

Artists Moving & Learning



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National Report – Slovenia **EXPERIENCE MORE! LEARNING BY MOVING**

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1. EXECUTIVE SUMMARY

This research is based on ten interviews with Slovene artists, recorded in August and September 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 Italy, Ireland, Iceland, Germany, Japan, Poland, Netherlands, Croatia, North Chorea, USA and Bulgaria. This group of interviewees was well balanced in the sense of gender, age group and arts sector as follows:

1. Table. Interviewed artists in Slovenia

Age group	20-30	30-40	40-50	50-
Male	1 (dancer and architect)	2 (2 visual artist)	3 (1 performing artist, 1 dancer, 1 musician)	
Female	1 (dancer)	3 (1 performing artist/dancer, 2 Visual artist)	1 (visual artist)	

In this executive summary we will focus on the most meaningful findings and descriptions. Starting from data and factual questions we paid attention to quality analysis as well.

Artistic Names

Asked artists did not choose artistic name for themselves, however one of them have changed his real name from Emil Hrvatin to Janez Janša, with two other artists, as ironic provocation to former primeminister Janez Janša (2004-2008). Innovative artists sometimes identify their artistic efforts by choosing a project name or group name such as Kolektiva (Vasna Bukovec), En-Knap (Iztok Kovač) or Obrat (Urša Jurman). It seems that sculptors and classical musicians usually use their original name in international circumstances while performing artists usually find the way to identify themselves in a more communicative way with project name, group name or pseudonyms/multiple names.

Web Presence

Web presence and availability of artists are really unbalanced. It is similar to Hungary, but the difference is that Slovene artists between age 35-45 have personal web site, while Hungarian artists under 37 have a need for that. Younger Slovene artists are satisfied by putting their works on You Tube, while those who work in group find it enough to present themselves on the group's web site. An other important fact is that young generation, below 40, could be reachable via internet on a daily basis, but artists over 40 do not use internet so frequently, except the case of working on web portals. Because of these only several phone talks was necessary to reach them for making an appointment for the interview. Only three people have no personal or group web site. When asking why they do not need this they answered that they are too young and suffer from lack of time to organise that.

Educational Background

Educational background of artists is quite unique in the field of dance, because of educational and cultural policy in Slovenia. There is no dance college or academy, but Ministry of Culture invests more into new dance groups to work on productions. In special cases an architect can decide to be a dancer at the age of 25 – such as Bor Pungerčič did. Generally speaking the borders between artistic fields are not so strict in Slovenia. It can be consequence of the country's size but also the post modern understanding of arts and culture. It is also worth mentioning that visual artists are no painters any more – they do many other things but not painting. Artists from other arts fields than dance have their higher education degree in their field.

Factual Information

Family determined childhood mobility experiences cannot be recognised in the group. Nevertheless, it was a recognizable phenomenon that artists had very different kind of mobility experiences – not avoiding the Mediterranean, the Nordic countries or overseas. As a new trend we could identify an interest for making mobility co-

operations with former Yugoslavian countries and other Balkan countries. After 20 years of western orientation artists find it interesting to work with people from their neighbour countries sharing similar cultural heritage and memory.

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. Slovene visual artists, however, seems to be new initiators since labelling themselves as visual artists but not painters or sculptors.

Employment Status

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. They can cope with this kind of difficulties better in group of 2-3 people. This kind of cooperation was recognisable and identified as a semi-free lance. In fact, those who are employed in a company all were decision makers and work on international mobility as second job. Employment opportunities for others usually mean project work.

Duration of mobility experience

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 cooperation or guest work. However, the duration of mobility experience and the intensive cultural exchange were not in obvious correlation. Artists were able to develop artistic skills and personal competences in a few weeks but intensive project work in different cultural circumstances and in a few months residency as well. The question was rather how intensive was the communication and interaction with local artists and community.

Before mobility experience

Reasons for being mobile definitely connected to the wish to work with others and experience more, which is sometimes mixed with new or different challenges. Surprisingly better earning possibilities did not play significant role among Slovenian artists. Some interviewees hoped to get reflections of their artistic language and to get more self confidence. The first information about an opportunity is usually found on the web, meaning web sites, exchange portals and news. Expectations are mostly connected to positive desires; generally they expect something good to happen to them in artistic and personal sense as well. Many artists mentioned that mobility experience was great opportunity for rethinking their artistic ambitions: the mobility itself was a kind of end and a starting point in the same time.

Selection process of hosting bodies has different parameters by artistic field, country and inviting body, however, local offices of agencies usually provided limited but essential information about the circumstances that would wait for mobile artist. Private contacts were used for preparing the practical side of mobility period.

During mobility experience

Experimentation and setting were key words of first impressions. For further questions artists described the circumstances in which they stayed and indeed those were quite different. As a unique was for mobility we could recognise artists' residency programmes providing relatively poor living conditions but good opportunity to work and learn in and from international groups. In special cases an artist could get only a key of an apartment and everything depended on her, like Maria Mojca Pungerčar did. Personal impressions were usually based on the social relations established with local community and artists – without reference to the length of mobility period. The more time they spent with local people the deeper social relations could be realized. Visual artists needed occasions to meet and establish relationships with local people; otherwise they work alone or in a group of other foreigners. Other performing artists loved to spend time with local artists after working hours, which provided good opportunity for cultural exchange and integration.

After mobility experience

Learning experience can be divided into two parts; that of the profession-linked and that of the everyday life-linked. Practically visual artists and dancers developed new skills by reporting about learning or developing of new artistic techniques. 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, therefore language skills were developed in most cases, and native language was used to keep in touch with the relatives, colleagues and friends at home, which led to the development of digital skills. E-mail and Skype were 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 different approaches, but not essential differences – except Japan experience of Sašo Sedlaček. Multicultural environment served the development of social and civil competences, cultural awareness. Team spirit could be experienced absolutely when performing arts teams joined to another company 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 something that audience and decision makers expect from them.

Summary

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 enabled them for further co-operations – it could not be reached sitting at a desk at home. Professional experience and contacts established were great help for further networking.

At the end of this executive summary we have to point out the need that almost all interviewee complained about; that of the lack of personal mobility schemes for artists.

2. INTRODUCTION

2.1 Context of the country for mobile artists

On policy level the Ministry of Culture¹ is in charge of mobility support programmes in Slovenia, however, the Municipality of Ljubljana and other cities may also take some responsibility in this field. The ministry announces scholarships and grants for individuals and NGO/private organisations working in any field of arts. Some of the programmes are for helping those who want to participate in exchange programmes and international networking. We may identify these kinds of calls, and sub points of calls as mobility programmes. Finally we find four major directions of mobility programmes announced by the Ministry of Culture and one mobility programme announced by the City of Ljubljana.

As the major financial source of cultural activities the Ministry of Culture finances three grant programmes and one residence programme. The JPR21-ŠTIP² programme finances scholarships and tuition fees for artists based on annual calls, partly intended to finance further training or studies abroad in the fields of art and audio-visual culture. The JPR-PROG-2010-2013³ programme (often called 4-year programme grant) finances organisations implementing cultural programmes up to four years – in four artistic fields: performing arts, music, visual arts, intermedia arts. There are different strands available for international cooperation. Another, but smaller budget grant giving call (JPR-VP-2010-2013)⁴ is targeting multiannual cultural projects. In this specific call they do not give grants for mobility, but there is a chance for financing mobility activities in the case of "organisation of international festivals". This call is intended for projects, that are continuous (they have already been established) and also for festivals that have a significant visibility.

¹ <http://www.mk.gov.si>

² [http://www.mk.gov.si/si/razpisi_pozivi_in_javna_narocila/javni_razpisi/?tx_t3javnirazps_pi1\[show_sin gle\]=961](http://www.mk.gov.si/si/razpisi_pozivi_in_javna_narocila/javni_razpisi/?tx_t3javnirazps_pi1[show_sin gle]=961) Contact: Saša Jocič (sasa.jocic@gov.si)

³ [http://www.mk.gov.si/si/razpisi_pozivi_in_javna_narocila/javni_razpisi/?tx_t3javnirazps_pi1\[show_sin gle\]=921](http://www.mk.gov.si/si/razpisi_pozivi_in_javna_narocila/javni_razpisi/?tx_t3javnirazps_pi1[show_sin gle]=921) Contacts: performing arts: Mojca.Jan-Zoran@gov.si, music: Biserka.Mocnik@gov.si, visual arts: Judita.Krivec-Dragan@gov.si, intermedia arts: Matjaz.Sekoranja@gov.si

⁴ [http://www.mk.gov.si/si/razpisi_pozivi_in_javna_narocila/javni_razpisi/?tx_t3javnirazps_pi1\[show_sin gle\]=936](http://www.mk.gov.si/si/razpisi_pozivi_in_javna_narocila/javni_razpisi/?tx_t3javnirazps_pi1[show_sin gle]=936) Contact are the same as footnote number 3.

The Ministry of Culture owns three apartment residencies in Berlin, London and New York open for visiting artists being selected via an application process (JPR-BE-LO-NY-2009)⁵. This call covers accommodation costs, living costs and travel costs. Artists have the opportunity to stay in the apartment residency up to 2 months, however, there are some restrictions: applicants may apply for only one residency programme in the same time, furthermore, they are not eligible if they have a stipend from the Ministry of Culture or if they have already stayed in one of the apartments in the past 2 or 3 years.

