

Artists Moving & Learning



**Project: 143380-LLP-2008-BE-KA1SCR
(2008-3601)**

National Report – Hungary **LONG RANGE DEPENDENCE**

Prepared by the Regional Observatory
on Financing Culture in East Central
Europe

János Zoltán Szabó
March, 2010



This project has been funded with support from the European Commission.

This publication [communication] reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein.

Table of content

1. EXECUTIVE SUMMARY	3
2. INTRODUCTION.....	9
2.1 Context of the country for mobile artists	9
2.2 Method and tools of research	11
3. FINDINGS	13
3.1 The profile of the interviewed artists	13
3.2 Mobility patterns favouring learning.....	17
3.2.1 <i>Mobility destinations favouring learning</i>	17
3.2.2 <i>Duration of mobility favouring learning / frequency</i>	18
3.2.3 <i>Types of mobility experiences favouring learning</i>	18
3.2.4 <i>Employment statuses during mobility experiences favouring learning</i>	19
3.2.5 <i>Contacts in the host city/country favouring learning</i>	20
3.2.6 <i>Information sources favouring learning</i>	20
3.2.7 <i>Support mechanisms favouring learning</i>	20
3.3 Impact of mobility patterns on learning	23
3.3.1 <i>Increased artistic creativity</i>	23
3.3.2 <i>New artistic techniques</i>	24
3.3.3 <i>Other professional competences essential for career development</i>	25
3.3.4 <i>The artist has increased communication skills in a foreign language</i>	27
3.3.5 <i>Increased competences in own language</i>	28
3.3.6 <i>The artist and digital competences</i>	28
3.3.7 <i>Learning to learn</i>	29
3.3.8 <i>Enrichment of social and civic competences</i>	30
3.3.9 <i>Development in sense of initiative and entrepreneurship</i>	32
3.3.10 <i>Team spirit</i>	33
3.3.11 <i>Self-understanding of professional positioning and development</i>	34
3.4 Finding related to conditions favouring learning benefits for moving artists	36
3.4.1 <i>During the preparation for the mobility experience</i>	36
3.4.2 <i>During the mobility experience</i>	37
3.4.3 <i>After the mobility experience</i>	39
4. CONCLUSION	43
5. RECOMMENDATIONS	46
6. REFERENCES	48
Annexes	49
Annex 1. List and Data of Face to Face Interviewees.....	50
Annex 2. Short Biography of Artists.....	51
Annex 3. Interview Guidelines.....	56

1. EXECUTIVE SUMMARY

In the Middle Ages, shoe makers, carpet weavers, tailors and masons – not to speak about architects and scientists – usually travelled to foreign counties in order to learn and see more or different. Their learning purpose was the passport that made moving possible in the strictly organised Feudal world. Well trained artists worked frequently far from their home because of procurers' requirements; therefore their invitation played the role of passport. Nevertheless, all experiences were somehow connected to a kind of training, learning or personal development process.

Asking the question: "Where is the place of mobility in sociology of education?" reminded us to this historical antecedent above. Csaba Éles put this question in his article on the role of moving in the 16–19 century education and training. He found that *self-(driven) education* is one of the proper notions for understanding learning processes though moving (Éles 2003). His starting point is the British aristocrats' habit to go for a *grand tour*, which means spending years abroad once in the lifetime. The purpose of this travel was to know more about the world and themselves, experience the shallow and profound of the differences in our one world. Although grand tour played a significant role in the non formal and informal education of the young aristocrats, in certain sense it was part of an *initiation* process of being adult as well. The period of time what traveller spent far from home was *liminality* in space and time, because there anything could happen what might not happen in normal life (Turner 1969, 2002). Relating to the anragogical (adult education) function of touring we would not find any curriculum here, however, we may consider this process as practical ways of *emotional education* (Moravia 1986). During romanticism travelling has become general way of nobles' education and training in which the destination of the chosen grand tour described the *identity* of the traveller (Éles 2003). Place and circumstances of stay and above all the collected stories provided themes for social dialogue and for the media as well. In some cases a grand tour story has become a cognomen of the traveller, the story that someone is famous for.

In the social theory John Locke and Jean-Jacques Rousseau investigated the learning effects of moving (Locke, 1914, Rousseau 1978). According to their approach the learning process of grand tour must have a clear learning purpose (a rule), otherwise it becomes vagabondage. American writers also paid attention to learning through moving, however, in that social context the travel must start after establishing an own home (Emerson, 1995). In the Russian world Csernisevszkij criticized the Russian education system concluding that sometimes a journey is more useful for young people than a school work or doctoral thesis, which again underlines the role of self driven training (Csernisevszkij, 1953).

We might see from the above summary of approaches that learning through moving is absolutely not unexampled in social theory; however, we have to add that relatively modest number of researches and surveys are focusing on this issue recently. ENCATC and its partners including the Budapest Observatory therefore initiated a research expecting to know more about learning effects of mobility in a special group of the society; the artists. We had several reasons to choose artists to be surveyed. They are not just producers of arts and culture but transformers of imagination, reflectors of social thinking and identity, furthermore: *“Traditionally artists are mobile entrepreneurs in search of inspiration, training, opportunities, resources, support and audiences.”* (Klaic 2007:35). This belief about the role of artists has become part of our hypothesis. To conclude our expectations for the empirical work we set up a hypothesis of the following indicators to be measured:

- Mobility experiences have spectacular non-formal and informal learning effects on artists. We presume that moving had a preliminary learning goal in the field of artistic development.
- Learning through moving has significant role in artists career. We assume that people participating in a mobility project have positive developments in their career.
- Mobility experiences help competence development of artists in the eight EU key competences. Of course we do not expect to see development in all eight competences in every case, however, we suppose to learn about development in one key competence of every artists at least.

- Our final assumption is connected to the long lasting effect of mobility experiences. As we learnt from historical examples *Grand Tour* might affect the whole life of someone, and we do hope to see examples of this kind.

The Budapest Observatory (BO) decided to join to the project on Artists' Moving and Learning at the ENCATC meeting on cultural observatories held in March 2008, Split, Croatia. Our former works on statistical analysis of Culture 2000 Programme, the Literature Across Frontiers Project and especially the Festival Research were connected to mobility but only as a phenomena accompanied to cultural production. This was the first time when we searched for mobility experiences primarily in order to find evidences on artists' learning benefits from moving. Focusing on learning benefits of mobility helped us to avoid negative connotations of the notion coming from employment sphere. Mobile people always can talk a lot about positive and negative experiences of moving but if we put an emphasis on learning effects it cannot be negative any more. This is why this research was a pleasure for us and we hope for the interviewees as well.

In the preparatory phase of the research we collected information on mobility grants, schemes and funds available for artists. Being cultural policy researchers we also focused on what way they can apply for and for what purpose. As next step we worked out a research method for an empirical survey starting from building a common terminology throughout developing our own system of notions for mobility and fixing the notion of artists. Afterwards the guided interview questionnaire was worked out through long debates and individual work.

Our working method included partners' meetings, scientific committee meetings, e-mail discussions and Skype talks as well. Being Scientific Committee members the Budapest Observatory team participated in both kinds of meetings and e-mail discussions, however, we shared our efforts within the staff among research officer and coordinator János Zoltán Szabó, director Péter Inkei played as project manager assisted by Iváncsics Vera and Muzsik Szilvia. During the project BO team often discussed the EU framework for references for key competences for life long learning and took part in the Partners' Meeting and in the Scientific

Committee meetings as well. Péter Inkei participated in the Scientific Meetings in Brussels and Polverigi and in the Partners Meeting in Budapest. János Zoltán Szabó participated in the Scientific and Partners Meetings in Brussels, Polverigi and Budapest while Muzsik Szilvia and Iváncsics Vera participated in the Partners' Meeting in Budapest, hosted by BO. During project meetings we usually negotiated research methods and tools that had been developed by the Scientific Committee earlier. Finally, when all research methods and tools were set researchers started to approach artists from the countries involved.

Primarily, we searched for influential artists being mobile in the last few years. With the help of major contemporary institutions of arts and culture in Hungary, we chose and interviewed ten Hungarian resident artists in a short period of time, July 4 – August 5, 2009. When choosing artists we paid attention to have a well balanced group in the sense of age, gender and artistic field. From the beginning we decided to focus on visual arts and performing arts, because of the limited human and financial sources we had. Finally we interviewed three visual artists, namely Zsuzsi Csiszér, Éva Köves and Péter Tóth. From the field of performing arts we involved three musicians (János Fejérvári, Iván Sztankov and Gábor Varga) and four artists working in the field of dance and theatre, namely Rita Góbi, Erika Nádasz, Anna Réti and Milán Újvári.

For evaluating the interviews we chose the textual analyses and clustering method as widely accepted methods of interview analysis. As a framework of our findings we might say that mobile artists experiencing different ways of life, different meaning of freedom which usually leads to the realisation of a rethinking process about former career and works. Of course, eureka-fever was not reported by everyone but new recognitions, new findings and new works were realised in the most cases during mobility experience. Although artists' findings usually become conscious afterwards, after the experience, however, the meeting with the cultural memory of the target place and in other words meeting with the spatial capital of the local people had direct affects on the artists. Furthermore, we are pleased to report that the financial benefit was absolutely not relevant in the most cases. This underlines that benefits of artists' mobility are usually linked to learning or development process but very rarely to financial advantages.

Regarding the nature of experience we noticed that non-formal and informal learning elements usually had built up a complex lifelong learning process, however, this development was not matching to the *brick theory* or the *development circles (spiral)* theory of social development. The most successful experiences were much rather a peak of the artist's professional development, a point which usually required **a basic (not exhausting) preparation process**. The mobility itself as a **peak in the artists' career** usually provided **an intensive inclusive period**, when the artist became part of the local community, knowing more and more about the cultural memory and intangible heritage of the host city or area. In the most cases experiences were followed by **a long range dependence** period (after mobility), when collected memory and knowledge has become part of the artists' social (cultural) capital. This is what we find widely understood and measured effect of moving, shown in the title of this article. It is essential from the point of view of artist's personal life and from the point of view of learning.

On the basis of our findings we are delighted to report the following answers to the hypothesis set for the research:

- Mobility experiences in all cases have spectacular learning effects on artists. We could easily identify informal learning elements from everyday life and work as well; however, non formal learning elements were subject of discussion in some cases. What we can consider to be proved, is the fact that all moving had preliminary learning goal in the field of artistic development.
- From the collected interviews we learnt that artists' career development was not a linear process in most cases. However, artists agreed that learning through moving had played significant role in their career. We find that artists participating in mobility projects have benefits for the career development. This development is not linear, it has its breaks and shifts, but mobility experiences have positive contribution.
- Regarding the eight EU key competences we find that every artist could identify at least two of the eight EU key competences. Communication in foreign languages, learning to learn and cultural awareness were the most frequent identified competences. Sense of initiative and entrepreneurship,

digital competence, social and civic competences followed them with several mentions, but we could not identify developments in mathematical competence, basic competences in science and technology and communication in the mother tongue.

