program legalization and assistance with legal issues, we also do quite a bit with information, as I said before. We distribute the *Living and Study in Spain* booklet for directors, so that different universities in the States get to know the programs that exist in Spain. Also, the web-site.

Probably, the most important activity is evaluation of our programs, which we do every five years. We create evaluation committees that go around and evaluate each of the programs, every five years, although we are going to expand it to every seven years, because it really is not necessary to do it so often. For the directors, the services we offer are help with obtaining work permit exemptions. A difficult point was directors who come over from the United States: what is their legal situation, their labor situation in Spain? APUNE has managed to get the directors included in the work permit exemption program, so that they are allowed to stay for up to one year, which is renewable, without a work permit or any other sort of special visa. We have orientation sessions with the new rotating directors, which usually falls to us veteran directors, the so-called permanent directors.

In the area of developing policies and guidelines, we have found that it has been helpful for us to draw up an official statement about certain issues that could be distributed to our home campuses, so that the home campuses know pretty much what the program directors of other programs think about certain issues in Spain. We have come up with guidelines on personal responsibilities, students' responsibilities while they are studying abroad, crime and personal safety (which is a big topic in Spain, as I am sure it is here, too), legal considerations, not just for the programs, but for students, if they get into any sort of legal trouble, health and medical attention, health insurance. Drug and alcohol abuse has caused a lot of discussion in our organization, so we probably will come out with a statement about how programs see this issue in Spain, where drug and alcohol consumption is quite common and quite legal, even at a young age, and how we feel our American students should fit into that whole situation. We also publish a list of emergency numbers for all our students.

Most recently, we have created committees to investigate other difficulties programs have had, particularly, a committee on serving students with special needs. This has become a kind of information clearing house for the programs. We are working with Handicap International, as far as

looking into specific information on accessibility for handicapped students. We are coming up with itineraries for handicapped students. We are trying to become very proactive, inviting students with all types of disabilities to participate in programs in Spain. It is not easy. Madrid is probably one of the worst possible cities in the world to come to if you are physically or mobility limited. But, there are possibilities, and what we need to do is print them up. We also publish case studies for program directors, about certain problems that we have all had to deal with, and how we have dealt with them: what was successful, and what was not so successful. This has been particularly interesting in the case of psychological problems. I, myself, had to commit a student of ours, a couple of years ago, to a mental institution in Madrid, with all the legal ramifications that had. Once you commit someone, it is not very easy to get them out unless you go through the Spanish courts. That is a case study that will be very helpful for directors, in the future, because it certainly was an interesting experience for me.

We also invite speakers to our meetings. For example, we had the organization for anorexics and bulimics in Spain, which is a very common problem with our students. We had the Association for the Blind, which is very powerful in Spain, and very helpful to our blind students who come, as well. We invite speakers to talk about racism, and discrimination issues in Spain.

As for services for students, we publish emergency numbers, as I said. Visas. Like in Italy, this was a big problem for us in Spain. Student visas are required. We now have special forms just for APUNE students, which label them as APUNE, and facilitate their getting their visas. Some related problems are the increased number of international students coming on our programs, particularly, from Eastern European countries. As you know, Spain is considered by many European countries as the back door to illegal immigration into Europe. Spanish authorities are now very suspicious of Eastern European students who come to study in Spain on American programs, refusing them visas even though they are legally enrolled in American universities, and really are under the same economic and legal conditions as our other students. So, we are in contact with the Spanish consulates in Sofia, Bulgaria, in Moscow, and in several other places.

Also, the Spanish government has just requested that all American students sign a health form in order to be able to get their visas, a form which, by American standards, would be judged unconstitutional, by issuing such a statement and forcing someone to sign it. So, APUNE has worked with the Italian Foreign Affairs Ministry to rework that health statement, so that it is in line with what an American doctor can sign, which he would not, by any means, have been able to sign in the Spanish government's version.

Major accomplishments? I guess, I have already mentioned them, mainly, recognition by the Spanish authorities. Future projects, particularly, would be cultivating more relations with Spanish authorities, and recruiting new programs.

Very briefly, then, the similarities and differences that I see between our two organizations and where, I think, we come together are, for similarities, the Roman law base for legal and fiscal matters, which is so very similar, that, I think, we can learn a lot from each other. The university system in Spain is very similar to the Italian system. We have a growing number of students wanting to directly enroll in Spanish universities, and, more and more programs, wanting their students to directly enroll, therefore, we are dealing now with a classical campus, which is very different; private versus public education, student expectations, professor-student relationships, schedules, calendars, a rigid curriculum (for our students who wish to choose flexibly their courses at the Spanish university, it is very difficult). Reforms in the Spanish education system: it has been very interesting for me to hear how Italy is going along the self-same lines as the Spanish reforms; as someone said earlier, they do not reform by inaugurating a new system, and eliminating the old system, but, they inaugurate a new system by combining it with the old system.

We have the same home-campus movements that are affecting us. Letters is no longer our biggest source of student enrollment. Spanish majors, now, are not only Spanish majors, but double majors, in Spanish and Economics, in Spanish and Biology, Spanish and Psychology, International Studies, Economics, etc. For the first time, we are seeing that these departments back home – and I

Speak very personally about Middlebury College, which, as many of you know, is off in the wilds of Vermont, one of the most un-international locations you can imagine – for the first time, departments such as Biology, Psychology, Architecture, are accepting credits for requirements in those departments for course work that students are taking in Spain. That is a situation quite different from what it was a few years ago. I suspect that some of that may be happening, as well, here.

On the other hand, Spanish majors in literature we are all finding are taking a dive. I, myself, had to cancel three literature courses, this semester, for the first time. So, we are seeing quite a different movement in Spain, as well as in Italy. Even though we have more enrolled and more students coming to Spain, they are very different students, with very different curricular expectations. Our language departments back home are not very happy about this, because we become service departments, rather than major departments. I wonder if that, maybe, is not similar here. I am also interested in internships, and I am hearing, here, as well, about all of the legal problems that involves. I suspect, it is the same here in Italy as in Spain. Even though our home campuses are requesting us to take on internships, and get our students out into the community, into community service, and so on, that is all well, and good, except, we run into the trade unions, who do not believe in volunteer work, because that could be a paid job for someone, and the unemployment rate is 20% in Spain. And, another problem we face is how to hold students to the commitment to community service. It sounds very nice to do an internship, but when students travel every weekend, and have other interests, it is not always as possible as we would like it to be.

Our programs are also discussing the advantages of being in Madrid, as opposed to the advantages of being in smaller towns. Special courses, specifically for Americans versus direct enrollment, that sounds the same, although, I have to say that the tendency now is more toward direct enrollment in provincial universities, moving away from Madrid and out into the provinces. Spain has undergone, in the last ten years, a very graphic decentralization of the higher education system. There are, at least, eight or nine new public universities in Spain. They have, also, just recently allowed private universities in Spain; they had not previously allowed the direct, separate incorporation of Catholic universities.

