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Doctoral (Ph.D) Thesis



THESIS BOOKLET

György Honti

Initiation Theatre

(2008-2011)

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Budapest,
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“We indeed fight a sacred battle at the Theatre... The theatre will be the scene of sacral initiation: we will be amazed at successful initiation ceremonies... May the catharsis be blessed! May all the sacred rites, the power and enlightenment of initiation theatre be blessed.

István Kocsis: Mari Jászai (A megkoszorúzott/ The one with the wrath)

1. The Timeliness of the Study, the Questions Raised

- 1.1. This study initially targeted initiation theatre however, it became apparent at quite an early stage that the problem can not be examined excluding the analysis of works of other related art forms. I also had to make a decision regarding the forms of initiation, since the world of pedagogy is familiar with a number of initiation situations (freshman initiation is an example) which however did not fit into the present study. The art forms I examine more closely are those where -similarly to theatre- there is some form of performance.
- 1.2. Music, fine arts and dance are different from theatre. However, those who 'dare' to step out of the usual framework and would like to win new target groups over to their services will end up encountering the same challenges and problems, whichever of those fields they might be representing.
- 1.3. By a new target group we can mean two things. One is new generations: children and youth. The other however is - adopting the "proletarian renaissance" metaphor of Elemér Hankiss (1999) - the members of society with no family background for appreciating middle class culture at the same time as being deprived by modernity from the experiences of autonomous, 'folklore-like' usage. These new target groups however -as well as leaving the usual framework behind- paved the way to a world of new challenges as well as problems. The area includes the socialization of the 'naive', uneducated adult viewer who - having grown up in a different set of experiences - for whatever reason is absent from the modern 'stone theatre' experience. However -with special attention to the dissertation's undertaking to participate in the discourse of educational science- the focus of this study is primarily the 'immature' viewer (children, adolescents, young adults) and their initiation. Having come to this conclusion, another decision followed. Namely, I had to decide on the scope of the study. Including all art forms would have been beyond my capacity as well as the limits of this study. Therefore, I decided to include arts where -similarly to theatre- some sort of performance takes place. This is how dance theatre and concert performances became a part of my scope while initiations of the visual arts such as literature and fine arts will only slightly be included. However, museum pedagogy -as much similarity as it does have with theatre pedagogy- will not be discussed in this work.
- 1.4. As a man of the theatre as well as an educator, I have been using the initiation theatre method for years. This pragmatic approach and the need to analyse and understand the challenges and problems of my own work is the immediate power source as well as basic information source and landmark in what I do.

2. Research Areas

- 2.0.1. I wish to write about the method known as *initiation theatre*, which includes elements of pedagogy as well as theatre and I will aim to include both the theoretical and practical bases of initiation.
- 2.0.2. The topic is timely because it can be seen - through the undeniable rise in the number of press releases¹ - that all theatres are looking for ways to expand their viewer base not only because of their creed as cultural missionaries but also due to the marketing demands of market economy.
- 2.0.3. The world of education has been for a long time trying to include drama as a genre as it has become apparent that the limits of traditional literature education in schools is too narrow, even on the levels of curriculum.
- 2.0.4. In pedagogical circles it has become widely recognized that the more someone is a part of a process, the more the experience is personal, the more efficient the learning process becomes. Thus the best way to achieve results is the efficiently guided (or taking a different approach: supported) initiation. (*Knausz, 2001; Nahalka, 1997; Trencsényi, 2008*).
- 2.0.5. The traditional notions of ‘educating’ or ‘teaching’ someone have become unwelcome in both the everyday and professional discourse on the support of learning. At the same time the notion of ‘initiation’ rises to this horizon as well. (The spreading of the notion of ‘competence’ as the “holy trinity” of *knowledge, ability and attitude* (*Falus, 2005*) suggests the inseparable nature of knowledge and emotional identification. Highly esteemed and recognized teachers (like Professor Öveges, for example) consciously applied theatrical elements in order to achieve their initiation-like educational goals through complex improvement.
- 2.0.6. Initiation can be described as a seller-buyer situation.² The seller could be the theatre, the school or any other institution depending on who organises the initiation event while the buyer is in all cases the recipient of the session. This model includes the fact that the buyer pays the seller. This remuneration in the model is not money as the product bought is not the initiator him/herself either. The buyer receives initiation which hopefully makes him/her “richer” than before but what kind of remuneration does the seller receive? From the point of view of the theatre, the remuneration is in the more understanding audience itself while from the education’s side it is the more “educated”, “cultured” and “mature” personality capable of more complex growth. In case we want to apply *Thomas Gordon’s* (2010) approach, it

¹ From a pedagogical point of view: Honti György: *Iskolakultúra* 2009/7-8. sz.; 2010 4. sz.; Körmendy Zsolt: *Koncertpedagógia és közoktatás Neveléstudomány* 2013. 4. sz.; From a theatrical point of view: There are more and more analyses appearing in the topic in the written and online versions of the journal titled ‘Színház’ (Theatre).

