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The Relationship Between Enjoyment and Ongoing Participation in A Grade Dancesport

Master of Science (Sports Science)

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Edith Cowan University Faculty of Science, Technology and Engineering School of Biomedical and Sports Science

Supervisor: Dr Lynn Embrey 4 December 1997

DECLARATION

I certify that this thesis does not, to the best of my knowledge and belief:

- incorporate without acknowledgment any material previously submitted for a degree or diploma in any institution of higher education;
- (ii) contain any material previously published or written by another person except where due reference is made in the text; or
- (iii) contain any defamatory material.

Signature.

Date 19th December 1997

Abstract

To date no studies have considered enjoyment in Dancesport. Scanlan, Stein and Ravizza, (1989a, 1989b & 1991) have extensively studied enjoyment and recommended further studies be conducted in individual sports. Past research has tended to identify enjoyment as a one off momentary experience termed 'peak performance' (Cohn, 1991) and 'flow' (Csikszentmihalyi, 1975; Kimiecik & Stein, 1992).

Many thousands of people participate in Dancesport, the competitive arm of ballroom dancing, both nationally and internationally. Determining the predictors of enjoyment for Dancesport could provide a base upon which to plan activity programs to increase lifelong participation and health.

A qualitative approach was used to investigate the sport enjoyment experience of A Grade Adult and A Grade Senior Dancesport competitors from their perspective. In-depth interviews and inductive content analysis to gain insight into the sport. The major theme that emerged from the data was that of "social world". Participation in this world creates enjoyment and whilst they are enjoying their sport they wish to continue competing. Enjoyment sources were related to the physical (increased fitness), mental (the challenge of competition), and social (the social relationship formed with others, ie, coaches, partners and other dancers) elements of the sport.

ACKNOWLEDGEMENTS

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CHAPTER 1

Introduction

The Background to the Study

My involvement in ballroom dancing began six years ago when the local dance studio advertised group lessons for couples. My husband, mother and I went along. Soon my mother stopped dancing and my husband was away in the country so I decided to take private lessons. After three years of private lessons my participation ended. However, during this time the interaction between the coaches, other dancers, their families and myself stimulated my interest in ballroom dancing as a sport. This led me to undertake a qualitative case study on professional ballroom dance instructorproprietors to meet the requirements for an Honours degree in Sports Science (Jonas-Dwyer, 1992). Physical and locial demands, for example, teaching routines; dancing; parenting; personal appearance; personal hygiene; networking; competition; administration; and organizing functions imposed tight schedules on the professional ballroom dance instructor-proprietors' time. Research methods included in participant observation of both instructors and competitors within the dance studio and at competition venues. This stimulated my interest in the competitive side of ballroom dancing, especially the role of enjoyment in maintaining lifelong participation in this sport.

Competitive ballroom dancing (now known as Dancesport) has been accepted as a sport by both Federal and State government sporting authorities since 1991. It is recognised as a sport by the General

Association of International Sport Federations (GAISF) and the Australian Olympic Committee (AOC). Ballroom dancing is made up of social or recreational dancers, award dancers (those who wish to learn the technically correct techniques of ballroom) and competition dancers who participate in Dancesport. Dancesport competition has five different categories based on age. The five categories in Western Australia are Juveniles, (0-12 years), Juniors (13 - 15 years), Adults (16 years of age and over), Seniors (35 years of age and over) and Professional (16 years of age and over). The Seniors have the option of dancing Adult or Senior competitions. It is possible to compete in the sport from an early age as a Juvenile right throughout one's lifetime. The eldest competitor interviewed in this study was 55 years old. Dancesport has six hierarchical grades beginning with the lowest, E Grade, to the highest, A Grade, followed by a special grade for professionals. The structure of Dancesport organisations and the selection process of State competitors representing Western Australia at National and International titles are explained in depth in Chapter 3 since it impacts upon the participants' enjoyment.

The benefits of continuing physical activities throughout life are known to improve health (Astrand & Rodahl, 1986; Blair, 1995; Blair & Connelly, 1996; Blomqvist & Saltin, 1983; Hardman, 1996) and contribute to wellness. Ardell (1989, p.i) describes wellness as "a lifestyle approach to the highest states of physical and psychological well-being within your capability". By improving health people extend their longevity, improve their quality of life and reduce medical costs. Blair (1995, p.338) says "the single most

important component of a physical activity regimen is total energy expenditure, whether the desired outcome is health or physical activity....

[and that] both traditional formal exercise programs and lifestyle physical activity can make important contributions to health and function".

Identifying factors to keep people participating in physical activities to maintain physical and psychological well being is an important responsibility of sports scientists and physical educators. If the recipe for enjoyment could be found, sports participation strategies could be designed to increase participation in sports. In particular, this study seeks to find ways to increase lifelong participation in Dancesport.

Lifelong participation requires: (a) sport commitment; and (b) exercise adherence. Previous studies on sport commitment have focused on the identification of motivational factors that kept youths in their chosen sport. A variety of sports were studied including, swimming (Black & Weiss, 1992; Nelson, 1993), basketball (Brustad, 1988; Wankel & Kreisel, 1985), soccer (Ommundsen & Vaglum, 1991), wrestling (Scanlan & Lewthwaite, 1986), ringette and hockey (Wankel & Sefton, 1989), those sports taught in the U.S.A. in summer camps (Gill, Gross & Huddleston, 1983) and ice dancing, (Scanlan, Stein & Ravizza 1989a, 1989b). The motivating factors were: perceived success; perceived competence; challenge motivation; enjoyment; choice; and effort.

Exercise adherence, or participation in health promoting but non competitive activity, has been studied extensively by Dishman (1987; 1988; 1993; 1994),

and co-workers. Dishman (1993, p.779) says "moderate leisure time physical activity and occupational activity are associated with decreased premature mortality and increased health". His research concentrates on understanding the "knowledge, attitudes and behavioural and social skills associated with adopting and maintaining exercise" (1994, p.1). Wilfley and Brownell (1994, p.383) suggests that "exercise prescriptions that are interesting, varied, easily accessible, and without negative consequences are more likely to become habitual" and that "no pain, no gain, does not apply to a strategy of lifelong regular exercise".

Common features of both sport commitment and exercise adherence research are enjoyment and fun. Many people participate in physical activities because they enjoy them. Global definitions of enjoyment abound in dictionaries. One such definition of enjoyment is "gratification, pleasure; something which gives pleasure" (Simpson & Weiner, 1989). Another word often used synonymously with enjoyment is fun which may be defined as "amusement or pleasure" (Simpson & Weiner, 1989). There is no one global definition of enjoyment commonly accepted by sport psychology researchers, although, in specific application to sports, Scanlan and Simons (1992, p. 203) defined enjoyment as "a positive affective response to the sport experience that reflects generalized feelings such as pleasure, liking and fun".

A recent study by Kimiecik and Harris (1996) questioned previous definitions of enjoyment. They say that "enjoyment is flow" (p.247), a term derived from the extensive studies of Csikszentmihalyi (1975, 1990).

Kimiecik and Harris (1996) concluded that enjoyment refers to "an optimal psychological state that leads to performing an activity primarily for its own sake and is associated with positive feeling states" (p. 259).

Several studies (Gill, Gross & Huddleston, 1983; Gould, Feltz & Weiss, 1985; Kendzierski & DeCarlo, 1991) identified fun or enjoyment to be of primary importance to continued participation in youth sports. Nelson (1993) reported that when there was no enjoyment youths either dropped out or retired from sport. In these studies enjoyment was defined by the researchers or identified by the subjects on Likert type scales. The applicability of the youth sports literature to other age groups, sports and to each sex is unclear (Wankel & Kreisel, 1985).

In the sport psychology literature enjoyment is often referred to as a one off experience, such as being part of peak performance or flow. As a broad construct, enjoyment is problematic because of the uncertainty as to whether it may be a one off experience or more enduring. Cohn (1991) and Csikszentmihalyi (1975) have approached it as a single experience and given enjoyment one of two technical labels: (a) peak performance; or (b) flow. Scanlan et al. (1989a, 1989b, 1991) considered enjoyment to be an enduring feature contributing to sport commitment and exercise adherence. This thesis argues that enjoyment could be broader and more inclusive than the one off experience and that it contributes to ongoing participation in sports. Adult enjoyment of sport has not been thoroughly investigated. Scanlan, Stein, and Ravizza (1989a, 1989b, 1991) conducted research into enjoyment

and anxiety in elite ice dancers and found enjoyment was a motivator to ongoing participation in the sport. Scanlan et al. (1989b) defined enjoyment to the skaters but did not include the definition in their final report.

However, through personal correspondence T.K. Scanlan (August 30, 1993) supplied her questionnaire which defined enjoyment as "positive feelings or emotions that you could have had about your skating experience such as pleasure, firm, liking or loving the experience".

Peak performance was described by Cohn (1991, p.1) as "an episode of superior functioning" where fun and enjoyment were experienced. While flow was first identified by Csikszentmihalyi (1975), it has recently been described by Jackson (1992, p.161) as "an optimal mental state ... involving total absorption in the task activity in which one is involved". Jackson (1996, p.78) added to the definition by defining a flow experience as "a state of consciousness involving total absorption in any activity, which is also an intrinsically rewarding experience".

In summary, this chapter highlighted the recognition of ballroom dancing as a sport. Speculation on enjoyment as a one off phenomena or an enduring quality in sport participation was briefly examined. Enjoyment and fun certainly do exist in sports experiences, however, their role in ongoing participation has not been thoroughly investigated.

The Significance of the Study

There has been no research to date investigating enjoyment as a contributor to ongoing participation in ballroom dancing. Dancesport is a special category of ballroom dancing involving competition. Anecdotal evidence related to the author in a previous study (Jonas-Dwyer, 1992) suggested that enjoyment was experienced at all levels of ballroom dancing. This is presently unproven. If enjoyment proves to be a significant motivational factor to Dancesport participants, new strategies for increasing lifelong participation in this sport may be identified. Further exploration of this area is required. It could be speculated that the inclusion of a partner and music make Dancesport comparable to the experiences of the ice dancers studied by Scanlan et al. (1989a, 1989b, 1991).

The Purpose of the Study

The purpose of this study was twofold: (a) to examine the influence of enjoyment on the ongoing participation of elite Dancesport competitors in A Grade Adult and A Grade Senior competition from their perspectives; (b) to provide recommendations for the promotion of Dancesport to increase lifelong participation in the sport.

Research Questions

The principal question is to investigate:

How do A Grade Dancesport participants' perceive enjoyment whilst participating in their sport?

The following sub questions elaborate on this issue:

- 1. What are the sources of enjoyment?
- 2. Does enjoyment encourage ongoing participation in Dancesport?
- 3. To what extent do the participants' perceptions of enjoyment vary between

training and competition?

- 4. Do males and females describe enjoyment with similar or different terms?
- 5. Is enjoyment experienced similarly by Adult and Senior dancers?

Delimitations

The following factors delimit this study:

- The study is limited to Adult A Grade and Senior A Grade Dancesport
 participants based in one Australian State.
- The number of subjects available is limited by their presence in their home State, that is, when they are not participating in National and International events outside the State.

 Due to limited resources the subjects are restricted to metropolitan residents only and do not include any country subjects.

Limitations

Only one interview was possible with each subject due to their
 Dancesport training and competing commitments.

Glossary

Note specific dance jargon is not essential. However, major terms are presented for ease of reading.

Ballroom dancing Learning how to dance according to the rules of various dance organisations. It can also be dancing for pleasure.

Dancesport "A competitive sport that requires teamwork between a man and a woman, in a battle against other couples on the dance floor. The champion is the team that has out-manoeuvered the others in a challenge of strategy, skill and determination" (Tang, 1996).

Exercise adherence Long term continuous participation in an exercise programme.

Floorcraft The ability to guide your dance partner around the dance floor without mishap. Predominantly the responsibility of the male partner.

(Jonas-Dwyer, 1997).

Sport commitment "A psychological construct representing the desire and resolve to continue sport participation" (Carpenter, Scanlan, Simmons, & Lobel, 1993, p. 6). Sources of sport commitment can be intrinsic or extrinsic and are not related to intrinsic motivation (Scanlan et al. 1993a, p.276).

Wellness "A lifestyle approach to the highest states of physical and psychological well-being within your capability" (Ardell, 1989, p. i).

Rankings A method of hierarchical grading based upon the competitive couple's performance results at the six ranking competitions held during the year.

Ranking Competition One of six competitions held each year used to rank competitors.

Open Competition A competition where all competitors within the specific age group can enter irrespective of their registered grade (1993 WA Open Dancesport Championships, p. 12).

Private Competition A competition held by a private organisation such as the Australian Dance Society.

Pageant A competition that includes testing for higher medallists (gold, gold star and oscars) in front of an audience, a requirement of the higher medals (R. Gardner, personal communication, 3 July, 1997).

Medals A series of technical awards taken by individual dancers in front of an audience for which they are given a mark by judges. Studios either call them medals or awards. There are medals in each style, Latin, Modern and New Vogue beginning with social medals, progressing to bronze, silver, silver-bar, gold, and end with oscars [the highest awards].

Awards These are also known as medals.

CHAPTER 2

Review of Literature

Firstly, this chapter reviews the literature on Dancesport. Secondly, a brief review of the general literature on the benefits of exercise, followed by a more extensive investigation on sport enjoyment, focusing particularly on research conducted by Scanlan and a variety of co-workers are presented (Scanlan Carpenter, Lobel & Simons 1993; Scanlan, Carpenter, Schmidt, Simons & Keeler, 1993; Scanlan & Lewthwaite, 1996; Scanlan & Simons, 1992; Scanlan, Stein & Ravizza, 1989a; Scanlan, Stein & Ravizza, 1989b; Scanlan, Stein & Ravizza 1991). The five characteristics identified as sources of enjoyment (Scanlan et al. 1989a, 1989b, 1991) are used as a heuristic tool for organising the review. Other areas of focus in the literature are those of flow, peak performance, motivation, sport commitment and gender. While it is necessary in a review to isolate these, in reality they interact. Possible links between the literature and Dancesport are explored in this section. A review of these topics revealed deficiencies in obtaining insights into enjoyment, therefore, this chapter concludes with a discussion of issues in measurement in enjoyment.

Dancesport

Research literature on ballroom dancing is scarce. Four previous studies have been conducted (Jonas-Dwyer, 1992; Reidy, 1979; Somer 1990: & Takeuchi, Kuki, Abe, Itai & Kawakami, 1993). Two of these (Reidy, 1979;

Takeuchi et ai. 1993) were directed towards the physiological aspects of the sport and will therefore be discussed together whilst the study by Jonas-Dwyer (1992) was descriptive of psycho-sociological elements focussing on instructors.

A photographical study of the ritual of ballroom dance was conducted by Sommer in 1990 during which she queried "Does she [a child competitor] know she is entering a world that seems caught between fantasy and reality?"(p.54). She also says that:

the demands of ballroom competition are highly specialized and all movements are judged according to unforgiving laws, competitions have evolved into fantastical rituals danced by the initiated for the devoted. Special preparations must be made before one can enter the sacred dancing area. Special clothing must be worn, and most importantly, the proper physical actions must be performed with love and exactitude (p.53).

Physiological Benefits

Reidy (1979) concentrated on the energy requirements of Modern and Latin American ballroom dancing and found that for competitive A-Grade and qualified professional couples the demands were similar to those of cross country running or basketball. The 20 subjects' average ages were 23 years old (male) and 21 years old (female). Heart rates during simulated training were 160-180 beat per minute. He concluded that "Competitive ballroom dancing of this nature is a physical activity capable of producing a training

effect as it requires the individual to preform at workloads in excess of 80 percent of maximal heart rate and Maximal Oxygen consumption"(p. 74).

Takeuchi et al. (1993) found energy consumption of middle-aged (30-60 years) subjects during social ballroom dancing, both Modern and Latin styles, to be adequate for maintaining aerobic fitness for this group. The subjects, eleven couples, had been dancing two or three times a week for 5 to 10 years. The subjects heart rates, oxygen absorption and oxygen consumption were recorded whilst they danced in two styles, Modern and Latin. Modern consisted of one dance, the Waltz and Latin three dances, the Rumba, Tango and Cha Cha Cha. The energy expenditure range of dancing was 4.2 to 4.8Kcal/min while the heart rate range was 117.4 to 138.3 beats per minute. They concluded that Ballroom Dancing, in this instance not competition dancing, gave an adequate level of energy expenditure for fitness in this age group.

Although the subjects of Reidy's (1979) study were young A Grade and Professional dancers and Takeuchi et al. (1993) subjects were older social ballroom dancers, the results suggest that ballroom dancing, whether competitive or social, performed two or three times a week regularly provides aerobic conditioning presumably contributing positively to health.

Demands on Professional Ballroom Dance Instructors

A case study (Jonas-Dwyer, 1992) of a couple who owned and operated their own dance studio, identified the numerous demands that were made on professional ballroom dance instructors. These included time, physical, social, teaching routines, dancing, personal hygiene, networking, competition, administration, functions and parenting. The instructors taught dancers whose ages ranged from 5 to 70 years. The researcher's observations of lessons and competition experiences clearly showed enjoyment was present for both the dancer and the instructors during training and at competitions.

Benefits of Exercise

From the accumulated evidence given by expert physiologists and sport researchers it is taken as given that ongoing participation in sport or physical activities are beneficial to health (Ardell, 1989; Astrand & Rodahl, 1986; Blair & Connelly, 1996; Blomqvist & Saltin, 1983; Egger & Champion, 1990; Hardman, 1996). Pollock, Feigenbaum and Brechue (1995, p.320) state that:

Physical activity is important for fitness; it increases functional capacity through improvements in maximal oxygen consumption (VO2max), body composition, muscular strength and endurance, and flexibility. Exercise training is also an important component of preventive and rehabilitative programs designed to address metabolic and cardiovascular diseases, as well as orthopedic injuries and musculoskeletal disorders.

Kramer and Wells (1996) found there was an inverse relationship between physical activity and estrogen-dependent cancers (breast, ovarian, and endometrial). They recommend the inclusion of low-to-moderate physical activity as a preventative strategy for estrogen dependent cancer. Hardman (1996) found that exercise can play a preventative role in atherosclerotic, metabolic and hypertensive diseases. In a newspaper item (*Eat drink and be merry- for health*, p. 28, 1996) Professor of Pharmacology, David Warburton said "By unwinding and reducing stress levels... people could raise their immunity to infection, avoid heart attacks or ulcers, and in some cases reduce the risk of cancer" [for example] "there is now evidence that positive mood states slow down progression of cancerous cells and in some cases there is a remission".

Blair (1995) feels that it is beneficial to health to exercise at lower intensities than was previously thought:

There is a dose-response gradient across physical activity and physical fitness categories for several important clinical variables such as blood pressure, fasting glucose, blood lipids and body composition.... Men and women who get moderate amounts of physical activity appear to receive health benefits in comparison to less active and... more unfit individuals. Furthermore, persons who participate in high levels of activity generally have more favorable risk factor [risk of death] profiles than those in the moderate category.... physical fitness can be improved by exercise training at intensities of 40% (or perhaps even less) of maximal capacity; however, the changes may not occur as rapidly, and may not be as great, as when high intensity training is done (pp.345-347).

Brown, et al. (1995) felt that exercise which incorporated cognitive strategy training programs, such as Tai Chi, was more likely to promote psychological benefits than exercise programs that lacked a structured cognitive component. Dancesport has both an exercise and a cognitive strategy training component.

Dance is a socially acceptable form of physical activity that is beneficial to both psychological and physical health (Bernstein, 1979). Reidy (1979) found the energy requirements of ballroom dancing at A Grade level were similar to those of cross country running which ranks amongst the highest energy consumer sports (McArdle, Katch & Katch, 1986, p. 143). Similarly Takeuchi, et al (1993) found the energy consumption of middle-aged subjects during social ballroom dancing to be adequate for maintaining aerobic fitness for this group.

Rudeen (1995) reported upon his own experience of taking up ballroom dancing. He took his first ballroom dance lesson at "the age of 64". Rudeen said, "I have found ballroom to be not only athletic but also intricate and endlessly challenging" (p.22). He said:

Ballroom dancing is bringing me out of my shell.... No one could object to the fitness benefits that can come with ballroom dancing. I have lost 20 pounds, dropping from a not-so-trim 195 pounds to a flat-stomached 175, and I have been going to gym to work on the

continuing business of improving my posture. Thanks to ballroom, I now have biceps (p.22).

Enjoyment

Previous researchers have found enjoyment to be a motive for (Battista, 1990; Raugh & Wall, 1987; Wankel & Berger, 1990) or a consequence of sports participation (Cohn, 1991; Scanlan et al., 1989b). To date, no studies have focused upon Dancesport competitors' enjoyment of their sport.

However, much research has focused on youth sports (Black & Weiss, 1992; Brustad, 1988; Gill, Gross & Huddleston, 1983; Ommundsen & Vaglum, 1991; Scanlan & Lewthwaite, 1986; Wankel & Kreisel, 1985; Wankel & Sefton, 1989) which will now be summarised.

One of the earliest studies by Scanlan and Lewthwaite (1986) identified predictors of sport enjoyment in male youth wrestlers. Enjoyment was defined by the researchers as the amount of fun experienced by the wrestlers and the degree to which they liked to wrestle. Predictors used were age, perception of wrestling ability, and significant adult influences including parents and coaches. Younger boys and those who perceived themselves to have greater wrestling ability enjoyed their sport more than did older boys and those with lower perceived wrestling ability.

From this research Scanlan progressed to focus on sources of sport enjoyment in elite figure skaters (Scanlan et al. 1989a, 1989b, 1991). Five major themes were identified: (a) social and life opportunities, including,

improved social and life opportunities, providing friendship opportunities through skating, further broadening experience by going to competitions and touring, and providing positive interactions between the skater and significant others, for example, family and coach; (b) perceived competence, where personal perceptions of competence were derived from the athlete's autonomous or social achievement in sport, identified as mastery, competitive achievement, performance achievement or demonstration of athletic ability; (c) social recognition of competence, through either achievement recognition or performance recognition; (d) the act of skating, identified through movement and sensations of skating, self expression or creativity, athleticism of skating and the flow or peak experience; and (e) special cases, such as sense of specialness, and coping through skating. For theme (d) the act of skating, the writer will use the generic term movement sensation. The five areas listed provide the heuristic framework for the organisation of the next section of the review of literature and for the development of the interview schedule utilised in this study.

Social and Life Opportunities

Under this theme Scanlan et al. (1989b) identified the following friendship opportunities through skating: opportunities afforded by going to competitions and touring, and, family and coach relationships.

Perceived Competence

Scanlan et al. (1989b) included the following items under the theme of perceived competence: mastery; competitive achievement; performance achievement and demonstration of athletic ability. The following study relates to this theme.

