

THE HISTORY OF THE STATE REGULATION OF DANCE TEACHER TRAINING IN HUNGARY

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Abstract

In regard to dance teacher training, the process of state regulation began with a recognition of dance education as an activity worthy of regulation, followed by efforts to gradually bring it under state control. Until the middle of the 20th century, this mainly resulted in the regulation of dance school activities by professional interest protection organizations and regulations related to exit exams. These measures began in 1922 when for the first time the minister of interior affairs established a dance master qualification examination board for the state recognition of certificates issued by professional associations. After 1945, the process diversified in terms of genres (e.g., ballet, the art of movement, folk dance, and ballroom dance) and, in addition to the regulation of training, took shape in the creation of state institutions. In 1974, dance teacher training was raised to the college level, and finally after 2006, as a result of the Bologna process, the master's degree represented the highest attainment in the training of dance teachers.

Keywords: dance master training, dance schoolmaster training, dance instructor training, dance teacher training

1. PRELIMINARY CONSIDERATIONS

1.1 Introduction

Until the mid-20th century, the regulation of public dance education in Hungary was not a matter of performing arts or art pedagogy, but rather a moral policing issue from the state's point of view, as well as an issue of business and employment policy from the point of view of dance schools. State recognition of art education was directly related to the evolution of the social and political acceptance of the arts. In the 20th century, the state routinely discriminated between dance genres. The institutionalization of dance education was therefore determined not by the abilities of different genre-based disciplines to self-organize (e.g., ballet, the art of movement, folk dance, and ballroom dance) but by social, political, and moral expectations towards dance, which changed from age to age. Dance masters and dance pedagogues with notable organizational skills were able (or at times not able) to influence state institutionalization with different degrees of strength.

The essence of the state regulatory process in regard to dance teacher training was that the state first recognized dance education as an activity worthy of regulation, and then gradually brought it under its control. Until the mid-20th century, this mainly resulted in the regulation of dance schools activities by professional interest protection organizations and regulations related to exit exams. After the Second World War, the process diversified in terms of the dance genres which were regulated, and in addition to the regulation of teacher training, it took shape in the creation of institutions funded by the state.

The regulation of dance teacher training by the state began in 1922 when the minister of interior affairs first established a dance master qualification examination board for the state recognition of dance master certificates issued by professional associations. This hundred-year period, rich in twists and turns, will be reviewed in the present paper.

Several studies and summaries have been published in recent years in regard to the institutionalization of dance in the 19th and 20th centuries, and we have utilized these research results for our current work (Bolvári-Takács, 2011a, 2011b, 2013, 2014a, 2014b, 2017, 2018a, 2018b).

1.2 Methodological issues

To investigate the present topic, we chose an approach which differs from the research tools normally used in educational science, as justified by the nature of the source material. In order to guide readers who are less familiar with the topic, it is necessary to clarify some important methodological issues.

In regard to approach, the most important thing to note is that this article does not present a general history of dance teacher training in Hungary in general and especially a history of teacher training institutions; instead, it presents the development of the legal regulations related to dance teacher training. The present paper deals only with those phenomena in the history of dance pedagogy which involved the enforcement of administrative authority by the state through the crafting of legislation. In certain periods, some educational administration issues were not yet considered (e.g., before 1945 there was no state-recognized qualification for folk dance teachers). In such cases, the discussion of the topic is outside of the scope of our investigation, because the question of why a phenomenon is not legally regulated by the state is not related to legal history, but to social history. On the other hand, it often happens that after a period of time the state may take certain training areas out of the scope of regulation, no longer wishing to influence them through educational management with legal instruments (e.g., the course training of dance instructors became a matter of public education and employment policy after 1957, as the employment of amateur instructors was adjusted to the labor laws related to cultural centers). In such cases, we did not delve into the topic, or at most direct the reader to further literature.

Regarding the research methodology used in this study, we relied on publicly published legislation on dance teacher training as our base of sources. In processing the data the researchers aimed at providing a complete account, examining and using all of the legislation related to the administration of education, which, from

the first regulation in 1897 until today, affected state-recognized organizational-institutional bodies, their professional structure, and the qualification conditions of dance teacher training. However, we did not analyze dance education legislation that had no relevance to teacher training (e.g., decrees on the moral requirements of students or the operating rules of schools before 1945). Monitoring the effectiveness of such regulations is relatively simple, as newer pieces of legislation often included repeals of previous legislation (or parts of it), and if this was not done, it must be assumed that the previous regulation (or the part of it not affected by the amendment) is still valid. Laws are primary sources, imparting them with greater importance compared to other printed sources. The location of the sources can be identified based on their designation and title, but for the sake of readers who are not familiar with such documents, we have provided both the traditional and electronic locations of the referenced legislation in the list of sources.

In this study, we also applied a legal historical perspective considering the point of view of the era. The boundaries of the analysis period were not based on the development of individual dance branches, but on the historical-political era that determined the legislation. In the 20th century, examples of such factors are clearly the First and Second World Wars. In the legal developments after 1945, Hungary adopted the highest educational levels of dance teacher training at the time, with the state first raising dance teacher training to an upper, college, and finally university level. Accordingly, state regulations always applied to the highest level, as the levels below fell out of the scope of the state's regulatory requirements, and the issues related to a professional qualification from previous periods arose from that point on as an equivalence problem at most.

2. THE DEVELOPMENT OF STATE-RECOGNIZED DANCE TEACHER TRAINING (1922–1945) AND ITS IMMEDIATE ANTECEDENTS

The "pedagogues" of public dance education in bourgeois Hungary were the dance masters (also known as dance schoolmasters). Until the end of the 19th century, they operated their dance schools independently of each other – without genre designations – and according to today's concepts, taught ballroom dancing, ballet, and the so-called national dances. Recognizing the importance of protecting professional interests, in December 1891 59 dance masters formed the *Hungarian Dance Schoolmasters' Association* in Budapest, and a number of statutes were presented and approved at the 1892 general assembly. The management made a decision that those who had been exclusively teaching dance for at least 10 years before 1892 would receive the association's certificate for dance schoolmasters, while the others had to take an exam. Based on the 10-year practice – in a way not yet recognized by the state – 64 people received diplomas (Róka, 1923).

The main goal of the association to recognize state regulations related to dance education. Their efforts were crowned with success at the turn of the century; decree No. 50.743/1896.B.M. on the regulation of public dance teaching came into force on October 1, 1897. This first piece of legislation affecting dance schoolmasters involved in domestic education stated that the necessary police license for public dance education can be obtained by persons with an impeccable record,

with preference given to those who have proven their professional qualifications with a diploma or certificate issued by the *Hungarian Dance Schoolmasters' Association*. From the point of view of the association, the designation in the decree was considered a major success; yet, at the same time, the law did not make professional qualification mandatory. Following the legislation, the association's general meeting of 1898 passed a decision on the establishment of the *Dance Schoolmasters' Training School*, with the one-month course starting on September 1 of that year. From 1902, the course consisted of two classes: schoolmaster candidates and further education students. From 1903, the completion of four secondary school classes was required for the dance master's exam (Róka, 1923).

