

Editors:

Aparajita Dutta (chief editor)  
Maria Aasma  
Yolande Kolstee

**CUMULUS THINK TANK**  
**Publication No 2 of Cumulus**  
**International Association of**  
**Universities and Colleges in Art,**  
**Design and Media.**

**C**umulus  
*creative linking*

# Bearers of Internationalisation

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# Preface

“Bearers of Internationalisation” is the first ever publication from the X-files Working Group of the Cumulus International Association of Universities and Colleges in Art, Design and Media Academies from all over the world. X-files Working Group has been founded in 1998. This is the second book in the Cumulus Think-Tank publication serie. It is a compilation of essays written by people who are dealing with internationalisation in some way or the other. It might be at the very top – management level – or not so very top but the practical level. The “Bearers of Internationalisation” is a group composing of Erasmus coordinators, international coordinators, head of international offices/affairs, policy/strategy makers, directors, lecturers and professors.

This publication consists of essays based on everyday business experience, best practices, intercultural issues affecting internationalisation, personal experience, facts based on research and of course a look into the future.

There are 7 main topics on which the essays have been grouped in this publication.

- Internationalisation
- International exchange
- Intercultural experience
- Practice
- New thoughts
- Personal experience
- A challenge

I hope this publication will give readers a glimpse of how internationalisation is implemented in the art and design education world. And also give a glimpse into the thoughts of the people making this implementation of internationalisation within the art and design institutions possible.

I take this opportunity to thank our special external contributor, Hanneke Teekens to make time to write an introduction for this book. Hanneke has been working in the field of internationalisation of higher education internationally for a very long time and has experienced the different facets of internationalisation in her different roles of being a teacher, tutor, strategy maker, and director.

A big thank you to all X-Fileans who have taken the time to write an essay and actually made this publication possible. Also Maria Aasma, Eija Salmi and Justyna Molik for their support all the way. A special thank you to my international team colleague Yolande Kolstee who have spent quite some time in producing this book on “Bearers of Internationalisation”.

Finally, a thank you to the President and board of Cumulus for giving us the opportunity and financial support in order to make this publication a reality.

Enjoy reading “Bearers of Internationalisation”!

Aparajita Dutta  
Royal Academy of Art The Hague  
Chair X-Files Working Group Cumulus



**Introduction**

**Internationalisation**

**International Exchange**

**Practice**

**Intercultural**

**New thoughts**

**Personal experience**

**A challenge**

# Bearers of Internationalisation: An introduction

Hanneke Teekens

Member of the Board of Nuffic, Netherlands Organisation for Cooperation in Higher Education

It is an honour and great pleasure for me to write the opening words of this publication. What a wonderful idea to create this platform for exchange and inspiration. To trust your thoughts to paper is always an important impetus for new thoughts. It will be wonderful to read all the contributions. A tribute to the field and its bearers. Congratulations!

Internationalisation is a word that means many different things to many different people. The bearers of the internationalisation of Art Education carry a complex and exciting process. I like this term: 'Bearers of Internationalisation'. It expresses so well that the field is literally supported by a very special group of professionals. People who combine a mix of competencies they need to deal with the challenges of their very special jobs in the international office and education programme.

It concerns people who have to work in diverse situations. They work in their own organisation, but they also have to cooperate on a daily basis within international networks. People who have to be conversant with the leadership of their institution, faculty, staff and students and at the same time with the many external stakeholders that are needed to uphold and support the implementation of international education, at home and worldwide. These bearers 'hold the flag' and without them it would be very difficult 'to yield the fruit' of the process.

Important differences in internationalisation exist and not only across various parts of the world, but also within institutions. Internationalisation of higher education- no matter

how you define it - has seen a tremendous growth over the last 25 years. You could even argue that before the nineties of the last century we did not even use the term in the same way as we do today. Exchanges, international collaboration, joint research and cooperation in art education just happened. Those involved were the 'bearers', but hardly thought of themselves in those terms.

One could argue that internationalisation was not 'organised', it just 'happened'. It was mostly academically focused by professors and 'implemented' by the students themselves. It was a highly individualised process. It was also a process whereby most student flows went from the 'east' to the 'west' and from the 'south' to the 'north'. In other words, most students from all around the world came to Europe and the US and students from the 'western' world exchanged among their own countries, but went less to other, more 'exotic' regions.

Since 1989 the world has changed dramatically. The Cold War ended, China opened up, the middle classes in many developing parts of the worlds grew rapidly and student mobility rose into the millions. English became the lingua franca of academia. Higher education became global and developed from an elitist privilege into an ambition for all. Student mobility now reaches to all parts of the world and has become a mass movement.

The economic impetus has become more important, while at the same time the academic side of collaboration became



Graduation Ceremony in Sulawesi, Indonesia | Photo: Hanneke Teekens

more and more important. Intercultural learning, the internationalisation of the curriculum and language issues are in the fore of all well-established institutions. Two sides of the same coin. What are the implications?

The most important shift has been that the process of internationalisation has become 'massified'. Joint programmes, projects and even degrees are in place and accommodate the individual student. Evaluations, credit transcripts and diploma supplements justify mobility. Individual academic experiences, both of professors and students, have been handed over to 'procedures', protected by the internationalisation officers who are often perceived as the main stakeholders. Of course this is only true to some extent, but it is certainly often felt like this. Ambitious programmes, like Erasmus Plus, aim to extend this process approach even further. In some cases it has created a divide between the academic staff and support staff and has raised the question of ownership. Who is a true bearer?

In my view **this** will increasingly be a hot question! And only when all involved feel that they bear the process collectively it

will be truly successful. Only then will an institution raise the quality of its international programme and remain innovative, open to new ideas and collaboration with new partners. This is a difficult institutional ambition and aspiration.

It means that the group of specific professionals in the field, the international officers, will have to give back part of the process to the individual (both professors and students), while at the same time continue to orchestrate the process.

This sounds almost like a contradiction, but it is the ultimate challenge of the job. A job that extends to the people who will not travel abroad, but who will internationalise at home through interaction with international students and an internationalised curriculum.

Bearers of Internationalisation unite! 🇳🇱



**Introduction**

**Internationalisation**

**International Exchange**

**Practice**

**Intercultural**

**New thoughts**

**Personal experience**

**A challenge**



# Call us the quiet Peace-Makers!

**Mag. Astrid Anna Behrens**

*Head of International Office and Coordinator of MORE- Initiative for Refugees at Universities and member of the X-Files Working Group organising team, University of Applied Arts Vienna, Austria*

A successful future-oriented policy that aims on an education – whether it is secondary, tertiary or life-long learning – which wants to be efficient, effective and innovative, has to be based on international standards.

In a world that is changing rapidly, which is conflicted along poverty-wealth and war-peace lines, people have to be educated primarily with reflection of equality, respectfulness, tolerance, flexibility and knowledge on how it feels to be a stranger.

In our daily business as international officers, we contribute a little to world peace! The students and teachers we send abroad or attract to our universities from other countries, are confronted with all obstacles of organising weeks and months outside their comfort zones; hence, we provide a net that catches them in case of emergency.

They are obliged to communicate in languages, which they do not usually call their mother tongue. Although sufficient English is mostly mandatory and required, they sometimes have to adjust to host country languages they have never neither learned nor spoken before, which means, sensitivity to avoid misunderstandings is trained. Eventually, everyone that is sent out has to find solutions to challenges, which have not been in their focus at home.

Those, who were abroad, could not only connect with other cultures and learn about new and different methods of problem-solving, but also experienced, how it is to be a stranger. Especially in the field of arts, internationalisation and networking are highly important. Arts, art-economies and research – especially when they work interlaced – not only have the potential but also have the responsibility, to analyse and actively create processes of necessary change that will shape our society long-term. So it is vitally important in today's crisis times, to educate and support more people through abroad experiences to decrease fear, prejudice, discrimination and nationalism. What is desperately needed in future societies are people, who have the ability to appreciate differentness and courage!

Glowing eyes of people coming into our offices are what we see! We see them from those who want to go abroad and those who came back – they are glowing of excitement, because there are new experiences coming along or because they had faced them. People who experienced curiosity, excitement and knowledge, that one can work out no matter what comes along, cannot be inhuman or short sighted.

Internationalisation is yet not everything, it can neither save the world, nor the human being in general nor bring peace to every corner. However, it can show that connection with



Welcome dinner Incomings WS 2015/16 | Photo: University of Applied Arts Vienna

networks, understanding of cultures (or at least the attempt of it) and immersion in multicultural conditions can broaden narrow point of views and it enables the breaking of chains of phobia.

Moreover, working in an art university, I am more than convinced that the experts whom we are educating, and who will or who are already working in fields of arts and art industries, have to experience borderline situations to then create whatever wakens up and alerts society. They also have to develop and enhance "products" that understand different cultural habits. To be able to do so, they have to understand and appreciate differentness. International offices at universities support this approach quietly but constantly in their daily business! 🍷

# Is versatile global economy of contribution possible in a University through internationalisation?

Eija Salmi

Secretary General Cumulus International Association of Universities and Colleges in Art, Design and Media, Finland

Everybody recognises the internationalisation is one key element of any educational institution. My own mantra for that is thanks to many people around the whole world in the context of art, design and media education and research since the founding of EU Erasmus programme in 1987. It is a fact our success exists thanks also to different funding mechanisms, even if regulating, for mobility and development in many countries. Thanks to all people that have created tools for partnership and taking the effort of organising resources, funds and showing understanding. We cannot forget our great landmark the long term work done by all passionate single individuals and clever leadership understanding the value of open-minded international partnership of any kind, without prejudices collaborating with all different kind of institutions, and with other cultures, continent and regions. Those understanding the whole, they remit currency to the immaterial and material account of our next generation to grow interest. Still to ask, the international friendship, is it a systemic something dictating the daily work or is it just letting us live in an evolution? Networking and partnership is a diamond. Without them, one may not exist. Friendship also

happens under the umbrella of a network. The reputation created through the friendship is of unknown value.

What is the next phase, consensus or statement? Everyone has her/his own experiences and expectations. Do we value student mobility in an unknown region, partner or way of learning? Can we take the risk and do things only once but foreseeing visions becoming later true? Do we create strategic partnerships perhaps because of resource cuttings it is easier to collaborate in a smaller context? Or do we only trust on the less number of partners because they share similarities with us? Do we only work in a comfort zone and feeling safe? What is the definition of quality in partnership and is there anybody to evaluate it, is it a forever-lasting KPI (key performance indicator)? Is international education a business of consciously pooling talents? Do we only try to collaborate with those we believe could be also a springboard for our reputation? I hope getting to know each other well and having a flexible pool of criteria for the partnership respecting the cultural, geographical and economic values of the partner; there are no bottlenecks for the good outcomes of any partnership.

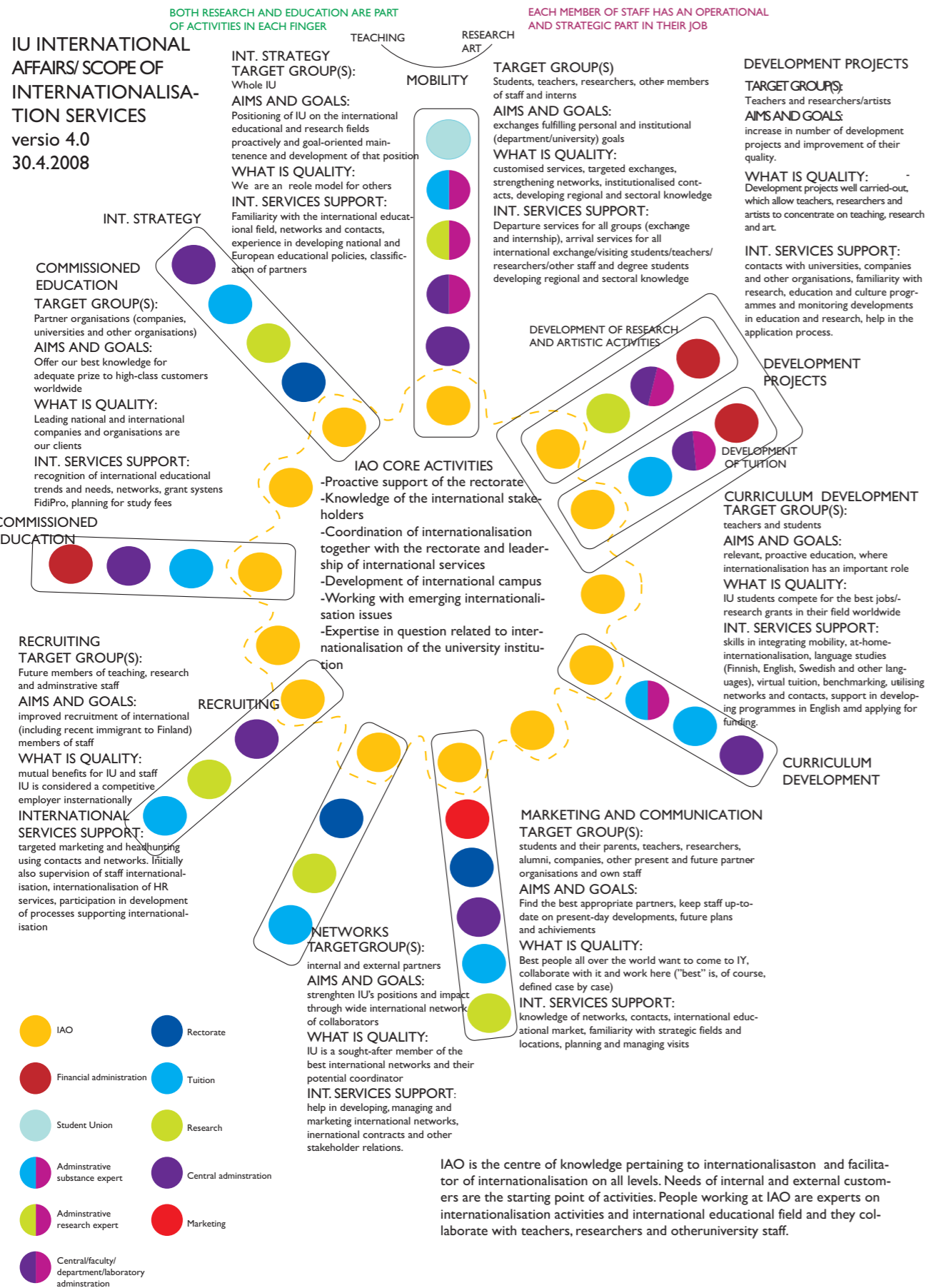
How about international rankings, are those doing us good and giving development tools in the internationalisation of our fields or just causing disregard? Why the different research programmes do not easily give opportunities for international partnership and research not yet enough? Perhaps outdated listings determine our existence that we do get things the way served. There must be a way to redesign this landscape.

Mobility is a fact and a basic tool of internationalisation. However, a question, is it collectively valued as a strategic tool for the internationalisation of the institution? The partnership may lose this role or the student may drown if the exchange is a heavy process only and not as a human dialogue. The change catalyst, the student, should when being abroad and afterwards at home be able to have an impact on the findings. Is this really used to serve the success of education? In a creative community, creative solutions should be appreciated.

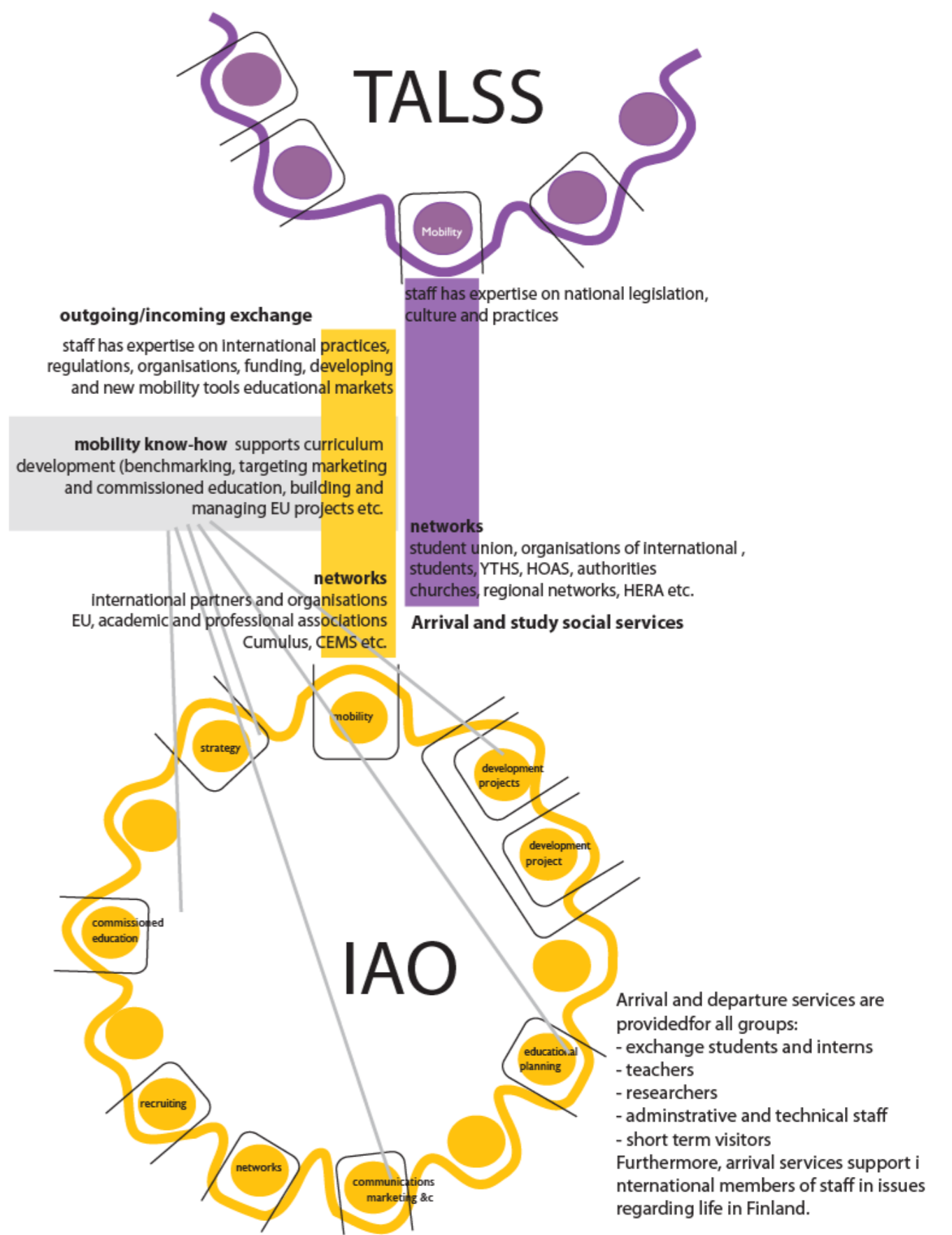
The question who decides the partnership or a membership, is it a student, an academic, or the change agents; us x-files working for the internationalisation of the institution, is interesting. Sometimes institutions pinpoint their strategy which is to offer a multicultural environment at home or by mobilising the students. The risk for the successful exchanges can be the limited offerings, cutting and underestimating the work done for the existing ones, academics valuing own partnerships for their own and not trying further to bring them on the strategic agenda of the institution, institutionalising the individual. The bigger scale plans perhaps may be the only valuables instead of the grass root work. Further, language courses, do we organise them for our students? Academics coming from abroad, we do have the best international expertise with mix of knowledge with several new cultural ingredients but in the domestic context. How to ensure the economy of contribution?