A study by Wankel and Kreisel (1985) elaborates upon this theme. They reviewed the methodologies and results of eight studies on factors affecting sport enjoyment for different age levels in youth sport. The consensus of opinion summarised by Wankel and Kreisel (1985) was that previous research had identified factors pertaining to what children enjoy about participation in sport but it was not linked to theory on motivation. The studies used ordinal scales. The samples were not sufficiently large from the different sports to allow between sport comparisons and further study needs to be conducted on sport enjoyment for different age levels. Wankel and Kreisel studied factors underlying enjoyment of youth sports. They found that as age increased children moved from unorganised play activities towards more organised sports. Wankel and Kreisel reported that intrinsic factors such as, excitement of the sport, and personal accomplishment were consistently rated as more important than extrinsic factors like winning the game. They recommended that coaches emphasise involvement, skill development, and enjoyment of doing the skills. They also found that extrinsic factors were of secondary importance to the participants'

enjoyment. These factors concurred with the classifications by Scanlan et al. (1989b) of perceived competence and social recognition of competence.

Social Recognition of Competence

This theme includes achievement recognition and performance recognition (Scanlan et al. 1989b). Under this theme Scanlan et al. listed "receiving recognition from within the skating community, receiving recognition from non-skating peers, receiving recognition at local, national, and international levels and receiving recognition with exact source unspecified", such as, "getting acclaim" as achievement recognition (p.71). They further listed "performing for an audience/showing off talent, getting standing ovations and receiving admiration of an audience" as performance recognition (p.71). These elements exist in Dancesport competitions. Audiences encourage couples to compete by verbal praise (shouting out numbers) and clapping. Trophies and sashes are presented to winners. Fiske and Hartley (1988) say "In both sport and dance the relationship of performer to spectator is blurred; sometimes the spectator participates in the ritual by proxy, sometimes he is asked to sit back and evaluate objectively" (p.128).

Movement Sensation

Scanlan et al. (1989b) studied skaters and found the following were related to the act of skating: movement and sensations of skating, self-expression and creativity; athleticism of skating; and the flow or peak experience. It is

possible that these same feelings exist in Dancesport as dancing involves movement, self-expression and creativity and athleticism and it is likely that flow or peak experience may also exist in Dancesport.

Play and enjoyment were examined by Harris (1978) who found that enjoyment was important and recommended physical educators help people to experience both play and enjoyment by helping them to acquire the movement skills needed to achieve enjoyment in particular activities. Harris defined intrinsic motivation as "enjoyment of an activity for its own sake" (p.60). She discussed Csikszentmihalyi's flow theory and later presented flow and peak performance as separate issues.

According to Huizinga (1955, pp. 5-6) the main characteristics of play are freedom, stepping out of ordinary life, a temporary activity satisfying in itself and ending there. Play can be a regularly occurring relaxation. "Play is distinct from ordinary life both as to locality and duration. It's played out within certain limits of time and place.... [It] occurs in temporary worlds within the ordinary world". He also notes that "the 'differentness' and secrecy of play are most vividly expressed in 'dressing up'.... The disguised or masked individual 'plays' another part, another being. He is another being." Also that "It promotes the formation of social groupings which tend to surround themselves with secrecy and to stress their difference from the common world by disguise or other means" (p.7)

Caillois (1961) adds further to Huizinga's definition. Caillois says that play is "an activity which is essentially:

- 1. Free: in which playing is not obligatory;
- 2. Separate: circumscribed within limits of space and time, defined and fixed in advance;
- 3. Uncertain: the course of which cannot be determined, nor the result attained beforehand, and some latitude for innovations being left to the player's initiative;
- 4. Unproductive: creating neither goods, nor wealth, nor new elements of any kind; and, except for the exchange of property among the players, ending in a situation identical to that prevailing at the beginning of the game;
- 5. Governed by rules: under conventions that suspend ordinary laws, and for the moment establish new legislation, which alone counts;
- 6. Make-believe: accompanied by a special awareness of a second reality or a free unreality, as against real life. (pp. 9-10)

Caillois (1988, pp.12-25) classified games into 4 categories; agon, competition, for example, boxing; alea, chance, for example, betting or counting out rhymes; mimicry, pretence, for example, theatre or children's' games of illusion; and ilinx, vertigo, for example mountain climbing or children swinging. In mimicry the player has a sense of make believe and often pretends to be somebody else. Caillois says that each of the 4 categories can be placed on a continuum between two opposite poles. At one end is a kind of uncontrolled fantasy that he termed paidia. At the opposite end ludos where play is adapted to arbitrary, imperative, and deliberately hindering conventions in order to obtain a perfectly useless although strinctly determinate result (p.13).

May (1987) investigated the relationship between fun and affect training (traditionally promoting awareness of the five senses, visual, tactile, auditory, olfactory and gustatory) in ski racing. Rather than pre-defining fun, May asked elite skiers and their coaches five open ended questions. Fun was seen as a necessary motivator for both young and elite athletes in and out of training, and as a feeling state that could be systematically maximised as an affect training technique. He emphasised that the feeling state of "fun" was essential for motivation. May promotes enhancing the tactile sensations and emotional experiences of individuals to promote concentration and conscious effort in ski racers.

Feeling Special

Scanlan et al. (1989b) also identified special cases as a theme. They gave the following examples: Athletes gaining a sense of specialness due to their personal perception of being highly talented, or where skating had been used to cope with non skating related life situation, for example; in "a troubled home situation, or to gain a sense of personal competence or control" (p.79). This element could also exist in Dancesport.

Flow and Peak Performance

The research into flow was pioneered by Csikszentmihalyi (1975, 1990). He found that when athletes were performing there were certain occasions

where everything felt perfect and the athletes reported a special type of feeling. He called this flow.

Cohn (1991) interviewed golfers about their experiences of peak performance. Many identified a feeling of fun or enjoyment as part of those experiences with one interviewee saying, "You make a few good putts—you're having fun, and if you are having fun you can play well" (p.11). Cohn did not persist to determine whether or not enjoyment was the motivator for ongoing participation in the sport.

To understand and enhance athletes' sport experiences Kimiecik and Stein (1992) studied athletes' subjective optimal experiences. They examined athletes' experiences using the experience sampling method, based on Csikzentmihalyi's (1990) flow model, where the athletes filled in assessments before and after participation in their sport. Kimiecik and Stein (1992) accepted Csikszentmihalyi (1990, pp. 49-67) notion that flow occurs when there is a combination of six factors:

- 1. The merging of action and awareness.
- 2. Clear goals and unambiguous feedback.
- 3. Concentration on the task at hand.
- 4. The paradox of control.
- 5. The loss of self-consciousness, and
- 6. The transformation of time.

Kimiecik and Stein noted that Csikszentmihalyi did not determine which of these factors, if any, persists over time. Kimiecik and Stein believed that flow experiences are not caused by the structure of the activity or the individual's ability to make it happen but by a combination of the two in contrast to Scanlan et al. (1989b) who felt that enjoyment of the sport was an on-going motivator to the athletes in their study.

Flow experiences of elite figure skaters were explored by Jackson (1992) in a qualitative study utilising in-depth interviews. She found the skaters placed a high value on flow like states and that their descriptions of such parallel many characteristics described by Csikszentmihalyi (1975, 1990). Enjoyment was seen as part of a one-off flow experience.

Jackson and Marsh (1996) have developed The Flow State Scale (FSS) for use in a sport and physical activity setting, however, they feel flow should be approached with a multidimensional process and not purely by a quantitative measure such as utilising only the FSS. They recommend further study into the flow experience utilising both quantitative, FSS and qualitative measures such as in-depth interviewing. Their study did, however, support Csikszentmihalyi's (1975, 1990) characteristics of flow.

Athletes from seven sports- track and field, rowing, swimming, cycling, triathlon, rugby, and field hocky- were interviewed by Jackson (1996, pp.80-83) about their flow experiences. Ten dimensions of flow were identified:

1. Challenge-skill balance.

- 2. Action-awareness merging.
- 3. Clear goals.
- 4. Unambiguous feedback
- 5. Concentration on the task at hand.
- 6. Paradox of control.
- Loss of self-consciousness.
- 8. Transformation of time.
- 9. Autotelic experience. (Doing the activity is its own reward)
- 10. Miscellaneous dimensions, aware of the effort, remember hearing the crowd and feel out of body, as if watching self.

She concluded that there may be individual and sport specific differences in how flow is experienced but to many athletes "Flow can...be seen to involve particular characteristics creating a very positive state of consciousness and leading to an enjoyable, intrinsically rewarding experience" (p.77). Jackson found that for many athletes the flow state is a valued experience and can be a source of motivation for participation in their given sport.

Motivation

A great deal of research has focussed on participation motives in sport.

Motivation is said to be either intrinsic or extrinsic. Vallerand, Deci and Ryan (1987) defined intrinsic motivation as "direct experiential rewards" such as "the feeling of excitement or personal competence" (p.389) and extrinsic motivation as extrinsic rewards such as trophies and team jackets. They also

say that "engaging in sports to prove one's self-worth, rather than to enjoy the game... is another form of extrinsic motivation" (p. 389).

This current thesis did not concentrate on individual motivational orientation, rather on what motivated the Dancesport participants to continue with their sport long term. However, other studies (Carpenter, Scanlan, Simons & Lobel, 1993; Kavussanu & Roberts, 1996; Frederick, Morrison, & Marning, 1996; Gill & Overdorf, 1994; Gill, Williams, Dowd, Beaudoin & Martin, 1996) have concentrated upon individual motivational orientation.

Carpenter, Scanlan et al. (1993, p.279) argued that intrinsic motivation was derived from a limited set of achievement related factors which were primarily perceptions of competence and self-determination. They said sources of enjoyment (a positive affect) can be intrinsic such as, feeling related; extrinsic such as, tangible rewards or social recognition; achievement related for example, demonstrating autonomous or social achievement, or non-achievement related such as affiliation travel opportunities.

More recently Kavussanu and Roberts (1996) examined the relationship between perceived motivational climate and intrinsic motivation and self-efficacy to determine the role of goal orientation and perceived motivational climate in predicting intrinsic motivation and self-efficacy. Perceptions of mastery climate were positively associated with enjoyment, effort, perceived competence, and self efficacy and were inversely related to tension. They found males' dispositional goal orientation and perceived motivational climate was equally important as predictors of intrinsic motivation, while

mastery motivational climate was the only significant predictor of selfefficacy. In females, performance motivational climate was the strongest predictor of intrinsic motivation and self-efficacy.

A different approach was taken by Frederick, Morrison, and Manning (1996) who tested the hypothesis that intrinsic motivation toward an activity will heighten the associated positive effect, thereby leading to increased participation and higher perceived competence and satisfaction using the Motivation for Physical Activity Measure and the Sport Enjoyment Questionnaire. They tested 130 college students enrolled in psychology classes and found that intrinsic motivation was a predictor of affect and perceived competence and satisfaction, while extrinsic motivation predicted adherence for men only.

A study undertaken by Gill and Overdorf (1994) tested the hypothesis that "according to the theory of personal investment, motivation to exercise would be high if the exercise experience met the person's specific exercise goals" (p. 87). They tested 272 females between the ages of 18 and 60 years with an exercise incentive questionnaire. They found the under 31 years of age group reported exercising significantly more as a means for gaining recognition than the 31-40 age group. The three youngest groups (under 31 years, 31-40 years and 41-50 years) also reported exercising more as a means to control weight than the oldest group (51-60 years). Physical health, fitness, stress management, task mastery, and appearance were highly valued by subjects of all ages while competition and creative expression were

the least valued incentives across all age groups. The reasons cited for exercise changed with advancing age with mental health and affiliation gaining greater importance with age. They suggest that incentives vary by age, therefore, exercise programs should be structured to meet the goals of the specific participants. From the results of their study they suggest exercise programs for older women should emphasise the physical and mental health benefits of exercise, allow for social interaction and stress reduction, and promote mastery experiences.

Gill, Williams, Dowd, Beaudoin and Martin (1996) examined the competitive orientation and motivation of adult sport and exercise participants in four different sport and exercise programs (running club, exercise classes, cardiac rehabilitation program and senior games). They found that males were higher than females on competitiveness and win orientations with runners being less win-oriented than other groups. The females rated fitness, flexibility, affiliation, and appearance higher than males did. Generally, participants were diverse in orientation motives, and positive about their participation. They suggested that instructors who offer activities and approaches to match this diversity will encourage wider participation and a more satisfying experience for their participants.

Sport Commitment

Sport commitment may be central to long term (ongoing) participation in a sport. Research conducted by Scanlan, Carpenter, Lobel et al (1993) found that sport enjoyment is one of the strongest predictors of sport commitment. They argue that sources of enjoyment can be "intrinsic (e.g., sensory/movement experiences, feeling fit), extrinsic (e.g., affiliation, travel opportunities) in nature.... [whereas] in contrast, intrinsic motivation typically is thought to be derived from a limited set of achievement related factors. Principally, these are perceptions of competence and self-determination" (p.276).

Furthermore, Scanlan, Carpenter, Schmidt, Simons and Keeler (1993, p.13) say that "by studying what makes the sport experience enjoyable we will learn more about the motivational consequences of enjoyment". They proposed a model of sport commitment (Scanlan & Simons 1992, p. 200) that encompasses sport enjoyment, involvement alternatives, personal investments, social constraints and involvement opportunities. The research tested the model with youth sports. A questionnaire was developed to test each of these constructs. They reported that the construct of involvement alternatives was particularly difficult to measure. They felt that the idea of involvement alternatives described as "the attractiveness of the most preferred alternative(s) to continued participation in the current endeavor" (p.18), did not make so use as this was not a dilemma for these athletes in fact the "open-ended data showed that for some athletes

participating in their program did not stop them from doing other things"(pp. 34-35) and that this may not be the case for elite athletes.

Schmidt and Stein (1991) proposed a model of sport commitment that integrated enjoyment, dropout and burnout. The model was based on Kelly's (1983) model of love and commitment in close relationships. The model identified why people stay in a sport, why they drop out and people who are susceptible to burnout. They suggested that if people do not enjoy their sport they drop out. They further suggested that where athletes remain in a sport for a long time this could be for either of two reasons. Firstly, they stay for reasons relating primarily to enjoyment. Secondly, a person will stay for reasons unrelated to enjoyment. These athletes are "especially vulnerable to burnout.... They perceive their alternatives as less attractive or even nonexistent"(p. 260). Dropouts leave sport because of lack of enjoyment. Table 1 shows the relationship between investments, commitment, burnout and dropout for athletes, for example, when athletes are experiencing a lot of rewards their (enjoyment based) sport commitment increases, and, the likelihood of burnout and dropout decreases as opposed to where costs are high, (enjoyment based) sport commitment is low, and the likelihood of burnout and dropout increases.

Table 1

Investment Model Predictions of Two Types of Commitment and Dropout

	Committment	Committment	Dropout	
Investment	(enjoyment-based)	burnout		
Rewards	Increasing (or high)	Decreasing	Decreasing	
Costs	Low	Increasing	Increasing	
Satisfaction	High	Decreasing	Decreasing	
Alternatives	Low	Low	Increasing	
Investments	High	High (or increasing)	Decreasing	

(Schmidt & Stein, 1991, p.260)

Gender

There is a lack of literature relating to sport enjoyment in the context of gender. In Dancesport both genders need each other to compete. The male leads the female around the dance floor and she follows his lead. They work together as a team to perform their routines better than the other competitors. There has been little research conducted in the area of gender in mixed sports, where men and women form a team, for example, mixed doubles in tennis and ice-dancing. A search of the sport database, from 1975 to 1997 failed to reveal any studies that specifically mentioned sports that require teams of men and women to play together.

Britain has a long tradition of competitive ballroom dance in fact some dancers refer to the British Championships as the absolute mecca of ballroom dancing. Fiske and Hartley (1988) who critically analysed a popular

ballroom dancing program which was on television in England for 25 years (up to 1978) 'Come Dancing' described ballroom dancing as reflecting "a social structure where male and female roles are clearly distinguished by dress, by manner, and by the fact that the male leads and the female follows. There is a sexual hierarchy as well as a class one" (p.139).

Gender studies focusing on sport have concentrated upon the disadvantages faced by women participating in sport due to a lack of access to resources and the relational issues of power, hierarchical structures, the dominance of male patriarchy, violence, and competition (Duquin, 1992; Gill, 1994; Haravon, 1995; McDermott, 1996). Researchers such as McDermott (1996) have suggested various ways to address these issues, for example, redefining the term physicality so that it includes both men and women, rather than applying only to men. Traditionally, physicality has been linked to power. "Male power is symbolized in the muscularity of the male body, which in turn is a key indicator of masculinity" (McDermott, 1996, p. 13). She suggests that "physicality, in its broadest sense, explores how the body physically engages life"(p.19) and that as such it can apply to both men and women equally.

Cahn's (1994) book on gender and sexuality cited numerous United States of America (USA) media reports which described women athletes as having to fight against the traditional male view of femininity and sport. A constant theme of the media in the USA was that commentary on women's sport involvement tended to show that when women took sport and physical activity seriously, they became less feminine as a result.

Other studies have looked at ways to empower women through sport. For example, Haravon (1995) tried to develop a way to teach aerobic dance to women in an empowering way. She agreed with Claxton and Lacys' (1991) suggestions that "the instructor should make every effort to learn the names of her students....[to increase interaction] let the students lead the aerobic workout and get the students and the teacher to move about the class" (pp. 35-36).

Haravon (1991, pp. 36-37) suggested limiting the use of mirrors in the aerobic room and having the students in the class choreograph their own routines and to ask for input and feedback from students. She also suggested using some method of personal expression for the participants such as keeping a journal and checking in with the instructor about how the participants are feeling before class.

Gill (1994) explained that gender stereotyping is alive and well in the sport world and that there are sports which are thought of as being more acceptable for women such as gynmastics, swimming and tennis. She explained that "the social worlds for females and males are different, even when they appear similar.... and that gender beliefs restrict the behaviors of both men and women in sport" (p. 417).

McKay (1994) reviewed the gender equity policy of the Australian Sports Commission (ASC) and concluded that it was reinforcing hegemonic discourses of masculinity and corporate managerialism. He said that a major discourse at an ASC seminar on equity for women in sport enunciated the following key objectives "to ensure that sportwomen had greater access to high-ranking administrative and coaching positions, better facilities, more sponsorship money and increased media coverage" (p.83). He also stated that, "women in sport were comprised of white, heterosexual and middle class individuals....[and that] Inequalities in sport were seen as emanating from women's personal deficiencies rather than men's traditional emphasis on competition and hierarchy" (p.84).

McKay (1994) conducted a nation-wide survey as to why there were so few women administrators in sporting organisations and found that "most women in the study believed that both perceptions and overt actions by men created organisational cultures in which women in general were devalued, isolated and excluded" (p. 87). Only now in the 1990's are male studies of gender appearing (Messner & Sabo, 1990; 1994) that are challenging the concepts of masculinity and sport.

Some sports have been traditionally thought of as female (Gill, 1994, p.417). In a radio interview (ABC Radio National, 1996) Amanda Smith spoke with Libby Darlinson, (President of Women's Sport Australia, Executive Director of Women's Sport International, and a Member of the International Olympic Committee Working Group on Women and Sport) David Row (lecturer in media and cultural studies at the University of Newcastle) and Jason Gilkinson and Peta Roby, (National and International Dancesport champions) about Dancesport. According to Darlinson, Dancesport is a sport that is thought of as reinforcing the feminine. She said, "those sports [synchronised swimming, ice skating and ballroom dancers] do tend to reinforce the feminine... they're not overtly virile and masculine and they have almost a submissive element to them".

Smith challenged Darlinson through a long statement and question:

these sports are often promoted as feminine or indeed poofy, where men are involved because they emphasise those qualities of grace and rhythm and flexibility over strength and power, so that raises an interesting kind of dilemma for women in sport which is do these sports actually favour women and advance

women in sport or do they just confirm stereotypes about what women can and can't do or should and shouldn't do as athletes?

Darlinson responded:

Well as you suggested Amanda [Smith] that really is a double bind because traditionally women were told that the way to be acceptable in sport is to display those very feminine characteristics and even today there's an enormous amount of pressure put on female athletes to look feminine and to look sexy. Now that's a very, very difficult thing to do when what you really have to do to succeed in your sport is to be strong and to be powerful.... But that's a social pressure that many female athletes are feeling today.

Smith also wondered:

if the convention of the asthetic sports ballroom dancing... is that the competitors try to make what they're doing look as effortless as possible. Compared to other sports where you see and hear the sweat, the grunts and the groans, is the obvious display of effort part of the pleasure of watching sport so that when it's masked it actually surrealises the sport or the effort?

It seems reasonable to assume that in Dancesport the male and the female are striving to make their performance look effortless although they are dressed in very formal attire and the nature of their sport is to make it look easy.

To sum up, the studies conducted to date on gender and sport have concentrated upon issues of power and dominance. Feminist scholars have conducted studies to determine whether gender beliefs affect the behaviours of men and women in sport, and male scholars are beginning to challenge the traditional concepts of masculinity and sport. Dancesport is unusual in that it

requires a man and a woman to work together as a team to compete.

Certainly Dancesport could be seen as promoting traditional gender stereotypes as the males lead and the females follow. Costuming also promotes stereotyping. Where Dancesport stands on gender issues is unclear. In terms of gender equity and discrimination, Dancesport may have to address these issues in the future. Another issue that arose from the literature was the aesthetics of the sport; both the men and the women strive to make it look effortless and easy when in reality it is physically and mentally demanding.

Measurement

Problems of Measurement

Each of the aforementioned studies has identified areas of importance however, because the knowledge was not developed further they are methodologically flawed. In measuring enjoyment certain problems arise with both quantitative and qualitative paradigms. The following discussion elaborates on some of the major problems.

Measuring enjoyment or fun as a one off versus an enduring quality has proved problematic. Quantitative research has concentrated on measuring enjoyment by using scales, both survey and Likert scales. Kendziedrski and Decarlo (1991) put forward the Physical Activity Enjoyment Scale (PACES) as a measure of enjoyment for any given physical activity. Kendzierski and

DeCarlo (1991) tested PACES for reliability and validity. They hoped to provide an instrument that could be used to assess an individual's enjoyment for any given physical activity, either for exercise or sport. The subjects were given two questionnaires, one measuring boredom proneness (the Boredom Proneness Scale) before exercise and PACES measuring enjoyment immediately after exercise. One of the problems with this test is that the exerciser was interrupted during exercise and asked to complete the (PACES) questionnaire, thus interrupting the experience. The tests were all conducted in a laboratory setting and were unproven in a field setting. It was suggested that there was an inverse relationship between boredom (the higher the score) and enjoyment (the lower the score). The results of the study supported their hypothesis that the more boredom prone the subject, the less he or she reported enjoying the physical activity.

Enjoyment is seen as a narrow one off experience rather than a broader more encompassing experience. PACES is a quantitative measure that does not allow comments from participants. As a theoretical model it has much to recommend but is as yet untested. Kendzierski and DeCarlo (1991) suggest further study be conducted to examine the factors that underlie enjoyment which would broaden our understanding of the construct of enjoyment.