In 1906, the minister of interior affairs partially amended the 1896 legislation. According to Decree No. 25.797/1906.B.M. which came into force on June 1, 1906, a dance schoolmaster could prove his professional qualifications with a certificate or diploma received from a dance schoolmaster's association which ran a dance schoolmaster's course and was approved by the minister of interior affairs. The reason for the change was the proliferation of interest representation bodies for dance schoolmasters: starting in 1904, the until then unified profession gradually split into several associations. This was partly due to the relationship between the capital city and the countryside and partly due to personal differences within Budapest. Fraudsters also appeared, such as in the case of an association in Kisújszállás which gave a dance schoolmaster's certificate after the completion of a three-day (!) course, with cash on delivery. Dance masters at the time suggested that dance schoolmaster certificates should not be issued by the associations, but by an examination board which they maintained jointly and were operated under the control of the ministry; however, the *Ministry of Interior Affairs* did not want to intervene through administrative means. However, after the fall of the Hungarian Soviet Republic, examination rights were withdrawn from these parties and placed under the authority of the local government in Budapest. Disenfranchised associations quickly adapted to the new situation. First, they announced their dissolution, then on January 17, 1921, they founded a unified organization, the *National Association of Hungarian Dance Schoolmasters* (MTOSZ), which helped candidates prepare for the certification exam by providing training. The first, and now state-recognized dance master exam which took place before the temporary dance master qualification examination board set up by the minister of interior affairs transpired on May 29–30, 1922. This date can be considered the first instance of state dance teacher training. Applicants had to have completed secondary school graduation, and 37 out of 71 candidates received an "adequate" rating. The examination committee later reviewed a large number of previously issued association diplomas, approving 111 out of 260 qualifications (Gaubek, 1933, Róka, 1923).

The temporary status was indeed short-lived. Decree No. 229.230/1925.B.M. came into force on June 8, 1925 and was issued on the subject of the regulation of dance master training and public dance teaching. Among other things, it reregulated the qualifications for public dance teaching and the conditions needed obtaining them. Henceforth, dance masters were considered properly qualified if they had a dance schoolmaster certificate issued by the dance master associations

which were authorized to issue such certificates before November 1, 1918, as well as those who had a dance schoolmaster certificate issued between November 1, 1918 and May 31, 1922 (either by the aforementioned associations or by the temporary dance master qualification examination committee operating with the permission of the minister of interior affairs) or received a dance master certificate after May 31, 1922 based on an exam passed before the examination committee set up by the minister of interior affairs. In the future, only those who completed the dance master training course temporarily set up by the minister of interior affairs within the framework laid out by the MTOSZ could receive a qualification for public dance teaching or a dance schoolmaster's certificate. Hungarian citizens who completed six grades of secondary school, graduated from an acting academy, or were qualified to be a gym teacher or kindergarten teacher were eligible for this certificate. The licenses issued up to that time which entitled people to teach dance to the public became invalid within 60 days of the decree coming into force. Hungarian citizens with a dance master's certificate obtained abroad could teach if they passed a special examination. Permission could still be obtained on the basis of the so-called "old law" by an unlicensed dance master if he was engaged in public dance teaching in 1905 or before and proved this with a license issued by the police authority. The date of the qualifying exam to obtain the certificate entitling one to teach dance was set by the minister of interior affairs in Decree No. 231.391/1925. B.M. on June 25, 1925 and was specifically for those who did not pass the exams held during 1922–24 or could not appear for them through no fault of their own.

The final structure of the state dance master training course was put in place in the following year, when the regulations of the *Hungarian National Dance Master Training Course* were published in Decree No. 152.900/1926.B.M. State involvement thus entered a new phase: the previously recognized private course was replaced by the first independent and legally established state school of dance. In 1928, on the basis of Decree No. 256.205/1928.B.M., genre division appeared for the first time: the course was expanded to include ballet, which could only be completed together with the general dance master training course. The minister required the teachers of classical ballet to complete this course within a year, otherwise, they would lose their right to teach and maintain a ballet school. Already certified dance masters were also required to pass an exam if they wanted to continue teaching ballet. However, they were not required to complete the course, and they did not receive a separate certificate; instead, a clause was added to their original diploma.

Parallel to this process, from the beginning of the 1920s, the *Ministry of Religion and Education* (VKM) became involved in the training of dance teachers, namely in connection with the development of primary school physical education. Act No. LIII of 1921 on physical education established the *College of Physical Education* and reorganized the *National Council of Physical Education* that had existed since 1913. On October 16, 1925, the minister issued Decree No. 77.000/1925.V.K.M. pertaining to the organizational regulations of the *College of Physical Education*. Three years of training were required to obtain a teacher's certificate for physical education. Only people under the age of thirty with a secondary school diploma or teacher's certificate could apply for admission. The creation of the *College of Physical*

Education was not relevant from the point of view of the dance masters who ran public dance schools. However, it did affect another large group of dance teachers: those teaching the art of movement. In addition to the capital and rural dance schools with aristocratic roots which were based on tradition and managed by men, in the 1910s new dance education institutes appeared in Hungary that adapted Western ideologies and combined life reform and women's emancipation aspirations; led by women and centered in Budapest, the institutions were later uniformly defined as art of movement schools. The mentioned Decree No. 229.230/1925.B.M. stated that "musical (rhythmic) gymnastics courses organized under any name" generally do not fall under the concept of dance teaching, so these laws did not apply to them; however, their operation required a license from the police authority. In order to grant this, the prior consent of the *National Physical Education Council* was stipulated among the conditions of which professional qualification and "aptitude" were prescribed. Since this kind of teacher training did not take place in Hungary, the schools practically operated on the basis of the diploma that their head (or owner) obtained abroad, and in the late 1920s they also started teacher training (Dienes, 2005; Fenyves, 2005; Fuchs, 1990; Lenkei, 1993, 2004; Vincze & Faludy, 2013).

