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Dance tourism in Hungary: An evaluation of future growth
possibilities in the Lindy Hop scene of Hungary

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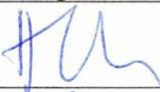
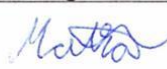






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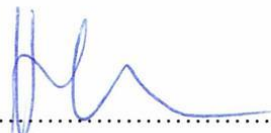
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1. Introduction

Music festivals and events are a global phenomenon which steadily increase in number every year. While the largest and most widely known festivals cater to lovers of contemporary music (Glastonbury Festival) or electronic music (Tomorrowland) according to EUROPEAN BEST DESTINATIONS (2017), there is also a somewhat lesser known and underrepresented market whose musical preferences lie somewhere in the first half of the 20th century.

The goal of this paper is to raise awareness of and to provide a basic introduction to the Hungarian Jazz event scene and its highly popular dance counterpart, Lindy Hop. Supply and demand factors will be explored with the goal of introducing the target markets of the two closely related art styles, and their potential or already existing effects on domestic tourism. The inbound tourism activity of these events will also be outlined but is not the main focus of the present paper.

As a fan of Jazz music and a learner of the Lindy Hop dance, I had great motivation to delve deeper into the topic using scientific means. There is, however, little research available about today's Swing dance Renaissance and the tourism potential associated with the market segment that developed from this phenomenon. Since this lack of information is present on a worldwide level including Hungary, it will be necessary to introduce basic concepts and their current representations in the world and, most importantly, in Hungary.

While Jazz as a musical genre might appear well-established, known and understood by all, this paper will be exploring the history and the image of Jazz, to determine possible discrepancies between what Jazz music is and what audiences perceive it to be. The possibility of an increase in demand in Hungary due to raising awareness of the genre will be evaluated.

The Lindy Hop dance and its history will also be introduced. Thousands of dancers follow the subculture that was created around the music, dance and style of the 1930s and 1940s all over the world. Due to its global nature, many of these dancers visit other countries with standard tourism purposes and with the promise of finding a Lindy Hop scene in the given country or city. Although Lindy Hop is

not as reliant on live music as it historically used to be due to the modern solutions appearing since the 1930s, the possibility of dancing to live music is still an essential part of keeping dance communities active and growing.

In the first half of the present paper, the meaning, history and present state of the Jazz music genre and the Lindy Hop dance will be explained. Previous research and findings about event tourism, and festival tourism are also discussed, and features of the modern festival scene will also be introduced, with an emphasis on events related to Jazz and Lindy Hop respectively.

In the second half of the paper, focus will be shifted to the research and of the demographic details of domestic visitors of Jazz and Lindy Hop events in Hungary. The possibility of reaching out towards the younger public with the potential of increasing the market for Jazz and Jazz dance related events will also be discussed. The cooperation possibilities between organizers of music and dance festivals will also be analysed to evaluate the viability of organizing events targeting visitors of both event types.

The objective of this study is to establish a basic research about Lindy Hop and Jazz audiences in Hungary and to analyse the behaviour of these audiences and their perceived image of Jazz and Lindy Hop. The potential of creating new Lindy Hop or Jazz events in Hungary is also to be evaluated. This study was designed to answer the following hypotheses.

Hypothesis 1. The Lindy Hop Swing dance scene will continue growing and gaining market share in Hungary.

Hypothesis 2. People who do not dance Lindy Hop believe Lindy Hoppers to be older than their actual age.

Hypothesis 3. Lindy Hoppers are more interested in Jazz music events than non-Lindy Hoppers.

Hypothesis 4. Lindy Hoppers dance primarily for self-entertainment.

Hypothesis 5. Interest of non-dancers is higher towards Lindy Hop than towards Jazz music.

2. Literature Review

2.1 What is Jazz?

“By and large, Jazz has always been like the kind of a man you wouldn’t want your daughter to associate with.” – Duke Ellington

2.1.1 The definition of Jazz

„Jazz is a form of art music that originated in the United States through the confrontation of African Americans with European music. The instrumentation, melody, and harmony of Jazz are in the main derived from Western musical tradition. Rhythm, phrasing, and production of sound, and the elements of blues harmony are derived from African music and from the musical conception of African Americans. Jazz differs from European music in three basic elements, which all serve to increase intensity:

1. A special relationship to time, defined as “Swing”
2. A spontaneity and vitality of musical production in which improvisation plays a role
3. A sonority and manner of phrasing that mirror the individuality of the performing Jazz musician.” (BERENDT, J. E. & HAUSMANN, G. 2009, p. 611)

As a summary of the above definition we could say that Jazz not only encourages but necessitates constant improvisation. Audiences are very unlikely to hear songs of the Jazz genre being performed the exact same way twice in contrast to other genres of music. The ever-changing nature of its songs is what makes Jazz complicated from a technical standpoint, and the audience guessing as the constant change of tension and resolution takes place in the performance.

2.1.2 The short history of Jazz

Jazz music originates from the United States of America. There are many approaches as to the exact place and time of its creation, but most sources including the well-known documentary series *Jazz* (2001) suggest that its true origins are to be found in New Orleans. While its roots are to be found in New Orleans, Jazz was shaped at the same time in many different locations throughout the US.

The prehistory of Jazz starts with the Blues, then continues with Ragtime music, New Orleans Jazz and for the first time culminates in Swing. It was during the Swing era (1935-1946) that Jazz music first enjoyed mainstream appeal, largely due to the marketing efforts of the white bandleader Benny Goodman who exhibited talent and capitalized on the opportunity to deliver the art form to white audiences. In response to the Swing Era, the Lindy Hop dance appeared in the Afro-American communities and soon became hugely popular among white dancers as well.

Towards the end of the Swing Era, a very bold and experimental type of Jazz emerged by the name of Bebop. This type of music was far more focused on improvisation and the musician than ever before and was typically not suitable for dancing.

At the same time, Swing and Jazz have lost much of their appeal as the younger generation began leaning towards newer styles such as Rock and Roll, which provided them with an own identity as a way to distinguish themselves from the generation of their parents, even though this style was still intimately rooted in the blues and Jazz traditions. As a result, Jazz was proclaimed dead.

In the following times, many of the most famous Jazz musicians have left their home country to perform abroad, for example in France, to make ends meet. This process further changed the genre during its time spent home away from home and have led to fusions of different musical traditions such as Bossanova, which is Jazz played based on the Latin musical tradition. The culmination of improvisation, Free Jazz, was also created, which is a genre even bolder than Bebop that holds almost no restraints for the musician but can only be enjoyed by those with a deep understanding of the music.

Currently, all stages of the Jazz tradition are kept alive by musicians and its elements have gained significant popularity in the recent years by being incorporated and sampled into predominantly electronic House music called Electro Swing. (APASSION4JAZZ 2017)

2.1.3 Who is listening to Jazz?

In the United States, Jazz makes up about 1% of the total amount of music consumption and this trend has not shown any sign of changing in the recent years, making Jazz one of the least popular genres of music in the USA. (NIELSEN 2016)

Jazz is generally known as a genre that is mostly listened to by the older generations. Research done at the Edinburgh Jazz and Blues Festival by BURLAND, K., & PITTS, S. E (2010) indicates that only some 5% of the festivalgoers was below the age of 36. In the case of Classical music concerts, the percentage of young participants is even lower. Consequently Jazz can be deemed a more youthful genre than Classical music.

While Classical music audiences are often held to be in participants of a similar group, deeper research into the topic has shown that fans of Jazz music are much more likely to visit Classical concerts, than listeners of Classical music are likely to visit Jazz concerts. (OAKES, S. 2003).

In the recent years public appeal of the genre has increased significantly due to pop culture embracing elements of the Jazz tradition and the surfacing of its dances such as the Lindy Hop. The amount of information regarding the popularity of Jazz in Hungary is not exhaustive enough to accurately determine the effects of these changes in the country. Research aimed at collecting more evidence of the popularity of Jazz and the features of its fans will be conducted later in this paper.

2.1.4 Jazz in Hungary

The genre is quite well-established in Hungary, with many notable performers, such as Bohém Ragtime Jazz Band, Hot Jazz Band and Benkó Dixieland Band (now inactive) which are smaller groups and the Budapest Jazz Orchestra which is the country's only functioning big band formation. KONCERT.HU (2017)

There is no official research available regarding the Jazz listening habits of Hungarians or about the objective side of the Hungarian Jazz scene.

A review of publicly accessible data on Facebook was summarized to gain further insight about the topic (see *Table. 1*). Budapest Jazz Club and Opus Jazz Club are the leading venues in Hungary based on Facebook presence. While these clubs offer a variety of different events and performances, Hot Jazz Band appears to have the strongest presence on Facebook in the Hungarian Jazz scene with a total of 23,947 likes. Although the gathered information provides a clearer picture of social media relevance, Facebook likes might not be a reliable indicator of the objective popularity of the separate entities due to the overall high age of Jazz fanatics as described in the research of BURLAND, K., & PITTS, S. E (2010), as people of this age group might not be active users of social media.

Facebook Page	Quantity of Likes	Quantity of Followers
<i>Venues</i>		
Budapest Jazz Club	17803	17492
Opus Jazz Club	9008	8823
Kassa Jazz Hajó	757	784
<i>Bands</i>		
Hot Jazz Band	23947	23467
Bohém Ragtime Jazz Band	2228	2106
Budapest Jazz Orchestra	4065	3967

Table. 1 - Review of Facebook popularity of select Hungarian Jazz venues and bands as of 14 October 2017

2.2 Lindy Hop

2.2.1 What is Lindy Hop?

‘Lindy Hop is a partner dance belonging to the family of African American vernacular Swing dances that developed in Harlem, New York during the 1930s and later moved out into mainstream American and international youth culture. Lindy Hop’s development went hand in hand with the rise of Swinging Jazz music—hence its membership in the historical family of ‘Swing dances’ (CARROLL, S. 2006, p. 448)

Lindy Hop (or Lindy for short) is one of the most popular modern dances worldwide. It is most often categorized as a street dance, or according to its more specific definition, as a vernacular dance that developed in an urban setting.

While the dance was born in Harlem, the dancers shaping it were familiar with the European heritage. Consequently, most people involved were at least moderately skilled. Lindy became a mixture of many different traditions, resulting in one of the most complex dances available even today.