Kimiecik and Stein (1992) used the experience sampling method to examine flow. Athletes responded to a buzzer or beeper in sports situations. When the buzzer sounded the athletes stopped whatever they were doing to report on their subjective experiences. In this study the subjects were golfers and they wrote down their perceptions in between holes. This method is unlikely to be conducive to most sports participants as it interrupts the actual experience.

Jackson and Marsh (1996) tested the Flow State Scale (FSS), based on the dimensions of flow discussed by Csikszentmihalyi (1990, 1993), on 394 athletes from the United States of American (USA) and Australia. Their subjects came from 41 different sports and physical activities with the most numerous being basketball, track and field, and field hockey. Participants recalled an optimal experience and then responded to the flow items using a 5 point Likert-type response format. The test has been developed to facilitate administration directly after a physical activity. The researchers acknowledge that it may be better to recall an optimal experience rather than an interrupted experience. They say the FSS is a useful indicator of the flow construct but it is not exclusive. Jackson and Marsh (1996) recommend using the FSS with other methods to infer flow and suggest that the same group of respondents be utilised to best understand flow.

Scanlan et al. (1989a, 1989b,1991) brought the issue of enjoyment to the foreground in their comprehensive series of three articles describing their research. Their study was marvellous as it was very in depth however it was

limited because the whole concept was developed on a fairly small base of one case. They measured enjoyment by interviewing 26 elite ice dancers and inductively content analysed the content of their responses. They also ranked their answers on a Likert type scale. The responses were organised into five major themes that contributed to enjoyment as previously discussed. Although the research was primarily qualitative in nature, the researchers tended towards a reductionist positivist approach by reducing the qualitative data to numbers rather than pursuing a strictly qualitative approach. They utilised frequency analysis to determine their hierarchical levels of enjoyment sources. Scanlan's next study on sport commitment (Carpenter, Scanlan, Simons & Lobel 1993) was more quantitative in method.

The questionnaire developed by Scanlan et al. (1989a, 1989b, 1991) had only limited application to the current study on Dancesport due to its retrospective nature. Scanlan et al. (1989a, 1989b, 1991) used a retrospective interview while the study on Dancesport utilised participants that were currently competing in their sport rather than retired competitors. Lifelong participation was also of interest to the Dancesport study. Scanlan et al's original questionnaire served as a basis for my questionnaire to which questions on lifelong enjoyment and Dancesport were added.

Qualitative research such as the studies conducted by Scanlan et al. (1989a, 1989b) and Jackson (1992, 1996) utilised interviews to provide information about athletes' subjective experiences of flow or enjoyment. Although the number of subjects is limited in this kind of research when compared to

quantitative research, this approach has much to recommend in that the subjects' experiences are described in their own terms. This richness of description allows the investigator to present the experiences as described by the participants.

In summary, the studies conducted to date on Dancesport found that ballroom dancing both social and competitive were adequate for maintaining aerobic fitness. Since Dancesport is a sport that requires two people to dance together as a team there may also be psychological benefits. Research has shown that the benefits of exercise are both physiological and psychological. Scanlan et al. (1989a, 1989b, 1991) identified elements of enjoyment that may be applied to Dancesport. Enjoyment could be a factor which motivates competitors to continue with their sport. Flow and peak performance research suggests that enjoyment is a one-off experience while Scanlan et al.'s (1989a, 1989b) research suggests that it could be more inclusive. Motivation in sport can be intrinsic, extrinsic, achievement related or non-achievement related. Sport commitment may be central to long term participation in sport with enjoyment being a strong predictor of sport commitment. Enjoyment differences between genders in Dancesport may exist however, research to date has not explored this area. All studies are limited because of methodological impediments. In conclusion some of the methodological difficulties that arose in the studies discussed have been examined.

Conceptual Framework

The conceptual framework draws together all the elements from the literature review to show the relationship between enjoyment, sport commitment and ongoing participation.

Enjoyment is seen as an ongoing source of motivation, strengthening sport commitment, which promotes continued participation in the sport. From continuing the participation physical, mental and social benefits of exercise emanate to participants providing enjoyment and, therefore, increasing sport commitment. See Figure 1, p.45.

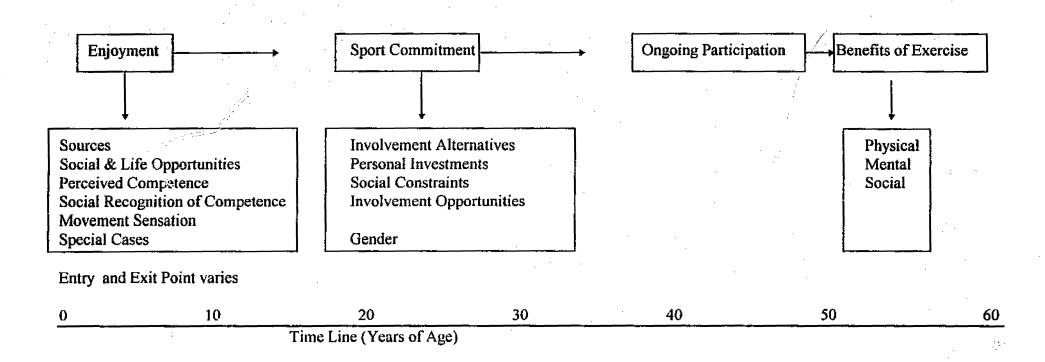


Figure 1. Conceptual framework showing the relationship between enjoyment, sport commitment and ongoing participation.

The sources of enjoyment are numerous, as outlined by Scanlan et al. (1989b). The major ones being, social and life opportunities; perceived competence; social recognition of competence; act of skating, now termed movement sensation; and special cases. The experience of enjoyment increases their sport commitment. Sport commitment is defined as "A psychological construct representing the desire and resolve to continue sport participation" (Carpenter, et al. 1993, p. 6). Sources of sport commitment can be intrinsic or extrinsic and are not related to intrinsic motivation (Scanlan, Carpenter, Lobel et al. 1993, p.276) Enjoyment is seen to be part of sport commitment as is: involvement alternatives; personal investments; social constraints; involvement opportunities (Carpenter et al. 1993, p. 121). It is unclear whether gender affects this item.

By continuing participation in Dancesport the exercise benefits emanate to the participants. The benefits are physical, such as, increased physical fitness; mental, for example, cognitive learning; social, such as friendships between dancers and coaches.

A time line has been included in *Figure 1* to symbolise entry and exit points for ballroom dancing and Dancesport.

CHAPTER 3

Design

This study is qualitative in design. An ethnographic technique, in depth interviews, were used to generate data. The data was content analysed and the subjects' quotes became the units of analysis.

Spradley and McCurdy, 1972 say "Ethnographies are analytical descriptions or reconstructions of intact cultural scenes and groups". Goetz and LeCompe (1984, p. 3) says ethnographers focus on "recording in detail aspects of a single phenomenon, whether that phenomenon be a small group of humans or the operations of some social process". They say that there are a number of strategies used to elicit phenomenological data. These are: representing the world view of the participants investigated within the structure of the research; using empirical and naturalistic research strategies; and ensuring that the research is holistic. (Goetz & LeCompe, 1984, p.3) "Ethnographers seek to construct descriptions of total phenomena within their various contexts and to generate from these descriptions the complex interrelationships of causes and consequences that affect human behavior toward, and belief about, the phenomena" (Goetz & LeCompe, 1984, p.3).

Goetz and LeCompte (1984) also state "qualitative research is understood to denote inductive, generative, constructive, and subjective processes (p.4).

They say that "inductive research starts with examination of a phenomenon

and then, from successive examination of similar and dissimilar phenomena, develops a theory to explain what was studied" (1984, p.4).

Reliability and Validity

The credibility of a study is enhanced when the issues of reliability and validity are recognised and addressed (Goetz & LeCompte, 1984, pp. 210-220; Patton, 1990, p.461). Reliability has two components. The first is external reliability which refers to other researchers being able to discover the same phenomena or constructs in a similar setting (Goetz & LeCompte 1984, p.210). The second is internal reliability, which is discussed later in this chapter (see p.53).

External Reliability

Goetz and LeCompte (1984) argue that external reliability can be improved by a researcher if they address five major issues: identifying the researcher's position and social role within the group; identifying the informants who provided the data and the reason for choosing them; describing the social settings and conditions under which the data is gathered; explicitly identifying the methods of analysis and the terminology used; and the methods of data collection and analysis being clearly presented (p.216). This study utilised these procedures.

The researcher's position and social role within the group.

The researcher identified herself to each participant as a student and amateur ballroom dancer with three years experience in technical awards at a studio.

Her social role was that of a ballroom dancer without any competition experience.

Identifying the informants who provided the data and the reason for choosing them.

The researcher contacted Dancesport W.A. and was given a list of competitors to contact. A total of 39 competitors were contacted by letter to explain the nature of the research and to enquire if they would be prepared to be interviewed. The researcher telephoned each competitor and for those who agreed to participate a suitable interview time and place was established. Eighteen subjects (four Senior A Grade, and five A Grade Adult couples) agreed to participate. The subjects were registered with the Amateur Dancesport Association in Western Australia in 1994. Table 2 below presents their background information. The subjects were given pseudonyms to protect their identity. All had a long history of participation in their sport, ranging from 4 to 25 years and so offered a rich data source on enjoyment in Dancesport. These information-rich cases provide what is known as purposeful sampling (Patton, 1990).

Patton (1990) explains the reasons for selecting information rich cases: "Information-rich cases are those from which one can learn a great deal about issues of central importance to the purpose of the research, thus the term purposeful sampling" (p. 169).

Table 2 Background Information - A Grade Senior and A Grade Adult

Name *	Current Age	Age Began Competing	Years Competing	Styles Danced b	Practice hours per week	Days per Week
Sam	47	39	6	3	10	6
Sean	51	45	6	2	12	6
Sonny	55	51	3	. 3	10-12	6
Sid	51	50	2 .	3	12-18	5
Sally	51	40	9	3	12	6
Sarah	52	47	.5	3	10	6
Sharon	49	47	2	2	10	6
Stephany	48	46	2	3	10-12	6
Adam	16	5	11	3	10	5
Adrian	17	12	5	2	20	5
Andre	16	8	6	3	20	5
Allen	18	11	7	2	30-40	5
Allex	17	9	8	2	18-21	6.
Anita	17	10	7	3	12-18	5
Anne	16	12	4	2	18-20	5
Adelle	18	14	4	2	36	6
Alison	19	13	6	2	10	5
Ada	19	9	10	3	15	6

Note. ^a Name is a pseudonym. To assist reader names, S=Senior, A=Adult.
^b Styles. 2= Modern and Latin American. 3= Modern, Latin

American and New Vogue.

^c Bolded names represent female participants.

Explicit identification of the methods of analysis and terminology used.

Methods of data analysis were similar to those of Scanlan et al. (1989a; 1989b; 1991). Dancers' quotations, drawn directly from transcripts of each interview, became the unit of analysis. The analysis took place over a 4 year period.

The transcribed interviews were content analysed using the procedures recommended by Patton (1990) which were also used by Jackson (1992) and Scanlan et al. (1989a; 1989b; 1991). This analysis followed a two step procedure: (1) raw data was identified into themes from dancers' quotes or paraphrased quotes; for example, Anne said, "When I dance I feel it heaps and it feels really good. The feeling of... actually dancing is just, feeling the music" and, Andre said, "I like feeling the music go through my body". These two quotes were placed under the theme of physical; (2) the raw data themes were organised into meaningful themes by both inductive and deductive procedures. The two previous quotes were further identified as 'kinesthetic' under the physical theme. The themes themselves were developed by either indigenious (generated from the actual words of the participants) or sensitizing concepts (the concepts that the analyst brings to the data) as described by Patton (1990). An example of a sensitizing concept under mental aspects of the sport was "The training is when I've got time to find out how this should feel to make it right, go back, and go through it again... Training is more enjoyable... It's taking time to think what the body is doing and what you've got to do to get it right" (Sam). An example

of an indigenous concept was political judging "One judge marks you seven, all the way down, you know, you've either got politics... that can be a little bit of a downer.... So my partner and I turn it around we don't think negatively we all have a good laugh about it in fact" (Stephany).

The methods of data collection and analysis be clearly presented.

The interview schedule was drawn from Scanlan et al. (1989a; 1989b; 1991). The schedule was modified to focus on enjoyment in Dancesport (See Appendix A, questionnaire). The interviews were conducted over a three month period. Each individual read, then signed a consent form (Appendix B) prior to being interviewed once, separately. Each interview took between 1 ½ and 2 hours. The interviewees were asked not to discuss the interview with other dancers or their partner. However, during an interview with a Senior competitor the researcher was informed that the Senior competitors did not conform with this as they discussed their experiences together at a barbecue. The subjects of discussion at the barbecue included issues that arose from the interviews such as judging and changing the competitive category names from Senior to Over 35's.

The interview questions were pilot test with two dancers. The same set of questions were given to each dancer, with the sequence determined by the progression of the interview itself. Firstly, each subject supplied background information including reasons for beginning dancing and the length of time they had been involved in competitions. They each described what they

enjoyed about dancing. Following their descriptions some further probes by the investigator were necessary to elicit information about the quality of their experiences, progressing from frequency of enjoyment through to an exploration of factors considered by the subjects to be important to elicit enjoyment.

Each participant agreed for the interview to be tape recorded. With the permission of the subjects all interviews were transcribed verbatim prior to analysis. Transcripts of the interviews were sent to each participant. They were asked to return any comments to the interviewer in the pre-paid envelope which had been included. Only one subject, Adelle responded and her concern was that she would be recognised if the interview was used in full. After further explaining how the information would be analysed and presented she was happy for the interview to be included in the study.

Internal Reliability

The second form of reliability is internal reliability which is described by Goetz and LeCompte (1984, p.210) as "the degree to which other researchers, given a set of previously generated constructs, would match them with data in the same way as did the original researcher". They suggest strategies to improve internal reliability: low-inference descriptors - verbatim accounts of what people say; multiple researchers, participant researchers; "enlisting the help of local informants to confirm that what the observer has seen and recorded is being viewed identically and consistently

by both subjects and researcher" (p.219), peer examination; "corroboration of findings by researchers operating in similar settings" (p.219) and mechanically recording data; "utilising "mechanical devices to record and preserve data" (Goetz and LeCompte, 1984, p220). While it was not possible to use multiple researchers or participant researchers, to enlist the help of local informants, or to use peer examination the researcher used a tape recorder to provide verbatim accounts of each interview.

Low-inference descriptors - verbatim accounts of what people say.

This study utilised verbatim accounts of the 18 interviews conducted. Each participant was sent a verbatim account of their interview and asked to send any comments back to the researcher.

Utilising mechanical devices to record and preserve data

The interviews were recorded on a Marantz audio cassette recorder with free standing microphones on TDK 60 minutes cassettes.

Internal Validity

Internal validity refers to whether researchers observe and measure what they think they are observing and measuring (Goetz & LeCompte, 1984, p. 222). Solving this problem is seen as crucial by Campbell and Stanley (1963), and Cook and Campbell (1979) cited in Goetz and LeCompte (1984, p. 222).

They suggest there are five threats to internal validity which are: history and maturation; observer effects; selection and regression; mortality; and spurious conclusions (pp.222-228).

In addressing these threats to internal validity, several methodological strategies were used for this study. Firstly, the data for this study was gathered from respondents using one in-depth interview only therefore history and maturation were not an issue. Secondly, observers can effect the nature of the data collected. The researcher should act as a facilitator and should not direct the participants. The interviewer was known to the respondents as a post-graduate student and former ballroom dancer conducting research on the relationship between enjoyment and ongoing participation in A Grade Dancesport Participants. Thirdly, during interviews respondents may lie, omit relevant data or misrepresent their claims. Goetz and LeCompte (1984) suggest that researchers gain independent corroboration from multiple informants to minimise this problem (Goetz & LeCompte, 1984, p.224). Eighteen subjects were included in the study.

Fourthly, selection and regression effects can occur due to the selection of certain participants. The participants for this study were all A Grade Dancesport participants. This is known as purposeful sampling (Patton, 1990). Goetz and LeCompte (1984, p.229) suggest identifying distinct characteristics of groups investigated to assure that the data adequately represents the population being investigated.

Finally, the researcher may draw spurious conclusions. The elimination of rival explanations by discussion with informants should reduce this effect.

The researcher gave each informant a copy of the transcript of interview for verification and amendment.

External Validity

Threats to external validity are "those effects that obstruct or reduce a study's comparability and translatability" (Goetz & LeCompte, 1984, p. 228). Comparability refers to "the degree to which the components of a study are sufficiently well described and defined that other researchers can use the results as a basis for comparison with other studies addressing related issues" (p. 228). Translatability refers to "the degree to which the researcher uses theoretical frames, definitions, and research techniques that are accessible to or understood by other researchers in the same or related disciplines" (p. 228). The researcher has provided a description of the components of the study in order to reduce threats to external validity. The research should be translatable to researchers who use the same theoretical frames, definitions and techniques in the same or related disciplines.

Ethical Considerations

The subjects were informed of the purpose, procedures and length of the study and were asked to give their informed consent prior to the commencement of the study. A copy of the form can be found in Appendix B.

The subjects were assured of confidentiality by the researcher giving an undertaking to use pseudonyms in all documents relating to the study. An undertaking was given to store all interview transcripts and tapes in a locked cupboard for a period of 5 years after which the tapes will be incinerated. The transcripts will be retained in a locked cupboard for further analysis and ongoing research.

Before presenting the results of this study it is necessary to describe the organisation of Dancesport in Western Australia. Chapter 4, which gives this description began during the analysis of the interviews. As the participants spoke of their progression through the competitive grades of Dancesport and the variations in their dancing experience it became clear that the actual organisation of Dancesport in Western Australia would need to be described.

CHAPTER 4

The Structure of Dancesport

The structure of Dancesport influences enjoyment of participants in their sport. Dancers must belong to certain organisations in order to be eligible to compete as State representatives in State, National and International titles. However, its newness as a recognised sport (1991 in Australia) and lack of research mean few people apart from participants understand what is a complex structure. Indeed this chapter is a bonus of research because it is first to endeavour to document the structure of amateur Dancesport in Australia. Also, in order to understand what ongoing participation means it is necessary to understand what the participants have already accomplished in ballroom dancing and later Dancesport. This becomes clear once the structure of the sport is described. The interviewees also drew attention to aspects of Dancesport which had distracted them from their enjoyment of their sport.

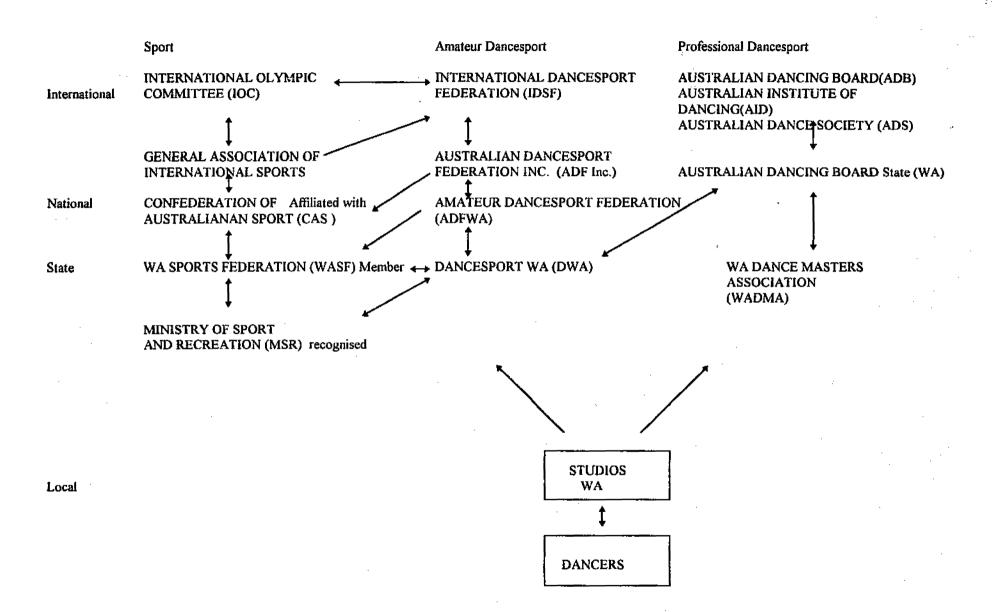


Figure 2. Flow Chart of the Amateur Dancesport Federation (W.A. Branch) and their relationship with the International Dance Sport Federation.

Figure 2 (p.59) is a diagrammatic representation of Dancesport organisations. The diagram should be read from the foot of the page to the top.

In the past, the term ballroom dancing encompassed both non-competitive and competitive dancing. Recently competitive ballroom dancing has been accepted as a sport and is now recognised internationally as Dancesport. Dancesport is made up of both professional and amateur bodies. This is problematic when it comes to describing the structure of the sport because representatives from both types of bodies make up the organisations that run the competitions. To adequately describe the organisations, this chapter is arranged under four subheadings: (a) local - which describes the local dance studio and its influence on competitors; (b) state - Western Australian Dancesport; (c) national - Australian Dancesport; and (d) international which explains how West Australian Dancesport representatives can compete overseas. Another section describes the styles in which competitors may compete and their relevance to both national and international competition. The next section describes the selection process for Western Australians wishing to compete at na. onal and international competitions. Judging, a crucial element in enjoyment according to the interviewees, is also explored. The chapter ends with a brief discussion of possible future developments of

the sport which must endure if it is to provide lifelong, for example, 50 years of opportunity for participants.

Local

Individuals wanting to learn to dance in Western Australia select a studio from one of the 39 metropolitan or seven country studios (1995 W.A. Open Dancesport Championships). At the studio, lessons can be given to groups, individuals or couples by instructors. The lessons may be for social dancing, medals or awards, or Dancesport competition. The normal progression for individuals is to begin for social reasons and go into group classes. The individual progresses from group classes to medal or award classes, often taken as private lessons. They then find a partner to begin Dancesport competition as a beginner. To be eligible to compete as an amateur beginner each dancer registers with the Australian Dancesport Federation Western Australia (ADFWA) and the Australian Dancing Board (ADB). This is facilitated by their Studio. From these organisations the competitors receive a card which must be shown when they enter a competition in Australia. Their record of competition entries, and elevations from one grade to another are recorded on the card. Each time a couple wins an event the Chairman of adjudicators officially records the win on their card.

The competitive couples utilise the studios for particular coaches, lessons, advice and floor space for practise. Dancesport competitors may attend more than one studio depending on their coaching choices. For example, most Adult A Grade competitors have two different coaches for the two styles they dance. This can mean that they have lessons at two different studios. Competition couples usually have private lessons with the studio proprietors who are often Dancesport coaches. A private lesson of one hour may cost up to \$50.00.