How we can answer to the needs of the students if the partner only can welcome a few. Are we scared if our partnership portfolio seems to be extensive or the other option, selected? Thanks to some funding programmes that insist on partnership discipline-to-discipline to keep many possibilities, open with one institution. Statistics may look huge and seen negative but hide the great positive opportunities for our next generation. Do we educators value the national or governmental design or equivalent policies and make them affect our role regarding the international partnership, if existing? Again, the question is, can internationalisation be easily turned into cash or immaterial, well-being or sustainability? How about to put efforts on the project based collaboration; it is to be valued as a key performance indicator and always celebrated when one single funding application goes out. An international project is a global statement of a KPI of economy of contribution and sharing.

The soup of internationalisation is including many ingredients at a university: mobility, projects, exhibition, dissemination and implementation of best practices and knowledge. In the ultimately healthy situation, it is cooked by all stakeholders in the institution. If positive, it is well x-files-coordinated from action to action, us x-files helping everybody with this high wire walking. Moreover, always remembering mass gives more opportunities, sharing can add value. Strategy and operations must live in symbiosis but open-minded and with trust. I have seen in Gwangju Korea in 2015 a mathematical formula  $C = F(k,i,e)$   $k = \text{knowledge}$ ,  $i = \text{imagination}$  and  $e = \text{evaluation}$  where I would say  $e = \text{energy}$  and  $C$  is internationalisation,  $F$  is partnership. Please also spend time and look the enclosed sketches packing the internationalisation into one, done together by me with my dear colleagues Mrs Minna Söderqvist and Hanna Karkku in 2009. I am glad to share our thoughts. 🍷



Made by Minna Söderqvist, Hanna Karkku and Eija Salmi



Made by Minna Söderqvist, Hanna Karkku and Eija Salmi

# Internationalisation creates room for space

Christoph Hofrichter and Birgit Hernády

Birgit Hernády: Head of department International Relations

Christoph Hofrichter: in charge of German as Foreign Language and PR for the department International Relations  
FH Joanneum, Graz, Austria

A university lives for its students. However, that doesn't necessarily mean that the university creates sufficient space for students to study in a pleasant atmosphere, to relax or express their creativity.

When it comes to internationalisation, "visualising" and "raising awareness" play a vital role, but cannot be achieved without sufficient physical space. It starts on arrival and ends when the final goodbyes are said. Between these points lie almost endless opportunities for students to interact. In the summer of 2014 the department of International Relations began its first efforts to reorganise its premises for future and current students, not only to make them more attractive but to better meet their needs. This "concept of spaces" will continue.

## 1. Find and get found: greeting rooms

What use is the best service and best possible support if it is not easy for people to find? This problem motivated the International Relations department at FH JOANNEUM Graz in summer 2014 to ask Maria João Negrão, now a graduate of the Exhibition Design programme, to devise a navigation system: the aim was to guide people to the department and prepare them for the opportunities which lie ahead.

Maria João Negrão designed a guidance system which takes account of the target groups and makes the service areas of the International Relations department completely transparent. Starting on the ground floor of the campus building, the route to the department is clearly indicated with eye-catching arrows at staircases and on the floor. And if the stairs are too tiring, an arrow in the lift also indicates the floor which houses the department's two offices.

The 12 m<sup>2</sup> world map is an eye-catching feature and is marked with flags showing which exchange and international students are currently visiting FH JOANNEUM and which FH students have opted to undertake a study semester or internship abroad.

Newly arrived students from abroad also paint their country flags in coloured chalk on "panels" on the walls, together with greetings in their own language. This raises awareness of the international nature of the student body, as well as generating a feeling of welcome.

We help students prepare for a stay abroad or in Austria both on a personal and an administrative level. This route may sometimes be more difficult but usually succeeds in changing their world views and opening up new perspectives for their studies and careers.



Corridor with arrows

## 2. "I'm (SOMEWHERE) DIFFERENT": DESIGNING ROOMS

Leah Emery from Australia, a graduate of the Communication, Media, Sound and Interaction Design programme, has designed a series of posters for the International Relations department with the aim of encouraging students to spend a semester abroad as part of an internship or study course. It is designed to motivate students to spread their wings, leave their comfort zone and discover new cultural and learning environments. The poster campaign featuring the slogan "Sieh dich (wo) anders" (picture yourself somewhere else / see yourself differently) has an attractive design that addresses the cultural aspect of gaining experience abroad – namely the merging of one's own culture with what is initially very much a foreign culture – and also focuses on the result, namely identification with the other culture. Leah Emery on her poster designs: "International students often say that the biggest benefit of their semester abroad is a better understanding of the world and of themselves." Leah herself is from Australia and spent a semester at FH JOANNEUM before moving permanently to Graz to start her Master's degree. "The poster campaign builds on this profound change

in personality", she says. What she enjoyed most about this project was developing the concept as she is always keen to get to the heart of the matter, which can often be something that is not immediately obvious or visible. The realisation of the concept of using landmarks and people made up of triangles proved challenging both for her and for her computer, but she's very pleased with the results. "For me as a print designer, with any new project the challenge always lies in getting content and ideas across on paper and making people think", explains Leah Emery.

## 3. SPACES FOR MEETING AND LEARNING

When knowledge flows, it probably looks like the art installation by Brian Luque Marcos, a graduate of the Exhibition Design programme. The installation on the 3rd floor of the FH JOANNEUM Graz campus building was opened in June 2015 and is a real head turner. Formerly a bare and clinical-looking room, this is now a warm and welcoming place to meet. The installation is an ode to the acquisition and networking of knowledge in a modern and dynamic university. The instal-



Birgit Hernády, Brian Luque Marcos (designer of the installation "Let your knowledge flow") and Christoph Hofrichter

lation sees itself as a plea for knowledge in general as well as making direct reference to everyday teaching and practice at FH JOANNEUM: like in the work of art, areas of knowledge too overlap and enrich one another. Exchange and cooperation between different disciplines are essential these days to ensure that design, management, engineering and health are no longer opposites, but act as mutually inspiring worlds of knowledge. It is also an indirect indication to the exchange of intercultural knowledge which is on the increase at FH JOANNEUM: in 2014/15, FH JOANNEUM has 424 international students (12% of the total number of students) from over 40 countries and each year, over 230 exchange students spend their semester abroad at FH JOANNEUM in Graz, Kapfenberg and Bad Gleichenberg. Both groups are an enormous enrichment for students, teachers and staff.

#### 4. SPACE FOR DIVERSITY

During the spring of 2014 Pharrell Williams' "Happy" sang out on radios and YouTube channels. The song perfectly expressed the mood that students and employees can spread together in an intercultural and academic university environment, which makes FH JOANNEUM what it is. In total over 200 incoming and regular students, together with employees across all departments and programmes at all three FH JOANNEUM campuses, took part in the video project run by, and with, students. ☺

**Link:** <https://www.youtube.com/watch?v=eAYK6EINK5U>

Photos: Christoph Hofrichter



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yourself >>>>>

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WIR HELFEN DIR BEI STUDIUM UND PRAKTIKUM IM AUSLAND

# Internationalisation: the localisation of international resources?

Chen Xiangjie (Sara)

Secretary of International Affairs, School of Design  
Jiangnan University, Wuxi, China

Internationalisation, as the terms literally show, is the process of involvement in international activities. If 'internationalisation' is translated into Chinese-国际化 (guo ji hua), it means the process of being connected with the world beyond the borders.

For years, Chinese universities have been trying to reach out, rather, going abroad. A large number of Chinese teachers and students has been on their way of studying abroad, seeking for international resources. China, has undoubtedly become the top source country for sending out students abroad. This is similarly true with the initial stage of School of Design, Jiangnan University. Being one of the earliest design schools that reached out for international development, the school sent out teachers to Germany and Japan for international learning already in 1981. They brought back the advanced technique and knowledge that lead to the development of the school. Even till today, every year we have more than 10% of students going abroad for further studies; in 2015, this number has increased to nearly 14%. There are also more than 100 students going abroad for exchange or short term studies every year.

However, with the growth of the country, both politically and economically, China has also become one of the top destinations for foreign students. Statistics from the Chinese Ministry of Education had shown the uprising trend of foreign students studying in China, with a large quantity as well.

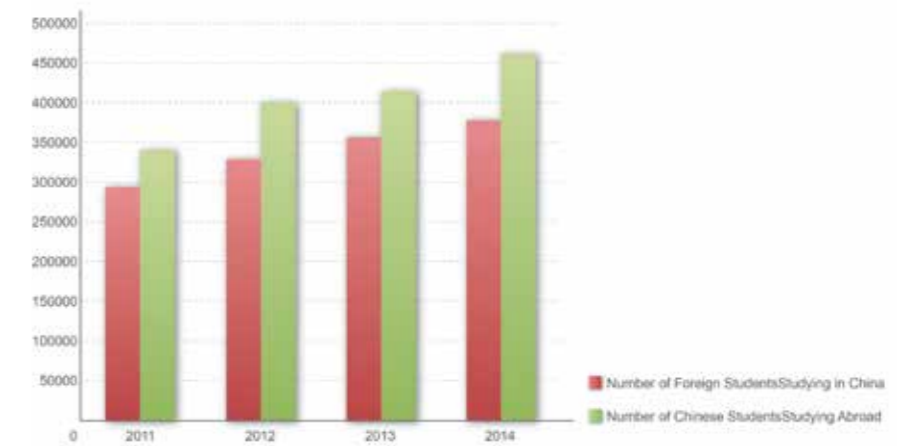
At the same time, standing on the solid academic foundation, School of Design at Jiangnan University is the very first design school in China that recruited a dean from overseas.

The school is now working sincerely on the way of developing the local with international resources, providing more international resources and creating a local international environment.

It is the key effort of the school to attract foreign experts to help with the development of the school, both in curriculum building and research. Meanwhile, the school coordinately works on recruiting teachers with international study background to set up the international team of its own. So far, we are having 3 long term contracted foreign teachers, and dozens of Chinese teachers with overseas background, opening up more than 25 English courses every year, which steadily guaranteed the visits of foreign exchange students. This enables the school to work with the internationalised environment to have different perspectives and visions, and keeps the cultural diversity and balance.

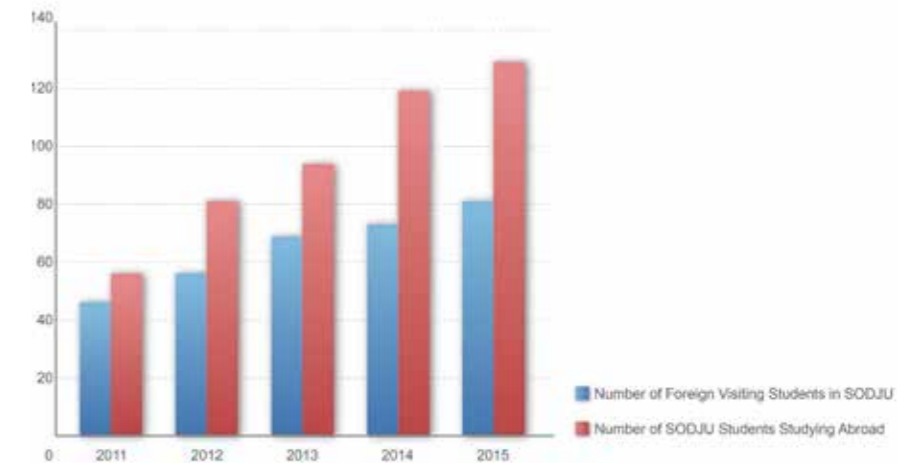
Working under the vision of internationalisation, the school works on creating a local international environment. It invites internationally well-known design experts to work together with its faculty and students in research projects and in teaching; it started the international conference series, the Redesign Design Education Conference and the DESIS Symposium in 2012 and 2010, attracting dozens of international experts, to share the international development frontiers and the Chinese design perspective. It creates good local international learning environment, so that our faculty and students would get in touch with the frontier international design development even without having to step out. It encourages faculty and staff to join in international events to share the

Statistics on Chinese Students Studying Abroad and Foreign Students Studying in China



Graph 1: Chinese Students Studying Abroad and Foreign Students Studying in China  
\* statistics from the website of Ministry of Education, China (<http://www.moe.gov.cn>)

Statistics on Students Exchanges at SODJU Including long and short time visit.



\*Statistics Taken Based on the School of Design Annual Records

Chinese perspective and to share the voice from China. Being the earliest design programme in China, School of Design at Jiangnan University has just celebrated its 55<sup>th</sup> anniversary and welcomed back hundreds of its alumni that lead the development of famous design schools and design firms in China and worldwide; and it is still the most active design school that leads the change in Chinese design education with an international scope and perspective. We are the host of more than 100 foreign experts yearly, with more than 1 international lecture weekly on average. Student exchanges have been quite important, taking up almost a quarter of each year enrollment. Statistics shows the flow of student exchanges in the school in recent years.

In the meantime, the school is dedicated to cultivate the local people with the international design and creativity concept. Therefore, it opens its Design Gallery to the public and pass-

es the message of its design concept to the local people. The school works collaboratively with local international schools and primary and high schools, to enrich the kids with the colors of design.

"What is local, is international", this is a term that is always addressed especially in the product market. The significance of the localisation of international resources is not just a way of self construction, but also a platform provided to international experts and students to get a deep involvement in the Chinese context, to have a better understanding of the school and of China. As one of the oldest nation in the world, China is now arousing more and more attention; likely wise, the School of Design at Jiangnan University will make more effort to make the local environment more international by hosting foreign and Chinese students and teachers, to promote the local and to develop internationally together with the local. ☘

# The making of an artist: contribution of internationalisation

Aparajita Dutta

Chair X-Files Working Group, Cumulus

Head of International Affairs

Royal Academy of Art/University of the Arts, The Hague, the Netherlands

**M**odern day art and design students cannot just be art and design students. It is not just about having a creative idea and designing or making art – painting, sculpture etc. The days of Van Gogh – making art for the sake of art – is long gone, I think. Van Gogh, I believe sold only one piece of art during his life-time.

Things have changed in due course. Students should be able to perform in the international world performance stage. They are expected to be competent in diverse fields. In the 21st century it is not only an art and design student who thinks “what do I do after graduation?” “Can I earn a living with what I have learnt?” Its also the art and design academies who are busy with this fact – how to prepare an art and design student for the world outside the academy? Because that world is no longer the city where the art academy is situated or even the country but it is across borders and boundaries. It is INTERNATIONAL! “Art is international”.

So how can the educators equip the students for this outside world? Some examples:

- Make them aware of what is happening around them
- Give them a baggage of competencies, also intercultural communication competences
- Provide Internationalisation at Home – bringing the outside world inside. Making classes international: regular and exchange students from all over the world; guest teachers and artists from all over the world.
- Organise excursions to different places within the country and outside – Western, Asian, Latin American, American etc.

One other main activity is the possibility to study abroad and/or do an internship abroad.