2.2.2 A brief history of the Lindy Hop

The origin of the dance’s name is unclear, as multiple theories are present to this very day. According to the most popular theory, Charles Lindbergh flew across the Atlantic Ocean on the very same day a Lindy dancer by the name of George “Shorty” Snowden was interviewed by a journalist. Upon being asked about the name of their particular dance, he invented the name Lindy Hop based on the headline “Lindy Hops the Atlantic” seen earlier that day in the newspapers as also stated on the website of Lindy Circle (2017).

Lindy Hop developed in response to the Swing music of the 30s and 40s. While it was at first predominantly danced by Afro-American communities, it soon became popular among the white audiences as well. Instead of mounting tensions between the two communities, dancers of different racial origins shared the same

dance floor and Lindy become known as one of the most liberal and progressive dances from a political perspective.

One of the most famous dance troupes of Lindy were Whitey's Lindy Hoppers, a group of the best Lindy dancers who toured America and Europe to introduce Lindy Hop to other nationalities. The same group appeared in two movies, *A Day at the Races* (1937) and *Hellzapoppin* (1941), introducing the dance at its finest to the mass audiences and in the meantime creating a historically accurate example of Lindy Hop at its finest.

By the 1950s, public attention shifted away from both Swing and Jazz and Lindy Hop became far less popular than in the preceding 20 years.

In the 1980s, Swing dancing has welcomed increasing popularity and one of Whitey's original Lindy Hoppers by the name of Frankie Manning was rediscovered.

Frankie, as he is called among Lindy Hoppers, spent the remainder of his life popularizing Lindy Hop all over the world and the existence of Hungarian communities is also an indirect result of Frankie's work. Frankie Manning passed away in 2009 but the Frankie Manning Foundation continues his mission of spreading Lindy in the world and supporting and funding community start-up ideas. Today, Lindy Hop is experiencing slow but steady growth in a variety of countries around the world. MILLMAN, C. (2017)

2.2.3 Why do people dance?

According to research about motivations for taking part in modern social dance (LAKES, D. K, MARVIN S., ROWLEY, J., SAN NICOLAS, M., ARASTOO, S., VIRAY, L., OROZCO, A., & JURNAK, F., 2016), in which a substantial part of the sample referred to as Lindy Hop and Swing as their preferred dancing style, there are several reasons why people might decide to pursue this particular type of physical activity.

Based on the majority of responses, most dancers (67%) choose to dance for purposes of self-entertainment. Other reasons also include answers directed towards physical fitness, learning the dance itself, or socializing.

Although motivations to dance might vary, the perceived results of choosing to dance are similar. All dancers reported higher perceived levels of physical fitness, cognitive abilities and a greater ease of social interaction. These benefits were reported to an even greater extent by dancers who had been dancing frequently and regularly over a longer period of time.

In the case of Lindy Hop, dancing motivation also seems to be influenced by the common sense of nostalgia that could be traced back to the vintage nature of the dance. Many events hosted by and for the Lindy community are temporary ways to escape from everyday life in order to enter a completely different world. CARROLL, S. (2006)

2.2.4 Who dances Lindy?

Lindy Hop does not belong to the group of competitive dances such as Jive or Salsa. This notion sets its audience apart from the mainstream and creates a separate group very specifically interested in Lindy Hop and other dances from the same era such as Shag, Balboa or Blues dance.

Lindy Hoppers are mostly young or middle-aged adults. This is due to several different factors:

- Depending on how it is danced, Lindy Hop can be considered medium to high intensity physical activity
- The Jazz music Lindy is danced to, Classical Jazz is complex when compared to popular music. There is also a trend in Lindy communities towards playing authentic records resulting not only in unfamiliar song structures and harmonies but also in lower sound quality than what most listeners are used to. OAKES, S. (2003).

- Young adults and middle-aged dancers possess the discretionary income and free time suitable to visit regular classes, festivals and exchanges. Due to the relatively high difficulty level of the dance, it is always encouraged to dedicate a large amount of learning and practice hours to Lindy even outside of regular classes. CARROLL, S. (2006)

As a direct effect of all the points mentioned above, it can be hypothesized that Lindy Hoppers are very dedicated to their hobby and do not exhibit the same taste of musical preferences as most of their peers. BURLAND, K., & PITTS, S. E (2010)

2.2.5 Lindy Hoppers as a target market

The high level of dedication to the dance could mean a very reliable and receptive market. However, the same mentality results in huge cooperation between communities. It is very common that dancers from different cities host visitors in their own homes. As the visits are organized by the dance schools and their students themselves, this type of free hosting activity is deemed highly reliable.

Most events also make high use of volunteers who tend to be members of the schools involved in the organization process. The implications of the many in-house solutions of the Lindy community on the tourism providers is yet to be specified. CARROLL, S. (2006)

There is an increasing amount of Lindy Hop-specific events and a separate website has been dedicated to collecting and organizing upcoming events by date and location on the Swingplanit website (2017). Upon closer inspection of the event list available, it can be clearly stated that most Swing-related events in Europe take place in Western Europe, especially in Spain, France and Germany.

2.2.6 Lindy Hop in Hungary

As of now, there is no scientific information available about Lindy Hop in Hungary.

Upon reviewing search results for the search term ‘Lindy Hop’ on the internet, a total of 4 dance schools in Budapest were offering courses of Lindy Hop (see *Table 2*). 2 out of 4 schools use Lindy Hop and its related Jazz dances as a central element of their image, while Oktogon Tánc Centrum added Lindy Hop in addition to a wide variety of other courses, explaining the greater Facebook presence compared to the other dance schools.

The Keep Swinging Association has the largest following based on Facebook data, while the Pepita dance school appears to be a close competitor. Although the Savoy Garden Dance Studio does have an equally strong presence based on the number of likes, it is also the newest entrant of the compared market participants and seems to have attracted a large amount of interest in a short time.

Compared to the statistics of Facebook sites of Jazz venues and bands (*see Table. 1*), Lindy Hop schools seem to have a smaller presence, yet exhibit more competitiveness in their social media usage as they do not possess the same type of monopoly that Hot Jazz Band does in the Jazz social media scene.

Dance School's Facebook Page	Quantity of Likes	Quantity of Followers
Keep Swinging Egyesület	3186	3204
Pepita	2216	2184
Oktogon Tánc Centrum Egyesület	7029	6908
Savoy Garden Táncstúdió	838	852

Table. 2 - Review of Facebook popularity of Hungarian dance schools offering Lindy Hop courses as of 14 October 2017

2.2.7 Lindy Hop Festivals and Events in Hungary

The largest Lindy Hop event and the only Lindy Hop festival in Hungary is Lindy Shock. LINDY SHOCK (2017) The festival takes place annually every October on the Európa event boat and attracts several hundred dancers from all over the world. As a result, the event relies heavily on inbound tourism. The website of the festival is also available in Hungarian, indicating that domestic tourism is also encouraged by the organizers.

Several dance camps are available in Hungary that include Lindy Hop in their itinerary. Information about these dance camps is mostly published and kept up to date on Facebook. These camps are generally organized by the dance schools mentioned in *Table 2*.

2.3 Event and festival tourism

2.3.1 The significance of events and festivals

“Planned events are spatial-temporal phenomenon, and each is unique because of interactions among the setting, people and management systems – including design elements and the program. Much of the appeal of events is that they are never the same, and you have to ‘be there’ to enjoy the unique experience fully; if you miss it, it’s a lost opportunity.” (GETZ, D. 2007, p. 404)

Events offer various benefits to all stakeholders involved. In the ever-increasing growth of tourism, events and festivals in particular have become one of the most reliable stimulators of economic growth. (HUDSON, S., ROTH, M. S., MADDEN, T. J., & HUDSON, R. 2015).

2.3.2 History of event and festival research

As outlined by GETZ, D (2007) in a comprehensive summary about events research, event studies was established in the 1970s. During this period, events were considered separate entities not strongly related to tourism. Most papers highlighted the sociological and anthropological perspectives of events. During the 1980s, extensive research was done about the economic impacts of events, leading to an increased focus on events and event management as an established field and a stimulant of economic growth. In the following decade, event management was institutionalized and introduced in education as a separate specialization.

By the early 2000s, event research expanded to not only analyse the economic consequences of events but also other effects, such as social impact on the local population. Extensive research into festivals as participants of tourism had also begun during this time.

According to the typology of planned events introduced by GETZ (2005), festivals can be categorized as cultural celebrations and as cultural tourism from a tourism business perspective. Festivals are defined as “themed, public celebrations” GETZ, D (2005, p. 21), as these events can be based around various central topics, such as religion and arts.

2.4 The elements of events and festivals

In his summary about the reach of event research, GETZ, D (2007) introduces a framework for creating knowledge about event tourism. Based on this framework, it is possible to determine the various elements and their respective roles in the organisational process. GETZ (2010) uses a similar grouping to categorise the meanings of festivals into personal, social, cultural and economic levels. In the following section, festivals are analysed along this system.

2.4.1 Economic meanings

The primary objective of events from a tourism perspective is the generation of profit. Events are important contributors to the overall tourism spending within the country. Profitability can be achieved by generating and satisfying the appropriate amount of demand to cover the costs of the festival.

Festival-goers are the most natural source of income for all festivals. S. FAROUK & RYAN, C. (1993) emphasize the importance of overall programme quality as a main attraction for visitors. Factors that also heavily affect attractiveness of the festival are distance from place of living, accessibility and the availability of suitable accommodation close to the location of the festival.

Brand sponsorship is an integral part of the organisation of most events, as sponsorship can be reliably used to pay costs earlier than the beginning of the event and is a fixed, reliable amount of income. OAKES, S. (2003) highlights the importance of sponsors whose activity is relatable to the topic of the festival and

concludes that while brand sponsorship does not create a guaranteed increase in consumption of the given brand, positive perception of the brand increases through sponsorship.

LITVIN, W. S. (2013) highlights the importance of decision making on a local or regional level, particularly in relevance to the origin of the participants. Ideally, events should be able to attract participants from outside the host community as this results in an influx of outside resources to the area.

On the other hand, an event that only attracts local visitors merely results in a reallocation of resources within the system and is not a significant stimulator of economic growth. As such, events seeking governmental or state support are advised to target inbound tourists as well as the local populace.