Ljubljana as capital of Slovenia also plays important role in the field of artists' mobility. The Municipality of Ljubljana regularly opens a call for artists, not missing the mobility issue. Recent Call for Cultural Programs⁶ (2010-2012) is divided for four different arts fields: performing arts, music, visual arts, intermedia arts. Although these calls are general for cultural activities, each artistic subsection has its international cooperation dimension - that is meant for foreign artist to come to Slovenia and for Slovenian artists to go abroad.

⁵ [http://www.mk.gov.si/si/razpisi_pozivi_in_javna_narocila/javni_razpisi/?tx_t3javnirazpis_pi1\[show_singl\]=909](http://www.mk.gov.si/si/razpisi_pozivi_in_javna_narocila/javni_razpisi/?tx_t3javnirazpis_pi1[show_singl]=909) Contact: Ms. Katja Ravšl Debeljak (katja.ravsl-debeljak@gov.si)

⁶ <http://www.ljubljana.si/si/mol/mestna-uprava/oddelki/kultura/razpisi/20260/detail.html> Contacts: performing arts: dario.seraval@ljubljanasi.si, music: vanda.straka@ljubljanasi.si, visual arts: lena.jevnik@ljubljanasi.si, intermedia arts: semira.osmanagic@ljubljanasi.si, field of cultural education: sasa.ogrizek@ljubljanasi.si

2.2 Method and tools of research

After drafting the political context in which Slovenian 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 June, 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 Portugal and interviewers could hardly approach them. We also had this kind of problem with Slovenian artists – until we have hot contacted Mateja Lazar at Slovenian Cultural Contact Point. Afterwards, with their help we could ask several leaders of arts and culture institutions in order to get names of people who travelled in last five years. Asked institutions were:

- SCCA, Centre for Contemporary Arts
- Metelkova Centre
- Artservis
- Maska
- Moholy-Nagy University of Arts, Budapest (searching for Slovenian alumni artists)

By the end of July we could make a list of 8-10 people possibly fulfilling all our requirements. In the next step we contacted them and clarified if they are available for an interview. By the beginning of august we could finish the shortlist of the contacted and available artists and 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 some forty minutes and the longest took more than two hours.

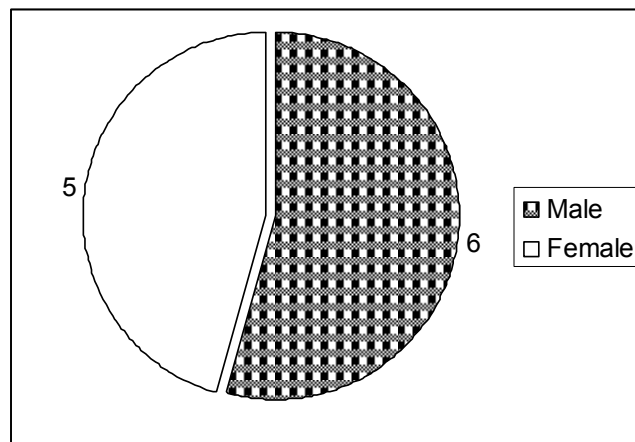
This report is based on eleven interviews and several informal meetings with Slovenian artists in Slovenia. For the textual analysis we used a tool called “analyse grid”. Practically it as an excel table with all the indicators and issues we had been searching for from the beginning. Filling out this 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 between August 30 and September 4, 2009 by the same person: János Zoltán Szabó, in the same area around Metelkova Centre of Ljubljana using the infrastructure of Maska, En-Knap, Celica Hostel, SCCA - Centre for Contemporary Arts. Although circumstances of interviews were quite different, the group of interviewees was well balanced in the sense of gender, age group and arts sector.

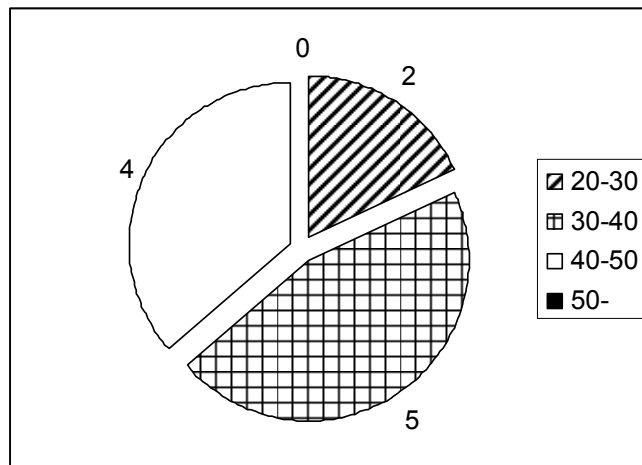
Diagram 1. Gender of Interviewees



5 of 11 interviewees (45%) were male while 6 were female (55%). It was a significant factor that we had no problem with gender equality in the process of interviewee selection; we could approach approximately the same percentage of male and female artists in all different arts fields.

Our artist search was not as successful with age groups as it was with gender. We could find artists (mostly visual artists) over 50 without any difficulties, but they did not have professional mobility experience in the selected period of time. Because of this we have chosen more artists from the age group 30-40 and 40-50. Practically we interviewed 2 artists from the 20-30 age group (18%), 5 artists from the 30-40 age group (45%) and 4 artists from the 40-50 age group (36%).

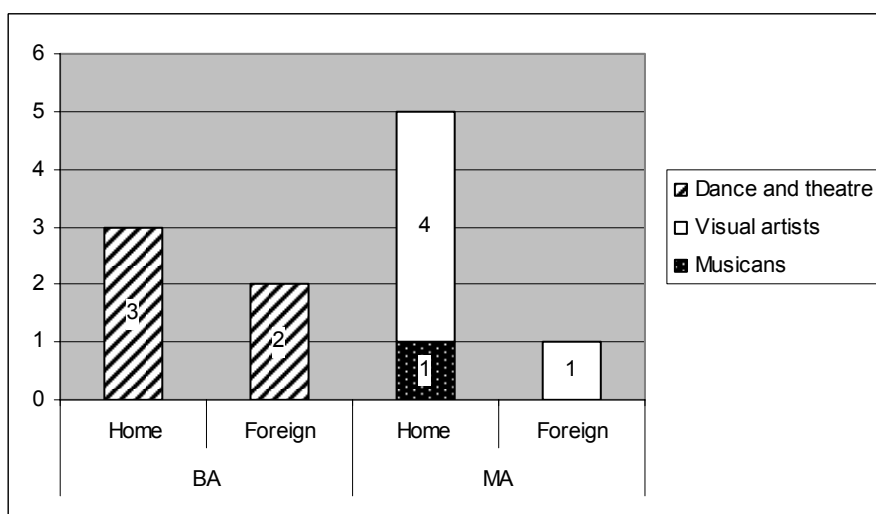
Diagram 2. Age groups of Interviewees



Notwithstanding the easiest was to find mobile artists at the age group 30-40 since artists are usually still studying at the age of 20's and while over 40 they live more settled and established life. Just one remark: at least the goal of mobility is differs in age groups.

We got more segmented groupings when examining the level and place of education. All artists hold MA or BA diploma, however, only 4 of them as educated in a non-artistic field like arts history, sociology of culture, philosophy. Even those who are educated for artistic activity changed their field of work from acting to dancing, from architecture to dance, from fine arts to performance actions.

Chart 1. Place and Level of Education



Educational background of artists is quite unique in the field of dance, because of educational and cultural policy in Slovenia. There is no dance college or academy, but Ministry of Culture invests more into new dance groups to work on productions. Recognisable phenomenon that artists from the field of dance may have their higher education degree only in other fields (architect, acting) in Slovenia, nevertheless, those who are holding BA in dance are educated abroad. It is a general problem that only dancers can have diploma only on BA level – even in abroad. All dancers mentioned non formal courses of education in their life linked to mobility experience.

Generally speaking the borders between artistic fields are not so strict in Slovenia. It can be consequence of the country's size but also the post modern understanding of arts and culture. It is also worth mentioning that visual artists are no painters any more – they do many other things but not painting.

Asked artists quite rarely choose artistic name for themselves, none of them was forced to do so because of managerial purposes. In general they did not choose personal artistic name for themselves, however, one of them have changed his real name from Emil Hrvatin to Janez Janša. It is not just his pseudo name but ID name as well. To substitute someone's own name with a pseudo name means a kind of method for securing anonymity in publicity. For that matter, there are at least two other artists who also took the name Janez Jansa as ironic provocation to former prime minister Janez Janša (2004-2008) based on the idea that anyone can be Janez Jansa. The main goal of this name changing is to have a kind of homonymic effect, hoping to have more media attention if "*they are presented as Janez Janša, the director of the Maska Institute (former Emil Hrvatin); or visual artist Janez Janša; or Janez Janša, formerly known as Davide Grassi, etc.*" (Milohnic, 2008). This kind of collective pseudonyms (more and more people took someone else's name) are called "multiple names" while this artistic movement is often called "Neoism". This identification in the case of Jenez Jansa could be considered as a Slovenian distinctiveness since we do not know other examples if this kind in Eastern Europe.