- As overall finding we learnt some of the long lasting effects of mobility experiences. Once someone's eyes are opened, the world is more and more colourful. Non frequent mover artist identified door opener role of the discussed mobility experience. Frequent movers usually experienced a kind of refilling, however the all agreed that mobility has great role in fighting against burning out.

At the end of this executive summary we have to point the need that almost all interviewee complained about; that of the lack of personal mobility schemes for artists. In the recommendation chapter we will give relevant ideas how to step forward, however, it is important to underline that in order to get artists' mobility supported it must have a self educational purpose.

2. INTRODUCTION

2.1 Context of the country for mobile artists

On policy level the Balassi Institute¹ – Hungarian Scholarship Board Office² is in charge of professional mobility programmes in Hungary. The Institute was established by the Ministry of Education and Culture and appointed to promote Hungarian culture including history and contemporary characteristics, both for foreigners living in Hungary and abroad within the framework of Hungarian international cultural relations. Since January 2007 the Hungarian Scholarship Board Office, the Hungarian Institutes abroad, the Office of the Márton Áron Students' Houses and the Balassi Language Institute operate under the auspices of the Balassi Institute. The Hungarian Scholarship Board (HSB) Office announces university and research scholarships for an academic year and summer school scholarships including the field of arts. They support exchange programmes and individual grants too based on state contracts in order to help young creative artists and scientists in participating in international networking.

An other important actor in the field is Mobilitás National Youth Service³, set up in 1995 by its supervisor is the Ministry of Social Affairs and Labour. Being the innovation and competence centre of Hungarian youth work and services, they operate national and international systems of tools and developing youth. They support communities, organisations, youth experts and their competences, as well as by developing of and gaining recognition to youth work. It supports the cooperation between the municipal, NGO and the economic sector in relation to youth issues (more specifically to youth and youth work) in the interest of promoting the quality of democracy, social cohesion and competitive, sustainable, knowledge-based society. Mobilitás is a decentralised organisation operating with 9 locations. Its regional tasks are carried out by the network of Regional Youth Service Offices (1 office per region, 7 offices altogether) that implement strategic aims of the organisation in practice using the principle of subsidiary.

¹ <http://www.bbi.hu>

² <http://www.scholarship.hu/Englishsite/tabid/184/language/en-EN/Default.aspx>

³ <http://www.mobilitas.hu/english/about>

More specifically the National Cultural Fund⁴ (NKA) and its 17 standard and some 2 special boards are the greatest supporter of arts programmes in Hungary. The Fund was established in 1993 and as independent arms length body it has its yearly guaranteed budget independently from the current government budget. Its main goal is to support production, protection and dissemination of national and universal cultural values in Hungary and in the neighbourhood counties with Hungarian population. They support individuals, organisations and programmes as well as festivals for inviting foreign artists or sending Hungarian artists abroad.

Above mentioned three bodies work independently from each other and are responsible for the mainstream of artists' mobility in Hungary, however city funds and university foundations also support cultural programmes including mobility programmes. Alternative promoters of artists moving are especially Trafó House of Contemporary Culture⁵ and Workshop Foundation⁶ in Budapest as well as Institute of Contemporary Art⁷ in Dunaújváros. They work in close cooperation in order to help artists' professional development in the field of contemporary dance.

There are some recent developments in the field. Hungarofest Agency⁸, under the Ministry of Education and Culture, runs a programme on classical music called Klassz Music Office from 2008. Main task of the Office is to co-ordinate special musical years related to anniversaries. They are responsible for co-ordination and organization of the Erkel-Mahler Year 2010 (in remembrance of the 200th and 150th jubilee of the artists' birth, respectively), and finally the Liszt Year 2011 (celebrating the 200th anniversary of the birth of the world-famous composer).

The Programme for National Contemporary Music Culture (PANKKK) serves contemporary music life by supporting clubs, festival, publishers from 2005. They focus on pop, rock, metal, electro, world, folk and jazz music by supporting recording, publishing and presenting. Some 100 international exchange concerts (two way mobility) are usually granted yearly (Hunragoconnections Programme).

⁴ www.nka.hu

⁵ <http://www.trafo.hu/>

⁶ <http://www.wsf.hu/>

⁷ <http://www.ica-d.hu>

⁸ <http://www.hungarofest.hu/>

2.2 Method and tools of research

After drafting the political context in which Hungarian artists should find their ways for being mobile we go further and deeper into the methodological description of the research. As described previous pages we established a Scientific Committee to help our work and discussions continued at Partners' meetings, via e-mails and Skype. As first step Scientific Committee decided and partners welcomed to use the UNESCO definition of artist (1980:I.1.): "**Artist** is taken to mean any person who creates or gives creative expression to, or re-creates works of art, who considers his artistic creation to be an essential part of his life, who contributes in this way to the development of art and culture and who is or asks to be recognized as an artist, whether or not he is bound by any relations of employment or association". Our next conceptual work was to accept the notion of mobility for the empirical work. After debates partners accepted that each person selected for interviews has to correspond to the following criteria:

- *at least 20 years old,*
- *being an artist in the field of performing or visual arts,*
- *permanent residency in the country where the interview takes place (can be non-native),*
- *having experienced international (cross-border) mobility in the last 5 years and have finished mobility*
- *at latest in April 2008. The length of the mobility experience has to be one day at least,*
- *having experienced any type of professional mobility: residence, festivals, guest, arts season etc.*

All partners in the project used the same guided questionnaire for the interviews which was developed during the first Partners Meeting and Scientific Committee Meeting held in January and March, 2009, Brussels. The finalised version of the questionnaire (see annex 3.) combines factual questions and a set of open questions. Basic facts were essential to understand the situation of the interviewees; however, detailed information could be gained by using different questioning techniques.

We started to search for artists from May, 2009. In the meantime our partner Mediana from Brussels proceed with the first trial interviews and found the method we had chosen – including the factual and open questions – understandable for the artists. We learnt from our partners that contacting artists was extremely difficult in the UK and interviewers could hardly approach them. Surprisingly, we did not have this kind of problem in Hungary. Our approaching method was to ask several leaders of arts and culture institutions in order to get names of people who travelled in last five years. Asked institutions were:

- Hungarian National Philharmonic Orchestra, Choir and Music Library,
- Trafó House for Contemporary Culture,
- Várfok Gallery, University of Fine Arts,
- Moholy-Nagy University of Art and Design,
- Hungarian Theatre Museum and Institute and
- Hungarian Cultural Contact Point (Kulturpont).

By the end of June we could make a list of 15-20 people possibly fulfilling all our requirements. In the next step we contacted them and clarified if they are available for an interview. By July we could finish the shortlist of the contacted and available artists and luckily sooner or later all of them were ready for spending hours with us for the purpose of a guided interview. A usual research interview took one hour while, however, the shortest took half an hour and the longest took more than two and a half hours.

This report is based on ten interviews and several informal meetings with Hungarian artists in Hungary. For the textual analysis we used a tool called “analyse grid”. Practically it as an excel table with all the indicators and issues we had been searching for from the beginning. Filling out this form we could see all artists’ answers for specific questions line by line. It was a great help for evaluating the interviews. We are going to summarize our findings in a European report on the basis of the ten national reports’ data.

3. FINDINGS

3.1 The profile of the interviewed artists

All interviews were recorded in July and August 2009 by the same person: János Zoltán Szabó. Nine interviews were recorded in Budapest and one in Egerszalók (North-East Hungary). Although the circumstances were different, the group of interviewees was well balanced in the sense of gender, age group and arts sector as follows:

Table 1 Age, gender and arts sector of interviewed artists

Age group	20-30	30-40	40-50	50-
Male	1 (1 dancer)	1 (1 musician)	1 (1 musician)	2 (1 visual artist, 1 musician)
Female	1 (1 dancer)	2 (1 dancer, 1 visual artist/painter)	2 (1 performing artist/actress, 1 visual artist/painter)	

Asked artists quite rarely choose artistic name for themselves notwithstanding only one artist was forced to change her name in the beginning of her career. She had to change from Erika Nyúl (means Erika Rabbit in English) into Erika Nádasi, which sounds much more serious because her director who recommended this change said he could not put a rabbit on posters since he needed lions on stage instead of rabbits. Nádasi has become Nádasy on posters, because “y” looks more prestigious and reflects an impression of a noble origin. Innovative younger artists sometimes identify themselves by choosing a project name or group name such as Radio Ballet by Milán Újvári. He believed that it was needed for better international identification. Painters and classical musicians usually use their original name sometimes with some writing specifications like Zsuzsanna Csiszér, who preferably uses her short name Zsuzsi Csiszér. In international circumstances Hungarian names are normally go through a regular change because the order of names: we put family name first and Christian name second (like in Finnish or Japanese) – the opposite of the usage in English. This causes difficulties in identification of artists; therefore they usually avoid dramatic changes in name usage – it is quite complicated incidentally.

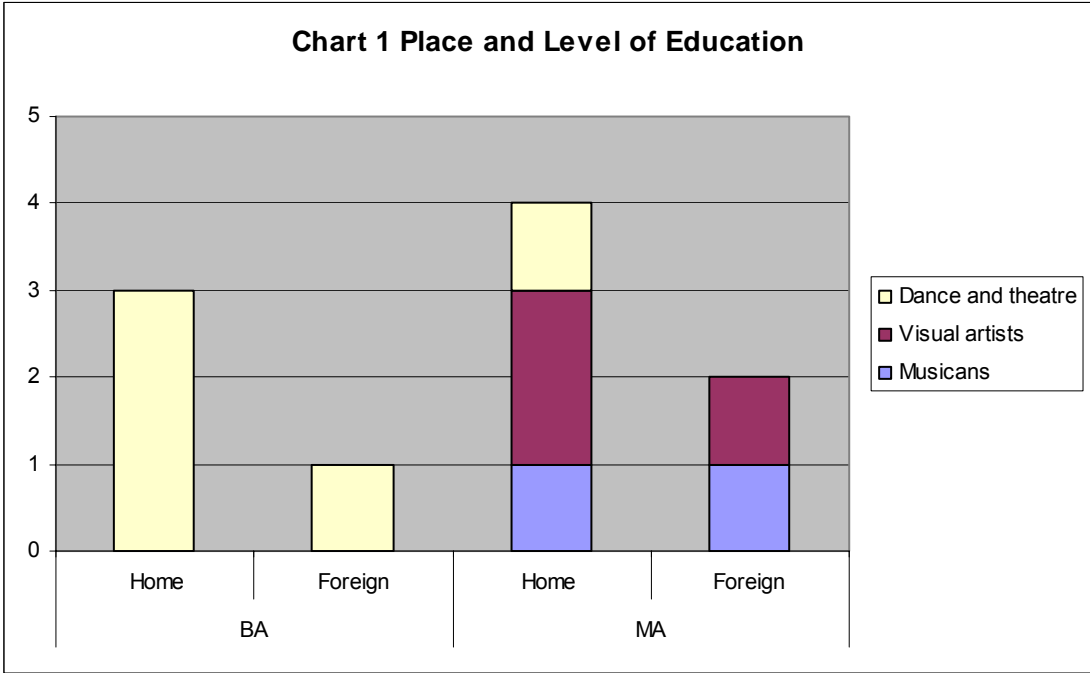
Regarding the artistic activity, the profession of artists usually cannot be labelled according to separated arts' sectors. Dancers sometimes identify themselves not just as dancer but actor or just simple performer or performing artist. The young dancer generation like Rita Góbi (25), Anna Réti (31) or Milán Újvári (24) are all aware the official label of their profession (dance artist = *táncművész*), however, Milán Újvári consider himself as performing artist. They are the generation who learnt classical dance and also had the opportunity to learn modern dance abroad or learn from foreign modern dance teachers. The Hungarian Dance Academy started its modern dance course first time in 2007, until that time education was based on classical dance (ballet) mainly. Nevertheless, summer university courses always played the role of opening young dancers' eyes and provided extraordinary chance for international networking. Erika Nádasz (44) was the only one real actress in the group. Originally she started her career as primary school teacher and turned to acting later. In the case of actresses the specialisation of profession usually depends on dramatic and singing skills. Erika has been successful in both tragic dramas and chanson evenings as well, however she consider herself actress primarily with some singing skills.

