

THE HUNGARIAN DANCE THEATRE EDUCATION

Attila Kun, ballet dancer, choreographer, ballet teacher with Harangozó Award, Zoltán Imre Award, and Rudolf Lábán Award

Abstract

The purpose of the paper is to give an overview of dance theatre education related to Hungarian contemporary dances and relying on the results of current and still ongoing research. The paper surveys the embeddedness of participational dance education programmes in the structure of prose/drama theatre education, as well as the historical antecedents of its diverse methodology, its forms of financing throughout times and its activities.

Keywords: dance theatre education, drama pedagogy, participatory theatre, dance terminology

1. INTRODUCTION

1.1 A Short Presentation of the Research-Background

With the help of a scholarship of the Hungarian Art Academy (MMA/MMKI 2019/2020), I have had the opportunity to study the field of Hungarian-language dance theatre education both in Hungary and in the Carpathian Basin. The research is going to end in 2022 and it aims at mapping the matching activities at the national and the regional level. The title of the project uses the term of prose theatres as one of the aims of the research is to trek through and re-define the concept of dance theatre education with the help of pedagogical and educational representations of dance, contemporary dance. The second aim is to fix the given programmes, regardless of their genre and terminological classification. By summarizing the results of programmes and their peculiarities, this research provides data-recording and guidelines for those interested in this field.

1.2 A Historical Overview of Dance Theatre Education

“Hungarian dance life falls into line with the European ‘Theatre in Education’ with a delay of almost two decades.” (Nemzeti Táncprogram, 2015, p. 61) This statement refers to an already existing and active field of the profession which, at the same time, has not summarized and structured the results it has achieved so far. There is a gap in this: both before the political changes of the 1990s when due to the lack of political intentions only some isolated activities could be present (e.g. with the leadership of Imre Eck the programme of Ballet Pécs, the so-called *Small Show* in the

1970s) and after the political changes when domestic contemporary dance still did not provide an overall systematization of its pedagogical aspirations. The purpose of the programmes was to widen the audience or produce more reinforcement for future dance. The *encyclopedia* of the language of dance failed to involve pedagogical aspirations, the possibility to educate people to move with dance. As opposed to the dance-house movement in folk dancing, no community form of tradition was established in contemporary dance. Isolated activities and programmes accompany the development of domestic contemporary life but a real change came about with the appearance of international scholarships after joining the European Union.

Foreign applications concentrated more on projects of international co-operation at a European level, on social necessities and co-production in their realizations rather than on financing certain troupes or programmes. Therefore dance as a profession was obliged to plan and focus on emphatic, thorough and real social needs both in its educational and artistic activities. Nemzeti Táncprogram, 2015, p. 61)

The National Dance Programme was published in 2015, revealing the elements of development: school and classroom projects, theatre- and space-specific initiations, as well as the appearance of a widening choice of dance and other forms of movement activities. This process of development founded a number of programmes which were made for specific age groups.

One must mention the ten-year-long portfolio of the National Dance Theatre and its dynamic extension in 2014 (DTIE, Dance Theatre in Education, a complex methodology for theatre education) and also the pedagogical programme of Trafó House of Contemporary Arts, running from 2003 (called Thought Generator since 2017) and the direct and indirect

results of the first conference series of *Dance Theatre Education (Tánc-Színház-Nevelés* 2018 –2019). Activities of pedagogical and theatre education from several decades are summoned and managed under the title of 'It's Dance's Turn' at the Hungarian Dance Theatre. The project popularizes dance and educates future generations for dance with dance in many ways. These are annual dance courses, the methodology of DTIE (2014), complex theatrical dance performances and their staging throughout the country, two- and three-step occasions based on the repertoire of performances at the Hungarian Dance Theatre.