Other innovative artists affectionately identify their artistic efforts by choosing a project name or group name which gives them anonymity and advantage of a

brand name as well. It helps avoiding erosion of their original name: if the project successful they will benefit from it, if the project is a failure they can keep personal distance from it –on the level of communication at least. We found three examples for group names. En-Knap serves as a real contemporary dance company lead by Iztok Kovač. Nevertheless Kollektiva for Vesna Bukovec and Obrat for Urša Jurman function as a group of friends who work together on different projects. It seems that painters and classical musicians usually use their original name in international circumstances while performing artists usually find the way to identify themselves in a more communicative way with project name, group name or pseudonyms/multiple names.

Regarding the artistic activity, the profession of artists usually cannot be labelled according to separated arts' sectors. In general dancers identify themselves not just as dancer but actor or just simple performer or performing artist. They believe that the broader sense they use the description of artistic field the better opportunities they would get. Slovene visual artists, however, seems to be new initiators since labelling themselves as visual artists but not painters or sculptors (the opposite compared to Hungary). To conclude we might say that artists like to move freely between artistic scenes, even an architect can be a dancer (Bor Pungerčič). His profile was one of the most complex: "Architect specialised in artistic projects, graphical and dancer - performing artist".

3.2 Mobility patterns favouring learning

3.2.1 Mobility destinations favouring learning

Interviewed artists realised their mobility experience in a wide range of countries, nonetheless no single matching destination found. Destination countries as follows:

European target countries were

- 4 western countries: Ireland, Italy, The Netherlands and Germany;
- 1 Nordic country: Iceland and
- 3 Eastern countries: Poland, Croatia, and Bulgaria.

Outside Europe 3 countries were targeted:

- 1 overseas country: USA,
- 2 Far East countries: South Korea and Japan.

Table 2. Mobility destinations by arts fields

City	country	Field
Como	Italy	visual arts: sculptor
Dublin	Ireland	visual arts: painter
Eindhoven	The Netherlands	dance/theatre
Hamburg	Germany	visual arts (various)
New York	USA	visual arts: multimedia
Ogaki	Japan	visual arts: sculptor
Reykjavik	Iceland	dance/theatre
Seoul	South Korea	music: clarinet
Sofia	Bulgaria	dance
Wroclaw	Poland	dance/theatre
Zagreb	Croatia	dance

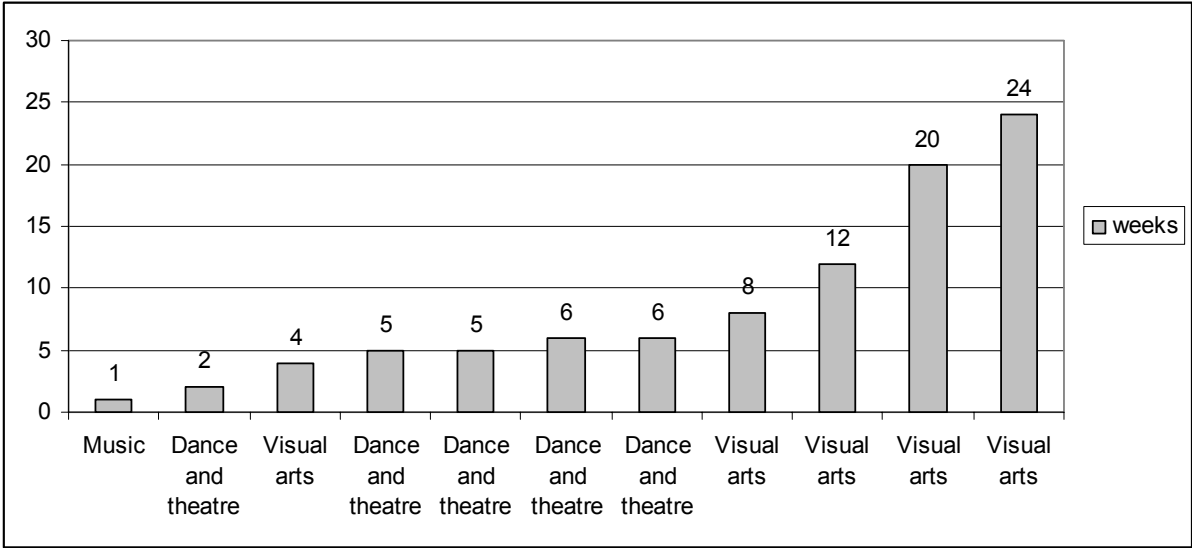
It seems that contemporary dance is a unique European arts field since all performing artists realised their mobility experience in this continent. Only visual artists and a musician could get to the overseas and to the Far East. This might be the consequence of the over-lingual nature of visual arts and music, however, it can be the result of the post-modern language of contemporary dance – being too complicated for the rest of the World. The language of visual artists and classical musicians is probably less experimental and more elegant for contemporary cultural consumption.

Dancers independently favoured the Netherlands and Iceland. Eindhoven can be explained by the strong Holland contemporary dance tradition; nevertheless Iceland was a different and innovative co-operation project. Bulgaria, Poland and Croatia were the result of the new cooperation focus of Slovenia: the cooperation among Eastern European countries. Sofia and Wroclaw is in the mainstream of performing arts in Eastern Europe, however, the Zagreb experience was a unique case, an initiative of Iztok Kovacs. The main goal of this joint project was to bring closer the Croatian and Slovenian theatre culture in countries which had been fighting against each other in the Balkan War in the mid 1990's, having only 80 kilometres distance between its capitals. It was a kind of new revelation of culture's power over political dimension.

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 longer stay (2-6 months, mostly without leaving for home) and that of the shorter stay (up to 6 weeks). Visual artists usually stayed for longer period of time without reference to the destinations (Japan, Germany, Ireland and USA). All other artists stayed for less than 6 weeks – but much rather intensive period.

Chart 2. Length of mobility period by arts fields

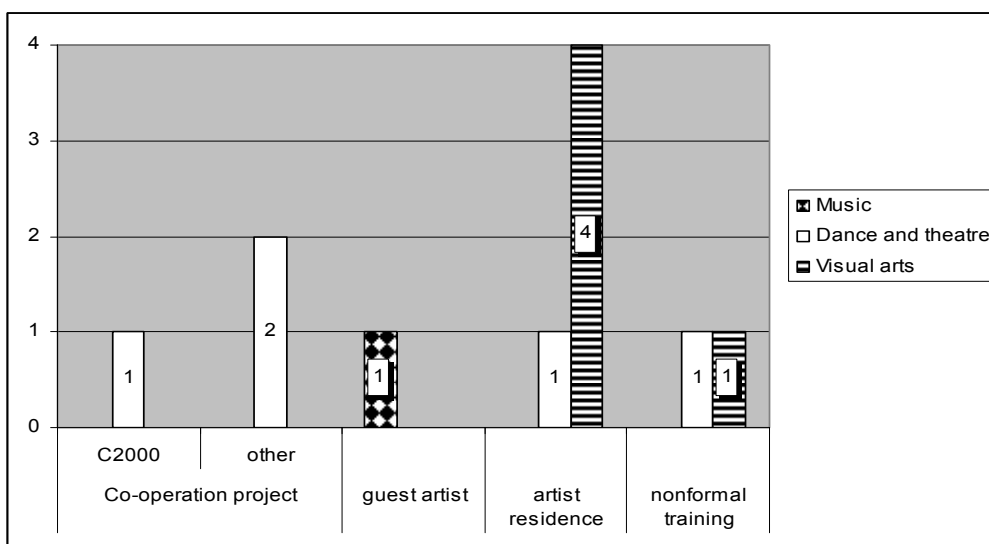


Frequency and length of the mobility periods in artists' life was in correlation according to the age and former experience of artists. Young artists between age 30-40 have stayed longer than even younger or middle aged ones and it seems that artists in this age group are the most active in the sense of frequency as well. Notwithstanding, our further observation is that artists below 40 spend more directly learning oriented time in the target countries.

3.2.3 Types of mobility experiences favouring learning

As for the *type of stay* the relative majority (half) of the artists stayed and worked in the framework of an artists residence programme. 3 people worked in a cooperation project, one of them was supported by Culture 2000 Programme. 2 people went abroad in order to participate in a non formal training course based on the principle of learning by doing. Only one musician (Darko Brlek) worked as invited guest artist.

Chart 3. Type of Length of mobility period by arts fields



It was really surprising that Slovenian artists worked so rarely as individual guest artists and they rather chose artist residence programmes. Staying for a co-operation project or training programme also meant that they have to work in a group – and not perform just as individuals.

The type of mobility experience was strong correlation with the field of arts. 4 from 5 visual artists stayed for an artists residence programme – it seems that it is the only way for them to participate in international mobility. Dance and theatre artists were quite well balanced between working in a cooperation project and participating in a training based programme. One special case was Irena Tomazin who participated in an artist residence programme but it was combined with a training programme of the Grotowski Institute in Wroclaw, Poland.

3.2.4 Employment statuses during mobility experiences favouring learning

Employment status of the artists was generally self-employed, only visual artist Urska Jurman was employed by the host country based on a half year temporary contract which followed her successful application for the Rave Scholarship, Hamburg, Germany. The employment picture looks quite simple at first sight but life is more complex. Being self employed does not mean the same circumstances. Those who stayed for a longer period of time had to take few months off or go unpaid or even go unemployed in Slovenia. Others had to pay social insurance in Slovenia while they had been abroad for a while.