² Vö.: Vámos Ágnes *Metafora a pedagógiai kutatásban* *Iskolakultúra* 2003. 04. sz. 109-112. o.

becomes apparent why it is important for both pedagogy and theatre to deal with initiation as well.³

2. 1. Text and Performance

2. 1. 1. The word ‘drama’ is present in the Hungarian everyday and professional language in a number of meanings. In my dissertation I will not be using it referring to the third literary genre following poetry and prose. I will be using it in its initial meaning, as ‘to act’ (‘dran’= Greek word meaning ‘to act’).
2. 1. 2. Since its creation, the current National Core Curriculum (includes the point that drama (as a genre) should not only be approached from the point of view of literature. Therefore, these other approaches are also included in the present study.
2. 1. 3. In the classic tradition of theatre performance-audience relationship, there is nothing standing between the recipient and the performance. According to this optimistic theory, the performance or work of art is effective in its own right. In the case of certain works of art however, the recipient is subjected to the artwork following a certain interpretation. Theatre is such an art form while music often is too. Therefore, the “interpretation of the interpretation” is also an area to be examined.

2. 2. My Expectations Regarding the Study

2. 2. 1. I hope that by the end of the research and through its presentation it will become even more apparent that education and theatre are already intertwined and are becoming more and more so.
2. 2. 2. I hope, it will also become apparent that there is a need for a pedagogically educated theatre professional in the course of the educational process and for an educator with practical theatre knowledge to become an important part of such theatre workshops.⁴
2. 2. 3. I hope there will be more and more educational material on the market and that future teacher-actors will be prepared and educated in an organised fashion.
2. 2. 4. I hope I manage to give a precise, accurate description conforming to the technical terms and professional guidelines of both pedagogy and theatre. In the meantime, I hope to create a methodological manual which can be the basis of usage in wider areas as well as different ones.

³ One of Gordon’s theses is that the questions ‘Whose problem?’ ‘Whose interest?’ need to be asked while seeking solutions for problems in pedagogy. Answering these questions brings basic change in the search for solutions. In our case this means that if the theatre or the teacher ask themselves these questions, it becomes apparent that the lack of initiation is a problem of both the institution (school, theatre) as well as those existing within the institution (and I am intentionally avoiding the term ‘worker’ as it significantly narrows the notion down) therefore initiation is in both their interests.

⁴ And I am definitely not alone in this. Amongst others, the work of InSite drama in the past years have facilitated this to a great extent for which I would like to take the opportunity to thank them.

2. 2. 5. I attempted to make the following areas the subject of my research:

Clearing up the terms *initiation theatre* as well as its pedagogical and artistic aspects.
More specifically:

- Defining the notion of the *initiation* from the viewpoint of both the theatre and pedagogy.
- What kind of pedagogical base did student “services” of theatres have in the past 20 years in Hungary.
- Taxonomical challenge: To what extent is initiation a theatre pedagogical phenomenon and to what extent is it its own entity?
- How do teachers teach the specific contents of drama and theatre?
- How can the role of initiation leaders can be defined in regards to pedagogical or artistic status based on sociological roles and to what extent does the situation effect their undertaking?
- The analysis, presentation and categorising of the methods applied under the name *initiation*.
- The precedents and birth of Initiation Theatre.

3. Research Methodology

- 3.1. The dissertation's primary method of research is the interview. However, I also rely on resource analysis as well as secondary literature.
 - 3.2. Initiation is not a method adopted from previous foreign practices therefore, there is barely any foreign literature where it is discussed. Of similar foreign practices, György Vidovszky presents the German, while Éva Vatai the French practices.
 - 3.3. The interviewees are persons who have become acquainted with the genre of initiation from the side of art and/or pedagogy. In choosing them, I considered the following criteria:
 - Possibilities permitting: all professionals in Hungary who claim to work with initiation-type practices.
 - Those, who - based on their work and their methods - belong to this category.
 - Professionals responsible for providing resources.
 - Those with theoretical work taking part in the decision making process regarding policies.
1. Iván Angelus, head of the Budapest Contemporary Dance Academy - 10th October 2010.⁵
 2. Katalin Bándoli, group leader of the Music Collection of the Metropolitan Ervin Szabó Library - 25th November 2010.
 3. István Fazekas, winner of Jászai Mari Award in acting - 14th July 2011.
 4. Ádám Fellegi, concert pianist koncert-zongoraművész - 3rd November 2010.
 5. Katalin Gabnai, the "grand dame" of Hungarian theatre pedagogy (Gy. H.) – 30th July 2010.
 6. Orsolya Gálos, head of communication of the National Theatre - 22th November 2010.
 7. Rita Góbi, founder of the GoBe association and Péter Parti, a member of the association - 16th November 2010.
 8. Péter Horváth, writer, director - 1st December, 2010.
 9. László Janik, actor - 27th October, 2010.
 10. Dóra Juhász, coordinator of the Trafó's Initiation program - 13th October, 2010.
 11. László Kaposi, founder of the *Round Table* Theatre In Education Company and head of The Hungarian Drama and Theatre in Education Association - 27th October, 2009.
 12. György Karsai, university professor- 28th October, 2010.
 13. Ágota Kotsis and Nikolett Varga from the National Dance Theatre - 13th October, 2010.
 14. Zsolt Körmendy, concert pedagogue - 20th October, 2010.
 15. Ildikó Lipták from the *Round Table* Theatre In Education Company - 13th November, 2010.
 16. László Magács, head of Merlin Theatre and Rita Páva, the theatre's program coordinator - 25th October, 2010.
 17. Attila Magyar, actor - 3rd November, 2010.
 18. István Nánay, critique - 9th May, 2011.
 19. Helga Papp, member of the Kurfli Association - 6th December, 2010.