This decentralization of the universities has created magnificent opportunities for American programs. These universities are young; most of their staff are young, the professors are young. Many of them have studied abroad; they know what it is like to be a foreign student, to learn a different language, and to study in a different language. And, they are very open to having American universities come and collaborate with them. Yes, it is true that they do not have the prestige of the University of Madrid, or the University of Salamanca, or the University of Santiago, or the University of Barcelona, but, on the other hand, you do not have 110 thousand students packed into the classrooms, either. I have a friend who is the Dean of the Economics Department at the University of Madrid. He, once, did a study of what would happen if the University of Madrid required attendance of all its students. It turns out there would be three students to every chair at the University of Madrid, so, fortunately, class attendance is very low.

One problem that Spain has, which may not be a problem here in Italy, but that is interesting in any case, a problem related to this tendency to go out into the provinces outside Madrid, is the problem of other languages in Spain. An obvious choice would be to go to Barcelona, but a number of classes are taught in Catalan. The Basque country has wonderful universities, but, unless, you speak Basque, your choices are limited, and, then, there is the terrorism problem. At Santiago de Compostella, another wonderful and distinguished university, they speak Gallego. So, the other languages that have become very strong in the public universities in Spain are causing problems for the American programs to go outside.

Direct enrollment in Spanish universities is a problem, because the students do not have the background knowledge, or language competence of their classmates. On the other hand, we are starting to see – and, here, I speak more as the Director of Middlebury, where we have students direct-enrolled in three Spanish universities, along with Spanish students, and with no on-site Middlebury College staff – I have been very pleasantly surprised by the results. In spite of the

difficulties we knew would arise, we have realized that our students' strengths may not be in background knowledge, or language, but, they bring other skills that kick in to compensate for the lack of language or background skills. What is most important is that the students themselves, once they get over the initial shock, come to realize that they can depend on other skills that they have to compensate for lack of information. They, also, come to the realization that this may be true when they go out into the real working world, and might have to work abroad in another country where their language skills maybe are not so sound. But, they really come to develop other skills that might compensate for what they will need to do in this global economy.

I will run through the differences very quickly and then conclude with the future. In APUNE, we are more homogeneous; programs in Spain, in general, are more homogeneous. We do not have as many special programs, no art, or architecture. We are mostly Spanish language, culture and civilization. We are more grouped together, physically. Some of you may be familiar with the International Institute, which is where Middlebury is located along with several other programs: Boston, NYU, Syracuse, the SUNY system, etc. Or, we are grouped together within the Spanish universities. So, there are many of us that are kind of large, island programs, and others, that they themselves call "ghetto" programs within the Spanish universities. Both have their problems, and their advantages and disadvantages. We have very few historical properties. Middlebury is contemplating buying one of the first historical properties in Madrid, but, that is something that differentiates the two of us. I am sure that the Spanish programs will be interested in hearing about your experiences, because there are opportunities for buying historical properties in Spain. The International Institute is on a historical property, but it was built, and run, by an American foundation. Another difference between the two of us is that our home campuses split their Spanish-speaking students between programs in Spain and in Latin America. Fortunately, not all Spanish-speaking students come to Spain, but, we do have another place where we send Spanish-speaking students, which is Latin America. But, it does make us a little bit different from Italy.

We do not have quite as many legal problems, and we try to stay ahead of the game. Part of our non-legal problems have been sheer luck. The problems we have had have been more with disgruntled employees who try to bring the wrath of the Spanish administration down on us. This has been quite a threat for many years, which is, also, why we are so interested in becoming legal. We must pay social security; we do not have to pay taxes, like you. But, we are following all of your legal accomplishments with great interest, and we will probably follow in your footsteps.

The future? Where might we work together? First of all, I certainly have lots of work to do as the President of APUNE, as I have seen these past four days. I see that we need to cultivate an awful lot of good friends in Spain, something we have not done yet, from the new ambassador, who has just opened a center for Spanish studies in Arizona, so, I am hoping he is going to be very sympathetic to our cause. I did not realize that the former ambassador used to come to AACUPI meetings, and he has never been to an APUNE meeting, so, we have some work to do there. We do have a very close relationship with the Fulbright Commission; we hold our meetings there. I need to get to the mayors of the several cities where we are, the presidents of the autonomous communities, the councils for education – I can just see the hours I am going to spend in ministries waiting in the hall. I would also like to get a certain approach – believe it or not – to the King and Queen of Spain, who both are speakers of Spanish as a second language. The Queen was born and raised in Greece. The King, even though he is Spanish, was born and raised right here in Italy. And they are both very sympathetic to cultural education issues.

Our biggest question, as yours was the other day, is what do we want from the Spanish authorities. I think this economic study is very important, and we will replicate and, probably, expand it. Right now we represent about four thousand students in Spain, and I am sure we will get up to ten thousand very quickly. Enrollments in all our programs in Spain have grown tremendously over the past couple of years. The importance of joining with others at the European level. This is why we were so interested in cooperating with AACUPI, and getting involved in the European Credit Transfer System, which might be a way to start getting some Italian and Spanish students to

study in the United States and have their credits recognized. I would like to approach Javier Solana, who is a Spaniard, foreign minister for the EU, and a Fulbright scholar and studied in the United States. I think he would be a very strong ally for our combined organizations. I would like to start touching bases with American programs in South America. I think they would form quite a large coalition. We could go on and on: Asia, with Japan and China. I suspect the State Department might really take notice if, all of a sudden, they realized that there might be an organization representing all of the American program abroad. I, also, would like to work with AACUPI on relations with home campuses. I have not heard too much said about that in these sessions, except for Dr. Hager's speech. I think we could do a lot from here to encourage our home campuses to recognize the need for internationalization of curriculum, more and more, and really prepare our students to be multi-lingual, and multi-cultural. I know that Middlebury itself, surprisingly enough, in spite of its tradition with programs abroad, speaks of internationalization on campus and, never once, refers to the programs abroad, which is really absurd.

Finally, I would like to work with AACUPI in becoming, also, proactive in Spain and being of service to Spain. We have just started to notice a return of the brains – we were just talking about the brain drain. Spain is very similar to Italy, where young researchers and young intellectuals find a need to go the United States for further development, especially in the sciences. When they come back, they have nothing to come back to. They find something of a vacuum. So, the American programs are hosting a return job fair, where we invite American companies interested in young Spaniards who have just come back from studying in the United States, and who might offer them job or research positions. We will be combining that with the Spanish universities, so, that we are hosting a job fair for returning young Spaniards for universities and companies that might take notice of the fact that these are very well linguistically, and scientifically prepared young Spaniards.

Thank you very much for your attention, and your invitation.

### ***Portia Prebys:***

There is an Association of American Colleges in Greece. I was invited there, in 1996, to help them form this association similar to AACUPI. Their association, however, was formed in direct response to taxation on the part of the Greek government, which stepped in, and wanted to tax all of their property. They simply did not have an instrument with which to fight this, and this was their first action after they were founded, in 1997.