## Research

In order to get an idea what our students have learnt as a person during their semester study-abroad or internship abroad and what intercultural baggage they are bringing back to the Royal Academy of Art The Hague, we have conducted a small research for the last two years. One of the questions asked to our outgoing students after their return is: “How has the study abroad period or internship abroad helped you in the development of intercultural competence?” With respect to:

- Easy to deal with international students
- Understand other views
- Understanding cultural differences
- Communication skills

Herewith, a short glimpse into the feedback received from our students on the above mentioned question. It is very interesting to see that both our Dutch and international (European and non-European) students who go abroad have in general no problem in dealing with other students from other cultures. They also learn to appreciate opinions of the others. They learn that in every situation, knowledge that they already have acquired has to be used in different ways. They learn to discover the cultural differences and to “listen”. Sometimes students had to change from their Royal Academy of Art The Hague way of doing things in order to adjust to the new one. Some of them learned another language or brushed up the

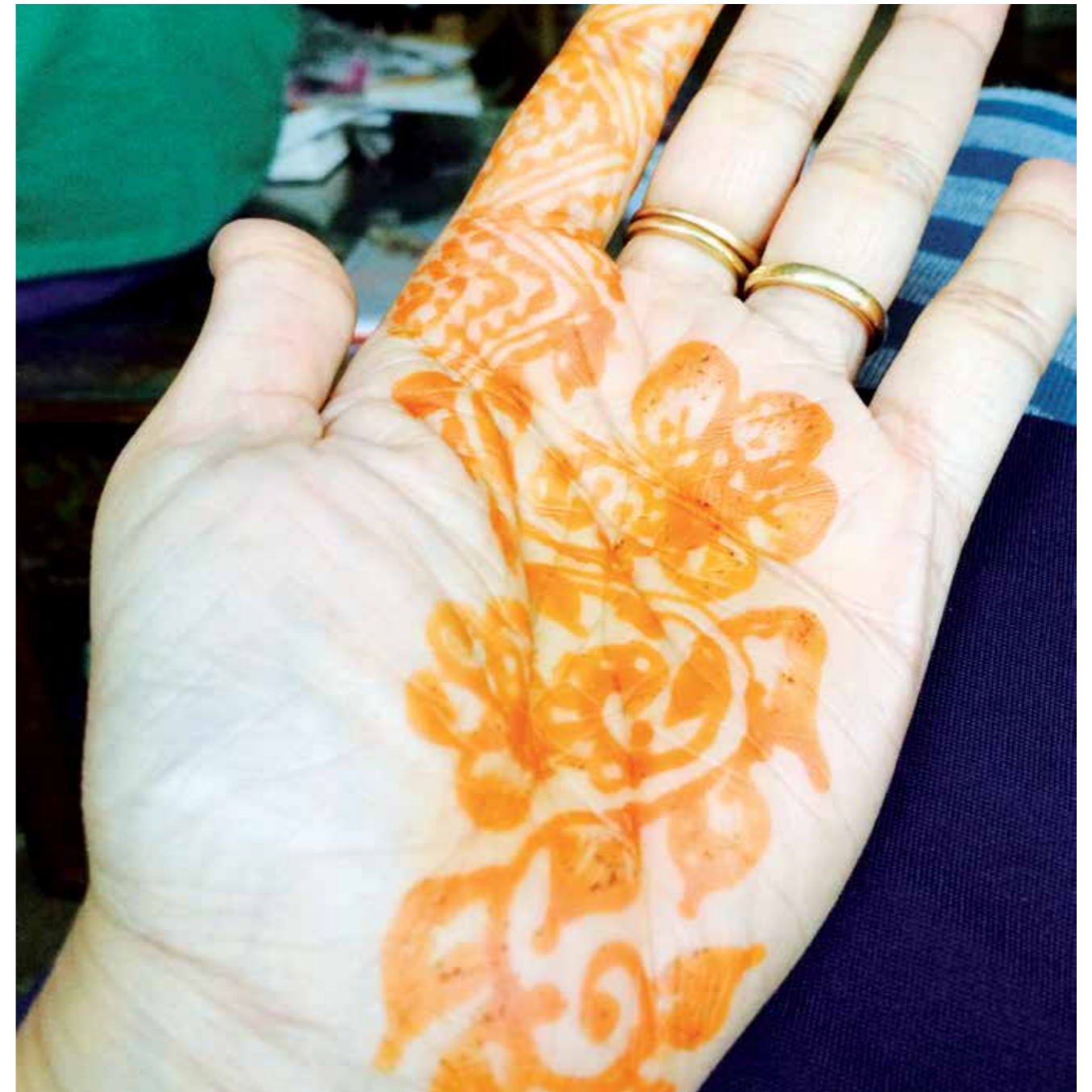


Photo: Aparajita Dutta

one that got a little bit rusty. And sometimes they had to overcome the language barrier because not many spoke English.

Students discovering what it means “working hard” in the Dutch context and culture might not be the same in another country. Also discovering that expectations of how a country is can be very different when actually living in that country. Discovering social behavioural differences and similarities in the host country. Most interesting feedback was that being an international academy the Royal Academy of Art already makes it easier for students to work with other international students in the bigger outside world.

## Conclusion

Being an international student and eventually an international artist and designer is what internationalisation within an academy contributes to at all levels. International experiences help students broaden their viewpoints, provides with cultural knowledge and gives inspiration.

And the ‘bearers of internationalisation’ in our institutions play a big role in “The making of an artist!” 🌟



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**Internationalisation**

**International Exchange**

**Practice**

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**New thoughts**

**Personal experience**

**A challenge**



# ESAD

## My world is your home...

**Antonino Jorge**

Head of ESAD International Office. Erasmus+ Coordinator  
ESAD, Matosinhos, Portugal

**ESAD** - College of Art and Design - founded in 1989 in Matosinhos – North of Portugal, is a private institute which has established itself as a reference in top-quality teaching, research and related activities in the field of Art (Jewellery, Digital Arts and Multimedia) and Design (Graphic, Interiors, Product, Fashion).

Since its foundation, ESAD adopted internationalisation as a strategy of scientific and pedagogic assertion and, consequently, as an essential element of its educational project. This, because the designer's job is influenced by local and global happenings and combines different ideas, values and points of view in its speech and practice. Internationalisation is for ESAD a chance and a challenge to achieve academic excellence and have an international competitiveness.

ESAD has signed several protocols with its international counterparts and in 1993 started the Erasmus student exchange programme (in and out). During those years, new bilateral agreements were signed with foreign higher education institutions, progressively growing the number of outgoing and incoming students. Nowadays, ESAD has around 90 bilateral agreements with European, Brazilian, Israeli, Chinese and Canadian higher education institutions.

Throughout the years hundreds of ESAD students accepted the challenge and enjoyed the personal and academic fulfillment that international mobility has offered them. They came in contact with new countries, cultures, new languages and new working methods. By distancing themselves from the comfort of their house and their family, they enjoyed new experiences, established network of friends, gained a multicultural perspective, opened new horizons and became more autonomous and mature.



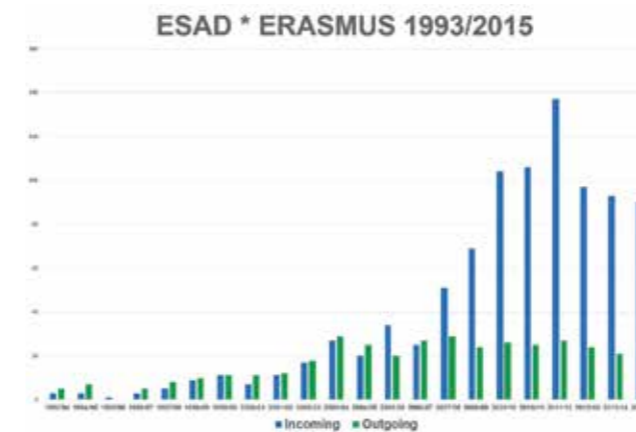
Erasmus Experience. Illustration by ESAD teacher Luis Mendonça

On the other hand, ESAD is proud to receive hundreds of foreign students (for example, in 2014/15, around ninety students, 10% of the overall ESAD's students, were Erasmus), allowing them to live a rich and gratifying experience, transforming the space of the school into a living, dynamic and multicultural environment because more or less 20 different nationalities live and work together in this space and, we hope, spending an inspiring period with us...

Erasmus mobility also allowed for many of ESAD's teachers to teach in foreign higher education institutions for short periods of time. In the same fashion, ESAD also received hundreds of foreign teachers (in 2014/2015 there were about 60 foreign lecturers) that did workshops, conferences, exhibitions and participated also in IPs, taught classes, debated curriculums and work methods, designed synergies to collaborate in near



Welcome day. 14.09.2015 | Photo: ESAD



The testimonials of outgoing and incoming students and teachers left in several collaboration projects showed that these exchanges enrich the ESAD experience. For example:

«...ESAD become like a new home from me with incredibly cool communication between the students and tutors».  
Masha. NCAD, Dublin

«Esad is a creative school, full of art and inspiration».  
Jessica Ballerini, Politecnico di Milano – Italy

«...I really loved to study in ESAD. I've got an experience in completely different way of studying and I love it! In ESAD you don't have borders, teachers are only showing you the way and help you, so you get the possibility to express yourself».  
Maria Kozhukhar – PJI Warsaw – Poland

«...I am really thankful to be here, that I got this precious opportunity! I had nice experiences in ESAD, it was really good and useful to see different ways of teaching, taking the courses, different ways to find solutions and improving skills».  
Orsolya Takacs – Mome Budapest – Hungary

We will continue to diversify and deepen cooperation, teaching, research and exchange programmes with international higher education institutions, namely through the Erasmus+ programme, promoting the European citizenship, the interculturalism, the interdisciplinarity, the innovation and consequentially promoting the success of our BA and MA graduates in a globalised world and this way enhancing also employability. 📌

# Homemade mobstacles: an appeal for simplicity

Claire Garnier

International exchange coordinator  
Hochschule für Gestaltung Schwäbisch Gmünd, Germany

The term mobstacle (obstacle to student mobility) originally referred to complex administrative procedures for students willing to study abroad, for instance visa application. Since then, it seems that other obstacles which come from the student himself (financial issues, language barriers) or from the different faculties (not always eager to let go its best students) have been added to that list. But not only. We thought that obstacles to student mobility were well-known. Therefore, universities/ international offices play a part as well. Considering the importance of being more and more international, each university decided that it should implement an internationalisation strategy. It sounds nice and necessary but regarding the application process, it could become counter productive.

From now on, international offices need to solve the problems they or the universities created. Internationalisation strategy also means controlling the number of (exchange) students able to study each semester, deciding when an abroad semester is planned in the curriculum, what would be the right application process. International offices are facing two problems: firstly, the whole Erasmus+ process does not fit our design school system. Most of us just work alone and have to deal with an incredible amount of supplementary tasks. Secondly, it is clear that we do not have the capacity to accept everybody. We are not like business schools where students sit in a big amphitheatre and listen to the professor.

To react to these problems, universities and/or international offices decided to create a complex application process which allows a proper selection of the students. Most of them have got a preliminary procedure: the home university should de-

cide to which school the student is allowed to apply. Only then the student starts the application process at the host university.

It seems easy. However, the student does not know that internationalisation strategy, despite the bilateral agreement signed by both parties, implies another selection process, she/he does not know that universities could refuse her/his application because of the existing imbalance between the host and home university.

Yes, it says that the student should provide many documents to fill in her/his application and deliver a perfect portfolio. Every semester, one more document will be required in order to increase the chance of being accepted. Is there any benefit from it? Does that guarantee an acceptance of the student? The answer is no. It will only increase the workload of the international office.

Because a lot more than what the student knows is going on, international offices need to be creative to find alternatives. We have to be there to help with a constantly growing time-consuming application process which is, by the way, different from one university to another. We have to be there to explain all the steps of the Erasmus+ programme or all procedures of our international partner schools. We have to be there when the faculties do not accept our student and give a late reply which lets the partner international office in this situation: who is going to take my student in the last minute?

When did we decide to put ourselves in such positions? Yes the European Union has enforced a bureaucracy, but do we



Building Hochschule für Gestaltung Schwäbisch Gmünd | photo: Pascal Dreier

have to cooperate and exaggerate that bureaucracy we do not like? It is up to us to change the situation and simplify our process.

We have now to cope with these questions: Can't we create a unique European (if not international) application process for design schools? Same deadlines, same documents to require? Isn't it that portfolios are the most important and shouldn't we focus on them? Could universities make an agreement with universities they are sure to accept the students?

When are we going to put the student in the middle of our strategy/policy again?

Within Cumulus we are able to involve all international offices, faculties, professors or staff who deal with internationalisation. It would give us the opportunity to:

- open the discussion to know which solutions (for example a unique application process) are possible at all ?
- invite students to our x files group
- find the right balance between our own faculties and the partner institutions. ☺

# Internationalisation, anything but the flavour of the day

Marc Streker

Director

ESA Saint-Luc, Brussels, Belgium

Internationalisation is clearly taking up an increasingly significant role in our teaching. The film “L’Auberge Espagnole” has most probably had an influence in this development. How can we speak of international Erasmus students without thinking of the story told by Cédric Klapisch? Images of this light and cheerful fresco accompany students during their academic stay outside our borders.

Even if some sad spirits see an unavoidable process of globalisation and subordination to the needs of a neoliberal economy, we are convinced that these exchange programmes contribute to a better society overall. As expressed in the declaration of the Global Conference on higher education for the 21st century, held in October 1998, the idea is to “*educate for citizenship and for active participation in society, with a worldwide vision, for endogenous capacity-building, and for the consolidation of human rights, sustainable development, democracy and peace, in a context of justice*”. This objective implies the desire to combat prejudice, to help learners understand what - at first sight - does not resemble us, to fight nationalisms and isolationism, while preserving and disseminating regional and national cultures in a context of pluralism and cultural diversity.

A major challenge is to address and understand each other above and beyond our differences. The idea is not to relinquish our teaching practices, but rather to enrich them through exposure to other approaches, in an effort to seek a common ground where everyone finds their own space. Multilingualism, student and teacher mobility, and establishing connections between institutions, encourage intellectual

cooperation and ultimately lead to the emergence of more solidarity between peoples. While these considerations may seem utopian, they already represent a challenge that forces us to question our teaching practices, and to nudge the students outside the school walls in view of acquiring a culture of citizenship.

## Educational aspect of the exchange

Our experiences have made us fully aware of the impact of these exchange programmes on our students. They often-times return transformed, in terms of autonomy, self-confidence and maturity. We notice also a stronger intellectual curiosity, an inter-cultural experience, the influence of other learning methods and a true capacity for self-questioning.

It’s useful to remember that even if a competency is an integrative notion, mobilising knowledge and skills, European certification schemes aim to connect systems that are different not only from a geographic standpoint (countries, regions...) but also in terms of the nature of operators (formal education, vocational training, lifelong learning) and learning methods (formal, non-formal, informal). Establishing links within this diverse learning environment will occur on the basis of results and not process, assuming the adoption of an output approach centred on the learner. De facto, internationalisation then becomes an ideal means, and a formidable opportunity, to reach these objectives.



Reportage ESA 07/2013 | G.Dekinder & Ozon Architecture

## Internationalisation at ESA Saint-Luc

Since 2004, ESA Saint-Luc has been implementing an international strategy via Erasmus+, Belgica and bilateral agreements with art schools throughout the world (Canada, China, New Zealand). To date, we have established 40 partnerships. Our objective is to combat all forms of discrimination and xenophobia and also to encourage interculturality and the development of a sense of belonging to Europe.

Each year, about 10% of our third year students travel abroad or to Flanders to follow part of their studies (‘out’ students). In parallel, we welcome foreign students (‘in’ students), usually more numerous than the ‘out’ students. This allows our establishment to offer a multi-cultural environment, particularly welcome in artistic education.

Both ‘in’ and ‘out’ candidate applications are reviewed by professors of the chosen option, and transmitted to the partner institution for peer review.

For incoming students, the academic programme is determined by ESA Saint-Luc’s institutional coordinator, in accordance with the expectations of both the student and the sending academic institution. Members of the “mobility and internationalisation’ office are available to explain the functioning of our school to incoming students. Furthermore, we inform them of the specificities of our city (public transport, cultural venues, territorial organisation...), considering the renowned attractive character of Brussels thanks to the presence of EU institutions, a multilingual culture, cultural pro-

grams of excellent quality, affordable housing, a wide range of educational offerings, a heterogeneous patrimony. Teacher mobility is also encouraged. This exposes our teaching staff to diversity and the outside world (languages, foreign curricula, different pedagogical approaches, exogenous cultures).

In parallel, ESA Saint-Luc has developed several common academic programmes with schools and universities in Belgium and abroad: a specialised masters’ programme in built Heritage and Interior Architecture with the LOCI faculty of the Catholic University of Louvain; Masters programme in Comics – Publishing with the School of Art & Design at Kennesaw State University (Atlanta, USA) and the Higher Technical Institute of Audio-visual Professions (ISMA) in Cotonou, Benin.

Finally, ESA Saint-Luc has organised a number of international workshops (Geneva, Naples, Lyon, Montreal, Paris, Versailles, Milan), mobilising students from different specialisations.

## Conclusion

It is up to both learners and teachers to engage in this transcultural field, to explore uncharted territory, to dare hybridisation. Internationalisation thus becomes a fertile ground for questioning and solutions, long-term alternative perspectives. Anything but the flavour of the day, internationalisation is a question of teaching practices and the relationship of our school with society. It also testifies of the evolution of modern thought, which seeks to be pluralist and multicultural. ♡

# On how the implementation of the Bologna reform (Bachelor/Master) affected our outgoing numbers

Ulrike Hofmann

International Coordinator for the degree programmes Design & Product Management, Forest Products Technology & Timber Construction and Smart Building  
Salzburg University of Applied Sciences, Austria

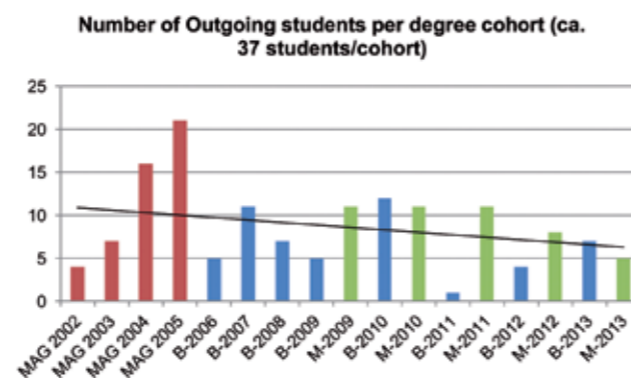
## From 4 year Bachelor to 3 year Bachelor and 2 year Master

The change from the four-year programme Design & Product Management to the three-year Bachelor and two-year Master degree programme has caused a considerable decrease in the number of students who do an exchange semester, especially with regard to the students at Bachelor level. Internationalisation of the programme Design & Product Management started back in 2005/06. In the first year only 4 students out of 70 took the opportunity to do an exchange semester, but this number grew rapidly in the two following years (12 students out of 70 in 2006/07 and 14 in 2007/08). While in the four-year programme students could decide whether to study abroad in the second, third or fourth year, the Bachelor curriculum limited this possibility to the second study year, and in the newest edition of the Bachelor curriculum which dates back to 2011 only the last study semester (6th semester) has been identified as possible exchange semester. Master students are recommended to place exchange studies to the second year and a satisfying number of students takes the opportunity (nearly half of the students of the Master students who had started in 2009, with a slight decrease of the numbers over the years: 26% of the Master degree students who had started in 2014).