⁵ The dates refer to the times of the interviews.

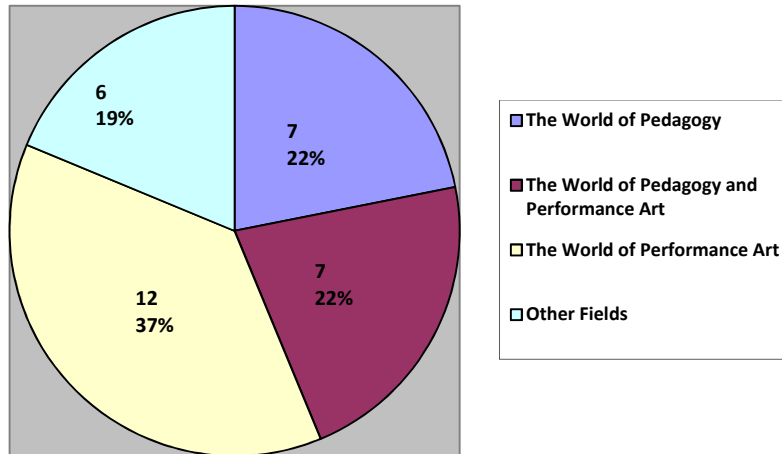
20. Imre Patkós, professional director of the Symphonic Orchestra of Szolnok and Dorottya Szatmári, the artistic consultant - 29th October, 2010.
21. Júlia Losonczy Mrs Perényi, theatre specialist of the Cultural Ministry - 15th August, 2011.
22. István Szabó, vice director of the *Hungarian Theatre Museum and Institute* - 6th July, 2011.
23. Réka Szabó, artistic director of *The Symptoms* – 25th November, 2010.
24. Gábor Takács, head of Káva Cultural Workshop - 2011. január 12.
25. Ferenc Tarr, member of the Kontra Workshop - 9th November, 2010.
26. László Trencsényi, researcher of pedagogy, teacher at the Psychology and Pedagogy Department of ELTE - 2009.
27. Éva Vatai, teacher at the Leöwey Secondary School of Pécs - 13th, November, 2010.
28. Viktória Végvári, a member of the Kolibri Theatre for Children and Youth - 20th October, 2010.
29. György Vidovszky, director - 18th November, 2010.

There are a number of interviewees, who belong to multiple categories based on their activities. The following summarized table helps orientation.

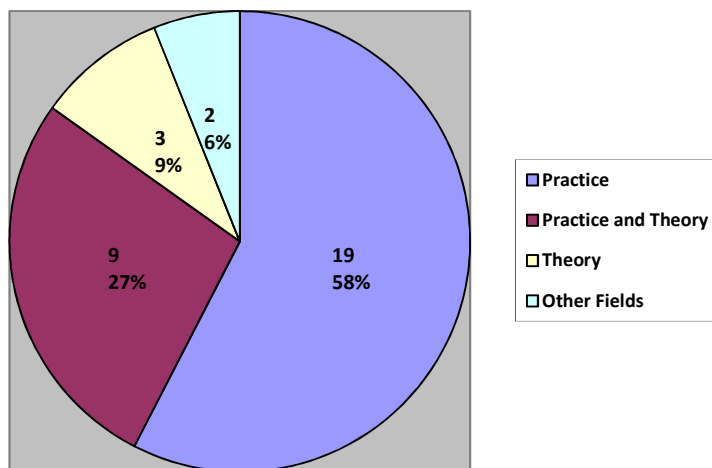
Workshops/events held by him/her (or his/her colleagues) use the name <i>initiation</i>	Workshops/events held by him/her (or his/her colleagues) do not use the name <i>initiation</i> , however, his/her work (or his/her colleagues' work) involve the activities of initiation.	Professionals in theoretical work and/or decision makers in policies and/or resource allocation.
Angelus Iván	Fellegi Ádám	Gabnai Katalin
Fazekas István	Gabnai Katalin	Juhász Dóra
Gálos Orsolya	Juhász Dóra	Kaposi László
Horváth Péter	Kaposi László	Körmendy Zsolt
Janik László	Körmendy Zsolt	Lipták Ildikó
Karsai György	Lipták Ildikó	Nánay István
Kotsis Ágota	Takács Gábor	Perényiné Losonczy Júlia
Magács László	Vatai Éva	Szabó István
Magyar Attila	Végvári Viktória	Takács Gábor
Papp Helga	Vidovszky György	Trencsényi László
Páva Rita		Varga Nikolett
Patkós Imre		Vatai Éva
Szabó Réka		
Szatmári Dorottya		
Tarr Ferenc		
Varga Nikolett		