Hungarian visual artists seem to be classical artists since labelling themselves as painter even when using photo or other different techniques. In this sense the most multi functional person in the group was Péter Tóth (59) who described himself as painter, graphic artist, typographic artist, calligraphic artist, book designer, photographer – and he has decades of experience in all fields. As applied artist he recently designs scientific book covers for Central European University Press while his main works are oil paintings. Éva Köves (44) neither use such a wide variety of visual arts categories nor work in applied arts, however, she use a kind of fusion technique which has become her personal trademark for years. Therefore she identifies herself as painter who works as photographer as well. Her recent works are based on photo technique, which means she use paper photos pasted on canvas and paint them usually with black and white oil. The youngest interviewed painter was Zsuzsi Csiszér (37) who also mixes different photo techniques (preferably cottages) with oil painting, paper and conceptual works with objects. She considers herself as experimental artist, who experiments with different materials, views and situations.

Other performing artists were all classical musicians. Gábor Varga (35), Iván Sztankov (44), János Fejérvári (51) represented three different age groups, however we could not find female musicians being mobile in the last couple of years or they did not come home yet. János Fejérvári (51) plays violin and viola, as student he attended chamber music classes conducted by György Kurtág and András Schiff. His career is influenced by the facts that he played at Budapest Opera and he is a founding member of the Budapest Strings Chamber Orchestra playing the first viola there. He had to find space and time to be mobile besides these obligations and it was a smaller – easy to travel – group of the Kodály Quartet. Our interview was recorded about a visit in Scotland with this group. Bass player Iván Sztankov had more detailed mobility history. He grew up in Hungary but having some Bulgarian family background, he benefited from it by spending two years at Todor Toshev's master course at Sofia Conservatoire after receiving his Hungarian diploma as double Bassist. One of his greatest mobility experiences was attending to the LA'88 world festival of double-bass players in Los Angeles where he got fourth prize in the international competition. There he also had the chance to study methods used by leading American soloists. Later he got his foreign job at Malaysian Philharmonic Orchestra which has become the theme of the research interview. The youngest musician, clarinet artist Gábor Varga also realised his mobility experience in the Far East, especially in Singapore, after being experienced as first clarinetist in different symphonic orchestras and Hungarian Radio. Recently he plays in many records and concerts of symphonic orchestras and chamber music groups.

Educational background of artists is quite artistic field dependent. Visual artists and dancers have BA degree owing to the fact that mastery courses are just being developed recently in the Bologna process. Musicians however could receive a MA diploma in Hungary or abroad. All interviewees have college degree at least but not all of them realised it in the field of arts. Actress Erika Nádasy received her BA diploma at teacher's training school and started her career as amateur actress, but later she spent several successful years at theatre in minor roles and later she received her diploma called "actor 1" (after actor 3 and 2). This process took her 2 years at least for every level (1, 2, 3) each.

If we focus on the level of education and the place where the highest degree was received we will find the data shown on Chart 1.



Because of the limited number of data we may not summarise the level of education as a representative finding, however, we are surely aware that dancers had the lowest level of education before the Bologna system. At least our interviewees did not have the chance to obtain mastery diploma in the field of dance. Visual artists and musicians are all received mastery (or equivalent) diploma at home or abroad. Regarding the place of education (home or foreign diploma) we may summarise that mobility of students had great positive effects on further mobility experiences.

3.2 Mobility patterns favouring learning

3.2.1 Mobility destinations favouring learning

Asked artists realised their mobility experience in wide range of countries, such as France (2 times), Germany (2 times), Malaysia, Netherlands, Serbia, Singapore, Scotland and Switzerland. On the basis of the responds received we could identify two mayor directions of *destinations*: Europe and South Asia. The majority of the European destinations took place in the magic triangle of France (Crek and Paris), Germany (Stuttgart, Berlin) and The Netherlands (Amsterdam). Other destinations were Weinfelden (Switzerland), Edinburgh (Scotland) and Novi Sad/Újvidék (Serbia).

Far East destinations, Kuala Lumpur (Malaysia) and Singapore, were targeted by classical musicians who stayed there for years as members of philharmonic orchestras. In both cases they chose the target country and they had to compete for the position. Dancers independently favoured Amsterdam, Paris and Stuttgart which are considered to be capitals of contemporary dance, nevertheless, artists had the freedom in all thee cases in making the decision to stay there. Actress Erika Nádasz did not personally choose her destination since she was a member of a theatre group (Géza Gárdonyi Theatre, Eger) paying visits in three countries for the purpose of the common workshops. Viola player János Fejérvári was also a member of a group (Kodály Violin Quartet), however, as group leader he had the responsibility to decide to go to Scotland or not. Painters have chosen their target countries for different reasons. Zsuzsi Csiszér was invited by a Paris gallery and this was a case when an artist cannot say no. Éva Köves applied for a scholarship in order to stay 6 months in Berlin, while Péter Tóth have a traditional visit to Switzerland – whenever he needs artistic freedom and personal fulfilment he goes to Weinfelden. In his case the history of connection routes back to old family friendships of parents and grandparents, whereas, the invitation is like “always open” and works like a gentleman’s agreement: he just have to give a call to friends and arrange the dates few weeks before the visit – and an apartment would wait for him. The strangest is that there is no money in this relation.

3.2.2 Duration of mobility favouring learning / frequency

Regarding the *duration* of the experience we learnt about two different kinds of stays: that of the certain period of a longer stay (4-9 months without leaving for home in a 4-8 years of work) and that of the shorter stay (less than 6 months). Two classical musicians targeted those two far-East destinations (Singapore and Malaysia) in order to help establishing and warming up the local national philharmonic orchestras. Aside their experience all other artists stayed less time in the targeted European country.

Frequency of the mobility periods in artists' life was rather diverse depending on the age and former experience. Young dancers like Milán Újvári or Rita Góbi reported one of their first international professional mobility stays abroad, while Anna Réti talked about her greatest success after a few international festivals and competitions. Some of the other artists (Zsuzsi Csiszér, Iván Sztankov) had spent few years abroad 10-20 years ago, but later – because of family reasons – they did not have a chance to travel so frequently. Our observation is that artists between the age of 30 and 45 are ready for being mobile and look for inspiration if they see a good chance for that. While artists over 50 tend to use the path they developed over years, going back to the same place, city or village. The youngest artists just try to be mobile and if they succeed and satisfied they might become a regular guest in foreign stage or gallery.

3.2.3 Types of mobility experiences favouring learning

As for the *type of stay* besides three grants/scholarships (one Culture Programme project, one painter scholarship from Switzerland Institute, Berlin and one festival competition) all other interviewee worked as guest artists during their stay. Éva Köves' scholarship was a kind of classical residency programme in Berlin – supported by a Swiss foundation. Anna Réti was selected for a festival participation which was a competition as well. The Culture Programme project of Géza Gárdonyi Theatre was a series of workshops for performing artists from Cheb (CZ), Eger (HU), Kosice (SK) and Novi Sad/Újvidék (SRB).

Being a guest artist was not evident in some cases. In the case of performing artists it is quite common, but it is hard to imagine in practice in the case of visual artist/painter Zsuzsi Csiszér. We evaluated her collective exhibition exchange as being a guest artist in Paris. Painter Péter Tóth also had a quite unique situation in Switzerland where he had old relationships with families. He had creative freedom and he could sell all his paintings he wanted, however, he worked in residency-like circumstances having a quiet own apartment in the garden of the family. The reason why we considered him as a guest artist was the fact that he left artworks for the family and we evaluated it as a guest artist contribution.

3.2.4 Employment statuses during mobility experiences favouring learning

Employment status of the artists was generally self-employed; however, some exciting exceptions were recognisable. Rita Góbi as student stayed student during a dance academy exchange, while receiving grant for living in the target country. For active artists an internship scholarship (a modest salary and apartment rental) is also an acceptable condition, however, Éva Köves paid her social insurance in Germany, which – as a contractual fact – is closer to employment in the host country than to scholarships in general.

Classical musicians in the Far East were employed in the host country (by Singapur Philharmonic Orchestra and Malaysian Philharmonic Orchestra). We could identify only one traditional employment contract signed with sending country organisation as Erika Nádasz was employed by the theatre company in Eger during her mobility experience in Novi Sad/Újvidék. There was a special case above all, which was a kind of mixture of nearly all possible employment statuses. During his experience abroad János Fejérvári was employed by the Béla Bartók Conservatory, Budapest, as viola and chamber music professor. In the same time he was member of the Kodály Quartet (string quartet) which travelled to Scotland. Since a management agency helped to realise the contracts, the agency had contracts with the Scottish organisers and with the quartet as well. In this case all artists in the quartet were contracted as second job or free lancer (entrepreneur). We could not imagine more complicated status.

3.2.5 Contacts in the host city/country favouring learning

Half of the artists had *private contacts* in the target country before the mobility experience. Some of them visited a friend in the destination country few months or years before. Foreign teachers coming to arts academies for a summer school or master course programme also gave an insight into the everyday life of the target country. In case of dancers all three artists had professional contacts with foreign artists or professors in the target country before their travel. Old relationships with families living in Switzerland made frequent visits possible for Tóth Péter. Private contacts, however, in other cases did not play an important role in choosing the destination.