The President of the Association of American Colleges in Greece is John Bailey, who is President of the American College of Greece, is unable to be with us in Florence this weekend. He very kindly provided us with the following information on our Greek counterpart and the By-Laws (*Editors' Note: published in the Appendices to this volume*). We all hope their example will encourage the birth of other similar organizations in other countries throughout Europe and the Mediterranean.

## **ASSOCIATION OF AMERICAN COLLEGES IN GREECE**

### ***International Students at American Institutions of Higher Education in Greece***

The member institutions of the Association of American Colleges in Greece (AACG) enroll, in addition to Greek students, significant numbers of youth from countries throughout the world, who are drawn to the prospect of living in Greece, studying in English and working towards American-accredited degrees. This inflow of qualified students advances the national objective of making Greece a magnet for international education, while also drawing foreign exchange to the country. In particular, Greece plays an important role in the Balkan region by educating in both public and private institutions, a number of students from neighboring countries. A small number of the international students at the American institutions actually hold scholarship awards from the Greek Ministry of Foreign Affairs. The presence of the students, also, contributes to the educational

experience of the Greek students studying on AACG's campuses. Currently, AACG's member institutions are hosting, approximately, 1,200 international students, who bring over \$10 million, annually, to this country.

AACG members contribute significantly to educational opportunity in Greece. The distinguished and influential Greek-Americans who serve on the boards of directors, or trustees, of these institutions, recognize these benefits. The members of the boards want to ensure that AACG institutions are treated fairly, and equitably.

***Portia Prebys:***

At this point I would like to turn the floor over to a brother organization of which AACUPI is an associate member. AAICU, the Association of American International Colleges and Universities, represents 25,000 students in Europe and in the Mediterranean. We have two representatives today from this organization, the President of Franklin College in Switzerland, Erik Nielsen, and the Head Dean, Nabeel Haidar, from the Lebanese American University in Beirut. They have traveled far to be with us this weekend, and I would like to turn the floor over to them.

**AAICU - ASSOCIATION OF AMERICAN INTERNATIONAL COLLEGES AND UNIVERSITIES**

*(Editors' Note: AAICU's membership consists of the American College of Greece, the American College of Thessaloniki, the American University of Beirut, the American University in Bulgaria, the American University in Cairo, the American University of Paris, Franklin College in Switzerland, Haigazian University College in Beirut, the Institute for American Universities in Aix-en-Provence, John Cabot University, Lebanese American University in Beirut, Richmond the American International University in London, and the University of La Verne in Athens, with two associate members: the Association of American College and University Programs in Italy, and Saint Louis University in Madrid.)*

***Erik Nielsen –Franklin College Switzerland***

Thank you very much, Portia. I cannot say I have traveled very far – I think it is about three and a half hours – but, let me begin by taking this occasion to thank you, and Heidi, and Riccardo Pratesi, for the wonderful organization, and being kind enough to invite us. This has been a very stimulating three days, and it has been a very wonderful opportunity for me, personally, to reacquaint myself with old colleagues with whom I worked in Italy years ago, and, also, an opportunity to make new friends. So thank you very much.

I will keep my comments very brief. In good Swiss fashion, I will not time them, exactly, but they should be three and a half minutes, or something to that effect. As Portia has said, AAICU is the acronym for the Association of American International Colleges and Universities. There are twelve full members, and a couple of associate members, your own organization being one. We are distributed throughout Europe, and the Middle East, so, we quite disparate in our geographical locations. Our member institutions can be found in London, Paris, Madrid, Athens, Lugano, Cairo, Beirut, Bulgaria. So, we face a number of very different problems, we have different student profiles in some cases, and, by and large, we have basically different environments that we work and, sometimes, struggle in. In the last three days, I have heard many discussions and have come to the conclusion that we face many similar issues, but in some ways, we have differences. We vary in size from 300-400 students, my own being one of these, to 6-7 thousand students, such as my colleague Nabeel's institution. So, we go from either end of the spectrum. As you can imagine, the problems are quite diverse. Even in the dates of our founding. Some of our institutions go back as far as the 1860s, and others, most recently founded in the 1970s, so we have that to separate us, as well.



There are a number of things we do have in common by our Charter. In general, we are not for profit; we are all basically American 501C3. We are independent, that is to say, we are free-standing, and autonomous; we are not linked to, or, a branch campus of an institution in the United States. In that sense we are quite, quite different from many of the institutions, here, in the problems we sometimes face. We are degree-granting as well, for the most part. We are accredited by United States accrediting organizations, in the case of my institution, Franklin, the Middle States Commission on Higher Education. Our student populations differ. In some cases, our institutions have as many as 60% students from North America, and, in some cases, as low as 10%, although we are American institutions. Each year, our organization meets once, usually hosted by one of the member institutions, on one of our campuses. This year, we will be meeting in April, in Lugano, Switzerland. The Presidents, Vice Presidents, and Provosts, of the various institutions get together; we share information rather openly, I am pleased to say, about the problems that beset us, the tax issues, the labor issues, and even salary issues. So, it is a very open, collegial group, and we share a lot of information.

We are different in a number of ways. Because we are free-standing and autonomous, and because we are degree-granting, we are primarily responsibility for our own admissions. That may be different from the situation that most of you face. And these are very real issues for us, because we are often tuition-driven, our revenue source is students, and, therefore, admissions becomes a very serious issue for us. Outside funding becomes another very serious matter.

We have heard, over the last several days, how this environment is Paradise. Living in Lugano, I can only say that I am on the fringes of Paradise, not quite there, yet. We have some problems that beset us, and the institutions of AAICU. Because we are degree-granting, perhaps we are more sensitive to the fact that our degrees are not readily accepted in Europe; there is no transference. That's a problem. When you have a situation where your student population may be as much as 60% non-North American, and their goal is to return to their home countries, which are not the United States, or Canada, then, the value of their degree becomes very important. If it is not recognized in their home country, then, we have a very serious problem to deal with, in terms of their ability to find employment. This is an issue that all of our AAICU members are trying to deal with, just as you are. We have got to find a way in which our degrees are accepted in our home countries. Even our host countries, in this case, Switzerland, for me, are very restrictive about the value they will place on an American degree. They are very protective of their own degree-granting abilities.

Another problem that we face is, of course, financial aid issues. For many of you who have institutions that are based in the United States, financial aid comes through, not on the federal level, but on the level of the states where your institutions are housed. As an American institution abroad, with no campus in the United States, state aid is very difficult to get out of some states to bring into Switzerland. So that is another problem that we face.

Many of our AAICU institutions have problems getting tax-exempt status. If you think that Italy can be restrictive, Switzerland can be twice as restrictive in terms of letting money out of the country, or reducing their sources of revenue. So, trying to find tax-exempt status for us is difficult.

