

Educational platform for young dancers

As a freshly graduated contemporary dancer, new art management student and **LLB Susy scholar** I have dedicated this semester with the tremendous help of Workshop Foundation to **look deeper into the missing topics of the education of a Hungary-based dance student**. I have touched the topic with a research starting with myself, my education, then broadened it to the wider environment in Budapest. **It also grew into action**; I have successfully organized **4 events of my programme „How to?”** in cooperation with Trafó House of Contemporary Arts. Before getting into more details, I would like zoom in some of the crucial points I believe are **missing from the Hungarian dance education**.

Preparing for auditions. The classes are focusing so much on the technical/artistic part of improvement that it misses out a great deal of sharing information about: how to apply, record, book, attend properly, from simple practical side until more difficult subjects. A graduated dancer (unless educating himself/herself) is not familiar with simple video/music editor programmes, writing an e-mail properly, speaking English, booking flights, understanding terms such as open call, residency, cut, invitation only, showreel etc. It would be really important to know all of these at the starting point of the career of an artist, but there is no focus on this at all in the current dance education system.

Contracts, invoices, business. Hungarian dance education does not deal with any of the economic parts of knowing how to be a freelancer artist. One has no idea of the tax-system, does not know how he/she can receive his/her salary, how to fill out an invoice, when should they receive a contract, what should be in a contract, how to make a tax declaration. Simple things, but still highly important. I myself have experienced how the lack of knowledge can lead to misunderstanding, low self-esteem, and of course, financial troubles.

Structural knowledge of the field, organizations. I might have just completed my internship with Workshop Foundation, but before applying for LLB Susy I have barely heard of the Foundation or any other dance-focused supporting organization in Hungary. I had no idea there are people working in the background to help artists create. I also did not know about if there is a pension system or not as a dancer, if there is a union where I can turn to with my

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(11.12.2018-11.06.2019)

problems or not. I also did not have any idea the financial support system of the independent companies/artists.

Basic human rights. Healthy relationship between dancer and choreographer, dancer and dancer, a possibility to reach out for help, fixed amount of working hours, receiving salary in time, not working for free, and so on.

I had a wish to be able to talk about these topics with an expert, so I organised the issues into topics, and created the „How to?” events in Trafó, always with someone who I thought can talk about the actual topic (these experts so far were dancer, organizer, manager, lawyer, psychologist). I am **highly satisfied** with the results, as there were **dozens of young dance students coming to the talks from very different genres**, they were very engaged, and now it is confirmed that the programme **will continue in the next season of Trafó**.

Workshop Foundation has been a great help for me in various ways; it had taught me basic administrative tasks, Gergely (leader of the Foundation) involved me in creative work (writing, giving feedback), I had the chance to visit Aerowaves Spring Forward 2019, and New Baltic Dance, I could get involved in the processes of applying&settlements and I could keep in touch with dance artists every day. My colleagues are **highly professional, friendly people**, they helped me not just in the work at the Foundation, but also gave me feedbacks with my own programmes and other works.

I believe my LLB Susy period was an ideal one. I received a **great deal of knowledge, trust, routine, understanding**, which hopefully can help me contribute to a **sustainable contemporary dance scene in Europe in the future**. As the ending of this short essay and my period as an LLB scholar I would like to thank the partners/platforms of LLB to make possibilities like this, I hope it will continue, and **new generations of dance administrators/managers will be able to experience what I could**. Thank you!