## Decrease of outgoing students

In fact, the four-year degree students dpm2004 Design and Product Management and dpm2005 counted with the highest number of outgoing students: 44% and 57%, respectively. Among the Bachelor degree students of the years 2006 – 2010 (the semester abroad being either in the 3rd or 4th semester), only some 15% to 25% of the students decided to study abroad.

The number fell even more drastically when in 2013/14 the first students who had started with the 2011-Bachelor-curriculum reached the 6th semester and finally had the possibility to go abroad: only two out of 34 decided to do so. Even if an increase can be observed in the following two years, the total numbers stay behind the peak numbers of previous years with the four year curriculum. We have to ask why mobility numbers decrease at the same time when EU policies strive to increase the mobility of students of higher education. The Erasmus+ programme received a 40 per cent increase in its budget and wants to reach the goal of 20 per cent student mobility by 2020.



MAG (Magisterium) = 4-year programme (from 2000 to 2005, internationalisation starting with the students from year 2002),  
B (Bachelor) = 3-year Bachelor degree programme (since 2006) M (Master) = 2-year Master degree programme (since 2009)

## Study abroad in 6th (final) semester

One possible answer to the question might be seen in the fact that at the time, when the Bachelor and Master programmes



Photo: Marcus Schranzer

were developed the tendency was to shift the opportunity of an international study experience to the Master level as the three years available for the first cycle (Bachelor) seemed to be a very short period of time to provide the professional qualification required. By Austrian law the Bachelor degree has to qualify for professional practice.

On the other hand, students kept asking for the possibility to do an exchange study semester, so finally the decision was to open the last study semester for studies abroad. After the 5th semester students have completed all core courses and projects, including the final bachelor project. The 6th semester is mainly dedicated to the two-month internship. Students attend only a few condensed courses during the first four weeks of the 6th semester, corresponding to a total of 16 ECTS: presentation techniques, photography, advertising, design culture excursion. Those students who decide to study abroad can easily acquire these skills and competences during their exchange period.

## Two months internship/traineeship

On the other hand the new Erasmus+ regulation which allows for funding also two-month traineeships helped a lot and most of the design students interested in gaining international experience decide to do a traineeship abroad instead of studying in a foreign country. Only a few apply both for a study and traineeship grant in the Bachelor programme. Additionally, Erasmus+ also provides traineeship grants for recent graduates, so our students may continue their work experience in the company after the final exams.

A risk of the new curriculum regulation might be that most of the internships take place in German speaking countries and thus the intercultural and language learning experience might be less fruitful. Nonetheless, despite the fact that there are only slight differences between the Austrian, German and Swiss culture, students do undergo a process of intercultural learning during their internship, especially with regard to cultural differences between academic institutions and companies.

## Pre-departure training

To improve the quality of the experience abroad, Salzburg University of Applied Sciences offers students a pre-departure training for transnational work placements. The teaching module had been developed in the frame of the Lifelong Learning project SKILL2E, which involved 7 universities and 5 enterprises and had been coordinated by Salzburg University of Applied Sciences. SKILL2E "bridges the intercultural competence gap between the university and the enterprise" (<http://skill2e.fh-salzburg.ac.at/>). For those students who take the pre-departure training module (2 ECTS) the internship is certainly a valuable intercultural experience even if they do it in a German speaking country; but still, we hope that over the years the number of students who do a study semester abroad keeps growing. The new edition of the curriculum due to start in 2016/17 plans a shift of the internship to the summer months between 4th and 5th semester and will open the possibility of doing a study exchange semester both in the 5th and last semester of the degree programme. We will see whether this encourages a positive development of outgoing numbers. ☺

# Cumulus, X-Files and the establishment of a code of good practices in international mobility agreements

Paolo Sustersic

*International Mobility & Study Abroad Academic Coordinator  
ELISAVA, Barcelona School of Design and Engineering  
Pompeu Fabra University, Barcelona, Spain*

In an increasingly global context, internationalisation has been placed at the centre of university policies worldwide. There has been an extensive debate on the meanings of internationalisation, and, notwithstanding different approaches to this concept, there is a broad consensus on the fact that students and staff mobility is one of its fundamental aspects. It is widely recognised that mobility is the basis for study experiences abroad, participation in academic activities and research projects. The sharing of knowledge, experiences and best practices, as well as the establishment of face to face relationships remind us that behind institutions there are individuals who, with their personal qualities and skills, make a fundamental contribution to their recognition.

To become a reality, internationalisation requires strong motivation, as well as a network of universities which share educational approaches, objectives and criteria. The signing of an academic agreement in the form of a Memorandum of Understanding and/or an Exchange Agreement is the main operational instrument that makes exchanges possible. When International Offices undertake the negotiation of an agreement, they often don't have all the information they would need to know about the partner institution in greater detail, or they only have a partial vision of said institution and sometimes it is not easy to find such information. When the negotiation involves universities worldwide, partners may belong

to different academic cultures, have different expectations regarding the mobility and apply heterogeneous criteria when they provide information to exchange students and their tutors. All these factors could make the mutual understanding more difficult and represent a serious obstacle for mobility on a practical level.

Since 1987 the European Union and other partner countries have made a remarkable effort in establishing an effective and successful protocol for mobility in higher education within the different editions of the Erasmus programme, now being carried out for the period 2015-2020 under the name of Erasmus+. Compared to prior editions, the Erasmus+ agreements have improved the type and quality of information that partner universities share in order to make the exchange process clearer, more transparent and more agile.

Besides general data about the institutions and agreed mobility numbers, this information includes: recommended language skills; specification of additional requirements of partners for the mobility (i.e. any selection process that may limit the number of students accepted beyond the places stipulated in the agreement); calendar for the whole mobility process (application, acceptance, assessment and official transcripts); information about grading culture, visas, health insurance, housing and other relevant aspects of the mobility. Partners are asked also to provide information regarding the on-line



Forum Education Abroad European Conference, Elisava, October 2014  
© Elisava Communication Department

access to their study plans, course catalogues and other academic offers which may be relevant in the framework of the exchange programmes.

Since its foundation, Cumulus has played an important role within higher education in Arts, Design and Media as a forum for discussion, as a centre of promotion of new ideas and as a meeting place for an increasing number of members across five continents. Cumulus, and specifically the X-Files group, which brings together people in charge of the international relations at these institutions, could play an important role to defining a common code of information and good practices that exchange agreements should contain with the aim of facilitate understanding and conducting mobility programmes. It is precisely in this area that the principles and the experience of the Erasmus+ programme could be taken as a basis for setting the standard elements of bilateral exchange agreements signed between institutions in the Cumulus network. Hopefully this proposal could be discussed in detail in future X-Files meetings as a specific contribution of the group to improving the quality of mobility programmes and, as a consequence, of internationalisation. ♡

# International Cooperation: a door to broaden perspectives

Dr. Jamaludin

Dean of Faculty of Art and Design, Itenas, Bandung, Indonesia

The 'Institut Teknologi Nasional' or Institute of Technology National (abbreviated as *Itenas*) is a private university in the City of Bandung, West Java, Indonesia. *Itenas* was established in 1972 with three faculties. In 2014 *Itenas* opened an Office for International Affairs, having some international co-operations with European schools such as TU Graz -Austria, HTW Berlin- Germany and Szent Istvan University- Hungary. The official language is Indonesian but we use English for foreign students.

One of the faculties is the Faculty of Fine Art and Design (FSRD or simply Design *Itenas*) provides an undergraduate programme (Sarjana S-1 or Bachelor degree) in four-years or 8 semesters. In 2015 FSRD has three study programmes: Interior Design with 538 students, Product Design 175 students and Visual Communication Design 471 students. The total amount of students in FSRD *Itenas* in 2015 is 1184 with 34 full-time lecturers and hundreds of part-time lecturers. For now, Design *Itenas* will accept 5 foreign students for each department per year in semester 3rd-8th. All courses are taught in Bahasa Indonesia (the Indonesian language). Exchange students, if they don't Master the Indonesian language, will be supervised in English.

The Faculty of Art and Design *Itenas* Bandung Indonesia does not have much experience in international cooperation nor in student exchange programmes. We have one experience with a guest student programme in 2009. There was a student from Aachen Germany, who took a course for one semester in Visual Communication Design of *Itenas*. She was a smart student. Before leaving Germany, she learnt the Indonesian language from an Indonesian student in Aachen. So beside English, she could understand and speak basic Indonesian language. She enjoyed the academic atmosphere in Design *Itenas* as well as

the city of Bandung. In 2015 we had a guest Professor from HBK Braunschweig. Prof Uli Plank stayed for one and half semester to do research of Wayang Golek, a Sundanese puppet. He gave a workshop on digital cinematography for students.

## A Door to the World

Nowadays the world is getting smaller and due to networking the world seems to be more closer. The feeling and experiencing of studying in a different place is necessary to give a more comprehensive understanding of design in the modern world. Although there is more information available from tv and internet, design is also about life experience and breath. Not merely a picture from books or screens.

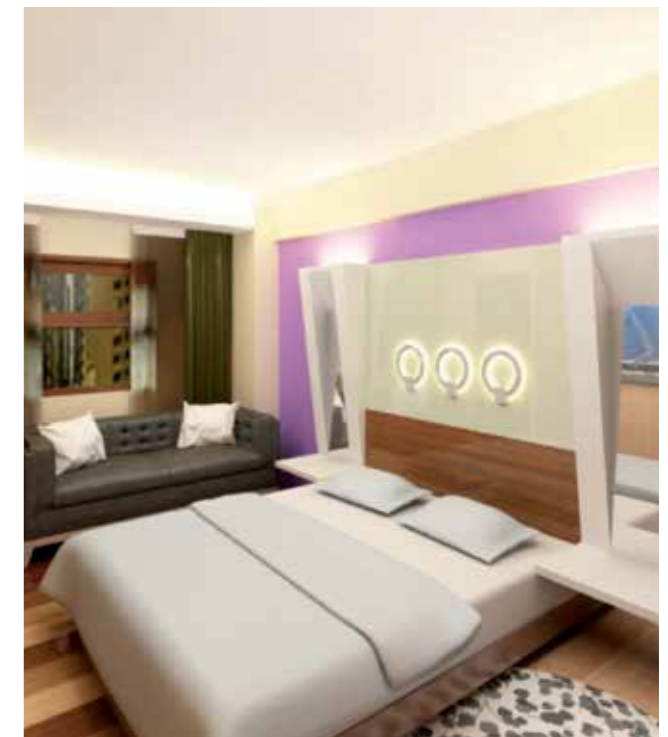
The cooperation between design schools will be a great opportunity for students from all over the world to broaden their experience, knowledge and insight, to expand their perspective of design and for future networking.

A problem that may occur is the living cost for Indonesian students, because of the value of the Indonesian currency that is very low compared to the US dollar or Euro. But foreign students who study in Indonesia can take benefit from that different exchange rate. Living cost in Bandung is quite low compared to developed countries but promises an exciting experience.

As tropical countries, Indonesia area has no winter and therefore no snow. The climate is warm all year round. So it will be a great opportunity to lecturers and students from northern countries to get experience of teaching, research or study in developing country with warm climate all year around. Welcome! ☺



Campus building of Itenas Bandung Indonesia  
Photo: fakulas seni rupa dan desain



Interior design students' works



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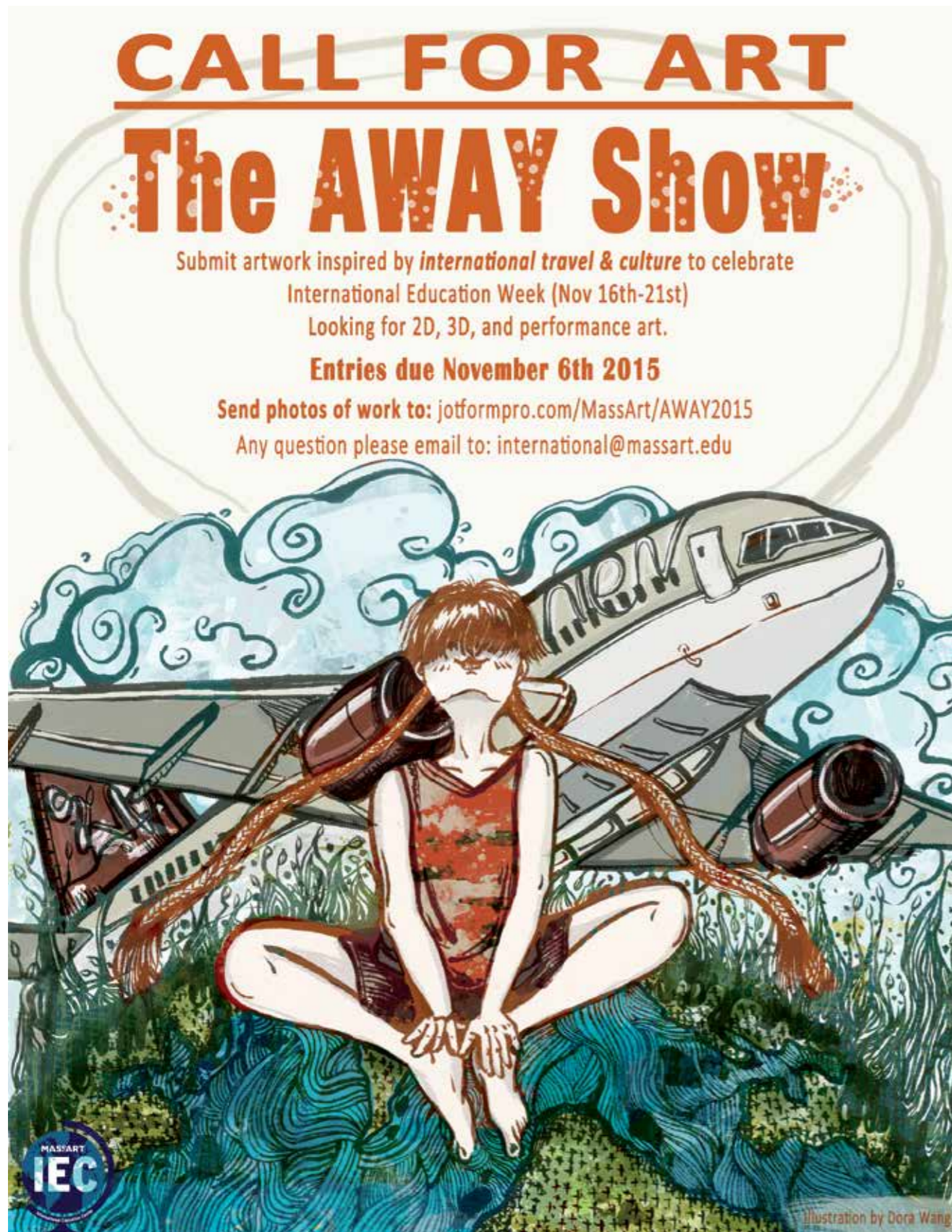


Illustration: Dora Wang (MassArt 2018)

## The AWAY Show: promoting global awareness to the MassArt community

Erica Puccio O'Brien

Director, International Education Center  
Massachusetts College of Art and Design, Boston, USA

*Our task: Develop global awareness*

*Our challenge: Reach multiple constituencies on campus*

*The outcome: The AWAY Show*

A significant goal of the International Education Center (IEC) at Massachusetts College of Art and Design is to engage the MassArt community in developing global awareness. While overseas experiences are a common way to achieve this mission, our students struggle with multiple barriers to international exchange.

*Cost:* Studying at a public institution, students pay a very low tuition and the expense of travel can be daunting.

*Employment:* Often, students work part- or full-time while earning their degree, and cannot take time off to study abroad.

*Trepidation:* Many MassArt students don't have a passport; indeed, some have never left our tiny northeast corner of the United States!

*Academics:* Certain programmes of study may prove difficult to take a semester abroad without adding additional semester(s) to complete graduation requirements.

While the IEC encourages students to study overseas through faculty-led travel courses, exchange partnerships, and study

abroad providers, we recognise that not everyone is able to take advantage of these opportunities. In addition, our office strives to reach faculty and staff as well as students; therefore, we offer multiple on-campus events throughout the year. The AWAY Show is an important component of this programming.

The AWAY show was originally designed as a platform for students who studied outside the U.S. to display their travel-inspired work. In recent years, the IEC has made it a priority to improve programming and support for our international population. As a result, we have broadened the call for art to any student whose work has been influenced by international travel, by a cross-cultural experience, or by their diverse cultural background. This has enriched the artwork displayed in the show, and therefore the surrounding conversation.

MassArt is fortunate to have a student-run gallery that serves as a public space to display student work throughout the year.