On July 12, 1928, Decree No. 252.098/1928.B.M. on the regulation of public gymnastics instruction, issued with the consent of the VKM, came into force. The legislation required a license from the police authority for all kinds of gymnastics instruction which could only be obtained by a Hungarian citizen who holds a state or state-recognized teacher's certificate for physical education. At the same time, if the physical exercise being taught had "a dance character", in addition to the physical education qualification, a certificate authorizing public dance teaching was also required. Those who fell under Decree No. 229.230/1925.B.M. were engaged in teaching rhythmic gymnastics with a permit according to the decree, and those who operated a public gym without a teacher's certificate for physical education were allowed to continue their activities for five years, granted that they had to employ a person who met the new criteria as the actual head of the school. The first-year students of the *College of Physical Education* were about to graduate in 1928, so it was obvious that the *Ministry of Religion and Education* wanted to ensure the future value of the diplomas. According to the decree, after a grace period of five years, the training of an art of movement practitioner could only be carried out by those with both a teacher's certificate for physical education and a dance schoolmaster's diploma. However, since the admission age at the *College of Physical Education* was set at 30, the provision precluded the right of the heads of private schools to maintain the institution in the future, and also devalued the diplomas they issued.

The details of the decree had already leaked from government circles at the beginning of 1928. The regulation until then had basically met the interests of art of movement practitioners, as the exemption from dance education legislation had many advantages (e.g., exemption from prescribed teaching equipment). However, with the new regulations, the leaders of the private schools joined forces to protect their professional and business interests. On May 7, 1928, 37 of them formed the *Movement Culture Association* and sent a memorandum to the minister of religion

and education, asking him to change the decree in agreement with the minister of interior affairs or to suspend its effect. In 1929, the art of movement schools finally managed to convince the minister of interior affairs to change the organization of the *Hungarian National Dance Master Training Course* established in 1925, which led to the creation of an independent art of movement course. The art of movement, now separated from rhythmic gymnastics, gained formal equality with the other branches of dance art under this new rule of law (Fuchs, 1990; Lenkei 1993).

Decree No. 248.711/1929.B.M. came into force on May 3, 1929, and confirmed that the qualification prerequisite for teaching all kinds of dance, including ballet and the art of movement, was the procurement of a dance teaching certificate regulated by Decree No. 229.230/1925.B.M. The *Hungarian National Dance Master Training Course* consisted of trainings for general dance master, ballet and art of movement courses, and three types of dance master diplomas which could be obtained based on the successful completion of the qualifying exam: 1. the general dance master certificate, which entitled one to teach all types of dance with the exception of ballet and the art of movement; 2. a dance master's certificate for teaching ballet; and 3. a dance master's certificate for teaching the art of movement. The subjects that made up the course could be taken separately or together.

Adapting to the new training scheme, the art of movement practitioners had to immediately create the appropriate input conditions. The heads of the schools had four months following the coming into force of the decree to obtain the diploma at the *Dance Teacher Training Course*. The first art of movement dance teacher certificates were awarded on September 17, 1929 (Dienes, 2005; Lenkei, 1993).

Adapting to the varying strengths of professional and business interests, a temporary increase in the influence of the art of movement's lobbying efforts was indicated by the fact that Decree No. 124.227/1932.B.M. came into force on July 19, 1932, which changed the name of the *Hungarian National Dance Master Training Course* into the *Hungarian National Dance Master and Artist of Movement Training Course*; this was headed by an executive director appointed by the minister. Within the Course, an independent dance master training and artists of movement training unit was established with its own directors of studies. The general dance schoolmaster and ballet courses were both included within the dance master training course. Professional interests also prevailed in connection with the four-month preparatory course established by the MTOSZ in 1932. Due to the economic crisis and increased unemployment, as a form of self-defense it was decided that only those who completed this preparatory course could be admitted to the state course (Bolvári, 2014a).

Decree No. 162.000/1933.B.M. issued on September 15, 1933 marked another turning point in the process of the state regulation of dance teacher training. Not only because it defined in unprecedented detail the organization and functioning of the "course required to obtain a certificate of public teaching of dance and art of movement", but also because by changing the name of the course to the *National Training Course of Schoolmaster's of Dance and Art of Movement*, it replaced the term "dance master", making it clear that the training was not for artists, but for

teachers. (In the case of the art of movement, this was not apparent from the title of the course until now.) According to the decree, the purpose of the course was to prepare its students for the qualification exam required to obtain a schoolmaster certificate to be a dance or art of movement teacher. The course consisted of three majors: the general dance schoolmaster major, ballet major, and art of movement schoolmaster major. These can only be attained separately, and the duration for all three was six months. The course consisted of theoretical and practical training and ended with a final exam. In addition, special attention had to be paid to Hungarian national dances.

After the coming into force of the decree, the regulation reached a permanent standstill. The admission announcements for the *National Training Course of Schoolmaster's of Dance and Art of Movement* were published every year in August; the training started in September and the practical exam was held in March. MTOSZ continued the administration of the *Preparatory Course* and the *Further Education Course*. Following this example, the *Movement Culture Association* began to develop its own preparatory course in 1934. At first, this took place in schools which were authorized by the association, so the course was not established through an independent institution. In 1934, nine schools had permission to run the course, then after 1935 four more were given authorization, and followed finally by another two in the spring of 1940. Based on the decision of the board, from the 1940/41 academic year a uniform two-year *Preparatory Course* was introduced, with instructors in the program representing six private schools (Lenkei, 1993).

In 1942, the minister of interior affairs changed the organization of the *National Training Course of Schoolmaster's of Dance and Art of Movement* established in 1933, strongly tightening the role of the state. Decree No. 117.700/1942.B.M. came into force on September 8, 1942, and changed the name of the institution to the *National Training Course of Schoolmaster's of Dance and Movement*. Instead of the previous three majors the course included only two: general dance schoolmaster and movement schoolmaster (ballet as an independent major was discontinued). The study period was increased from six months to two years (two eight-month periods) in the former program, and to three years (38-month periods) in the latter program. The increased study time was spent learning the material from the preparatory courses previously held in private schools. With this, the training developed into an actual school system, while the role of the state had previously only covered exam preparation and examination. The decree defined facilitations for applicants with pre-qualifications, but at the same time stated that from now on, neither the MTOSZ nor individual schools were given the task of admission preparation. Another novelty was that the decree regulated the mid-year monitoring of students' academic progress which took place in December and March. An exam became mandatory at the end of the first year in the general dance schoolmaster program and at the end of the first and second year in the movement schoolmaster program. The rules of the qualifying exam have not changed (cf. Bolvári-Takács, 2014a).

3. GENRE DIVERSIFICATION OF STATE-ORGANIZED DANCE TEACHER TRAINING AFTER 1945

After 1945, the so-called age of free education programs promoting cultural diversity which was adopted by the government ended after a short time. From the end of the 1940s, in parallel with the strengthening of the overall power of the Communist Party, the direct political control of cultural affairs intensified. The establishment of the *Ministry of Public Education* in June 1949 was of decisive importance in this regard. In terms of dance education, this meant that in the course of a few years, the "bourgeois" art of movement was abolished, ballroom dancing (at least until 1956) remained a tolerated genre, classical ballet began to develop by leaps and bounds, and Hungarian folk dance gained ground to an extent never seen before (Bolvári-Takács, 2011a; Dienes & Fuchs, 1989; Zórándi 2014).