In Switzerland – I will speak to my own situation, first – the federal government is not the seat of power; power resides, for the most part, at the legislative level, in the cantons. The Canton of Ticino, where I am located, is considerably more restrictive. While Franklin College enjoys tax exempt status at the federal level, at the cantonal level we are taxed at something like 33% on the money that we bring into the country. So, in the way of revenues coming in from tuition, from foundations or grants, we run the risk of being taxed at 30%. This creates some very particular problems for us. There are avenues around this, but they get bureaucratic, and are cumbersome.

One avenue we have where we are not taxed is through scholarships; financial aid, or scholarship money is not taxed when it is brought in for students. The other is to create a parent corporation in the United States and bring money in by subordinate loan. Subordinate loans are not taxed; on the other hand, they show up in your audits and your books as an outstanding loan, which doesn't always look good, but, you have some note of forgiveness which says that, on the day that

you receive tax-exempt status your note will be forgiven. In our particular case, we now have a note that adds up to over three million U. S. dollars, and, we just keep adding to it when we need to bring money over. It's not a major problem, except when you go out fund-raising to foundations, corporations, and businesses and they ask for your audit. They look at it, and, sometimes, they read it quickly and miss the little footnotes. They see you have an outstanding loan of three million and it scares people away. So, it is something we have to deal with.

Because our institutions are degree-granting, and most of our students are there for all four years, we have the problem of having a large staff; therefore, the whole labor situation becomes somewhat complicated, particularly in Switzerland, where it is becoming increasingly more restrictive to bring Americans in. In fact, the Swiss have just passed a law that will change the priorities and will allow European countries to have first preference in work visas in Switzerland, and the United States has now gone from second tier, to third tier priority, which means it becomes increasingly difficult to bring faculty in. It is one thing to bring faculty over for a semester, as you might experience, or even a year; it is another if you are trying to create a college, or a university, and you want to bring faculty over who will spend their lives with you. The first problem is trying to get a Swiss visa, and that probably holds true in Athens, or in Paris, as well. It is extremely more difficult for us to get work permits for our faculty. In the case of my institution, as well as others, because we are American institutions, we feel it is important that we have a high percentage of American faculty. That adds to the problem.

Finally, in the area of fund-raising, it is difficult in some of the countries in which we operate that there really is no tax incentive for nationals to give to the home institution. If your student body consists of Americans that are going back to the United States, and your institution enjoys a 501C3, or its equivalent in Canada, you can certainly count on your alumni contributing to the extent that they would have had they attended an American institution in North America. On the other hand, if your alumni body consists of ex-students from Germany, from Switzerland, from France, not only do you have a cultural gap to overcome, an awareness of philanthropy that you have to try to inculcate in them, but you, also, have some very serious tax disincentives for giving any money. As a result, it becomes difficult to initiate large capital fund campaigns, although we have seen that in England at least they are becoming successful, using American fund-raisers and developers. In Switzerland, I find that still to be a difficult issue.

One other problem that I think we sometimes face is that we have faculty that come from different institutions, from a North American background, and we have faculty that come from the European labor force. We have very different expectations. You probably experience that as well, although, if you have a turnover every six months, or every year, perhaps that is obviated. For us, our faculty tend to live in our country, and develop ties, and roots with us. They spend ten or fifteen years, and, inevitably, the question of tenure comes up. In Switzerland, tenure is almost a non-existent concept, because of the labor structure. You end up trying to satisfy the needs of faculty coming from a variety of backgrounds and expectations. That creates another problem.

I will leave some time for my colleague to talk about other issues of AAICU. Perhaps, if you will grant me a couple of minutes, I would like to speak about my own institution, Franklin College. We are on the smaller end of the scale, with about 300 full-time students during the fall and spring semesters, and, probably, another 200 students who come through during the summer, usually, through articulation agreements that we have with American institutions. We have an MBA program with Long Island University, we have a teacher's education program with Lehigh University, and we have articulations with Connecticut College and Skidmore, Brandeis, and a number of other institutions, so we often get their students during the summer. Our student make-up is, perhaps, a little different from some of the other institutions that belong to AAICU. We are 45% North American in our student population; the other 55% come from 56 different countries according to the most recent census. So we like to think of ourselves as being very international in our make-up. Many of our students carry dual passports. Probably 85% of our faculty carry a U. S. passport, although many of them have dual passports, as well. Probably 90% of our faculty have been

educated in the United States, or have taught in the American system, at some point. We like to think of ourselves as an institution in the liberal arts tradition, but because we have such a high percentage of non-North American students, many of them really come with a focus on professional or pre-professional, programs.

I have to admit to you that our largest major would be International Business, and Banking and Finance would, probably, be our second most popular major, primarily, with our European students. For those of you who don't know, there are 67 banks located in Lugano, 12 miles from the Italian border, and there is a reason for that. It is the second largest banking city in Switzerland, so Banking and Finance becomes very popular. It does make for a problem, though. Talk about internships? It is very difficult to place our students in banks because of Swiss bank secrecy. They are not terribly open to having students have access to the files and records of any of their clients. In fact, anything that might in any way prove indiscrete for their clients is heavily frowned-upon. This is the heart of Swiss banking and always has been, so, we have to find other avenues for internships for our students.

Although we are an American institution and we run on an American curriculum for two semesters, we do have an aspect that is unique: we have an academic travel program, as well. We stop in the middle of the semester; in fact, next week we will be breaking for two weeks, and probably 90% of our student body will leave to go to another part of the world, for two weeks, with a faculty member. We will have 26 students in Beijing and Shanghai, 25 in Mozambique, probably 30 going to Montreal, Quebec City and Ottawa, somewhat less exotic; we will have a group going to Washington and New York. We do this each semester. The only rule is that the student cannot go back to the country where they hold their passport. So, they really have to go to a different country. In order to graduate, a student must do six academic travels in the course of eight semesters. Usually, in their senior year, they are working on their theses, or finishing up their requirements, whatever they may be. By and large, we see ourselves as a very international school.

I was very interested in the comments of Professor Hager from Georgetown about internationalism. I think it is very true. Having been a professor at Bowdoin College, Trinity University, and a number of other places, I have always heard the buzz words about globalism and internationalism, but, when it comes down to it, getting your students away from your campus is somewhat problematic. I heard a student yesterday – she is in the audience today, from Saint Mary's College– talk about the difficulties that science majors encounter in trying to break out of a rigid and lock-step curriculum, whether it be in chemistry, or physics, or whatever, to come over to Europe simply to get a global perspective. I think that problem still exists, today, and we need to do more in that direction, to make it easier for our students to go abroad. By and large, we see ourselves at Franklin as a very international institution, and it is our goal in the future to maintain our percentage balance the way it is right now. We do not wish to have an American population of more than 45%. We fear that we would become an American enclave in Switzerland, so, we try to establish an international balance.

With that I will pass the microphone over to my colleague, Nabeel Haidar.