3.2.6 Information sources favouring learning

Artists *collected information* on international mobility opportunities various ways. Personal contacts with invitation party were exceptional (summer school), traditional ways of dissemination such as college message board as well. Musicians in the Far East mission were selected via international competition, dance prize winner Anna Réti heard about the festival and competition from former winners. Erika Nádasy was involved by her employer theatre, while János Fejérvári and his Kodály Quartet were approached by a management agency. Surprisingly only one interviewee referred to internet as primary information source: Gábor Varga. It seems that artists are lost in information society they use personal information on first place and afterwards they search for details on the Internet.

3.2.7 Support mechanisms favouring learning

Supporting mechanisms were so individual that it cannot be described by clustering methods. One of the most interesting ways of supporting were the Frenák Pál Company which had two headquarters at that time: one in Budapest and one in Crek (Close to Paris). Its Budapest Office, like a production agency

provided support for preparation including schedule, information on per diem and place of residence, while the Crek Office was rather a theatrical venue indeed. In the Scottish experience a manager was responsible for the preparations and support while in Novi Sad/Újvidék the Hungarian company provided technical support since it was a Culture 2000 project and every partner organisation was responsible for its members.

Table 2 Types of supports on different levels

level	Public	Private enterprises	Private NGO
international	<ul style="list-style-type: none"> • EU Culture Programme grant • Erasmus scholarship (NL) 	<ul style="list-style-type: none"> • Per diem from Pál Frenák Company (France) • Contract from Management agency in Scotland 	<ul style="list-style-type: none"> • Scholarship from Switzerland Institute.
national	<ul style="list-style-type: none"> • Job at Malaysian Philharmonic Orchestra • Job at Singapore Philharmonic Orchestra 	<ul style="list-style-type: none"> • Invitation by Keller Galery, Paris 	<ul style="list-style-type: none"> • Scholaship for competition at Solo Dance Theatre Festival (Stuttgart)
regional			
local			<ul style="list-style-type: none"> • Free use of an apartment of family friends in Weinfeldten

Csiszér Zsuzsi, painter, used already established professional contacts. She was invited, because her paintings were exhibited. It is quite unique that the Hungarian Institute was the inviter who invited Várfok Gallery. The organisational jobs were the responsibility of gallery (Szalóki Károly, and three art historians) including all technical details.

Being a student Góbi Rita was technically helped by the Erasmus Office and they fixed educational credits, helped with scholarships and fees. Hungarian artists having former mobility experience in the Netherlands prepared her for having useful experiences during her stay and they also expected high level of artistic work. She was not a member of any class having freedom to choose which lessons to visit and which teachers to work with.

Far East selection processes required a professional artistic preparation but offered professional technical services for staying. Work oriented stays were based on salaries and for example in Malaysia the musicians of the Malaysian Philharmonic Orchestra lived in a community separated from the local people. There were 8 Hungarian families living in the same neighbourhood. In Singapore, the musicians of the Singapore Philharmonic Orchestra lived also in a distinguished place but not so separately. 1500 Sindollar was available for him for living and the Orchestra helped by renting technically. They were well prepared and the country was organised. His salary was enough. Technically there was a contact person in both cases who could help artists to solve technical problems regarding to travel, food, health, sport etc.

It seems painters' mobility experiences are more self-driven and it requires more preparatory steps from the artist. Éva Köves stayed for a half year in Berlin without any close technical help, although she had a contact person she had to solve everyday problems alone. Tóth Péter did not get any financial support from the hosting family, *"there is no money in this relation"* – he said. He did not get any salary or scholarship just a house to stay in and the perfect working conditions meaning the breathtaking area around.

3.3 Impact of mobility patterns on learning

3.3.1 Increased artistic creativity

Artists could increase their artistic creativity various ways, such as learning from elderly artists: *“The work was interesting because I could work with dancers at different age (28-30), I saw how they work, I could learn from professional mature artists form different countries”* (Milán Újvári). Multicultural learning environment also meant different artistic approach of creativity: *“I learnt to play in a foreign orchestra in a different environment, with people from other nations. In Hungary you can play with Hungarian musicians.”* (Iván Sztankov). Mobility creates occasions for learning from each other intensively, especially in the case of performing artists: *“My works in Hungary, in Eger were appreciated. The theatre art is communication and you can use it in international environment. I experienced lots of new things when playing together with foreign actors.”* (Erika Nádasz).

Facing the multicultural also reflects the freedom which artists adore in order to be creative: *“We dancers often feel that we live in a closed system, an island, in Hungary and I wanted to learn to be free, to think free and to live free. I have that freedom inside since then. Practically I studied new dance techniques which helped me to develop further.”* (Rita Góbi).

The place where artists lived had extraordinary role in influencing artistic development. Areas around, built and intangible cultural heritage and cultural memory had influencing role on the artists' professional development including artistic style: *“The context of the paintings were developed, I got new topics and other backgrounds”* (Éva Köves).

Others were impressed by the different and inspiring performance places and the well prepared audience. In Scotland, Kodály Quartet played in front of “amateur” and so called “hobby artists” which surprisingly did not created a critical approach. *“(In Scotland) they learnt that nobility could be natural. There was a professional audience, local people were prepared and they live together with music. For these people it was very good experience to play at concert. The concert was in library*

room and it was especially intimate.” (János Fejérvári). And he continued: “A musician develops during concerts, during preparations. To play the same concert 4-5 times it is very good, because they train members of the group and the production will be perfect at the end.”.

Mobility experience was not just a break in the normal life of the artist, but often it was a starting point of something new in artistic sense. A good example is the plan for an exhibition series in three cities: *“After the mobility experience I had an idea to present what I had learnt before. That's why I organised exhibitions in Moscow, Berlin and Budapest. Berlin gave me emotional motivation.” (Éva Köves).*

At the introduction we referred to the connection realised by social scientists between moving and learning. Some of the artists go even further, saying *“The whole learning is the travelling, the experience of new things. It supported me. What I painted there had better quality.” (Péter Tóth). He continues: “This was the most direct connection between artistic creativity and mobility. ... It is hard to give a definition, the experience is not visible, sensible, it comes out when I work and it just comes. To realize things by a painting is important and I want to reserve this ability. When I want to articulate something the efficiency depends on the environment. I regularly make internships to re-experience this ability and don't forget.”*

3.3.2 New artistic techniques

Working together with people from different schools usually creates an exchange, a kind of market of artistic techniques: *“To work at a new place was very useful. I worked together with people who learnt in different schools. People from different kinds of schools had to work together and the result was extremely interesting.” (Gábor Varga).*

Artists could also complement some missing parts of their education: *“This kind of work with Pál Frenák Company was completely the opposite compared to the one I have been trained for at the Dance Academy, where I was trained as a classical ballet dancer. Pál Frenák Company was rather a physical theatre with music, improvisation,*

characters to projects but no attention to shapes and forms that we have in classical dance." (Milán Újvári).

Sometimes exchanges of artistic techniques take floor at performing competitions, and prizes awarded are significant at the beginning of a career: *"It was my first serious competition. I learnt how competition work, how dancers get a job. Getting a job is also a competition. Do your best at the stage is significant, this competition was an opportunity to learn it."* (Anna Réti).

Foreign artists are usually got more freedom not just at companies, theatre and music groups but at universities as well: *"I was not a member of any class; I had freedom to choose which lessons to visit and which teachers to work with. I had so many impressions from different teachers. I learned new techniques that I have not tried before."* (Rita Góbi).

In few cases a mobility experience gives the opportunity to find out and work out new techniques: *"In Berlin I started to use new techniques, with double photos."* (Éva Köves). As indirect link we could refer to the circumstances around: *"I lived in a house owned by familiar artists. It had a Berlin feeling so I could feel it through this environment as well"*

3.3.3 Other professional competences essential for career development

Artists who were part of a company or a group of people working together closely usually had an insight into the management of an organisation. Individual artists could meet examples how to market arts products, organize a dissemination process or raise funding: *"I saw how the company runs and I just got the idea of having my own company, that I have today The Radio Ballet. At that time I focused on the productions but I got information about the company life as well."* (Milán Újvári). *"Design and posters were very well developed in the Netherlands, I learnt how brave could be a poster or a visual design of a performance's promotion."* (Rita Góbi). Developments in the field of personal marketing or networking were rather rarely mentioned. One of the exceptions was Zsuzsi Csiszér, who described marketing in

simple words: *"I learnt packing techniques how to pack myself and my works in marketing sense."*

Not just managerial skills are essential for high quality of artistic work but self confidence is also significant. Artists may learn it when they play in a group: *"Malaysia didn't have music background, Hungary was a famous musician country. I worked with foreigners and it was interesting to see the differences between attitudes and financial opportunities. The self confidence of Americans compared with Hungarian's was really surprising."* (Iván Sztankov)

Stressful situations may help artists to develop further and not to be confused in similar situations later. *"I was really stressed, the tension was big and it had a power. I saw how a competition works."* (Anna Réti). Of course stressful situations must be handled in a proper way: *"I have learnt handling stressful situations by breath taking. This experience is very personal, depend on one's mind. It is a silly game with the mind."*

Although classical musicians were not really keen on learning managerial skills, however, they had to do better time management and other small details of managing themselves: *"You can always learn something and you can always develop. I improved my flexibility. It was useful to see, how they do business, how they find sponsors. When they plan something, they don't mind to do the necessary thing for this plan. When you ask for help you can find the right person."* (Gábor Varga). Flexibility is meant in artistic and personal behaviour sense as well and was sometimes linked to diplomatic behaving: *"I learned diplomacy skills. I was too prepared, I could be more flexible."* (Zsuzsi Csiszér).

Meeting with local leaders of artistic life and politicians gave different opportunities for networking, as part of managerial skills. Even in ordinary cases artist did not forget to mention how important it was to meet with representatives: *"At the opening there were many important person, journalists, cultural minister, ambassadors, directors and professional peoples. We have to do this in Hungary also, because a good reputation is necessary."* (Erika Nádasy).

3.3.4 The artist has increased communication skills in a foreign language

One would expect that artists usually speak English during mobility, however, our experience were much diverse. *“My English was not that good, I could not speak French. During this period of time I had to learn effective communication, but finally I did not feel lost or homeless. I could speak Hungarian with Pál Frenák during rehearsals, he speaks Hungarian, French, English with the company members.”* (Milán Újvári). English played great role in general everyday language of communication in intercultural circumstances but artistic works are often discussed in other native languages: *“I use German all the time. It is easy to use, but when it is necessary I speak English.”* (Péter Tóth).