In addition to the slow transformation and development of higher-level dance teacher training, the training of managers and instructors working in amateur dance education and dance groups outside the school system gradually strengthened. However, a full presentation of this chapter of regulatory history would exceed the scope of this study, so I will only mention the most important institution at the time. The *Folk Art Institute* was established on January 1, 1951 according to Decree No. 9/1951. (I.6.) M.T. in order to promote the development of folk arts and the artistic activities of the mass cultural movement. According to Direction No. 18/1957. (M.K.2.) MM., its name was changed to the *Institute of Public Education* (at that time, instruction in ballroom dancing was listed among its basic tasks). The institution, which later underwent several name changes, was given the principle right to manage all non-school-related folk education, and among its other responsibilities it provided professional training of instructors and leaders of amateur art (including dance) groups (Fuchs, 1982a, 1982b; Kaposi, 1983; Maác, 1965; Neuwirth, 2001; Petravichné, 2001, 2007; Simay, 1983; Táncszövetség, 1965, 1972, 1983; Tóthpál, 1999; Vásárhelyi, 1972).

3.1 The hopes and liquidation of art of movement schoolmaster training

Regarding the art of movement, the period from 1945 to 1951 was characterized by an acceleration of events, including experiments, failures, novel initiatives and organizational diversity. The practitioners of the genre wanted to direct the supervision of training to the minister of religion and education, which was responsible for art institutions and education; at the same time, they did not want to lose the goodwill of the *Ministry of Interior Affairs*. At the suggestion of the *Art of Movement Department of the Free Trade Union of Hungarian Teachers*, which appeared as a new player among the professional organizations at the time, the *Ministry of Interior Affairs* reorganized and renamed the art of movement department of the *National Training Course of Schoolmaster's of Dance and Movement* in 1945 as the *National Training Course of Schoolmaster's of Art of Movement*. Decree No. 156.100/1945. B.M. This came into force on November 14, 1945. According to the legislation, the duration of the course required to obtain a certificate entitling one to teach the art of movement was three years (38-month periods). The age of admission was 16-26

years. The first and second academic years concluded with a year-end exam, while the course ends with a final exam and awarded an art of movement schoolmaster certificate. As a transitional provision, it was established that those students who had previously completed parts of the course but were unable to take the final exam due to the events of the war could be directly admitted to the second or third year, or could take the final exam.

The *Training Course of Schoolmaster's of Movement* did not solve the problems faced by its creators and workers. The unity which had developed in 1928 in desperation was pushed into the background, and contradictions surfaced based on individual ambitions and views. In the *Ministry of Religion and Education* (VKM), several types of submissions evaluated each other. In April 1946, some art of movement practitioners established an *Academy of Dance Art* in the so-called in the spirit of "new dance art". In January 1947, the board of the *Movement Culture Association* decided to establish its own *Academy of the Art of Movement* and submitted it for state approval. In February 1947, the trade union's Art of Movement Department made a proposal to establish a *College of the Art of Movement*. None of these efforts proved to be fruitful (Bolvári-Takács, 2013; Lenkei, 1993).

The genre came closest to the possibility of state institutionalization in the spring of 1947: the minister of religion and education established a dance education course at the *College of Physical Education*. According to the supplemental admission announcement published in August 1947, the training period for the first year of the dance education (i.e., the art of movement) course starting in the 1947–48 school year was 4 years. The aim of the major was movement education that focused on the features of the female body supported by music which increased the general artistic sense and took into account recreational sports. Completion entitled the candidate to obtain a high school physical education teacher's certificate. However, such intentions did not succeed. The *College of Physical Education* never felt a sense of autonomy, the qualification requirements were not recorded, and no dance teacher certificate was issued (Lenkei, 2007).

From then on, the situation for the art of movement became even more difficult. Communist cultural policy treated the discipline as an outsider. Decree No. 637.440/1948. B.M. canceled the *National Training Course of Schoolmaster's of the Art of Movement* at the end of the 1948/1949 academic year, citing the fact that the VKM had decided to establish a state vocational dance school in 1949/1950. First and second-year students were allowed to take a final exam based on the entirety of the course material at the end of the 1948/1949 academic year and receive the diploma. In the second half of the 1948/49 academic year, the supervision of the *Training Course of Schoolmaster's of the Art of Movement* and the *National Training Course of Dance Schoolmasters* was handed over to the Art Department of VKM. In the summer and autumn of 1949, the exams were conducted and the diplomas issued. Due to protracted administrative issues and various postponements of the exam, the process of closing the course lasted until November 1951 (Lenkei, 1993; Hirschberg, 2004).

As for the reference to the new vocational school, the *School of Dance Art* was indeed opened on January 15, 1950 based not on the decree of the minister of religion and education, but of the minister of public education. According to

Decree No. 8.399/1949.(XII.10.) Np.M., the school would have housed a three-year secondary dance teaching and training department. However, the school, which operated for only five months, was merged into the *State Ballet Institute* which opened in September 1950. There was apparently no place for the art of movement: the genre was classified as a "reactionary trend" and completely eradicated. In July 1950 and June 1951, judgments took place at professional meetings, and the best practitioners from the discipline were forced to self-criticize. The art of movement was written out of Hungarian dance culture for decades, and its creators and performers were employed in other dance branches (Fuchs, 1990; Fenyves, 2005; Lenkei, 2004; Vitányi, 1951).

3.2 From general dance schoolmaster training to ballroom dance teacher training

After World War II, the state regulation of general dance schoolmaster training and training for schoolmasters of the art of movement training was divided between two entities. Decree No. 264.000/1946. B.M., which came into force on June 5, 1946, reorganized the dance schoolmaster training branch of the *National Training Course of Schoolmaster's of Dance and Movement* as an independent *National Training Course of Dance Schoolmasters*, with majors for both general dance schoolmaster and ballet which could be completed separately. The duration of the former program was set at two years (2 8-month periods), with the minimum admission age set at 18 and the upper age at 26. Students had to take an exam at the end of the first year, and the course ended with a qualification exam after the completion of the second year.

The general dance schoolmaster program operated until it was terminated in 1950 by government Decree No. 116/1951. (VI.5.) M.T., which assigned the supervision of dance teacher training and dance schools to the *Ministry of Public Education* established in 1949, ending the jurisdiction that the *Ministry of Interior Affairs* had practiced for more than half a century. Dance education thus officially shifted from a matter of moral policing into a matter of art education.