### ***Nabeel F. Haidar – Lebanese American University***

Thank you. I do not think I would be true to the tradition of this conference if I did not start by thanking Portia, Riccardo and Heidi. I, also, would like to thank all of you who stayed here to hear the last speaker before lunch on Sunday! I, also, have to tell you that, ever since I heard that Portia was inviting our university to come speak here, I have been at a loss as to what to speak about. Finally, I said that I have a good paper that I gave two years back when I was the keynote speaker for the Joint Plenary Session of the European Association for International Education (EAIE) and the Council on International Educational Exchange, and I thought this would be a great paper to give, adapted to the occasion. This morning, I heard Professor Hager do away with half of it. Then, I thought I would just stick to AAICU, and my colleague next to me just did away with

100% of what I had to say. So, if you judge whatever I have to say now to be incoherent, you know the reasons why.

In 1967, shortly after I arrived in the United States, where I was brought to do my work for a Ph.D. in Chemistry –I was in Lexington, Kentucky – I was invited by a friend of mine to share dinner with his family. His wife and mother-in-law were sitting on the doorstep in cut-off shorts and barefooted. I was dressed in a suit and tie. The first thing the mother-in-law said was, “He’s dressed like us!” The wife, being a university graduate, was more alert and inquisitive. She wanted to know what means of transportation I used to get to Lexington, Kentucky. When I answered that I came by camel to Madrid – and indeed I flew Iberian Airlines at the time – and, then, took a plane from Madrid to New York, she seemed perfectly satisfied with the answer, until I, awkwardly, corrected the joke and told her I flew Iberia from Beirut to Madrid, and, then, to New York.

That incident left an imprint on my mind, and it was, perhaps, right there and then that I decided, and I realized, that, although I had a lot of chemistry to study, I also had a lot of cultural tutoring to do. It was 1967, just after the Arab-Israeli War, and every benevolent organization was looking for speakers to speak about that war, so I was invited to the Kiwanis Club, to the Lions Club, to the Rotary, to many high schools, to tell them about Lebanon, and about the situation over there. And, every time I spoke to those groups, I used to start by saying, “I am a Lebanese Christian, who lives in a mountainous, green country that has absolutely no deserts, and where one of the most favorite sports is skiing.” For my audiences, this alien should be an Arab with a headdress, who must live in a tent in a sandy desert, and who prays to Allah several times a day, exactly as the honest people of Hollywood have portrayed us to be.

Well, by 1970, when I left the United States, I am glad to tell you that I had graduated many people from Culture 101, and I, also, had passed Culture 101, because I had to correct many of the misconceptions I had about American society as portrayed by American television, itself. We are, of course, not in the 1970s, nor, in the late 1960s, and the Information Age has bridged many of the gaps that existed. But I think, from what I have heard here, yesterday and today, we can underline the fact that people do not really know a country very well until they have come to a country, lived in it, breathed the air, eaten the food, and lived the culture of that country. In a global society, where information is not stored in the hallowed halls of universities, and the heads and minds of professors, educational exchange has, perhaps, changed importance, but, nevertheless, it has become even more important, and more commanding, because in this Age of Communication, which is characterized by the explosion of information, the feeding and retrieval of this information must be accompanied by a better understanding of other cultures in order for the world to come closer. For, I am really and truly afraid that the explosion in information, if not used well, will not bring people together but will break them apart from each other. This is a very important issue for all of us, here, to consider: how to use information, in order to bring people together. (If you see me flipping through the pages, it is because everything here has been said!)

In the 19<sup>th</sup> century, Europeans and Americans chose Lebanon as the one area in the Middle East where they could concentrate their efforts to bring their education. Why Lebanon? Because Lebanon is multi-cultural, multi-confessional. This is the only country in the Arab world, in the Middle East, where people are split almost half and half, between the two great religions that emanated from there, Christianity and Islam. Of course, there is Judaism as a third religion, but Jews in Lebanon are a minority.

In 1860, the Presbyterian missionaries established, in Lebanon, the American University of Beirut, later, the Jesuit missionaries, from France, established in Lebanon, St. Joseph University. In 1924, women Presbyterian missionaries founded the university I belong to: it was known as the American Junior College, became Beirut College for Women, and, today, we are the Lebanese American University. The university I represent was the first women’s college in the whole Ottoman Empire, and remained the only women’s college for many years, until it became coeducational in 1970. The importance of these institutions that were established, mainly, by missionaries in that part

of the world, was to bridge the gap that existed between the cultures of what I would call the Eastern Mediterranean and the Western Mediterranean.

The Eastern Mediterranean, especially the Middle East, is a spiritual area. This is where the three great monotheistic religions were started. The West is perceived by the Eastern Mediterranean as the land of know-how, the land of decision-making, and the people of the Eastern Mediterranean look at the Western Mediterranean – and when I say Western Mediterranean, you know, you have to give it the extension it deserves, to Europe and the Americas – they look to the governments and peoples of Western lands for support, and assistance in their struggle to fulfill their human rights. This is a very important issue in education that we have to realize. The Eastern Mediterranean people look for Western support, and they hope that this support will come, unadulterated and untainted with financial interests and concerns. To some of the people the Western bank is where support should come from, because the issue is basically, and, ethically, right, not because it is suitably right, and this is something that people on the Eastern side of the Mediterranean have been puzzled about. They read the history of the Western cultures, and they hear about ideas like *liberté – égalité – fraternité*, and they expect that these ideas would be at the top of people's minds to be transmitted to other countries. They are, usually, frustrated when they see that these are conditional: if it suits us, we are for human rights, if it does not suit us, then, human rights do not mean anything. So, this is one thing that, in our educational systems now, as we talk about international education, I hope we would take care of this issue.

There is nothing as far from the truth as saying that Christians are Christians and Moslems are Moslems, and neither one will change, and I am talking as a Christian, but a Lebanese Christian. In fact, Christians have changed, and the Christians, today, are very different from the Christians of yesterday. In Lebanon, there are no Christians, and there are no Moslems; the Christians are Christian Moslems, and the Moslems are Moslem Christians. Over the years, they have taken a lot from each other. Many people with think that, because of the protracted war over the sixteen years from 1975 and 1990, there is a lot of intolerance. This is not true. When you go to Lebanon, you will see that the church and the mosque are next to each other; people use adjacent doors to go to do their own praying. The fact is that politics, economic issues, came together, and brought people apart. There is nothing more difficult than being in a small country, and having two very powerful neighbors, two powerful neighbors who are monolithic, while the country you are in is very heterogeneous. You ask, why am I saying this? I am saying this because we believe that, as an American institution located in that part of the world, part of our duty, part of our mission, is to overcome the seeds of intolerance, and the seeds of hatred and divisions. I believe this is something that has been written in our statement of purpose, which is written, not for American students, but for local students, national students of the Middle East who are going to study under the American system of education. So, this is one thing that characterizes our university: it was not established for American students to study in it, but, rather, for the local community, and for the Middle Eastern community in general, to come and study.