The bold font type indicates the main area of activity in the case of professionals belonging in more than one column.

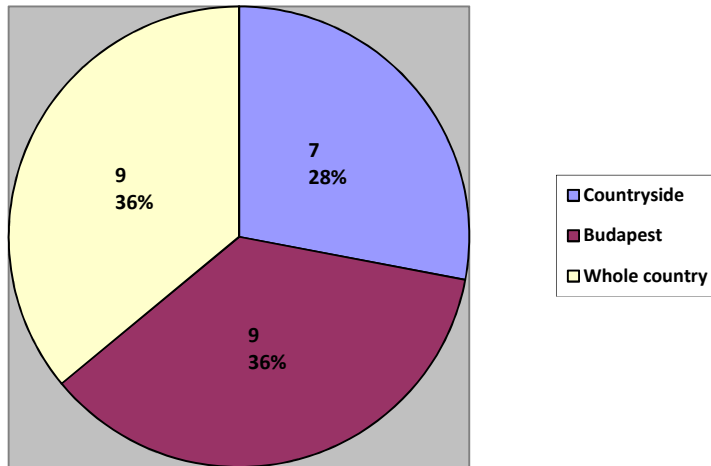
Pedagogy – Those from the area of performance art



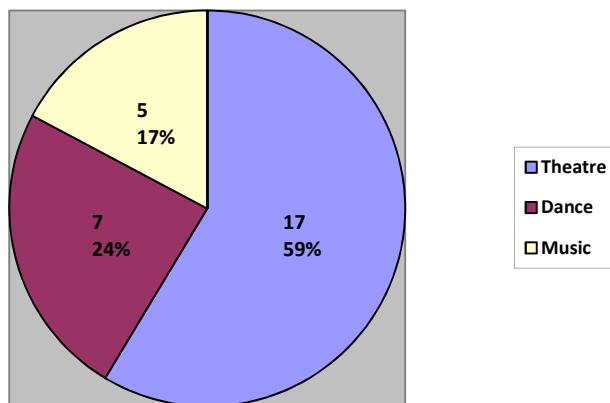
The distribution of interview subjects working in practical and theoretical fields



The countryside – Budapest (in the case of professionals involved in practical activities)



According to genres (only those working with practical activities)



3.4. The interviews are to be considered thematic qualitative interviews in an unstructured manner - regarding their content (*Seidmann, 2002*). This type of interview is similar to the structured deep interview (thread interview). However, as the structured deep interview only views the interview subject as an informant, (*Kovács 2007*) disregarding their complex personality, this format was not satisfactory for me.

3.5. The questions of the study refer to limited subproblems, conforming in this respect to the type of deep interview. On the other hand, I also wanted to learn something about

the interview subjects themselves, their ‘sociological embeddedness’ which crosses the limits of the deep interview.