The AWAY Show is mounted in this gallery, and occurs during International Education Week in November, enabling our community the opportunity to celebrate the varied cross-cultural experiences of MassArt students during a time when global education is highlighted across the United States.

How do we launch the show? Each year, the IEC hires student leaders who assist our office with international orientation, international student programming, and study abroad promotion. With our support, these “Global Mentors” run the AWAY Show – putting out the call for art, designing the publicity, jurying submissions, hanging the art, and planning the opening reception.

Invariably, the artwork is extremely varied: representational and abstract, in a variety of media – painting, photography, glass, metals, and more – which increases the depth of the show beyond the breadth of cultures portrayed. We believe the benefits to the community are many:

- Visitors see interpretations of places they may never have been, or alternatively, they may gain a new perspective on a culture they know well.
- Students who have participated in a cross-cultural exchange reflect further on their experience, and may inspire others who have not yet had such an opportunity.
- The community is encouraged to engage in conversations about cross-cultural experiences and learning.
- International students, who may feel isolated from their home culture, have the opportunity to proudly share with our community, or to demonstrate the influence that immersion in American culture has had on them and their art.
- Faculty who teach international travel courses can see how their efforts inspire students, and professors who have not led travel courses can get excited about possible future programs.
- The International Education Center can promote international travel and cross-cultural exchange to the entire community.

Finally, for an art institution, the AWAY show is a wonderful opportunity for students to go through the process of submitting work to a call for art, to communicate with curators on how their art will be displayed, and to showcase their work to the public.

In conclusion, while MassArt may not have the capability to send every member of our community overseas, we can successfully foster engagement in cross-cultural learning here on our campus, and hope that through the AWAY

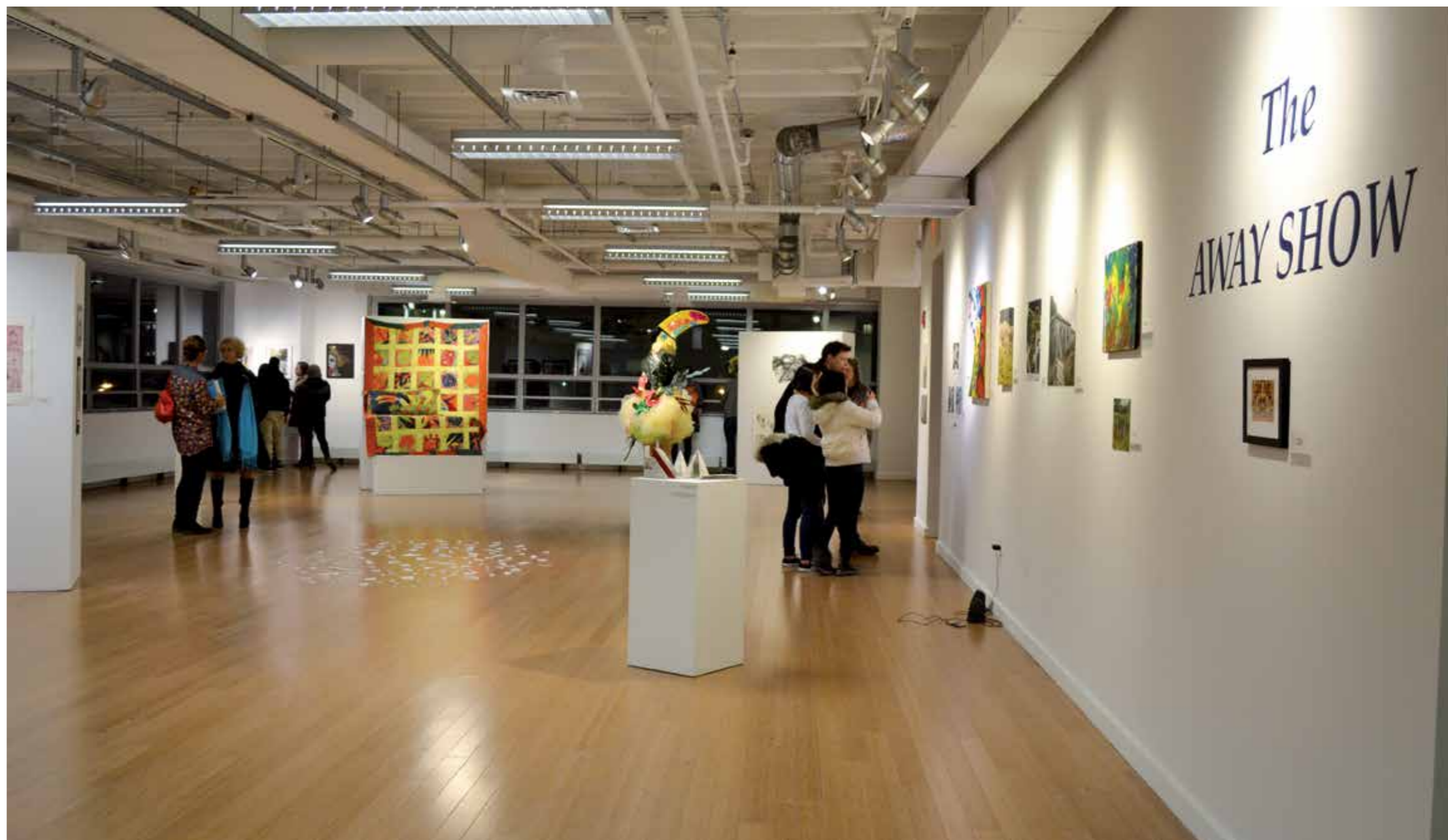


Photo: Anagha Prasan (MassArt 2017)

show we spark curiosity in our students, faculty and staff to pursue further activities that break down barriers, broaden perspectives, and open minds to new and different experiences. We can imagine further ways to engage the campus during the short time the exhibit is up, such as to encourage faculty to teach a course in the gallery, to host a discussion panel or presentation, or to plan a film series.

These additional events would generate more discussion on campus around cross-cultural understanding, and would help the IEC achieve our goal of promoting global awareness at MassArt. ☺

# International exchange projects an approach for mobility of students and staff

Lisa Janßen

Köln International School of Design, TH Köln, Germany

**K**ISD, Köln International School of Design, offers its students the possibility to explore and create the diversity and complexity of design in a profound and systematic manner. During the studies, future designers acquire a practical and theoretical design knowledge, which qualifies them for present and future spheres of activity in design.

For more than 20 years KISD has been offering its students a unique project-oriented learning and research environment aiming at strengthening the students' individual interests. Therefore, all study courses at KISD can be described as integrative, interdisciplinary and international.

As a department of TH Köln, University of Applied Sciences, KISD can take advantage of the experience and interest of more than 420 professors and 23,600 students.

KISD itself has about 450 students enrolled in the study programmes Integrated Design (BA/MA) and MA Product Design and Process Development, 14 professors, 4 teachers and 4 part-time teachers. Daily life at KISD is rather international, about 40 exchange students study at KISD together with our degree seeking students.

Every year at Köln International School of Design, TH Köln, we offer up to four International Exchange Projects. This special format of a project is called International Exchange Projects. In this project students and professors get the chance to experience an intensive collaboration within a bilateral exchange to one of our partner universities.

Normally both project groups (one from KISD and one from a partner) and their professors agree on a common topic, develop it and start working on the topic together. At this point the communication between the partners takes place online. After that the first project group travels to the partner university and collaborates with the other group for at least an entire week. After their return to the home university, both project groups continue working and the second group prepares their journey to the first partner. In doing so the topic is treated intensively from two different perspectives.

Is there special funding for the travel and accommodation costs? With this kind of projects we prepare our students to get to know other cultures and working techniques, to prepare the career opportunities and join a global job market.

Besides we aim at reaching professional, didactic and strategic goals:

- Usually the professor in charge knows the international partner
- The chosen topic is elaborated together with the partner
- One goal is to increase the awareness of our students to design topics in a global context and to start a discussion about different approaches within a design process. In addition the students and staff involved will increase their intercultural and language skills and reflect about their own culture
- Together with our partners we develop the main topic for our collaboration. These topics can be intensified in student or staff exchange as well as in teaching and research



When the project is finished a public presentation takes place and the students' groups prepare a documentation about the project itself. Professors and staff involved in these projects also get inspired and feel highly motivated. Often the international exchange projects are a first international step for our students and they are tempted to decide to spend a semester abroad after this experience.

The pictures show an international exchange project between Köln International School of Design, TH Köln and RMIT Melbourne that took place in 2015. The goals of this project led by Prof. Wolfgang Laubersheimer and Prof. Dr. Malte Wagenfeld was to create simple and realizable furniture for everyday life together with students from the RMIT in Melbourne.

A great inspiration were the shakers and the question what would they have done with modern technologies like a CNC or a lasercutter?

Could the shakers maintain their makersmark and touch of a craftsman that made their furniture special, would their designs change?

To combine the beauty and soul of handcraft with the efficiency and repeatability of digital fabrication is an exciting brief as there is significant scope for innovation.

The final outcomes will be presented on IMM Cologne 2016.

Photos: Melanie Müller, Köln International School of Design, TH Köln

# Better education by Design? Using strategic design practice to overcome the challenges faced by international students

Paul McElheron & Malene Harsaae  
VIA Design, Herning, Denmark

As a Design & Business School which takes in over 200 international students per year from across Europe and increasingly Asia we are well aware of the challenges faced by international students. A recent survey of our first semester international students revealed these to be: cultural adjustment, feelings of social isolation during group work, language, and communication with lecturers, fellow students & staff, new styles of teaching & learning, and different ways of thinking & doing.

## Design Thinking

We believe the Design and Business disciplines have much to learn from each other. Designers can learn a lot from the approach business takes to research, analysis & promoting results however business can gain from an understanding of the methods & practices designers use to generate ideas and solve problems. We have been exploring Design Thinking as a means creating a common language and understanding between the two disciplines. Design Thinking is generally understood to be a human-centered approach to idea generation & problem solving starting using a deep understanding of real user needs. Ideas are generated in diverse teams using abductive thinking, visualisation and prototyping to produce desirable, feasible & viable solutions. The fostering of innovation

skills is becoming increasingly important as it is believed to drive development & growth and design has been identified as one of the four main drivers of innovation.

However, we have observed that Design Thinking is relevant in solving some of the challenges faced by international students as it works best when practiced in diverse multi-disciplinary teams. The culture surrounding design thinking promotes collaboration, tolerance of ambiguity, removes fear of failure and relies on visualization and prototyping as means of communication rather than just language. Lecturers act as facilitators assisting students along the journey from problem to idea generation to solution.

## Framework

We have developed a cross-disciplinary framework for Design Thinking which we have called the Strategic Design Practice (SDP) 5F Model. The strategic element emphasises that the approach can be used for the development & implementation of strategies. By practices we are emphasising the importance of visualisation, synthesis & prototyping.

Linking the two terms is Design and this represents the integration of the designers' approach to generating ideas &

solutions. The model draws upon the research done into designer's ways of working, practices proposed by the Design Thinking movement e.g. IDEO and a Soft Systems Methodology which aims to encourage an appreciation of the impact of a problem & its solution from a multi-stakeholder perspective and encourage learning.

## The Five Steps in the SDP 5F Model

**Find:** A research phase aimed at understanding user needs.

**Frame:** Involves finding alternative ways of looking at problems, take fresh perspectives; establish constraints and a basis for where to begin.

**Form & Fabricate:** An idea generating and prototyping phase incorporating multi-disciplinary teams, visualization & prototyping to communicate ideas and get feedback - building on the ideas of others

**Fulfill:** selection & testing of "best" solutions

5F model by Paul McElheron & Malene Harsaae

The 5F model is constructed around a set of *design-thinker* approaches, practices & thinking styles and a Constructionist pedagogy – learning-by-doing, constructing tangible objects and sharing ideas & getting feedback in a collaborative environment – building on the ideas of others. We encourage de-



Photo from 5F Model, workshop by Paul McElheron

sign & business students to work on authentic, challenging, so-called "wicked" problems in multi-disciplinary teams using tools & techniques designed to quickly build experience & assist them progress to solution generation.

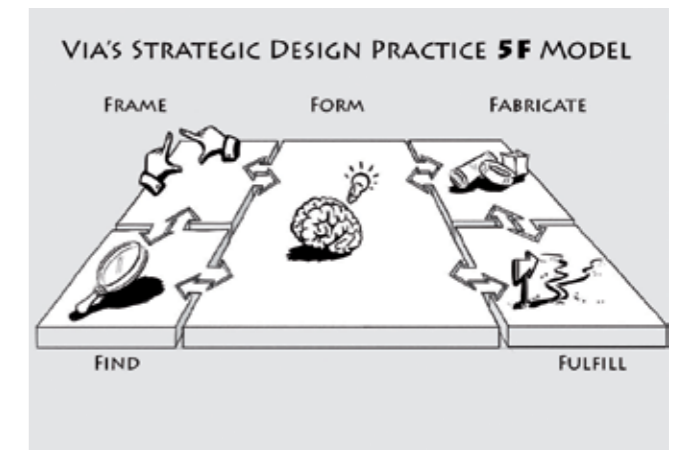
## Visualisation

A key feature of the approach is visualisation, both in the way it's communicated to students - see our animation film: <https://www.youtube.com/watch?v=uOo2ynlEsFU> and in the idea generation & selection phases of the 5F model, (Form & Fabricate). Students are taught graphic facilitation as part of the process and encouraged to use sketches, visual aids, pattern recognition and 3D prototyping to communicate and get feedback on ideas – thinking with their hands and building on the idea of others.

## Overcoming language & cultural barriers

Our observations are that the SDP (Strategic Design Practice) approach does help break down cultural and language barriers and contribute to the generation of innovative solutions and is now incorporated into our first semester curriculum. Students participating in the SDP workshops report that they do help in overcoming language & cultural barriers, reduce feelings of social isolation and assists them adjust to new teaching & learning styles. They appreciate the value of a multi-disciplinary approach to problem-solving and its potential for generating ideas and sharing knowledge.

We will continue to integrate learnings from the SDP approach into programme design, delivery, dialogue and student assessment with the aim of establishing which features and characteristics add value and facilitate the student acculturation process. 🌍



Model developed by Paul McElheron, Malene Harsaae & Jody Ghani



Interpretation of Taskisla stairs | Photo: Duygu Ozgul

## "Me, Myself and TASKISLA": a visual project

Sebnem Timur Ogut

Associate Professor and Erasmus departmental coordinator, Department of Industrial Product Design  
Istanbul Technical University, Istanbul, Turkey

In the fall semester of 2014-2015, under the supervision of Assoc.Prof.Dr. Sebnem TIMUR OGUT, within an undergraduate class titled EUT 445E Visual Design Theory in the Information Age, three Erasmus and six local students participated in a special project called "Me, Myself and TASKISLA" at Istanbul Technical University, Faculty of Architecture, Department of Industrial Product Design. The aim of the project was to create a series of posters that represents students' design identities along with their perception of the historical building of "Taskisla".

The scale, atmosphere and ambiance of the building along with its courtyard that creates a preserved and peaceful environment in the middle of a metropol of Istanbul with its 14 million habitants.

Taskisla, by providing a unique space is considered a significant actor in terms of design education both by the students and educators. Each year it receives around 150 Erasmus and foreign students and educators from different parts of the world, from United States, Europe to Middle Eastern countries. So, how it is perceived both by the international and local students was the primary motive for a project. The posters were the basis of a small interactive exhibition that also

aimed to create a dialogue among other inhabitants of the building. The names of the students who participated are: Duygu Özgül, Ece Kaya, Burcu Öztürk, Tuğçe Ecem Tüfek, Ecmel Serra Püsküllü, Fevzi Altug Aktan, Alessio Fidanzi (Italy), Leonardo Longhi (Italy), Pedro Lyra Boto (Portugal)

### "SELFIE-Poster as a designer"

In the first part of the project students were expected to make a poster that represent themselves, their design understanding, philosophy and/or identity on an A3 size paper. The poster should include an image of themselves that will be constructed according to the different strategies of meaning production that is described by Barthes (1977) in his article "The Photographic Message". The poster and the visual design elements that are line, shape, space, colour, type (fonts), composition (layout), texture, harmony, balance, hierarchy, etc., would act like "signifier"s of their message.

### "I see TASKISLA as ....."

In the second part of the project, the students are invited to fill in the blanks above with what Taskisla meant to them. An example can be given such as if, say: "I see Taskisla as

a playground,” then they are expected to create visually how Taskisla facilitated the idea of being a playground. The expected tools were again visual design elements and their power of signification.

In the end, there was a small exhibition in Taskisla, where each student’s work is exhibited along with a blank sheet of paper asking for the viewers’ opinions about the building. As the statement was written in English, an international audience replied to the fill in the blanks question of “I see Taskisla as...” with their own handwritings.

Combining an exercise of self reflection and thinking about a shared space created a dialogue among students. It was an interesting result to see that two of the Erasmus students without being aware of each other wrote that they saw Taskisla as an “arena”, a place for confrontation. One of the local students Duygu Özgül, created a word cloud out of a piece of text describing what Taskisla meant to her and mapped that image onto the wide and long stairs of the building. While another local student Fevzi Altug Aktan preferred to use the plan of the building to explain the impact of the whole education on students; how they find their special characters and diversify according to the critical way of thinking they acquire during design education.

The significance of space and material qualities of the built environment is rather crucial in the experiences of foreign students. Especially being located in the heart of Istanbul, Taskisla continues to be the center of attraction for both foreign and local students. Educational space is quite important by being an “arena” of different ideas, different people, different backgrounds, different perspectives, different disciplines, especially in inviting dialogue among them.