Then in the combination of the Hungarian Dance Theatre, Central European Dance Theatre, and Káva Cultural Society DTIE, (*Dance Theatre in Education*), the first complex dance theatre educational performance was born, with which I could finally feel we have arrived, that is it! A single class locked up with professional dancers, the best acting-drama teachers for three hours. There are contents, there is form, students, dancers, drama teachers move together, a miracle is taking place, what else can we wish for? Only for more occasions! And similarly, the three-step programme, the dance course, the day of movement, the role and purpose of DTIE have taken their places: programmes of dance and theatre pedagogy. (*Mi újság, tánc, színház, nevelés?*, 2020)

Trafó House of Contemporary Arts launched its initiation programme in 2003, related to which the very first volume on theatre education was published in 2013 under the title of Contemporary Initiation, edited by Dóra Juhász and Eszter Gyevi-Bíró. Alongside with studies, the volume introduces the structure of the multi-step initiation programme, started in 2009 by the performance of *Skateboards* by Pál Frenák, the emblematic brand of Trafó by our times. The book also contains the description of several Hungarian and international performances, feedback from participants, the structure of related programmes. As paying special attention to internationality, the book is bilingual: Hungarian and English. Among others the following performances are included:

- Frenák Pál: *InTimE*
- Artus: *Kakaskakaskakas*
- Forte Társulat: *Godot-ra várva/Waiting for Godot*
- PanoDráma: *Szóról szóra/Word for Word*
- Tünet együttes: *Nincs ott semi/There is nothing there*
- Claudio Stellato (ITA): *A másik/The other one*
- Miet Warpol (BEL): *Springville*

The four-occasion conference *Dance Theatre Education* organised in 2018–2019 was the result of unprecedented cooperation of four institutions with different profiles. Those were the Theatre at Bethlen Square, the Trafó House of Contemporary Arts, the Hungarian Dance Academy and the Hungarian Dance Theatre. The conference was about theatre education and drama pedagogical activities, recommended to dance artists and dance companies who and which realise educational programmes related to dance theatre performances or would like to start similar ones or are simply interested in the topic.

As I see, the conference ‘Dance Theatre Education’ in 2018 promoted by IZP (Imre Zoltan Programme) meant the first one in many aspects, even though a lot of other things could have been included, it was a must to set one direction, with the real aim being a start and mapping, initiating a discourse in dance life. This first big meeting became the starting point of a great many initiatives and also dance theatre education. (*Mi újság, tánc, színház, nevelés?*, 2020)

Participants and visitors could meet a wide range of programmes and platforms for common thinking and brainstorming. Companies, workshops, institutions from domestic contemporary dance were represented in great numbers and forums provided useful and constructive summaries. The conference series was documented on the website of www.tancszinhazneveles.com edited by Nikoletta Varga. A declared method was relying on experts of prose theatres with experience of many decades who also guided and hosted the programmes and occasions at the conference. As a result of the conference, several new programmes and co-operation were formed, among others the research team *SVUNG* or the *Gesamtkunstwerk Educational Conference* in Trafó, when the Trafó House of Contemporary Arts organized a five-day course in dance, music and visual arts education between 12–16. February 2020.

Following the conference *Dance Theatre Education*, Kinga Szemessy established a research team (*SVUNG*), supported by the University of Theatre and Film Arts (UTEFA). The results of their three-month project were presented in a workshop in

the Hungarian Dance Theatre on 12th May 2019. Also based on the conference, they compiled warming-up sessions for two performances, the aim of which was not spreading information or providing a pre-interpretation but helping the audience arrive by tuning their senses. The chosen performances were: *Hodworks* (by Adrienn Hód), *Sunday* and *UTFA Fizikaisok* (by Lilla Barna), and *Gulag*.

The first occasion of the three-step theatre education programme supported by the Imre Zoltán Programme of the Hungarian Dance Theatre took place on 16. April 2019. The mid-step (between a pre- and a post-occasion) was Rita Góbi's *Reptében/ While flying*, awarded with a Laban prize. 60 secondary school students took part in the programme who attend dance classes in their own school. Students specialized in drama instruction at the University of Theatre and Film Arts compiled programmes with two professional mentors for the schools involved for the week preceding the performance and post-interpretation for the time after the performance, with the Hungarian Dance Theatre as their venue.