In October 1951, Decree No. 1011–3–38/1951. (X.25.) Np.M. issued by the *Ministry of Public Education* took measures to regulate the teaching of ballroom dancing. According to this legislation, in the future, only those with a certificate of suitability issued by the *Folk Art Institute* could teach ballroom dancing. The supervision of teaching was exercised by the executive committee of county (or Budapest) councils, with the main supervision provided by the minister of public education. Licenses which were previously issued expired. As a result of the measure, ballroom and ballet teacher collectives were established across the country. However, as a result of the negative political perception of ballroom dancing, only 21 of the 60 dance schools that operated before 1945 opened, and by 1954 only six schools remained. In August 1952, a national conference of dance teachers representing the county ballroom dance teacher collectives met to discuss their field of education (Bán, 1954).

Marking the end of the transformation process, Decree No. 2/1956. (VI.1.) Np.M. issued by the *Ministry of Public Culture* changed the operation of ballroom dance teachers and ballet instructors in several ways, strengthening the legal status of collectives. Applications for the issuance of certificates of suitability had

to be submitted to the *Ministry of Public Education*, with certificate of qualifications included. The legislation confirmed that dance instructors could form voluntary collectives operating on the basis of the themes (*List of Educational Dances*) published by the ministry. Certificates of suitability and permits issued on the basis of Decree No. 1.011–3–38/1951. (X. 25.) Np.M. became invalid on December 31, 1956. Following the decree, state management became simpler: ten collectives were established in the capital and one in each county in the countryside. In Budapest, a quarter of the qualified dance teachers became members of a working community (Dance Association, 1965).

Until the mid-1970s, state-organized training for ballroom dance instructors took place only occasionally, usually as a kind of "fire-fighting" when the shortage of teachers became acute. Thus, as was the case in 1957, at the request of the *Ministry of Public Culture the Hungarian National Free Trade Union of Dance Teachers* started a 10-week ballroom dance teacher course which awarded a certificate. The trade union also later operated short courses for further training. The most serious initiative was the cross-semester, two-year *Ballroom Dance Instructor Training Course*, which began in correspondence form in January 1967 at the *State Ballet Institute*. The training organized on behalf of the ministry was primarily aimed at alleviating the shortage of teachers in rural areas in the long term, and in order to rejuvenate the field, the age limit for admission was maximized at 35 years of age (Aszalós, 1969; Gyenes, 1969; Merényi, 1972).

3.3 Strengthening classical ballet teacher training

As we have seen, Decree No. 264.000/1946. B.M. came into force on June 5, 1946 and reorganized the dance schoolmaster training branch of the *National Training Course of Schoolmaster's of Dance and Movement* as an independent *National Training Course of Dance Schoolmasters*, with separate majors for general dance schoolmaster and ballet. (This revived the separated ballet course which had been discontinued in 1942) The duration of the ballet course was set at 4 years (4 8-month periods). The admission age was limited to 18-26 years. Students had to take an exam at the end of each year, and the fourth year ended with a qualification exam. However, the existence of the ballet major was soon questioned, as the genre – in accordance with the Opera's repertory modified to the Soviet model and with the socialization of the *Opera Ballet School*, which until then had essentially been closed and operated as an internal unit – took new paths. In the Soviet Union, the methodology of ballet training was canonized in the 1930s. The public was first exposed to the outstanding performances of their ballet artists in 1949 at the *World Youth Meeting* in Budapest. Soviet ballets soon appeared on the stage of the Opera house, and this further determined cultural policy regarding the training of ballet dancers and ballet teachers.

The *School of Dance Art* was established by Decree No. 8.399/1949.(XII.10.) Np.M. mentioned in the discussion of the art of movement – based on Soviet methodology – would have consisted of a seven-year primary dance department and a three-year secondary dance teacher-training department. The aim of the latter program was to train teachers in various types of dance for factory workers'

groups, mass organizations, and professional groups. The department gave a vocational teacher's certificate "entitled to admission to a college of dance arts", but this remained only a plan. Education in the dance department of the school started on January 15, 1950, and lasted until the end of the academic year on June 15. That marked the end of the program, because in July 1950 the communist party leadership – by merging the *Opera Ballet School* and the *School of Dance Art* – decided to found the *State Ballet Institute* (*Állami Balett Intézet = ÁBI*), which opened its doors at the beginning of the 1950/51 school year. Although ballet master training was not included among the tasks of the *ÁBI*, the institution's influence in this field gradually increased in the following years and eventually – as we shall see – became decisive (Bolvári-Takács, 2000, 2009).

In 1952, as the first step of "Sovietization" the *Ministry of Public Education* re-regulated the issuing of ballet instructor licenses. Direction No. 11–2–65/1952. (Np.K.23.) Np.M. tied ballet education to a certificate of suitability issued by the *Ministry of Public Education* which was needed to obtain a license for ballet education from the executive committee of the territorially competent council. Together with the *State Ballet Institute*, the *Capital City Council* and the *Ministry of Public Education* continuously launched further training courses in which the ballet teachers could take part in visits to the *ÁBI*'s classes, experience a professional methodology and music curriculum, and have teachers from the *ÁBI* even visit their schools. As a result, although the collectives' ballet schools developed, the training system did not guarantee that instructors who did not know the prescribed Soviet method or who could be professionally objectionable were screened out. Therefore, in 1953, the ministry ordered the issuance of new instructor's certificates for which an exam had to be taken the following year. Yet, the question of ballet education has not reached a resting point. While the number of children's ballet courses increased by leaps and bounds, the training of the instructors remained uneven, as the 1954 exams were taken in front of ad hoc committees applying different requirements – in the absence of adequate professional preparation (Bán, 1955; Somogyiné, 1952; Szántóné, 1953).

The *Hungarian Dance Association*, re-established in 1954, developed a proposal for a final solution to the issue which was accepted by the *Ministry of Public Education*. Decree No. 6/1955. (XI.15.) Np.M. required the review and further training of ballet instructors. According to the decree, starting from September 1, 1956 only those who were given a temporary certificate of fitness by the *Review Committee of Ballet Instructors*, which operated under the supervision of the *Ministry of Public Education*, could teach ballet. This also applied for the review at the *State Ballet Institute* until December 15, 1955. It was also stipulated that certificates of suitability issued on the basis of Decree No. 11–2–65/1952. Np.M. were invalid from August 31, 1956, and ballet education can only be taught after September 1, 1960 by those who have completed the *Training Course of Ballet Instructors* organized within the framework of the *ÁBI*. Only ballet instructors who already had a temporary certificate of suitability could be admitted to the course.