Studio coaches advise their dancers to enter at least one competition per month but generally do not encourage them to enter all the competitions held during the year. In Western Australia, 23 competitions are held throughout the year by various amateur and professional organisations and, private individuals. The competitions have four different classifications: (a) championships - the most prestigious to win (R. Gardner, personal communication, July 3, 1997) are those competitions accepted by the ADB; (b) pageants, where individuals take gold medal tests and there is also competition dancing. Dancers who have reached gold medal standard perform their routine with their teacher in front of an audience. Pageants are normally (c) open competitions, for all age divisions regardless of grade; and, (d) ranked competitions. Ranking competitions are open events where competitors are placed in successive order depending on their result, for

example if couple A had won five ranking competitions, they would be number 1 in their style. Those competitors that consistently win at their style at a ranking competition will be eligible to compete in the national ranking competition and if they win that they are then eligible to compete at an International level. Participation in the six ranked competitions is necessary for dancers to improve their rankings and the studios usually advise their dancers which competitions (ranked and non-ranked) to enter during the year (Jonas-Dwyer, 1992, p.15). There are six competitions that are recognised by the Australian Dancesport Federation Inc. (ADF Inc.) as ranking competitions.

Most studio principals belong to a professional organisation such as

Australian Dance Masters Association (ADMA), the Australian Institute of

Dancing (AID), the Australian Dancing Society (ADS) or the Australian

Dancing Board (ADB).

State

Competitive dancers in Western Australia join the State branch of the Amateur Dancesport Federation ADFWA. There were 600 competitive and 30 social dancers in 1996. The competitive members attend ranking

competitions during the year to qualify to represent Western Australia at a national level.

Dancesport WA is made up of four representatives from the ADFWA and 4 representatives from the Australian Dancing Board, ADB (a professional organisation). The ADFWA is a member of the WA Sports Federation (WASF) and lobbies on behalf of Dancesport for better conditions for its members. It is also a member of the Western Australian Olympic Council. ADFWA is recognised by the Ministry of Sport and Recreation in WA (MSR). Like all sports with interstate competitions Dancesport receives some funding from the MSR to hold competitions and to supplement a portion of airfares for competitors to compete at national titles.

National

The rules and regulations for Dancesport competitions within Australia are set by the ADF Inc. and the ADB. "For competitions to be recognised by the above societies all organisations and private persons must apply to the above organisations for approval to hold their competitions, as well as agreeing to abide by their rules. Amateur competitors must be registered with both organisations to be eligible to compete" (Jonas-Dwyer, 1992, p.14). The national body, ADF Inc. represents amateur dancers only. It is

affiliated with the Confederation of Australian Sport (CAS) and the Australian Olympic Council (AOC). Part of the registration fee paid by the competitors goes to the ADF Inc. and part goes to the ADB. Competitive couples from W.A. who win at the national ranking competition (Australian Open in Sydney) may then compete at an International level.

International

The ADF Inc. is a member of the International Dance Sport Federation (IDSF). The IDSF has 64 member countries: 43 from Europe, 1 from the near east (Israel), 3 from America, 4 from Africa, 8 from Asia and 2 from Australia-Oceania. Each of the 64 members has its own separate national Dance sport organisation (R. Gardner, personal communication, July 30, 1996). The IDSF is a member of the General Association of International Sports Federations (GAISF) and the International Olympic Committee (IOC). International competitions are conducted by private promoters. "World, continental and sub-continental championships, cups and world open tournaments are all authorised by the IDSF. These events are organised and contested under a prescribed set of rules which apply and are adhered to internationally in Dancesport" (International Dance Sport Federation, 1995, p.2).

A competitor who wins the Australian national championships may be eligible to represent Australia at international championships, for example, the World Standard or the World Latin American, or the World 10 Dance Championships. The relevant State bodies provide some funding towards this. Part of the registration fees collected by the ADF Inc. assist each couple for half an airfare (R. Gardner, personal communication, July 30, 1996).

There are five different categories based on age in Dancesport, Senior,

Adult, Youth, Junior, and Juvenile (See Table 3 below). At an international
level there is no category for Senior competitors.

Table 3

Categories in Dancesport Competition Based on Age

Level	Category					
	Senior	Adult	Youth	Junior	Juvenile	
	(Years of	(Years of	(Years of	(Years of	(Years of	
	age)	age)	age)	age)	age)	
State	yes(over 35)	yes(16&over)	no	yes(13&<16)	yes(under13)	
National	yes(over 35)	yes (21&over	yes(16-21)	yes(13&<16)	yes(under13)	
International	no	yes(21&over)	yes(16-21)	yes(13&<16)	yes(under13)	

(1993 W.A. Open Dancesport Championships Spectacular, p.12)

Note. Youth was 16-21 years of age in 1993, now 16-19 years of age (personal communication, R. Gardner, July 3, 1997.

Styles

The five styles of dancing in Australia are Standard or Modern, Latin

American, New Vogue, Old Time and Exhibition (limited to professionals) as shown in Table 4 below. Each style includes a range of specific dances.

Modern, Latin American and New Vogue are the major competitive styles in Amateur Dancesport in Australia. The style of Old Time referred to in Table 4 has not been included in competitions since 1995 (R. Gardner, personal communication, April 22, 1997).

Table 4
Styles Danced in Australia

Standard or Modern	atinAmerican	New Vogue	Old Time	Exhibition (Professional only)
Waltz	Cha Cha Cha	Swing Waltz	Vedleta	Cabaret style,
Tango	Samba	Gypsy Tap	Boston Two Step	incorporating lif
Slow Foxtrot	Rumba	Charmaine	Saunter Revo	werk.
Viennese Waltz	Paso Doble	Parma Waltz	Tango Solair	
Quickstep	Jive	Merrilyn	Premier Two Step	
-		Evening Three Step	Gainsborough	
		Lucille	Glide	
		Tangoette	Brittania Santer	
		La Bomba	Old Time Waltz	
		Barclay Blues	(Currently there	
		Twilight	are 15 Old Time	
		Excelsior Schottishe	Championship	
		Tracie-Leigh Waltz Carousel	Dances)	

In Western Australia both the A Grade Adult and A Grade Senior couples dance two or three styles, usually Modern, Latin American and New Vogue. Many of the A Grade Adults dance Modern and Latin American because those are the two styles most commonly danced in Europe. New Vogue is a uniquely Australian phenomenon. It covers sequence dances of Australian origin. However, speculation that New Vogue may become more popular overseas (there is a large following in Germany) is warranted as New Vogue was demonstrated at the British Championships in 1996 (R. Gardner, personal communication, July 30, 1996).

Competitors may have different coaches for each style as coaches tend to specialise in a particular style. Competitors of world standard may choose to compete in the 10 Dance Competition which embraces the five dances from each style. For the Modern/Standard they are the Waltz, Tango, Slow Foxtrot, Viennese Waltz and Quickstep and for Latin American they are the Cha Cha, Samba, Rumba, Paso Doble and Jive danced in succession at the competition. Other dancers may compete at open competitions choosing to dance in the individual style or styles at which they excel.

Selection of Representatives for Western Australia

Although 23 competitions are held in the State each year, only six of these are ranking competitions. The ADFWA runs one of these ranking competitions and choose five other promoters to hold the other ranking competitions during the year. Private promoters hold a large number of the competitions during the year, with a competition every 3-4 weeks, providing plenty of practice opportunities for couples. State representatives for Dancesport are selected from the six ranking competitions held during the year. A Western Australian team consisting on average 18 couples (8 Adult couples, 4 Senior couples, the rest from Juvenile and Juniors) and 4 officials normally travel to the Australian Open (hereinafter referred to as the Nationals) in Sydney. The team usually consists of two Adult couples in each style and, in the 10 Dance. In addition to this there are also two Adults who dance in the Youth category in each of the above styles and the 10 Dance (See Table 3 for an explanation of categories). The ADF Inc. gives each couple half an air fare which was worth approximately \$1100 in 1996. They are also provided with three nights accommodation and a share of any profits from the competition (usually a third of an airfare) at the discretion of the promoter, in the case of the Nationals ADF Inc. The rest of the expenses must be met by each individual. There is no funding available for

the Senior competitors who bear all expenses themselves (R. Gardner, personal communication, July 30, 1996).

From the Nationals a team representing Australia in each of the styles, Latin, Modern and 10 Dance is selected to represent Australia (See Figure 3).

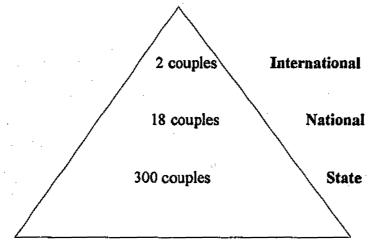


Figure 3. Progress of amateur State representatives to international amateur competition

Competitions

Floorspace at competitions is discussed, followed by a description of the format, and competitors at competitions.

Floorspace

The total area of the dance floor equals the length of floor times the width of floor. In general a minimum of 20 square metres of floorspace is required. There is, however, a formula given that allows competition organisers to determine the maximum number of competitors that are allowed on the floor (Australian Dancesport Federation Inc, 1994, p. 37). The formula states that the total area of dancefloor in meters is divided by 20. For example, a floor that is 20 m x 13 m, has a total area of 260 square meters. Using the above formula 260/20 = 13. Therefore the maximum number of couples allowed on the floor for any event is 13. Although the floor space is specified in this way often at competitions chairs and tables for audiences may be place upon the perimeter of the dance floor thereby reducing the size of the floor so the competitors must modify their routines.

Competition Format

Couples who enter a competition must be prepared to spend a long time at the venue. Once they arrive they register, change into their costumes and await their heats. Each category according to their grade, competes in a number of preliminary heats. The number of heats is determined by the number of competitors. followed by a semi-final, and final. Each heat, up to

the semi-final, lasts approximately 8 minutes, with 1 ½ minutes being allocated to each dance in the style. During the semi-final and final it is up to the adjudicators to indicate that they have graded each couple within the 1 ½ minutes or they can call for extra time, up to 2 minutes for each dance, making the heat 10 minutes in duration. The competition follows an elimination format. At the heats and semi finals the judges mark by selecting:

a set number of couples whom they would like to see in the next round of the championship or competition - usually 50% of the couples will progress from one round to the next. At this time judges do not necessarily mark the couples in any particular order (1995 W.A. Open Dancesport Championships Programme, p.12).

For the final:

Judges mark all couples in order of preference in each individual dance. They are not permitted to tie any couples (1995 W.A. Open Dancesport Championships Programme, 1995, p.12).

This process means that competitors may spend the whole day at a competition, especially when they are competing in a number of styles.

Music

Each competition organiser employs their own DJ to organise the music.

Competitors do not know the exact music they will dance to until the first

beat is heard. They have to adapt their routines to fit changing circumstances.

Progress through the grades

In Dancesport, beginners start in E grade under their age group category (See Table 5, p.74). There are rules governing elevation from one grade to the next. For Juvenile and Junior competitors from E to D grade they need to win one competition (not a ranked competition) to elevate to the next grade. To elevate from D grade to C grade they must win one championship or two pageants. There is no B grade for these categories. To elevate from C grade directly to A Grade they must win two championships or 4 pageants. Once they are in A grade they stay there until they are old enough to move into the next category. When they enter the adult category they normally go in as a C grade couple. Where adult competitors are complete beginners, they usually enter at the E grade level. The elevation process is similar for adults in that it is the same as for juvenile and junior up to C grade. For couples to elevate from C Grade to B Grade they must win two championships or four pageants. To go from B grade to A grade they must win three championships or six pageants. This is also true for the Senior competitors. An unusual feature of the elevation system in Dancesport is that a couple can decide not to accept an elevation, however, this would be

unusual. This provision is there to protect couples from too rapid a progression through the grades. (R. Gardner, personal communication, June 26, 1997).

Table 5

Dancesport Progression Through the Grades

Juvenile to elevate	Junior to elevate	Youth to elevate	Adult to elevate	Senior to elevate
E Grade	E Grade	to cicrate	E Grade	E Grade
1 °c	1 c		1 c	1 c
not ranked	not ranked		not ranked	not ranked
D Grade	D Grade		D Grade	D Grade
1 c/2 ^b p	1 c/2 p		1 c/2 p	1 c/2 p
C Grade	C Grade		C Grade	C Grade
2 c/4 p	2 c/4 p		2 c/4 p	2 c/4 p
-	-		B Grade	B Grade
			3 c/6 p	3 c/6p
A Grade	A Grade		A Grade	A Grade

Note. *c = championship, b p = pageant

Once Dancesport competitors reach Adult A Grade they can theoretically stay in that grade as long as they like. What tends to happen is one of two options. One, if they are chosen to represent Australia they may enter into the international competition scene, or two, if they are not chosen, they may consider becoming a professional and joining one of the professional groups. Competition is then limited, because, there are fewer chances to compete, as professional events are only occasionally incorporated into existing

competitions. There are no competitions for professionals only and funding is no longer available once they lose amateur status. There is provision for amateurs who turn professional to return to amateur status provided they return within three months (R. Gardner, personal communication, June 26, 1997).

Expense

Dancesport is a very expensive sport. The expense associated with competing locally and nationally is high. See Table 6. The expense associated with competing on the international competition circuit would be comparable to competing on the international circuit for tennis. To go to England and dance on the continent can cost up to \$24,000 a year, with lessons in England alone costing £100 an hour.

Table 6

Cost Structure of Dancesport Lessons in Western Australia

Studio	group lesson 1, 1½ or 2 hours	Private lesson ½ hour	Private lesson 1 hour	Special lessons wedding group
	\$	\$	\$	\$
social dancing	4-6, 5-8, 7-9		40-55	40 couple 55 party
medals	5-9			•
competition		20-30	30-65	

Table 7

Cost of Registration for Western Australian Dancesport Participants

Registration	Juvenile	Junior	Adult	Sentor
Fees	\$	\$	\$	\$
1 st time	13	13	18	18
Subsequent	16	16	26	26

Apart from the expense of lessons there is also the registration fee to be paid by all competitors. Currently, the fee is initially \$18 for the first year, for adults and seniors, raising to \$26 the following year. \$13 for juvenile and junior competitors, rising to \$16 renewal thereafter.

The competitors also pay to enter each competition. The entrance fee for championships is usually \$15 for adults, \$8 for juvenile and juniors with a concession for pensioners of \$2.00. For pageants, the fee is usually \$12 for adults, \$6 for juvenile and juniors, and the usual concession applies to pensioners. In addition to these fees competitors that want to attain their medals pay a fee for each medal. This fee is between \$16-80.00 depending upon the medal. If it is a bronze medal the fee will be \$16.00, silver, \$18.00, gold \$20.00, gold stars \$25, and an Oscar \$80.00. The competitors also pay a substantial amount for their costumes, essential for medals at a gold standard and higher, and competitions. Men's tail suits range from \$800 up to \$1500 and shoes for both Modern and Latin can cost up to \$120 per pair. Latin suits vary in price but are up to \$500. Ladies dresses can cost from

\$600-1500 and shoes for both Modern and Latin can cost up to \$120.00.

The competitors also have the ongoing cost of make-up, tanning creams and general expenses on the day.

One of the other areas of Dancesport that needs to be explained is that of judging. The interviewees' felt that this area of Dancesport affected their enjoyment of the sport.

Judging

The descriptive scenario that follows arises from Dancesport publications, discussions with Dancesport administrators and my personal knowledge. In Dancesport jargon, the judge is known as an adjudicator and the terms are used interchangeably. An individual who wants to become a Dancesport judge must become a qualified adjudicator.

an adjudicator is a person qualified by examination to membership standard (for championships at any rate) in the particular style concerned, with an association recognised by the governing body of the particular country This should at least ensure that a judge has a sound knowledge of the technique of the specific dances they are judging (The Quit 1992 W.A. Open Dancesport Championships Spectacular, p.10).

Adjudicators must belong to one of the professional organisations such as, the Western Australian Dance Masters Association (WADMA), the

Australian Institute of Dancing (AID) or the Australian Dance Society (ADS) and they must pass qualifying examinations held by one of these organisations. For all competitions, professional adjudicators are used except where events are held by IDF Inc then both professional and amateur adjudicators are used. When this occurs the ADF Inc. (1994, pp.45-46) sets out their rules for amateur adjudicators. An individual must hold "a current Amateur Adjudicators license with the ADB". This must be applied for and in order for a license to be granted they must meet the following criteria:

- (i) The person must be eligible for Amateur Status under Rule 5.
- (ii) The person must have publicly announced their retirement as an Amateur Competitor in Amateur Dancesport.
- (iii) The person must have been of Adult 'A Grade' standard and won an Adult 'A Grade' or Five Dance 'Open' Championship event in the style for which the person is applying.
- (iv) The person must be at least 21 years of age.

The Amateur Adjudicators must never out-number Professional Adjudicators in any Adjudicating panel. All Adjudicators have to hold recognised qualifications in the style or styles that they adjudicate on. They must have experience either: by having an international reputation as an Amateur or Professional or they have to have taught/coached "A" grade Amateur or professional couples in the style/styles that they wish to adjudicate for. They also must be recognised by their peers as a competent Adjudicator at top level Competition (Australian Dancesport Federation Inc. 1994, pp. 45-46).

Professionals must be "Qualified by examination in at least two of the ballroom styles and are licensed to adjudicate by the ADB. Adjudicators are only permitted to judge in the styles for which they are qualified" (1994 W.A. Open Dancesport Championships, p.10).

For the six ranking competitions conducted each year the adjudicators come from the professional organisations. The three professional bodies WADMA, AID and ADS hold their own qualifying exams for adjudicators. There are 60 qualified adjudicators in Perth. Each competition organiser asks for nominations from adjudicators for their competition. The organiser then chooses adjudicators from these. Panels of adjudicators are chosen for each style of dance based on the adjudicators' own experience and qualifications. For a championship competition there are usually 25 adjudicators on a day. During a Championship there will usually be between 9 or 11 adjudicators on the floor per event. They mostly walk around the dance floor to judge couples. For Standard (Modern) and New Vogue they usually stand on the perimeter of the dance floor as these styles require the couples to move in an anti-clockwise direction around the floor. For Latin the adjudicators move around on the floor to get the best view of the couples who spend most of their time on a small area of the dance floor. Given that they must mark all couples on the floor for each dance, this allows them about 10-15 seconds per couple for a one and a half minute

dance. The judging time increases for finals as the number of couples is reduced (R. Gardner, personal communications, April 22, 1997).

The judges are boking for physical strength, agility and co-ordination, musical interpretation, stamina, discipline and teamwork, grace and style (The Quit 1992 W.A. Open Dancesport Championships Spectacular, 1992, p.8).

A compulsory international system called the Skating System is used to mark Dancesport competitions. "This system relies on the particular couples overall standing with the entire judging panel.... They require an absolute majority of the judges to mark them 1st if they are to win.... Unlike the aggregate system (...used in golf where the lowest aggregate score wins)" (p.12). For example when using the Skating System:

with a panel of 9 judges, at least 5 (the majority) must mark a couple first in that dance for them to win. If this does not occur other high placings are taken into account until a winner is eventually decided. Each dance is treated separately and each eventual placing is decided for each couple in the same manner (1995 W.A. Open Dancesport Championships Programme, p.12).

There are other rules used to separate couples in the event of an overall tie (1995 W.A. Open Dancesport Championships Programme, 1995, p. 12).

There are also rules on neutrality. As the participants interviewed in this study commented on this issue it is important to describe the rules:

Neutrality

- (i) The applicant must be widely regarded as being neutral in their Adjudicatio. (particular emphasis will be give to the views of the ADF members in this regard).
- (ii) Applicants should be recognised as not favouring particular interpretations of style to the exclusion of other interpretations of style.
- (iii) No applicant will be considered for an event if the applicant is related or has a relationship with any of the Competitors in that particular event (Australian Dancesport Federation Inc. 1994, p.47).

At every competition conducted by the ADF Inc. the adjudicators are overseen by a recognised scrutineer and chairman. The role of the judge and, the effect of the judges upon the competitors' enjoyment of their sport is part of the findings of this study and is elaborated on in Chapter 6.

Future Development

As with all sports people, Dancesport participants aim for the ultimate recognition - an Olympic Gold medal. The current situation for Western Australian dancers is that Dancesport is not an Olympic event. The International Olympic Committee (IOC) has granted provisional membership to the IDSF which is to be reviewed in 1997. The IOC will then decide whether full membership will be granted or rejected. If granted it will mean that Dancesport will be on a list of sports waiting for an opportunity to

perform at the Olympic games. Membership does not automatically guarantee inclusion in any future summer Olympic games.

The Australian Olympic Committee recognised the ADF Inc. as a member in May 1996 and the ADFWA was also recognised by the Olympic Committee of W.A. in May 1996. Gledhill (1997, p.33) said "When the IOC meets in September, the federation is expected to be granted full recognition. The IOC Sports Director, Gilbert Felli, said.... Inclusion in the Olympics is a whole different procedure. It has nothing to do with recognition. There has been an application for dance sport to be in the Olympic program, but it is very difficult because the boat is full".

There is also the issue of the division of amateur and professional competitors within Dancesport. Many sports for example, basketball and tennis have now eliminated this division to allow the best competitors to compete at the Olympic level. One could speculate that this division in Dancesport will no longer exist in years to come.

<u>Summary</u>

This chapter discussed the links between local, State, national and international Dancesport organisations. It also described styles and

categories used in competitions, progression through the competitive grades, the judging system, and concluded with future developments in Dancesport.

CHAPTER 5

Profiles of A Grade Dancers

To help the reader understand the subjects in this study profiles of A Grade

Adult and A Grade Senior couples are presented as background information.

Each groups' profile is further divided into male and female to clearly show any similarities or differences between the two groups and sexes.

Each profile is made up of a composite of the dancers from the respective category and is representative of all individuals within the category. The profiles are of two couples however, the interviews were conducted with individuals rather than dance partnerships.

Profile of Senior A Grade couple: Simon and Sonia

The Senior A Grade category means that these competitors are 35 years of age or older. Simon and Sonja began ballroom dancing after their respective marriages broke up when they were in their late thirties. Each felt it was a good way to meet people, they enjoyed dancing and they wanted to learn how to dance properly. They began as social dancers, then after a few months started group classes and began taking award (known as medal in some Studios) classes. Through the social dancing they met each other and

began taking private lessons together. In that same year they began competition dancing in E Grade Senior and took six years to progress to A Grade Senior status. They spent all of their spare time taking lessons and competing. They stayed with the same dance partner and an intimate relationship developed between them. Simon and Sonja and are now married to each other. They invited other Senior Dancesport competitors to their wedding. Simon and Sonja both work full-time, so there is little time for anything except dancing and work. Practice is done each evening after work, with Saturdays being taken up with lessons and practice. Practice sometimes takes place at the coach's studio but frequently they hire a hall, which they sometimes share with another couple. They take their own music for practice. Practice time amounts to between 10-16 hours a week spread over the six days. Every two or three weeks, on a Sunday, they dance at a competition. They dance three styles: Modern, Latin American and New Vogue. Simon and Sonja find practice enjoyable for the physical benefits they gain from it; however, Simon sees it as a necessary step to competition saying without practice you can't improve therefore you have to practice, whereas Sonja just enjoys the whole experience. They have two coaches, one teaches Modern and New Vogue, and the other Latin American. Coaches charge \$50 an hour. Simon and Sonja have built up a good rapport with their coaches to the point where they consider them friends and on some occasions go out socially. It is more than just a business relationship.