This Gesamtkunst educational conference in Trafó was attended by teachers, experts working in arts and with civilian communities who are open to take a glimpse into education in various art forms and seek their possible meeting points. In the English language section, several Hungarian and foreign experts held workshops, such as Cecily O'Neill, Doris Uhlich, Yana Klichuk, Ricardo Gassert, and Ádám Bethlenfalvy.

In March 2020 with the pandemic and restrictions following it swept into our lives, almost totally eliminating theatre educational programmes related to contemporary dance. Companies involved had to seek new ways. Their results will be discussed in the following chapter.

1.3 Antecedents of Research in (Dance) Theatre

As no overall research has been done about the field of theatre education related to Hungarian contemporary dance, it is essential to include studies and results in co-arts, especially prose theatre education, such as the one called 'DICE – the dice have been thrown' (Cziboly, 2010) and similar published sources. This international two-year-long project primarily investigated how the five basic competencies out of the eight Lisboa ones are influenced by educational theatre and drama. Experts working for the organisation 'InSite Drama' published the results of research of many years in theatre education (Cziboly & Bethlenfalvy, 2013; Cziboly & Bethlenfalvy, 2017). These publications offer a detailed overview of presentations, works of creative artists and companies in the field of Hungarian theatre education. At the same time, they present terminological support and draw the picture of a strong and extensive professional community. Representatives of contemporary dance are already named but mainly as ones whose repertoire does not include performances of theatre education or who used to be active in this field.

The above-mentioned research naturally does not focus on theatre education related to domestic contemporary dance, therefore the reader does not get an overview of those activities. On the other hand, we learn about reasonable examples for the value-creation and quality assurance aspirations, as well as the research methodology of a professional community, formed consciously and with expertise throughout the decades. Although theatre education in contemporary dance does

not have such results yet, a sub-chapter was devoted to this field in the National Dance Programme written and published in 2014–2015. Katalin Lőrinc, the leader of the project and her colleagues compiled *Dance as a social-pedagogical method*, updated in 2019 as *Dance as the tool of social communication*. Alongside the introduction of the present situation, obstacles of development, the problems of its sustainability, proposals for solutions are also discussed. These solutions involve impact assessment, when with experts the general positive social effects of dance could be proven; the establishment of a special application fund; the free training in drama and theatre pedagogy; supporting the invitation of foreign specialists; a more active presence in the life of partnering institutions.

A telling fact is that whereas the research funds for theatre education in contemporary dance are insufficient, at the four-occasion *Dance Theatre Education* conference in 2018–2019 the following companies presented their own programmes, running or staged for several years:

- Duda Éva Társulat
- Duna Táncműhely
- FlamenCorazonArte Táncszínház
- Frenák Pál Társulat
- Győri Balett
- Hagyományok Háza
- Hodworks
- Juhász Kata Társulata
- Káva Kulturális Műhely
- Közép Európa Táncszínház
- Marosvásárhelyi Egyetem Művészeti Doktori Iskola
- Nemzeti Táncszínház
- PR Evolution Dance Company
- Trafó Kortárs Művészetek Háza
- Tünet Együttes

2. THE TERMINOLOGY OF DANCE THEATRE EDUCATION

2.1 Certain Facts Retarding the Formation of Unified Terminology

At the present state of research, there are many open questions that exclude the formation of an obvious terminological outcome. Several terms and qualities of programmes are coined. The final version of this publication will make an attempt to structure them.

It is an important phenomenon that the practices in theatre education present in companies had appeared in contemporary thinking and dance before the political changes. One must keep in mind that during the interwar period, until the beginning of the 1950s a trend in movement culture from Western Europe was present. Its development, heritage is well-known in Europe and also globally. This movement culture and progress was stigmatized by the Soviet-controlled Hungarian political system and eliminated the embeddedness of domestic contemporary dance. Creative free-thinking in movement, among others, was forced into different directions (body formation, rhythmic gymnastics, physiotherapy, DSGM/body formation), so its real

unfolding on the stage was prohibited. Research concerning activities of domestic contemporary dance education must take this historical break into account. As long as prose theatre examples and trends are uninterruptedly embedded in society, they breathe together, the history of contemporary dance in Hungary reveals gaps and interruptions. Regardless of this historical deficit, domestic and regional contemporary dance has had rich and colourful results over the decades.