I am not going to belabor why cultural exchanges, international exchanges, are important. I have two professors in mind. One of them was educated in France. Every time he wants to change cars, he opts either for a Renault, or for a Peugeot. Not only did he get the language of the country where he studied, but he, also, is a proponent of economic exchange. The same thing goes for a Lebanese professor who was educated in Venice. He always buys Alfa Romeos or Lancias. Another was educated in Germany, and it is always an Audi or a Mercedes. I would bet you that their kitchens would also reflect this, even in the blenders, and the kitchen equipment they would buy.

Let me go to the Association of American International Colleges and Universities that President Nielsen spoke about. This association was established about thirty years ago, and it boasts among its members some of the most prestigious institutions of the Middle East. I mentioned the American University of Beirut, the American University of Cairo, and our own university, the Lebanese American University. American students, for reasons of credit transfer and similarity of academic calendars, find it more suitable to join AAICU institutions, because they are, essentially,

American in philosophy and nature, yet, properly located in key cities where good education could be integrated with tourism and cultural awareness.

Unlike local or national institutions in the Middle East, all AAICU institutions require a basic core program in liberal arts education. This core program is often perceived as the mind- and eye-opener to issues pertaining to human rights, democracy, liberal thinking, and cultural openness. It is, therefore, not strange to see that some of the governing regimes in the Middle East do not view these universities in a good light. In fact, they see these universities as divisive and dangerous to the unity of the country. In truth, these systems are afraid that the ideas professed and taught by these universities are dangerous and detrimental to their own regimes and, therefore, they would have liked to do away with them if they could have. But, because these universities are established; most of the intelligentsia of these countries have been taught under these systems, so, they do not dare touch them.

The value of AAICU lies not only in the value of the institutions, but, also, in the intrinsic value of the association itself, which is a forum for the exchange of thoughts, ideas, problems and solutions amongst institutions that are united by the fact that they are all foreign to the countries in which they operate. Some of us are more foreign than others. I have to say this, because we have a dual nationality as a university: we are Lebanese AND American; therefore, our degrees are not purely American degrees recognized by the Board the Regents of the University of the State of New York and, consequently, by universities across the United States, but our degrees are also recognized by the country of Lebanon, and, accordingly, because the national undergraduate degree is the license, specular to the French license, our degrees are accepted both in the United States and in Europe.

The lessons that could be derived from sharing experiences among AAICU member institution are many. Over the years, AAICU members have had common issues to discuss regarding accreditation, multiplicity of laws – which law are we under? Is it American law, as far as faculty are concerned, or is it the law of the land? We have been battling with this. You know, American institutions just raised the retirement age for tenured professors. Do you do this in a small country like Lebanon with not as many institutions, and not as many opportunities for people to apply to, if they have to leave. This is a problem that we have been grappling with, and, eventually, we decided not to go with the American law, because the law of the land prevailed. We consulted lawyers in the United States, and we have some verdicts on our side. This is one example. Another type of problem is taxation. Are we under Lebanese tax laws? Are we non-profit organizations in Lebanon as well? Fortunately, in Lebanon we do not have this problem, but I know that our colleagues in France and Greece have had these problems.

We also have curricular and academic problems. You cannot take, for example, a Western Civilization course, which we call in our dictionary “cultural studies program”, as it was made in a certain university in the United States, and apply in a country or in an area, in this case the Middle East, that is predominantly of Moslem confession. One has to make adaptations. I have to tell you that most of the Islamic world does not see the issues of human rights and women’s equality with men with the same eyes that we see them. In the Koran, it says that a woman inherits one half the amount a man inherits. Of course, this is anathema to people who profess adherence to human rights issues. So, how do you teach this? How do you teach the issues of the declaration on human rights? One has to make adaptations. And who said that Western civilization is the only way people can be cultured? Actually, we have opted to include other civilizations. Our program used to start with the *Iliad*; now we go back to *Gilgamesh*, the Phoenician epic, and we have introduced Hindu and Confucian excerpts for our students to be exposed to all kinds of cultures, and not, simply, to Western culture. Some American institutions, now, are doing that, but not as much as all the people gathered in this room would like to see.

Today, in this electronic age, the AAICU institutions and the various other American programs that exist in Europe –and we have been talking about this for some time – and also in the Middle East provide venues for life experimentation that go way beyond the enjoyment of scenery,

cities, and beautiful cafés (I love your cafés, I love your coffee, and I think this is one good reason to come back to Italy). These institutions are building blocks, in my opinion, for a true global village, a global village that is not only based on information retrieval, but on human understanding. And, if education is not human understanding, what is it? Then we should be in a different business.

Thank you.

***Portia Prebys:***

Thank you very much.

I would like to thank all three of our speakers for opening up new worlds to us. There are other paradises, elsewhere. I thought it was particularly fitting to have our guests from abroad speak to us about their realities, because those realities are also very important for cultural exchange. This is what we are doing as educators.

I would ask you for three more minutes of your time. We do not really know anything – we have not talked about it in any of these days – about the reality of Italians going to America. I have asked Rebecca Spitzmiller, who is the Director of the Council on International Educational Exchanges, to tell us very briefly about sending Italian students to the United States, for work and study experience. I would like to introduce to you Rebecca Spitzmiller, CIEE director for all of Italy.

**REBECCA SPITZMILLER**

***Council on International Educational Exchange***

Thank you Portia, and thank you AACUPI. Thank you to the cities of Florence and Fiesole for having hosted this wonderful session. I have been unfortunate in not being able to be here for the previous few days, but, I have gathered some very important information today. I have known AACUPI and AAICU for many years; in fact, I see some very familiar faces around the room. I was with John Cabot University for many years, and have been involved with the memberships of both these organizations. The Council on International Educational Exchange was the organization that hosted the meeting where the gentleman from Lebanon spoke a couple of years ago.

One common theme I have heard coming out in these sessions was “impact”. I think the impact of these organizations and of our students coming into Europe is fantastic. I am the outgoing speaker; I am going to speak about outgoing students. This is a different kind of impact. What I would like to talk about, most of all, is whether we could interact together. That is, how could Council Exchanges, which is based in Rome, for its Italian branch, but has worldwide headquarters both in Boston, and in New York, interact with you? But, in order to do that, I have to tell you what we do in Italy and what we do worldwide.

Like you, we are a member organization; our mission is very similar to yours, “to help people gain understanding, acquire knowledge and develop skill for living in a globally interdependent and culturally diverse world.” We have 53 years of experience. We have over 300 member institutions. On the train this morning, I highlighted those who are also AACUPI members, and there are exactly 38 AACUPI members, exactly half, that are also members of the Council. The American University of Cairo, by the way, is also a member institution of Council. We send a million students, annually, across national borders worldwide. We help thousands of educational institutions to do that.