In 1994 they competed in at least 12 competitions, one a month in Western Australia. They won the A Grade Seniors' competitions consistently so they were awarded funding from the ADFWA to represent West Australia in the Seniors category at the Nationals held in Sydney each year. Even though they won an airfare to the event they still had to raise extra funds for costumes, accommodation, living expenses. One of their coaches donated their studio for an evening and they held a cabaret to raise funds which was supported by their friends, families and other dancers. During these fundraising cabarets they usually perform in the floor show for friends and family. Simon does not intend to give up dancing until he is physically unable to dance. The major reasons for him continuing to dance all these years are the challenge of competition, being able to do something together with his wife and he likes the feeling of dancing, and dancing to the music.

Likewise Sonja does not intend to give up dancing until she is physically unable to dance. Her motivation for dancing for all these years has been because she enjoys dancing, to see what she can achieve and to try to reach her ultimate goal of becoming Australian Champion. Sonja feels that she has gained greater self-esteem and self development through dancing.

Profile Adult A Grade couple: Anthony and Annette

In Western Australia A Grade adult competitors are over 16 years of age.

However if they wish to compete nationally or internationally and they are
between 16-19 years of age they will compete in the Youth category.

Anthony and Annette began dancing at eight because their mothers thought they might enjoy it. Annette also had a friend that wanted her to go. They both began in social group classes then progressed to medal classes then found a partner. Anthony began competition as an E Grade Junior, while Annette began competing as a E Grade Juvenile. It took Anthony 8 years and Annette 5 years to attain A Grade Adult standing in all three styles: Modern, Latin American and New Vogue. They met most of their friends through dancing because they were frequently at the studios with these other children. They began dancing together two years ago. Both Anthony and Annettes' families are very supportive of their dancing. The parents pay for the dancing lessons, costumes, competitions and help fund raise, and arrange for travel. When it is possible Anthony's brothers and sisters will attend the competitions along with one or both parents and grandparents to lend support. Annette's brothers and sister are not involved in dancing but are supportive of her efforts. Her grandparents are involved in her dancing.

They videotape the competition performances or attend competitions. They lend moral and financial support whenever possible. Anthony and Annette spend a lot of time together training and competing. They rarely have time for other social activity.

Anthony and Annette have recently decided to concentrate on the two international styles, Modern and Latin American. They have both changed partners many times, Annette because she felt they were not getting on together or progressing anywhere and Anthony because he did not get on with his partner. In more recent times his personal relationship with his partner interfered with the dancing relationship.

Practice for both Anthony and Annette usually consists of between 10 - 20 hours over six days a week. Competitions occur on a Sunday every two to three weeks. Like the A Grade Seniors they thought it was important to have a good relationship with their partner, especially because they spent a great deal of their time together at practise, competition and travelling.

Annette's partner has the same goals and motives as herself and they both wish to become professionals. She found her schooling was affected by her dancing (travel away sometimes amounted to 10 week away at a time) and in

particular her TEE years where it was difficult to fit in both study and dancing. She coped by cutting back on the dancing so that she could study. Over the years Annette's and Anthony's families have met and interacted with their coaches and a close relationship has developed between them. In fact Anthony describes his coaches as one of the family.

At least twelve competitions were entered by Annette and Anthony in 1994. They consistently won the Adult A Grade competitions in both styles and were thereby eligible for funding from the ADFWA to represent West Australia at the Nationals in the Adult category which were held in Sydney. The couple approached their coach for the use of his studio to raise extra money to cover an airfare, accommodation, costumes and lessons whilst away. The coach donated the use of his studio for this function and it was attended by friends, family and other dancers.

Anthony works full-time and is able to take time off to travel to competitions during the year. Anthony does not intend to give up competitive dancing until he either reaches the top or hits 30. Annette does not intend to give up until she reaches the top or when she stops loving it.

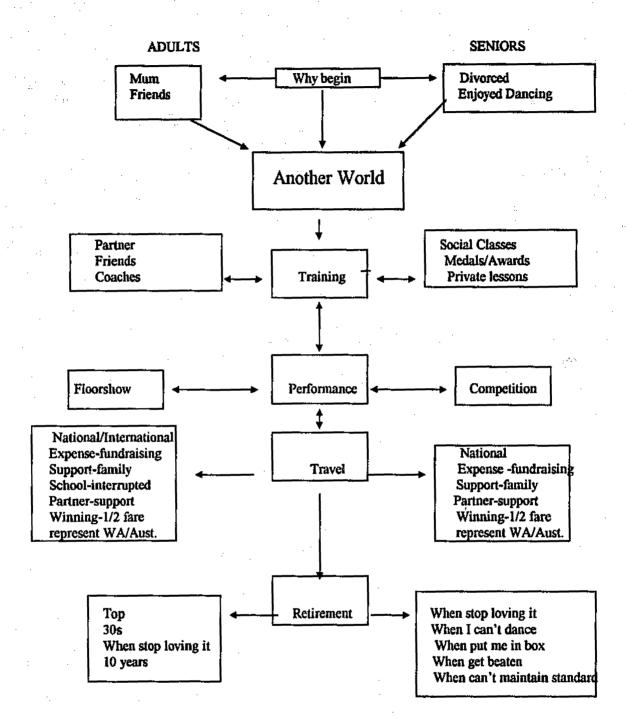


Figure 4. Diagrammatic representation of careers of A Grade Dancesport competitors.

Figure 4 is a representation of the careers of A Grade Dancesport Competitors in this study.

Summary

The similarities between the two couples are illustrated in Figure 4. They both began dancing on a social basis, then progressed to medals or awards and went from there into competition dancing. Each enjoyed the competition dancing and decided to continue with it. The Senior couples have been competition dancing for 6 years while the Adult couple have been competition dancing almost 7 years. The Senior couple are married whereas the Adult couple have a dancing partnership but are not in a romantic relationship together. The Seniors have always danced with each other as partners whereas the Adult couple have changed partners several times. The Seniors think that they will continue dancing until they are physically unable to dance while the Adults feel they will continue to dance until they reach the top. The Seniors have full-time jobs whereas and one of the Adult couple does, the other does not. The Adults receive a great deal of financial and practical help from their families.

CHAPTER 6

Findings

This chapter addresses the research questions beginning with the subquestions and then drawing them together to answer the main question. The findings for each research sub question are presented first, and where it is appropriate discussion linked to the literature is included but most is held over until Chapter 7. This allows the discussion to remain in context, rather than separating and decontextualising it. While it was easy to formulate distinct questions, the reality of their answers is that the whole lot blends together and there is often repetition between the sections. The first sub question examines the sources of enjoyment that were found in Dancesport. The second sub question considers whether enjoyment encourages ongoing participation in Dancesport. The third sub question compares and contrasts enjoyment in training and competition. The fourth sub question examines the existence of gender differences. The last sub question investigates the similarities and differences between Adult and Senior dancers. Together the sub questions provide enough detail to paint a vivid picture of the sources of enjoyment in Dancesport which encourage ongoing participation.

In most instances the participants' comments on the sources can only be understood when the reader has a sound grasp of the structure and complexity of Dancesport assembled in Chapter 4. Where appropriate, comparisons have been drawn with other sports to clarify explanations from the interviewees and interpretations by the researcher.

Sources of Enjoyment

The term enjoyment is generally understood by most people but for the purpose of this research it was essential to determine specifically what enjoyment meant to the subjects. During the interviews the following definition of enjoyment was read to each subject "by enjoyment I am referring to the positive feelings or emotions that you could have had, or do have about your dancing experience such as, pleasure, fun, liking or loving the experience" (see Appendix A, Questionnaire).

Dancing experience was further defined as "all the facets of your involvement since you began competition. You can draw on any and all aspects of your dancing at that time, such as lessons, interactions, competitions and feelings" (See Appendix A).

Ali the interviewees agreed with the terms. They were asked "Do you have any questions about what I mean by enjoyment of your dancing experience?" Seventeen of the subjects had no questions. One wanted the definition read again then said he understood and agreed with the terms.

The sources of enjoyment can be broken into five areas: (a) belonging to another world; (b) the physical aspects of the sport, that is, an increase in fitness, and kinesthetics; (c) the mental aspects of the sport, for example, learning new routines and the challenge of dancing around the floor; (d) the social aspects of the sport, for example, meeting new people and belonging to a distinct group; and (e) travel.

Belonging to Another World

A major source of enjoyment that emerged from the discussions on enjoyment was a sense of belonging to the competitive ballroom dancing world which the dancers described as belonging to "another world". Their ordinary world is the world of paid work. Often it appears that the dancing world is more important than their ordinary world. Stephany said:

The enjoyment of it [dancing] is always there. I mean we eat, live and breath dancing. We watch tapes, we listen to music.... We talk about it all the time with people that do the same thing.

Alison in discussing competitions and the different behaviour that competitors display at this time said:

You couldn't act the same way that you do in ballroom dancing in like the normal world.... When you see the same people out of competition... you don't kiss them hello or anything like that.

All the Senior group worked full-time; and many of the Adult group worked full-time, however, some of the Adult group were studying at a tertiary level or taking time off from study to pursue their dancing careers. During the interview with Adelle, the researcher queried her about deferring her university course to which Adelle responded:

Yeah and we start next year part-time, so we can still dance because we want to be dancers, but we're keeping our options open.

Belonging to this world means that competitors spend a great deal of time in training preparing for performances in competitions or floor shows. Training time includes lessons and practices. Later in this Chapter there is a more detailed discussion of training, and competition. Enjoyment sources identified as belonging to this other world often cross over from training into competition. Sommer (1990, p.54) recognised that the world of ballroom competition was one where fantasy and reality interacted.

Physical Aspects of the Sport

The physical sources of enjoyment identified by both groups of competitors included an increase in fitness, the actual feeling of dancing (kinesthetics) and an adrenalin rush experienced before, during or after performances.

Increased fitness

Both groups of participants felt that their health had improved as a result of an increase in fitness which they attributed to their dancing. To put the participants' comments in perspective it is necessary to describe their training practices.

All participants practice either in a hired hall or at their coach's studio. If they are in a hall they take their own dance music and have exclusive use of it. If they are at a dance studio, it is often when other students are taking their lessons so they have to fit in around whatever is happening at the studio, for instance another individual or couple, even several individuals or couples may be having lessons at the same time that they are practising.

They then have no control over the music. They can choose their own if it does not interfere with the lessons. On the odd occasion the studio may be available to them exclusively. The A Grade Seniors generally go into the studio or hall and begin their practise by dancing through a dance. The Seniors usually warm up by dancing. The couples gradually extend themselves once they are warmed up. Unlike other sports participants, dancers do not conduct any formal warm up and stretching before practice begins and they do not cool down or stretch following practice. An

exception to this are the Adult A Grade competitors who do tend to warm up and stretch prior to practice.

The dancers use a whole - part - whole method of learning. Firstly they dance their whole routine. After that they will stop when they feel something is not right in their routine and will break the routine down into small sections, then into smaller ones. They rehearse these small sections which may include several steps, arm and head movements. They will then put the small sections together and rehearse those. Then they usually try the whole routine to music. This process is repeated until all their routines have been covered. If they are dancing in two styles such as Latin American and Modern they will practice up to ten dances. They may practice all routines or more commonly one style, then followed by the other. This process can continue for up to two hours.

Dancing involves the whole body so it is possible to increase aerobic fitness by this form of exercise. Reidy (1979) found that when A Grade competition dancers aerobic fitness levels were tested during simulated competition in Latin American and Modern the dancers were found to have an energy expenditure equal to cross country running. While couples may periodically stop to work on small segments of their routines they may dance all their routines in both styles two or three times in a practice session. Some of the

A Grade Adults practice up to six hours a day. Several interviewees acknowledged the fitness gains:

I... like the fact that dancing makes you fit and you feel a lot healthier... You're really conscious of your weight. (Adelle)

We enjoy the physical exercise.... I managed to lose quite a bit of weight. It keeps you trim. (Sonny)

I enjoy the exercise aspect of it. One and a half hours most days of the week... Keeps us fit and active. (Sharon)

The A Grade Adults included other forms of aerobic activity with their training time, such as running or going to the gym.

I don't really want to put on any weight. I mean it's just a good feeling to be fit I suppose I try to watch what I eat and that. If I haven't been dancing I try to do some sort of jog around the block or something. (Alison)

I go to the gym with the whole lot of them [two specific dancing friends]. I always like trying to improve our physical side, fitness. (Adam)

This extra training was not reported by any A Grade Seniors.

The reported increase in fitness that both groups attributed to their

Dancesport training is supported by the research conducted by Bernstein
(1979), who found that dance is beneficial to both psychological and physical
health, and Takeuchi, et al (1993), who found the energy consumption of
middle-aged subjects during social ballroom dancing to be adequate for
maintaining aerobic fitness for this group. Since the participants of this study

were training for competitive ballroom dancing and training up to six nights a week it seems reasonable to assume that an increase in fitness was attributable to their training.

Kinesthetics

The actual feeling of doing the dancing was an enjoyable experience for the majority of participants. Often the feeling of dancing was coupled with the music rather than being a source of enjoyment that stood alone. Dancing in unison with the music created the enjoyment.

You just feel good anyway because... when I dance I feel it heaps and it feels really good. The feeling of... actually dancing is just feeling the music, dancing with your partner and feeling that atmosphere, it's all really good. (Anne)

The movement in the body is something that's always been in there but the dancing is letting it out. It's an escape, something akin to what flying would be like I suppose. (Sam)

I enjoy the movement, I like the activity of it. (Sharon)

The enjoyment of the movement sensation of dancing is supported by Scalan et al. (1989a, 1989b, & 1991) study of ice dancers where the act of skating, identified through movement and sensations of skating, was identified by the ice dancers as one of their five major themes of enjoyment.

Adrenalin rush

The participants described a common feeling related to competition, a sense of euphoria, an adrenalin rush. The time at which it occurred varied. Some of the participants experienced this feeling prior to competition while they were waiting to compete, while others experienced this feeling when they won. On both occasions the experience was said to be pleasurable.

The adrenalin rush described could be compared to an optimum level of arousal. Pargman (1986 p.65) defines arousal as "the extent to which all organs and systems in the body are 'cranked up' and functioning.... [we can use] gross measures such as heart and respiratory rates". This feeling of an 'adrenalin rush' (arousal) supports the research on arousal which has established that "an optimum level of arousal exists for any specific activity and that there is an activation level that yields best results for each of us" (Pargman, 1986, p.66). However, it must be noted that optimal does not necessarily mean maximal (Anshel, 1990, p.58).

To explain why this feeling occurs it is necessary to describe the competition scene. Preparation for a competition can begin three days ahead of that competition. To attain the stereotypical picture of good health both males and females may apply fake tan daily for three days. Everything is prepared in advance. Their costumes, outfits and shoes are carefully groomed and

packed the night before. Their own grooming must be impeccable so on the morning of the competition they spend most of their time preparing, showering and arranging their hair and make up. They will then travel to the competition venue.

Once they pay their entrance fee they register for the competition at the marshalling area. The man picks up the couple's allocated number to attach to his costume. They will then usually change into their first costume and await their event. This can be quite a long time depending on whether the competition is running to schedule or not. It can be anywhere from half an hour to an hour or more wait.

Waiting can be a time of apprehension. Despite having trained and prepared so thoroughly there are still some unknowns to be confronted. All competition venues have wooden floors. Rules are set by the ADF Inc. to determine the minimum amount of floorspace allowable at a competition. Unlike most indoor sports Dancesport couples are not allocated a particular spot on the floor. If a small number of couples are competing, all the competitors will come onto the floor at once. They take up a space and wait for the music. They do not always know if they will have the same space as that in which they practised. Often chairs and tables for an audience have been placed on the perimeter of the dance floor and this reduces the size

of the floor so dancers must modify their routines. The exact music to which they will dance is an unknown until they hear the first beat. They have to adapt their routines to fit changing circumstances. The compere will announce the first qualifying heat but not individual competitors. The number of heats is dependent on the numbers competing in the grade.

It's sort of a nervous excitement feeling at the same time because you want to go out there.... It's good to have that nervous feeling because I think it gets the adrenalin running and you can put more into it.... The nervous [ness] goes away once you've started.... After you dance the first dance.... You just click into that performing mode. (Alison)

Once you make the final you've got so much adrenalin rush. (Adam)

When my adrenalin starts pumping and the blood starts rushing and you're all hyped up and ready for the comp. (Alex)

I always get very nervous before we go on.... I get better and loosen up as I go through the dances. (Sharon)

[Sam feels] fairly revved up [immediately before a competition]... but it feels good.

Other things that may influence a dancer's adrenalin surge is the ambience of the venue and audience.

Ambience

The venue and the audience make the atmosphere at a competition. In Perth there are two main venues are utilized; the Embassy Ballroom, where most competitions occur; and the Challenge Stadium, where large events attracting greater spectator numbers are held.

It's great. You just walk into a place... you're not dancing for two hours but as soon as you hit that place it's like everything just lifts.... It's better than drugs, it's the best thing. (Alex)

The Challenge Stadium, has tiered seating while the Embassy Ballroom has level seating placed around the perimeter of the dance floor. The Embassy Ballroom holds a maximum of 800 people while the Challenge Stadium seats up to approximately 4,000 people. A banner announcing the competition is strung out on the rear wall above a small stage where a microphone stands for the compere. Special lighting is organised for the main events with spotlights, special effects and coloured lights. When the first heat is announced the couples come onto the floor. The whole heat is usually 5 to 10 minutes in duration. There is usually a small break between heats of 1 or 2 minutes, then the next heat begins. The competitors may be called back by number to compete in a second and third heat until the number of competitors is reduced to a semi-final then final. If numbers are small they may only dance a semi-final and then a final.

At the competitions, the audiences can have a big effect on how the couples perform. The audience is usually made up of friends and family of the participants. The dance studios often purchase blocks of tickets to these events and sell them to their students. The audience can get fairly close to the competitors if they are sitting in front row seats.

They have probably the biggest effect... if you get a good audience... people that respond to what you're doing then it makes a difference.... If you see the audience enjoying it, then you know you're doing a good job.... Everyone cheering for you makes a big difference... on how you perform.... It's excellent. (Anita)

I play to the audience. It's the interaction of their giving me the energy on the floor to show off... it's a two way street. It's entertainment. If we can please the crowd... we know we're good. (Sarah)

They create the atmosphere.... They help to some extent because the music always creates it, and the judges create it, but they really give you that positive feeling I suppose, that winning champion feeling, when you're on the floor if they're yelling for you. (Allen)

Mental Aspects of the Sport

The mental aspects of Dancesport which promote enjoyment include the challenge of competing and the challenge of learning new things, winning and the associated feelings. Another source of enjoyment reported by some dancers was the freedom to behave in ways that they otherwise would not; for example, they felt free to pretend that they were someone else while performing. The wearing of costumes and dancing to music contributed to

the fantasy. The fourth theme of Scanlan et al.'s (1989a; 1989b) mentions self expression and creativity. The mental aspects of Dancesport, challenge of competition and learning, winning and freedom to behave differently, could partially fit this theme. Each of these mental components are now elaborated upon.

<u>Challenge</u>

All competitors enjoyed the challenge of competition. Both the male and female A Grade Adults liked the challenge of competing against others. One of the males remarked that he enjoyed the challenge of actually dancing around on the dance floor "dancing around the whole floor. That's really exciting. You never know what's coming towards you." (Adrian). The ability to manoeuvre around the dancefloor, avoiding other dancers is a particular skill which is termed floorcraft.

As previously mentioned the couple is not given a particular position on the floor which is theirs as opposed to a sport like netball where you have a given position and you defend it, rather they take up a place and have to negotiate their position on the floor. The judges penalise couples if they collide or stop thereby interrupting their routine. It is the responsibility of the male to guide his partner around the floor. He is facing the direction in

which they are travelling while she travels backwards for much of the time.

The woman follows the man who guides her through subtle body movements (by applying hand pressure on her scapula) and body language (facial expressions). Although the A Grade Adult Seniors enjoyed the challenge of competing against others, their major enjoyment relating to challenge was in trying to improve themselves "competing against our own ability" (Sonny).

Most of my time is totally preoccupied with two things, traffic [floorcraft] and trying to remember to maintain my own posture and presence. (Sam)

You have to dance with your brain. You have to think about what's going on and not be oblivious to everyone around you. (Sid)

The dancing and the learning... dancing keeps your mind alert. (Sarah)

Winning

A couple will compete in a number of heats. The judges mark each couple and successful couples are called back to a semi-final, then a final. From the first moment the dancers set foot on the floor to the moment they know that they have won can be anything from half an hour to two or three hours. This time lapse could be compared to some events in the Olympic Games where competitors compete in a number of elimination heats and finals until they finally reach the medal presentation ceremony, hours or even days after the

first heat. The couples are quite often ready to compete in their next style and are dressed to suit it rather than the style for which the presentation ceremony is being held. When a couple win a competition an announcement is made and they come forward onto the dance floor and a bow to acknowledge the applause of the crowd. They then accept their prize, a trophy or seah and have photographs taken. The second and third runners up follow a similar procedure and usually congratulate the winning couple.

The A Grade Adults females loved winning. They said they experienced relief at winning and feelings of reward that their hard work had paid off. They also reported feelings of satisfaction at being noticed by others. Anne described winning as "the best. It is a reward". Whereas the Adult A Grade males did not mention the feeling of relief but did describe winning as a feeling that made them feel good inside. Allen described it as "really good inside" and "a euphoric type of feeling". He said if it was a big competition that it could be "a huge feeling, spine tingling.... Great feeling... what you... live for". He also said, "success is the one at the end of it which contributes to ongoing enjoyment".

The Senior A Grade females all said they felt good when then won, that "it was a buzz" (Sarah) and, that it "made you feel good about yourself" (Sharon). Only one mentioned a feeling of relief (Sally). " I like it....

You've achieved something... Reinforcement... Improving... Good....

Buzz... Relieved." (Sharon)

They said that they enjoyed hearing their numbers being called out and showing off their trophies. The Senior A Grade males described winning as feeling good, "exciting" "elating" and they also enjoyed their numbers and names being called out. "it's the feeling of having your name, your number called out." (Sonny)

A common element shared by both groups was social recognition.

At our level you walk into comps and like all the younger kids look up to you, and you know what to buy, your dresses and sometimes [the younger kids] ask you for autographs and things. That's what's definitely enjoyable for me. (Anne)

To know that people recognise me and that they know me and that they're not scared of me, but they realise who I am....