In spite of lagging behind as discussed earlier, Hungarian dance life keeps up with international practices developing consciously, with a handicap of still lacking a unified terminology and common strategies. Whereas a bricks-and-mortar prose theatre has a qualified staff who as a creative community create productions with the means of theatre education, their work, their budget, working hours are all fixed, in the field of contemporary dance full-time dance teachers are rare who could devote the majority of their time to creating occasions/performances with the means of art- or drama pedagogy. Another tell-tale segment is that dance theatre educational programmes have been able to apply for funds, devoted to the field only beginning with 2017.

2.2 Challenges of Terminology

Drama pedagogy related to prose theatres has long been embedded, and theatre education as a genre initiating political changes aspire at creating a common terminological dictionary. In this work, one can list a number of summaries as results of common thinking and research. These include, among others: “there is no definition for theatre education in a broader sense, there are only shorter or longer lists of genres that belong here.” (Cziboly & Bethlenfalvy, 2013, p. 323)

Without the intention of creating a definition, one can say that drama pedagogy is a method of personality development. During the process guided by a leader, the knowledge, skills, social relations, and abilities of the individual develop through dramatic activities performed in a group. If in the formation of a given theatre performance besides literary adaptations or aims of dramaturgy, pedagogical aspirations appear, no matter to what extent, and this uses theatrical components, the persons involved are likely to carry out theatre educational activities. Provided these aspirations aim to utilise movement and self-expression of the body, participants are likely to be part of dance theatre educational activities that go further than simply passing on technical elements.

Data from the partners involved in the research on contemporary dance as described earlier, a long list of programme-terms emerge, among others: *tuning, initiating, sensitising, classroom initiating, body-consciousness work, educating-informative, contemporary dance-sign language drama pedagogy, baptismal water, warming up*. These names are the results of isolated programmes and activities, among them conceptual tendencies of long years which relate to particular institutions or companies in order to develop activities into an overall pedagogical programme. The names are of separately built specific programmes, labelled with individual terms by their creators. It would be a mistake to incorporate them into the existing terminological system of prose theatres. By doing so, the option of putting this separate field, that of contemporary dance and related educational activities, on the map with a consensus would be missed. To be able to draw this map, the elaborated terminology of theatre

education is inevitably necessary. This compass of terminology is the work of researchers Ádám Cziboly and Ádám Bethlenfalvy.

Their research marks several valuable evaluations and reference points which could serve as a base for theatre pedagogy occasions related to contemporary dance. A wider and larger scoop is necessary to be able to fit in particular programme items into the terminological network.

Some potential field terms could be:

- interpreting theatre (dance theatre),
- initiation theatre (dance theatre),
- theatre workshop (dance theatre),
- preparatory conversations or occasions,
- follow-up conversations or occasions.

With a wider spectrum of fields:

Drama

- educational (dance) drama
- creative (dance) drama
- thematic day, week
- dance(tánc) camp.

Children's- and student theatre:

- school drama
- children's play (dance)
- students' (dance)
- class stage
- festive (dance)
- training for acting
- (dance) theatre workshop
- drama camp

Children's and youth theatre

- children's performance
- youth performance
- baby theatre
- classroom theatre
- a professional theatre event with children or young people (Színházi Nevelés, 2018)

Already beyond a common platform, certain dance companies have applied two stronger terms in their practices, one of them being a brand new methodology: *DTIE (Dance Theater in Education)*, a complex dance theatre educational performance. Beginning in 2014 the Hungarian Dance Theatre initiated three DTIE performances (*Horda2 / Horde2*, 2014; *Igaz Történet Alapján/Based on a True Story*, 2016; *Talpuk Alatt/Under Their Feet*, 2018). All of them used the methodology of DTIE when compiling occasions for target age group audiences. Age groups arriving at the performance are not simply viewers but active contributors to the performance in question.