The seven members of the *Review Committee of Ballet Instructors* were drawn from the ballet masters of the Hungarian State Opera, the *State Ballet Institute*, and the State Folk Ensemble. The decree allowed that, on the basis of the committee's

proposal, the minister of public education could exempt those who deserved it from the review and the completion of the course and issue them a certificate. During the proceedings from February 15 to July 1, 1956, the committee ex officio proposed such exemptions. The three-year course started on September 1, 1956; the first group of the ballet master training course graduated in 1959, and they were followed by three more graduating classes until 1963. The last group, which started in 1961, consisted of former students of the *ÁBI* who primarily active Opera-dancers, and needed only two years due to their high level of training. In 1959, the ballet teacher training course also provided an opportunity for the ballet masters of the *ÁBI* who did not have a teacher's degree to obtain such a qualification. They received a certificate with the text stating that "based on their work as successful ballet artists and ballet masters at the *State Ballet Institute* and the *Opera*, they are declared suitable for teaching ballet dance". The certificate was signed by the head of the *Theater and Music Directorate of the Ministry Public Education*, as well as the directors of the *ÁBI* and the *Opera* (Bolvári-Takács, 2014a; Merényi, 1972; Pór 1955).

In 1958, *ÁBI* also received the right to supervise ballet education nationwide, and in 1963 the first national conference of ballet teachers was organized to summarize these experiences.

3.4 The development of teacher training for folk dance

Before World War II, there was no state-organized folk dance teacher training, and the so-called "national dances" were included in the curriculum of general dance education. In 1945, however, the Hungarian folk dance movement began to develop immensely. The interpretation of folk art as a national cultural heritage took shape on the one hand through the increase in the number of dance groups, and on the other in the creation of professional ensembles. There were 110 folk dance groups in 1946, 250 in 1947, 400 in 1948, about 2,000 in 1949, and more than 3,000 in 1951. In view of the rapid spread of the folk dance movement, the *Ministry of Religion and Education* already initiated the creation of the *National Training Course of Schoolmaster's of Folk Dance* in September 1946. However, the *Ministry of Interior Affairs*, responsible for regulation, believed that while general dance teacher training is a business matter, since its practitioners make a living from it, a dance school dealing only with folk dance research and the sole teaching of folk dances did not make sense (Bolvári-Takács, 2014a).

Just as teachers of the art of movement worked for the *College of Physical Education*, folk dance teachers saw the *Dance Department of the College of Theater and Film* as the most serious promise of state-organized training. Until 1948 it was officially known as the Theater Academy, and the dance department was included in the admissions call published in August 1945, including a teacher training group. Due to the lack of interest, a dance program was finally started, the curriculum of which was dominated by folk dance. From 1948, the students joined the folk dance movement and went on collection trips. A collective was established at the college to develop the methodology of folk dance teaching. From 1949, the course was gradually transformed into folk dance choreographer training due to the

insufficient pre-training of the students and the increased need for specialists in folk dance groups. In 1953, the concept was changed again, and the course essentially became a folk dance teacher course starting with the entrance exam. Most of the students came from the amateur dance movement, and the majority of graduates were employed by professional bands. The initiative of the *College of Theater and Film* started out as a great opportunity, but its role, purpose and scope of responsibilities remained immature throughout (Bolvári-Takács, 2014c; Merényi, 1955; Szentpál, 1951).

In 1950, the *State Ballet Institute* also offered the possibility for the institutionalization of folk dance teacher training. Government Decree No. 54/1951. (II.25.) M.T. on the establishment of the institute stated that for the training of group leaders for folk dance, an evening course with a 14-year admission age would be started, the duration of which is three years. The teaching started on October 1, 1950; however, since the purpose of the course and the students' pre-qualifications were not clear, and since the evening education system did not live up to expectations, the dropout rate was significant from the first semester. Although new students were accepted in 1952, the course was discontinued in 1953 without any significant repercussions (Bolvári-Takács, 2014a; Galambos, 2019; Simay, 1983).

At the turn of the 1940s and 1950s, other course initiatives took place such as the children's dance teacher's course at the *Budapest Pedagogical College* between 1947–50, the folk dance instructor's training courses organized by the *Hungarian Dance Association* in 1949–50, and the children's dance and folk dance instructor's courses announced by the *Art Education Department of the Ministry of Public Culture* in 1951–52. By the mid-1950s, however, folk dance instructor training was clearly in charge of the *Folk Art Institute* (Keszler, 1965; Kocsis, 1950, Simay, 1983; Dance Association, 1965).

It can be seen that in the three decades after 1945, the state made numerous attempts to institutionalize dance education in different ways depending on genre. In this period, the different entrance conditions, teaching staff ratios, institutional backgrounds and educational structures of the departments and courses operating for longer or shorter periods did not allow uniform regulation of dance teacher training. Nevertheless, the ministries of cultural affairs strove to give preference to upper education programs started after 1945 when employing and awarding professionals working in amateur ensembles and art education.

In the first regulation issued in connection with the employment of amateur group leaders and dance instructors, Direction No. 32–I–376/1954. Np.M., which came into force on December 1, 1954, had no mention of higher qualifications for instruction. An operating license issued by the *Folk Art Institute* which had to be renewed every two years and was prescribed for the employment of professional leaders of so-called voluntary art groups. The determination of the qualification conditions necessary to obtain it was entrusted to a professional committee. Direction No. 105/1961.(M. K.1.) MM., which was on determining the wages and fees of workers employed in community centers, confirmed that the so-called person with an operating license from the Folk Culture Institute can still be employed as a professional leader of an art-loving art group and as a dance course

instructor. From then on, the highest qualification category for the leaders of the folk dance group was a diploma obtained from the *Dance Department of the College of Theater and Film*, a diploma obtained from the folk dance group leader training department of the *State Ballet Institute*, as well as the completion of the three-year correspondence dance instructor course of the *Institute of Public Education* and five years of professional practice. Only a person with a ballet teacher's certificate could be employed as a ballet instructor, and as for instructors of a ballroom dance courses, only a person with a certificate of competence as a ballroom dance schoolmaster could be employed (cf. Bolvári-Takács, 2014a).

4. DANCE TEACHER TRAINING AT COLLEGE LEVEL (1974–2006)

At the beginning of the 1970s, the Hungarian dance profession felt increasingly strong pressure to revitalize their dance teacher training. The *Dance Council of the Ministry of Culture and the Board of the Hungarian Dance Artists' Association* agreed that organizing dance teacher training is the most important task for Hungarian dance (Merényi, 1972; Dance Association, 1983).