Academic research very often discusses festivals as tools of economic growth. Although there is an increasingly large amount of arts and music festivals, these types of events are also known to cause tension between stakeholders. Organisers struggle with the choice of sacrificing art authenticity and program completeness in favour of economic considerations. (FINKEL, R. 2006)

2.4.2 Cultural and Social Meaning

As established earlier, festivals are most commonly organized around a certain theme and their cultural meaning is derived from this particular theme. While the concept and definition of culture is too broad for the scope of the present research to deeply investigate, according to the definition of SPENCER-OATEY (2008) 'Culture is a fuzzy set of basic assumptions and values, orientations to life, beliefs, policies, procedures and behavioural conventions that are shared by a group of people, and that influence (but do not determine) each member's behaviour and his/her interpretations of the 'meaning' of other people's behaviour.'

As culture by definition requires a group of people to have shared values and knowledge, a sense of *Communitas* (TURNER, E. 2012), that is, togetherness can arise. This phenomenon causes great enjoyment due to the fact, that it is difficult to find immensely large groups of people with similar values in daily life.

GETZ, D. (2010) brings attention to the prevalence of myths and symbols in traditional festivals and suggests that it is sometimes necessary for new festivals to invent their own myths and symbols in the process of creating the festival's cultural identity. These symbols are often linked to political or religious meanings.

2.4.3 Personal Meaning

In addition to the cultural and social sense of belonging, a further element can be observed. Liminality is the state of nothingness or being in between. (TURNER, V. 1966) From a touristic perspective, liminality defines the state of being away from daily life, where a different set of values apply and could be categorized as an experience on a personal level. This phenomenon is particularly important for festivals, as these events are often organized in a specifically appointed area. Spending a longer amount of time within festival grounds can cause a feeling of being in a different world, which is often followed by post-festival depression as a sign of disillusion.

Liminality is highly present in the Lindy Hop community as pointed out by CARROLL, S. (2006). Lindy Hoppers take part in a particular type of nostalgia, where participants of events are nostalgic about a period of time they have not had the possibility to live in. The nature of Lindy Hop and its nostalgia for times gone by, the effects of Communitas, Liminality and the entertainment factor of the dance, which is the most important motivation of Lindy Hoppers as later pointed out in the research section of this paper, create a very particular atmosphere of energy and optimism.

3. Research method

Two surveys were created using Google Forms for the purpose of this research and distributed online using Facebook. The survey for non-Lindy dancers (Survey 1) was open to be filled by anyone and was circulated with the help of acquaintances to reach the broadest sample group possible. The survey for Lindy Hoppers (Survey 2) was published in three Hungarian Lindy Hop-themed Facebook groups.

Both surveys are based on multiple choice questions, with some questions providing the possibility of giving multiple answers when a single answer could have imposed limitations on the participant and the accuracy of the survey. Survey 2 includes an additional question, where participants could rank dancing motivations on a scale of 1-4. Survey 2 also included an open-ended question, where Lindy Hoppers had the possibility to write additional thoughts which were not represented in the questions designed for the survey.

Three interviews were conducted with Hungarian experts of Lindy Hop and Jazz, with questions based partially on the result of the surveys. The interviews were conducted in Hungarian and translated to English at a later time.

Interview 1 was conducted in person with Marcell Bendik, president of the Keep Swinging organization. Answers to the interview questions were summarized during the interview. The questions asked during the interview are attached in the Annex section.

Interview 2 with Tamás Bényei, the bandleader of Hot Jazz Band, was conducted via e-mail as per the request of the interviewee who wished to provide more detailed answers to the questions asked. As this method offers a less personal approach, the interview questions and the responses of the interviewee are included in the Annex section in their entirety.

Interview 3 was made with the cooperation of Tamás Ittész, bandleader of Bohém Ragtime Jazz Band. The interview was conducted in person and recorded on a portable audio device. The questions asked during the interview are attached in the Annex section.

4. Research Results

4.1 Survey 1 – Survey regarding the Jazz listening habits of Hungarians and their attitude towards Lindy Hop.

Survey 1 was filled by a total of 63 respondents (N=63)

The survey was designed to analyse the awareness and overall interest of Hungarians concerning Lindy Hop and the potential opportunities to attract them based on their interests.

The responses received originated in great number from the age groups 18-24 and 55 and older, which most likely results from the circle of acquaintances reachable for the purpose of the present research.

49 percent of the participants were male and 51 percent were female, resulting in an almost perfect sample in terms of gender diversity.

More than half of the sample group (54%) indicated already having heard about Lindy Hop before. To clarify the purpose of the research for respondents who had not heard of the dance, a brief explanation and a video of Lindy Hop was included at the beginning of the survey. More than a quarter of the answers (27%) indicated that respondents are quite interested in Lindy Hop, whereas the same percentage of responses showed interest towards other dances. This finding is in with the fact that one third of the survey participants have already learned some type of dance during their life.

The following questions measured interest towards Jazz music in particular. 68% of the participants reported listening to Jazz music on a regular basis, where a third of the respondents listen to foreign Jazz exclusively and close to two thirds (65%) listen to both foreign and Hungarian Jazz. However, only a very slight minority (13%) visits Jazz-related concerts and events on a regular basis.

The next questions were directed at understanding how Lindy Hop could be popularized and made more attractive. A great majority of the responses (73%) illustrated that there is high interest in seeing Swing dancing even without direct participation in the dance itself. Interest towards Swing Age history is also prevalent, as 64% of the participants expressed interest towards the period. The possibility of reaching out to potential audiences through the more modern Electro Swing genre was also explored. The responses were mixed, as 35% of the participants have already visited Electro Swing related events, 38% have not visited any and 27% have never heard of Electro Swing.

Participants were also requested to guess the average age of Jazz listeners. The results show that most respondents believe fans of Jazz to be middle-aged, that is, between 31-50 years old. The approximate age of Swing dancers was estimated to be significantly lower, with slightly more than half of the responses (51%) guessing that Swing dancers are between 21-30 years old, the next largest group being those between the age of 31-40 years old (33%).

The last question of the survey evaluated the festival visitation behaviour of Hungarians. More than half of the participants (57%) answered indicated not visiting any music festivals. The average budget of Hungarians who do visit music festivals is below the 100,000 Ft amount (38%).

4.2 Survey 2 – Survey regarding the habits of Hungarian Lindy Hoppers

Survey 2 was filled by a total of 64 respondents (N=64)

The age of the participants in this survey was more evenly distributed than in the case of Survey 1, with 64% of the responses originating from people between the age of 18-34. From the age of 35 and above, the amount of respondents from each group tended towards an average of 10% of the total.

Gender disparity was also much higher, with 78% of the respondents being female and only 21% of the responses originating from male participants. This

result could originate from the overall higher participation rate of women in dancing compared to men.

The first questions of the survey were aimed at measuring the activity of the Hungarian Lindy Hop scene.

The majority of the participants (44%) indicated dancing activity of at least 1 hour per week, whereas 17% are very active, dancing over 6 hours per week. Only 13% of the participants stated, that they do not dance Lindy Hop at the moment. In addition, only 61% of the respondents indicated that they are actively visiting scheduled Lindy Hop courses.

The second section of the survey was aimed at event participation. 62% of the sample group has already visited a Lindy Hop festival. Participation in events in addition to regular dance courses is relatively high, with 50% of Hungarian Lindy Hoppers visiting workshops, festivals and camps. Only 20% of the respondents did not take part in any additional Lindy Hop-related event.

43% of Lindy Hoppers only visit the events of one particular dance school, which indicates a high level of segregation in the Hungarian Lindy Hop community.

Interest towards the creation of new Lindy Hop events in Hungary is high, with 86% of the participants expressing their interest towards new events.

The third section of the survey was created to achieve deeper understanding of the preferences of Lindy Hoppers regarding social media and the potential changes in musical taste due to the active dance activity.

Opinions about changes in Jazz listening preferences were highly varied. 70% of the respondents indicated listening to increasingly more Jazz since starting Lindy Hop. However, only slightly more than half of the participants (55%) visit Jazz music events with the intention of listening without dancing.

Upon being questioned about the source of information concerning Lindy Hop events and news, all participants reported using Facebook, with e-mails being the second most used source (30%).

Lindy Hoppers were also asked about which other dances they have learned in addition to Lindy Hop. More than half of Lindy dancers (59%) practice other Jazz

dances related to Lindy Hop. Folk dances (33%), Latin dances (31%) and other types of social dances (31%) are also participated in. Only 16% of Lindy Hoppers reported not having danced any other type of dance aside from Lindy Hop.

Responses regarding the estimated age of the average Jazz listener were evenly distributed, with the most guessed age groups being between 31-40 years old (47%) and 41-50 years old (25%).

Results concerning the average age of Lindy dancers were highly specific, with 52% of the answers indicating that dancers are between 21-30 years old, and 47% hinting at the age group of between 31-40 years old.

The next question of the survey was aimed at measuring the spending of dancers on Lindy Hop annually. A little less than a third (30%) of the participants spend less than 50,000 Ft on Lindy Hop a year. The largest group (44%) is of dancers spending between 50,000-150,000 Ft a year. Almost a quarter of the respondents (22%) spend even more, between 150,000 and 250,000 a year for purposes of Lindy dancing.

A broader question within the survey was created with the purpose of measuring the different motivations of Lindy Hoppers to engage in dancing activity. Participants could choose between a scale of importance from 1-4 for each item and the results were compared using weighted average calculations.

Relaxation and amusement were equally rated as the most important reasons to take part in Lindy Hop with very important and important ratings totalling 93% of the responses. The next most popular reason overall was improving dancing skill, totalling 76% from the highest two ratings. The least important motivations were socializing, listening to music and physical activity.

An additional open-ended question was added with the purpose of allowing Lindy Hoppers to point out different aspects of Hungarian Lindy Hop not included in the survey. The most frequently present theme was the segregation of dance schools and of the Lindy Hop community. Several participants mentioned the competitive

tendency of organisers to repeatedly place events and parties on the same day and hour.

4.3 Comparative analysis of Survey 1 and Survey 2

The age of Lindy Hoppers

Age	Survey 1 estimation	Survey 2 estimation	Survey 2 Participants
Between 21-30	10%	13%	41%
Between 31-40	35%	47%	32%
Between 41-50	44%	25%	18%
Above 50	11%	15%	9%

Table 3 – The age of Swing dancers

Both sample groups were asked about the estimated age of Swing dancers. Additionally, participants of both surveys had to provide their age when filling the research. The categories provided to fill in the age of the participant were more strictly outlined than the estimated age groups. For the purpose of this comparison, age groups measuring the age of participants were merged in order to ease the comparative analysis.