The other element is the inclusion of two- and three-step occasions. The first one took place on 16. April, 2019, supported by the Imre Zoltán Programme of the Hungarian Dance Theatre, as mentioned before.

To sum it up: the existing theatre education terminology is available for domestic contemporary dance life but making an independent map of terminology is

necessary which should be based on common agreement. Research which serves as the background of this paper also aims at making this map.

3. FINANCING DANCE THEATRE PROGRAMMES

The drawback of dance theatre programmes is that only a few of them can be played: a single occasion is the three-hour work of three institutions with the participation of only one school class. In the short term we can reach few young people and mainly students in Budapest; if we take the performance to the country, a couple of classes can take part in this useful and much-needed form of moving and sharing our thoughts. (Varga, 2020)

This short quotation highlights the difficulties of theatre educational programmes with contemporary dance as the energy and resources invested into the projects could become self-supporting or even profitable only on the long run. A development like this could ensure that Hungarian companies join in theatre education more bravely following elaborate strategies. As long as a production can be performed only once, as long as the programme attracts small audiences and is not profitable, the present system of applications and financing culture makes these performances risky, consequently unpopular with domestic workshops and companies.

As the leader of an independent company that lives primarily from projects, one must deal with troupe affairs as well (i.e. production work, selling and marketing performances), there is very little time left for such extra tasks. As opposed to troupes in theatre life with a theatre educational focus as their major activity (e.g. Kerekasztal Színházi Nevelési Központ, Káva Kulturális Műhely) or experts employed by brick-and-mortar theatres (as in the programmes 'behívó' by Katona József Színház and 'Gondolat generátor' by Trafó), dance companies have no similar free capacities. Péter & Szemessy, 2019)

Nevertheless, several individual dance artists and troupes around them have been dealing with the field for decades. A great many performances were and are made for target groups such as babies, children in day-care and kindergartens, junior and senior schools groups, secondary school students, students in higher education and adults. These performances are parts of the repertoire of the company but are staged only a few times. According to the domestic system of applications, performances are supported on an annual basis and when travelling with them, both companies and inviting parties prefer the ones which generate large audiences. These narrow frames and limited resources do not provide opportunities for longer stays in the country which could enable companies to play not only their profitable performances but their community- and theatre educational ones as well. The latter are overshadowed and outnumbered by performances that generate large incomes and audiences.

How long can a company go on building itself as a facility offering pedagogical services for the audience or the community? Can a conscious dance theatre educational programme be formulated on the basis of a community-building occasion at a town, settlement or district level?

What still awaits actively participating members of Hungarian contemporary dance education is the creation of a common vocabulary of terminology and the frameworks of quality assurance; impact studies and taking the next steps from the results of previous decades.

Hungarian dance life has felt an urge instinctively but the above mentioned low number of viewers, the lack of experts and infrastructure make the future of this dance segment uncertain. In this imperfect environment the Imre Zoltán programme, created by NKA (National Cultural Fund) in 2017 meant a breakthrough with explicitly focussing on popularising, complex, interactive educational programmes for secondary and higher education students. Such direct applications to promote productions in the field of theatre education were not available since the political changes of the 1990s.

In 2017 three new programmes were realized, two of them as complex theatre educational ones and one as a three-step project. In 2018 four new programmes could be realized, two three-step projects, one initiation and one complex theatre education programme. Seven other plays received support for distribution. In 2019 we could trace back the realization of as many as 45 programmes: two theatre educational, one complex dance theatre educational, one three-step programme and one popularizing project. Six other already existing projects received support for distribution. In 2020 two existing theatre educational and one dance theatre-related project received support for distribution with four other projects of skills development (NKA/IZP).