In the case of those who stayed in English speaking or multicultural environment we could identify relatively important developments in English language skills: *“We spoke English during my stay and developed my languages skills; I learnt specific expressions and words.”* (Rita Góbi). A competition is again a place where English is the most welcomed: *“I speak English and Dutch (out of practice). I used English during the competition.”* (Anna Réti). Some argued that language skills development and exams are essential for career building. *“I developed a lot in my English language skills. I made a language exam for postgraduate studies, it was necessary to communicate later, to organise career.”* (Iván Sztankov). English speaking environment was a great help for those who did not have chance to learn English at school, however, multilingual persons had benefiz from speaking several languages: *“I spoke English, but I studied it by myself. I spoke German and Russian too.”* (János Fejérvári).

Those who worked alone, the stay did not offer new ways for developing language skills: *“I used English, and I didn't have problems. I did not really develop my knowledge of English or German.”* (Éva Köves). There was only one artist who does not speak foreign languages: *“I can't speak English. We used different languages for the performance, or sometimes we communicated together without speaking.”* (Erika Nádasy).

Nevertheless, even the good English speakers had to cope with the situation of local habits: *“It was in English. At the beginning it was difficult. I had been in many countries before the experience discussed and I did not have problems with the language, but the multicultural environment was challenging.”* (Gábor Varga). Local people sometimes get visitors to learn local language: *“In English. No problem appeared. But after this week she wanted to learn French.”* (Zsuzsi Csiszér)

3.3.5 Increased competences in own language

It was not mentioned by the interviewees during the interviews.

3.3.6 The artist and digital competences

Internet usage started to develop quite late in Hungary. Because of the examined period of time (2003-2008) not every artists were regular user of Internet. Therefore some of the artists just started to use Internet when staying abroad for mobility purposes. *“I had the opportunity to use internet there but I did not have own laptop or PC.”* (Éva Köves). The availability of computer usage, the time spent on learning to use it and the Internet connection were basic requirements of development. Those who have already been users of Internet have become frequent users: *“Computers and internet were available almost everywhere, it was quite new for me. I got used to use computer and internet in my everyday life regularly.”* (Rita Góbi). Those who travelled far from home realised the importance of Internet in communication with families, colleagues and friends: *“Sure, it was the easiest was to get connected to your old life. Before that stay I didn’t use computer so much.”* (Gábor Varga).

In the case of musicians the usage of computer for professional artistic purposes was new phenomenon, including composing on computer: *“I realised that computer is necessary and I have bought a PC. At the end I started to write music on computer.”* (Iván Sztankov).

In the field of performing arts it has high of significance for artists to see themselves on stage, discuss the positive developments and pay attention to critical view. Digital skills are necessary to use modern technical tools for video shooting, cutting and sharing: *“They made videos from performances and we watched them. I don't really speak English that's why it is hard, but I use internet a lot for audio-visual purposes.”* (Erika Nádasz). Those who have already been users of video technique digital competences did not developed: *“Projector was used, but it was not a special experience.”* (Anna Réti).

We could identify only two artists who have already been frequent users of computer and Internet, however, they have also acknowledged the importance of digital skills for artists' mobility.

3.3.7 Learning to learn

During the interviews it was one of the hardest questions to identify developments in the field of learning to learn. However, after the first clearing sentences we received valuable responds. Most of the learning to learn effects were linked to being involved into the local culture or to the company to work with: *“There were different human races represented there and I had to learn to accept people's different way of thinking. You have to prepare for new recognitions and my awareness was developed well”*. (Gábor Varga)

Nevertheless performing artists' life is about learning new roles, techniques and choreographies and this process requires permanent capacity development for learning: *“I did not have problems with learning, I learn all the time. When I study texts it is hard, it is a really brain work, but I am prepared for that. The instructions were in English that was helpful.”* (Erika Nádasz). Learning more about local culture often led to changing of world view: *“I have met a lot of people, they were very kind. I could understand others' view and that's why personal views have been changed as well.”* (Zsuzsi Csiszér).

Learning to learn developments were often embedded into professional work: *“I learnt to learn in a way that I learnt what to focus on and what is there not to pay attention. I learnt what is important to focus on in this kind of style.”* (Milán Újvári). We found examples where the teachers’ different teaching methods required different ways of learning in a learning process: *“I met many teachers and most of them had different teaching methods so I had to learn different ways of learning to learn new skills.”* (Rita Góbi).

Occasionally, inviting bodies had overestimated expectations from artists’ mobility. Malaysian Philharmonic Orchestra planned to play the role of an orchestra and a academy of music, but it was over the scale: *“There was no education in classical music. One of the aims of inviting us was to establish a teaching team for Malaysian children. This plan was not successful. The methods I learnt were from other foreigner musicians.”* (Iván Sztankov). Artists could not learn to teach children and play music in an orchestra in the same time – or at least they did not take the responsibility of it.

3.3.8 Enrichment of social and civic competences

Artistic, social and civic competences are not developing separately, it is rather synergic process. Artistic activities can be subject of social research, but it has its difficulties: *“It is quite hard to measure the role of the theatre in civil life.”* (Erika Nádasy)

Naturally, personal contacts were essential for international networking, especially for getting feedback about the artistic value of the artworks: *“I have met a lot of people and they were really kind. I find personal appearance very important because through this way I could understand others’ view about my works.”* (Zsuzsi Csiszér). Personal contacts with local artists were natural parts of organised competitions, meetings and projects: *“We tried to communicate with each other. They stayed in the same hotel and shared the same dressing room.”* (Anna Réti). In general we may declare that artists were keen to know more about the society of the target country: *“I went there to be a bit alone, to know more about a different society and it was successful.”* (Éva Köves)

Not just local artists, managers and administrators welcomed visiting artists but local public in general as well. Cultural shock was often handled by friendly neighbourhood. Some historical parallelisms and differences in cultural life from Eastern European perspective: *“The cultural experience was very strong. I refer to the cultural identity, and regret that Hungary has lost its identity since the two world wars. Cultural life existed before could never come back in Hungary while cultural life had continuity in Scotland.”* (János Fejérvári). Several artists reported that they lived the life they should live in Hungary: *“I live a normal way of life there.”* (Péter Tóth). Others feel more freedom, and openness when working abroad: *“When I stay in international circumstances I learn openness and freedom.”* (Rita Góbi)

Observing, meeting and working with the other were significant parts of mobility experience. It developed artists' world view, tolerance and awareness: *“There were many races ha had to learn to accept people different way of thinking. You have to prepare recognition. The awareness was developed.”* (Gábor Varga).

Those who had the opportunity to work with a group of people from various cultures developed tolerance and broke down stereotypes: *“The tolerance, accepting other culture was developed.”* (Iván Stankov)

Even in small places, where the majority of people was not originated from the native society: *“The culture in a small city like Crek have multicultural environment with the second and third generation of people from Africa and Arabs, having and keeping their traditions, but being French people. When I see a group of tourist, gipsy, Chinese people I never look at them like men from the Mars. I have fewer preconceptions. First touch of multiculturalism.”* (Milán Újvári) Milán's experience with the other was the strangest, since He stayed in city near to Paris, however, he had fun to communicate and socialise with the local people who (or their parents) were immigrants from Africa or Asia.

3.3.9 Development in sense of initiative and entrepreneurship

Professionals were not really keen to learn entrepreneurship in the sense of arts management since *“It is the job of manager.”* (János Fejérvári). Sometimes the circumstances were not appropriate for developing sense of entrepreneurship: *“It was hot, and people were a bit lazy.”* (Iván Sztankov)

Some artists made distinctions between sense of initiative and entrepreneurship and responded only to the first part of the question. To be initiative was more understandable for them than being entrepreneurs. *“I went there to gain more sense of initiative. Without this regular travelling it would not be possible.”* (Péter Tóth)

When networking every artwork become part of a different context with a different audience. It helps development the sense of initiation: *“After the performance I was really opened to discuss my piece and networking. It was hard, but interesting.”* (Anna Réti)

Sometimes sense of initiation was meant by the artists as being more enthusiastic and artists could become more enthusiastic after positive feedbacks: *“I am tending to be initiative. When important artists appreciate paintings of a Hungarian girl it is really great.”* (Zsuzsi Csiszér)

We found two examples that had benefit in developing sense of initiative and entrepreneurship. Éva Köves not just developed a new artistic technique but realised a project plan involving three cities: *“I planed my series of exhibitions in Budapest, Berlin and Moscow based on the experiences, impressions and photos made in Berlin.”*. The other example was Milán Újvári, who stayed only few weeks in France however he developed the idea of his own dance project called “Radio Ballet”. Now it is his open international street art networking tool. We evaluated these two examples as a most significant affects of mobility on developing sense of initiative and entrepreneurship.

3.3.10 Team spirit

Obviously in order to experience team spirit artists need a team first. Learning effects of team work was essential part of project work among several artists. Some realised the importance of being open: *“I had to learn to be more open for others”* (Rita Góbi) Others had benefit from working with experienced dancers: *“In the production Fiúk I was really helped by the dancers. International group of Pál Frenák always works with international team and it provides an international team spirit.”* (Milán Újvári)

In a strange case Hungarians developed friend circle team spirit of professional musicians living in Malaysia and they missed this life style afterwards: *“Hungarians stayed in apartments close to each other and they became very good friends. They had everything. After work they did not have any obligations to do, they spent time with social activities. Other groups were also built but at the beginning Hungarians did not speak English, that's why they socialised together. I really missed this from his life in Hungary.”* (Iván Sztankov)

Kodály Quartet stayed together for some weeks visit in Scotland, which was not part of their regular activity at that time. It had its team spirit effects: *“A tour helps people to get together, they helped each other, and they paid attention to the others.”* (János Fejérvári)

Working together in a mixed international team raised the question of responsibility as part of the team spirit: *“I played in an Orchestra and it is a team work. I had opportunity to work with people whom I never played before in a mixed team. Everyone took its responsibility.”* (Gábor Varga). Of course individual artists had personal responsibility only: *“I was responsible for myself, I had to work alone.”* (Anna Réti). But she realised the team work behind the curtain: *“The staff of the competition must have been a very good team.”*

Even when working individually as a painter artists realised the significance of team spirit: *“The artists kept together. But it is important all the time, not just in Paris.”* (Zsuzsi Csiszér)

No doubt performing artists had extraordinary opportunities for developing team spirit: *“There was a great team spirit. The group was very good. A lot of artists did not speak English but they really wanted to communicate because they really wanted to know each other.”* (Erika Nádasy)

3.3.11 Self-understanding of professional positioning and development

Being mobile resulted self repositioning in most of the cases: *“It didn't had any financial profit but people appreciated. I could a bit move on and that is why I got compliments. Direct effects were not realised. It was a strong point in my career personally and professionally and that is why I got another mood. It had good effect on her career.”* (Éva Köves).