Non-dancers have estimated the age of Swing dancers to be the highest, with dancers between the age of 21-40 only representing 45% of the group. The estimation of Lindy Hoppers pointed towards a younger community, with a total of 60% in the younger age groups. To further support the youth of the community, the same age range made up 73% of the respondents of the current survey. The young age of participants could be due to the method of distribution, as older dancers may not be present on Facebook to receive and fill the survey. However, it is important to note that Sample group 2 (Lindy Hoppers) are more involved in this type of activity. As a result, estimations of dancers might reflect the actual numbers closer than those of non-dancers.

Estimated age of Jazz listeners

Age	Survey 1 estimation	Survey 2 estimation
Between 21-30	10%	13%
Between 31-40	35%	47%
Between 41-50	44%	25%
Above 50	11%	15%

Table 4 – The estimated age of the Jazz audience

Estimations concerning the age of Jazz listeners reflects the same trend as in the previous question regarding the average age of Swing dancers. Non-dancers specified 45% to be the listeners of Jazz within the 21-40 age range. The same age group made up 60% of the votes according to the estimations of dancers. It can be stated that Lindy Hoppers believe the audience of Jazz to be younger than their non-Lindy Hopping peers.

Visitation of Jazz music events

	Survey 1	Survey 2
Yes	13%	55%
No	87%	45%

Table 5 – Jazz event visitation habits of both sample groups

Both groups have been asked about their visitational habits of Jazz music related events. In order to make the comparison possible the question contained the additional information that no dancing would take place at the event, that is, both sample groups would visit the event as listeners only. Even with this additional restriction in place, dancers reported being 42% more likely to visit Jazz music events than non-dancers.

The popularity of dancing

Both sample groups were asked about their experiences with types of dances other than Lindy Hop. Multiple answers were allowed.

Type of dance	Sample group 1	Sample group2
Dances related to Lindy Hop	N/A	59%
Folk dance	26%	33%
Latin dance	23%	31%
Social dances	35%	33%
None	32%	15%

Table 6 – Dance experience of both sample groups

Lindy Hoppers showed a higher degree of interest towards dancing. Only 15% of Lindy dancers have never tried any other dances aside from Lindy Hop, whereas this percentage was 32% in the case of Sample group 1. Folk dances, Latin dances and social dances were the most popular categories with each being danced by at least 30% of Lindy Hoppers and above 20% by non-Lindy Hoppers. While interest towards dancing is highest among Lindy Dancers, the most popular dances appear to be dances that are derived from the same family as Lindy Hop such as Shag or Balboa, with 59% of Lindy Hoppers also learning an additional related dance.

4.4 Interview 1 – Regarding Lindy Hop with Marcell Bendik (Keep Swinging Association)

The first interview was conducted with Mr. Marcell Bendik, head of the Keep Swinging Association, one of the two Lindy Hop schools in Budapest. He is also the main organiser of Lindy Shock, the second largest Lindy Hop event in Europe. The interview was aimed at clarifying basic facts about Lindy Hop in Hungary.

Mr. Bendik started practicing Lindy Hop in the Oktogon Dance Centre, in 1998. At that time it was taught by László Bóbis, who was one of the first people who imported Lindy Hop to Hungary by first visiting the Herräng Lindy dance camp in Sweden, learning the dance, then bringing it back to our country. Gábor Janicsek and László Bóbis were two of the first people to bring Lindy Hop to Hungary, the date of which was between 1992-1993.

The Keep Swinging Association was formed in 2013 and became a large phenomenon in the Lindy life of the country. The success of Keep Swinging in the different approach compared to previous teachers of Lindy Hop in the country. Keep Swinging approaches event organization, community building and lessons in a holistic way, handling them as pieces of the same puzzle. This was unfortunately not the case before, which meant that small groups of highly trained dancers were the only representatives of Lindy Hop.

Keep Swinging also puts large emphasis on marketing towards new potential dancers. Since the appearance of Keep Swinging and Pepita, the largest Lindy Hop schools in Budapest, the community of Lindy dancers has gone up from around 200 to 800.

The Lindy Shock Festival is the largest Lindy Hop event in Hungary and welcomes around 1000 dancers from all over the world every year, 30% of which are return visitors. These dancers can be regarded as active from a touristic perspective, as they visit restaurants, spas and use hotels throughout their entire stay. However, less than 10% of the participants are Hungarian, meaning that the event relies entirely on inbound tourism.

Lindy Hoppers also show a very particular type of touristic behaviour directly linked to dancing skill. Dancers are only active locally before amassing a reasonable amount of dancing skill. Afterwards the most typical behaviour is to choose touristic destinations based on which cities they would like to visit and have Lindy events at the same time. If the city in question has no Lindy event but another one does, it is very likely that the second variant will be the one chosen as this group prefers to use their days off on both tourism and dancing. This segment usually never visits the destination again, unless the quality of the event is enough of a reason to come back for the purpose of more advanced dancing studies. Dancers of higher skill levels or professionals choose based on the level of dancing available at the event. In this case, the location of the event is irrelevant, and this segment easily invests all of their days off per year into improving their dancing skills.

Mr. Bendik believes that people who have not danced Lindy Hop yet are most attracted by its dynamism and energy paired with Swing music. Delving deeper into the possibilities offered by the improvisational nature of the music and

dance is one of the most motivating factors that keep people coming back years after starting to dance. He also added that those who are not skill-minded might simply come for the community or to listen to music.

Currently Mr. Bendik would not recommend the creation of new Lindy Hop events due to the small size of the community and the relatively low investment of Lindy Hoppers into this particular hobby. Provided that Lindy keeps growing as the trend shows, it might be realistic to create more events later on when the size of the community can support it.

When asked about the biggest obstacles in the way of the development of the dance, Mr. Bendik pointed at the lack of funding. To increase the community and attract more dancers, it would be necessary to have funding. However, without funding it is difficult to further expand the community, leaving Lindy Hop in a position of medium popularity, which means it is not completely unknown but still lagging far behind other popular dances like Salsa. Another large problem is the emigration of young people from Hungary. This phenomenon leaves the community in a difficult situation, as younger people who are of good ability and more open simply leave the community as a byproduct of a life decision. A newer potential difficulty might be the increase in real estate prices, which could result in the increase of rental fees of dance rooms and halls. This could put an enormous amount of pressure on dance schools in Budapest.

As for the lack of cooperation between Lindy schools in Budapest, Mr. Bendik listed several reasons for the formation of this situation. The principal underlying problem is the lack of money in the business, where both entities in question are struggling to perform well financially and to have a healthy community. This sense of competition can easily result in opposing feelings between the two schools. Additionally, the method of teaching or approach towards the dance, the mission of the schools can also be different, which might result in further disputes between partners. 'Most of these problems could be overcome if there was enough demand to ensure the continued existence of both partners involved' – he added.

4.5 Interview 2 regarding Jazz music with Tamás Béneyei (Hot Jazz Band)

For the second interview, Tamás Béneyei, bandleader of Hot Jazz Band, one of the most popular Jazz bands in Hungary, was interviewed. As one of the most well-known representatives of Hungarian Jazz, Mr. Béneyei was asked questions regarding the current situation of Hungarian Jazz, behaviours of Hungarian audiences and the different possibilities to popularize Jazz in Hungary through the use of social media and Lindy Hop.

Mr. Béneyei outlined a bleak situation for Jazz overall, not only in Hungary but also in its country of origin, the USA. As most of the people who enjoyed Jazz as mainstream music during their lifetime are seniors and growing old, the authentic generation of the Jazz audience is slowly dying out and disappearing. Many of the most significant artists of the genre perform in Europe, where the genre is still alive compared to the USA.

In Hungary, the genre is underdeveloped primarily due to the period of the socialist dictatorship, which handled Jazz as a dangerous American phenomenon and did not support its development. As a result, the quality and amount of Jazz performances and audiences alike was underdeveloped in the country.

Mr. Béneyei also described the features necessary for the success of Jazz bands today. In his words, the performance has to be authentic and interesting in order to be successful, whereas the success of complete bands depends on a wide range of criteria from diligence to humility. The importance of media was also pointed out as an important way to success, as media presence is required to keep any kind of production relevant. While traditional types of media such as television and radio can be filtered according to bias within the companies working in media, social media makes direct communication of the band's authentic image easily possible. Mr. Béneyei added that truly successful musicians do not need to rely on media to stay relevant.

When asked about the existence of a specific age group interested in Jazz, Mr. Béneyei responded that preference for Jazz is not strictly bound to a certain age group. He also added that Classical Jazz, which is less complicated than Modern Jazz and was the pop music of the pre-World War II era could very well find its

audience with open, young people. He also indicated that Lindy Hop might be one of the most effective means to popularize Jazz in general, as it relies on a variety of Jazz lesser known to most people and the combination of the novelty of the dance and the music might attract new audiences. In order to satisfy dancing audiences, certain points must be taken into consideration compared to a standard, seated audience. In the case of dancers, the variety of instrumentations and tempo of the music is more limited, and the style of the music has to accommodate dancing as well. Songs cannot be too long, too fast or too slow, even though one or two exceptions can be made to break up monotony.

He also highlighted that most potential audiences are not familiar with different types of Jazz, have an unclear picture of the genre and the dancing opportunities associated with it.

While Mr. Bényei believes that in an ideal situation, dancing and seated crowds should be separated to different events, it is possible to combine the two audiences due to the additional visual value that dancers can add to a production.

4.6 Interview 3 regarding Jazz music and event organization with Tamás Ittész (Bohém Ragtime Jazz Band)

The third interview was conducted with Tamás Ittész, bandleader of the Bohém Ragtime Jazz Band and head organizer of the Bohém Fesztivál and Jazzfőváros festivals.

Mr. Ittész outlined an improving tendency in Hungarian Jazz in the last three decades, despite the low popularity of Jazz in comparison to Pop and other mainstream genres. He pointed out that audiences often do not follow a genre but only specific artists, resulting in the disappearance of audiences when their favorite musician does not perform any longer. This phenomenon severely limits the audience's understanding of Jazz as a broader genre.

The lack of journalism in Hungarian Jazz life was also pointed out, leaving bands with only two main options: planning large marketing efforts to reach new audiences where social media can be a key factor or maintaining an already existing but loyal audience using direct channels, such as newsletters. The supply side of Hungarian Jazz offers various possibilities to audiences, however, demand creation

appears to be an issue due to the lack of information that should be communicated to potential audiences. It is very unlikely that Jazz as a genre could be popularized solely through the use of social media.