4. THE FIRST STEPS OF THE RESEARCH IN PROGRESS

One of the first steps of the research was the collection of a representative list of contacts with basic information about companies/institutions involved in the project. Among the 35 addressed and co-operating partners there are institutions, workshops, independent artists, great companies with a long past, educational institutions and recently formed groups (such as Ballet Győr, Ballet Miskolc, DARTS, Feledi Project, the Hungarian Dance Academy/University, Trafó, Bozsik Yvette Company, Ballet Pécs, ARTMAN, Ballet Székesfehérvár, the Hungarian Dance Theatre, Nagyvárad/Oradea Dance Ensemble).

Companies addressed were formed between 1960 and 2019 and the majority of them does not have their own venues. Their annual number of performances is 5-110, which shows significant differences – a new aspect to be analysed in the next phase of the research. 96% of respondents said they had considered realizing activities related to dance (open training, flash mob), 100% of them thought about pedagogical programmes related to dance (open training, open workshop) which can signify the openness of the full spectrum of dance life to activities other than communicating with the audience from the stage. 96% of respondents have met pedagogical activities related to the dance of other troupes and 80% took part in those. All these data reveal the openness of the field of dance. Another additional number is that 92% of them has met any form of theatre educational practice of prose theatres. All in all, 20% of them has not realized any dance-related activities on their own, 40% has done and 40% has done so on several occasions.

60% of all respondents would like to formulate the image of their troupe with new performances, as well as pedagogical/educational programmes in the next five years. 76% of them accepts the viewpoint that a creative community in our times should devote part of their resources to educate society to move and dance besides making new performances. 100% of them accepts the viewpoint that it is one of the tasks of a company these days to educate younger generations to move and dance, and similarly, 10% agreed that any form of dance education in Hungary can be developed further.

The research has also involved asking about factors that are obstacles to development. These drawbacks are the deficiency of specific knowledge, the common needs, curiosity, knowledge, strategies and resources available, as well as for overburden in public education. Next, the questionnaire asked about possibilities, methods to provide development. Among the answers they need for long-term strategies was obvious. Answers included the making of colourful and high-standard dance performances for various age groups, their inclusion into public education, the training of drama teachers specialized in dance, more active contact with schools, the realization of application resources and applications, establishing a board of trustees made up of experts, more forums, surveys, conferences, dialogues, meetings, training programmes and a common platform. The analysis of the questionnaire provides an opportunity to make the individual portfolio of a given troupe, institution and workshop, as well as the evaluation of statistical data. All these answers gave a stimulus with their complexity and quality to continue this research.

5. STUCK IN THE ONLINE SPACE

Alongside results, the future prospects of the field are equally important. Because of its constructive and complex nature, one can emphasize *TánciTánci*, the popularizing programme of Ballet Győr, targeting the age group of 0–6-year-olds, launched in July 2020, based on their experience of decades. A novelty of Ballet Győr is that they wish to involve babies during the early phase of their sense- and movement development. They base their baby- performances on experiences that occur in their everyday lives. A very promising and constructive project, two of which is already available online.

The Székesfehérvár Ballet Theatre quickly reacted to the educational possibilities of dance, as it has become part of their work almost immediately following their establishment. The very name of their project expresses that they wish to address the citizens of the town when developing their programme. Having realized a complex theatre educational performance in 2019, they launched their *Mozdulj Fehérvár! /Get started, Fehérvár!* project with the aim of popularizing culture, dance and movement with pedagogical, educational tools and methodologies. With their programmes they also wish to involve residents and promote the formation of new communities, thus adding to the cultural spectrum of the town. They want to continue their programmes *Beavatás, Ráhangelődés, Beszélőkártya és Tánclabor (Initiation, Tuning, Boarding pass and Dance laboratory)* in 2020/2021 as well.

Similarly, the Duda Éva Company regards making younger generations find their way to contemporary arts as a primary goal. They launched their complex theatre education programme in 2014; that is how they met hundreds of students at

events and performances. The project boasts unique and extremely positive results, both among students and in contemporary art. Their project *DramaRodeo* is a special initiation programme for secondary school students which introduces three different genres to them. Their aim is to bring the world of theatre, dance and literature closer to students and with the guidance of drama teachers (Eszter Gyevi-Bíró and Orsolya Kámán) they wish to encourage them to experiment, play and think together with the performers. At the moment the project is still off-line but with the abolishment of pandemic restrictions, they will probably start it again.