The project can be continued on an online platform that incoming and outgoing students can share their opinions about space, actually revealing their perceptions and expectations, which in turn could be used to fill certain gaps or facilitate new functional ideas regarding communication and interaction which is one of the crucial aims behind international mobility. ☺

**References:**

Barthes, Roland.1977. “The Photographic Message” in *Image, Music and Text*. Translated by Stephen Heath. London: Fontana Press. p.15-31



A student writing her own opinion about the building | Photo: Sebnem Timur Ogut



A view showing student work from the small exhibition | Photo: Sebnem Timur Ogut

# Advocates for internationalisation

**Machteld Pector**

*International Office, International Coordinator  
LUCA School of Arts, Sint-Lucas Gent, Belgium*

On the 30th of August 2012 the Belgian Monitor heralded the advent of a new school for higher education called LUCA School of Arts. True to its name, the new school is an all art school offering a variety of bachelor's and master's courses in the field of fine arts, audio-visual arts, design, theatre and music. All these courses are organised on campuses spread across four cities in Flanders: Brussel, Gent, Genk and Leuven. Through its association with KU Leuven, LUCA also supports ambitious young artists interested in obtaining a PhD in the Arts. In all, LUCA attracts about 3,200 students mostly originating from Flanders (88 % of the students are Flemish). A vast majority of the students are full-time students who come to LUCA at the age of 18, immediately after having obtained their secondary education degree. At the moment of enrolment students choose for one campus and tend to stay there for the rest of their LUCA student career, shorter (three months) or longer (one year) episodes abroad as exchange students notwithstanding. Staff members are expected to combine their jobs as teachers with an active (inter)national career as artists or designers. As regards the faculty's origins, we very much see the same pattern as with the student body: 95 % of the professors are Flemish. Just like students, most of LUCA's staff are traditionally linked to the same campus and the same course programme for the duration of their academic career. In the years to come, mobility across LUCA campuses and programmes is expected to increase as students and staff are discovering the added value of joint initiatives.

From the very start, LUCA proclaimed its international ambition by reserving an important role for internationalisation in the school's mission and vision. Needless to say, all of us

working in the international office are happy with the management's attention to internationalisation. However, given the above, we also realise that a lot still needs to be done before LUCA can truly claim the epithet 'international'. For LUCA to become truly international, a broader involvement of both students and staff, the key actors of LUCA, is required. Specific policy measures can act as a catalyst to enhance LUCA's international profile. As the scope of this article does not allow an in-depth description of the various policy measures taken to address this issue, the focus lies on one such measure only.

## **The anchor person**

At the onset of LUCA, a new international office was created with international coordinators on each campus and one head of the international office. During our first meetings it quickly became clear that the international outlook of each campus was different and that course leaders had different ideas about the degree of internationalisation desirable for the programme under their care. At the same time, we also realised that as the international office was all but swamped by the day-to-day administrative follow-up of activities, we ran the risk of losing sight of the importance of creating a truly international environment for LUCA's students and staff. This is not what the management team had in mind when referring to internationalisation in LUCA's policy documents. We needed to move away from the practice in which the degree of internationalisation in a particular study programme was governed by chance and the presence or absence of staff members with a penchant for all things international. So, what was to be done?



*Work: Zeli Bauwens*

At the international office we firmly believed that if - at some point in the future - we wanted to become a school vibrant with internationalisation, we needed the support of faculty members willing to advocate the international cause within the various course programmes. Thus the idea of installing at least one 'anchor person' in each course programme was born. We adopted the word 'anchor person' from the world of television to indicate a person firmly rooted in a course programme and willing to bear testimony of his/her international involvement in both word and deed. Ideally, an anchor person has a teaching or research assignment in a particular course programme. This assignment should be important so that the anchor person is visible on the campus and easily accessible for students and fellow staff members. The anchor person should also be a member of (or should have the right to attend) crucial decision making or policy-preparing meetings so that he is informed first hand of the direction a course programme is taking and can, if necessary, put the topic of internationalisation on the agenda.

## **Engagement and support**

As a result of an active recruitment campaign amongst all faculty members, we now have 37 anchor persons spread over all of LUCA's course programmes. With a detailed job description in hand we convinced the course leaders to reduce the volume of teaching or research required of the anchor persons, thus ensuring a formal recognition of their task as advocates for international activities. The international office primarily has a supportive role toward the anchor persons: we inform them of the various possibilities to go international, we put them on the right track when they come to us with first, budding international ideas and in doing so hopefully

help them in bringing their plans to fruition. At least once a year we bring them together in an 'anchor meeting'. The main aim of the first meeting in September 2015 was to give anchors an insight in what the possibilities are if they want to engage students and colleagues in international activities. Not surprisingly, we found that although the lectures and workshops were valued by the colleagues, the coffee breaks and drinks afterwards were equally important as they offered the anchor persons the opportunity to meet colleagues from other campuses and share experiences. In the years to come, we hope the anchor meeting will develop into a platform on which new ideas can be discussed and joint projects across campuses and degree programmes can be facilitated.

There is not one true method governing a successful internationalisation process of a course programme, but there are levers that can help and which should be given careful consideration. We feel that well informed and motivated anchor persons can truly make a difference in guiding this process. They know how the process can be linked to the historical accomplishments of a course and its desired future, which measures are likely to be effective, which colleagues can best be approached and, if need be, where and how much pressure should be exerted to get things moving. In short, together with the respective course leaders, they are in a position to determine how and at what pace the course will respond to the international ambition expressed in LUCA's vision and mission. In putting this responsibility in the hands of the course leaders and anchor persons, we are not aiming at a levelling uniformity but a well considered diversity. We believe this approach to be the best choice to further the internationalisation process throughout LUCA School of Arts. 🌐

# International studies as agent of change

Mira Kallio-Tavin and Kevin Tavin

*Mira Kallio-Tavin: Senior university lecturer of international art education*

*Kevin Tavin: Professor of international art education, and Head of the Department of Art Aalto University, School of Arts, Design and Architecture, Helsinki, Finland*

In this article we introduce an international master studies programme and discuss its possibilities and perspectives. Nordic Visual Studies and Art Education (NoVA) is a collaborative programme between four Nordic institutions, and a stand-alone master programme at Aalto University, with a strong profile in contemporary art and education, digital communication, and visual studies. NoVA brings together these three areas that have traditionally been studied more or less separately. They reflect a significant development within research and practices in the visual field, where visual practices have an increasing role to play in late modern communication and culture. This initiative is aimed at a present and future work force, where content from the three areas are combined to meet challenges enhanced by globalisation.

NoVA emphasises Nordic values and products through the visual field, including learning about Nordic art and design. These forms of visual culture accentuate egalitarian values and sustainability. NoVA also focuses on pedagogical studies for teacher education that is built upon the unique democratic context of Nordic societies, including participatory and collaborative methods of teaching and didactics. Digital technologies taught through NoVA are tied tightly to Nordic values through an emphasis on agency, user-focus, quality, commitment, and democracy.

The partner universities and departments in the NoVA project are Aalto University School of Art, Design and Architecture, Department of Art in Helsinki (FI); Konstfack University Col-

lege of Arts, Crafts and Design, Department of Visual Arts and Sloyd Education in Stockholm (SE); Department of Art, Design and Drama at Oslo and Akershus University College of Applied Science in Oslo (NO); and Aalborg University, Communication And Digital media, Department for Communication and Psychology in Copenhagen (DK).

Among the NoVA partners, study areas include, among other things, *Nordic digital technologies*, *Contemporary art didactics*, *Critical pedagogy with social and cultural awareness*, from aspects of the highly valued Nordic education systems, emphasising egalitarianism, socially just pedagogy, human rights, and sustainability, and *Visual culture developed in the Nordic region*, exploring creative and critical approaches to design and art making, coupled with a deep responsibility for openness and equality.

The attention to newer media, networks, and virtual worlds provide students with transnational and trans-disciplinary opportunities that may manifest in situated knowledge and new subjectivities. Digital worlds converge personal spaces, and internal and external realms of experience. A related goal through NoVA is to provide opportunities to rethink concepts of sovereignty and “national art pedagogy,” toward hybrid, diasporic, and rogue practices. NoVA students come from all around the world, and currently there are students from four different continents in Aalto.

Master thesis topics are related to the realm of NoVA. Grace Hewitt, from Australia, discusses her thesis project:



*Investigating personal maps as cultural and meaning making practice during the course: Visual cultures and aesthetics in digital communication and learning designs.*  
Photo: Mira Kallio-Tavin

*"My master's thesis is an arts-based and auto-ethnographical investigation into the on-going experience of homing myself within a foreign country and culture . . . By subjecting my personal experiences and memories to scrutiny, via artistic research processes such as embodied writing and embroidery, I have gained a deeper insight into the ways in which I construct a sense of home and belonging, within both my native and adoptive cultures and countries. This research topic and process has been inspired by an active desire to understand what constitutes home when an individual is experiencing diaspora or in-betweenness? I believe that through both the embodied process of hand-writing stories and, for example, making embroidered artefacts, an individual is given the space to contemplate and feel, both with their mind and within their body, the transformation they have gone through in order to home themselves in a foreign country or culture. I feel that in the context of the current refugee crisis within Europe, it is important for people to understand how individuals home themselves in unfamiliar places. How people weave together remnants of an old life with an emerging one."*

Bringing together different, but associated, knowledge experiences, and expertise from the NoVA partners, and drawing on the advantages from an integrated online track in the programme, students fuse together learning at the institution where they are physically located with learning at the collaborative partner institutions through digital worlds. What cuts across all of the study areas is a commitment to developing a deeper and more profound understanding of the quality of life through communication, self-expression, and political agency. NoVA implicitly embraces the notion of critical citizenship, where individuals are self-reflexive—setting themselves and their world in question—and have a deep concern for the lives of others. We believe teaching and critically learning through NoVA offers opportunities to work toward critical international citizenship, where students are agents of change. ♡



**Introduction**

**Internationalisation**

**International Exchange**

**Practice**

**Intercultural**

**New thoughts**

**Personal experience**

**A challenge**





India, Mysore, a local guide with Western tourists | Photo: Yolande Kolstee

# Internationalisation globalisation and interculturalisation

Yolande Kolstee

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**I**f we want to make a mind-map of the concept of internationalisation, a whole cascade of words, thoughts, examples, ideas, faces and climates jumps forward and it will be difficult to put them in a logical way connected.

We can recognise in the word internationalisation various levels, different perspectives, meanings and even feelings. For this short article I want to share some notes on a feeling that might be underlying hesitations that some people have with regards to internationalisation.

The idea of the merit of mixing 'own' students with guest-students from all over the world is usually rooted in the wish to let students gain a better understanding of different cultures, esthetical values, ethical issues, gender behaviour and more. Almost all international officers are dedicated to contribute to a boost of global peace and understanding.

As we can learn from many surveys, guest-students will gain a better understanding of the world, they grow as a person, and they all in one way or another, loved their stay abroad. Also a confirmation in this sense is heard from the home students: they like to have visiting students around them for a while.

For some the idea of a melting pot or a 'multi-culti' environment is unattractive because of the lack of authenticity- it is like a fusion meal, no real pasta, no real rice meal, not a mashed pot of potatoes but of all just a bit. Or just 'Asian' food, not specified to all the different food sub-traditions that exist even in one Asian country.

For others the melting pot idea is great, that is what they are striving for! No barriers in the form of nationalities, languages, appearance, sexes or what so ever. Everybody is assessed as a unique person, with unique characteristics!

However, if we consider 'Danish Design' or 'Swedish Design' there are some characteristics that make those styles recognisable from other design styles. If they are mixed with German, Vietnamese or Australian elements, it is a fusion style and no longer 'typically' Danish or Swedish.

We can put these standpoints either in favour of or detrimental to internationalisation as the extremes of a continuum between 'pro-mix and anti-mix', with thousands of positions to be taken between the two opposite extremes on different levels and covering various issues. The ones with hesitations towards internationalisation might confuse this with globalisation.

### Globalisation

'Globalisation is a process of interaction and integration among the people, companies, and governments of different nations, a process driven by international trade and investment and aided by information technology. This process has effects on the environment, on culture, on political systems, on economic development and prosperity, and on human physical well-being in societies around the world' (quote from Globalisation101.org).

Others speak of the the knowledge economy as a strong wave sweeping throughout the world. (Xiaoping Jiang: 'Why Interculturalisation?'; 2007: Sense Publishers Rotterdam-Taipei) With low travel costs a growing number of people, tourists, students, scientists and business people alike, especially from Europe, Asia and US, is travelling around the world.

They are not only visiting; they require standards of living to which they are accustomed to in their home country. Local customs and cultural values with regard to issues like ceremonial attires, sanitation, the availability of food especially meat and alcohol, might be overrun. Well-known examples are worldwide brands replacing local food stores or companies (Kentucky Fried Chicken e.g. is replacing local food stores or Heineken is replacing local beers). The exposure to cultural goods like popular music, films and computer games can also lead to changes in local traditions and values. Some people fear for a change towards a more or less 'western' like 'mono-culture'.

Especially young tourists gather in international hostels, with an atmosphere very similar to a hostel 1000 or even more kilometres away. Hostels seem to have a recognizable 'international' culture where many feel at home.

(A far too complex effect to discuss in the framework of this contribution is the diminishing of the number of actively spoken and written language due to the 'supremacy' of lingua franca as English, Spanish and Chinese.)

We, as international officers of educational institutes in favour of internationalisation of our curriculum, our student population and our academic and non-academic staff, are aiming at the indisputable advantages of internationalisation and we will try to avoid homogenising tendencies. For this we can learn from the theoretical framework of Geert Hofstede (Hofstede centre, Itim) on interculturalisation.

### Interculturalisation

Some will be acquainted with Hofstede's 'dimensions' which he uses to differ between cultures:

- Power Distance
- Individualism versus Collectivism
- Masculinity versus Femininity
- Uncertainty Avoidance Index
- Long Term Orientation versus Short Term Normative Orientation
- Indulgence versus restraint

If the last dimension might puzzle you, Hofstede's description is: 'Indulgence stands for a society that allows relatively free gratification of basic and natural human drives related to enjoying life and having fun. Restraint stands for a society that suppresses gratification of needs and regulates it by means of strict social norms'.

When we keep in mind these dimensions, we can see where some of our guest students might have to learn new behaviour and where our home students and teachers! might have to get accustomed to and what they will have to learn.

Let us have a look at a small example that shows how the process of cultural change finds place.

When we welcome our newly arrived Asian guest students, we know before hand we can expect them to be - in Western European eyes- shy, while in their eyes they are showing respect. Sometimes we don't know for sure if they have any questions or meet difficulties, because ('Power Distance; Uncertainty Avoidance') they like to cover up anything that might attract the attention to them.

This does not have to be or to become a problem. They will get used to the manners inside the institute and within a few months they probably will chat and talk with their fellow students and be more courageous and behave more 'free' towards teachers.

When they go back, they often loved their stay, and know by experience that manners between people, between teachers and students, can be on a more equivalent base. Back at their home Institute, they might value the way in which things are processed at home differently. This might lead to new ways of interacting.

On the other hand, teachers and students of the guest institute might also learn how to g about with Asian cultures.

### Conclusion

The benefits of learning and experiencing various types of social interaction are obvious- when working together in an interconnected world one needs to know different walks of live. We want our students and our guest students to be ready for an international career.

With respect for cultural varieties and with attention for intercultural differences, we can avoid the trap of homogenising and contribute thus to peace and more understanding between people through the means of international and global art & design. 🌍



Photo: Yolande Kolstee

# Addressing Chinese applicants in art and design schools

Mickael Corbard

Student Recruitment Manager

L'École de design Nantes Atlantique, Nantes, France

Chinese students currently represent more than 15% of the overall international student population. In the field of art and design, European and North American schools are a destination of choice for these applicants, who more often than not require a specific approach to ensure their successful integration.

## Why do they study abroad?

Chinese culture puts a strong emphasis on education and a curriculum abroad is a valuable asset in a résumé. Like most international students, Chinese students wish to broaden their mind and live a life-changing experience, but the main objective is usually to improve their career prospects on the very competitive Chinese job market.

In order to achieve this goal, Chinese students and their families will spare no effort: they will apply to 15 different schools on average and then join the school with the best reputation... or the most responsive to their requests for information. Chinese applicants indeed tend to make more inquiries than other international students before applying, in order to double check information which is rarely officially available in their native language (it is however often translated on recruiting agencies websites, with more or less accuracy).

Education is seen as a long-term investment by Chinese middle-class families: they will allocate a big part of their savings to their child's education and expect a "return on investment" with successful studies.

To maximize the chances of admission, they will often seek the counsel of recruiting agents, who also take care of all application and visa procedures...for a significant price.

An increasing number of Chinese students also apply to Western schools right after their high school diploma and do not attend Chinese universities. This can be explained both by defiance towards the Chinese education system and to avoid the cutthroat competition to enter the best Chinese universities (with some having an admission rate below 1%).

## Characteristics of Chinese art and design students

Without dismissing the individual skills of each applicant, students shaped by the Chinese education system tend to share common characteristics:

Chinese education has been strongly influenced by Confucianism for more than 2000 years. It is a philosophy that strives towards excellence through repetition and bears the utmost respect for teachers, who are seen as a source of an undisputed knowledge.

In the field of art and design, this system produces students with possibly excellent drawing skills who can work efficiently with detailed instructions, but who have not developed the habit of questioning that is essential in design studies.

Some observers may conclude to a "lack of creativity", when it is more about a lack of tools to develop their creativity. Design schools in Europe have a much stronger emphasis on project



Photo: L'Ecole de design Nantes Atlantique

methodology, research phases and user feedback compared to their Chinese counterparts. This will require Chinese students to "unlearn" some of their working habits to fit in this new environment. Teachers need to closely accompany them through this puzzling process that will test their adaptation skills.