According to Mr. Ittzés, the most important factor behind the continued success of Jazz bands today is high quality. From a financial perspective, quality can be compensated for through the use of visuals and a spectacular show or by inviting famous artists who might not be professional Jazz musicians but are well known in Hungary's media and can bring large audiences to the event.

While a tendency to like and listen to Jazz can be observed in all age groups, older audiences above the age of 50 are much more likely to spend money on Jazz-related festivals and concerts.

When looking to understand the audience and potential of Jazz, it is important to separate Classical Jazz from Modern Jazz. Classical Jazz was present until the end of the Swing Era and beginning of Bebop towards the end of the 40s and was a much more simple, danceable type of Jazz, whereas Modern Jazz is more complex. Younger audiences often exhibit a high degree of enthusiasm towards Classical Jazz, which is, by nature, easier to understand and feel. In addition to Jazz losing its mainstream appeal, its core message, freedom, has become less relevant in the recent times.

On the other hand, Swing dancers also show a variety of behavioural patterns. Some Swing dancers are only interested in Jazz music when paired with the possibility to dance.

Trends have also changed significantly in event organization related to Jazz. Two decades ago foreign musicians at Hungarian festivals were met with great interest and audiences were more trusting in events, buying tickets even before the programmes of the festival were announced. Nowadays, potential visitors are much more careful in weighing what they spend their money on. Many Jazz festivals have also been transformed to suit the tastes of the audience, in many cases leading to the loss of the original concept in the process.

The Bohém Fesztivál is visited by roughly 2000-2500 visitors during the entirety of the event, whereas Jazzfőváros is sought out by about 5000 visitors. Both

festivals are organized in Kecskemét. In its current state, Bohém Fesztivál is aimed to be an event that is stricter in its selection of artists. In the case of Jazzfőváros, exceptions can be made in favour of the audience to invite musicians whose main profile is not Jazz but have experience in performing the genre.

The invitation of Hungarian celebrities is only rational when the audience is Hungarian too, since inbound visitors are more likely to be interested in the authentic quality of Jazz than the name of the artist. Current statistics indicate that only 10% of the festival's visitors are foreigners, the remaining 90% being all Hungarians. However, the large percentage of domestic tourists is not unique to Hungary, as many foreign festivals have large numbers of local or domestic visitors, too.

In financial terms, Jazz festivals are in a difficult position in Hungary. Although organizing a festival in Budapest might seem more profitable from a touristic point of view, prices are higher in the capital than in Kecskemét, making the rental costs significantly higher.

Typically, the finances behind the Bohém festival are broken down as such:

- 25 % Income from ticket sales
- 35 % Sponsorship fees
- 15-20 % Governmental Support
- 20% Other
- Minimal merchandise income

During discussions with organizers of Canadian cultural festivals, the following financial statistics were introduced in comparison to the Hungarian ones.

- 70 % Income from ticket sales
- 10-15 % Governmental support
- 10-15 % Sponsorship fees
- Merchandise sales up to 20%

In the USA, Jazz festivals often rent an entire hotel for the duration of the event. During this time all rooms are sold out to guests at a lower price, resulting in maximal occupancy. During such events, the concerts are performed in the conference halls of the hotel.

The losses of the second Jazzfőváros festival could be traced back to the high costs of creating infrastructure for the festival, since the National Cultural Fund's (Nemzeti Kulturális Alap) support was not secured. While reliance on governmental support might be necessary to ensure the profitability of the festival, one must calculate with the possibility that the tender could be refused or accepted at a date well past the day of the event.

According to Mr. Ittész, it is possible to organize new Jazz festivals, however, the measured success is based on the goals of the festival. If the aim is to increase tourism in a given area, or to spread culture, festivals can be deemed successful with relative ease. A profit-oriented approach is not feasible, as profitability is nearly unreachable without the support of the government and without compromising the authenticity of the cultural aspect of the festival.

Mr. Ittész believes Lindy Hop is capable of popularizing Jazz and Swing music and has also introduced dancing lessons at the Jazzfőváros festival.

Due to the lack of familiarity with the genre, audiences are mostly unable to recognize Classical Jazz as a type of Jazz. This phenomenon creates a disconnect between dancing and Jazz in the minds of the audience, which limits the popularity of both dance and music. Increasing awareness about Jazz in the country could stimulate growth in the demand for both Jazz and Lindy Hop.

5. Discussion

The discussion section of this paper will be divided by the relevance of answers to the different hypotheses.

5.1 Hypothesis 1

The Lindy Hop Swing dance scene will continue growing and gaining market share in Hungary.

While no definite statements can be made regarding the future of Lindy Hop in Hungary, several factors indicate that the scene has various possibilities to grow.

A prerequisite for the growth of any community is having a functioning foundation to expand upon. Based on the research conducted for this paper, the Hungarian Lindy Hop community is active, with the majority of its members visiting either classes or events on a regular basis. While there is no exact information about the size of the community, Lindy Hoppers welcome the idea of seeing more events in Hungary and are also more active in visiting Jazz music events than people who do not dance Lindy Hop. Average annual spending of Hungarian Lindy dancers is in the 50,000 HUF – 100,000 HUF range including participation fees of parties, courses and clothing purchased for Lindy Hop.

The Lindy Shock festival is of great benefit to Budapest, as it puts the city in a very favourable location in terms of the worldwide scene of Lindy Hop and invites with other countries' Lindy communities.

Demographical data of the dancers shows that there are almost no Lindy dancers below the age of 20. It can also be stated that any person above the age of 20 who is still physically capable of performing the dance could be potentially interested, with a larger emphasis on people in the 20-40-year-old age range. Further analysis into the age of dancers and their level of activity shows that dancers between the age of 18-29 are the most active, with the number of hours dedicated to dancing sharply dropping above the age of 30.

The answers to Survey 1 also pointed out that only half of the respondents were aware of what Lindy Hop was. However, after a brief explanation, about a quarter of the participants showed interest towards Lindy Hop, meaning that the market is not saturated and there are many potential dancers who have not been reached by the marketing communication of Lindy Hop schools.

Specific detrimental factors to the growth of the Hungarian communities were also named in the open-ended last question of Survey 2. Participants expressed their worries regarding the lack of cooperation between dance schools in Budapest. As there are only two schools with Lindy Hop as their main profile and both of them are located in Budapest, continued lack of cooperation between the two organisations could possibly lead to a high degree of segregation in the Lindy Hop community. Many participants mentioned the competitive behaviour between the two schools, since both of them offer very similar services, often taking place at the exact same time, forcing dancers to choose. On the other hand, the competitive market might also mean that both participants must increase the quality and variety of their offerings, that is, the split in the community might be beneficial overall.

Lindy Hop also seems to be limited by the image of Jazz music. A number of the participants expressed their doubts regarding dancing to Jazz as they could not imagine how this activity could be entertaining. For people not deeply acquainted with Jazz and its subgenres, Jazz is a type of background music or seems overly complicated to dance to. The Swing or big band subgenre of Jazz appears to be underrepresented and does not fit into what people are reminded of when this type of music is mentioned. While educating audiences only loosely interested in a topic can have negative results, some degree of clarification in the issue might be necessary to make Lindy Hop less obscure and less intimidating to potential newcomers.

As a result, it is very likely that the Hungarian Lindy Hop community will continue to grow. However, several improvements could be made in order to popularize both Lindy Hop and Jazz. These improvements will be handled later separately in the recommendations section of the present paper.

5.2 Hypothesis 2

People who do not dance Lindy Hop believe Lindy Hoppers to be older than their actual age

One of the main factors why people might choose not to take part in dancing activity is the feeling that they would not find suitable people to engage in the activity with. Such a feeling, especially in the case of young people, might arise when other people taking part in the activity are of an older age group that younger participants do not feel to be appropriate for themselves.

Based on data gathered from Survey 1 it appears that participants across all age groups are interested in Lindy Hop and no evidence was gathered to support, that potential dancers might choose not to take part due to the higher age of other dancers. However, comparative analysis of the two surveys shows that based on the assumptions of the sample groups and the age of participants of Survey 2, non-Lindy Hoppers estimate dancers to be significantly older than they really are, while Lindy Hoppers believed the community to be much younger overall. Additionally, the sample group of Survey 2 was younger in average than the sample group assumed its own age to be. This result might also be due to older dancers not receiving the survey, since the method of distribution was exclusively through Facebook.

Hypothesis 3

Lindy Hoppers are more interested in Jazz music events than non-Lindy Hoppers.

As Lindy Hop is danced to Jazz music and its subgenre called Swing, it can be assumed that Lindy Hoppers are also more interested in Jazz, than Sample group 1. Comparative analysis of the answers of the two groups clearly displays a trend of Lindy dancers being more involved in Jazz music, having expressed more interest towards Jazz events even without the possibility of dancing.

While sample group 1 assumed a passive attitude towards event visitation, most respondents reported listening to Jazz music regularly.

Hypothesis 4

Lindy Hoppers dance primarily for self-entertainment.

As introduced in the research of LAKES, D. K, et al (2016), dancing can offer a variety of perceived life-improving benefits to those who engage in this form of activity on a regular basis and motivations to keep visiting dance events vary greatly. In the mentioned paper, entertainment value of dancing was named as the strongest motivation to go dancing. While research in the present paper does not focus on the perceived benefits of dancers, the motivations of Sample group 2 were measured separately. Participants reported that relaxation and amusement value are the most important factors to continue dancing, with increasing dancing skill being the second most important reason. The possibility of socializing, listening to music and having a form of physical activity were also voted as important but not essential parts of dancing motivation compared to the importance of the entertaining nature of the dance.

Additionally, sample group 1 expressed their interest towards simply watching Lindy Hop without knowing how to dance, which indicates that the dance is highly entertaining not only for the performers but their audience as well.

5.3 Hypothesis 5

Interest of non-dancers is higher towards Lindy Hop than towards Jazz music

Based on the evidence of the Nielsen Report NIELSEN (2016), Jazz is one of the least popular genres of music in the USA in the recent years. Due to the low popularity of the music, it is worth investigating, whether Jazz music or the Lindy Hop is more attractive to target audiences.

According to the results of Survey 1, 68% of the respondents regularly listen to Jazz music but only 13% of Sample group 1 regularly visit Jazz-related events. When asked about interest towards Swing dance events, 73% of the sample group 1 expressed interest towards visiting an event where dancing is not obligatory but observing is a possibility. Moreover, 13 out of 20 participants who do not listen to Jazz music or visit events connected to Jazz would gladly visit an event related

to Swing dancing. On the other hand, only 11 out of 43 respondents who listen to Jazz are interested in Lindy Hop and only 20 participants had heard of Lindy Hop before beginning the survey.