The circumstances of residence programmes could mean a modest scholarship and apartment rental grant such as visual artist Vesna Bukovec stayed in Como, Italy. She was self employed but in the meantime received grant from Skvc Gallery Ljubljana while her local costs were covered by Fondazione Antonio Ratti, Como. In much different cases artists just received a key for an apartment without any scholarship – which was also an acceptable condition for visual artists like Marija Moica Pungercar in New York, USA or visual artist Miha Strukelj, who stayed in a fire station in Dublin, Ireland. For them staying in a different country was a kind of artistic purpose and they invested a lot into that.

One of the most surprising facts we identified is that artists are rarely employed by companies. In Western Europe it is not surprising but in a former Eastern Block country it is, because, in the Yugoslavian times artists were usually employed by ensembles, theatre companies, visual arts groups (professional unions paid social

insurance). During the interviews we realised that those who were employed by a company all were paid (partly or fully) for their managerial jobs such as Darko Brlek, director of Ljubljana Festival and Emil Hrvatin, director of Maska.

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 years before. Professional contacts originated from festivals and former cooperation.

The circle of foreign friends are much age depending. Artists between the age 25-35 usually have foreign contacts and friends from the Western European Countries but not from the former Yugoslavian countries. More experienced artists (over 40) feel that something was lost by the Balkan War in the field of artistic cooperation and try to evoke old friendships after long years working in cultural co-operation with EU countries.

Private contacts, however, played much more important role in choosing the destination. Urksa Jurman followed her later husband to Hamburg, Germany. Miha Strukelj followed his Irish friends to Dublin while Marija Moica Pungercar could not feel comfortable in New York, without her friends from the Slovenian and former Yugoslavian Diasporas living in the USA.

3.2.6 Information sources favouring learning

Artists *collected information* on international mobility opportunities various ways. Internet was primary source of information only in three cases (visual artist Saso Sedlacek, performing artist Irena Tomazin and Vesna Bukovec). Personal contacts with invitation party or the in city of target country played great role in the case of performing artist Katarina Stegnar (invited by a festival director) and Iztok Kovacs (invited by a company director) furthermore visual artist Miha Strukelj and Marija Moica Pungercar (their attention was raised by friends) while clarinetist

Darko Brlek had a manager who organised his mobility experience. An other special case of personal connections realised by dancer and architect Bor Pungrecic who participated on an open technical workshop in Ljubljana some months before the application call of Nomad Dance Academy. Traditional ways of dissemination such as college message board did not play any role, however, one of the well know international networks the Trans Dance Europe Network Organisation was the initiator of the collaboration between Maska and Icelandic Dance and the result of the cooperation has become Janez Jansa's (a.k.a. Emil Hrvatin) experience.

It seems that Slovenian artists use information society in various ways to organise their artistic programme. They use personal information, internet, and international network in order to decide on a mobility experience.

3.2.7 Support mechanisms favouring learning

Supporting mechanisms were so individual that it cannot be described by simple clustering methods. One of the most interesting ways of supporting was Nomad Dance Academy (NDA) which had training programmes for the same group of artists in four countries. NDA as project was supported by Culture 2000 programme and provided gave for selected applicants.

In cooperation projects such as the project of ZPA theatre, Zagreb, Croatia and En-Knap company Ljubljana, Slovenia both theatre combined its operating sources with some local grants. We may evaluate as semi cooperation grant when Skvc Gallery provide travel grant for a trip for Vesna Bukovec to a "advanced course in visual arts" which was supported by Fondazione Antonio Ratti, Como, Italy.

IAMAS Institute, Ogaki, Japan provided a half year grant for Saso Sedlacek in a residency programme. His job was to finish his formerly submitted detailed artwork plan and teach occasional lessons at university courses.

Table 3 Types of supports on different levels

level	Public	Private enterprises	Private NGO
international	<ul style="list-style-type: none"> • Grant from Trans Dance Europe Network Organisation (Maska and Icelandic Dance) • Grant from IAMAS Institue, Ogaki, Japan • Grant from Grotowski Institute, Wroclaw, Poland 	<ul style="list-style-type: none"> • Contract from a Management agency 	<ul style="list-style-type: none"> • Grant from Fondazione Antonio Ratti, Como, Italy • Grant from Nomad Dance Academy (Culture 2000 supported)
national		<ul style="list-style-type: none"> • Cooperation between Betontanc, Ljubljana, Slovenia and Wunderbaum Theatre Eindhoven, The Netherlands 	<ul style="list-style-type: none"> • Rave Scholarship, Hamburg, Germany
regional	<ul style="list-style-type: none"> • Cooperation between ZPA theatre, Zagreb, Croatia and En-Knap company Ljubljana, Slovenia 		<ul style="list-style-type: none"> • Grant from Skvc Gallery, Ljubljana
local	<ul style="list-style-type: none"> • Free use of a state owned apartment, New York, USA 		<ul style="list-style-type: none"> • Free use of an apartment in a Fire Station, Dublin, Ireland

Rave Scholarship, Hamburg, Germany provided a grant for joining into a visual arts project settled on a boat called Schute (it is a special type of river boat as well). Urska Jurman finished her work in five months.

The simplest way of support was providing an apartment for the artist in the case of visual artists. Marija Moica Pungercar and Micha Struckelj did not seem being disappointed about this during the interviews. Not to forget the guest soloist clarinettist Darko Brlek in South Chorea being invited by a management agency he went there, played, received the fee and came back.

To conclude we might evaluate mobility support schemes discovered above as built on various capacity of artists: different schemes provide mobility experiences for self-driven artists, young artists and established artists. Provided financial and technical support is depending on the nature of scheme and capacity of the artist.

3.3 Impact of mobility patterns on learning

3.3.1 Increased artistic creativity

It is hard to describe the most typical ways of increasing artistic creativity, because it depends on different artists, on different type of art, on the culture of host country and on the working surroundings. *“Artistic works are strongly implemented with the tough environment, strong mythology and traditions.”* (Janez Jansa) To describe these elements some sentences I will quote from the interviews.

What important was for example for Darko Brlek is observing and examination of the new impacts: *“You have to know how watch others, how to listen. In different countries it helps to see how others work.”* But to listen you have to be *“silent and quit while people talk.”* according to Marija Moica Pungercar.

Urska Jurman had also similar experiences *“My activity was to observe the situation. I got a lot of new ideas met different types of building space for visual arts and myself. I had the opportunity to see other exhibition projects, that were close to me and it was important to implement the experience in practice.”* And when you observe a situation you have the opportunity to discover the *“diversity, the way of living of the people in Seoul.”* (Darko Brlek) Not only cultural, but personal experience is to be gained: *“I have sensed human conditions, connections or situations without. Interesting was the meeting with people and just connect somehow.”* (Bor Pungercic).

If people have friends it can be very useful and it is easier to get involved. The environment and the surroundings also have positive effects on artist's creativity. *“I had a lot of friend, who were ready to help me, I wasn't helpless. Through my friends I could get involved in the everyday life and it was extremely useful. Neighbourhood, local people and the environment, Brookline, was amazing. I sensed how new creativity move to neighbourhood.”* (Marija Moica Pungercar).

There is another, maybe more important, way to awaken the creativity, and it is participating. *“The most impressive elements were meeting and working with the artist and watch what is coming out from me, how I react. Meeting helped me to mobile my*

creativity." (Irena Tomazin).

Another important effect of the participating and collaborating, that you will be able to experience the differences and draw the conclusions, as Bor Pungercic did: *"In Sofia they are thinking in an intellectual way about theatre and this means different approaches in the way of acting also."*

As the artists experience show, the creativity is something hidden ability, and you are not able to sense direct effects. According to Katarina Stegnar *"the knowledge comes instantly. I just became more energetic, became self confident."* Miha Strukelj has similar experience: *"I got home, and I realised the inspiration I got."*

3.3.2 *New artistic techniques*

In a multicultural environment the representatives of different schools has reciprocal effects and reactions, that let artists improve their techniques or learn new ones. As Darko Brlek describe during the interview: *"It was very useful to see the technique of other musicians. I could hear the concert as a member of audience, I could judge a concert from this view and it helped a lot."*

3.3.3 *Other professional competences essential for career development*

According to the interviews, the most important career development effects were the network building, and through connections organised co production. *"I could build stronger contacts at this field. Earlier I didn't pay much attention at contacts. I got a lot of German friends, who are working in Slovenia and we organise projects in Ljubljana and Hamburg also."* (Urška Jurman)

"I felt shifted and became better situations. I guess institutions value this kind of experience." (Irena Tomazin)

Also remarkable are the adoption of new promotion and organisation techniques because these management skills are essential for the career development. *"The*

internship charged on my own production. I found for a good idea to give out flyers and I could learn other promotion techniques also.” (Katarina Stegnar)

Miha Strukelj also learned about the way of art system abroad: *“I have developed my practices in technical terms. I have learned a lot about the art system, how their approach works in Ireland, and how can I use it in Slovenia.”*

Other competences are worth mentioning, that helps to the artist to promote themselves and organise their own life. *“At the workshop I have learnt that I am able to direct, able to collect the different pieces for the work and give the feeling to my work.” (Bor Pungercic).*

These new techniques also include digital skills, these are essential in our everyday life. *“I have learnt how to present myself. I had a lot of presentation and it was needed to prepare with clear and simple presentation, videos.” (Saslo Sedlacek).*

Internet is a tool to get connection, but for the artist to promote their activity and present own ideas and work. After the internship Bor Pungercic was asked to write a blog, that was a good advertisement for him: *“At the end I had a presentation in Ljubljana and I was asked to write a blog also. After the internship I got more opportunities and projects than I expected.”*