Being internationally known was part of the repositioning but not directly: *“They wanted better advertisement for this event because this whole project is much more important. But I did not recognise direct effects on my career.”* (Erika Nádasy). International attention can be exhausting too: *“It had an effect, everyone knew about it. It had a positive effect. The tour after the competition took 11 days. It was difficult and tough. We travelled a lot and it was not well organised, but it was an opportunity.”* (Anna Réti)

Some mobility experience developed further to an exchange: *“Foreign artists were invited to Várfok Gallery Hungary.”* (Zsuzsi Csiszér) and she continued *“I want to be more conscious at exhibitions about thinking process (newspaper as waste). ... Afterwards I was approached by other Galleries as well but I do not know if that was because of my mobility experience.”* We may evaluate this as artists recognise importance of mobility but the effects may be indirect and long range dependence.

Long international mobility experience also can have contra productive effects on artist's career in the home country: *“In Singapore I taught after the internship for 3 month. I was invited for a china tour and in other countries but in Hungary I did not have job opportunities because of this experience. Always a big deal working*

abroad and it is appreciated.” (Gábor Varga). Working far from home can be considered as a mission: “This experience is not as valuable as Wien would be. I had personal but not professional benefits from the experience.” (Iván Sztankov)

János Fejérvári and his Kodály Quartet had direct benefits from the mobility experience: *“We were invited to England as well and it was a good preparation for the recording.”* (In Hungary they recorded and published pieces from the programme afterwards – and it was well rehashed). While Péter Tóth used mobility as a tool against burning out: *“I have become more relaxed afterwards and felt recharged.”*

Regarding professional benefits in the field of self-understanding and professional positioning we found two examples of direct positive effects: *“Both my solo and the Fiúk were played in France and in Budapest several times. I saw a company run; I saw tendencies how a company should work. This was really good start at the beginning in my professional career. I left the company only a year after.”* (Milán Újvári) *“Many dancers were curious to know more about my experiences and well, I started to work on a higher level probably owing to my mobility experience.”* (Rita Góbi)

To sum up we might declare that international mobility has direct and indirect effects on artists' career and it has exceptional role in starting a career and fighting against burning out effects. On the basis of the interviews we learnt that self-understanding of professional positioning is an essential process which naturally accompanies mobility.

3.4 Finding related to conditions favouring learning benefits for moving artists

3.4.1 During the preparation for the mobility experience

Regarding our findings about conditions favouring learning, first of all, we must say that self education does not require traditional sophisticated facilities, lessons developed to be learnt or other educational programmes – even in the student case we realised that *doing things freely chosen* (as framework) can give better learning opportunities itself. The question often raises about what the artist do will exactly and how to prepare for? Expectations are usually modest, while the only thing that artists are usually prepared for is changing the original plan.

As for the educational background of artists we did not find any significant difference in the field of learning effects or conditions linked to the degree. Artists over 40 only required *technical assistance*, however, a *mentor, an animator or a professor* could play major role in the mobility experiences of the younger generation. Artists used contact points, help desks and social networks supporting mobility as precondition for mobility favouring learning.

We also examined family determined childhood mobility experiences, but it could be recognised only in one cases. Although painter Éva Köves was born in Moscow it did not provide significant experience for her because of young age (0-2 years). However visual artist Péter Tóth, whose mother's after First World War experiences in the 1920's Netherlands provided extraordinary basis for mobility. In this case he had benefit from personal friendships and connections over decades, over families from parents to children and grandchildren.

The artists' desires to develop artistic skills abroad were evident in the most cases, the only exception were classical musicians who went abroad to teach or give concerts instead of learning. However, all artists including classical musicians searched for new artistic inspirations. Asked artists were conscious about the positive effects of mobility experience on their career, although they considered it as indirect process.

3.4.2 During the mobility experience

Fresh air, freedom, accountability, comfort were key words of first impressions. For further questions artists described the circumstances in which they stayed and indeed those were quite different, however, *experiencing the different* were the best learning circumstances. Most of the interviewees underlined that they find living conditions and social infrastructure much friendlier in the target country than it is in Hungary - even compared to Malaysia or Singapore. We also find interesting that moving abroad means fresh air, break through or an escape from the Hungarian socio-political environment. This is what we did not expect 20 years after 1989. Our assumption is that *losing everyday routine commitments* help artists to focus on the learning subject.

Original *self education purposes* play also significant role, however, the planned path to new knowledge sometimes changed. It may drive to unexpected, but also welcomed learning results. Some people, like painter Köves Éva, started to work out the method of producing a new kind of artwork. Her original learning purpose was to collect materials for a new method of mixing photo technique and oil painting and fine tuning of the technique in her own style.

Personal impressions often depended on the social relations established. The more time they spent with local people the deeper *social relations* could be realized. It was a kind of inspiring condition. Even in the case of the city of Crek when the majority of the local people were the second and third generation of the Arabic or African community living in France. Today it is a platitude but we find it true that multicultural environment helped to break down stereotypes. It was important because of the homogeneity of the Hungarian society and culture (95% Hungarian). Social integration within the local community of the host country usually played major role in the case of performing artists. They might have benefits from meeting with local artists, local cultural organisers or the local general public. Meeting with locals – even non artists – was a kind of precondition for involvement into cultural exchange in the host country. Sometimes technical workers played the role of source persons of the local culture.

Visual artists, especially painters needed occasions to meet local artists, otherwise they work alone. When musicians go abroad in a group they can hardly establish relationships with the local. Other performing artists love to spend time with local artists after working hours, however, cultural exchanges realized only when artists had opportunity to work or meet local people. The integration was nearly impossible for those who stayed separately in a subdivision for foreigners.

The *partnership* with the hosting organisation is another important factor for learning. To understand what cultural policies exist and how culture is being financed and managed caused surprises. To have an insight into the daily routine of foreign artistic machinery provided irreplaceable experiences useful for the life after the mobility period.

We were also eager to know does the mobility required web presence and availability of artists which were really unbalanced before the research. Now we can report that artists over 40 do not have a web site or it is just under construction. They are satisfied with web presence such as artist profiles on art portals or downloadable artworks on You Tube. An other important fact is that young generation, below 40, could be reachable via internet, but artists over 40 do not use internet on daily basis therefore many phone talks was necessary to reach them for making an appointment for the interview. Younger artists all have personal or project web site, except clarinet artist Varga Gábor (35) and indeed none of classical musicians have web site and they are not frustrated about it at all. When asking why they do not need this they answered that they were member of a symphonic orchestra which had an artistic secretary who can handle this kind of availability problems and knows their schedule better. As conclusion we may say that web presence and availability is not a notable condition for the mobility experience, not even for the learning patterns.

Regarding to the employment status being self employed provided freedom for the artists but in this case the artist have to shoulder more responsibility during working abroad. This solution requires existing self management skills (entrepreneurship and sense of initiative) and flexibility. Those who were employed in a company all had second job; in other words sideline or part time

job. Second job usually provides opportunities to earn more as well to work until being exhausted. Musicians and actors usually make project works or jump in summer programmes in sideline. Only musicians working in longer mobility period were employed by the host country. This means that the freedom of being free lancer or sideline worker is advantageous for mobile project work.

3.4.3 After the mobility experience

Duration of mobility experience varied from few days up to half a year. In some cases mobility experience discussed in the interview was part of a longer international co-operation or guest working. Although duration of mobility experience and the intensive cultural exchange were not in obvious correlation, we find that peak and long range dependence is relatively stronger if the mobility period is shorter. Those who spent 4-8 years abroad could hardly identify the learning effects because the lack of application of new knowledge in the native circumstances. They complained about having the new knowledge getting used to it and all what was new has become part of everyday life.

The artists' consciousness about developed competences has become stronger and stronger after the mobility experience. Eureka feeling was often described as a moment in artistic creation when the artist realises that wholly or partly the method was seen or learnt abroad. Memory of works realised abroad regularly come up from unconscious. In personal life, hidden learning elements often become realised in the development of digital skills when after mobility communication and networking requires this. Sense of entrepreneurship was another hidden element of skills development that might be discovered much later of the experience. Discovering the different way of thinking, experiencing the different social structure and administration made many artists much more self confident. We could not identify its reasons, although we presume that international experience broader the framework of thinking.

To conclude our findings related to conditions favouring learning benefits for moving artists we find that artists' mobility is based on self education goals. Furthermore evidences showing patterns favouring learning described by the artists are collected in the following list:

- Experiencing the different: inspiring
- Doing things freely chosen
- Mentor, animator, technical assistance
- Losing everyday routine commitments
- Partnership with the hosting organisation
- Partnership with artists and local people
- Being free lancer or having sideline job
- Relatively short period of time is more useful for intensive learning
(optimum: 1-6 months)

3.5 Findings related to other benefits of moving artists (non learning benefits)

Reasons for being mobile were definitely connected to the wish to learn and experience more, which sometimes were mixed with freedom-desire, simple challenges or better earning possibilities. Some artists hoped to get reflections of their artistic language and to get more self confidence. Expectations were mostly connected to positive desires; generally they expected something good to happen to them. And for instance, most of artists mentioned at least one turning point in their career which was linked to international mobility.

Selection processes had different parameters by artistic field, country and inviting body, however, competitions usually provided limited but essential results for the mobile artist – especially for the prize winners.

Learning experience can be divided into two parts; that of the profession-linked and that of the everyday life-linked. Practically all artists except musicians developed new skills by reporting about learning or developing of **new artistic techniques**. Musicians probably can go abroad if they are already masters of their instrument. **Other professional experiences** were based on the hosting organisation and the insight what artist could have. Though managerial skills were not developed automatically, many of them were able to learn more about organisational culture. Everybody was expected to speak English during their stay in international environment, only one had opportunity to learn French, because of personal motivation. Therefore **language skills** were developed in most cases, native language was used for keep in touch with the relatives, colleagues and friends at home, which led to the development of **digital skills**. E-mail and Skype was the key words when asking about communication with home country, and it was also used afterwards with people from the former hosting country.

On the everyday side, many interviewees talked about how life can be organised differently than in Hungary! Multicultural environment served the development of **social and civil competences, cultural awareness**. During their stay artists were forced to learn effective learning (learning to learn), especially to focus on

what is significant and what to pay less attention. **Team spirit** could be experienced absolutely when musicians joined to a symphonic orchestra or two companies went for co-production.

Regarding to the **chronology of learning effects**, most of the things artists learnt they could use directly afterwards but there is also a latency period when they can recall former experiences when working – even today. No one claimed that they had experienced direct effects on **job and employment opportunities**, but they all submitted mobility experience as a step forward, not back. Some could reach better position at virtual rank lists (www.artfacts.net), others at imagined rank lists.

4. CONCLUSION

This research is based on ten interviews with Hungarian artists, recorded in July and August 2009. We used the UNESCO definition of artist and mobility definition of the Moving and Learning project. Asked artists realised their mobility experience in wide range of countries, such as France, Malaysia, Indonesia, Switzerland, Netherlands, Germany and Serbia.