The Contemporary Ballet of Szeged has launched and adopted its updated Initiation Theatre short film series to the online environment. In its introduction they write the following:

We have preserved a tradition that the audience is invited to events when they are able to peep behind the screens and find out about our performance with the eyes of the choreographer and dance artists for nearly 30 years. Unfortunately, we have been unable to have occasions of Initiation Theatre for a year now, that is why we have started a three-part short film to replace them. (Szegedi Kortárs Balett, 2021)

This initiative adapted for the online space in 2021, serves as a model. With the representation of traditions in the online space, the evolution of programmes can go on, as each company is urged to find new dynamics and consciousness in the communication with their audiences even if health restrictions are lessened.

6. CONCLUSION

Thanks to the outstanding and diverse programmes of the past few years, several companies have incorporated conscious dance theatre educational activities into their work. Despite the lack of sufficient financial, research capacities and background studies, we can see a quickly developing and colourful field that, at the same time, has suffered significant losses during the pandemic and restrictions. Balancing in the online space because of the lack of full-house performances, companies project some of them, generating some income and viewers but this is absolutely impossible in case of theatre education or pedagogical occasions, the essence of which would be inclusion and personal presence, attendance.

Taking all this into consideration and respecting the density of the history of Hungarian contemporary dance, the present research welcomes and records programmes, their names and classification by their makers. With the inspection of the many types of terms and names, their recording and documentation, a kind of compass for terminology and methodology can be created by common accord in order to enrich art education and communication within dance art. Well-known terms should be re-interpreted as a classroom initiation is composed of entirely different segments of creation and pedagogy for a theatre or for a dance theatre performance. The construction is different, its priorities are different, its language is different and so are its communicative power, form and intensity. Data collected so far justify active and colourful educational activities in contemporary dance both in Hungary and outside our borders.

As the reference data sent in by partners of the project reveal programmes and performances of diversified types, at present few links and possible trends can be observed. Several dynamic and progressive programmes were and are born in Hungarian contemporary dance with the aim of reaching, sensitizing and educating younger generations for dance. Projects and occasions were made by institutions, workshops on short, medium and long terms. The personal oeuvre of Yvette Bozsik must be pointed out which connects to the Yvette Bozsik Company, therefore has institutional-troupe links but testifies an individual vocation. She has made performances for various target-generations, such as *Létramesék/ Ladder stories* (2005), *Négy Évszak/The Four Seasons* for babies (2009), *Péter és a Farkas/Peter and the Wolf* (2010) or some of the newest: *Magyar Népmesék/Hungarian Folk Tales* and *Gyurmabábok/Playdough figures* (2020).

At the present phase of research publishing this paper means an important step, as with the help of summaries of partial data a further base is formed for going on. The present paper by introducing the current status of research, invites readers for joint thinking, as in spite of the halt caused by the pandemic situation and the previously discussed drawbacks, one can state that during the past five years, due to the conscious and active work and communication, more and more companies were drawn into dance education. Existing or newly launched activities spread or old ones get a new impetus and professional context.

This research seeks and welcomes the results of new programmes and hopes that with the elimination of restrictions on the entire cultural sphere, Hungarian dance theatre education can develop into a brave and dynamically developing segment. The newly opening website www.nekematanc.hu will be a strong and role model surface which, together with the website www.szinhazineveles.hu, will offer space for appearance for the entire profession and immediate access for teachers in public education to reach programmes according to age groups on a single website.