As a result of these efforts, in September 1974 the training of dance teachers could begin at the *State Ballet Institute*. The relevant legislation was published a year later: the minister of culture, in agreement with the minister of education and the *Association of Art Unions*, issued Decree No. 4/1975. (IX.14.) KM on the specialized training of dance teachers. According to this, a dance teacher qualification can be obtained through specialized training at the *State Ballet Institute*. In addition, it can also be gained by those who have obtained certificates as ballet artists or theatrical dancers, or folk dancers at the institute and, in addition to completing the first six years of studies as ballet artists, have obtained at least two years of practice in a professional or voluntary dance ensemble; this also included those who, in addition to graduating from any secondary school, had professional or had at least five years of dance experience in a voluntary dance ensemble. The major could be structured with a duration of three years and a choice of three possible major pairs – ballet – ballroom dance, ballet – folk dance, and folk dance - ballroom dance – with classes during the daytime and evening. According to the legislation, the dance teacher's diploma, which also indicates the field of study, has the same value as the diploma obtained from the *Dance Department of the College of Theater and Film*. The first class of dance teachers graduated in 1977, and *ÁBI* issued graduating classes in 1980, 1983 and 1984. The mandatory double major was typically not observed, but a professional qualification in pas-de-deux studies was also issued. The training period for ballet teacher majors became three years and four years for double majors. Full-time training did not start until the 1990s due to a lack of sufficient classrooms (Merényi, 1983).

The *Ministry of Culture* included the new major almost immediately in the qualification system for those taking part in the amateur movement. Decree No. 5/1976. (X. 26.) KM recognized teacher qualification awarded based on Decree No. 4/1975. (IX. 14.) as the highest professional qualification level for folk dance and ballroom dance group leaders, as well as the *Dance Department of the College of Theater and Film* and the higher professional exam of the *Institute of Folk Education*. At that time, the *ÁBI* did not yet have the status of a college; therefore, its legal status was

determined by Decree No. 7/1977. (VII. 27.) OM–MüM. and defined as an “other higher education” institution.

The *State Ballet Institute* was reorganized into a college with effect from September 1, 1983 while keeping its name unchanged. The relevant Decree with legal force No. 18 of 1983 stated that the training of dance teachers is one of the basic tasks of the *ÁBI*, and that students who successfully pass the state exam should receive a college diploma indicating the specialization of their training. As a result of the change, the specialized training of dance teachers was replaced by the four-year dance teacher major. The first class graduated from the first year of college in 1988 (Bolvári-Takács, 2018c).

Act No. I of 1985 on Education did not affect dance teacher training in the same way as Act No. LXXX of 1993 of Higher Education, nor the law. In the institution, which has been operating as a college under the name of the *Hungarian Dance Academy* since July 1, 1990, after the dance teacher classes graduated in 1992 and 1996, as a result of the large-scale nationwide upswing in elementary art education, the major was present every year. The ballet, folk dance, and ballroom dance specializations that had existed until then alongside additional specializations (e.g., commercial dance, children's dance, modern dance, and modern ballroom dance), as well as several off-site training. Such classes were held at the *Budapest Teacher Training College*, the *University of Physical Education*, and in Győr, Kecskemét, Nyíregyháza, Pécs, Sáropatak and Szombathely.

The dance-related further training courses introduced at the end of the 1990s for teachers, schoolmasters and special teachers were designed to meet the new needs of the education system. Legislation such as Decree No. 13/1997. (II. 18.) MKM on the qualification requirements of head kindergarten teachers and children's dance teachers' specialized further education courses, Decree No. 20/1999. (IV. 21.) OM on the qualification requirements of the further education course in dance and drama pedagogy, and Decree No. 29/1999. (VII. 6.) OM on the qualification requirements of the specialized further education course for children's dance teachers made such aims possible. These courses were therefore organized at teacher training colleges and university faculties (Neuwirth, 2001).

Act No. LX of 2004 came into force on September 1, 2004 (by amending the Higher Education Act) and listed the *Budapest Contemporary Dance Academy* among the private colleges recognized by the state. This created Hungary's second independent higher education institute for dance arts, which, in addition to artist training, also started a dance teacher course specializing in contemporary dance.

At the *Hungarian Dance Academy*, the specialized further education course was first started in 2006 for those with a dance history teacher's degree, four semesters of training, and a dance teacher's certificate. The qualification requirements are set out in Decree No. 5/2005. (III. 11.) OM. In relation to teacher training, it should be mentioned that the university-college combined health science teacher and dance teacher program started in 2003 with the

University of Physical Education (in 2000–2014: *Faculty of Physical Education and Sports Science of Semmelweis University*), the different legal status of which was first issued in 2007 to each institution separately.

Publication of the Government Decree No. 105/1998 (V. 23.) Korm., on the qualification requirements of bachelor degree courses in higher education of art, was of great importance from the point of view of the employment of dance teachers. For the first time, the legislation summarized the requirements of all higher education majors in the art field. After Act No. XXXIII of 1992 on the legal status of civil servants came into force, it became the source of numerous legal disputes regarding labor that, from the point of view of classification into salary classes, diplomas obtained in higher education in the arts entailed different training levels depending on the year of their issue. Therefore, the decree established the equivalence of professional qualifications obtained in the past with the programs that existed at that time. The ballet master's certificate issued by the *State Ballet Institute* from 1959 and the dance teacher's certificate issued from 1977 became equivalent to college-level dance teacher qualifications.

At the same time, the Ministry of Education determined which institutions can continue the training courses in the art majors at the time of publication of the Government Decree No. 105/1998. (V. 23.) Korm. Only the *Hungarian Dance Academy* still received a license for college-level dance teachers (cf, Bolvári-Takács 2011b, 2017).

5. CONSEQUENCES OF THE BOLOGNA PROCESS IN DANCE TEACHER TRAINING AFTER 2006

The previously discussed regulations did not leave Hungary unaffected by the so-called Bologna process. In Act No. CXXXIX of 2005 on Higher Education, Parliament introduced a three-cycle education structure: bachelor's degree (BA/BSc), master's degree (MA/MSc) and doctoral degree (PhD/DLA). The bachelor's and master's programs could be organized in different cycles, either as divided courses or as undivided courses. This was determined in Government Decree No. 289/2005 (XII. 22.) Korm. On higher education: bachelor's and master's programs and the procedure for professional initiation. Decree 15/2006. (IV. 3.) OM on the training and output requirements of bachelor's and master's programs was built on it.

In dance teacher training, the introduction of the Bologna system was a turning point in that it raised college-level training to the university level, although the legal status of the *Hungarian Dance Academy* and the *Budapest Contemporary Dance Academy* did not change. The dance teacher (college) major was re-regulated, dividing it into a three-year dancer and coach BA and a two-year dance teacher MA, increasing the total training time from four to five years. (College majors were phased out.) With a master's degree in dance, it was possible to obtain a dance teacher's diploma in the field corresponding to the master's degree. The general training and output requirements of the teaching program were published in April 2006, and those of the dancer and coach BA were published in December 2006 in Decree No. 15/2006. (IV. 3.) OM and Decree No. 14/2006. (XII. 13.) OKM.