Web presence and availability of artists are really unbalanced. Artists over 40 do not have a web site or it is just under construction. They are satisfied with web presence such as artist profiles on art portals or downloadable artworks on YouTube. An other important fact is that young generation, below 40, could be reachable via internet, but artists over 40 do not use internet on daily basis therefore many phone talks was necessary to reach them for making an appointment for the interview. Younger artists all have personal or project web site, except clarinet artist Gábor Varga (35) and indeed none of classical musicians have web site and they are not frustrated about it at all. When asking why they do not need this they answered that they were member of a symphonic orchestra which had an artistic secretary who can handle this kind of availability problems and knows their schedule better.

Educational background of artists is quite artistic field dependent. Visual artists and dancers have BA degree owing to the fact that mastery courses are just being developed recently in the Bologna process. Musicians however could receive a MA diploma even in Hungary or in abroad. All interviewees have minimum college degree at least but not all of them have it in the field of arts. Actress Erika Nádasy received her BA diploma at a teacher's training school and started her career as amateur actress, but later she spent successful year at theatre and received the diploma called "actor 1" (after actor 3 and 2). This took her 2 years at least for every level (1, 2, 3) each.

Profession of artists often cannot be labelled by separated arts sectors. Dancers usually identify themselves as dancer, actor or just simple performer or performing artists. Hungarian visual artists however seems to be classical ones since

labelling themselves as painter even when using photo techniques. In this sense the most multi functional person in the group was Péter Tóth (59) who described himself as painter, graphic artist, typographic artist, calligraphic artist, book designer, photographer – and he has decades of experience in all fields.

Family determined childhood mobility experiences can be recognised only in two cases. Although painter Éva Köves was born in Moscow it did not provide significant experience for her because of young age (0-2 years). However visual artist Péter Tóth, whose mother's after war experiences in the 1920's Netherlands provided extraordinary basis for mobility. In this case he had benefit from personal friendships and connections over decades, over families from parents to children and grandchildren.

It was also a recognizable phenomenon, that none of the artists had any European mobility experience neither in the Mediterranean nor in the Nordic countries or even in the Visegrad Four countries (HU, SK, PL, CZ) not to speak about Balkan countries (except Serbia). Main orientation in European Union was Germany, Netherlands and France triangle while the rest of world meant mainly Far East Pacific Area; Malaysia and Indonesia.

Regarding to the employment status, artists prefer to be self employed which gives them freedom, but in this case they have to shoulder more risk of overworking and temporary working. This solution also requires strong self management skills (entrepreneurship and sense of initiative) and flexibility for working abroad. Those who are employed in a company all have second job; in other words sideline or part time job. Second job provides opportunities to earn more as well to work until being exhausted. Musicians and actors usually make project works or jump in summer programmes. In longer mobility period musicians are usually employed by the host country. Sometimes strange occupations surprised us like running a guest house. Dancers however are not members of any company; they prefer the freedom of being free lancer and project work.

Duration of mobility experience varies from few days up to half a year. In some cases mobility experience discussed in the interview was part of a longer

international co-operation or guest working. However the duration of mobility experience and the intensive cultural exchange were not in obvious correlation.

What was the sense of your stay? Where is the place of this experience in your professional and personal life? – I put these questions at the end. All answered that this mobility period we have chosen to talk about was a starting/turning point of something new and fruitful. In general they come home with much more self confidence – both in artistic and personal sense. Reflections were usually very positive about the work they have done, which enabled them for further co-operations – it could not be reached sitting at a desk at home. Professional contacts established were help for further networking.

5. RECOMMENDATIONS

On the basis of our findings related to learning benefits of artists' mobility we might form recommendations for artists, supporters and public bodies – hosting and sending side as well. First of all we find that learning benefits of artists' mobility is based on self education goals – this to be considered as a shell for personal development. On the basis of evidences showing patterns favouring learning we collected recommendations in three groups, that of the recommendations for framework of artists' mobility, that of the recommendations for inspiring circumstances of professional development and that of the other circumstances favouring lifelong learning.

Recommendations for framework of artists' mobility:

- Mobile person must have clear self education goals otherwise all travelling are like vagabondage. The clearer the goals are the greater the learning effects will be. Hidden goals help coming up from burning out, but goals of this kind have modest effects on learning.
- Clear technical and administrative conditions are needed from the hosting or sending organisation.
- Mentor, animator or technical assistance contacts are needed before and during the mobility period. A person who is trusted by the mobile person and ready to help in any unexpected circumstances.
- Relatively short period of time is more useful for intensive learning (optimum: 1-6 months). Longer mobility periods are usually mentally cut into shorter periods of time and learning effects of mobility are less significant for the artists' further life in the native country in case of longer stay.
- Being free lancer or having sideline job during mobility provides freer framework. It was rather opinion than evidence, however, artists took it important to underline.

Recommendations for inspiring circumstances of professional development:

- Experiencing the different (places, sites, areas, people) raises the senses opens eyes and minds,
- Doing things freely chosen gives artistic freedom,
- Losing everyday routine commitments gives personal freedom,
- Partnership with local or other visiting artists creates opportunities for dialogue.

Other circumstances favouring lifelong learning:

- To have an insight into or create a partnership with the hosting organisation help developing managerial skills and sense of entrepreneurship.
- Partnership with local people helps participative artistic development
- Involve local people into artistic creativity helps dissemination of cultural memory (as part of intangible heritage)

6. REFERENCES

1. Bacon, Francis (1987): Az utazásról (XVIII.). In : *Esszék avagy tanácsok az okos és erkölcsös életre*. Budapest: Európa Könyvkiadó, 79–80.
2. Comenius (1992): Pampaedia. In : *Bibliotheca Comeniana*, IV. kötet. Sárospatak : Magyar Comenius Társaság
3. Csernisevszkij, Nyikolaj Gavrilovics (1953): Levelek Olga Szokratovnáának. In : *Válogatott pedagógiai írások*. Budapest : Tankönyvkiadó. 262. és 263.
4. Emerson, Ralph Waldo (1995): Önállóság. In: *A filozófus az amerikai életben*. Ed: Beck András. Pécs–Szeged: Pompeji, 39.
5. Éles Csaba (2007): Iskolán túl – az „életen” innen. Az utazás szerepe a 16–19. századi (ön)nevelésben és (ön)művelődésben. In: *Új Pedagógiai Szemle*. 2007/11
6. Klaic, Dragan (2007) *Mobility of Imagination*. Budapest: CAC, CEU
7. Locke, John (1914): *Gondolatok a nevelésről*. Budapest: Katholikus Középiskolai Tanáregyesület. 1914, 214.
8. Moravia, Alberto (1986): *Levelek a Szaharából*. Budapest: Európa Kiadó
9. Rousseau, Jean-Jacques (1978): *Emil vagy a nevelésről*. Budapest: Tankönyvkiadó. 433.
10. Turner, V. (1969): *The Ritual Process: Structure and Anti-Structure*. Chicago: Aldine Publishing Co. In Hungarian: Turner V. (2002) *A rituális folyamat*. Budapest: Osis
11. UNESCO (1980) Recommendation concerning the Status of the Artist
http://portal.unesco.org/en/ev.php-URL_ID=13138&URL_DO=DO_TOPIC&URL_SECTION=201.html

Annexes

Annex 1. List of Interviews

Annex 2. Short Biography of Artists

Annex 3. Guided Interview Form

Annex 1. List and Data of Face to Face Interviewees

	Artist name	Gender	Age group	Art discipline	Weblink	Date of interview
1.	Zsuzsi Csiszér	F	30-40	visual arts (painter artist)	http://www.csiszerzsuzsi.hu/	1 August
2.	János Fejérvári	M	50-	performing arts (music: viola)	http://info.bmc.hu, http://info.bmc.hu/site/muvesz/fo_und_page.php?search=Fej%E9rv%E1ri+J%E1nos&search_tol=&search_ig=&valaszt=nev&valaszt2=&posted=true&type=C	21 July
3.	Rita Góbi	F	20-30	dance	www.gobirita.hu	9 July
4.	Éva Köves	F	40-50	visual arts (painter artist)	www.evakoves.hu, http://artportal.hu/lexikon/muveszek/koves_eva	5 August
5.	Erika Nádasy	F	40-50	performing arts (actress)	www.nadasierika.hu	3 August
6.	Anna Réti	F	30-40	dance	http://www.facebook.com/annareti, http://www.youtube.com/watch?v=P4MvR5aFq-g&feature=related	23 July
7.	Iván Sztankov	M	40-50	performing arts (music: bass)	http://info.bmc.hu, http://www.youtube.com/watch?v=VYT_cNce4Rs, www.filharmonikusok.hu	10 July
8.	Péter Tóth	M	50-	visual art	http://artportal.hu/lexikon/muveszek/toth_peter	12 July
9.	Milán Újvári	M	20-30	dance and theatre	www.radioballet.com	4 July
10.	Gábor Varga	M	30-40	performing arts (music: clarinet)	http://info.bmc.hu	27 July

Annex 2. Short Biography of Artists

Zsuzsi Csiszér

Born in 1972, Budapest, Hungary. Studied art history at Dániel Berzsenyi Teachers' Training College (1990-91), received her diploma as painter at Hungarian Academy of Fine Arts, Budapest in 1996. Afterwards she attended to post gradual course of Fine Arts painters' department at Hungarian Academy of Fine Arts, Budapest. In her works she mixes different photo techniques (preferably cottages) with oil painting, paper and conceptual works with objects. She considers herself as experimental artist, who experiments with different materials, views and situations. She received



numerous awards including Pannoncolor Prize of Hungarian Academy of Fine Arts (1994 and 1996), Derkovits Gyula prize (1998), Strabag Award (2003) and MAOE prize, Veszprém (2007). She is frequently invited to group as well. Her works are collected by Hungarian and Austrian collectors (Esterházy collection, Eisenstadt, Austria) as well. Her recent personal catalogues are Space -by Ericcson (2004), Varfok Catalog 9 (2004), "Patrik....." Várfok Catalog (2007), Catalog of new pictures (2008), Dilemmas (2009).

More info: <http://www.csiszerzsuzsi.hu>, <http://csiszerzsuzsicsiszer.blogspot.com/>

János Fejérvári



Born in 1959, Budapest, Hungary. He completed violin and viola studies at the Ferenc Liszt Academy in Budapest. While studying he attended chamber music classes conducted by György Kurtág and András Schiff. Between 1981 and 1985 he played at the Budapest Opera as the leader of the viola section. He is a founder member of the Budapest Strings Chamber Orchestra playing the first viola there for many years. Also works as a viola and chamber music professor at the Béla Bartók Conservatory in Budapest.

More info: <http://www.kodalyquartet.com/>

Rita Góbi

Born in 1983, Novi Sad, Yugoslavia. She studied at Hungarian Dance Academy choreography and classical ballet, including Erasmus Scholarship at Amsterdam Hogeschool voor de Kunsten. She participated at Dresden Summer School had courses at Regular Ballet School in Novi Sad. She worked at Réka Szabó's Company (The Symptoms), Yvett Bozsik Company, Performance Sirkus (Finland), L1 Dance Lab- Independent Dancers' Partnership, Ballet Pécs.