Furthermore, such an experience abroad could be attractive in a CV but it is not usual. For example according to Urska Jurman *“I didn't feel direct effects, I didn't get a job for example.”* I met during the interviews positive experience also: *“I got more opportunities after the mobility.” (Darko Brlek)*

Vesna Bukovec didn't sensed any difference in Slovenia, but the place, where she spent her internship was interested for her later and she got opportunity from the host place. Maybe the training program was organised as a re selection program, to discover new adopted artist for the galleries. *“I have sensed the advantages later. They published a book about the program, and it was at the internet uploaded. This publication contains short stories. Intellectually it was stimulating, I could focus better. I was invited by a curator of Gallery in Milan. I would say that in Slovenia not much changed in connection with my career.”*

3.3.4 *The artist has increased communication skills in a foreign language*

Universally the artists reported improvement in connection with the language skills. The most of the artists communicated in English, because during the group work it was the easiest way to express themselves. As Vesna Bukovec interpreted: *“Most impressive elements were discussing the ideas. It was a communication experience because it was needed to express my ideas. I have improved a lot.”* Or as Irena Tomazin told: *“Communication skill was improved, because it was needed to find the right way how to work people together and how to organise your work. For this you need good communication skills.”* Miha Strukelj has also similar experiences *“Speaking skills were improved in my case.”*

During travelling it is also unavoidable to communicate *“My language skills were improved, because when you travel it is necessary to express yourself. The main advantage at this experience is communication skills, that developed a lot during travelling.”* (Darko Brlek).

When an artist goes through a mobility experience with family, with children it creates new situations. For example Urska Jurman lived for a half year in Hamburg and her child had to go to kindergarten, so her *“child became bilingual”* Of course her *“German language skills also improved.”*

If a not well known common language is used during the work, it could cause difficulties. It could be retarding, but on the other hand it helps to increasing the creativity and problem solving competences. Vesna Bukovec was in Italy and for her it was really hard to find the way to effective communication. *“I didn’t speak Italian, so it was really hard to communicate.”* But as I upper quoted, she successfully got through this problem.

In Saslo Sedlacek’s example an own translator was asked to lighten the communication problems. He was in Japan and he worked alone, but to hold presentations it was necessary express himself, in this case he used English: *“I had a translator but I communicated in English.”* (Saslo Sedlacek)

3.3.5 Increased competences in own language

As I have mentioned for the communication was proper the English. Competences in own language would increased, when you can communicate in it. The most cases it was not able. But an interesting discovery can be the similarities between the languages. Slovenian is the part of the Slavic language family and that's why it is not so difficult to understand another person with Slavic mother tongue. Irena Tomazin went through something like this: *"I sensed that the Slavic languages how similar are and this similarity took together the people. We communicated in English, because there were people from other continents also."*

3.3.6 The artist and digital competences

Increasing of the digital competence depends on the type of internship and the way of artistic expression. Several artists had new experiences with new digital techniques that could be later very useful. For example Bor Pungercic *"got insight in Bulgarian National Opera's tools and equipments."* Saslo Sesladedg has reported also: *"I needed my digital competences, because during the work camera was used."* And Marija Moica Pungercar has an expressed aim to work with digital tools, so she naturally improved at this field: *"I have bought a recorder to collect material, video documentary. I had to learn how it is used. My digital competences improved a lot."*

During mobility experience it is necessary to keep contact with the family members who stayed at home, and the cheapest way to do this is internet. Internet, including e-mails, chat programs are available almost everywhere. For the younger generation it doesn't mean challenge to use these tools but for the elder ones yes. May be that is the reason, why Darko Brlek mentioned: *"My digital competences were improved, because of travelling; you have to keep contact."* Am if it is naturally to use internet every day it won't be problematic to cope with the new challenges: *"I had internet, but my skills weren't improved. I used my digital skills during the course, but I didn't needed special knowledge."* (Vesna Bukovec)

To sum up, digital competences improving when you use internet, try to implement it into artistic creativity. When you are compelled to use it in your everyday life and to cope with the new problems in connection to new programs for example, it became natural and the part of your life. And may be you won't sense the improvement. But for those, who are not using internet, have no other choice to use it during the mobility experience. At least for keep connection.

3.3.7 *The artist has learned to learn*

Speaking about different learning effect at the artistic field is in connection with the private perceptions of the artists. The most common opinions were that effective learning is during working and acting possible. *“Discover good abilities, working with others was easier. Learning about talent of people and the way how to organise is worth learning. They had a lot of tension about artistic leadership of company and freelances.”* (Janez Jansa).

But it is not always enough, because it should be completed with other methods. For example Bor Pungercic had very good summary about his experience about learning to learn. *“That week was revolutionary, body work, mechanical work, movements were learnt. I had a lot of classes about theory also. It was unique because I have expired different approaches. During that week I was able to learn more about how things work, about how to build differences with other possibilities and options.”*

So it means, that, not just the body work, but the theory together plays an important role during learning. Furthermore: *“I have learnt during the internship how you remember all the important movements, how can I use them continuously and how should I use my experience to improve.”* At his case the implementation was really highlighted and that makes a learning method successful at the end. For this success came also other learning techniques: *“I wrote reviews and it was very important.”* These effects together (participating, theory and reviews) made Bor Pungercic able to understand, to learn and to implement the new artistic techniques.

The motivations of Urska Jurman were the professional improvement and the discovery of her abilities before the internship. I guess this consciousness helped her

to achieve her aims and to realise a successful learning method. *“I believe in marathon and I guess implementation was an important experience of my internship.”* In addition she had positive responses that improve the self confidence also. *“I got confirmation about my job in Germany. Slovenia is very small, that’s why everyone know everybody at the field of visual arts and the reflections about professional job are different.”* According to the interview the most important methods were the consciousness before the internship, the concentrated experience (“marathon”) and the positive responses.

Speaking with Irena Tomazin (dancer) was very valuable, because she added new aspects to understand and discover the artists learning to learn experiences. She describes so: *“First I had preparation at home, than I just observed the new methods and ideas, after this we got involved. This part meant a very hard physical work.”* Such as at the Increased artistic creativity part the observation is the first step in learning. After comes involving, that has to be an effective work. To practice she had enough space for personal development. *“I had enough time and place to restructure my movements. I have started to work with this new experience. I got a lot of new inspirations.”* She worked really hard but the learning effects came later. *The effects were later sensible. When I started to work one year later I could experienced the things what I have learnt.”* In Irena Tomazin’s case was very important the process of the different methods. First she concentrated on observing and after involving and practicing played important role. For practicing it was necessary for her to get enough space for development. At the end she sensed the effect only one year later.

The experience of later effects and results were reported in other interviews also. Marija Moica Pungercar mentioned: *“The internship had a long term effect, not so expressive, but more like a life experience.”*

In some other interviews the artist didn’t mentioned the important of the learning effects, maybe because a consciousness were missing. *“I am not aware of it I just became more opened to learn new things.”* (Miha Strukelj) Although he experienced something, that affected his artistic development. Openness is also an essential part of learning new things and to sense different ideas.

At Vesna Bukovec's case the learning result was very exogenous, because she concentrated on finding of new visual art techniques. *"I have learnt a lot of internet research techniques and the way, how develop my ideas."* The team work and other impressions were more remarkable during her internship *"Intellectually it was stimulating, she could focus better."*

3.3.8 The artist has developed his/her social and civic competences

The social life is almost one of the strongest experiences during an internship, because through this can you really involved in the new environment. As I have upper mentioned it is very important part at increasing the artistic creativity and the most important personal acquaintances are connected to social happenings. Katarina Stegnar characterized so: *"You don't know with whom you meet, and at the end you meet with the right person."* And if you work in a team it is important to improve the social events, because: *"The preparation gave a meaning for the community."*

Vesna Bukovec also attach a great importance to these competences, but it could be improved before your internship also. *"At the evenings we went out several times, we had dinner together, swimming programs and boat trip. These moments were very important at the integration but it wasn't my first experience at this field, I haven't sensed any special improvement at competence."*

Miha Strukelj learned much about the Irish culture during this events. He could get closer to the people and could better understand their life. *"I liked to go a pub and get a bier, I liked their mentality, I had a good feeling during being with them and I realised they have similar problems."* He sensed the ethno cultural differences between his and their world. This discovery is also an indispensable part of an internship. *"People usual realize the ethno cultural background. Irish are country people and cultural awareness comes from this society."*

As Urska Jurman appointed the social event were important not just for the team and integration, but herself. *"I had a good relationship with the artists, I have organised meetings, because it was important for me."* The friendly environment at the

workplace is necessary for the effective work and it is based on the civic and social competences. She has really nice memories about it. *“Project work was new experience. Inside the gallery I was very welcomed and it embarrassed me.”*

According to Darko Brlek travelling increase these abilities. *“I have learnt a lot about diversity. The values and behaviour are different and you have to prepare for it. You can feel this difference during talking and living, on the airport etc... You can't exactly prepare, you have to travel a lot to get use to it.”* As we read sensing diversity isn't negligible at this question.

Saslo Sedlacek had all opportunity to enjoy or experience a new culture that is really different from the European. *“In Japan you have the feeling, that you are foreigner, alien. Despite, I have met with few Japanese professors at dinner and I had connection to other foreigners, for example with an American. It was hard to get integrated. The closest contact with Japanese was an officer, with whom I kept contact.”* A different culture means new challenged at the field of social competences. As we read the social events helped to get connected to the foreign environment. He sensed, it is not easy to find your place in a new world without connections.

