

PROJECT: "ARTISTS MOVING AND LEARNING" INTERVIEW GUIDELINES

FINAL – 15 MAY 2009

Interview guidelines for interviews with artists who had an international professional mobility experience during their professional artist career (professional training programmes, international festivals etc.) which has taken place before April 2008.

Part A. Factual questions

Identity of the interviewee

1. Name of the person:

2. Artistic name:

3. Country of residence:

4. Web info:.....

5. Gender

male

female

6. Age group

20-30

30-40

40-50

50+

7. Educational background

high school

certificate in adult education

1st cycle (Bachelors' degree)

2nd cycle (Master's degree)

3rd cycle (Doctoral degree/PhD)

other:.....

8. Art sector in which the artist's professional activity is carried out

dance

music

theatre

visual arts

other:.....

9. Profession of the artist:

Mobility experience - factual information

Please choose **one** previous **international** mobility experience which you consider being of particular importance for your professional life and which has taken place before April 2008.

10. Place(s) of the mobility experience

City/cities: Country/countries:

11. Date and duration of the mobility experience

From: .../ .../ ...

Till: .../ .../ ... (Date/Month/Year)

12. Type of the mobility experience:

- artist residence
- professional training
- exchange programme
- festival
- guest artist (e.g. in festival, arts season event, etc.)

- other:

13. Employment status during the mobility experience

- student
- internship
- self-employed
- employed in host country
- employed in country of residence but temporarily "posted" by his/her employer to host country

14. Existing professional or private contacts in host city/country

Prior to your mobility experience, did you already have professional or private contacts in the host city/country?

- Yes No

If yes, what types of contacts?

15. If you have chosen to be mobile, how did you find out about the opportunity to be mobile? (information source for mobility)

(e.g. through the media (newspapers, internet), through already established professional contacts, through personal contacts, etc.)

Part B. The Mobility experience

Introductory question: You have lived one particular professional travel experience which you find particularly rich in terms of learning experience to your activities as an artist. What do you retain from that?

Before the mobility experience (preparation)

16. How did you imagine this mobility experience before leaving?

- Reasons for being mobile
- Information source of the possibility to be mobile
- Expectations
- Personal preparation measures (artistic, logistic, etc.)
- Help/support (financial, technical, human) for preparation from others

During the mobility experience (stay/visit in the host city/country)

17. How did you live this mobility experience during the stay?

- Most impressive elements (professional or personal)
- Personal impression about the place of stay
- Social relations/links established during your stay
- Cultural exchange experiences
- Integration (with whom, why, how)

After the mobility experience

18. How do you relate your travelling experience with your everyday life (professional and private spheres)?

(Instruction to the interviewer: please leave the artist use his/ her own words to describe his / her experience. The attached list is a check-list according to which the gathered information given by the artist can be structured.)

- Learning effects in the artistic sphere (artistic techniques, artistic creativity)
- Other professional competences (e.g. marketing of art products, organisation of a production/dissemination process, fund-raising, etc.)
- Communication in your mother tongue and in foreign languages
- Digital competences and basic competences in science and technology
- Learning to learn
- Social and civic competences
- Sense of initiative and entrepreneurship
- Cultural awareness and expression
- Team spirit
- Duration/chronology of the learning effects (directly after, or latency period time)
- Direct effects in terms of better job and employment opportunities

Part C. Trajectory of Mobility (biography)

This part should only be **reserved only to a limited number of artists per country** (one woman and one man per country) **who agree to dedicate more time for an interview and agree to have a biography published** (with a picture or other audio/ visual support).

1. Could you indicate the history of your travel experiences linked to your artistic activities?

- Link between the different mobilities?

2. Can you relate your professional mobility to mobility habitudes of your family/social environment?

- **Modes** (short, medium or long term; but also all sorts of technical or material aspects that refer to the mobility experience): **How are you mobile? For what time period?**
- **Intentionality** (mobility is or not chosen, rooted in a profesional / personal strategy, or an opportunity arising in one artist's life. It also refers to the learning aspect of the mobility): **Why are you mobile? To learn or for something else?**
- **Capacity** (mobility as social capital, i.e. accumulated know how of mobility, meaning that mobility can be explained by family and group habits, showing that there can be a "spin off" effect in mobility pracises, e.g. a mobility experience during studies might induce more mobility in the profesional life and so on). **Is mobility something you have been used to before in your life** (childhood, family)?