On a positive side, Chinese students are among the few who are willing to spend extra years abroad to learn the local language, even if it is not English. For example, a student applying for a master's degree in design will frequently have a three or four-year plan (one or two years to learn the language and then two years to complete the actual master's degree). This dedication, intended to maximise the chances of success, can incidentally lead to excellent student profiles with a truly multicultural approach to art and design.

## Social integration of Chinese students

A survey of Chinese students in the United States<sup>1</sup> concluded that most want to meet local students but feel rejected or discriminated. Local students in return, feel Chinese students do not attempt to mix with non-Asian populations on the campus. This partly explains why 25% of Chinese students in the US drop out after the 1st year.

This mutual misunderstanding is due to different social conventions: Chinese people usually do not make contact with people unless properly introduced, when Western culture is more informal. A good countermeasure is to arrange opportunities for them to socialise with local and other international students through events organized by the school or (even better) the student unions.

While it may seem time-consuming to have a customized approach towards candidates and students depending on their country of origin, Chinese students will unlock their full potential only if some of their characteristics are properly considered by art and design schools. Institutions will in return, benefit from a stable source of well-funded international students. ☺

(1) According to the 2013 Overseas-Returned Graduate Recruitment Report of the Chinese Ministry of Education on 9,000 former students.

# Challenges and knowledge of the Netherlands and the Royal Academy of Art The Hague seen through the eyes of international students

International team of Royal Academy of Art The Hague  
Aparajita Dutta, Yke van der Knaap and Yolande Kolstee



Knowledge of the Netherlands: original

Each year the Royal Academy of Art The Hague (Kabk) receives international regular students and exchange students. This year we welcome 125 first year international students plus 42 exchange students (higher years only).

Over time the way we welcome the students is getting more and more refined and improvements are brought about every year. On the first day of the introduction we hold two sessions: a practical session and an intercultural session. During the practical session (in the morning) conducted together with student administration we tell the students all about the things that they need and should take care of and should know. In the afternoon we hold the intercultural session talking about the cultural difference between the Netherlands and other countries, as well as what they can expect within the Academy and what can be expected of them.

One of the methods we developed for the introduction is the use of an entrance questionnaire that is handed over to the students on paper. We use the outcomes to improve our communication with international and exchange students.

This year during the intercultural session, we did something new: we asked students, international and exchange students

together, to form groups of +-12 persons for a short discussion among themselves. They were asked to make comments in a free associative way, on three questions:

- What do you know about the Netherlands?
- What will be a challenge for you while studying at Royal Academy of Art The Hague?
- What will be a challenge for you to live in the Netherlands?

Each group chose a leader who was asked to write the remarks on a piece of paper and present them later. The papers were collected afterwards. One group forgot to write the comments down, one group draw the answers, most groups just put some central words on the paper and one group made more or less complete sentences. There were 12 group papers per item.

After the group-session we collected the group papers.

We decided to use them for an overview, and all written down remarks were per question put together on a excel sheet. Making a word-cloud is a nice way to highlight the most frequent used words. We made for each of the three questions a word-cloud.

However, there are some 'flaws in the system' of making word-clouds, it is simply word-based (of course) and not interpreting the words. For instance: associations for 'knowledge of the Netherlands' included - when all group remarks were collected- the category: wooden shoes- clogs- klomp (the Dutch word). In the word-cloud those words were treated as different words. We decided to categorize the words and rename them when they were more or less equal to one term (in this case: wooden shoes). Afterwards we met another problem. A category of terms associated with knowledge of the Netherlands was 'below sea level'. Sometimes this was written as one word sometimes as two words. Some wrote just 'under water'. We decided to connect the words 'below sea level' with hyphens:

below-sea-level. Again we let the word-cloud algorithm do the trick. We then found another 'flaw in the system': the algorithm did not recognize the hyphens and was still treating the connected words as three different words.

Since the interpretation of the list seemed to be too difficult for the word-cloud generator a handmade overview seems to be more conform the reality in the end! We applied this for the category "Knowledge of the Netherlands. Indeed, the 'categorised list of words was slightly different from the 'original.





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Photo: Thomas Mical, 2013

## Soft Assemblages

Thomas Mical

*Professor and Head of School of Art and Design  
Auckland University of Technology, Auckland, New Zealand*

The idea of the apparatus or soft machine is a metaphoric device designed as a fixed relation between a series of still and moving parts that produces predictable effects. This metaphor materialises a determinist organisational principle. The idea of the assemblage is not a soft machine, in that the wide array of types of assemblages, following the models of Deleuze, DeLanda, perhaps even Latour, share the ability to jump across disciplines and jump across territories. In some way the assemblage mimics the soft infrastructures that develop to improvise around or correct flaws in hard infrastructure. In some ways the assemblage is a provisional construct that generates new noises from new arrangements, and these can be creative, disruptive, or insurgent. The volatility of this joinery is crucial for the survival of the assemblage – assemblages spread out across multiple territories, assemblages considered as a thousand inflection points, assemblages that allow for creative transmissions, amplification, distortion, and leaks – these are all necessary attributes of this schema. It is the instability of the joinery in assemblage that makes us appreciate the fleeting opportunities.

To strategise internationalisation is to engage in explorations of the softer parts of globalisation and empire, to find points of departure that can be increased in their degree of risk by bundling or amplifying these leaps. Neither breaks nor walls, these possible leaps across disciplines, across territories, are more performances than objects, but are also intrinsic to assemblage and crucial for novelty in design thinking. The automobile manufacturer that unbundles and unfurls its supply chains across new landscapes and into territories aspires to

become a more efficient humming apparatus. Whereas the design-research lab in a university is more likely to cultivate risk through uncommon crossings and amplifying risk - to develop new prototypes to build more resilience and recursive agility into the assemblage process. To this model of assemblage, we can see the opportunity for opportunistic and increasingly trans-national joinery of designers, students, spaces of collaboration, test sites, resources, audiences, and outcomes. This dream of a widely distributed reflexive and non-repeating assemblage, where expertise and risk can plug in or change spatial or temporal positions, is a type of soft assemblage fit for emergent design intelligences within moving knowledge economies.

We can consider the globalisation paradigm as a hardening of some borders, and the simultaneous opening of sluices, conduits, and other types of connectivity - as discrete types of partial openings. The existing interpersonal connections, systems of influence and prestige, near-doubling of institutions, agents without agency, all these are openings into accelerated internationalisation. The distributed model of a design-research laboratory (when mapped) is a constantly shifting assemblage, crossing and opening into new territories and disciplinary fields, flexible to connect and disconnect to national and international expertise. In the long term, this mapping can be seen obliquely as something quite unusual, not just a map or representation of design-research, but something that exists as a second entity within internationalisation of assemblages: the Schematics of a Virtual Factory for Producing New Design-Research Methods. ☛

# All the more reason to act

Marc Boumeester

Director AKI

Artez University of the Arts, Arnhem, the Netherlands

In the last two decades, internationalisation has been high on the agenda of many academies for the arts and design. The rapid expansion of overarching organisations of these type of schools, indicates that there is a growing capacity to instrumentalise our aspirational policies for further developments in this field. However, many conditions have changed in such way that they seem to undermine the mere existence of an agenda for internationalisation. The rise of the internet, the increased use of English in art and design schools, the increasingly professional institutional attitude toward internationalisation and not the least element: the highly increased student agility and capacity for self-propulsion, appear to have overtaken the need for such an active programme. Is this indeed the case? Should we defuse our efforts and let the future developments 'roll out' as they come?

## Homo Connectus

The aforementioned enlarged networks that have arisen in the last decades, give an unprecedented opportunity to converge and amplify opinions shared by our institutions. A voice that is very much in need of sharpened expression and self-awareness, as the current state of the political, economic and environmental issues could benefit greatly from the input of a different type of expressive vision. Today's 'cultural ecology' demands a far more active stance of all who participate in it and it is no longer sufficient to act indirectly i.e. through the acts of our students. There are several good reasons for not idealising the 'Homo Universalis' as highest attainable state of human development, but to prefer the 'Homo Connectus' (if such a thing exists). This is a networked human who not only always operates in partnerships, but perceives him/herself always in the larger framework of the cultural ecology.

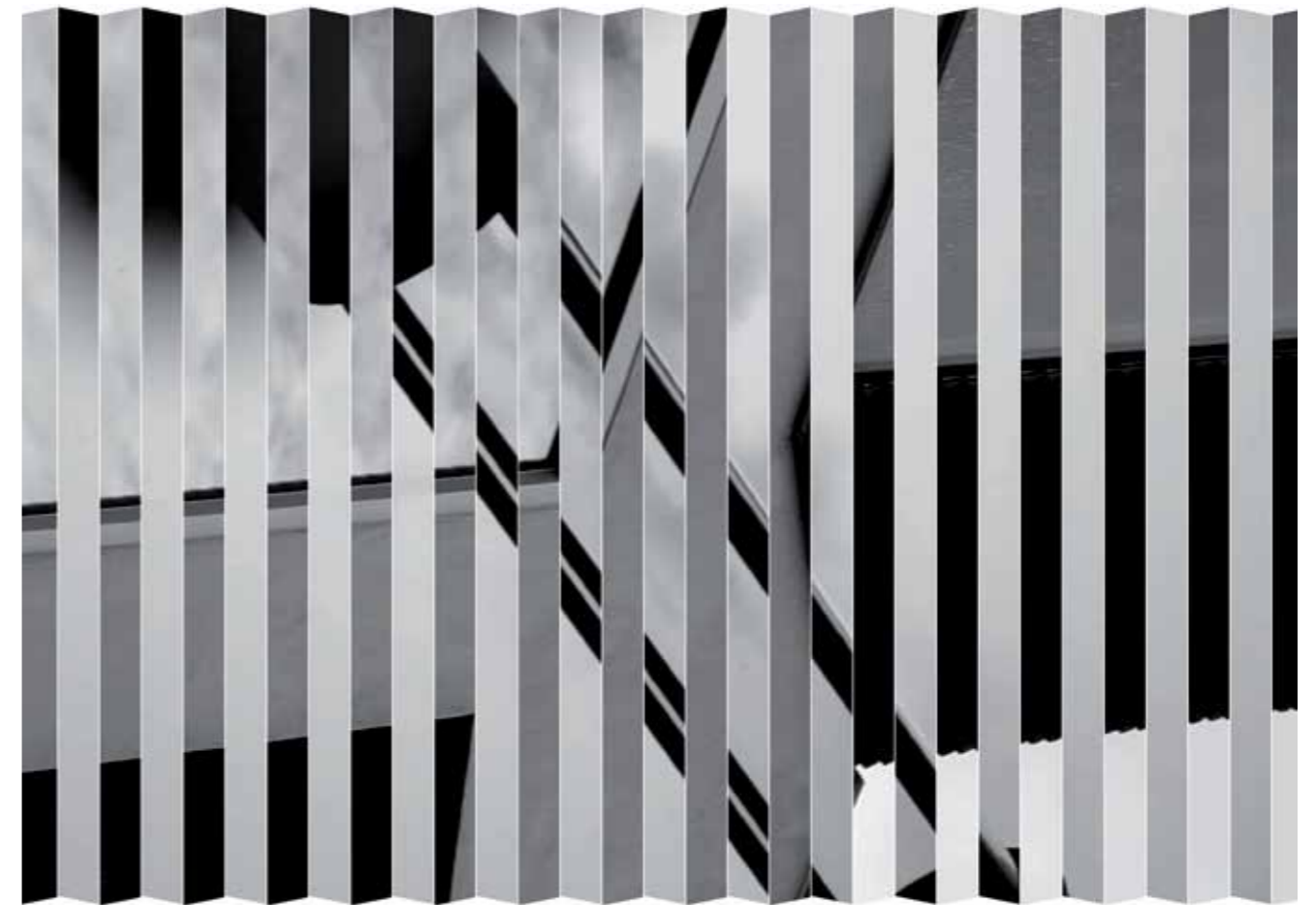
## Lemming

This non-egocentric, yet ambitious human sees self-interest and collective interest as one and recognises that there are no winners unless all win. Who leaves room for the unspoken, regards the virtual as real and valuable. Who does not think in terms of more or larger, but in terms of better and more precise. Who does not mix equality with uniformity. Who is a lemming that refuses to run. And that goes much deeper than any existing programme on sustainability or anything like that. The position of the individual in the collective sometimes requires a leading role and in another situation a following role. Follow and lead. Besides that, we must push for a growing awareness of the (economic) validity and value of the design of *affect*, both autonomous and applied. After all, our greatest asset is the knowledge of those processes.

Therefore, it is of great importance to emphasise and support the 'explementation' – as opposite to implementation- of forms of educational content coming from the schools in art and design. Especially because the lead of this *métier* is of great importance for influencing thinking and actions in the cultural ecology. Developing and sharing our knowledge on how to support the growth of the 'Homo Connectus' is to be seen as an opportunity to expose our strength to the world as a whole. After all, the way out of the recent socio-economic and ecological deadlocks will not be found in existing structures. And therefore it is essential – also in economic terms - to think outside the structures of our own bequest.

## No 'more of the same'

At this time, we have to make choices that are crucial, more of the same kind of thinking does not make sense. Art is not



Architecture- A modernist Film | Photo: Kristina Ten Bosch

about politics, art is politics and design is economy. The paralysis of the apparent antagonistic relationship between form and content must be broken, the empire of (post-) structuralism must be overcome. We are not exempt from articulating our concerns about the current (and future) state of our planet. The position of the school needs to be anticipatory and participatory, both in terms of content and form. An art school is a community of kindred spirits, in which hierarchy is a very non-productive quality and in which form and content of education are inseparable. These conceptual and ideological premises are in danger to be overtaken by a grim and shallow *Zeitgeist*, which seems to reflect a different worldview: that of a managerial separation of content and form and an inclination to surrender to formality and political agendas. All the more reason to act.

## Mind set

In order to develop a far more defined and expressive cultural-economic agenda we do not need an international agenda in the 'traditional' way. Yet we need its legacy to sharpen and express a specific mind-set. We can utilise the existing networks to help spread the message, provided that we sharply

define and express that message. Act, or be acted upon. It would imply taking a critical stance that does not stop at the gates of the institution and I am willing to participate, now more than ever. 🗨️



# Internationalisation: creating new schools abroad

Dominique Sciamma and Cecilia Talopp

*Dominique Sciamma: Director & Dean*

*Cecilia Talopp: Head of International Affairs  
Strate School of Design, France*

**W**ith Erasmus, Europe adopted a bold and ambitious programme to allow young people to truly discover the ins and outs of being European, and to experience the many similarities they share with their peers, despite their many differences. The Erasmus programme has had a major impact on sharing European ideals, its liberal outlook and democratic values. The programme is also credited for building networks amongst its alumni, and connecting schools throughout Europe, opening them to other cultures. Erasmus+ extended this vision to the entire world.

Design and applied arts schools have benefited greatly from sending and receiving international students. However, we hope to expand ourselves beyond the confines of these exchange programmes. Our goal is to ultimately grow to create new schools abroad. Although challenging, this is a necessary step design schools must take.

## Why?

Design is, and will continue to be a discipline that we must understand to be able to manage the highly complex and technical globalised 21st century. More than ever, we need to train *post-industrial* designers, capable of contributing to their contemporaries' quality of life – a material, as well as a social, environmental, cultural and political quality of life.

It is imperative to train designers in territories that have few, if any, design schools, such as Africa, India, Southeast Asia, China, and South America. These are all areas that require

development of and also could adopt the means to efficiently manage its growth and reap all its benefits. Our schools need to push past their existing boundaries to venture into new territories, to provide valuable, long-term knowledge to its students around the globe.

## How?

We will not pursue these territories as design *conquistadors*, drawing strength from our history, in a neo-colonial position. It is about building long-term partnerships with local academic providers (schools, universities, and operators) in order to bring what can be universal in our knowledge and practices and combine these with local cultures, needs, challenges and the professional market.

Such partnerships can take multiple forms, but they must always allow for a cocktail of knowledge, a diffusion of cultures and practices, and development in dedicated places. Thus, finding partners is a critical issue, since it is not only about creating the conditions for the material and financial success of the project, but also guaranteeing the integrity and innovation of the educational design project where it is not expected, or at least not under these shapes and objectives.

## Who?

Various schools are already physically present in other territories, such as Ecole de Design de Nantes, Rubika, IED, and Parson. Various but still few; none of which are public or state



Photo: Cecilia TALOPP

universities; all of these institutions are private. The reason for this is simple: state institutions in France are by definition concentrated on their territories and do not intend to settle on others' territories, whereas private schools must always be ready to make the step towards internationalisation because they possess a history and know-how that calls for such a move, and because they have the freedom to take such action.

We have new schools to create, expanding to new territories that need design, by forming strong partnerships with local actors. As our schools now have an international culture, we are in a position to provide the universal knowledge of design to the rest of the world; after all, education is about entrepreneurship. 🌍



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“Where  
are you  
from ?” or  
“I’ve got  
my roots  
in my  
boots”

## A personal reflection about what internationalisation may mean

Inken Krevet

*The Sustainable Design School, Nice, France*

**R**ecently on a trip to Canada I followed the recommendation of my sister-in-law and went to see a ‘wise woman’. That was quite an interesting experience, especially since I never saw one before and it was hard to understand her strong French Canadian accent. This woman predicted I was going to live abroad.