Bor Pungercic had a curious mentality, he observed the cultures. From this he could exactly learn and developed a lot *“I have enjoyed to scan different lifestyles and comparing them”*

3.3.9 The artist has developed his/her sense of initiative and entrepreneurship

Improving the initiative and entrepreneurship wasn't so stressed point during the artist mobility experience. Although after questioning they realised that they learned something. Bor Pungercic said: *“I didn't learn much managing skills; the mobility experience was special for workshops. I got an insight how is this event or workshop organised. I have realised, that I am able to direct, and it is very useful!”* He is actually planning his first dance programme directed by him.

For Urksa Jurman it was a really new experience how to collaborate and parallel how to create an own place. She could participate in a work of a professional gallery. Before she worked alone and she could use this experience. *“I worked always alone and never collaborated before. In Germany I could learn how to establish own space for art. This commercial activity of the gallery was new and worth seeing and also a very good lecture for me. To improve self initiative and entrepreneurship the projects inside the gallery were useful because these afforded the opportunity to see other exhibition projects.”*

During the interview it was hard to name and identify specific skills, but a general improvement is sensible *“In general my management skills improved, but it was nothing special.”* (Vesna Bukovec)

During social events Marija Moica Pungercar could get useful information and advices about fundraising. *“I have participated at several events at galleries, and heard a lot about fund raising. I got a lot of advice about it.”* She is running the Artservis which collects and disseminates grant, funding and cooperation opportunities for Slovenian artists.

3.3.10 The artist has increased his/her team spirit

As at the social and civic competences we have already seen, the team spirit has direct effect to the team work and it can be improved through social events. It is also an important factor of the effective and successful learning. For the question: What were the most important elements during your mobility experience? Janez Jansa answered so: *“Work itself: The technique how to create group mechanism. It was very intense, full with good memories.”*

Iztok Kovac has also similar experiences and he also highlight the learning method at this question, learning from the colleagues for example. *“Collaborating with dancer is useful, you learn all the time. I didn't realize any special competences, but the whole relationship was special.”*

Irena Tomazin had special memories about team spirit and how it was influenced by the members, the environment and the surroundings. *“The whole internship was a strong experience. We cooked, cleaned after work together. I could focus so much and I was involved as much I have focused. The place was in the wood, we were surrounded with quietness and calmness. I could get in a focused mood. My company was full with young people in my age. I could feel their energy and I felt that I have to give them something back.”* For Irena Tomazin it was a very strong experience, that had a significant role at development and a good team spirit also include a bunch of pleasant memories for the participants. *“The strongest experience was the team spirit, which gave a lot of energy and brought a lot of competence into work together and we became a very dynamic group.”*

According to Janez Jansa it could be a conscious process and it is a duty to create a team spirit, it is needed to build it. *“The most expressive element of my internship was the work itself, because I have learnt how to create group mechanism during the work and after. It was very intense with a lot of good memories.”*

As Vesna Bukovec reported in Italy the integration and increasing team spirit was realized through common programmes, and it was the result of a conscious management. For her these events included surprising moments. *“Although we had integration programmes the cultural distance was surprising between the nations. Despite the group work was successful”*

Saslo Sedladec could sense team spirit not during artistic work, because he worked alone at a workroom. During his internship in Japan he discovered it as a cultural difference between the European and Japan culture. I guess this experience is the part of the development of team spirit. *“I worked alone, but I realised, that whole Japan is one, big team spirit. It makes the cultural difference.”*

3.3.11 The artist has developed his/her self-understanding of his/her professional positioning and development

According to the artist the most significant experience about the self-understanding was in connection with international environment, and meeting with different nations and cultures. In addition to this, the group work was also important and helpful because this created a common goal and the artists were forced to experience each other's mentality. Own culture and own way of thinking was sensible in this way.

Darko Brlek highlights the importance of travelling and participating foreign mobility programs. *"The mobility is increasing in the post Yugoslavian region and it is a good example. I find the mobility really important for musicians, because they have to show up and promote themselves. Young composers and performances are worth showing."*

By Katarina Stegnar appears the importance of common work. *"It was very valuable to see different perspective, people from different nations. Even to see how they work."*

A new experience is about self-understanding how a totally different culture lives. *"I have sensed differences in brain storming. European people are thinking from A-Z, in Japan they are thinking linear, how get from A-B. And they are really good in analyzation."* (Saslo Sedlacek)

The new environment impulse change also. *"The change of the environment was essential. I didn't learn new things, but the new surrounding had an effect on my way of thinking, my mind was changed and it was conceptual."* (Vesna Bukovec)

Through group mechanism you have to adapt different thinking methods and you get a lot of information. People have to learn how this information can be processed. I think it is a significant moment of the development of professional positioning. *"You have to sense in what are you good at and when you share information it helps a lot"* (Irena Tomazin)

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 we realised the wish to work abroad with foreign people and experience more is strongly connected to learning needs. Preparation not just meant searching for the opportunity but rather searching for the right opportunity. Some of the artists, like Maria Mojca Pungercar, planned the stay consciously into its life plan/strategy some years before applying. Others felt that some parts of artistic education or artistic techniques are missing from their repertoire therefore they need to learn from those who already have had that kind of skills in practice. Slovenian artists usually prepared themselves for learning by doing process before moving abroad.

Of course for international competitions usually require long and detailed preparation plan, artistic concept about, design description what artist would like to create for example Saso Sedlacek in Japan. We discovered special case with festivals, since artists do want to show something extra on this kind of events even if it is a cooperation project.

For students of non formal training courses we realised that they do wanted to learn new artistic language but after understanding the theoretical background they wanted to try their talent by *doing things freely chosen* using that artistic language. Their expectations therefore are usually modest and based on creativity, improvisation and association of ideas.

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 usually required *technical assistance*, however, an *artistic theorist or a professor* could play major role in the mobility experiences of the younger generation. Artists used the given contact points, help desks and social networks supporting mobility as precondition for mobility favouring learning.

The artists' desires to develop artistic skills abroad were evident in the most cases, the only exception were those who went abroad to give concerts or to refill themselves. Nevertheless, being involved in the networks of artists all artists searched for new artistic inspirations and testing their working capacities in foreign environment in a new situation.

3.4.2 During the mobility experience

Combination of happenings, different approaches, different architecture, different culture, different understanding of the same profession and mobilisation of creativity 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* was the best learning circumstance – according to their feedback.

Most of the interviewees underlined that they find cooperation and common work extremely useful. Not just artistic work but even after work cooking, cleaning activities could help artists to be involved into the different local community. Diversity could be experienced by the combination of people's origin and behaviour of the audience/visitors of the performances, exhibitions as well. Our assumption is that *losing everyday routine commitments* help artists to focus on the learning subject.

Original *artistic purposes* were often influenced by local environment, customs, and even mythology and traditions play significant role, however, the planned path of artistic work was not missed in the most cases. Effects of local culture may drive to unexpected, but also welcomed learning results in the same time. Some people, like sculptor Saso Sedlacek started to work out the method of a new kind of artwork. His original learning purpose was to collect materials for a new method of trash used as material of sculpture and fine tuning of the technique in his own style.

Artists' personal impressions often depended on the social relations established. The more time they spent with local people and the more open the local society was the deeper *social relations* could be realized. Personal relations were a kind of inspiring condition but it could be a gap to bridge as well. In the case of Japan the majority of the local people were not ready and prepared for talking or even meeting with a European. Nonetheless, in all other society we find it true that multicultural environment helped to break down stereotypes. It was important because of the homogeneity of the Slovenian society and culture. 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 and ordinary people played the role of source persons of the local culture. It was surprising that both performing artists and visual artists loved to spend time with local artists and local people after working hours, however, effective cultural exchanges could realized mostly when artists had opportunity to work together. The integration was nearly impossible in the closed Japanese society and for those who stayed separately from the local people e.g. in an artists' camp, Como, Italy.

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 9 of 11 artists have personal or group web site, or both. They are satisfied with web presence but also present themselves as artist profiles on art portals. One of the characteristics of the younger generation is putting downloadable artworks on You Tube. Another important fact that all artists could be reachable via internet, they use internet on daily basis. No phone talks were necessary to reach them for making an appointment for the interview. As

conclusion we may say that web presence and availability is really a notable condition for international networking both for the mobility experience and for the learning patterns.

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. They can cope with this kind of difficulties better in group of 2-3 people. This kind of cooperation was recognisable and identified as a semi-free lance. In fact, those who worked for a company all were decision makers and work on international mobility as second job. Employment opportunities for others usually mean project work.

3.4.3 After the mobility experience

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 work, however, the duration of mobility experience and the intensive cultural exchange were not in obvious correlation. Artists were able to develop artistic skills and personal competences in a few weeks intensive project work in different cultural circumstances and in a few months residency as well. The question was rather how intensive was the communication and interaction with local artists and community. Practically we learnt about two different kinds of stays: that of the longer stay (2-6 months, mostly without leaving for home) and that of the shorter stay (up to 6 weeks). Visual artists usually stayed for longer period of time without reference to the destinations (Japan, Germany, Ireland and USA). All other artists stayed for less than 6 weeks – but much rather intensive period.