That people look up to you... because you've won all these championships. (Alex)

I suppose [I enjoy] people looking at you.... Love the number being called out and going up there. (Sarah)

Scanlan et al. (1989a, 1989b) identified social recognition of competence as their third theme and stated that it was an important source of enjoyment for ice dancers, this is also true of competitive Dancesport participants.

Freedom to Behave Differently

Both groups felt that they were free "to be someone else" when they were competing. They all felt they were putting on a performance and that they enjoyed being someone else for that short period of time. This is part of belonging to another world, having another persona on the floor, forging another identity to the mundane ordinary world. Caillois (1961, p.9) identified this type of play as mimicry, where the actor [dancer] becomes "an illusory character... [whom] forgets, disguises, or temporarily sheds his personality in order to feign another".

you're putting on a show.... I'm a different person when I get out there. (Sharon)

I leave work and everything else completely behind. (Sam)

It's like your chance, when you're on the floor, to act like someone you might not be. (Adelle)

It's good to be able... to get dressed up and then have another life sort of thing. (Adrian)

The ability to wear costumes and perform to music are included in this section as both contribute to this phenomenon as well as building on that persona in the other world.

Dressing up

Part of being free to be someone else is wearing costumes. This enables the dancers to take on another personality whilst on the floor. Huizinga (1955, p.13) says that by "dressing-up.... The disguised or masked individual 'plays' another part, another being. He is another being". Both men and women wear elaborate costumes to perform depending on the style being danced. Commonly for Modern and New Vogue styles the men wear tails and the women wear ballroom dresses. The men wear cat suits or slinky figure hugging suits for Latin while the women wear more skimpy costumes for this style. Both groups of competitors said they enjoyed wearing the costumes and felt it was part of the whole dancing scene. The men tended to think it was of secondary importance to the sport while the women felt it was pleasurable to wear the costumes and it clearly helped them to feel part of the whole competition dancing scene:

I love getting dressed up, it's lots of fun... that side of it attracts a lot of people.... It's a visual sport and you've got to look good.... It's really glamorous....you put lots of fake an on.... You get to wear... fake hair pieces and you really look like someone different, so when you dance you feel like you're somebody different. It's like your chance when you're on the floor to act like someone you might not be... For Latin you look really sexy and in Ballroom you look really classical. (Adelle)

The thing that mainly makes the competition is that you're wearing costumes and you've got your tan on. (Adrian)

Women wear the lovely dresses... I think it's great.... For a start to wear tails feels a bit awkward but once you get used to them it doesn't bother you. (Sid)

I enjoy the dressing up.... when you put on a ballroom dress... you feel really, really good... the stones and diamontes... when you feel good you dance good. you look at yourself and you think... the dress looks good.... That's part of it. (Sarah)

The costumes help to reflect the mood of the style of dance. For example:

Each dance has sort of got an atmosphere, a sort of a look to it. Like in Latin, a Cha Cha's sort of like cheeky, so you and your partner are sort of like teasing each other all the time. In the Rhumba, it's supposed to be the dance of love... and you make it look like you're in love with your partner. The Samba's like a carnival, the Paso's [Paso Doble] like a bullfight and Jive is just a really happy dance. (Adam)

Music

Music was a major source of enjoyment and motivation for both A Grade

Adults and A Grade Seniors. Music is an integral part of ballroom dancing.

Huizinga (1961, p.158) says that music is "intimately bound up with the structure of play" and that music like play "lies outside the reasonableness of practical life". Also, "in the enjoyment of music the distinction between play and seriousness is whelmed in that fusion" (p.159). Dancesport could not exist without music. The couples can choose their own music at practice sessions provided they do not interfere with others lessons. However, they do not have any control over the music that is played during competitions.

The competition music is chosen by the Disc Jockey (DJ) who is employed

specifically by the organisers for the event. The DJ is separate from the compere. The compere will announce the couples and the events but does not organise the music. Each organiser employs a DJ, usually someone who has been in the competition scene and whom now manages his own DJing business. The music is pre-recorded. Occasionally at a competition there is a live band, but the music is mostly pre-recorded. The couples do not know to which pieces of music they will dance in a competition. They practise to different pieces during training and learn to tune into the beat appropriate for each style of dance. For example, in Modern the Waltz is at 30 beats per minutes (bpm), or in Latin American, the Jive is 44bpm. There are strict guidelines relating to music tempo for amateur Dancesport. These are set by the AFD Inc. (For more detail see Chapter 3). If the couple relates to the music that is played during competition this can enhance their performance. Music that they do not like can affect their performances badly.

If you see someone looking at you in the audience and you're doing something that you don't really feel comfortable doing, like to a really silly tune or something that they put on, you don't really feel too good you know, like you feel like a bit of an idiot. If they have this really good music playing, you get that beat in your system.... You've got to get your mood to the music. (Adam)

The music, I love the music. If it's music that you really enjoy then you always dance better, but if it's music that is old or something then it doesn't have the same effect.... The music has a big part in how you perform. (Anita)

It does make a difference on the day because if you don't like a certain music then you don't dance at your best.... When you do have good music then you dance better.... I like the music going through your body like when you're a dancer and you've danced as many years as I have you can't stop dancing really, you have to continue. You'll kill yourself if you stop now. It's just in your blood now and music's the main thing that keeps you going. (Andre)

The music makes a big difference... to how you dance... Even before we started competition it was the sheer enjoyment of going out there and dancing to the music. (Sonny)

A certain type of music could get you instantly fired up. If my feet start to tap with the music I know it's got me.... It makes me want to dance because you can pick up the music and if you pick up that beat... and play with it.... If I hear good music in the Jive, right, I'm off. (Stephany)

The participants certainly felt that the music effected the mood of their performance at competitions.

Social Aspects of the Sport - Relationships

The dancing couple are at the centre of a complex web of social relationships. Firstly, there is the relationship between partners, secondly there is the relationship between the couple and their coaches, thirdly there is the relationship between the couple and other dancers, fourthly, there is the relationship between the dancers and the audience and finally there is the relationship between the couple and the judges. However, this last relationship is not a source of enjoyment. The relationship between the

judges and dancers is examined later in the section on competition. Scanlan et al. (1989a, 1989b) identified a theme called social and life opportunities under which relationships with significant others was identified as an important source of enjoyment. The section on social aspects of the sport would probably fit this category.

Relationship with Current Partner

Dancesport requires close physical contact. The man has to hold the woman close and direct her around the dance floor by pressure on certain body parts, for example, pressure on her scapula from his hand. This can only occur if the couple have developed a physical and social trust for each other in dancing. Both Seniors and Adults felt it was extremely important to have a good social relationship with their dancing partner. Many hours are spent together preparing for competitions, training, lessons and practise. The relationship between the A Grade Adult partners was a dancing partnership only, rather than a romantic relationship whereas with the A Grade Seniors the social relationship that they had with their partner was particularly important as most are married to each other or living together. Although all the A Grade Adults felt that it was important to have a good relationship with their partners each gender emphasised different attributes that made the relationship good. The females said that they had a "special" relationship

with their partners and that their partners were fun to be with which was important because of the large amount of time that they spent together:

We get along really well, so he's fun to be with.... We enjoy being with each other. (Anita)

I get along really well with my partner.... To get along with your partner is really good because you're working together so much, and you're very close all the time and it helps heaps. (Anne)

They become like your best friend. You're with them... every single day. Like this whole year I've been with my partner... more than my whole family. (Adelle)

The males emphasised that they were good friends with their partners but that it was very important for them to have the same goals and to work hard together to achieve them. Adam said "we are really good friends". While Adrian, Andre and Allen felt they had to be "on the same track" with the "same goals". Both Allen and Alex felt that they should be "working hard" while Alex felt that they needed to "work together".

All the A Grade Seniors felt it was important to have the same goals and outlook as they spent most of their leisure time thinking about or actually doing dancing. Some of the dancers spoke of long term goals that they had. They felt that working together as a partnership was important as well as sharing the same interest, dancing.

The dancing has been so much a part of our time we don't really spend time with other people. We've got each other, dancing and work".... We're dancing as a partnership, not as an individual. (Sam)

The major enjoyment that I get out of dancing is... the fact that it is a participation for both myself and my wife... this particular sport occupies... us together as a team or partnership every day of the week.... We largely live for dancing. (Sean)

We're a husband and wife and we do something together. We haven't got separate interests. Our total and utter absorption in life is dancing, that's it. We work and dance, that's it. That's all we're interested in and we're both on the same wavelength. (Sid)

It's an interest that we share.... It's an interest that we enjoy.... It's something, goals that we're both working for. (Sharon)

Stephany said that it was important that they were "working as a unit... together" and that "without that partnership it doesn't work".

From these comments there is a strong indication that the relationship between the two strongly influences their ability to perform on the dance floor. The Seniors indicate that they only have time in their lives for work and dancing. Therefore, the relationship between the couple needs to be strong as most of their time away from work is spent together preparing for competitions.

Relationship with Coaches

The close relationship that the couples have developed with their coaches was considered to be special to both groups. The couples' relationships with their coaches can affect their enjoyment of Dancesport. They described the qualities they felt good coaches should possess. The relationship between the couple and their coach can best be expressed as a continuum as shown in Figure 5:

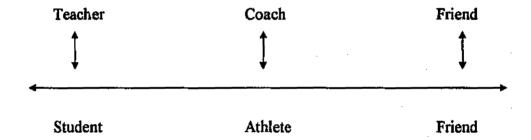


Figure 5. Relationship between coach and athletes.

The different roles that each plays in their relationship changes according to the nature of the social event. The A Grade Adult group enjoyed the social relationship that they had with their coaches. They felt that they had developed close bonds with their coaches and in some cases regarded their coaches as close as members of the family. They said:

You can get really close to the teachers, especially because they want the same thing that you do.... They give you lots of support and direction. We often go over to their house. It's

that sort of friendship... it's not strictly student professional type of thing.... You just get an insight into their personal lives.... It brings you closer together, they're just like a friend, a mentor. (Alison)

I know she's our dance teacher, but like she's been there ever since I began... It's like she's really close to the family. It's like part of the family... Really close, like a relative. (Alex)

We go out to tea sometimes, they come over here, have a few drinks. (Andre)

The couples have lessons each week with a number of coaches. The relationship between them changes depending upon where they are at the studio. It is a business relationship in that the couples pay the coaches an average of \$50 per hour for their lessons. The coach is a teacher and the couple are students in this situation. They may have a coach for Modern and a coach for Latin. Lessons are usually one hour on each style. They may have at least one lesson a week, most have at least two. The relationship can also be of a professional nature. At a competition where the dancers are competitors and athletes, their teachers are coaches, or the relationship can be of a friendship, where they socialise, for example going out for dinner. Sometimes the boundaries blur. When the teacher is teaching at a lesson their role is to use their skills and knowledge to teach a routine to a couple. When they are coaching they are changing routines, helping with choreography and giving advice related to competition, for example,

costuming. At a competition the coach is there to give support by way of advice where applicable.

They felt that the way the coaches interacted with them during their lessons and at competitions was very important.

They make it.... They make the lessons fun and enjoyable so you're willing to learn.... By making it fun... enjoyable we are open to learning. Be relating to us as well. (Anita)

[Anne says] your coach cares for you.

The Seniors also felt that the social relationship that they had developed with their coaches was special. In many cases they felt they were very close to their coaches and had mixed with them outside of dancing on some occasions:

We've built up... a rapport with her and also become personal friends as well as coach.... They've been round for dinner... they've built up like a friend.... I think it helps because when you're friends you can talk more openly. (Sonny)

You get on well with the people that teach you. You rapport with them, you enjoy yourself. (Sid)

I think every aspect of its enjoyment. I mean we wouldn't be doing it if we didn't enjoy it.... I enjoy this. I enjoy the entanglement with the coaches we're with. (Stephany)

Qualities of a good coach.

The qualities of a good coach were described by both groups. It is evident that the competitors have a close relationship with the coaches from their descriptions and that this relationship influences enjoyment of the participants in the Dancesport scene, at both studios and competitions.

A good coach is one that's directed and if you get a good result or a bad result it doesn't alter their perception of you... they have a realistic... perception of how you're going to be the next champion. (Allen)

The skills that a good coach has are basically broken into three different areas: (a) technical skills; (b) professional knowledge; and (c) personal qualities.

Technical skills.

Technical skills are specialised skills and knowledge that the coach possesses about Dancesport. The Adults thought that good coaches have the ability to "focus" them on their "goals", to give them "direction" and "feedback". They also thought they should be "a great dancer... and great choreographer as well". They think they should have "done something personally" (Adelle),

"help with designing of costumes, hair" (Ada). They also want them to "give them positive criticism" (Allen).

The Seniors thought that a good coach should "pace... his teaching on your ability rather than your ambition", should be a good communicator, "get the information across to the students very well" (Sean). They also thought that the coaches should "have a good record from an interstate or international point of view" (Sean) and that they should be able to "hype me up, encourage me, remind me of things to recall on the floor" (Sean).

Professional knowledge.

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Coaches professional knowledge is knowledge related to their profession, for example knowledge of sport structure; competition formats; selection of correct competitions; and help to select costumes. They want the coaches to be able to direct their dancing careers. They expect their coaches to have professional knowledge of sport structures, competition formats, the right competitions to attend, down to what costumes they should wear. Sarah commented on the direction her and her partner had received from their coach:

You're in the Eastern States [and] our coach said go to him because he's a world professional.... It helps to see if she's on the right track, you know.... We've had lessons with him every year.... We know

we've got a good teacher, we respect that teacher and we know we can trust her to guide us.

Personal qualities.

Personal qualities refer to the coaches' personality and communication skills.

The Adults expect coaches to have a good sense of humour and to "make the lessons fun and enjoyable" (Anita). They expect "the occasional joke in a lesson" (Adam).

They also expect them to "care about what you are, what you're doing....

Not just like you're just a number" (Anita). They expect a good coach to inspire and motivate them. "They inspire us and they motivate us" (Ada).

"She always give me tips.... she'll drop anything for me... she's right behind me" (Alex).

The Seniors expect a coach to be "a very positive person" (Sam). They also expect a coach to not take things personally, for example, "[be] able to switch off when you're not being very cooperative and he doesn't get affected negatively" (Sam).

Another thing that the Seniors felt was important was that a good coach should have "a very good tolerance of us practising at their studio" (Sean) and (Stephany) "he lets us practise the other two styles there as well".

They thought the coaches should be at the actual competition. "They're there to watch us dance" (Stephany). "I want a coach to ... come up after the event and offer congratulations or commiserations" (Sean).

In order to improve the relationship between the coaches and the competitors the participants were asked whether they had any advice for their coaches. This appears at the end of this chapter.

Relationship with Other Dancers

Through the enormous amount of time spent in the dancing world the participants had developed social relationships with other dancers. In the case of the A Grade Adults many of these people have danced right through their childhood, so they have always made more friends from dancing than any other group. There seems to be more rivalry between them if they are in the same grade. Off the dance floor the dancers are friends but when they step on to the floor they are rivals.

I enjoy being with some of the other competitors.... But you can create some great friendships.... I was mainly hanging out with dancing friends more so than my school friends.... All my best friends are dancers.... We often go over to each others' houses and you know all the New Years parties and that are all together, and there's quite a few cabarets and fund raising [functions] for people that everyone goes along to. (Alison)

If you stepped dancing you'd lose so many friends. Just... most of your life, even your social life revolves around it.... You don't have much time to do much else when you're in the dancing scene. If you don't have it, then you wouldn't have much else. (Alison)

All the... people at dancing mainly, well practically are friends. I mean you don't really have friends at school and stuff like that because you're always dancing, dancing, dancing. So that's really like your social life. If you go out, you go out with your dancing friends. You don't really like to go out with any school friends because you associate more with your dancing friends than your school friends.... Off the floor you're friends, when you get on the floor you're enemies. (Andre)

The A Grade Seniors appear to have developed a strong social relationship with other Senior participants. The Seniors socialise with each other at specially organised events and at each others' houses, for example at barbeques. Several of the Seniors have married and invited other Senior couples to their weddings.

It's been good dancing in the Senior competition because there is a certain element of social activity takes place away from dancing... amongst the competitors. (Sean)

The Senior group is a very friendly group.... We all support each other. There doesn't appear to me to be any backbiting or nastiness.... Well it's nice to go in today. I mean we'll go in there and we'll talk to people and I think that's all part of the enjoyment... it's good social contact. (Sonny)

You make some friends.... Just the whole scene is quite enjoyable.... We've made a few friends.... We've got two very close friends and some other people that we have made friends with... I think what it is you've all got something in common. (Sid)

We've met friends over there... other dancers.... there's the pleasure part.... the interaction and you know meeting people... same feelings as you. (Sarah)

The A Grade Senior group identified the social side of dancing as being very enjoyable. Some of the seniors felt that the social side was an important source of enjoyment as it enabled the Senior group to mix freely with different age groups without barriers. This was also seen as advantageous to some Adults. Perhaps this is another aspect of belonging to the "other world" as previously discussed on p.94.

It's kept us young as I say the interaction with the younger people as well, there's no age barrier.... Everyone speaks the same language. They're all there for one reason. It's a common goal. It breaks down all age barriers.... All the way through it's helping our relationship. Our aim for the dancing that just bonds.... The bonds between us gets stronger.... Married couples... have to learn to dance together. (Sarah)

This notion is supported by reflective comments made by the Adults:

We're always meeting new people because there are lots of people in ballroom dancing. You meet teachers... judges... coaches, competitors...parents. You meet everyone, and lots of adults. You're always getting involved with adults and even at a young age, even Juveniles... get involved with adults. (Anne)

I usually meet a lot more people... everywhere just from dancing.... There's the different age groups as well... you just get along with all of them.... I can talk to more people. The older people I can communicate with them more and it's more

like, you'd feel embarrassed if you couldn't talk to them.... If you meet some people that you've never met before.... I find it easier now to communicate with them. I just go for it....
You're more outgoing. (Adam)

Relationship with Audience

The relationship dancers have with the audience is another social relationship that was explored. The dancers certainly do establish a relationship with the audience when they perform and this can markedly affect their performance. The dancers utilise the audience to enhance their performance. In turn the audience establishes a relationship with the dancers as they perform.

They [the audience] have probably the biggest effect... if you get a good audience... people that respond to what you're doing then it makes a big difference.... a big part of it is audience... in a place where there's no atmosphere you just do your best, you don't dance as well. (Anita)

Performing... especially at big competitions... at Blackpool... it holds like thousand and thousands of people and you can get... people standing up and applauding you as you dance by and just the looks on their faces, because I mean dancing is entertaining so you go by the reaction that you get from people.... When you come off people come up to you and say god you danced really well.... Everyone spurs you on and just the whole performing aspect of it.... The people that are there and how you look, your new dresses and things like that all affect how you perform. (Adelle)

It's good when you've got a good crowd.... When there's a crowd there and they're all cheering for you and things like that it's totally different, you've got something inside you, you just keep going, it's really good. (Adrian)

I play to the audience. It's the interaction of their giving me the energy on that floor to show off... it's a two way street. It's entertainment. If we can please the crowd... we know we're good. (Sarah)

Spectators in Dancesport are indeed communicating with Dancesport competitors when they shout out support for a certain couple. Hemphill (1995, p. 52) says, "spectators seek sport exemplars" and that "excellence in sport requires witnessing and ratification. Athletes are recognised not only for their ability to achieve individual excellence; they also epitomise the human pursuit and achievement of excellence". Weiss (1969 p.14) claimed, "that we can derive satisfaction and vicariously compete ourselves through the achievement of excellence by representative persons". Hemphill (1995) also claims that many spectators may have been formerly or are currently involved in the sport and therefore bring with them more than just a general knowledge of the game and that therefore spectating is not passive.

Travel

Travel was another source of enjoyment for both groups. This was a source of enjoyment identified by Scanlan et al. (1989a, 1989b) included in social and life opportunities rather than being a category that stood alone. "I really enjoy travelling." (Anita). "Travelling is fun." (Adell). "I love travelling." (Andre).

Where participants had travelled both nationally and internationally it was a source of inspiration to them to continue on with their dancing. As was previously mentioned, in Chapter 3, the A Grade Adults did, however, have more opportunities to receive financial help to compete nationally and internationally than the A Grade Seniors. Travel was seen by both groups as motivating, however, the A Grade Adults appeared to be more inspired by their overseas travel than the A Grade Seniors whom more often than not had mainly travelled nationally. The A Grade Adults sometimes travelled with their coaches. Often the coach was there to support them during a major international competition whereas the A Grade Seniors had travelled only nationally with the coaches. The coaches were also looking after large numbers of younger competitors as well and were not there solely to watch them perform. Hotel accommodation is usual. The length of stay depends on the couple's finances. One A Grade Adult couple spent half the year

competing overseas, for example England, whereas the Seniors travel was confined to a trip away to the national titles each year. More often than not the Adults do not get much time for sight seeing.

National

The Senior competitors had less opportunity to win trips and were acutely aware of this:

The Adults and Juveniles have a lot more sponsorship than the Seniors. The Seniors have only one sponsorship per annum.... So adults are a lot more lucky in that way in that there are more opportunities through the year to get trips over east paid for. (Sean)

Just the one competition interstate is what we can manage each year so we had to make a decision which one it was. (Sally).

I don't think any of the Seniors have got sponsorship. (Sonny).

The Seniors sometimes make a holiday out of the trip:

What we like is going over east.... The travel side is good. We've made a holiday out of the eastern States as well. (Sarah).

The anticipation... of the trips... and seeing people over there, I mean you look forward to meeting people you met last year.... The anticipation of going today.... I think anticipation is another form of enjoyment. (Sonny).

International

Most of the international travel was undertaken by the Adults who said:

I love going to different countries. I love the hotels.... I would say different people but... they're all dancers.... They all speak English.... With travel it's just the thing of being somewhere else I suppose and seeing the places if you can. (Allen)

Its so expensive.... It's really just your parents supporting us, especially because we don't work because we... are travelling too much... We do have sponsorship... but they only help with our trips internationally and they may give us like half an airfare.... In terms of costuming... we just have to pay for ourselves.... You really do have to fund raise, so.... You're always sort of having a fight with money because it's so expensive especially on the trips and things. (Adell).

We budget for it.... Won a place in States.... fund raising nights... sister worked and helped to sell tickets.... Go without other things. (Sarah).

The dancing itself has opened up travel opportunities to the Adult competitors:

Well, first of all I'd never really been on a plane or anything... until I started dancing and then all of a sudden I was winning trips.... I'd never been there and I probably wouldn't have gone there if I hadn't been dancing and I won that trip. Just going to the different States and travelling around. When you go to big comps the dancing scene is so much bigger than like what you're used to... and it's just so different.... You meet lots of new people and it's... so much more exciting and so much more challenging.... You don't know how you're going to fare out. I just love going on planes and going to different places, staying in hotels... and I probably wouldn't have gotten to have done that if I hadn't been dancing. (Adelle).