In Italy, we send about a thousand students abroad, to work, and to study, mostly in the United States, but, also, throughout Europe, and the rest of the world. Most of our outgoing students from Italy go to the United States. They go to work; they go to study. Usually, if they are studying, especially in the younger years – we start at 12 years old, we have study programs all through the United States and also in England and throughout Europe – obviously, they are studying language at that point in most cases. We have programs where we link high schools, so high school exchange. We have the year in the United States. And, we believe in a lifetime of learning, up

building, where, once they learn a language, perhaps they would be able to integrate in that society, better. When we move into the university student area, we diversify from not just language study, but, also, into various fields. We offer summer sessions at some of the universities in the United States that are member institutions.

I am very interested in the equivalency and recognition of those courses back here, and I, also, would like to pick up the challenge to try to pursue what has been started in Europe under the Equivalent Credit Evaluation System, but in a very mosaic-like way. I am working on that, as well. We have programs for Italian students to work in the United States, in addition to only studying. That is, perhaps, one of the strongest things we offer to Italian students, because, if you know Italian students, you know they really need to gain that concrete skills preparation, and know-how, starting from how to write a curriculum vitae, and how to find a job. We at Council do that.

We have a web-site that has a thousand U. S. employers that are ready, willing, and able to hire Italian students. We provide the form they need to apply for the J1 visa to allow them to work legally in the United States. Every year, we send 42 thousand students, worldwide, to the United States. In Italy, that number is only about 400, and needs to grow. So, those of you who work with Italian institutions and have Italian students, let them know that they can do this. It is something very important for their futures. I am also trying to obtain reciprocity for those visas, so, I am also very interested in the other issue that came up about internships in Italy. I think we could work together very well in approaching the three ministries. I have been working at this since 1988, but I haven't seen much progress. I am trying to get reciprocity so that American students can obtain a proper, legal visa to work in Italy, even if it is an unpaid internship. We still are not very close to that. I have been bouncing from ministry to ministry, as you can well imagine. I think that if we combine our resources, especially with the statistical data you have brought in, we can really have a coalition.

The Italian universities are also really interested in this, because they have many extracomunitari that they would like to initiate into their own reciprocal exchanges with American universities. As for incoming programs, we have very few, but those we do have are very exciting. There is a volunteer program that has initiated some works at the Roman Imperial Forum this summer, and other school exchanges, in which students do come to Italy. I do not need to convince anyone here of the value of these programs, their "impact", again, that common term that we use to describe what happens economically, psychologically and emotionally, in preparing the students for their futures. I think the reforms in the Italian educational system are pointing, increasingly, in a favorable way, toward these exchanges. I would like to be a catalyst in those reforms. I think they are going to increasingly look toward American systems to find their way in that very difficult process. As Portia said, it is extremely complex, but I have an inside view, because the former director of Council Exchanges in Europe is now very much involved in the Brussels program, and he says to me, "Rebecca, the trick is to find out how we can do what the American system is doing without admitting it is an American thing". The credit system is a very simple idea that works. It is very complicated with quarters and semesters, but it is a simple system based on modules, which you all understand, and that is definitely the way European systems are moving. I am very interested in that project, and if anyone here is, please do let me know.

Last, we are working, now, on a program where we would like to involve the international community in Italy in a conference or convention. I am working very closely with Risorse per Roma, which is owned by the City of Rome. The first resource they would like to examine is human resources. I think that is very appropriate. They have asked me to try to help set up a way to hold a conference on the internationalization of the curriculum. This is for Roman universities, but hopefully, it will not end with Rome. I see that 32 of your members are in Rome, and I would like to invite AACUPI's participation in this project, to work together with the Italian universities. We are also working with our friends at the American Embassy Cultural Program to try to fit this within the context of the paper which was cited earlier, President Clinton's White House Policy statement on internationalizing education, so that is a very important program. I think, if we combine forces on



this number of areas we can start to have a greater impact and continue in the tradition you have set up for me. I wish to thank you for listening to this very late presentation.

***Portia Prebys:***

Thank you very much Rebecca. We appreciate your coming and we appreciate having the information.

**CONCLUDING ROUND TABLE**

***Riccardo Pratesi and Portia Prebys, Moderators***

***Portia Prebys:***

We have literally three minutes before this beautiful property, the Villa del Poggio Imperiale, closes to give their staff a Sunday afternoon at leisure, to produce a round table discussion on conclusions! I think we have been drawing conclusions for the last four days; I think we will be drawing conclusions, continuously, in the future; I think it is time to go home.

Thank you all very, very much for your participation, for your collaboration, and for all of your input. We are all extremely grateful to you. “Arrivederci alla prossima” until the next AACUPI and Circolo di Cultura Politica Fratelli Rosselli event. Thank you.

***Also invited to speak in this session:***

MONASH UNIVERSITY, MELBOURNE, IN PRATO

Presentation was both in English and in Italian, according to the wishes of the speaker. There was no registration fee for participation in any of the sessions.

Si ringraziano vivamente per il sostegno  
Banca Toscana  
Comune di Fiesole  
Comune di Firenze  
Consiglio Nazionale delle Ricerche  
Fondazione Carlo Marchi  
Provincia di Firenze  
Villa Banfi Wines

## **APPENDICES**

### **ASSOCIATION OF AMERICAN COLLEGES IN GREECE - BY-LAWS**

#### **ARTICLE I**

##### *Name and Nature*

The name of the Association shall be the Association of American Colleges in Greece, hereinafter referred to as “the Association.” The Association shall be of a voluntary nature without any profit motive.

#### **ARTICLE II**

##### *Purpose*

The Association shall have as its purpose to advance American sponsored higher education in Greece. The members of the Association shall be American non-profit educational institutions offering reputable programs of instruction at the post-secondary level, which have resolved to associate in order to achieve the following objectives:

1. to promote the common interests of the member institutions
2. to support high academic standards and unimpeachable integrity among American colleges in Greece
3. to serve as a forum for the exchange of information and ideas among members by means of regular meetings and other events
4. to communicate with agencies and officials of the Greek government, present the concerns and recommendations of the Association and seek the resolution of relevant issues
5. to maintain close cooperation with the U. S. Government and its Embassy and Consular representatives in Greece
6. to pursue equitable treatment under Greek law and equal opportunities for the member institutions, their students and staff
7. to develop cooperative relations with other institutions and educational bodies in Greece and abroad
8. to consider ways to enhance the stature and credibility of American higher education among the Hellenic public.

#### **ARTICLE III**

##### *The Executive Council*

III.1 The Executive Council of the Association shall consist of the chief executive officers, or their designees, of the six founding members and of other regular members later admitted to membership. The six founding members are:

- a. The American College of Greece, in Athens
- b. The American College of Thessaloniki, at Anatolia College in Thessaloniki
- c. The American School of Classical Studies, in Athens

- d. The Dimitris Perrotis College of Agricultural Studies, at the American Farm School in Thessaloniki
- e. The University of Indianapolis, in Athens
- f. The University of La Verne, in Athens.