Choreographers who worked with her: Anna Réti, Klára Pataky, Robert Lingren and Andrea Nagy. She is the founder and choreographer of Rita Góbi Dance Company, which has dance program for children and for adults also and presented several pieces such as Dolly Snarly, the Forgetful Which; Torsos; Tachyon; Behind the Mirror; Szilveszter; White Wall, Spire; Changing Colors. She tried out herself as an actress in theatre and in film productions also. As a choreographer she was asked to plan several play such as for Ballet Pécs: Triptych and Cinderella from Rossini. Her work was awarded several times including: PRO FUTURO acknowledgement at Veszprém Dance Festival and the Prize for best solo choreographer and dancer at Solo Dance Festival (Orkestika Foundation). More info: www.gobirita.hu

Éva Köves



Born in 1965, Moscow, Soviet Union. She graduated at Hungarian University of Fine Arts in 1989. She was awarded several times including: Derkovits Scholarship and work in Frankfurt am Main in 1993, the Award of National Union of Hungarian Artists in 1995, Smohay award in 1996, Scholarship of Budapest Government to work in Paris in 1997. She is the member of Association of the Studio of Young Artists and also National Union of Hungarian Artists. The characteristic of

her work is playing with tones and reduced geometric forms. This special synthesis gives the essential content of her famous painting: Falfestmény (Wall – Painting). Some of her personal exhibitions: Studio Gallery (Budapest, 1992, 1997) Ludwig Gallery (Budapest, 1993, 2001), Institut Français (Budapest, 1995), Galerie in Margharethenhof, (Bonn, Germany, 1996), Natura Morta. XLVII International Biennale of the Visual Arts, Hungarian Pavilion (Venice, Italy, 1997) Coutts Bank (Vienna, Austria, 1997), Still Life (Deák Erika Gallery Budapest; Hungarian Institute, Helsinki, Finland, 2003), Collegium Hungaricum (Berlin, Germany, 2005), Berlin – Budapest – Moscow, Budapest Gallery (Budapest, 2007). More info: http://artportal.hu/lexikon/muveszek/koves_eva

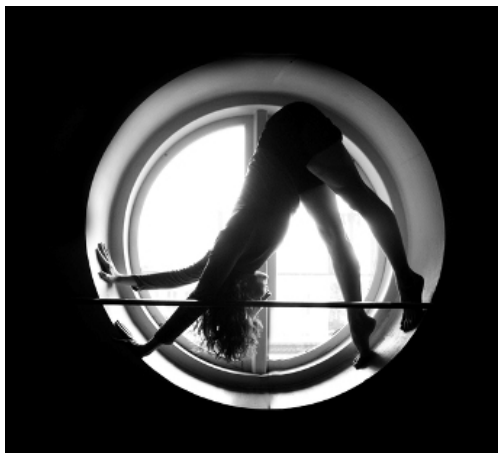
Erika Nádasy

Born in 1967, Kecskemét, Hungary. She graduated in 2003 at Eszterházy Károly College as primary school teacher and started to teach drama pedagogy and communication. She organised amateur theatre groups for pensioners and addicted. Parallel, she started to work at the Katona József Theatre, Kecskemét. From 1986 she was choir singer and assistant actress. During this period she also got minor roles. From 1992 she played at Jókai Theatre in Békéscsaba and later at Gárdonyi Géza Theatre in Eger and eventually became leading actress in both theatres.



She got her qualification as an actress in 1998. From 2008 she started to work with Quartet Festival and their first piece will be presented in 2010. In Eger she received the Napsugár Prize of the audience three times, in 1998 for the best acting in Gárdonyi Géza Theatre and in 2006 she was awarded with the Domján Edit Prize for the best actress playing countryside. In 2008 she got the Grand Prize for Camille piece at the International Monodrama Festival and in 2009 Prima Prize of Heves County. Some from her main roles: Kander-Ebb: The Rink (Angel), Pam Gems: Piaf (Piaf), Willy Russel: „Shirley Valentine” (Shirley), Böll: The Lost Honour of Katharina Blum (Katharina), Lajos Parti Nagy: Ibusár (Jolán), András Nagy: Camille Claudel (Camille), András Visky: Alcoholics (Éva). More info: www.nadasyerika.hu

Anna Réti



Born in 1979, Budapest. She started to learn dance at Arts School of Pécs, later studied at the Rotterdam Dance Academy, The Netherlands. She prepared her first works in Holland with Galili Dance and Conny Janssen Danst with choreographer Itzik Galili. In 2003 she was awarded scholarship of DanceWeb - ImpulsTanz Festival, Vienna. She started creating her own work in 2006 and her first solo titled “Inside out” won the first price for dancer, the second price for choreography, and the audience price on the 10th Stuttgart International Solo Dance Theatre Festival.

Influential directors and choreographers such as Attila Kun, László Hudi, Eszter Gál and Tamás Juronics invited her for joint projects. As resident artist she worked at L1 Dance Lab (2008-2009). Her most recent work is called “The Fregoli Syndrome, or it is not the clothes that make the man”, that is a joint project with Claudio Stellato (Belgium based, Italian dancer, choreographer, circus-artist), Amos Ben-Tal (Brussels based, Israeli composer, choreographer) and Milán Újvári (ex Pal Frenak dancer) When she is on stage young energies and an uplifting humour are guaranteed.

Iván Sztankov

Born in 1965, Budapest, Hungary. He started to play violin at the age of 5, later continued with piano and percussion when 15 he started double-bass. He won second price at the age of 18 on The Hungarian National Competition and he won the first price twice in the consecutive years. In 1986 and 1988 he was honoured with the second price on the International Double Bass Competition, Czechoslovakia. At the 88th World Gathering of Double Bass Players he received the fourth place at LA 88 World Competition. In the following two years he continued his studies in Sofia under the internationally acclaimed Prof. Todor Toshev. He received his artist teacher degree in 1990 in the Liszt Ferenc Academy, Budapest. In 1992 he recorded his first solo record titled "The Virtuoso of the Double Bass", which was followed by "Double Bass Parade" record in 1997. Both records contain a few of his own transcriptions which enriched the poor solo repertoire of the instrument if compared with other strings. He became



professor of the Music Academy at Szeged and worked as the assistant principal of the Hungarian Festival Orchestra until 1998. He was a member of the Malaysian Philharmonic Orchestra (1998-2006) and he is the principal-solo bassist of the Hungarian National Philharmonic Orchestra (2007-). More: http://info.bmc.hu/site/muvesz/found_page.php?table=ZENESZ&id=1021

Péter Tóth



Born in 1949, Budapest, Hungary. Between 1971-1976 he studied visual arts at Hochschule für Grafik und Buchkunst (Academy of Visual Arts), Leipzig. His professors were: Prof. Walter Schiller and Prof. Hildegard Korger. He worked for Iparművészeti Tanács (Board of Applied Arts), Hungary, a children's publisher and a design studio in Kassel. Besides painting he works as graphic artist, photographer, calligrapher, designs books, posters and logos. During his early work he devoted his time to the problem of soul-representation, nowadays he is interested in the transcription of static identity and fixed sight. His most successful foreign exhibitions took place at Magyar Kultúra Háza (Hungarian House of Culture), Berlin (1976), International Book Exhibition in Leipzig (1977), Jubilee Exhibition of Hochschule für Grafik und Buchkunst (Leipzig, 1989), Graphic design in Musicora musical exhibition (Paris, 1991), Galerie zum Eigenhof in Weinfeld (Switzerland, 1993) and Karmeliterkloster (Frankfurt am Main, 1999). He designed corporate identity of International Music Competition (Budapest), Deutsches Nationaltheater (Weimar), International Bartók Festival, International Kodály Festival, Danubius Hotels (Hungary), in Grand Palais (Paris), Ernst Museum (Budapest), the publications for Frankfurt Book Fair (1999) and Budapest Spring Festival. More info: http://artportal.hu/lexikon/muveszek/toth_peter

Milan Újvari

Born in 1985, Dunaújváros, Hungary. As dancer he graduated at Epicentrum Dance School in 2000 and at Hungarian Dance Academy in 2005. He danced in several companies such as: Cirque du Soleil, Delirium (2007-2008) Mu Terminal (2006-2007) Company Pál Frenák (2005-2006). He is interested in contemporary arts, martial arts and combat sports; he learns capoeira and brazil jiu-jitsu. He successfully participated at the III. Competition of Choreographers of Hungarian Dance Academy and received Grand Prix from Noverre Foundation (2004), Grand Frix of New York Youth American in 2004, and at Portoroz World Chamionship in Slovenia. He received Gold Medal at Disco Dance Solo in 2000. His coreographies are: utz]a[tnz (dancefilm) in 2007, Morning Bell in 2004 and Piaf in 2002. Recently he is interested in street arts.

More info: www.radioballet-blog.blogspot.com



Gábor Varga



Born in 1974, Tiszafüred, Hungary. He studied in Debrecen, Kecskemét, Szeged and Paris. He got his diploma as clarinet artist at Ferenc Liszt Music Academy, Budapest, 1998. Since 1997 he has played in the position of first clarinet with the Hungarian Radio Orchestra. He played in the same position between 2005 and 2007 at Singapore Symphony Orchestra and since 2001 at Ferenc Liszt Chamber Orchestra. Several times he was guest artist in several foreign countries, like: Finland (Mikkeli Chamber Orchestra), Slovakia, Romania, Austria (Musikverein, Vienna), Germany (Gewandhaus, Leipzig), France, China, Taiwan and Singapore. In 2000 he won the Dohnányi Prize, in 2001 the first prize from the International Clarinet Competition in Sevilla, Spain and in 2001 the Niveau Prize

from the Hungarian Radio. In 2003 he received Annie Fischer Scholarship, which supports young and gifted musical performers in Hungary. He had various chamber music partners, like Márta Gulyás, Tamás Vásáry, Miklós Perényi, Jenő Jandó, Vilmos Szabadi and almost every Symphonic Orchestra in Hungary. During his career he inspired several domestic and world premiere, like: Zoltán Kovács – Álomtáncok (Dream dances), Gyula Fekete - Csárdás (Czardas), Péter Durkó - Kettősverseny (Double Concerto). He was asked to make recordings for Hungarian Radio and he published CDs in Germany and Taiwan.

More info: http://info.bmc.hu/site/muvesz/found_page.php?table=ZENESZ&id=414

Annex 3. Interview Guidelines

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:.....

Mobility experience - factual information

9. Profession of the artist:

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 professional / 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 practices, e.g. a mobility experience during studies might induce more mobility in the professional life and so on). **Is mobility something you have been used to before in your life** (childhood, family)?