The artists' after mobility consciousness about developed competences has become stronger and stronger as time passed by. New or rethought artistic creation process was the most frequently mentioned general learning effect. Another practical benefit is about learnt theories which regularly come up from

unconscious after mobility. In personal life, hidden learning benefits has often become realised in after mobility communication and networking. 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 about their existing world view. We might presume that international experience broader the framework of thinking.

To conclude our findings related to conditions favouring learning 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:

- Losing everyday routine commitments
- Experiencing the different: inspiring circumstances (people, architecture, customs, beliefs, myths)
- Doing things together with foreign artists: different approaches to the same subject
- Informal teacher, mentor, partner sharing knowledge on theoretical background of artworks
- Being free lancer or having sideline job
- Relatively short period of time (up to 6 weeks) is more useful for intensive learning and networking
- Relatively long period of time (2-6 months) is more useful for artistic creation: to build impressions into artworks

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

Reasons for being mobile were definitely connected to the self development process: Slovenian artists planned their mobility experience years (or at least months) before the moving. They usually consciously planned the time and duration of the experience therefore they could build mobility experience into their artistic process. Majority of the artists hoped to get reflections of their artistic language and to get more self confidence about their world view. Expectations were mostly connected to personal development process and networking goals, but surprisingly not to making ends meet. We could find only one artist mentioned this experience as turning point in his career which was linked to international mobility.

Selection processes had different parameters by artistic field, country and inviting body, except cooperation projects. Competitions usually were connected to artistic creation and only secondly to learning processes.

Learning experience can be divided into two parts; that of the profession-linked and that of the everyday life-linked. Practically all artists reported about developing new skills in the field of **new artistic techniques**. **Other professional experiences** were based on the hosting organisation and the insight what artist could have into local culture. Managerial skills were developed in a hidden way many artists were able to learn more about organisational culture. Nearly all interviewees were expected to speak English during their stay in international environment, we realised only one example of speaking German during the stay. Therefore **language skills** were developed in English in the most cases, native language was used for keep in touch with the relatives, colleagues and friends at home, which led to some development of **digital skills**. E-mail and Skype were key words when asking about communication with home country, although asked artists have already been frequent users of Internet before the stay. They could use new digital skills when documentation of artworks realised abroad.

On the everyday side, many interviewees talked about how life can be differently organised than in Slovenia! 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 companies started co-production.

Regarding the **chronology of learning effects**, most of the things learnt by artists could be used directly afterwards but there is also a latency period when they can recall former experiences when working – even today. No one claimed about direct effects on **job and employment opportunities**, however, their name has become better known and they have become more ready for international networking resulting common artworks.

4. CONCLUSION

This research is based on ten interviews with Slovenian artists, recorded in August and September 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 Italy, Ireland, Iceland, Germany, Japan, Poland, Netherlands, Croatia, North Chorea, USA and Bulgaria. It was also a recognizable phenomenon, that none of the trips targeted the same country, artists had European, Asian and American mobility experience. In Europe, they selected Mediterranean, UK, Nordic, Visegrad Four and South Europe country as well, however, French speaking countries were not selected for destination despite of Slovenia is being member of francophone community. To sum up: no main orientation could be described.

Web presence and availability of artists are really unbalanced. It is similar to Hungary, but the difference is that Slovene artists between age 35-45 have personal web site, while Hungarian artists under 37 have a need for that. Younger Slovene artists are satisfied by putting their works on You Tube, while those who work in group find it enough to present themselves on the group's web site. An other important fact is that young generation, below 40, could be reachable via internet on a daily basis, but artists over 40 do not use internet so frequently, except the case of working on web portals. Because of these only several phone talks was necessary to reach them for making an appointment for the interview. Only three people have no personal or group web site. When asking why they do not need this they answered that they are too young and suffer from lack of time to organise that.

Educational background of artists is quite unique in the field of dance, because of educational policy in Slovenia. There is no dance college or academy, but Ministry of Culture invests more into new dance groups to work on productions. Generally speaking the borders between artistic fields are not so strict in Slovenia. It can be consequence of the country's size but also the post modern understanding of arts and culture. It is also worth mentioning that visual artists are no painters any more – they do many other things but not painting. Artists from other arts fields than dance have their higher education degree in their field.

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. Slovene visual artists, however, seems to be new initiators since labelling themselves as visual artists but not painters or sculptors.

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. They can cope with this kind of difficulties better in group of 2-3 people. This kind of cooperation was recognisable and identified as a semi-free lance. In fact, those who are employed in a company all were decision makers and work on international mobility as second job. Employment opportunities for others usually mean 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 work. However, the duration of mobility experience and the intensive cultural exchange were not in obvious correlation. Artists were able to develop artistic skills and personal competences in a few weeks intensive project work in different cultural circumstances and in a few months residency as well. The longer the stay was the more emphasis is put on artistic creation.

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 consciously planned period in their life. In general their expectation was to benefit from the stay by learning and experiencing more and different – 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 conscious personal development goals – this to be considered as a shell for self education. 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 conscious personal development 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.
- Informal teacher, mentor or partner sharing knowledge on theoretical background of artworks is needed for learning benefits.
- Relatively short period of time (up to 6 weeks) is more useful for intensive learning and networking
- Relatively long period of time (2-6 months) is more useful for artistic creation: to build impressions into artworks
- Being free lancer or having sideline job during mobility provides freer framework.

Recommendations for inspiring circumstances of professional development:

- Experiencing the different (places, sites, areas, people) raises the senses opens eyes and minds,
- Doing things together with foreign artists: different approaches to the same subject
- Losing everyday routine commitments gives personal freedom,
- Regular 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

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1. **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

Darko Brlek



Artistic and Managing director of the Ljubljana Festival Darko Brlek graduated from the Ljubljana Music Academy in Slovenia and continued his studies at Hochschule für Musik und darstellende Kunst Graz in Austria. He was the first clarinetist of the Ljubljana Opera Orchestra, where he played for six years, and subsequently became general director of the Ljubljana Opera House (Slovenia). As a guest professor he taught at the Ljubljana Music Academy. In 1992 he became artistic director of the Ljubljana Festival and in 1995 he took over the managing of the Festival as well. He enriched the Festival programme with several new concert cycles and other projects. As a solo clarinetist he performs with various chamber ensembles and he is a founder and a member of the Trio Luwigana. As a solo clarinetist he has performed throughout Europe, United States, Mexico and Japan. As a musician he won several awards, among them are the Betteto Award (given by Society of Slovenian Musicians) and Župančič award, given by the City of Ljubljana for special cultural achievements.

Vesna Bukovec

Vesna Bukovec was born in Ljubljana in 1977. MFA Academy of Visual Arts and Design in Ljubljana (2006). Participated in many international exhibitions, like MOYA Museum of Young Art (Vienna, 2005), Moderna galerija (Ljubljana, 2005), Fragmented Show, C/O Careof (Milano, 2006), Tina B. Festival - Mobile video art (Prague, 2007), World One Minutes (Beijing, 2008), Amsterdam & Today Art Museum, Luminatic: New Slovenian Photography and Video, K2 Contemporary Art Center (Izmir, 2008), OHO Award Finalists (2009), DIVA Station_presents, GAMA Screening of Selected Works, Ars Electronica, Brucknerhaus, History Lounge (Linz, 2009), Hilger Contemporary Gallery (Vienna, 2009) and several residencies, like Montescaglioso, Basilicata (Italy, 2002), Nottingham (UK, 2004), Gorizia (Italy, 2006) and Sarajevo (Bosnia and Hercegovina, 2007). In her works she uses a wide range of artistic strategies: research, documentary approach, appropriation, art activism, public actions, collaboration with the public and personal interpretation. Formally, her projects are based on video, photography, drawing and installation. She is also a member of art group KOLEKTIVA (Vesna Bukovec, Lada Cerar, Metka Zupanič).

More info: www.vesna-bukovec.net, www.kolektiva.net



Janez Jansa



Janez Janša has studied sociology and theatre directing at the University of Ljubljana, Slovenia and performance theory at the University of Antwerp, Belgium. Since 1999 he is the director of Maska, non-profit organization in publishing, production and education, based in Ljubljana, Slovenia. He has been editor in chief of the performing arts journal MASKA (1999-2006).

Janez Janša is author and director of interdisciplinary performances. He directed Camillo – Memo 1.0: The construction of Theatre (1998), Drive in Camillo (2000), We are all Marlene Dietrich for (2005). Recently, he performed in the improvisation project At the Table curated by Meg Stuart.

Janez Janša has published numerous essays on contemporary theatre and art including the book on

Flemish artist and theatre maker Jan Fabre (La Discipline du chaos, published in Dutch, Italian and Slovene as well).

More info: http://www.maska.si/en/colleagues/artists/janez_jansa_1/

Urska Jurman

She was born in 1973. Graduated at art history and sociology of culture from the Faculty of Arts in Ljubljana. Since 2002 working as a freelance curator, critic, editor, researcher and organizer on the field of visual arts. Collaborating with different institutions and initiatives on the field of contemporary art: Škuc Gallery, Ljubljana (1995-1997); SCCA-Centre for Contemporary Art, Ljubljana (1999-2002, 2005-2006); hEXPO, festival for self-organized cultural forms, Slovenia (2000); festival Break 2.2, Ljubljana (2003); Centre and Gallery P74, Ljubljana (2005-2008); Kud Obrat (2006-). Co-editor of 4 issues of the PlatformaSCCA magazine for contemporary art (2000-2005) and Ready 2 Change reader. Publishes texts about contemporary art and its context in different Slovene magazines.