References

- Cziboly, Á. (2010). *dramanetwork.eu*. Forrás: [dramanetwork.eu:http://dramanetwork.eu/file/DICE_kutatasi_eredmenyek.pdf](http://dramanetwork.eu/file/DICE_kutatasi_eredmenyek.pdf)
- Cziboly, Á., & Bethlenfalvy, Á. (2013). *Színházi nevelési programok kézikönyve*. L'Harmattan Kiadó.
- Cziboly, Á. (2017). *Színházi nevelési és színházpedagógiai kézikönyv*. Insite Drama.
- Juhász, D., & Gyevi-Bíró, E. (2013). *Kortárs.Beavatás*. Trafó Kortárs Művészetek Háza.
- Mi újság, tánc, színház, nevelés?* (2020, April 20). <https://tancszinhazneveles.com/2020/04/20/mi-ujzag-tanc-szinhas-neveles-2/>
- Nemzeti Kulturális Alap, Imre Zoltán Program (2020, October 11). *Kollégiumi döntések*. <https://nka.hu/kollegiumi-dontesek/>
- Nemzeti Táncprogram*. (2015). Magyar Táncművészek Szövetsége.
- Péter, P., & Szemessy, K. (2019, April 22). Szavakkal megközelíthetetlen helyek. *Szinhas.net*. <http://szinhaz.net/2019/04/22/peter-petra-szemessy-kinga-szavakkal-megkozelihtetetlen-helyek/>

Performances

- Artus (2009). *Kakaskakaskakas*.
<https://artus.hu/2009/09/16/kakaskakaskakas-2009/>
- Bozsik Yvette Társulat (2005).
Létramesék. <http://www.yvettebozsik.com/letramesek-2>
- Bozsik Yvette Társulat (2009). *Négy Évszak*.
<https://www.ludwigmuseum.hu/program/bozsik-yvette-negy-evszak>
- Bozsik Yvette Társulat (2010). *Péter és a Farkas*.
<http://nemzetitancsinhaz.hu/musor/peter-es-a-farkas/751>
- Bozsik Yvette Társulat (2020). *Gyurmababok*.
<http://yvettebozsik.com/gyurmababok>
- Bozsik Yvette Társulat (2020). *Magyar népmesék*.
<http://yvettebozsik.com/magyar-nepmesek>
- Duda Éva Társulat (2014). *DrámaRodeó*.
<https://www.szinzhaznevelés.hu/program/dramarodeo/>
- Duna Táncműhely (2018). *Talpuk Alatt*. <https://kavaszhaz.hu/talpuk-alatt/>
- Forte Társulat (2010). *Godot-ra várva*.
<http://www.fugeprodukcio.hu/339-forte-godot-ra-v%C3%A1rva>
- Frenák Pál (1994). *Gördeszkek*.
<https://archive.frenak.hu/content/gordeszkak-eloadas-319>
- Frenák Pál (2008). *InTime*. <https://trafo.hu/programok/intime>
- Góbi Rita (2017). *Reptében*.
https://www.gobirita.hu/article/article.php?menu_id=23&article_id=565
- Győri Balett (2020). *TánciTánci előadás-sorozat*.
<https://gyoribalett.hu/eloadasaink/kippkoppesitopptopp/>
- Hodworks (2018). *Sunday*. <http://hodworks.hu/sunday/>
- Közép-Európa Táncszínház (2014). *Horda2*.
<https://cedt.hu/eloadasok/horda2-tancszinhazi-nevelési-program/>
- Közép-Európa Táncszínház (2016). *Igaz Történet Alapján*.
<https://cedt.hu/eloadasok/igaz-tortenet-alapjan/>
- PanoDráma (2011). *Szóról szóra*.
<https://panodrama.wixsite.com/panodrama/szoral-szora>
- Szegedi Kortárs Balett (2020). *Beavató színház kisfilm sorozat*.
<https://szegedikortarsbalett.hu/beavato-szinhazi-kisfilm-sorozatunk/>
- SZFE Fizikaisok (2019). *Gulág*. <https://www.szinzhazvilag.hu/szindarab/piros-logulag-nowadays-bemutakoznak-a-fizikaisok-547070>
- Stellato, Claudio (2011). *A másik*. https://trafo.hu/programok/program_2093
- Tünet Együttes (2008). *Nincs ott semmi*.
<http://tunetegyuttes.hu/darab/nincs-ott-semmi>
- Warpol, Miet (2011). *Springville*.
<https://www.mietwarpol.com/portfolios/springville>