Interstate and international competition had been inspiration to the Adults:

Over east it's just heaps of people you haven't seen for... six months. There's a lot more people there, the place, especially at Melbourne Glasshouse because it's just buzzing. It's a really electric sort of atmosphere and... it's just exciting, especially waiting back, like down the corridors in the marshalling area before the competition.... You're seeing all your friends there that have made it back to the next round... That's a good feeling.... When they have the finals... it's really exciting. You... really look forward to seeing heaps of really nice costumes, brilliant dancers and it's really good. (Ada).

England has lots of good choreographers.... The atmosphere like everyone's always, during practise night in England it's like you feel really inspired. They inspire you. You go over there in England and you come back really feeling like I want to go out and dance and everything. It inspires you a lot England.... There's lots of dancers in England and it's all the competition and all the routines. You're seeing top dancers and you're seeing World Champions practice right next to you.... and it feels good. (Anne).

That's another thing I like about competition.... I like everything about travelling. I like going over East and having lessons with people over there to get a different perspective.... It's just exciting. (Ada).

Role of Enjoyment in Ongoing Participation

Sub question 2 asked whether enjoyment encouraged ongoing participation.

Earlier in this chapter the participants' sources of enjoyment in Dancesport were identified and discussed. In order to determine the extent enjoyment impacts on ongoing participation each interviewee was asked to identify the single most important source of enjoyment that had encouraged them to continue dancing competitively long term. There were some similarities between the two groups. The responses are in Table 8 (p.133). Later in this

section the participants' projected retirement is discussed in relation to ongoing participation.

Table 8

Most Important Reasons for A Grade Participants Continuing their Participation in Dancesport

Reason Continued	Senior Females	Adult Females	Senior Males	Adult Males
Physical side (enjoyed dancing itself)	2	3	2	2
Mental side (to see how far you				
can go)	2			ý.
For the Competition			2	2
Loved everything about dancing			1	
be professional - to make a living from it	·			1
love music				1
loved freedom of another life				1
being creative winning				1

Note: Some of the participants identified more than one major reason for continuing Dancesport.

The participants' responses fit into a pattern. The females said that the major sources of enjoyment were the physical and mental sides of dancing, while

the men felt that the physical, mental and competitive sides had kept them involved. When answering the above question, five females (two Seniors, three Adults) and four males (two Adult, two Seniors) said that they had kept dancing for the physical elements of dancing: they enjoyed the actual dancing. While two females (Seniors) had continued for the mental aspects of the sport: to see what they could achieve and to try to become champions. A Senior male loved the whole scene, everything to do with dancing. Two Senior males thought the competitive side had kept them dancing. One Adult male thought he couldn't separate his reasons for continuing and felt they all contributed equally to his participation. These were his responses; he wanted to make a living from it, his love of the music, being creative, winning and being free to have another life. Although each participant tried to identify one single motivating factor, they all felt that many factors interacted thus keeping the participants' motivated.

Throughout the interviews many of these sources of enjoyment were discussed. Overall all participants said they enjoyed the actual dancing and the competition side of dancing for the physical, mental and social reasons previously described. Certainly Scanlan et al.'s (1889b) study found that the ice-dancers studied had improved social life opportunities afforded to them by competing. By going to competitions, touring and providing positive interactions between the athlete and significant others, for example, family

and coaches, their perspectives were broadened by these experiences. These same opportunities would appear to exist for the dancers in this study who described the social relationships afforded to them by competing and the travel opportunities that had been presented to them since they began their competition dancing as enjoyable. Scanlan et al. found that personal perceptions of competence were derived from the athlete's autonomous or social achievement in sport identified as: mastery; competitive achievement; performance achievement; or demonstration of athletic ability. The Dancesport participants, particularly the female Seniors, felt that they had benefited greatly from their performance achievements in dancing. Both the Adult and Seniors felt that they loved the physical act of dancing which is similar to Scanlan et al. Where Scanlan et al. spoke of special cases, a comparison could be made with the Seniors' perception of devoting all their time to work and dancing, so that dancing provided them with a sense of specialness in their lives.

Retirement

Participants were asked to predict a time when they would retire from

Dancesport. The majority of the Adult group, Anita, Adelle, Ada, Adam,

Andre and Allen identified their projected retirement as being when they

turned about 30 years of age. They said that they expected to reach the top

of amateur dancing then turn professional. Anne and Alison felt they would stop when they stopped loving it.

Two of the A Grade Senior group, Sharon and Stephany thought they would retire in their middle sixties, while another two, Sarah and Sonny said they had initially had a five year plan which was almost finished and they were unsure of a retirement date. Sally said she thought it would be "when they put me in my little box [coffin]... I don't know, I can't see it". Sean said he would stop if he was being beaten consistently and, Sid said he would stop "When I don't want to do it any more". Sam said he would retire "When I can't dance" [for physical reasons].

The Adult participants saw themselves turning professional and competing into their thirties. Theoretically, a person entering Dancesport competition in their early childhood years, for example 5 years of age, could expect to compete for a 25 year period, or longer, if they so desired. Although most of the Adults expressed no desire to keep competing after that, Anita for example said "I'm not going to do it [competition] when I'm 60 or anything like that". They did expect to teach instead, as Adelle said "We want to be World Champions... then turn professional.... About 30, and then become teachers". The actual years of participation of the dancers is shown in Figure 6 (p.137).

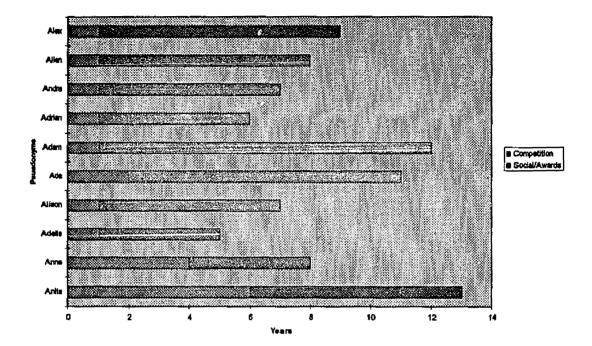


Figure 6. A Grade Adult groups' participation in social or award dancing and competition.

The A Grade Adults in general all began dancing early in life, the youngest being 4 years of age and the eldest being 12 ½ years of age. Generally, they had danced socially for a year and progressed to awards or medals, then Dancesport competition (Table 2, p. 50). The Adults were still dancing when interviewed in 1994. Figure 6 shows Adult competitors' participation in ballroom dancing, and their total years spent in Dancesport competition. Alex, for example has spent a total of nine years dancing, eight of those in

competition. The majority of the A Grade Adults estimated they would retire at around 30 years of age.

Many of the Seniors, on the other hand, were uncertain how long they would continue to compete with the exception of Stephany, Sally, Sharon and Sam who felt it would be a long way off, perhaps in when they are 60. Mostly Seniors had begun competing later in life, around 40. Theoretically, Seniors could also compete for a 25 year period if they wished to. The Senior groups' actual participation is shown in Figure 7.

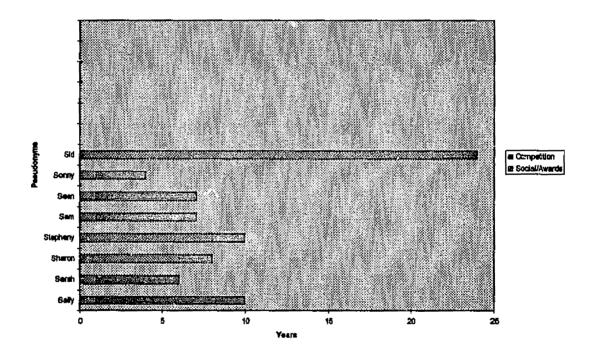


Figure 7. A Grade Senior groups' participation in social or award dancing and competition

The A Grade Seniors began dancing later in life (Table 2, p.50). Most danced socially before they began competition. Figure 7, (p.138) shows the Seniors total participation in ballroom dancing and Dancesport competition. For example, Sid has spent a total of 24 years in dancing with only two of these being spent in competition. Four of the Seniors have competed for under five years with one competing for nine years. See Figure 8 (p.140) for a comparison between adult and senior competitors participation.

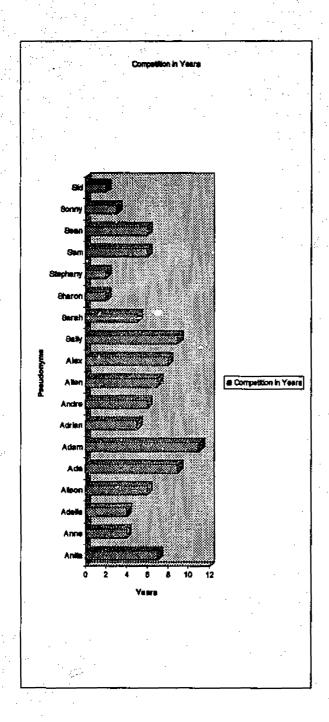


Figure 8. A comparison between A Grade Senior and A Grade Adult competition participation in years. A Grade Senior = names beginning with S, A Grade Adult = names beginning with A

Ongoing participation by sports people could be defined as a participant spending ten years or more in their sport. The competitors in this study have all been involved in ballroom dancing for this period of time, albeit, only a portion of this time has been spent in competition.

This section discussed the reasons given by Dancesport participants' for their ongoing participation. Also, their estimated retirement from Dancesport was examined in an attempt to determine a period of time that could be used to define ongoing participation.

Training Versus Competition

Sub question 3 asked to what extent the participants' perceptions of enjoyment varied between training and competition. Training and competition have been described in depth previously, under sources of enjoyment, however, they are further examined here. Both groups of dancers enjoyed physical, mental and social aspects of training and competition. Firstly, training is discussed. Secondly, competition is examined.

Training

Training involves the dancers' lessons and practice sessions. Training is seen as an activity which is necessary for competition. Lessons were not discussed in depth during the interviews, rather their actual practice was the focus. Practice can occur in a hired hall or at the coach's studio. Practice nights where all the competitors dress up in their costumes and compete without the pressure of formal judging also take place. The competitors' enjoyment during training falls into three separate categories, physical, mental and social.

Physical aspects of training.

As previously discussed an increase in physical fitness was identified by both groups and sexes as one of the enjoyable components of training. The competitors also enjoyed the mental stimulation that training offers.

Mental aspects of training.

The mental side of training involves learning new routines and improving old ones. Learning new routines can be very time consuming. A coach may check the routine and suggest ways of improving it. The couple will then

take the part-whole-part method by breaking down each step and slowly perform it, slowly adding more and more steps until that section is perfected.

Then they dance it to music. The practise can involve arm and head movements as well as footwork and the coordination of all three.

Breaking it all down... for it to get better... working on basic movements.... doing it at your own pace.... sometimes can be by yourself... it's good to have the studio by yourself.... It's hard work. The more you put in the more you get out.... You also practice things that you're good at and they get better. (Adrian)

Most competitors enjoy the learning but feel that it can be tedious compared to competitions.

Social aspects of training.

Another enjoyable side of training is the social interaction between the partners and the freedom of having the studio or venue to themselves which enables them to choose their music.

The things that are good at training is that I like it when nebody's there. We have the music, it's a free reign...it's constructive time so it's good fun. (Allen)

In summary, an increase in physical fitness, the mental stimulation of learning new routines and the social interaction between the couples were all sources of enjoyment experienced during training.

Competition

During competition, different physical, mental and social aspects of the sport are enjoyed. The physical aspects included, the feeling of dancing (kinesthetics), the adrenalin rush that comes from competing or winning.

The mental aspects of competition comprise of dressing up, thereby allowing the competitor to be someone else, music, the venue, the audience and winning and losing. Music, the venue, the audience, winning and losing were included in the mental aspects of competition because they can have an effect upon the performers.

Physical aspects of competition.

Although both Adults and Seniors enjoyed the actual feeling of the dancing (kinesthetics), the Adults particularly loved this:

When I dance I feel it heaps and it feels really good. The feeling of... actually dancing... It makes you feel good. (Anne)

You get the beat in your system.... The coordination. (Adam)

The excitement of dancing around. (Adrian)

I like feeling the music go through my body. (Andre)

Another physical source of enjoyment during competition was the euphoric feeling described as an adrenalin rush, described in some detail previously, which was experienced by both groups and sexes.

I like the adrenalin rush that you get with competing.... My adrenalin starts to run and I get really keyed up, anxious I suppose. I never get nervous or worried. I get anxious to get on with it. (Sean)

A lot of nervous energy.... Fairly revved up... but it feels good. (Sam).

You'll always have that bit in the tummy (Andre)

Mental aspects of competition.

Dressing up, music, the venue, audience and the competitors' relationship with the judges are included under mental aspects as all of these factors affect the mental state of the competitor. Dressing up was enjoyable to many competitors although it was felt to be of secondary importance to the actual dancing. Music was identified as being very important as it could be a source of motivation and could increase a couples chances of winning. The venue and the audience affected the dancers' performance. When the competitors feel that the audience is supporting them it can make the experience of competing more enjoyable. The challenge of competition was also identified by competitors as being enjoyable. Winning and losing has a mental and physical affect on the competitors. The competitors are in a different mind set once they are on the floor:

It's a different... environment altogether. I mean so many things are going through your head. You're trying to make sure you don't bump into anyone. You're making sure that you can remember your routine, you're trying to listen to the music. You're trying to gauge everything, there's a lot more going on, on that floor (Sarah).

Most of the sources of enjoyment related to competition and training have been examined in the previous sections, however, the relationship the competitors have with the judges needs to be elaborated upon.

Relationship with Judges.

Previously in Chapter 4 a description on the selection of adjudicators and judging was presented. An unexpected issue arising from the interviews was the current judging system. The competitors know that winning and losing is in the hands of the judges. The comments that follow make sense when placed in the context of a competition. Overall there was a feeling of mistrust about the judging of competitions.

It's not always fair.... Your fate lies in the hands of a judge. (Anita)

I don't have very much respect as a total for the judging system. The judging standard in WA is absolutely appalling.... anybody can have a card and mark. (Allen)

A really crooked system in a way.... You look at the judging panels sometimes at comps and you can almost tell how well you're going to do or not going to do... you know who's going to mark you down and who sometimes marks you up. (Sharon)

We know you can get a first one day without doing anything well and another day you can dance like a dream and nobody will look at you. (Sam)

The dancers felt that the current judging system is unfair and offered a number of reasons. They felt that the judges were unable to remain impartial when marking. Judges are also coaches who possibly have their own couples in the competition. The dancers felt that personalities came into it. Other couples thought that it was very political and that you had to play to the politics to get anywhere. Some couples felt that certain judges carried grudges against them for having left their tuition and accordingly always marked them lower. The fact that the judges may have been competitors' previous coaches does not breach the letter of the above law of neutrality (described in the Chapter 4 under rules) but it does create a moral or ethical dilemma.

It's very political, very political. I don't know sometimes you think you can't beat the system but... something keeps you going. I don't know what it is. You think its all rigged and they just get that mark because they go to such and such, and that's who was on the adjudicating panel. (Alison)

They may have their own couples in the event and they will favour them. It doesn't seem to matter whether they dance better than you or not but they'll favour them anyway. (Sharon)

The standard of judging is so low that they're either marking on form ... what happened overseas... or they're marking on who they like, and who they teach.... they haven't got a system together where they're straight. (Allen)

There is too much human bias or prejudice toward their own pupils or they might prefer a particular style versus another.... the judging stinks basically in that first of all there is this personal bias and prejudice and equally important we have too many judges... who have never danced competitively themselves. (Sean)

If you go to a teacher and you leave... go to someone else, they'll say I'm going to get you back, I'll put you sixth at the next comp.... I've had a comp where it's been all one's and right in the middle of it there was a 5. (Alex)

Even though the participants have this perception of judging it is difficult for the competitors to correctly anticipate how they will be placed in each competition.

Sometimes I feel as a couple we've danced well and we don't score as well. Other times I think, God, we've blown that, you know we've made so many mistakes yet we've finished up winning it, so its extremely hard to tell because it's not just how well or badly we do, but it's how well or badly we do compared to other couples. (Sean).

The competitors would really like to see the system change but felt that this was unlikely to occur in the near future.

Nothing will change it You've just got to play the game if you want to get anywhere. (Adrian)

There's no way you could improve it because its just the way it is. (Alex)

They would like to see the system change:

If the judges are going to judge, judge how it is, not with politics.... Judge as they see ... I think we should all be treated the same I think they should make it really fair. (Stephany)

It could change if the dancers got together.... It would take a long time Plus in each country they've got different rules for different things. (Andre)

What does improve it though... is to have open scoring where each time a particular dance is judged the judges have to hold up a place card or a card to signify their score. (Sean)

If the ADF Inc. rules were applied to all ranking competitions perhaps this situation would be remedied.

Social aspects of competition.

The social aspect of competition enjoyed by competitors was mainly due to the social recognition given to them at the competitions. Being part of the world of competitive ballroom dancing, taking part in Dancesport competitions all require exposure to one's peers both at competitions and in the studios. Performing was something that was enjoyed by all participants. Particularly when a couple won, the entire focus of the dancing world, all those at the competition, judges, other competitors, coaches, audience and family was centred upon them for a brief period of time. This was clearly enjoyable to most couples who want to be admired. They also enjoyed showing off their capabilities.

The participants clearly enjoyed both training and competition, however training was seen as a means to an end, namely competition. Competition

was identified as more exciting with enjoyment being related to being part of the other world and performing, for example, interacting with the audience and winning. Whereas, at training enjoyment was derived more from the physical, mental and social components of the sport, for example, the benefits of exercise, learning, the social relationships between the coaches, partners and other dancers.

Gender Differences in Enjoyment

Sub question 4 asked whether males and females described enjoyment with similar or different terms.

In order to answer this sub question it is necessary to identify the roles of men and women in Dancesport. As previously mentioned in Chapter 2, most gender studies have concentrated on women's disadvantages in sport, stereotyping, and the power relationships between men and women reflected in sport (Hall, 1988; Hargreaves, 1994; Plaisted, 1995).

The gender role of a Dancesport participant is clear. The male leads the female around the dance floor and the female follows. This is clearly a hegemonic relationship which is reflected in the structure of Dancesport where all office bearing positions are held by males. For instance, the IDSF's Presidium Management Committee is made up of four men, even the

ordinary members of the presidium are males (International Dance Sport Federation, 1995). This confirms the findings of McKay's (1994) study where he found sports organisations were lacking women in management positions. For a sport like Dancesport which has equal participation from males and females and that espouses equal opportunity for men and women this is an unfortunate situation.

Dancesport promotes the traditional sex role stereotypes. Women wear either flouncy dresses or figure revealing clothes and men wear full formal or semi formal attire. This sport reinforces the dominance of males where men display their power and control by leading women. Fiske and Hartley (1988) say that the relationship that exists between men and women in ballroom dancing is based on sex differences but is not sexual, rather it is one of social harmony. "The relationships between the couple are formal and are expressed in unity of movement, particularly circular movement" (p. 131).

Alex, an A Grade male drew an analogy to driving his car:

I love controlling... I like driving, I like going fast, and like with my partner, people might not think it, but when most people dance I doubt ... that they think, they just dance. I act like my partner is my car and like for me to be able to, just say I'm doing something at a comp and, we've got set routines but I just like to do something else and for me to be able to control that and do it exactly how I want it for her to just put that foot right where I want it and without having her

know it is like it's unbelievable.... I can lead her through the body and it's like I can get her to do just about anything.... That's like the main aspect that I work on the controlling of the body, like for me to be able to do anything and for her to just jump into it.... You've got all that power and it's all in your hand and you can do whatever you want with it. My partner's got her own mind and she can walk and she can talk and she can do everything on her own but for me to be able to control something like her, that's not controllable.... When we're on the dance floor I can control her to do something that she's got nothing to do with.

Alex was the only male to actually mention the power relationship between couples. Although Dancesport promoters like to promote the sport as equal, Alex's statement shows that Dancesport could be seen as reinforcing masculine power.

Gender differences of enjoyment in Dancesport were not large. The major difference between males and females was related to the competitiveness of the sport. The men enjoyed the challenge of competition, for example, competing against others and floorcraft, as previously discussed. The men and women felt that music and dancing, coupled together, were enjoyable. The women specifically enjoyed trying to improve their own dancing. Also they enjoyed performing, dressing up and the social side of the sport more than the men. They reported an increase in confidence which they attributed directly to Dancesport. The enjoyment differences reported in the interviews vary from the subjects' identification of one major motivating factor as described in Table 8 (p. 133), where five of the women and four of the men

cited the physical side of dancing (the feeling of dancing and fitness) as a major reason for continuing. Two women wanted to continue to see how far they could get, while one male loved everything about it. Three males loved the competition, another wanted to be a professional dancer and make a living from it while another said that he was motivated equally by his love of music, the freedom of having another life, being creative and winning.

In summary there were some gender differences. The men enjoyed the competitive side of the sport while the women enjoyed the social side of the sport in addition to the competitive side. The Senior women also felt they had gained self-esteem from their dancing. The comment by Alex on controlling his partner could reflect an underlying subtle conformity to stereotypical gender attributes in Dancesport. To date, no women hold senior managerial positions in any of the Dancesport organisations.

Differences Between the Groups

Sub question 5 inquired whether the enjoyment experience was comparable between Adult and Senior A Grade dancers. Generally, there were more similarities than differences, however, the Seniors felt that being able to share their sport with their partners was an essential element to their participation in the sport. Without this key element Dancesport would not be a viable sporting outlet for them.

Both groups enjoyed similar things about Dancesport. The Adults were motivated by the competitive side of the sport, the travel opportunities and personal development. They attributed improved communications between all age groups and both sexes to their Dancesport activities. The Seniors enjoyed the competitive side, the travel, which tended to be interstate rather than international, and the social aspects of the sport. Several of the Senior women commented about feeling better about their bodies and capabilities since they took up dancing. They also mentioned that they enjoyed the relationships formed with other dancers and coaches which involved people from all age groups.

The Sources of Enjoyment Which Encourage Ongoing Participation

The numerous enjoyment sources described by both groups of participants unite together to form a major source of enjoyment, belonging to another world, which influenced ongoing participation. Other sources of enjoyment in Dancesport included the physical aspects of the sport, such as increasing fitness, kinesthetics and an adrenalin rush. Further sources of enjoyment were the ambience created by the venue and audience, the mental aspects of the sport, winning, the challenge of competition, floorcraft, and the freedom to behave differently which was facilitated by dressing up and being someone else when performing. Music another mental aspect due to its effect on participants at competitions was also a source of motivation and enjoyment, as were the social aspects of the sport, relationships with their current partners, their coaches, other dancers and the relationship with the audience. Travel, national and international was a source of inspiration and fun to both groups. The experience of enjoyment was influenced by different sources depending upon the experience, for example, during training different enjoyment sources were experienced, such as the interaction with one's partner, and the non pressure of the situation as opposed to competition where most of the enjoyment came from competing against others, winning and an adrenalin rush.