From the above percentages it is possible to draw the conclusion that Lindy Hop is more attractive to audiences in terms of active involvement than Jazz music.

5.4 Reaching the target groups

Understanding the behaviours of both Lindy Hoppers and potential Lindy Hoppers is of great importance when trying to reach target groups and marketing this specific type of activity.

Based on the responses of Sample group 1, people who do not dance Lindy Hop can be the most easily reached through visual demonstration of the dance. This would most easily be achieved through stage performances, flashmobs and presence of the dance in the everyday life of the city. While performances at events related to Jazz music might produce positive results due to the higher understanding and connection of the audience to the performance, this method is very limited in its reach.

64% of respondents expressed their interest towards the Swing Age. Consequently, information to the historical aspect of the dance might be a suitable way to reach a certain large segment of the target market.

The possibility of introducing audiences to Lindy Hop through Electro Swing was also explored. The question related to visitation of Electro Swing events resulted in the widest range of varying answers in the research. Results indicate that the audience of Electro Swing is between 18-29 years old, with many of the participants about 40 never even having heard of Electro Swing. This might be likely so due to the modern, electronic nature of the music, which targets younger audiences. According to Survey 1, 10 out of 14 people who are interested in learning Lindy Hop have already been to an Electro Swing event. Moreover, 9 out of 20 participants who have already been to such events would be interesting in learning Lindy Hop. The Electro Swing genre might prove to be a useful way to introduce

audiences to the Lindy Hop dance, even if the specific target audience is not interested in Jazz music or does not connect the Lindy Hop dance with Jazz.

5.5 Spending of the target groups on music-related activities

The festival spending of Sample group 1 and overall spending on dancing of Sample group 2 were analysed as part of the surveys to determine the approximate amount the two groups might be willing to spend on Lindy Hop events. Sample group 1 was asked about festival visitation, while Sample group 2 was asked about their annual spending related to Lindy Hop. While results were not uniform, spending of both groups averages around 100,000 HUF a year. Further research might be needed to determine the optimal price for different segments.

6. Conclusion

6.1 Jazz in Hungary

Jazz music in Hungary is popular within well-confined limits. The genre is held back by a variety of factors, such as the general lack of familiarity with the genre of most listeners and the strongly contextual nature of where Jazz is deemed appropriate to be played. There are only a dozen Jazz bands in Hungary across many different genres of Jazz from traditional to modern.

While the number of Jazz bands is low, the current number is optimal for the amount of demand on the market. Releasing Jazz records seems to be of great importance, as many people who listen to Jazz do not visit live events in person, leaving bands without an easily perceivable audience. While records are an effective way of introducing bands, musicians rely strongly on concerts to secure a steady flow of income. Demand for Jazz could most likely be increased by communicating more information about the available supply of bands and Jazz in general.

The genre is most often recognised as a type of background music as most modern branches of Jazz that require more involvement and attention from the listener are unpopular due to their complexity. Classical Jazz is not recognised as Jazz by many listeners due to its simplicity compared to Modern Jazz.

Most Hungarian listeners of Jazz listen to both Hungarian and foreign Jazz, however, a substantial amount of people prefer listening to foreign Jazz exclusively. While this habit is not widespread enough to leave Hungarian Jazz in a difficult position, it is worth noting that not all Hungarian Jazz fans are interested in locally produced Jazz music. However, only a very small minority reported listening to Hungarian Jazz exclusively.

The audience of Jazz cannot be limited to any specific age group. Younger generations can be more easily approached by being introduced to Classical Jazz, which is easier to understand without the need for substantial musical education than Modern Jazz. However, older audiences are more likely to invest in visiting Jazz-related events, making them the primary target market when organizing events with a profit-oriented approach.

The financial situation of Jazz festivals in Hungary is less than favourable. Profit is unlikely to be achieved without governmental or state support and sponsorship. This situation can be mitigated by the inclusion of celebrities in the programme who do not have Jazz as their main profile but are well-known in the country. However, this solution might compromise the authenticity of the festival. This type of tension between the financial and cultural interests of cultural festivals is in line with the observations of FINKEL, R. (2006)

Electro Swing music incorporates samples of Classical Jazz based on modern electronic house music in its songs. Although this combination of styles is closer to the youth of today, the audience of Electro Swing and the tools the genre works with are not guaranteed to reliably popularize or raise awareness of Jazz music.

6.2 Lindy Hop in Hungary

Lindy Hop is a more recent phenomenon than Jazz both in Europe and in Hungary. The Lindy scene of Budapest is experiencing rapid growth in the last 4 years. While the capital boasts the largest community at the moment, courses and schools are appearing in other large cities of the country as well. The community of the dance is active and visits many additional events such as workshops and festivals in addition to the regular classes and parties. Moreover, participants of the survey designed for Lindy dancers expressed their interest towards seeing more events in Hungary and expressed their negative feelings regarding the competition between the two major dance schools Keep Swinging and Pepita, which can most likely be traced back to financial reasons. The separation of the two schools creates a segregated community, where half of the dancers involved only visit the lessons and parties of one specific school. Although many dancers wish to see cooperation between the two schools, the competition between them prevents both entities from monopolizing Lindy Hop in Budapest, forcing them to increase the quality and range of their services.

The primary audience of Lindy Hop is the younger generation, with statistics suggesting the highest degree of activity between the age of 20 to 40. Research indicates that people not familiar with Lindy Hop believe the average age

of its dancers to be 10 years older on average, which might result in the image of Lindy Hop being perceived as too old for young people to appreciate and enjoy.

Many Lindy Hoppers are already familiar with other dances and approach Lindy Hop as an extension of their dancing knowledge, rather than a starting point. The participants of Lindy courses are also very likely to start learning other types of authentic Jazz dances from the same family as Lindy Hop, resulting in a reliable market for similar products.

While it might be logical to presume that Lindy Dancers are also fans of Jazz music, this statement would not hold true in every situation. Lindy Hoppers are more likely to visit Jazz music events than people who do not dance Lindy Hop even when there is no possibility to dance at the event or concert. The research within this paper has also proved that Lindy Hoppers habitually start listening to an increasing amount of Jazz music after beginning Lindy Hop for the first time.

However, some dancers are only interested in the dancing activity itself and do not look to understand the music any further than the extent of their current dance. While these audiences cannot be relied on to visit Jazz concerts with a focus on listening to music, they can prove invaluable in the organization of dance nights, where bands can have concerts specifically for dancers.

Research regarding the main motivation of Lindy Hoppers indicates that the main reason to keep engaging in this type of dancing activity lies in its entertainment value. Motivation to increase dancing skill and socializing are all secondary in comparison to the relaxation and amusement Lindy Hop offers. It is also worth noting that Lindy Hoppers are passionate about their hobby and are very likely to participate in group activities and goals set to further the cause of Lindy Hop.

Younger audiences are more likely to approach Lindy Hop than Jazz, due to the novelty Classical Jazz it is danced to and the visually easily comprehensible nature of the dance. The distance in age that younger audiences might feel between themselves and the dance can easily be bridged by seeing other young dancers and friends engaging in the activity.

The presence of social media is instrumental in the process of keeping communities informed and up to date about the dance, with Facebook being the only and most used platform for discussion and marketing of Lindy Hop. The strong presence of the dance on Facebook and its visual representations showing all age groups dancing together can be one of the largest stimulators in the growth of Lindy Hop.

The dance-related spending of Hungarian Lindy Hoppers averages at 100,000 HUF/ year, making the financing of already existing smaller Lindy Hop events, such as workshops, possible. Provided that the increasing trend in Lindy Hop continues, the creation of new Lindy events in Hungary will become feasible in the years to come.

The only Lindy Hop festival in Hungary, Lindy Shock, does not rely on domestic participants. Less than 10 % of the visitors are Hungarian and the amount of paying domestic guests is even lower, with most Hungarians being volunteers at the event. The creation of new, large-scale Lindy Hop festivals is not possible without reliance on inbound tourism for the time being.

The tourism activity and behaviour of Lindy Hoppers is a unique, dancing skill-based approach.

Beginner dancers mostly act locally and are typically not a significant target market from the perspective of tourism activity. Upon reaching an intermediate level of dancing, Lindy Hoppers become more interested in visiting events both locally and abroad.

Dancers of the intermediate level choose destinations they find attractive without the inclusion of dancing activity as well. However, if the destination does not offer Lindy Hop, it is likely that another destination will be chosen. This mindset makes it possible to spend free days on visiting desirable destinations and practicing the dancing activity at the same time. During their visit, Lindy Hoppers are active from a tourism perspective, using services also outside of the festival grounds. This behaviour is highly favourable for cities such as Budapest, which are growing in popularity and also offer a high-quality Lindy Hop event at least once a year. However, most dancers of this segment do not return to the destination again.

Return visitors are to be found among advanced Lindy Hoppers. This segment is ready to dedicate a high number of free days and holidays to improve their dancing skill and seek out quality events to this end. For advanced dancers, the only factor is the quality of the event and the quality of dancing offered, whereas the destination becomes irrelevant.

7. Recommendations

7.1 The Hungarian Jazz Guide

The results of the research conducted for this paper indicates that Jazz music is liked in Hungary, but not understood. Increasing the public's understanding of the genre and its different forms could increase domestic demand exponentially.

The creation of a Jazz guide for Hungary would be one of the most effective solutions to remedy the core problems of the Hungarian Jazz scene. During the literature review of the present paper, no collective databases or websites were found to simplify the process of searching for Jazz events or bands in Hungary. While there could be many approaches to designing the Jazz Guide, its main objectives should be:

- Raising awareness and knowledge of the public about Jazz, introducing the concept of Classical and Modern Jazz.
- Introducing Hungary's Jazz bands and the style of Jazz they represent.
- Providing a comprehensive event schedule outlining the time, place and topic of major Jazz events in Hungary.
- Simplicity. The guide should be informative but not overwhelming.
- Developing a motto: Jazz is you - Young or old, you will find what you're looking for.

The guide should be made available online at a domain address specifically dedicated to the guide. The design must reflect the newest trends in web design to convey the message that Jazz is alive in Hungary and acknowledges its modern audience.