- 3.6. When processing the interviews, my strategy was not to create an individual chapter presenting empirical research results, I rather arranged the data gained from the interviews into the logical order of the questionnaire/topics.
- 3.7. I have put together a questionnaire with more than 30 items, which all the interviewees were asked and based on the answers, I attempt to write down, what kind of motivation my subjects had toward this field, what their attitude and their methods were and how they would evaluate their own results.
- 3.8. When compiling the questions, I paid attention to asking all the important pieces of information in more than one way and to keep returning to some topics. I attempted to define the order of the questions in a way questions with similar goals do not directly follow each other while the order of the questions do reflect that we discuss the segments of the topic in a complex fashion.
- 3.9. The interviewees only knew about the topic of the future interview and not the actual questions. This way the “repeated” questions encouraged them to express their opinion in a more accurate way and even in new lights.
- 3.10. My own involved and initiated status regarding the topic naturally arises since I also follow a certain initiation practice. How can this situation remain a positive addition to a research without my subjectivity hindering the exploration of true reality? I am obviously and firmly an insider in the this field and would like to continue to be so. This is why my own opinion⁶ will be articulated at different sections. In the meantime, being an insider can be interpreted as a research method as well (*Tesfay, 2017*). The term ‘halfie’ comes from ‘selfie’ and accurately expresses the two faces of this ‘inside-outside’ situation. A similarity with pedagogical ethnography rightfully arises (*Mészáros, 2017*), when the researcher defines him/herself as a resident instead of as an outsider and lives through the events from the inside. The insider researcher however is even more of an insider since he/she researches the activity he/she takes part in. This way, he/she can have aspects (*Flamich, 2018*) that help create more nuanced opinions and statements and build bridges toward outsiders this way as well.
- 3.11. When validating interview situations, the interviews had to be evaluated from the point of view of credibility and see how realistic the interviewees answers were. I analysed whether or not a ‘professional fellowship’ came to be between the interviewee and myself meaning a partner status, openness and trust. This fellowship plays a significant role, since it is through it that the hidden deeper elements depending on the situation can be analysed (*Sántha, 2007*).

⁶ To which the above mentioned are similarly true. Meaning my opinion is not constant and ‘true’ under all circumstances. And as I am getting older, I am more and more on the opinion that nothing can ever be surely said about anything. Here is for example the question ‘Do they need theatre?’ From most points, my answer would be ‘yes’ (getting to know ourselves, culture, experience, etc), However, if the point of life is actually happiness (and without a better solution, this is what I actually think), then there is no need for theatre. On the contrary, theatre can be said to be harmful as it conserves and recreates a negative state lacking happiness. If I am happy, I have to experience completeness, while theatre (and all forms of art) are about absence management.

- 3.12. Since the interviews can or rather should be interpreted as narratives, I used the tool of narrative text analysis in questions which aimed at shedding light on more complex and descriptive events. D. Jean Clandinin and F. Michael Connelly in their work *Narrative inquiry* (2000) give detailed description for the analysis of narratives created in the field of educational science and so I used the ‘action plan’ they describe again again where it was needed.
- 3.13. There are a number of softwares aiding narrative analysis from word cloud generators to graphic softwares able to point out connections. I used the services of the Atlas.ti software when checking and broadening the results of the study.
- 3.14. Based on a method I worked out, the basic units of the interviews are thoughts. This means that when analysing them, I ‘cut up’ the interviews to units of thoughts and placed them where I felt they were most relevant. I either use direct quotation or I highlight the frequency or special nature of different thoughts based on the type of the question. I contrast the most popular thoughts to alternatives and present how colorful this world is as well as how many fine details there are to this pedagogical process.
- 3.15. The main question is always whether or not the previously defined pedagogical and artistic goals could be reached and if not, what could have been the cause of that.

4. The Structure of the Dissertation

- 4.1. I have divided my dissertation into three units. They are divided for the sake of clear structure despite being interconnected. The first part includes professional materials created until the end of the active part of my research (2012) while the second part includes the analysis of the interviews. In the third part, I talk about material created after the end of the active period of my research.

5. The Summary of the Research

- 5.1. *Education and theatre will be more and more dependent on each other.* This is a field growing and developing freely, without guidelines where creators realize in the process of creation that successful work might require knowledge from other fields as well. This realization was articulated by a number of interview subjects (eg. Iván Angelus, Ferenc Tarr, Viktória Végvári).
- 5.2. *There would be need for a theatre professional with pedagogy background as well to find a position in the process of education while a professional educator with theatre background too should be a member of such workshops at theatres. If this statement is true then in the future -thanks to the experiences and lessons learnt from unrest of the past few decades- (some of which are described in this work) we will be seeing more and more initiators at work. It is also to be expected that more and more educational material will be available on the market and these actor-teachers shall be prepared in an organised fashion.* The analysis of the interviews did not prove that this process has started however, it did prove a need for such education/training.
- 5.3. *Clearing up the notion of 'initiation' from the side of education as well as theatre.* There is a detailed description on this topic both in the introduction as well as at the analysis from which it can be stated that the participants work within quite a broad circle of notions and definitions. When processing the research, I tried a number of models however, due to divergence, the task seems undoable at this point. However, the criteria defined in 5.5 can be understood as a kind of attempt for a definition.
- 5.4. *What kind of pedagogical base did the theatre programs aimed at students have in the past 20 years?* It can be said with certainty that work going on in the stone theatres have minimal pedagogical base while independent and alternative theatres place a greater importance on finding colleagues with the right pedagogical preparation.
- 5.5. *Taxonomical challenge: To what extent is initiation a theatre pedagogical phenomenon and to what extent is it its own entity?* Analysing the interviews led to the result that the minimum of initiation workshops is the presence of a member of the creative team and the expression of extra information during the time spent together.⁷ If this model is applied to theatre pedagogy, then the creators and workshop leaders are the same people and extra information is given even if it is not directly said by them as leaders but by the situations, questions and conventions applied. Based on the above mentioned minimal criteria, they are the same phenomenon. If however, I take into consideration the scoring based on importance mentioned by most of the interviewees (a concept referring to form and content) then the areas are easily divided. If somebody goes through the below points - which is probably not complete but includes the most important approaches - then the given activity can be defined closer than just by the name given to the activity by its creators. This approach would help quality assurance since it would push the activity