The Adults and Seniors enjoyed similar sources of enjoyment but the emphasis on each source differed between the groups. The seniors felt it was important that they could participate in a sport with their partners where they could share an interest. The Adults were more involved in the competitive side of the sport. The two groups spoke of retirement, the majority of the Adults wanted to turn professional and thought they would retire when they were 30, while the Seniors were either unsure, or they would stop if they couldn't physically dance any more, or when they were 60.

An unexpected issue identified by this study was the participants' perception of Dancesport judging. This is an area that would benefit from change. If the participants felt that the competition judging was fair there would be greater enjoyment experienced in the sport.

Although it is possible to separate enjoyment sources, in reality they all interact to bring enjoyment to the participants. In fact the whole social world of Dancesport is what brings enjoyment to the participants, not just one single isolated factor.

Chapter 7 provides further discussion on these findings.

CHAPTER 7

Discussion

This chapter discusses the research findings. The structure of amateur Dancesport in Western Australia, shown in Chapter 4, was part of the research findings, as it impacted on the enjoyment of the participants. This study also identified sources of enjoyment relevant to Dancesport. The major source of enjoyment, "belonging to another world" encompasses the other enjoyment sources identified in the research sub questions. Unruh (1983) would call this a social world, defined as "large and highly permeable, amorphous and spatially transcendent forms of social organisation made up of people sharing common interests and sharing common channels of communication" (p.14). This certainly applies to people involved in Dancesport where all coaches and competitors share common channels of communication through their interest in Dancesport.

Crosset and Beal (1997, p.81) say "The members of a social world are linked by shared perspectives, unique activities and language, common channels of communication which arise out of common interest in the production of social object". They discuss the social world of golf as an example and say that:

Golfers acquire common knowledge about their world through golf magazines, instructional videos, and the promotional literature of golf equipment manufacturers. Local teaching professionals also disseminate information about the world of golf and often act as the local critic of the sport. Clubhouses and the golf shops are places dedicated to facilitating face to face interactions where members of the golf world can share golfing knowledge with each other (p.81).

Dancesport participants have their own magazines and instructional videos are available; however, all have their own coaches who act as information disseminators about the world of Dancesport and act as local critic. Rather than a clubhouse, Dancesport participants attend studios and competitions where face to face interactions between coaches and other dancers occur where they can share their dancing knowledge.

Belonging to the "social world" of Dancesport gave the participants the freedom to behave differently, by dressing up and being someone else when they performed. The development of another persona was enhanced by wearing costumes and performing to music in either competitions or floorshows, in front of audiences. Performance is part of the Dancesport "social world". Both Caillois (1961) and Huizinga (1955) describe characteristics of play which involve dressing up and pretending to be someone else. Even though Dancesport may not entirely fit the definitions of play given by Caillois (1961) and Huizinga (1955) it is clear that elements of play exist in Dancesport.

Many sources of enjoyment have been discussed in this paper. The participants enjoyed different physical, mental and social aspects about training and competition. Competition was seen as more exciting than training for a number of reasons. The ambience of a competition is vastly different from that of training. The venue, the audience and the music interact together to provide an atmosphere of excitement. The bigger the competition the greater the potential for enjoyment. The competitors are able to fully enter into the "other world" and be someone else. They spoke of surging adrenalin during performances and winning. One element of Dancesport that impacted greatly on their enjoyment was the judging. All the participants felt that the current judging system was unfair. This is something that must be addressed if the sport wishes to keep those competitors on a long term basis.

The question of ongoing participation and enjoyment is a complex one. In this study, the dancers had participated in ballroom dancing, award or medal dancing and Dancesport competitions for many years. They have been involved in competitions as competitors for a period ranging, from 2 to 11 years (Figures, 6, p.137 & 7, p.138).

In Chapter 6, a possible definition of ongoing participation was determined by examining the dancers' involvement in ballroom dancing and Dancesport. Ongoing participation was defined as 10 years participation or more in one's sport. The effect of enjoyment upon ongoing participation is difficult to measure. Participants enjoyed different aspects of the "social world" of Dancesport and their enjoyment influenced their continuation in Dancesport.

Gender differences in enjoyment were not great. Both sexes enjoyed the competitive side of Dancesport, with the men emphasising enjoyment associated with floorcraft which was seen as challenging. The women enjoyed the social side of the sport as well as the competitive. The Senior women did attribute an increase in confidence directly to Dancesport. Many also felt they had increased their self-esteem since taking up Dancesport. They also enjoyed the relationships formed with the coaches, other dancers, and families involved in the sport. This supports Scanlan et al.'s (1989b) findings where social and life opportunities were expanded by the athletes attending competitions, touring and by the relationships they developed with both their coaches and families during this time.

The structural hierarchy of Dancesport organisations does not at present represent women. Sport is often referred to as "a male institution" not just on the field but in the organisational structure too (Messener & Sabo, 1990, p.20). Staurowsky (1990 p.163) says "There is an underlying assumption that links sport expertise with masculinity and leadership with male superiority". This factor needs to be addressed if Dancesport wants to present itself as giving true equal opportunity to both sexes.

Differences between the groups were not great either, which was surprising as initially the researcher though that the differences in age may have created differences between them. If we revisit the couples profiled in Chapter 5, Simon and Sonja, and Anthony and Annette, there were more similarities than differences. However, Simon and Sonja did feel Dancesport was a sport where both [marriage] partners could participate equally. Whereas Anthony and Annette did not see this as advantageous. If we return to the group as a whole the Adults appeared to be more motivated by the competitive side of the sport, the travel opportunities and personal development. While the Seniors enjoyed travel, competition and the social aspects of the sport.

Dancesport does offer its participants a whole "social work" as defined by Unruh (1983 p. 14) and this world is what appealed to this group of people. The perceptual framework documented in Figure 1, Chapter 2 (p.45) is revised in order to bring this discussion to a conclusion (Figure 9, p.162).

The enjoyment sources discovered in this study all belong to the "social world" of Dancesport. This world acted as a kind of filter for the other components shown in Figure 9. Sport commitment was not measured in this research, however it seems probable that it exists in Dancesport. Previous research on sport commitment (Scanlan, Carpenter, Lobel et al, 1993) suggests enjoyment is one of the strongest predictors of sport commitment. The stronger enjoyment the more likelihood of commitment. There may be differences in commitment related to gender. Ongoing participation was defined as participating in a sport for 10 years of more. Most of the individuals in this study have participated in Ballroom dancing for 10 years or more, first socially, then competitively. They have managed to remain interested in the sport for this length of time and this is significant. Dancesport's appeal to both young and old is wide. Certainly both groups of participants enjoyed the benefits of participation, namely increased physical fitness, mental alertness, from learning, and social stimulation with like minded individuals. If this situation continues it will promote ongoing participation in the sport. However Dancesport needs to be aware of the perceived problems caused by the judging. For participants to truly enjoy their sport they need to be able to respect the system and to feel that the system is fair and equitable.

Future Research

Dancesport is a relatively new addition to sport and as such still requires studies in all areas of Sports Science. Clearly Dancesport is an exciting area of sport and the number of possible studies are too numerous to list however, there is a lack of physiological, psychological and sociological studies in this area. Since Dancesport has members ranging in age from 4 to 55 plus, this would provide researchers with a wide range of possibilities for longitudinal and cross sectional studies. Any further research into enjoyment and Dancesport would benefit from having the participants define the term "enjoyment" and then compare that to the definition used in this study. Other studies could focus on three areas, (a) Issues that arose from this study; (b) Dance science studies; and, (c) Other sports.

Issues That Arose From This Study

- Interviewing coaches, judges, parents and others associated with Dancesport.
- 2. Participant observations of competition and training.
- 3. Interviews with Dancesport participants in different ages, and grades.
- 4. Repeat interviews with the same subjects used in this study.
- 5. The application of instruments like PACES in conjunction with interviews

enjoyment.

Dance Science

- 1. A biomechanical study of both Modern and Latin styles of dance.
- 2. Psychological techniques used by Dancesport competitors.
- 3. Dancesport from a feminist perspective.
- 4. Injuries associated with Dancesport.
- 5. Audience perceptions of Dancesport.
- 6. The history of Dancesport in Australia.
- 7. Sources of stress in Dancesport.
- 8. The role of the coach in Dancesport competition.
- 9. The role of music in Dancesport.

Other Sports

1. Comparative studies with other sports.

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Interview Questions

A Grade Dancesport Competitors

Participant:		 	· · · · · · · · · · · · · · · · · · ·	
Sex	Age			
Place		Time _	· · · ·	
Transcribed				

The interview questions are a modified version of those used by Scanlan,
Stein and Ravizza (1989, 1991) with the permission of Professor Scanlan.

A Grade Dancesport Participants Interview

Good (morning/afternoon/evening) I am Diana Jonas-Dwyer a Masters Student (Sports Science) at Edith Cowan University. This project is part of a research program on enjoyment in sport.

My interest in doing this study was stimulated by research being conducted in the United States and by my interaction with dancers, their families and coaches. My experience has shown that there are many unique things about dancing that needed to be understood and yet, there is virtually no scientific information on the psychological aspects of this sport.

Firstly, let me give you some background into what I am doing. I am interviewing a number of A Grade Dancesport Competitors as part of a study I am doing on ongoing participation and enjoyment in Dancesport. In this part of the project I am interviewing people like you who have achieved A Grade standing in Dancesport. With your experience as an elite dancer, and your unique perspective from your competitive experience, you can teach us a lot about what we need to know to optimise the experiences of people currently participating, and those who will be doing so in the future. I thank you for sharing your expertise with me today.

The information from this project will be passed on to the people in the dancing community who will benefit from it (for example in dancing articles).

Let me now emphasise that your interview information will remain confidential. I will present group data and general responses for illustrative purposes only so that your identity will be protected. I am only using the tape recorder to get complete and accurate information and to speed up the interviewing process. If you would like it to be turned off at any time, you may do so. You are free to stop the interview at any point.

Our interview today will specifically focus on:

- 1. How you got involved in competitive dancing and what happened as you progressed through the competitive experience, and,
- 2. The enjoyment aspects of your dancing experience.
- 3. Your ongoing participation in Dancesport.

I will then ask some general questions and get your input about things that I should ask in future work.

There are no right or wrong answers to the questions that I will be asking. Again, I am here to learn from you and to benefit from your experience and expertise so that I can better understand people who are now dancing, and those who will be dancing in future. I hope therefore, that you will answer my questions candidly [replaced with truthfully if young] and straightforwardly.

If you have any questions as I go along please ask them. Please ask for clarification if at any time you do not understand what I am asking. I will then try to be clearer about the point. Do you have any questions now about what we have discussed so far? Okay, then lets get started.

Time Frame

The one thing that I need to have you keep in mind throughout the interview is:

We will be discussing your dancing experience as a dancer. By dancing experience, I am referring to your overall involvement in dancing and not just one particular aspect. So in your answers, you can draw on any and all aspects of your experience as a dancer... things on and off the dance floor that related to your dancing like: lessons, practices, tests, competitions, relationships and interactions with other people, or anything else that was or is an important part of your dancing experience that pertains to the issues that we will be discussing.

Involvement Process

To put things in perspective we will start with the process that you went through in getting involved in dancing, and what happened as you progressed through your dancing experience.

First let's discuss some of the details of your involvement process.

1.	How old were	you when	you began	dancing?	·
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2. How did you initially get involved in dancing? (WHO, WHY, HOW)

3. I have what I think might be a typical progression of a competitive dancer from the time of initially getting involved in dancing to competing in A Grade. (SHOW PROGRESSION)
Does this chart generally reflect the progression you went through in your involvement
YES (Continue with interview) NO (Ask Q.3a)
3a. How was your progression different? (MAKE NECESSARY CHANGES ON CHART)
4. Now let's fill in the years of your progression. (FILL IN THE PROGRESSION BY NOTING THE YEAR(S) AT EACH PHASE)
a. During which year(s) were you at Phase 1?
b. What year(s) were you at Phase 2?
c. What year(s) were you at Phase 3?
d. What year(s) did you enter A Grade competition? e. How many hours a day are you currently dancing?
f. How many days a week are you currently dancing?

(COMPLETE CHART WITH THE FOLLOWING INFORMATION)

YEARS COMPETED ACHIEVED	LEVEL	YEARS
JUVENILE	State National International	
JUNIOR	State National International	
ADULT	State National International	
SENIOR	State National International	
5. When do you think you will retire	from competitive dancing?	

PH	ASI	3

7. It is this Phase 3, beginning when you were a novice and competed to your present involvement in dancing that we will focus on during our discussion today. This is the time that dancers are most involved in their dancing experience, and that's why we need to learn about it. I would like to begin by asking some general questions about this phase. (If began as a JUVENILEJUNIOR ASK Q7.a. OTHERWISE GO TO Q8.)

7.a. What type(s) of schooling and you have during Phase 3?	•
TYPES OF SCHOOLING	į
· · · · · · · · · · · · · · · · · · ·	
7.b. Were there any other changes in your schooling that occurred Phase 3?	during
YESASK Q7.c. NO	
7.C. When did these changes occur? (PROBE FOR DATES, PHI MILESTONES)	RASES,
8. One obviously doesn't become an elite dancer without others be involved to some extent. I am going to ask you about the involven those people who were or are around you in Phase 3.	_
8.a. What coach(es) or head pro(s) taught you during this time?	
COACH(ES)/HEAD PRO(S)	

8.b. Were there any changes in coach(es)/head pro(s) during this time?
YESASK Q8.c. NO
8.c. When did these changes occur? (PROBE FOR DATES, PHRASES, MILESTONES)
(IF BEGAN AS AN ADULT GO TO Q 8.e.) 8.d. Were any of the following people living in your house during this phase?
RELATIONSHIP TO RESPONDENT PRESENT IN HOME
Mother Stepmother Mother Figure Father Stepfather Stepfather Father Figure Siblings Grandparents Other Relatives (SPECIFY) Others (SPECIFY) 8.e. Was there anyone else NOT living in your house during Phase 3 who or is important to your dancing experience? YES(Ask Q.A) NO
A. Who were these people? (PROBE FOR REL ATIONSHIP TO RESP.)
RELATIONSHIP TO RESPONDENT FIRST NAME
8.f. Generally speaking, what was the involvement of () in your dancing experience during this time? (ASK FOR EACH HOUSEHOLD MEMBER AND OTHERS MENTIONED FROM Q's 8d and A)

PERSON	INVOLVEMENT
	e 3 for () years. Has there been any major with the involvement of any of the people you
YES (ASK Q 9.a.) NO	
	hanges occur? What was the nature of this ange happen? (PROBE FOR EACH PERSON ABOVE)
10. Were there any events this time?	s that created a significant change for you during
YES(ASK Q.10.a) NO	
10.a. What were these even	ents and when did they occur?
· '	· · · · · · · · · · · · · · · · · · ·

Enjoyment

I would now like to focus on the enjoyment aspects of your dancing experience. Remember that by dancing experience we are referring to all of the facets of your involvement during Phase 3, so that you can draw on any and all aspects of your dancing at that time, such as lessons, interactions, competitions, feelings and the like, that relate to the issues raised today. First, let me define enjoyment so that we are both talking about the same thing.

Do you have any questions about what I mean by enjoyment of your dancing experience? (CLARIFY IF NECESSARY)

11. Thinking back over the various aspects of your dancing experience during Phase 3, from (...) year, period you were a novice until present, what do you remember being the major causes or sources of your enjoyment of that experience?

GENERAL PROBES:

- "What do you remember as being most enjoyable?"
- "What else caused you enjoyment?"
- "What other factors created enjoyment for you?"

Now we are going to talk about each of those. I need to fully understand what it was about each thing you mentioned that made it enjoyable for you. What was it about (...) that made if a source of enjoyment for you?

SPECIFIC PROBES:

[&]quot;Can you give me a specific example of (..)?"

[&]quot;What don't you enjoy?"

[&]quot;How would your partner have answered that?"

[&]quot;What do you think is enjoyable for your partner"

- "I've interviewed other people and they have mentioned ... music, costumes, choreography, creativity, social interaction, travel, teaching...)?
- "How do you feel when you actually dance?"
- "Let's talk our way through an actual competition: Beginning with when you get up in the morning?"
- "What rituals do you have?"
- "How do you feel when you are introduced?"
- "When the music starts and you begin to dance?"
- "Applause at the end?"
- "Each section?"
- "Right through to what you do when you get home that night?"
- "Who is at a competition, judges, coaches, sponsors, family, friends, hairdresser, costumer, etc?"
- "How do you survive"?
- "Cost?"
- "Teaching?"
- "Work?"
- "Sponsors?"
- "Losing?"
- "What makes you get back up there and try again?"
- "Is it the same or different from training days?"
- "In what ways?"
- "What's it like dancing in Australia as compared to when you are away?"
- "Can you tell me a bit about the travel?"
- "Were there any other causes of enjoyment in your dancing that I have not covered?"
- "What else didn't I cover?"

Significant Others-Enjoyment

Roles

Now let's move on to discuss how the other people involved in your dancing experience during Phase 3 might have influenced your enjoyment at that time.

I will again be discussing your head pro(s), members of your family, and any other people who you felt were sources of enjoyment in your dancing experience during Phase 3, from novice level until present. Your enjoyment could have been influenced by all of these individuals, some of these individuals, or none of these people.

12. Let's start with your head pro(s). What role did your head pro(s) play, if any, in the enjoyment you felt in your dancing experience during Phase 3?				
(IF MORE THAN ONE PRO, ASK "Overall")				
SPECIFIC PROBE:				
"What did () do to create enjoyment for you?" "How did () create enjoyment for you?" "Was there anything else that () did which made him/her a source of enjoyment for you?" "Tell me about the best/worsted head pro"				
(IF BEGAN AS A JUVENILE OR JUNIOR ASK Q.13 OTHERWISE GO TO QUESTION 16)				
13. What role did your father (stepfather, father figure) play, if any, in the enjoyment that you felt during your dancing experience during Phase 3? (PROBE)				
14. What role did your mother (stepmother, mother figure) play, if any, in the enjoyment that you felt during your dancing experience during Phase 3? (PROBE)				
15. Overall, what role did your brother(s)/sister(s) play, if any, in the enjoyment that you felt during your dancing experience during Phase 3? (PROBE)				

16. Overall, what role did your partner play, if any, in the enjoyment you felt, if any, in the enjoyment that you felt during your dancing experience during Phase 3? Best/Worst/Current (PROBE)
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17. Were there any other people or groups that created enjoyment for you is your dancing experience during Phase 3?
YES ASK Q17 a and b NO
17.a. Who were these people or groups? (ASK AND PROBE AS BEFORE)
1. 2.
3
17.b. What role did () play in the enjoyment you felt during your dancing experience during that time?
(ASK FOR EACH PERSON/GROUP MENTIONED PROBE FULLY FOR EACH ONE)
1
2
3
· · · · · · · · · · · · · · · · · · ·

Indirect Enjoyment

18. I would like to look at the other sources of enjoyment that you discussed and see if any of these indirectly influenced your enjoyment. Think about how they might have been fundamental to the other sources of enjoyment that you mentioned (Music, costumes, atmosphere at competitions, socialising, etc.).

SOURCE	
	
Ongoing Participati	on
20. Of all the sources of enjoyment you have n which, if any, have been instrumental in your or Dancesport? Why?	nentioned today (show notes) ngoing participation in
	·
	· · · · · · · · · · · · · · · · · · ·
	
21. What could be done to increase enjoyment	in Dancesport?
	<u> </u>
22. During training?	
	<u> </u>

23.	During competition?
24.	What advice would you have for the various people involved?
-	
	<u> </u>
	· · · · · · · · · · · · · · · · · · ·
	Conclusion to the interview
Thi	an't tell you how helpful your input has been today. Thanks so much, s information will be very useful to our efforts to understand and help cers in the future.
	ould like to end our discussion by asking your opinion on a few issues ed on your experiences as a dancer at Phase 3.
	First, what tips or advice would you give mothers and fathers to help ir child attain the greatest benefits from their dancing experience?
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. Finally, what tip catest benefits from			them attain the
			them attain the

28.	As I have said, a major goal of this project is to learn from you some of
the	things that will help us to better understand how to increase positive
mo	ivation in dancers. What issue(s) did I leave out that I should ask about
in fi	ture to help meet this goal?

29. I would really appreciate it if you would give me your evaluation of my

interview, today. What did you like and dislike about it? Feel free to say anything you like because your comments will help me in my other interviews.							
							<u></u>
							· · · · · · · · · · · · · · · · · · ·
							

(IF EVALUATION GIVEN: "That's valuable input. Thanks a lot.")

Now I am going to ask something important of you. Other dancers might inquire about what we are doing, and I certainly would appreciate your support of the project. however, for scientific reasons, I must ask that you not discuss any of the specifics of the interview until I am finished collecting the information. This should be around the end of January 1995. The reason is that in order to keep the interview the same for everyone, I need to have everyone come in with the same amount of background information. So if you are asked, I would like you merely to say that it is about motivation in dancing and that I will ask them about some of their own experiences as a dancer. Can you do this for me? Great, I appreciate if because it is very important to keep things the same.

(CALL IF NEED TO FOR CLARIFICATION) (THANK THEM AGAIN)

End

EDITH COWAN UNIVERSITY JOONDALUP CAMPUS

Form of Disclosure and Informed Consent

STUDY PURPOSE

The purpose of this study is to identify sources of sport enjoyment experienced by both Adult and Senior A Grade Dancesport competitors and to determine what influence enjoyment has on their ongoing participation in the sport.

LENGTH OF THE STUDY

The study will be conducted over a four month period during which time the researcher will interview on a one-to-one basis each competitor.

PROCEDURES

After a mail out, telephone contact with the competitors will be made to arrange an interview time. The interview will be conducted by the researcher at a time and place convenient to each competitor. If the parties agree interviews will be tape recorded to ensure accuracy. Transcripts will be available for the subjects to review.

BENEFITS TO PARTICIPANTS

The potential benefit to the participants will be to clarify their own perceptions of Dancesport participation.

Little is known about elite dancers sources of sport enjoyment. The study will broaden understanding of this area and may help us to determine predictors of sport enjoyment.

CONFIDENTIALITY OF THE DATA

REPORTING

The subjects will be given pseudonyms to shield their identities. All notes and interview transcripts will refer to these pseudonyms. The researcher will handle all data.

STORAGE

The tapes and transcripts will be stored in a locked cabinet for a five year period, after which time the tapes will be erased.

Any questions concerning the project entitled, The Relationship Between Enjoyment and Ongoing Participation in A Grade Dancesport can be directed to: Diana Jonas-Dwyer (Principle Investigator) Human Movement Department Edith Cowan University Joondalup Campus on 405 5565							
I							
I agree that the research data gathered for this stu- unidentifiable.	ldy may be published provided I am						
Participant's signature	Date						
Parent or Guardian's signature	Date						
Investigator's signature	Date						
Research Supervisor	Date						
Any further queries can be directed to: Dr Lynn Embrey							
Research Supervisor Department of Human Movement Edith Cowan University							
Joondalup Campus Ph: 4055565							