III.2 The Executive Council alone shall determine the organizational and operational structures and procedures of the Association.

III.3 The Executive Council alone shall vote on any applications to the Association for membership.

III.4 The Executive Council alone shall have the right and power, by majority vote, to amend or rescind these by-laws and to dissolve the Association.

## **ARTICLE IV**

### ***Criteria for Regular and Associate Membership.***

#### ***Admission of New Members***

IV.1 To become a Regular Member of the Association, an applicant institution shall:

- a. be an American-sponsored, college-level educational institution with a substantial presence in Greece
- b. operate as a not-for-profit educational organization
- c. use English as its principal language of instruction
- d. offer academic programs that are comparable in curricula, objectives, and degrees to those of accredited college-level institutions in the U. S.
- e. be officially accredited by one of the U. S. regional accrediting bodies; or hold derivative accreditation from a regionally accredited parent institution; or demonstrate that it is purposefully advancing toward such accreditation.

IV.2 Institutions that do not meet the above criteria but share the Association's interests and concerns may, upon unanimous approval of the Executive Council at a meeting with a quorum, be admitted as Associate Members of the Association.

IV.3 In order to be admitted as a Regular Member or Associate Member of the Association, the applicant shall submit a request in writing to the Executive Council. The applicant must provide proof that it possesses the qualifications set forth in paragraphs 1 and 2 of this Article. Unanimous approval by the Executive Council is required for membership.

IV.4 Should a regular member cease to meet the criteria for regular membership, its membership will be discontinued.

## **ARTICLE V**

### ***Officers of the Association***

#### **V.1 The President**

- a. The President shall be elected at a General Meeting from among the chief executive officers of the regular membership by a simple majority of the Members, by show of hands or by secret ballot if requested.

b. The President shall be elected for a one-year term and shall serve no more than two consecutive terms. In the event of resignation or serious impediment, this to be judged by the Executive Council, the Council itself shall proceed to elect a President until the following General Meeting.

c. The President, though elected as an individual, represents his/her institution. Should that individual cease to be the chief executive officer of that institution, new elections for President shall be called.

d. The President shall represent the Association in relation to third parties and in legal proceedings as well as before all administrative and judicial authorities.

e. The President shall appoint and dissolve committees as needed.

f. The President shall convene the General Meetings of the Association.

g. The President shall superintend the implementation of resolutions of the General Meetings and the Executive Council.

h. The President shall not contract debts of any kind, nor grant pledges, mortgages or privileges over the assets of the Association without specific resolutions of the General Meetings of the Members.

#### V.2 The Vice President

a. The Vice President shall be elected at a General Meeting from among the chief executive officers of the regular membership by a simple majority of the Members, by show of hands or by secret ballot if requested.

b. The Vice President shall be elected for a for a one-year term and shall serve no more than two consecutive terms. In the event of resignation or serious impediment, this to be judged by the Executive Council, the Council itself shall proceed to elect a Vice President until the following General Meeting.

c. The Vice President shall serve as the replacement for the President in his/her absence.

#### V.3 The Secretary

a. The Secretary shall be elected at a General Meeting by a simple majority of the Members, by show of hands or by secret ballot if requested by any Regular Member.

b. The Secretary shall be elected for a one-year term. In the event of resignation or serious impediment, a new Secretary shall be appointed by the President until the next General Meeting.

c. The Secretary shall serve as the recorder of the Association's meetings, distribute information concerning Association business, inform members of decisions, and act as a central repository for the Association's archives.

#### V.4 The Treasurer

a. The Treasurer shall be elected at a General Meeting by a simple majority of the Members, by show of hands or by secret ballot if requested by any Regular Member.

b. The Treasurer shall be elected for a one-year term. In the event of resignation or serious impediment, a new Treasurer shall be appointed by the President until the next General Meeting.

c. The Treasurer shall attend to the economic management of the Association, in compliance with operational rules issued by the Executive Council. Specifically, s/he shall maintain the assets of the Association and expend or invest them on instructions from the Executive Council.

d. The Treasurer shall not contract debts of any kind, nor grant pledges, mortgages or privileges over the assets of the Association without specific resolutions of the General Meetings of the Members.

### **ARTICLE VI**

### ***General Meetings of the Association***

VI.1 General Meetings of the Association shall be convened by the President on a regular basis. Notification of General Meetings shall be sent to all Members 30 or more days prior to the meetings, except in cases of urgency, when special sessions shall be convened by fax, phone, or e-mail with a notice period of five days. In the notice for a General Meeting, the day, time, place, and agenda shall be specified.

VI.2 General Meetings shall be deemed to be properly constituted when two-thirds of the Association's Regular Members are present. A General Meeting held in special session shall be validly constituted according to the same terms.

VI.3 The General Meetings shall be chaired by the President and in his/her absence by the Vice President and in the absence also of the latter by a Member of the Executive Council. In the absence of the Secretary at a General Meeting, the President shall call on another Member to take the minutes.

VI.4 Resolutions at the General Meetings shall be passed by a simple majority, by show of hands or by secret ballot if requested by any Regular Member.

VI.5 Member institutions shall be represented by their chief executive officers, but a chief executive officer may designate a member of staff to represent the institution at meetings in her/his stead. Further, the chief executive officer may be accompanied to meetings by other members of his/her staff, but each institution shall have but one simple vote.

VI.5 The following duties fall upon the Association's Members at General Meetings.

- a. discussions and resolutions on all proposals for activities of the Association that might contribute to the fulfillment of its purpose
- b. the fixing of dues and special dues supporting the Association's activities
- c. discussion and resolution of expenditure accounts
- d. election of Officers of the Association.

## **ARTICLE VII**

### ***Finances of the Association***

VII.1 Receipts of the institution shall consist of:

- a. yearly dues of Member and Associate Member institutions, said dues to be established by vote at the first General Meeting of the academic year and payable within 30 days following that meeting
- b. any special dues, resolved at a General Meeting in relation to particular initiatives that require the availability of funds exceeding those in the ordinary budget
- c. voluntary contributions from third parties.

VII.2 A Member or Associate Member who ceases on whatever grounds to be part of the Association shall lose all rights over the Association's assets.

VII.3 The accounting period shall commence on 1 October and terminate on 30 September of the following year. The management and keeping of the accounts shall be entrusted to the Treasurer in accordance with the President's directions.

VII.4 In the event of dissolution of the Association, the General Meeting shall appoint one or more liquidators and determine their power. The net asset resulting from the liquidation shall be distributed according to the directions of the General Meeting.

## **ARTICLE VIII**

### ***Amendment of the By-Laws***

The Executive Council shall have the express power to make, alter, amend, and rescind the by-laws of the Association. Such action will be affected by a two-thirds vote of the Council's membership.

## LIST OF PARTICIPANTS / ELENCO DEI PARTECIPANTI

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