The feasibility of having printed versions of the Jazz guide placed in various locations should also be considered. If financial limitations were to prevent the printing of the guide, a fold-out leaflet format could be developed to provide basic information and invite the reader to the Jazz Guide website.

Jazz dance schools and events could also be included in the guide, highlighting the youthful nature, freedom and social aspects they offer.

7.2 Focus on Lindy Hop

Lindy Hop appears to have wider instant appeal than Jazz music when introduced to audiences unfamiliar with the dance or genre. The main attractive factors of Lindy Hop are its dynamism, sophistication and spectacular nature. Although the dance is complex to learn, the combination of the aforementioned factors and its low popularity compared to mainstream dances lends Lindy Hop a special position and invites those who are looking for something unique.

When looking to market Lindy Hop, it is advisable to display all age groups in the marketing material, as young people might see the dance as too old, and older people might see it as too young and exhausting. Audio-visual representations of Lindy Hop are the best method to market the dance, due to its spectacular nature and the combination of music and visuals. Without the possibility of seeing the dance being performed, target audiences might find it difficult to imagine how the dance looks or feels. Videos, flashmobs and outdoor dance events are the most direct channels to market the dance, while also providing opportunities for the Lindy Hop community to tighten relations with each other.

Jazz events should consider incorporating Lindy Hop into their programme to attract young, active visitors and to provide Jazz fans with a way to increase their connection to the music through movement. Efforts were made to reach this goal at the second Jazzfőváros festival in Kecskemét, with Lindy Hop lessons conducted by all major Lindy Hop schools in the country.

8. Limitations

Due to the lack of literature in the topics of Jazz and Lindy Hop in Hungary, there is no previous evidence to support the claims and conclusion made within this research. To ensure the accuracy of the research findings, three interviews were conducted with industry experts.

No previous research has been found regarding the musical preferences of Hungarians in the recent years. The current position of Jazz within Hungary could more accurately be determined by conducting a wide-scale research looking to understand the musical preferences of Hungarians.

There is very little scientific research on a world scale about the ongoing Lindy Hop Renaissance and Lindy Hop. Efforts were made in this paper to introduce and seek to understand the phenomenon within Hungary. As the communities formed around the dance might exhibit different characteristics, the statements made within this research might not be representative of Lindy Hop in other countries.

9. Summary

Lindy Hop and Jazz are present and alive in Hungary.

The strength of any culture or subculture depends on the number of people who associate themselves with it. Lindy Hop is built around a type of closed society, but new participants can be attracted with the proper marketing mix and clear information regarding Lindy. The dance scene of Hungary is growing and provides those who are willing to join it with a possibility to look backwards in a world that only seeks to look forward.

The Lindy Hop is an outstanding opportunity for the improvement of the Hungarian Jazz scene from a demand perspective. During concerts organized for dancers, audiences and musicians alike display great passion, encouraging each other to show and do their best towards a common goal, the enjoyment of Jazz and the freedom it represents.

Representatives of both dance and music scenes are advised to turn towards the common goal of sharing clear and fast information about the nature of their activity with the possibility of attracting young audiences.

As this paper stands as a unique research about the Hungarian market, further academic research is necessary to accurately measure the status of the individual topics introduced, such as Lindy Hop and Jazz in the country.

A comprehensive research into the Lindy Hop history of Hungary and its status in the present day could more accurately represent the behavior of its participants.

Further research is necessary to accurately determine the behavior of Hungarian Jazz fans and the profitability of Hungarian Jazz events and festivals.

Research concerning the traveling habits of Lindy Hoppers could prove invaluable. Academic research about this topic might provide a clearer picture regarding the habits of Lindy Hoppers touring other countries depending on dancing motivations and possibly uncover a segment of inbound tourism for the target countries.

10. Appendix

10.1 Survey 1 Results

Table 7 – Participant characteristics of Survey 1.

Age	
-18	0%
18-24	37%
25-29	13%
30-34	3%
35-39	3%
40-44	10%
45-49	2%
50-54	5%
55+	29%
Gender	
Male	49%
Female	51%

Table 8 – Results of Survey 1.

Have you heard about Lindy Hop before filling this survey?	
Yes	54%
No	46%
Are you interested in learning how to dance?	
Yes, Lindy Hop seems interesting	27%
Yes but I am interested in other types of dances	27%
No	46%
Have you already learned other dances?	
Folk dances	26%
Competitive dances	10%
Latin dances	27%
Social dance	36%
No	32%
Other	1%
Do you regularly listen to Jazz music?	
Yes	68%
No	32%
If yes, do you listen to foreign or Hungarian Jazz?	
Only Hungarian	2%
Only Foreign	33%
Both	65%
Do you regularly visit events connected to Jazz music? (concerts, festivals)	

Yes	13%
No	87%
Would you visit a Swing dance related event where you can dance if desired (but participation is not expected)?	
Yes	73%
No	27%
Are you interested in the Swing Age as a historical period? (1935-1946)	
Yes	64%
No	36%
Have you already visited an Electro Swing related event?	
Yes	35%
No	38%
I have never heard of Electro Swing	27%
How old would you estimate is the average Jazz listener?	
10 -20 years old	0%
21 - 30 years old	10%
31 - 40 years old	35%
41 - 50 years old	44%
More than 50 years old	11%
How old would you estimate is the average Swing dancer?	
10 -20 years old	0%
21 - 30 years old	51%
31 - 40 years old	33%
41 - 50 years old	10%
More than 50 years old	6%
Do you visit music festivals? If yes, how much do you spend for these purposes annually?	
I do not visit music festivals	57%
0 - 100,000 Ft	38%
100,000 - 200,000 Ft	5%
200,000 - 300,000 Ft	0%
Above 300,000 Ft	0%

10.2 Survey 2 Results

Table 9 – Participant characteristics of Survey 2

Age	
-18	0%
18-24	19%
25-29	22%
30-34	23%
35-39	9%
40-44	13%
45-49	5%
50-54	3%
55+	6%
Gender	
Male	21%
Female	78%

Table 10 – Results of Survey 2

How actively do you dance Lindy Hop?	
Very actively (more than 6 hours a week)	17%
Actively (at least 1 hour a week)	44%
Infrequently	26%
I do not dance Lindy Hop currently?	13%
Are you visiting any Lindy Hop courses currently?	
Yes	61%
No	39%
Have you already participated on a Lindy Hop festival?	
Yes	62%
No	38%
Do you regularly listen to Jazz music?	
Yes	68%
No	32%
Do you visit any Lindy Hop events aside from the regular dance classes? (multiple answers available)	
Workshops	50%
Festivals	48%
Camps	56%
No	20%
Do you only visit the classes / events of one school?	
Yes	43%
No, I visit multiple schools	57%
Would you be interested to see more Hungarian Lindy events created?	
Yes	86%
No	14%

Have your Jazz listening habits changed because of visiting Lindy Hop courses?	
I listened to a lot of Jazz before and I still do	25%
I listened to a lot Jazz before but now I listen to it even more	39%
Before Lindy I did not listen to Jazz but I listen to it more often now	31%
I did not listen to Jazz before Lindy and Lindy has not changed my preferences	5%
Do you regularly visit Jazz music events with the intention of listening to Jazz without dancing?	
Yes	55%
No	45%
How do you stay up to date about Lindy Hop-related news? (Multiple answers available)	
Facebook	100%
Instagram	0%
Twitter	0%
Blogs	1%
E-Mail	30%
Friends	1%
Have you learned other dances as well? (Multiple answers available)	
Jazz dances related to Lindy Hop	59%
Folk dance	33%
Competitive dance	9%
Latin dance	31%
Social dance	33%
No	16%
How old would you estimate is the average Jazz listener?	
10 -20 years old	0%
21 - 30 years old	13%
31 - 40 years old	47%
41 - 50 years old	25%
More than 50 years old	15%
How old would you estimate is the average Swing dancer?	
10 -20 years old	0%
21 - 30 years old	52%
31 - 40 years old	47%
41 - 50 years old	0%
More than 50 years old	1%
How much do you spend on Lindy Hop annually? (lessons, events, clothing)	
Below 50,000 Ft	30%
50,000 - 150,000 Ft	44%
150,000 - 250,000 Ft	22%
250,000 - 350,000 Ft	1%
Above 350,000 Ft	3%

Table 11 – Results of Survey 2 - Motivations of Lindy Hoppers

What are your main motivations for doing Lindy Hop?	
Relaxation	
Very important	70%
Important	23%
Less important	5%
Not important	2%
Socializing	
Very important	30%
Important	47%
Less important	15%
Not important	8%
Improving skill in Lindy	
Very important	43%
Important	33%
Less important	19%
Not important	5%
Amusement	
Very important	70%
Important	27%
Less important	2%
Not important	1%
Listening to music	
Very important	25%
Important	47%
Less important	27%
Not important	1%
Physical activity	
Very important	33%
Important	38%
Less important	23%
Not important	6%

10.3 Interviews

10.3.1 Interview 1 Questions

1. You are one of the most well-known people in Hungarian Lindy Hop. When did you start Lindy, how did you hear about it?
2. When was Hungarian Lindy Hop created in your opinion? How was your association, Keep Swinging, involved in popularizing the dance?
3. You are the organizer of one the most visited Lindy Hop event in the country called Lindy Shock. Approximately how many people visit the event? Are they active from a touristic perspective?
4. How many of the visitors are Hungarian?
5. What do you believe is the most attractive thing about Lindy Hop for people who do not dance it yet?
6. And what might motivate Lindy Hoppers to keep going deeper into the dance?
7. Do you see a growing trend in Hungarian Lindy Hop?
8. 86 % of Lindy Hoppers would be interested in seeing more Lindy events in Hungary. Is it viable to create any new events at the moment or in the not so distant future?
9. Which are the biggest obstacles for the growth of Hungarian Lindy Hop?
10. In the survey, Lindy Hoppers expressed their disappointment regarding the lack of cooperation between Lindy schools in Budapest. Do you think cooperation could be reached? Is it necessary or viable to work towards this goal?

10.3.2 Interview 2 Questions and responses

Dear Hot Jazz Band, Dear Mr. Bényei,

My name is Árpád Matkó, student of the Budapest Business School. I chose dance tourism as the topic of my thesis, which is welcoming increasing popularity not only in Hungary but also in the whole of Europe.

As I am also an enthusiastic Lindy Hop dancer and I have had the opportunity to hear Hot Jazz Band live multiple times, I was very motivated to choose this topic and I thank you for accepting to do this interview.