More info: <http://www.ifa.de/en/foerderprogramme/rave-foundation/ravestipendien/erfahrungsbericht/urska-jurman/>
www.obrat.org

Iztok Kovac



Choreographer, teacher and dancer Iztok Kovac, the founder of EN-KNAP productions and artistic director of EnKnapGroup places in 1990's, almost out of nothing, the notion of the Slovene contemporary dance into the cultural space of Europe and the world. Following a period in which he created with several groups around the Europe, Kovac synthesized in 1991 his dance experiences in the solo entitled *How I Caught A Falcon*, which jumpstarted his career and earned hit TimeOut London Dance and Performance Award. Kovac's creative work is a subtle interpretation of the experience of a time and heritage determined by a socialist upbringing and the experience of growing up in the city of Trbovlje, which is the symbol of Slovene heavy industry.

He joined this experience with that of urban European metropolises and beside full evening choreographies within EN-KNAP productions, Kovac also works as choreographer in residence or guest choreographer in England, Germany, France, Belgium, South Korea and Israel.

A particularly outstanding interaction between dance and music has been achieved in cooperation with top-level music modernists and many famous composers. Kovac enriches his domicile field with his openness to the media of dance film where in collaboration with film director Sašo Podgoršek creates more than ten films. He is also known as an author of numerous dance workshops around the world.

More info: <http://www.en-knap.com>

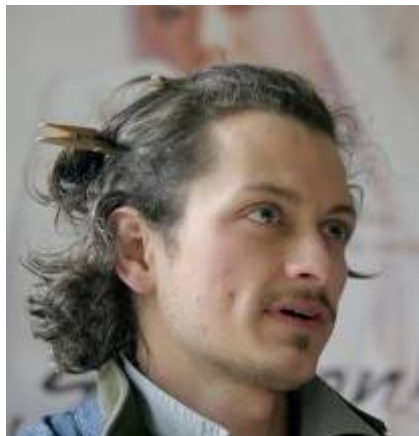
Marija Moica Pungercar

Born in Novo Mesto, Slovenia. Artist based in Ljubljana, Slovenia. A former fashion designer (1983–1987), she holds a BFA in painting from the Academy of Fine Arts in Ljubljana (1989) and an MFA in new genres from the San Francisco Art Institute (2001). For one semester she has also studied painting as a guest student at the Academy at the College of Applied Arts in Vienna (1992-93). Since 1992 she works as a freelancer. Since 2004 she is the founding member of the Trivia Art (KUD Trivia). Her awards include an Austrian Academic Exchange Scholarship, an ArtsLink Fellowship and a Fulbright Scholarship. She works as a freelance artist (video, photography, performance, installation, theatre costumes design). Her work is marked by a strong social engagement, critically rethinking consumerist culture and underscoring issues of locality and community. Recent projects have involved examining fate of the Slovene industry: *Singer* (2003), *Brotherhood and Unity* (2006); developing the art-fashion brand name *Socialdress* (2006 - ongoing); and documenting her local neighbourhood: *Special Offer*, *Stereo-Visions*, (2005); *Outside My Door* (2004) - a work that has been included in the permanent collection of the Museum of Modern Art Ljubljana.

More info: <http://www.3via.org/index.php?htm=mojca>



Bor Pungerčič



Born in Celje, Slovenia, in 1980. Graduated at the Faculty of Architecture, University of Ljubljana, 2008. Worked as an architect, spatial planning and strategic development consultant, visual artist, stage set designer, production assistant, lighting designer and windsurfing instructor. Never took dance class before NDA, 2009. During his studies he participated in several workshops and in 2006 he was awarded twice with 1st prize: "Realizing your potential" competition organized by British Council&Trajekt.org and "4. gospodarski izziv organized by BTC; razvoj v sijoce mesto", Ljubljana. From 2006 he worked as production assistant at "Mladi Levi" festival, as architecture and spatial planning consultant at EU capital of culture 2012 application in Celje, in the project development team of SadarVuga Arhitekti and as lightning assistant at "Atelje" by Bara Kolenc. In 2008 he was responsible for lightning design at 'Brianova pralnica" by Jasna Zavodnik and Maja Kalafatic. In 2009 he worked as architecht at RE:akt! Action #10 ("Il Porto dell'amore") in collaboration with Janez Jansa and organized Nomad Dance Academy. As his latest jobs he was the author and performer of PlanesTrainsAutomobiles (Vol.1 "BUMP") and performer and dramaturge of "Glass of love" authored by Zhana Pencheva. More info: <http://www.youtube.com/watch?v=OxO8cZsx3pl>, <http://www.youtube.com/watch?v=V8jRQJf7UNQ>

Saso Sedlacek

Born in 1974 in Ljubljana (Slovenia). His work may be defined under the principles of the disposal theory, with the use and reuse of low cost technologies and the recycling of waste material. The artist works often in public spaces through the adoption of resistance strategies and friendly tactics, without making recourse to typically political or ideological means, to remind us that we live in a hyper-consumer world, where do-it-yourself modes, open systems, common good may become an alternative to the growing number of people who are excluded from or simply dissatisfied with mainstream life. His work does not want to present grand solutions, but rather to trigger small concrete changes in society, showing that individuals and groups can produce small-scale changes for the definition of their environment and their mutual influence. Of the important exhibitions he has participated in, let us mention here Seccesion, Vienna, Austria (2008), Mala Gallery, Museum of Modern Art, Ljubljana, Slovenia (2008), 6.Taipei Biennial, Taiwan (2008), Ars Electronica, Linz, Austria (2008), Museumsquartir (MUMOK, Freiraum), Vienna, Austria (2009). More info: <http://www.sasosedlacek.com/>



Katarina Stegnar



Born in 1976 in Ljubljana. In 1998, during her studies at the Academy for Theatre, Radio, Film and Television, she joined the Betontanc physical theatre, managed by the director Matjaž Pograjc, where she worked on the performances *Skrivni seznam sončnih dni* (1999) and *Polnočni rabljev let* (2000), for which she received the award for the best role in the year 2000 based on the choice of the Delo newspaper critics, and *Soba srečanj* (2002). With the Betontanc theatre she performed in numerous guest appearances all over Europe and USA. In the year 2000 she joined the Sebastijan Horvat's experimental theatre and appeared in the performances *SS Sharpen Your Senses* (2000), *Nevarno razmerje* (2001), and *Zgodba o »O«* (2003). Worked in the dance performances - *Močvirje* (Teropšič), *Paradox* (Završan), *Ukradena pesem* (Potočan), *Sle:di* (Ana Stegnar); in the Projekt 5 international theatre (Nick Upper, Dino Mustafić), *Cleansed* (Ivan Taljančič, 2003), *Collect-if* (Canto Vila, Cvejić, Hrvatina, Dehaes, Eynaudi, Hrvatina, Murggi, Stegnar; 2003), and in the SMG performance *Preganjanje in umor Jeana-Paula Marata* (Matjaž Pograjc). Starred in the feature film *Barabe* by the director Miran Zupanič (2001), and performed in the short film *Figurae veneris* by Siena Krušič (2001).

More info: http://www.ovguide.com/celebrity/katarina_stegnar.htm

Miha Strukelj

Miha Štrukelj is a visual artist working primarily in painting and also focusing on drawing and site-specific work for the last two years. He explores the mechanism of perception and (de-)construction of images, examining the position of individuals in urban landscapes and how built environment defines their existence. He has recently received three awards—a grant from the Pollock-Krasner Foundation 2008-09, the Henkel Drawing Award 2008 and the working scholarship of the Slovenian Ministry of Culture. This year his work has also been included in the National Collection of the Museum of Modern Art in Ljubljana.

He has also been selected for “Slovenian Art 1995–2005” and “Seven Sins; Ljubljana–Moscow” at Museum of Modern Art Ljubljana, and various other national and international selections. His work has been presented in “Vitamin P; New Perspectives in Painting” by Phaidon Press. He is currently artist-in-residence at ISCP in New York. Štrukelj is representing Slovenia at the Venice Biennial 2009. More info: www.miha-strukelj.com/



Irena Tomazin



Irena Tomažin is a choreographer, dancer, actress, performance artist and a graduate of philosophy at the Faculty of Arts, Ljubljana. Tomažin lives and works in Ljubljana. In 2001, Tomažin created her first solo piece Hitchcock's Metamorphoses and started to participate in dance education programmes Laboratory and Agon (En-knap Institute). Tomažin participated in the Seminar of Contemporary Performing Arts (Maska Institute, Ljubljana). She also wrote for the festival journal of the Young Lions Festival.

In January 2005, Tomažin created a voiced performance Caprice, which she also successfully presented at the festival MovimentoInTempo in Sardinia. In 2006, she performed the remake of Caprice entitled Caprice (Re)lapse at the City of Women Festival, Ljubljana. She received the Zlata ptica (Golden Bird) award for 2006 for these two performances.

Tomažin continues her work on voice, which she develops through her performances, not only in the theatre context but also in the field of music. In April 2007, the group Bast released their album Retinal Circus. With her solos, Tomažin performed at different festivals in Slovenia and abroad.

More info: <http://www.maska.si/en/?redirect=453>, <http://www.myspace.com/torarobit>

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)?