⁷ Added information does not only mean lexical knowledge of course.

leaders to analyse their own acts during self check based on a wider professional horizon. I suggest the following main criteria⁸:

1. What is the concept (desired effect)?
2. Do we have a pedagogical goal and if yes, what is it?
3. Do we have an educational goal and if yes, what kind of material do we wish to teach?
4. What kind of financial possibilities are there (tender, own resources, income from ticket sales, etc)?
5. What is the location of the program (can it be organised on another site, what are the connections between technical possibilities (lighting, sound), space structure, the relationship between stage and auditorium)?
6. How long is the session?
7. How many stages will the session have? What are the substages (topic, form, content, equipment, etc)?
8. What is the expected size of the audience?
9. What age group is expected to dominate the audience?
10. Do we concentrate on content or form?
11. What kind of audience is expected (talk, questions, opinions, group preparation, can take part, can direct, can act, etc)?
12. In what order do theatrical and analytical parts follow each other? (initial activity, being together before the play, being together during the play, sessions during the play, when the play is interrupted, session after the play, etc)
13. What kind of effects are used in the theatrical parts (text variations, scenery, costumes, voice, style, etc)
14. What kind of pedagogical elements are used in the processing part(s) (teacher's presentation, project, questions)? More specifically, what kind of theatre pedagogical conventions?
15. What kind of social roles are assumed by the actor-drama teachers?
16. What kind of quality assurance is applied?

The above questionnaire can be further detailed by and be the base of - in case of a professional consensus - a document defining the 'professional minimum'.

- 5.6. *An attempt to analyse effect and the summary of results (how do students 'schooled on' initiation and ones never having taken part think about theatre after their highschool graduation). Results are clear at this point too. After these sessions, students tend to go to the theatre significantly more often. However, this result is contradicted by the Hungarian Youth Research (Magyar Ifjúság Kutatás) 2012⁹, where on the contrary, researchers found significantly regressing theatre visit frequency as opposed to previous studies. Resolving this contradiction is available on two levels. The interview subjects only talked about their own experiences which was not supported by any objective study. However, we can suppose that their opinion and experience is not unfounded and that the results of initiation theatre activity are an opposing force in the generally degrading tendency. Therefore, it can*

⁸ In compiling this list, I used the study titled *Színházi nevelési programok kézikönyve* (Cziboly-Bethlenfalvy, 2013) (Encyclopedia of Theatre Education Projects)

⁹ http://kutatopont.hu/files/2013/09/Magyar_Ifjusag_2012_tanulmanykotet.pdf 220. o.

also be assumed that a more detailed, large-scale research into the effects of initiation theatre could prove that this activity results in a higher frequency of theatre going.

5.7. *How do teachers teach the special content involved in drama and theatre?* All the interview subjects who came from the world of pedagogy voiced their concerns regarding the lack of knowledge acquired in higher education. Therefore, it can be said that despite the fact that the National Core Curriculum regards many notions connected to theatre as conditions of graduation, the university does not prepare future teachers to this knowledge or to transferring it.

5.8. *How can the role of initiation leaders be defined in regards to pedagogical or artistic status based on sociological roles and to what extent does the situation effect their undertaking?*

A conscious usage of sociological roles is not typical to this field.

There is however a connection between pedagogical consciousness and the usage of sociological roles. This means that the higher qualified someone is in pedagogy, the more conscious they are about selecting and using the possibilities offered by sociological roles in reaching pedagogical goals. This in the meantime is also a proof for the need of relevant education/training.

5.9. *The analysis, presentation and categorising of the methods applied under the name 'initiation.'*

The research uncovered a much larger methodological, formal and content base than it was expected based on previous assumption. A scientific approaching to the world of initiation -as it is in a forming/reforming phase right now- is in need of an accurate definition of terms. However, every attempt so far has proven that practice does not have a regard for theoretical frameworks which make them not helpers, but interferences in the processes.