Although the title of the thesis might not suggest a direct correlation between Hot Jazz Band and Lindy Hop, I am also making an analysis of the popularity of Jazz in Hungary. Since Hot Jazz Band is clearly one of the most well known bands in the country, it was only logical to ask my questions from the most authentic person possible. In the composition of my question, I have used some partial results of my research, such as the two surveys that were filled separately by Lindy Hoppers and people who do not dance Lindy Hop.

Let us proceed with the questions.

1. The results of the Nielsen Study conducted in the USA indicate that Jazz is one of the least popular genres in the USA. How do you judge the current state of Hungarian Jazz?

We are looking to answer a really complicated question when thinking about this multi-layered topic. The decay of Jazz life in the USA is observable. One thing has to be clarified first. Jazz can be split up into two main chapters. Popular Jazz or Classical Jazz was present between 1917-1944 and during this time it was popular music. After 1944 with the appearance of bebop and Modern Jazz, the genre pulled out of the world of show business and suffered great losses as a consequence.

A decade ago, when I was visiting the USA annually with Hot Jazz Band, the generation that saw Jazz as an entertaining and danceable light music was still alive and during their lifetime this music was being played everywhere. With the departure of this generation, the picture changes in America as well. Europe, as the

cultural centre of the world approaches this phenomenon differently. Nowadays, American Jazz superstars spend half of their lives in Europe because Europe is interested, integrative and value-based. America throws even the one cultural value that it gave birth to on the consumerist junk pile, because it wants to be first and wants something new all the time. Hungarian Jazz is in a lamentable situation. This is due to both cultural and historical reasons. At the same time as Jazz appeared in Hungary, another urban light music culture, the culture of the “Hungarian song” or magyar nóta was formed, which always meant a really strong competition. The dictatorship after the second world war handled Jazz as the black sheep, a threat, not only due to its popularity but primarily due to its Western, American meaning and because it was the main source of entertainment between the two World Wars in Hungary. Even Zoltán Kodály persecuted Jazz with passionate speeches on the radio and if we remember the movie ‘Pikoló világos’ from the ‘50s, the negative heroes, the clumsy band was called “Swingers”. In the dictatorship it was first a banned, then tolerated genre, which was never supported. Only a few select people were backed due to their political dedication to the government. Professional requirements were not set or meaningful, and the pretended attention of the leadership only served to ensure control. The change of regime did not bring any breakthroughs either, since the underdeveloped Jazz scene could not produce the required number of musicians and as a result, could not develop the demand either. It is no wonder then, that Jazz life in Hungary is akin to a Christian mission in the middle of a distant jungle. There are only a few dozen people actively engaged in Jazz and within that group, less than twenty is the number of musicians who are capable of playing authentic Swing on an internationally representative level of quality. This is an enormous handicap. I dare say this so surely because I visited various Jazz festivals in 22 countries of the world and grew acquainted with the richness and valued nature of Jazz life in those countries.

2. Hot Jazz Band is one of the most well-known Jazz bands in Hungary. How is it possible to become successful in this genre nowadays?

Again, this is a very complex topic. It’s worth defining the concepts and if I understand correctly, Jazz could be named a genre within which we have different styles. If the question refers to Jazz as a large, collective genre, then what matters is being authentic and interesting. Perhaps these two things are the most important

and these are also not attainable. Success has many factors: talent, diligence, perseverance, fanaticism, passion, humility, purposefulness, concept, good understanding of people, abilities, traits. The former can be developed, the latter either are present or not. It is useless reciting the recipe - if one or the other ingredients are missing, success is not guaranteed, and I did not even list everything. The truth is, that this secret cannot be uncovered. The stars have to be aligned too, and this is what makes it all so wonderful. The mystery of success is an eternal puzzle.

3. During my research, I have compared the Facebook sites of Hungarian Jazz bands and clubs. The popularity of Hot Jazz Band emerges highly among them. How can social media help the work of the band?

Media is a necessary part of popularity nowadays. When talking about television or radio, there are unfortunately certain limitations, as the person might become dependent on the taste or sympathy or antipathy of others, however, not being present in media might easily make people think that you do not even exist. Presence in the media is of course not enough if the production itself is not interesting or authentic. In this case, attention can be captured for a while. Successful formations are just fine even without media. The internet mitigates the media dependence in a large amount. Whichever the medium, TV, radio or internet, it helps the work of the band. The Jazz musician lives from the market, primarily his performances, so it is important to be seen and to make themselves seen.

4. Which age group shows the most interest towards Jazz as a genre? Are younger people interested in larger numbers?

It is important to note that word Jazz is identified with modern Jazz nowadays, which is a meditative, introverted, transcendent style which is looking to find ethereal dimension in face of the nowadays completely absent but well-functioning popular music called Classical Jazz. Classical Jazz was more about basic impressions, basic human feelings, love, happiness, sadness, disappointment and is moving on an intellectual level suitable for these topics, which is a great way to make it easily likeable. This type of music is new for younger people due to how underrepresented it is and this promises great opportunities and distances which the genre can go in this age group since participants of community life are mostly

young, active people looking to do things. Younger people are always more open towards things and interest in Jazz does not depend on age. It is formed somehow and then lasts a lifetime. This is a really complex question. Like everyone, young people like seeing themselves on stage. If there are more young people following the style, younger audiences will show up too. Fundamentally, this is a question of musical sensitivity from small child till the elderly, of intellect and attraction. Even among the younger generation there are many who are touched by Jazz, especially if it is paired with movement, that is, with dancing.

5. Hot Jazz Band is often mentioned in connection with Lindy Hop events. Do you believe Lindy Hop is able to popularize Jazz or Swing in particular?

As you could read in my previous answer, I am thoroughly convinced that it can. It is, again, important to clarify that Swing music is the music of the 30s and 40s and it has nothing to do with today's often mentioned Swing, which is in reality the mainstream modern Jazz of the 1960s with elements of Swing. Sometimes, Swing as an expression is used in baffling ways, when music and bands are labelled with this word, which in reality play shabby eclectic pop music. Well, Lindy Hop is the essential culture of movement of the age. More and more people discover it and participate actively and luckily Hungary does not fall behind in this respect. The Lindy Hop movement started in the 1990s all around the world and not much later also in our country. It is truly unbelievable that we can be hosting the second largest event of such kind in Europe, where young people from all around the world from Japan through Africa to America all come to dance from everywhere. Even more, it is slowly becoming a music festival with its eight bands.

6. Which points should be considered when having a concert with a dancing audience in comparison to a seated one?

Firstly, the tempo must be chosen carefully. On a simple concert, it is possible to play extremely fast and extremely fast songs too, we can use interesting kinds of instrumentation. In the case of dancers, we have to consider the length, rhythm and last but not least, the style of the songs. Hot Jazz Band plays the music of the 20s as well, which is not Swing but hot Jazz. The music of the 1930s and 1940 has a different way of accentuation and Lindy Hop was born primarily around this. During this time, songs were short. On a dance event, songs cannot be too long or up tempo, even though an attraction or two can happen even during dance events.

7. During my research, multiple participants mentioned that they cannot imagine how it is possible to dance to Jazz music. The phenomenon appears to originate from the fact, that most people think of modern types of Jazz or simply regard it as background music. The repertoire of Hot Jazz Band encompasses a large scale. Do you believe it is an existing problem that the public is not properly informed regarding Jazz music and judges the genre inappropriately?

That is exactly so. In my prior answer I mentioned that Swing does not equal the mainstream Jazz so often faultily named Swing. This is not only a Hungarian phenomenon but exactly because we are lagging behind in terms of Jazz and because we are allegedly a musical centre, we should know that Swing was born at the end of the 1920s, become popular and flourished in the 1930s and lasted until the middle of the 40s. Aside from this, it is amusing that those who cannot imagine how it is possible to dance to Jazz have probably seen the old movies, too. For instance, Humphry Bogart and Ingrid Bergman in Casablanca, Pál Jávör and Irén Ágai in Ida regénye, where they dance slow-fox with arms put around each other. Slow-fox used to be the real Jazz dance, the dance of the wider audience. Lindy was rather present in show business and in black communities, but it was a much more variable and attractive form than slow-fox.

- 8. Music and dance events are typically organised separately. Would it be feasible to create Jazz events or festivals, where listening and dancing audiences can be present at the same time and both activities could be presented in an equally high quality or even made a primary goal?**

Mass dancing and listening to music are two different genres that are difficult to successfully match. The dancing crowd is loud, living its life, communicating and in these cases it is a better alternative when there are more and more people dancing. There is of course a solution. The listener is also watching the performance and it can be incredibly spectacular and entertaining to watch the dancing, flowing crowd, while audiences witness fantastic moves and sometimes acrobatic elements to the music of their favourite band. This is a form of time travel to an old age, where the crowds of big cities amused themselves by spending their time socially and in a community.

10.3.3 Interview 3 Questions

1. According to the Nielsen study conducted in the USA, Jazz is one of the last popular genres in the US. What's your opinion about the state of Jazz in Hungary?
2. How can a band become successful in this genre nowadays?
3. Do you believe that social media is capable of increasing the popularity of Jazz in Hungary? If so, how?
4. Which age group is the most interested in Jazz in your opinion? Could this be specified as one age group or we are talking about a wider audience?
5. Which are the most important points to be considered when organizing a Jazz festival?
6. Would it be profitable to create new Jazz festivals relying on domestic tourists or is this only possible with the inclusion of inbound visitors?
7. You participate in the organization of multiple festivals, such as the relatively new Jazzfőváros (Jazz Capital) or the quite well-known Bohém fesztivál. The performers come from various countries. What is the ratio of Hungarian and foreign visitors? How many visitors does such an event have approximately?
8. How much do Jazz festivals rely on support, such as governmental support and sponsorships?
9. The second Jazzfőváros festival closed with a loss. What is the main cause of this loss?
10. Do you believe Lindy Hop is able to popularize Jazz or Swing in particular?
11. During my research, multiple participants mentioned that they cannot imagine how it is possible to dance to Jazz music. The phenomenon appears to originate from the fact, that most people think of modern types of Jazz or simply regard it as background music. Do you believe it is an existing problem that the public is not properly informed regarding Jazz music?
12. Music and dance events are typically organised separately. Would it be feasible to create Jazz events or festivals, where listening and dancing audiences can be present at the same time and both activities could be presented in an equally high quality or even made a primary goal?
13. What would you recommend to those people, who might be thinking about organizing a new Swing event or festival?

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