From 2007 to 2011, the *Hungarian Dance Academy* continuously announced the specializations of the 180-credit, three-year dancer and coach BA course, which could be completed through either full-time and evening classes; the disciplines included classical ballet, commercial dance, folk dance, modern ballroom dance, modern dance, theatrical dance. The *Budapest Contemporary Dance Academy* also launched a contemporary dance specialization. Continuing the existing practice, the outsourced dance classes were maintained for the dancer and coach BA until this option was terminated by the government in 2013 and allowed again only three years later. The *Hungarian Dance Academy* launched folk dance in Nyíregyháza in 2016, modern dance in Pécs in 2020, and classical ballet in Győr in 2021. Furthermore, between 2019 and 2022, the academy operated an outsourced training class in Târgu Mureş (Romania) to meet the needs of professional Hungarian folk dance ensembles in Transylvania.

In the dance teacher MA, established in 2005 as a unified teacher's degree (with specializations in ballroom dance, classical ballet, contemporary dance, commercial dance, folk dance, modern dance, theatrical dance, dance history and theory), training was made available for both the dancer and coach BA, as well as the dance artist BA and choreographer BA in a 120-credit (4-semester) form with appropriate additional prerequisites, and in a 60-credit (2-semester) version for those who already have a college-level dance teacher diploma. The *Hungarian Dance Academy* has started specializations in classical ballet, commercial dance, folk dance, modern ballroom dance and modern dance, as well as in dance history and theory; in the classical ballet and folk dance majors, it was also possible to complete the dance artist-teacher major in its 60-credit format if one had a master's degree in art. The *Budapest Contemporary Dance Academy* conducts training in the specialization of contemporary dance for those in the dance teacher MA.

In Decree No. 10/2006. (IX. 25.) OKM on the general conditions for the organization of specialized further education, the government waived the definition of its training and output requirements which had to be recorded as part of the training program of the starting higher education institution. The *Hungarian Dance Academy* has already started the specialized further training of mentor teachers in accordance with this.

Higher education was re-regulated by the Parliament in Act No. CCIV of 2011 on national higher education. The teacher majors were regulated in Government Decree No. 283/2012. (X. 4.) on the system of teacher training, the order of specialization and the list of teacher majors. Specializations of the dance teacher MA included ballroom dance, classical ballet, contemporary dance, folk dance, modern dance, theatrical dance, dance history and theory (commercial dance was missing). There were no changes in the dance artist-teacher major specializations; they included ballroom dance, classical ballet, contemporary dance, folk dance, modern dance, and theatrical dance.

The common requirements of teacher training and the training and output requirements of individual teacher courses are determined in Decree No. 8/2013. (I. 30.) EMMI. In the dance teacher MA, only ballroom dance, classical ballet, folk dance, modern dance, and dance history and theory are specializations; the dance artist-teacher MA included only classical ballet and folk dance

specializations. For those with a college-level dance teacher diploma, the opportunity to obtain a dance teacher MA qualification in ballroom dance, classical ballet, folk dance and modern dance within two semesters by completing 60 credits still remains.

The list of higher education qualifications including BA and MA courses was introduced in Government Decree No. 139/2015. (VI. 9.) Korm. on the list of qualifications obtainable in higher education and the inclusion of new qualifications in the list. In it, the dancer and coach BA were included without indicating the specializations. Specializations of the dance teacher MA include ballroom dance, classical ballet, contemporary dance, folk dance, modern dance, theatrical dance, and dance history and theory. The specializations of the dance artist-teacher MA include the following: ballroom dance, classical ballet, contemporary dance, folk dance, modern dance, and theatrical dance. In the following year, Government Decree No. 169/2016. (VII. 1.) Korm. removed the theatrical dance specialization from the dance teacher MA, and only the classical ballet and folk dance specializations remained in the dance artist-teacher MA.

In 2016, Decree No. 18/2016. (VIII. 5.) EMMI on the training and output requirements of higher education including vocational courses, bachelor's and master's courses, and on the amendment of Decree No. 8/2013. (I. 30.) EMMI came into force and changed certain aspects of the 2013 regulations and organized them in a unified structure. The dancer and coach BA specializations that were discontinued in 2015 were replaced by specializations (i.e., classical ballet, commercial dance, folk dance, modern ballroom dance, modern dance, and theatrical dance). Contemporary dance, which was missing in 2013, was included among the specializations of the dance teacher MA.

The list of qualifications was re-regulated by the ministry responsible for higher education affairs in 2021. According to Decree No. 65/2021. (XII. 29.) ITM on the list of qualifications obtainable in higher education and the establishment of new courses, the specializations of the dancer and coach BA include ballroom dance, classical ballet, commercial dance, Hungarian folk dance, modern dance, and theatrical dance (contemporary dance is omitted). Decree No. 64/2021. (XII. 29.) ITM on the amendment of Decree No. 8/2013. (I. 30.) EMMI and some related ministerial decrees fixed the specializations of the dance teacher MA at ballroom dance, classical ballet, contemporary dance, commercial dance, folk dance, modern dance, and dance history and theory (commercial dance was returned). It has been confirmed that having a dance teacher (college) qualification according to the Higher Education Act of 1993 can still be obtained in the form of a dance teacher MA in the fields of ballroom dance, classical ballet, folk dance, modern dance, as well as contemporary dance and commercial dance.

In the middle of the second decade of the 21st century, the uniform status of state institutions of higher education in the arts was broken only by the legal status of the *Hungarian Dance Academy*. The change was particularly justified, since master's training, corresponding to the previous university level, had already been taking place at the academy for almost 10 years. Acknowledging this, the Parliament in Act No. CXXVI of 2016, with effect from February 1, 2017,

reclassified the institution as the *Hungarian Dance University*. The legal status of the university was not affected by the change in the higher education model implemented on August 1, 2021 – that is, the transition to the maintenance of a trust foundation (cf. Bolvári-Takács, 2017, 2018a, 2018b).

6. CONCLUSION

As mentioned at the beginning of the study, the nature of the topic's source material necessitated the use of a paradigm different from the research tools normally used in educational science. Of course, this implies a recognition of the limitations of the research, since the textual analysis of the legislation can illuminate only one dimension of the history of dance teacher training, although it is undoubtedly of fundamental importance. A full exploration of the present topic can facilitate the fulfillment of our own and others' investigations into the subject, since science is essentially communal in nature. According to our intention, our research results published here may pave the way for a different approach to educational research – primarily institutional history – by placing it in a wider context, with a wider interpretability, and by looking at the connections between co-arts and art politics as well as international processes. It is particularly important to examine the personal dimension of the topic and the history of the most important training institutions. Here, we must be sure to neglect neither the work of famous dance pedagogues, nor the internal development and professional-artistic success of the *Hungarian Dance University* or the *Budapest Contemporary Dance Academy*.

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