5.10. *The precedents and birth of Initiation Theatre.*

According to professional literature sources, the first time initiation theatre took place was in 1975 in Kecskemét (Ruszt József), the precedents of which are also connected to Kecskemét (Udvaros Béla). Interview subjects however, did not present any unified knowledge. They were all inspired by different sources. Despite the fact that all of them were aware of the work of József Ruszt and mentioned it too even though they did not refer to him as a forerunner or someone who inspired their own work.

6. The Recent Past, The Present and The Future

- 6.1. In the past 8-10 years, a boom in theatre education has been apparent in Hungary. There has been a clear increase in the number of such plays and sessions by theatres (professional and independent ones too) as well as in the number of institutions specifically dedicated to theatre education and their plays. The reasons for this have never been scientifically addressed but the aging of the audience, the spread of theatre pedagogy, as well as a change in political priorities could all play a part¹⁰.
- 6.2. In *Színházi nevelési programok kézikönyve (Handbook of Theatre Education Projects)* (Cziboly, 2013), a description of 172 projects of 119 organisations can be read along with thorough analysis of the Hungarian situation at the time. Partly as a follow up to this, in 2017 problems and similarities of theatre companies addressing education was analysed for a year in three work teams with funding coming from the National Cultural Fund. The three groups of the pioneering work were: terminology, assessment, strategy and three studies provided guidance: Máté Géza Novák: *Alkalmazott színház Magyarországon (Applied Theatre in Hungary)*, Dániel Golden: *Színház és nevelés Magyarországon (Theatre and Education in Hungary)*, and Ádám Bethlenfalvy: *Színházi nevelési programok – nemzetközi kitekintés (Theatre Education Programs - An International Outlook.)*
- 6.3. The work groups presented their findings at a shared event and then offered all of the material to online discourse. Finally, they published another piece on the whole project titled *Színházi nevelési és színházpedagógiai kézikönyv (Encyclopaedia of Theatre Education and Theatre Pedagogy)* (Cziboly, 2017).
New work teams formed and keeping a 3 year cycle in mind, they are trying to reach the defined goals, create the appropriate terminology and work out and introduce an assessment system.
From the point of view of initiation theatre, this research series is important because - even though the terminology is admittedly not unified- the term *initiation theatre* is widely accepted as a part of theatre education and theatre pedagogy on its own right.
- 6.4. The Hungarian Institute for Educational Research and Development ordered the study titled *A drámaoktatás helyzete a köznevelésben és a színházi nevelés a köznevelés eredményességéért (The Situation of Drama Education in Public Education and Theatre Education)* for the Success of Public Education within the framework of Social Renewal Operative Program-3.1.15-14-2014-000-the operative realization of public education reforms. The professional leader of the study was Dr. Júlia Eck with Gábor Körömi as her deputy. The results of the study complemented by other studies were published by the Hungarian Institute for Educational Research and Development in 2016 titled *Drama-Pedagogy-Theatre-Education*. In the preface, the study's creative editor Klára Illés says the study came to be as an effect of the results of the DICE study.¹¹
The original study was mainly preoccupied with the school side of theatre pedagogy. However, the work of Zsuzsanna Tóth titled: *Drámapedagógia az iskolán kívül*

¹⁰ Supporting new art conveying methods toward the young generation has become an essential part of public tenders.

¹¹ DICE - also headed by Ádám Cziboly proved that the prepared usage of drama pedagogy resulted in significant improvement in the area of the Lisbon key competences.

(Theatre pedagogy Outside the School) and of László Trencsényi titled: *Kettős tükörben: drámapedagógia a neveléstörténet és a gyermekszínhátszás felől (Through a Double Mirror: Theatre pedagogy and the History of Education from the Point of View of Children's Theatre)*. The volume has been greatly expanded compared to the original structure as far as its writers, content (topics, outlook) and length are concerned.

Quoting the words of László Trencsényi: "The experiences - those of the present study included - show that the recognition of theatre pedagogy is still unfairly poor so there still is a need for legitimizing strategies." This thought reflects the conclusion drawn from the interviews I conducted.