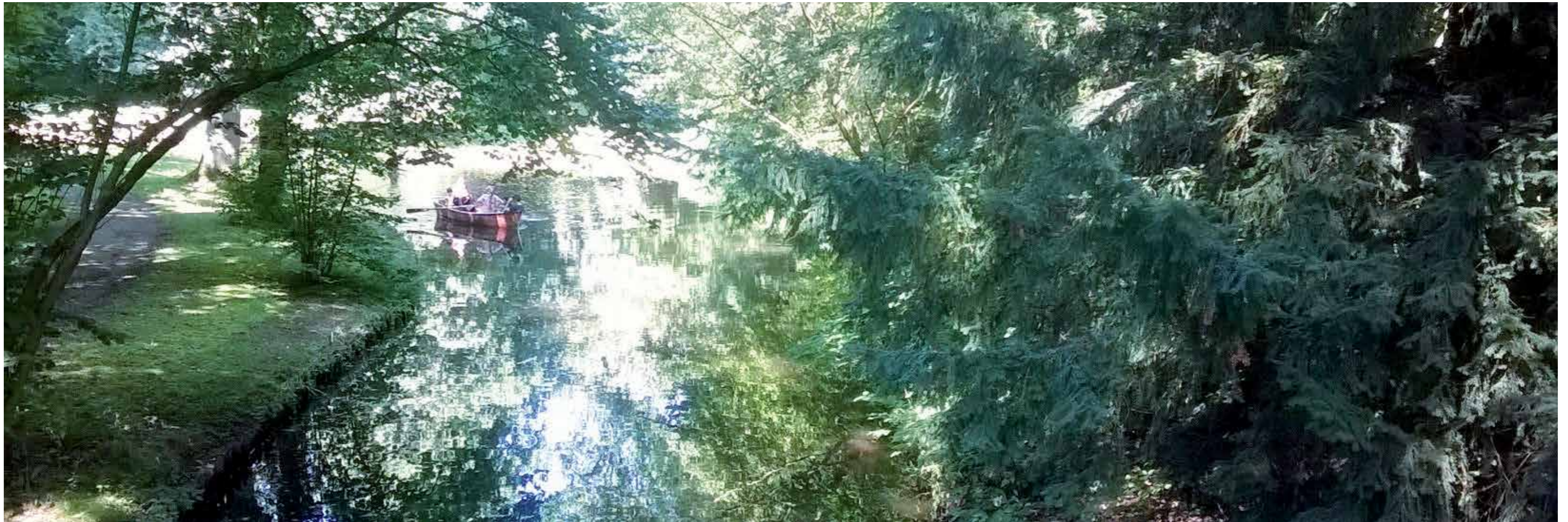
Well, when I was 21 years old I left my home country, Germany, and went to live in France. This was 25 years ago. So I asked her back: “I already live abroad so what do you mean? Will I live abroad from abroad?” She looked bewildered, questioning my doubts. “Don’t you understand what abroad means?” she asked. Obviously I don’t.

Sometimes the word “abroad” is simple to define but most of the time it is not, and it is not a superficial question, because “where are you from” helps many people to know immediately who you are. So easy. My daughter and I like to play around with this when we travel. We would answer with a terrible German accent “we’re from France”. Both of us have the Ger-

man nationality, my daughter has never lived anywhere else than in France.

Here’s another little story in the same field of experience. This is only 4 or 5 years ago when I assisted at the international week at Umea University. We had the chance to listen to a very interesting conference about Sami people and I remember very well that their community is spread over 4 different countries: the northern parts of Norway, Sweden, Finland and Russia. The cultural identity of these people is influenced by four countries, or it has resisted to the influence of four countries. Quite amazing. So asking a Sami “where are you from”, you’ll get “I’m not from a country, I’m from people.” Sami people are very attached to their land and obviously all these northern territories have common characteristics which make Sami people who they are.

I remain confused partly because I am personally concerned about the issue, but also because my job is right about the topic: the internationalisation of an institution of higher education.



Summer 2015 in the Bürgerpark Bremen, Germany | Photo: Inken Krevet

I've been at the point many times: what are we really talking about? When have we reached successfully the internationalisation of our campus? Let's have a look at some indicators:

#### Languages

In France for instance quite a big part of the population is bilingual. Rarely French and English, but many other languages are hidden behind the French nationality. This is natural in France. No one needs to hire me in order to create this. Shall bilinguals speak more of their second languages on our campus? I'm afraid of creating clusters and to split up the school community. After all, speaking French in France is quite helpful and avoids division. This is when English language shows up and of course it is meant to be a more international communication tool, detached from nationalities. Isn't speaking English somehow a "de-nationalisation"? English is a language with a lot of vocabulary, so it's not that easy to learn but it's rich, especially for Designers. How about the idea that by knowing more than just one word for each item, you enhance your creativity? Your mental approach is kind of getting thicker? I like the idea and, yes, I will do all I can to make English part of our school identity. All those who already speak two languages will have the benefit of a larger creativity toolbox.

#### Passports

Does it mean that your campus is international in proportion to the variety of passports present? How about the students with dual citizenship, how do you count them, twice? Do I have to make a choice or to weigh between the two nationalities of one single person? You do not want to do this. You consider the nationality that has been stipulated on the registration form by the person herself and you almost don't dare to question this. Even if the skin colour or eye shape tell you other stories. The passport indicator is a very tricky one!

#### Habits

In a group of 50, 100, 500 or more people there's no single habit. You experience this at noon by the smell coming out of the lunch boxes of students and colleagues. Food actually deserves to have a separate indicator line here because it's so important. And food is a bit like languages. The more you travel, the more layers end up in your cooking pot, flavours you combine and are desperate to taste again, just like when you were there. Beyond nutrition there are other habits, like the relation to time. Some people are always early, some find it normal to be late. Some are used to being prepared, others rely on intuitive creativity or improvisation. Every single in-

stitution struggles to bring these habits under one umbrella. Without open minded communication there's no advancement possible here.

#### Behaviour

Entire books are on the market about the behaviour in each country. When you read these you feel astonished, because basically we're all people! Behaviour even alters the genetic picture of the human being. And time nourishes the cultural evolution. Behaviour has long roots and needs to be observed and watched before being judged.

My understanding all of these indicators don't give a single right idea, but maybe just a part of it. The international side or "cultural mixture" is something that we carry deep inside. Sometimes through genetic influences, but most of the time through experiences that have painted our personal picture of the world. It is always individual and there's no passport which states the mixture of who we truly are. There's no single language which expresses our personal culture. Or maybe there is.

#### The language of creativity

The language of creativity and any form of art or design. Art and Design, being the gateway to build items, services, music, films or anything else reflecting what one has lived.

And here's my job. I feel like a facilitator getting people to hit the road – students, faculty or any other member of our institution. Often I also am a motivator, a storyteller, a road movie maker, a life-design-assistant. Most of the time I inherit the role of showing how to include different point of views into everything we plan to do. I tend to trouble fixed opinions, and I stipulate how narrow many concepts are.

Finally, I wish to transform the word inter-national into internal-action. This is just a suggestion, on my part. 🗨️



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# 250 questions

Markus Sutter, Eva Maria Knechtl and Sara van der Linden

*Markus Sutter: University of the Arts, Zurich, Switzerland*

*Eva Maria Knechtl: Fontys Academy for Creative Industries, Tilburg, the Netherlands*

*and Sara van der Linden: ArtEZ University of the Arts, Arnhem, the Netherlands*

1. Who are you?
2. What is your mission?
3. What is your vision?
4. What are your **principles** and values?
5. Are you prepared **for** diversity?
6. Are you concerned with diversity?
7. Is your teaching and non-teaching staff prepared?
8. Are you open to **experiments** in the field of social innovation and transformation?
9. Are you able to build an international curriculum?
10. What is your definition of an international curriculum?
11. Do you have enough funding to implement an international setting?
12. Does your university have an internationalisation strategy?
13. Are you educating your students to be critical thinkers?
14. Do you have access to international experiences?
15. Did you ever feel like the stranger in a crowd?
16. Do you have a clear view?
17. Do you think education is accessible for everyone?
18. Do you think education is affordable for everyone?
19. Do you think education should be affordable for everyone?
20. How do you select students?
21. What is your definition of an international classroom?
22. Are you able to communicate interculturally?
23. Are you alone?
24. Do you feel connected to others?
25. Do you live close to your relatives?
26. Do you need to be abroad to experience an international context?
27. How often do you need to travel?
28. Do others share your opinions?
29. Do you share your ideas?
30. Are you positive?
31. Do you practice critical thinking and freedom of speech?
32. Can you lecture in English?
33. Can you lecture in any other languages?
34. Do you speak any other languages?
35. Are you culturally aware?
36. Are you aware of social codes?
37. How do you greet someone from another country?
38. Do you give one, two or three kisses on the cheek?
39. Do you have friends from other cultures?
40. Do you have colleagues from another country?
41. Do you know the answer to these questions?
42. Do you want to know the answer to these questions?
43. Can you **read** Chinese?

44. Do you like to travel to other countries?
45. Do you **like** to wander around strange cities?
46. Did you ever feel lost in translation?
47. Can you eat with **chopsticks**?
48. How do you communicate with someone who does not speak the same language?
49. Can you understand each other without using words?
50. How do you perceive time?
51. Is it summer in January?
52. Are you open to strangers?
53. Do you think it is important to show up to appointments on time?
54. Are you often late?
55. Do you value your cultural traditions?
56. How do you define culture?
57. What time do you have dinner?
58. What time do you drink your cappuccino?
59. Do you work in an international office of a higher education institute?
60. Are you an educator, a professor or a navigator?
61. What does your working environment look like?
62. Are you often right?
63. Are you often wrong?
64. How do you perceive the refugee crisis?
65. Are you interested in other people?
66. Do you consider yourself an open-minded person?
67. Can you name all the countries of Europe?
68. Or of Africa, Asia, America, Oceania?
69. Do you know who the president of Zambia is?
70. Do you know what the political situation is in Brazil?
71. Do you think European Union will exist in 10 years?
72. Do you read a newspaper?
73. Which newspapers do you read?
74. Do you think that news is represented in an objective way?
75. Do you think that all information you read is true?
76. Are you capable of working in an international setting?
77. Do you see yourself in an international working context?
78. What are the opportunities and risks of an international setting?
79. What is your definition of an international setting?
80. When do you sleep?
81. Do you know the solution to the 5 major problems of the globalized world?
82. Do you have any other solutions?
83. Do you know the word “Mondialisation”?
84. Do you think internationalisation is a product of globalisation?
85. Are **you** open-minded?
86. Can you work with people you don't **like**?
87. How do you prepare yourself for travelling?
88. Can you learn intercultural awareness?
89. How do you know if you are interculturally aware?
90. What is your definition of intercultural awareness?
91. Would you need to be aware of other cultures if you decided to stay at home forever?
92. What do you consider the difference between interculturality and transculturality?
93. What else do you know?
94. Do you like coffee?
95. Do you think it is necessary to be nice?
96. Where is your neighbour from?
97. Do you like to follow political discussions?
98. What is your contribution to the refugee crises?
99. Do you educate students to increase their employability?
100. Do you educate students for a better society?
101. Do you really educate students for a better society?
102. What do you consider a good society?
103. Do you think it is important to reflect on your society?
104. How would you define the word “international”?
105. How would you define the word “local”?
106. Would you like some coffee now?
107. Do you **idealise** home?
108. Do you perceive the world in black and white?
109. Have you already visited **all continents**?
110. What is your opinion about globalisation?
111. What do you think about sustainability?
112. What do you think about selling weapons?
113. Are you a dreamer?
114. What do you think about youth unemployment rates?
115. Are you in favour of radicalism?
116. Have you ever counted the nationalities involved in the clothes you are wearing?
117. Have you ever asked yourself where your funny first name comes from?
118. Any idea where your favourite meal originally comes from?
119. Have you ever worked in a truly national setting?

120. Do you like religion?
121. Do you accept any religion?
122. Is religion important to you?
123. What is your knowledge about cultural differences?
124. Are you aware of your own culture?
125. How often do you lie?
126. Do you know the member states of the European Union?
127. What does the concept of a free-trade zone mean to you?
128. Are you an optimistic or pessimistic kind of person?
129. How often do you **smile**?
130. Do you like the concept “I am ok, you’re ok”?
131. Are you in your home country at the moment?
132. What is home to you?
133. Would you like to be invited to a political discussion?
134. Have you ever studied abroad?
135. Have you ever lived abroad?
136. Do you prefer to eat warm or cold meals for lunch?
137. How much water do you use a day?
138. Are you a design thinker?
139. Are you rich?
140. Do you have an objective perspective?
141. Are you curious?
142. Are you aware of your ecological footprint?
143. Do you like organic food?
144. What thrills you?
145. What is your favourite theory?
146. What is your definition of leadership?
147. Do you believe in leaders?
148. Do you have a role model?
149. Do you like to work with people of all ages?
150. Do you have a frequent flyer card?
151. Are you an early adopter?
152. Do you often say “no”?
153. Do you say “yes” more often than “no”?
154. Do you like to visit the opera?
155. Do you like museums?
156. Do you like underground?
157. Do you like urban gardening?
158. What do you think about transgender issues?
159. Do you think education could solve problems?
160. What is internationalisation at home?
161. Do you think international is the same as transnational?
162. Do you think education needs to take place inside a classroom?
163. Have you ever heard of serendipity?
164. What does creativity mean to you?
165. Are you creative?
166. Have you always been creative or have you learned to become creative?
167. Do you think creativity is reserved for artists?
168. Are you vegan?
169. Have you been educated in an international setting?
170. Do you think everybody has a talent?
171. Do you believe art or design research is necessary?
172. Do you like Joseph Beuys?
173. Which skills do you think every student should gain during study?
174. Do you have self-confidence?
175. Are you afraid of Big Data?
176. Do you think your privacy protection is important?
177. Do you consider student’s needs?
178. How many people, do you think, are needed to run a university?
179. Which skills, do you think, are needed to offer excellent higher education?
180. What are your qualifications?
181. Do your educational qualifications matter?
182. What are you good at?
183. What is your fascination?
184. Do you like colours?
185. Do you know TTIP?
186. Do you think trainees should work for free?
187. How would you recruit students?
188. What do you do for **money**?
189. Is a corporate identity important to a university?
190. What is the perfect classroom for you?
191. Do you think that digitalisation can enhance internationalisation?
192. Do you have international **guest** teachers at your university?
193. Where do your international guest teachers originate from?
194. Do you think that all continents are represented in your organisation?
195. Are animals allowed on your campus?
196. What do you think is the purpose of education?
197. Do you think refugees have a right to education?
198. Are you open to experiences?
199. Do you think it is important to educate women?
200. Do you think education should be for free?
201. Do you believe marketing strategies should be a part of organising education?

202. Can you describe the perfect work environment?
  203. Do you care about the boys?
  204. How do you envision the future of education?
  205. How do you envision the future of internationalisation?
  206. What makes you happy?
  207. Can you describe happiness?
  208. Do you think you will get the answers you need?
  209. Can students of your university improve people’s quality of life?
  210. What would you take into account when hiring new lecturers?
  211. Do you think that universities need a physical place?
  212. What are you passionate about?
  213. Does your passion matter?
  214. When did you hear about internationalisation the first time?
  215. Do you think students in financial need deserve a scholarship?
  216. Do you think talented students deserve a scholarship?
  217. Can you explain your grading system?
  218. How do you think a university should be funded?
  219. Are scholarships the means to attract international students?
  220. Would you like to become a leader?
  221. How do you think leaders should be selected?
  222. ?
  223. Do you like to dance?
  224. Do you consider yourself an interesting person?
  225. Do you believe that others think that you are an interesting person?
  226. Do you like the questions so far?
  227. Do you already have some answers?
  228. Or do you have more questions?
  229. Will your students work in an international professional environment?
  230. Do you believe in grades?
  231. Will your students need a diploma?
  232. Do you think that creative companies value a diploma more than a portfolio?
  233. Is there anything unique at your university?
  234. What does quality mean to you?
  235. Do you think quality assurance is necessary?
  236. Could you describe a world citizen?
  237. Do you like hotels?
  238. Do you **experience** local culture when travelling?
  239. Do you believe in lifelong **learning**?
  240. Do you think education should be perceived as a goal or a tool?
  241. Do you think artists should be formally educated?
  242. Do you think internationalisation at **universities** is necessary?
  243. Do you believe internationalisation of higher education exists?
  244. Do you think artists and designers have a social responsibility?
  245. Do you think artists should be paid for their exhibitions?
  246. Who do you think has the power?
  247. Do you think the professional title “designer” should be protected?
  248. Do you think art should be subsidised by the government?
  249. Do you like the unexpected?
  250. Do you practice what you preach?
- The first person to answer all the questions will be invited to a special three-course questioning dinner at the next Cumulus Conference. Please send your entry to: [lumberjackgirls@gmx.ch](mailto:lumberjackgirls@gmx.ch)
- Disclaimer:** This questionnaire represents personal questions of the authors based on their experience of internationalisation in educational institutions. Therefore, it should be noted that this essay does not represent the official opinion of the affiliated educational institutions in any way. All rights are reserved to the authors.
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**Bearers of Internationalisation: A collection of articles, personal thoughts and research reports presented by colleagues working in the field of internationalisation in the very many different capacities of exchange coordinators, international officers, policy makers, directors and teachers. “Internationalisation” within the art and design education is a collective effort across all levels within an institution keeping in mind that the students stand at the centre of everything that we X-Fileans do.**

#### **CUMULUS THINK TANK**

The Cumulus Think Tank publications are created and supported by the Cumulus the International Association of Universities and Colleges of Art, Design and Media. The Cumulus Think Tank is designed to facilitate gathering and sharing of know-how and experience of academics, students and staff in collaboration with partners and other professionals in art, design and media.

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