- 6.5. Regarding terminology, there are two basic philosophical approaches. In the first one the notions are in a subordinate relationship with each other (Encyclopedia of Educational Programs) while the other shows more of a lattice-like structure (Encyclopedia of Education and Theatre Pedagogy).
- 6.6. In the active phase of the study the perceived or existing opposition between educational theatre and theatre pedagogy was not yet apparent. László Trencsényi speaks of the birth of a new profession while Ádám Cziboly believes in unity firmly. From the point of view of initiation theatre this is interesting because initiation comes from theatre pedagogy while also belonging under the umbrella of educational theatre. The one possible outcome of the terminological dispute will lay down umbrella terms, genres and building blocks seeing it as they way out of the present chaotic situation. One of the reasons for this chaos is derived from the geographical and historical features of Hungary. Theatre education today is defined by a number of components.
 1. the Hungarian theatre pedagogy tradition (eg.: Katalin Gabnai)
 2. the initiation theatre of József Ruszt
 3. the anglo-saxon theatre pedagogy (eg. Round Table Theatre In Education Company)
 4. German theatre pedagogy (eg.: Örkény Theatre)
- 6.8. Nowadays, there practically can not be a state tender without theatre education being a priority in it in one form or another while the private sector has also started shifting into this direction.
- 6.9. In the newest National Core Curriculum -which is still in the preparation phase- this field will be covered by the new name 'Drama and Theatre. In primary schools, artistic education will be pushed to the afternoon hours while in secondary schools, visual culture and music will take up most of the art classes. One of the expected effects of the new National Core Curriculum is that the 'training of trainers' or education of educators will become even more of a pressing issue.
- 6.10. Initiation theatre outside of school will be higher esteemed.

7. Areas for Further Research

- 7.1. It would be important to address, where the border between school lesson and initiation is. For example, at a literature class, where the teacher represents the

creator and all extra information comes from him/her then where and how can the two areas be separated?

- 7.2. Further analysis is needed to determine why it is that news and reports on initiation activity of the past few years mostly cover dance theatre initiations.
- 7.3. The effect of initiation theatre to theatre going habits.
- 7.4. The answers of the interview subjects in almost all cases pointed further than the specific questions which could provide grounds for further analysis.

8. The Author's Publications in the Field

Honti György (1994): Beavató Színház Szakdolgozat Színház- és Filmművészeti Egyetem (Thesis on Initiation Theatre, University of Theatre and Film Arts)

Honti György. (é.n.): Művészet a börtönben – Az ELTE Neveléstudományi Doktori Iskolájában készített dolgozat ((n.d.) Art in Prison - Paper written in the Doctoral School of Education of ELTE)

Honti György: Beavató színház, avagy mindannyian Ruszt József köpönyegéből bújtunk elő Iskolakultúra 2009/7-8 (Initiation Theatre: We all Appeared from the Cloak of József Ruszt)

Honti György: Beavató (Honti György beszélget Trencsényi Lászlóval) DPM 38. sz 2009/2 ((Initiation (György Honti talks with László Trencsényi))

Honti György: Beavató (Honti György beszélget Kaposi Lászlóval) DPM 39. sz 2010/1 ((Initiation (György Honti talks with László Kaposi))

Honti György: Beavató (Honti György beszélget Gabnai Katalinnal) DPM 41. sz 2011/1 ((Initiation (György Honti talks with Katalin Gabnai))

Honti György: Mi is az a beavató színház? DPM 21. sz. 2001/1 (What is Initiation Theatre?)

Honti György: Ruszt, a pedagógus DPM 53. sz. 2015/3 (Ruszt, the Pedagogue)

Honti György: Zenei nevelés Szolnok megyében, avagy, egy konok ember küzdelme Parlando 2012/2. (Musical Education in Szolnok County: The Struggle of a Stubborn Man

Conferences:

X. Országos Nevelésügyi Konferencia drámapedagógia szekció Budapest Benczúr-ház 2010. november 6. (10th National Conference on Education, Theatre pedagogy Section)

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10. Appendix

10. 1. The Questions

In the process of working out, checking and finalising the questionnaire, I followed the instructions of Gabriella Mezei (*Mezei, 2006*) and my supervisor.

1. Who are you?
2. Why do you do this?
3. What do you think about the following notions?
 - 3.1. initiation
 - 3.2. initiator
 - 3.3. TIE
 - 3.4. theatre pedagogy
4. Is this necessary?
5. How do you do it?
6. Is this useful?
7. What kind of pedagogical guidelines do you follow?
8. What are your experiences with the children, adolescent and young audience of today?
9. What is your job in connection with the children, adolescent and young audience of today?
10. What are your experiences with theatre playing for the children, adolescent and young audience of today?
11. What are your experiences with the school education of the children, adolescent and young audience of today
 - 11.1. regarding literature?
 - 11.2. regarding drama?
 - 11.3. regarding behavioral culture?
12. Whose job?
13. Do they need theatre? Why?
14. Do you need children, adolescent and young audience? Why?
15. What kinds of artistic guidelines do you follow?
16. What kinds of feedback do you get? From whom?
17. Is effect measurable? Are there regular assessments?
18. Why the name?
19. Do you know anything about its history?
20. What kind of roles do participants assume?
21. Where does it take place?
22. Where to next?
23. What else would you like to add?
24. „A” or „B” child?
25. 'To art' or 'with art'?
26. Do they need this?
27. Do you address the problem of becoming an expert?
28. How are the projects financed?
29. What kind of theoretical base exists?
30. How many children participated?
31. What was the most beautiful/most difficult experience?